

HERE&NOW

here and now

You art the Space,
You art the Now

HERE&NOW – here and now – is an artistic operAzione that releases the sacred from places and restores it to presence. Its sign is minimal: a pair of curly brackets that does not draw a boundary but opens a context of legitimisation.

{ HERE YOU CAN... }

From reels to video, from woodland to screen, the bracket is a threshold that anyone can cross, within their own consciousness, wherever they may be.

01

The Project

HERE&NOW unfolds along two paths. The first is an operAzione on social media: three reels, conceived to act within the rapid flow of the digital world, affirm to viewers their own nature as Space and Now. Alongside them, a video artwork, still in development, broadens the perspective towards history. The second path is a sound installation in Land Art: two trees in dialogue are joined by a monumental wooden curly bracket, a portal that does not close but opens wide. Stream and woodland are the two tracks along which life unfolds, yet the woodland of HERE&NOW is not a geographical sanctuary: it is any woodland.

The two trees supporting the bracket become the prototype of every possible encounter. The sound installation invites us to linger until the boundary between the I and what lies outside dissolves, vibrating in unison.

02

The Bracket as Threshold

In the reels, within the bracket { HERE YOU CAN... }, YOU does not denote an isolated individual but the consciousness that brings things into presence: we are all YOU. The bracket opens a space-time threshold that returns us to more life, more play, more poetry – with the same impetus that makes a flower bloom even in a minefield.

The statement guiding the project – You art the Space. You art the Now – brings together the modern pronoun and the archaic conjugation of the verb to be (thou art), with its sense of sacred solemnity. This hybrid is deliberate, for art also resonates with artistic creation. Being and creating coincide: to be is to create, and to exist in presence is the first form of creation. YOU is consciousness itself: that Space and that Now in which Life manifests as a miracle (from the Latin mirāculum), a 'wondrous thing' that exceeds the ordinary predictability of events, beyond received ideas and boundaries.

03

Places of the Sacred

From this perspective, HERE&NOW questions the places of ritual: where does the sacred occur, and what makes a place sacred? What happens when the sacred becomes bound to a place – when architecture, rather than sheltering, becomes identity; when belonging, rather than guiding, becomes a boundary; when ritual, rather than opening, becomes performance?

Some places are genuinely charged with power: a cave, a spring, a clearing, certain cathedrals at certain hours. There, something surpasses those who enter and gathers them into itself, without any need for explanation. Such power cannot be decreed or inherited: it can only be encountered. Yet these places are rare, and most places of worship are not like this. They are inhabited by custom, sustained by architecture and defined by belonging; like any other place, they may welcome presence or leave it outside.

Why, then, deterritorialise the sacred? History offers an answer: Jerusalem, contested for millennia; Ayodhya, the scene of violence in 1992; the Holy Sepulchre, Mecca, the Dome of the Rock – places that ought to elevate the spirit of anyone receptive to the sacred and that, once territorialised, have become sources of suffering. Precisely because certain places genuinely hold power, they can so easily become objects of possession: their power is mistaken for a right held by those who guard them and, transformed into symbols of exclusive belonging, they betray their purpose. Churches, mosques, synagogues and temples continue to be attacked and defended today. What is troubling is that neither faith nor love has been sufficient to prevent the conversion of the sacred into possession and hostility.

04

From Monument to Sign

The bracket responds through a poetic and visual gesture that becomes ritual. The video Building the Bracket Within, still in development, is constructed as a sequence of metamorphoses: iconic places of worship, belonging to different traditions and distant from one another in space and history, are transformed into curly brackets. The gesture is radical, but not iconoclastic.

The sequence passes through St Peter's Basilica and St Basil's Cathedral, the rock-hewn churches of Lalibela; the Blue Mosque and the Sheikh Zayed Grand Mosque; Angkor Wat, Borobudur, the Lotus Temple and the Sikh Golden Temple; Abu Simbel, the Temple of Kukulkan and Itsukushima. This constellation establishes no hierarchy among faiths and makes no claim to completeness.

The bracket is visual poetry: a device of writing. It is not syncretism but a fitting space, a space capable of respectfully holding cultural plurality, since Truth is one, yet understandings are multifaceted. It does not 'represent' the temple: it translates it into syntax, returning it to a field of consciousness.

The monumentality of iconic places of worship is compressed into a universal sign, as though architecture were returning to its most essential function: not to guarantee the sacred, but to indicate a threshold where the sacred, in all its vastness (which no physical volume can contain), may take place, beyond form turned into property, rights and defence. By condensing architecture into a sign, the bracket compels us to ask: is what I seek in the temple really in the temple, or is it the act of consciousness that the temple, at its best, can evoke?

The video operates through progressive subtraction: from monument to sign. This is not about erasing history or denying the genius loci, but about preventing place from becoming a conceptual prison and transcendence from being converted into geography. Devotion knows no borders, prayer needs no passport, meditation asks no permission, contemplation requires no witnesses.

The formal flaw is ancient: human beings construct forms to house and honour the invisible and, in doing so, risk losing the rit(m)o of the sacred – rito (ritual) and ritmo (rhythm) in an Italian wordplay – which should guide their every step, HERE&NOW, regardless of place or of days dedicated to the Lord.

05

The Minimal Ritual

The project engages with Byung-Chul Han and his diagnosis of the disappearance of rituals: symbolic actions that create community even without communication, whereas today communication without community prevails. For Han, rituals are to time what a home is to space. Social media represent their opposite: a stream that leaves no room to linger, with a liturgy of its own in which the like serves as a digital amen, and what is sought above all is attention.

HERE&NOW does not evade this diagnosis: it takes it seriously. It attempts to inaugurate a minimal ritual precisely within social media, transforming a place of consumption into a space for pausing, through three conditions that Han recognises in rituals. The risk is familiar: a comment may amount to little more than a like with additional words. The difference lies not in the medium but in the rule governing the gesture.

A form.

The bracket is always the same – { } – and precisely because it is repeated, it can be filled with something different each time. It is a symbol in the original sense: the symbolon was a tablet broken in two, whose halves hosts and guests exchanged as a token of recognition. The two brackets are the two halves seeking one another; the word between them brings them together.

A pause.

The ritual is fulfilled through action, and action takes time: open the bracket in the comments, complete it with a single word, truly live that word before returning to the stream, and only then allow it to circulate. Not as content to share, but as one half to entrust to someone else.

An attention.

The bracket asks for neither self-exposure nor approval: it does not declare who you are, but opens a place where anyone may do what becomes possible there. It is not an amen; it is a threshold. This is why writing { } is not merely another digital gesture but an act of resistance to the flow of scrolling: not because it escapes the medium, but because it reclaims time from it.

The project follows two paths for this reason as well. In the woodland, the bracket is a physical object, made of wood, enduring and allowing us to linger; on the screen, it is a minimal sign that carries that pause within it.

06

The Prêt-à-Porter Temple

This leads to the central thesis: no place is sacred in itself, by decree or by belonging, but acts of presence – a gaze – can render sacred whatever they encounter. Even the rare places of power speak only to those who are present. For Han, every religious practice is an exercise in attention, and the temple is the place where attention gathers: HERE&NOW sustains attention and makes the place portable.

The bracket thus becomes a prêt-à-porter temple: a portable perimeter that legitimises the sacred wherever conscious presence may be found. It is not a symbol to observe but a threshold to activate: in the woodland as on the screen, the bracket is the signature of one who is Presence. From this practice, a new community may emerge: one founded not on the possession of land but on recognition of the sacredness of every YOU – for we are all, in essence, children of the stars and of migrations.

Temp(i)o – Tempio (Temple), Tempo (Time) and Io (I, the self) held together in a single Italian word, where space, presence and subjectivity converge – is the name of this portable temple, and cannot be translated without losing its structure.

Temp(i)o of listening.
Temp(i)o of welcoming.
Temp(i)o of reunion.

HERE&NOW does not propose a utopia without places, but a spirituality without structures or superstructures: a threshold beyond which the sacred is imagined beyond architecture and geographical boundaries, to be lived in consciousness – as an inner temple. Not against temples, nor against the few places that genuinely hold power, but against their use as certification of an inner state; not against tradition, but against its reduction to a spectacle of belonging; not against ritual, but against its transformation into a test of social legitimacy.

HERE&NOW draws inspiration from the Platonic Ideas of the Good, the Beautiful and the Just, accessible to all and not confined within a perimeter: for Plato, indeed, the soul recognises them through recollection. The project thus proposes to deterritorialise the sacred, bringing it 'home', into human consciousness: that temple (Space) which is also time (Now). If, for Han, rituals are the home of time, here that home is carried within oneself.

There are no happy houses, but
people happy to be home.

There are no happy sanctuaries, but
minds attentive and receptive.

There are no sacred reasons, but
hearts at peace.

