

Interview with Enzo Gentile: Behind the scenes of ELSEWHERE

Question 1: How did the inspiration for "ELSEWHERE" come about, and why did you choose to start from Maffeo D'Arcole's sculptures?

Answer: It all started with an invitation from Prof. Daniela Rosi, a colleague at the Academy of Fine Arts of Verona, with whom I have shared a common vision regarding the potential of multimedia art for years. She asked me to give a voice to Maffeo D'Arcole's sculptures on the occasion of his exhibition. Maffeo's sculptures possess an incredible silent strength; the wood carries within itself the traces of a strenuous journey. I felt the need to "liberate" those figures from their static nature, transforming wood fiber into bits and light. "ELSEWHERE" is an attempt to give digital breath to physical suffering, leading the viewer's gaze beyond the borders of the visible, toward that elsewhere that all migrants seek.

Question 2: What is the link between the physical work and the digital one?

Answer: The installation aims to expand the narrative into the public space. While in the exhibition the visitor touches the materiality of the wood, on the facade of Castel San Pietro that same matter dissolves and recomposes. It is a dynamic tribute to Maffeo's poetics: the installation projects into the sky of Verona the silent cry and the hope of the migrants that his works safeguard.

Question 3: The narrative of the work alternates moments of poetic abstraction with very direct scenes. What is the meaning behind this stylistic choice?

Answer: It is a deliberate choice to respect the complexity of the theme. The allusive parts represent the inner journey, the bewilderment, and what I call the "latent space" of the soul. The more direct scenes, instead, serve to restore dignity and reality: we are not talking about abstract concepts, but about human beings, faces, and gazes. I wanted the audience to first feel the bewilderment of the journey and then the impact of reality, until the final opening toward hope.

Question 4: In this project, Artificial Intelligence plays a central role. How did you use it without distorting the human message of the work?

Answer: For me, AI is not an automatic generator, but an extremely sophisticated "poetic brush". I did not ask the machine to create the story; I guided it frame by frame through a long process of direction and post-production. I used generative models to explore visual transformations that would have been impossible with traditional means, always seeking a harmony that respected the nobility of the subject matter. Technology is the means, but the sensitivity remains deeply human.

Question 5: The projection takes place at Castel San Pietro, one of the most panoramic spots in Verona. What added value does this location give to your work?

Answer: Castel San Pietro is a natural threshold. It is a place where the city ends and the gaze opens toward the horizon. Projecting here means transforming the architecture itself into a privileged observation point. The castle facade stops being a wall and becomes a window wide open to that universal path that is the human journey toward salvation. It is the perfect place to talk about an "elsewhere".

Question 6: The work lasts about 7 minutes and closes with a very quick, almost fleeting finale. What was the effect you wanted to achieve?

Answer: I believe that art should leave a trace, not necessarily provide all the answers. Those final seconds are an emotional "sting in the tail": I wanted the viewer to be left with a desire for reflection, a wish to see those images again and to question what they have just experienced. In a world saturated with explanations, "ELSEWHERE" chooses to close with a suspension, letting the music and subsequent silence complete the work in the mind of the viewer.

Question 7: A project of this magnitude requires synergy between various actors. Who made it possible?

Answer: Works of this scale are born only thanks to a shared vision. The first thanks goes to the curator and colleague Daniela Rosi, a professor at the Academy of Fine Arts of Verona who believed in the project. A special thank you goes to Fondazione Cariverona, which promoted the initiative. It is fundamental when institutions support the convergence between traditional artistic languages and new technologies.

CREDITS

ELSEWHERE (Altrove) Architectural Visual Installation

- **Concept, Visuals & Sound:** Enzo Gentile
- **Curatorship:** Daniela Rosi
- **Artistic Inspiration:** Maffeo D'Arcole
- **Photography & Digital Masking:** Marco Chemello
- **Technical Service:** Finzioni e Polevenz
- **Music:** Pixabay
- **A project by:** FONDAZIONE CARIVERONA

Special thanks to Fondazione Cariverona for their foresight in supporting the fusion of art, technology, and social commitment, making this vision on the facade of Castel San Pietro possible.