

ESTER PASQUALONI

I am a visual artist and my medium is sculpture.

My research is rooted in the historical-artistic education I received in Rome, my hometown, but it originated in Liguria, where I have lived and worked for the last fifteen years. Here, the vision of the infinite sea line has entered my eye, along with the verticality of the landscape. My studio is near the river, where I go every day to clear my mind and soul. I walk beside it and breathe in the life generated by its presence. This daily practice of contact with nature has profoundly influenced my research, shaping its formal and symbolic values.

The main themes of my personal and artistic reflection are sight and the relationship experienced through matter, space, and light. The dialogical and spiritual nature of the resulting works has gradually led me to engage with the environment, architecture, and the history of the sacred, strengthening their installational and public dimension.



My inspiration for this work came from visiting an ancient baptistery where I sensed a substantial absence: that of water. This paradoxical absence has made me reflect on the need to symbolically restore, through art, water and its sacredness where it is not visible.

*Rinascere (I)* (Rebirth), 2025

glass and brass  
130x42x42 cm









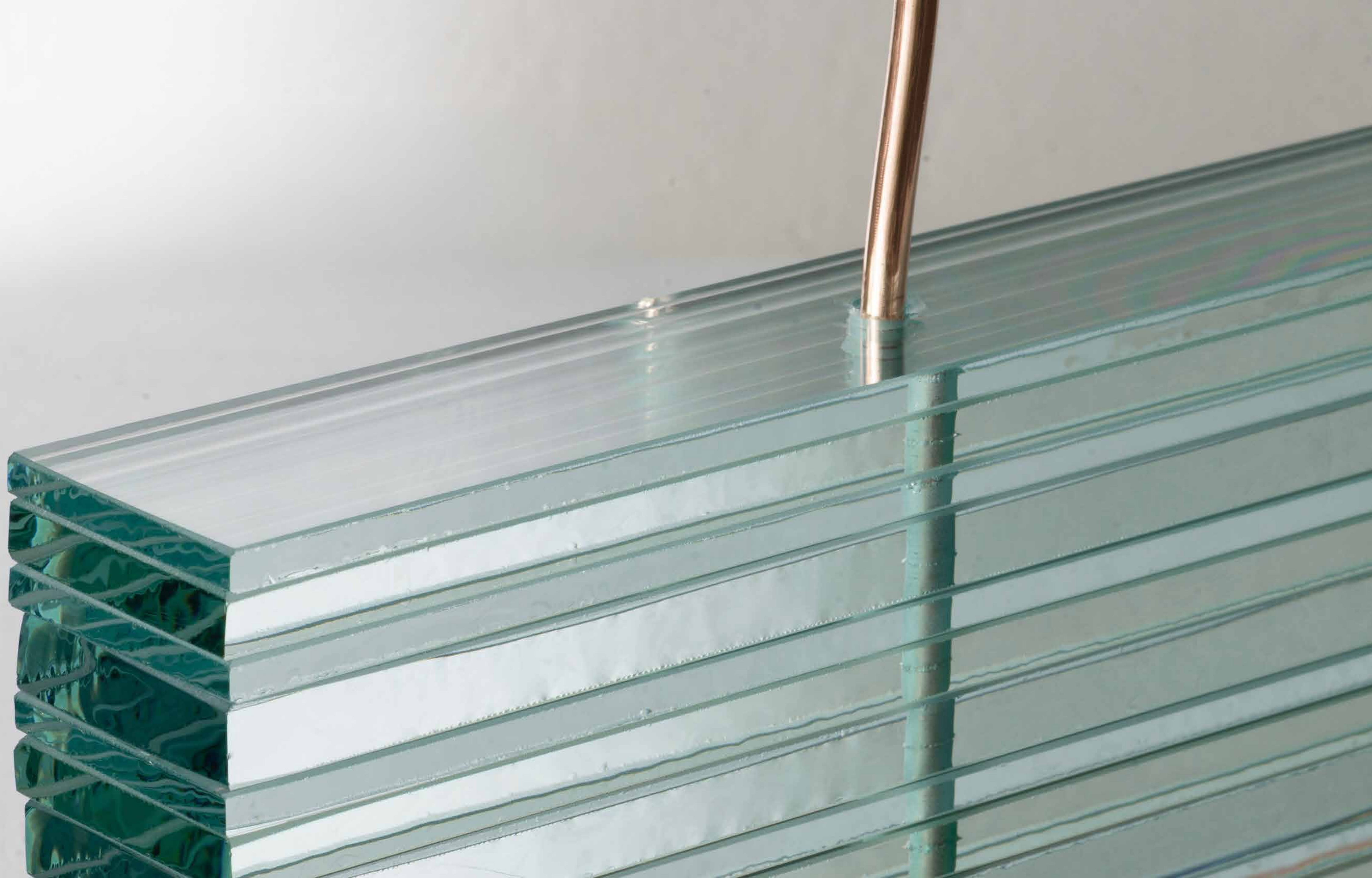




*Fiume (I)* (River), 2025

glass and copper  
30x30x11 cm









*Lago di Emilio (I)* (Emilio's Lake), 2022

glass and copper  
23x30x15 cm







*“... sometimes the soul might desire ... a view that is restricted or confined ... The reason is ... a desire for the infinite, because then, instead of sight, the imagination is at work and the fantastic takes over from the real. The soul imagines what it cannot see, whatever is hidden by that tree, that hedge, that tower, and wanders in an imaginary space and pictures things in a way that would be impossible if its view could extend ... because the real would exclude the imaginary”.*

Giacomo Leopardi



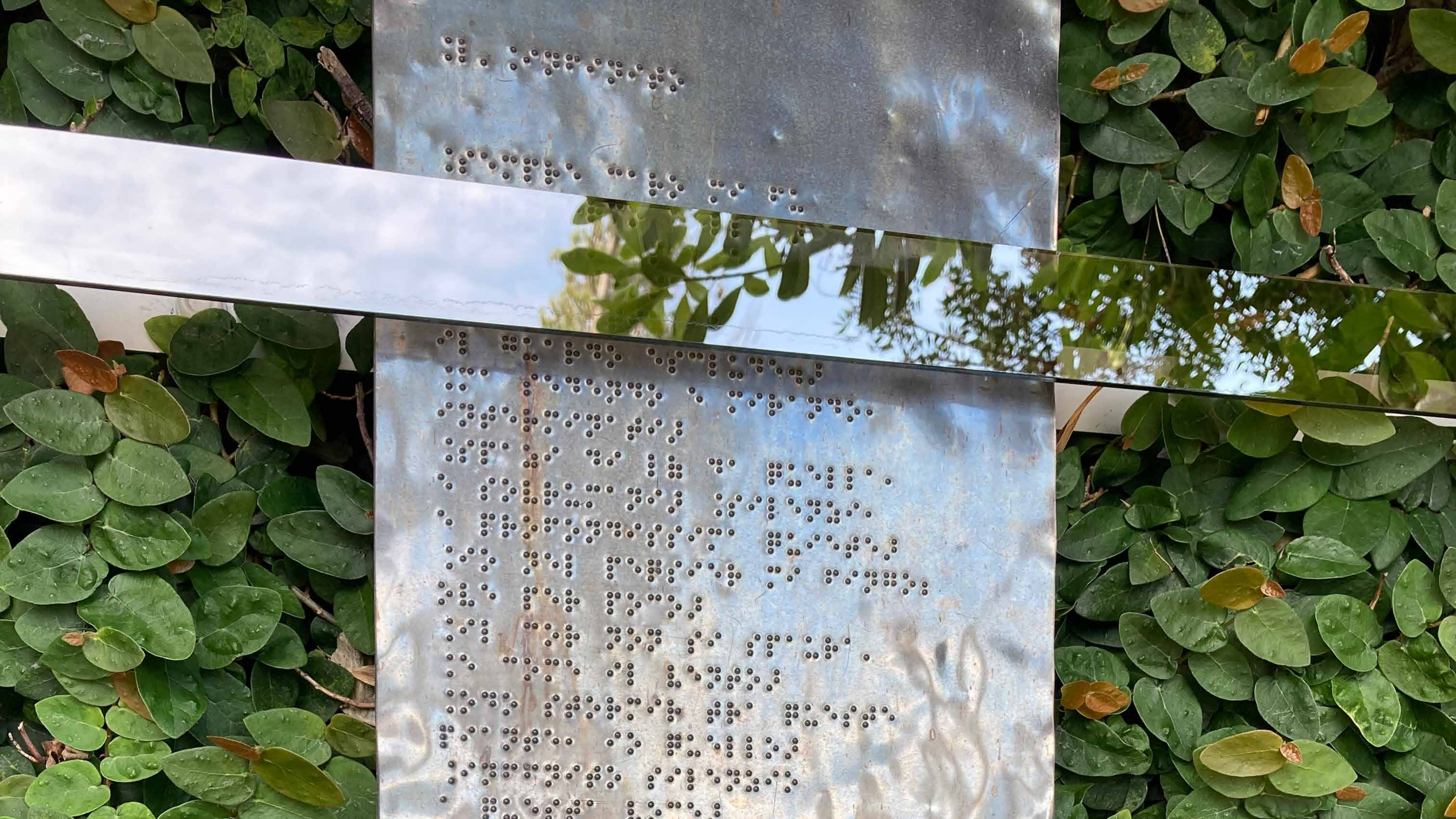


Permanent installation at the Grand Hotel Miramare Park, miramART collection  
in Santa Margherita Ligure, Genoa

*L'Infinito* (Infinity), 2024

lead, brass, steel and reflective glass  
82x100x3 cm





Braille text on the top left section of the plaque.

Braille text on the top right section of the plaque.

Braille text on the bottom section of the plaque.







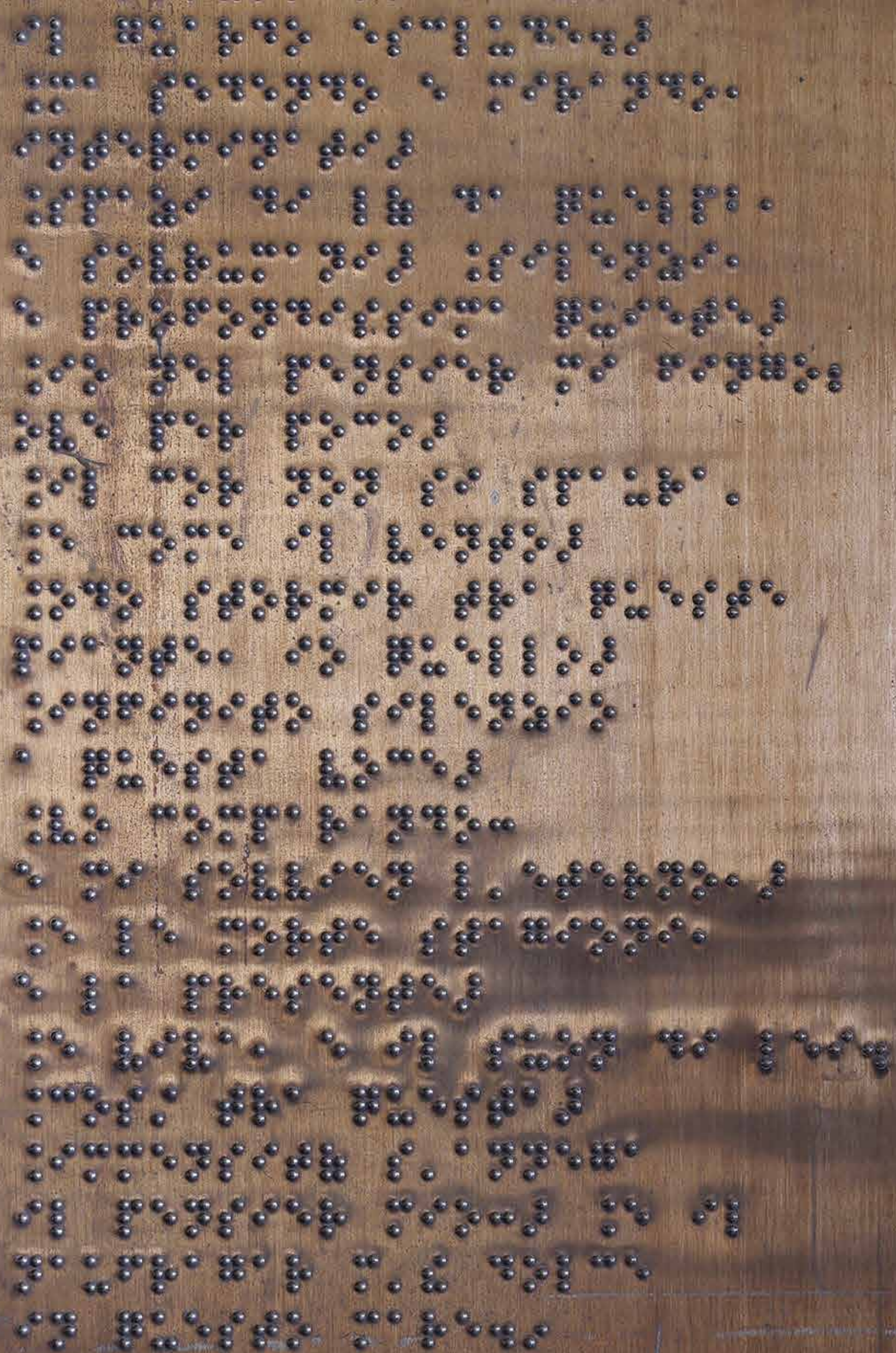


Permanent installation for the Italian National Trust (FAI — Fondo per l'Ambiente Italiano),  
at the Orto sul Colle dell'Infinito  
National Library Center for Leopardi Studies, Recanati, Macerata

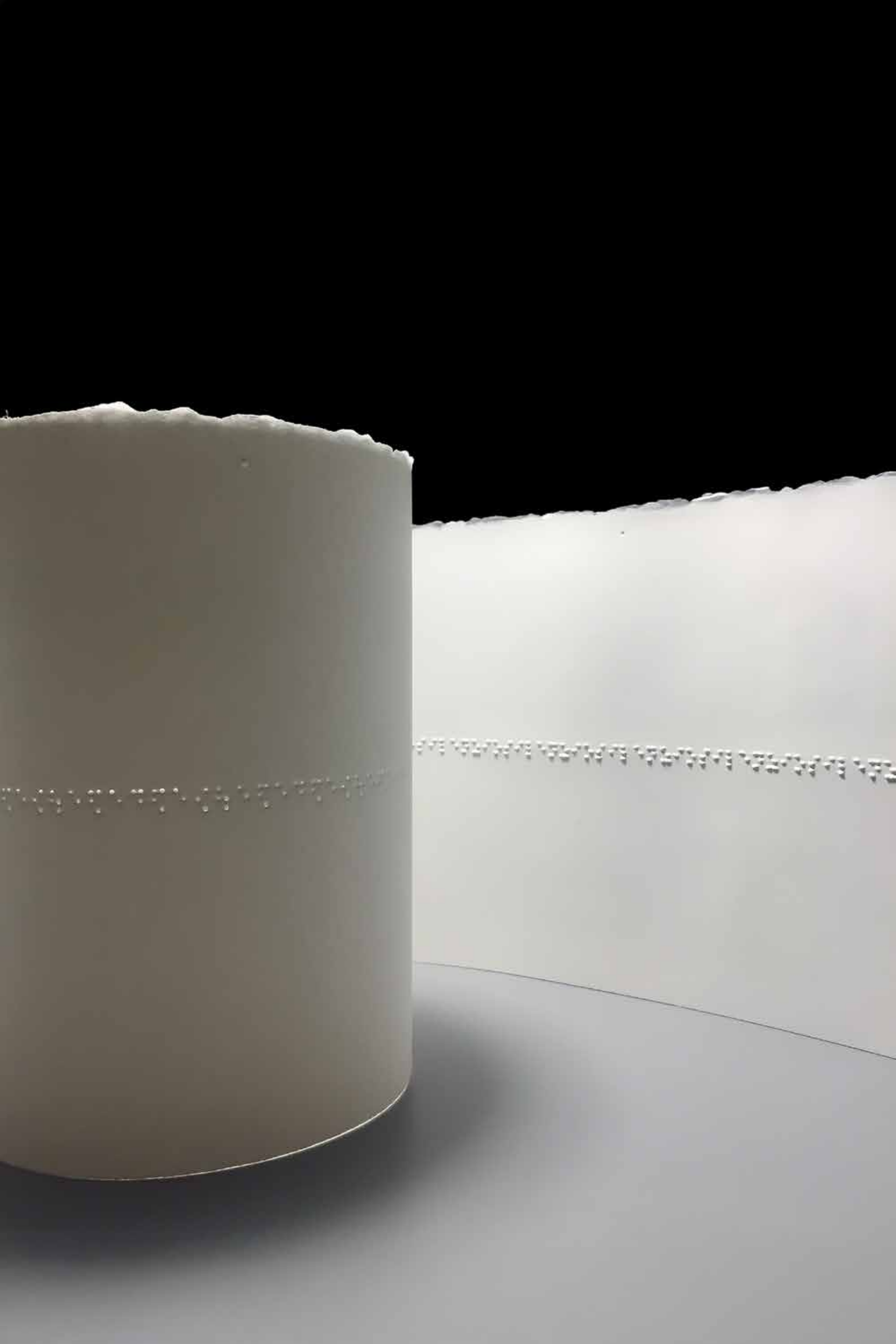
*L'Infinito* (Infinity), 2021

lead, brass and steel  
83x30x1 cm, red ribbon 270x2 cm









*"... if Braille wanted to communicate light and its passages, one could imagine training the eyes to look at Castellani's canvases, imitating the sapiential nature of the fingertips that read".*

Adriano Sofri

***Infinito silenzio*** (Infinite Silence), 2021

photo/print on Epson Premium Glossy Photo Paper 250  
29,5x22 cm  
edition of 6 plus 2 A.P.



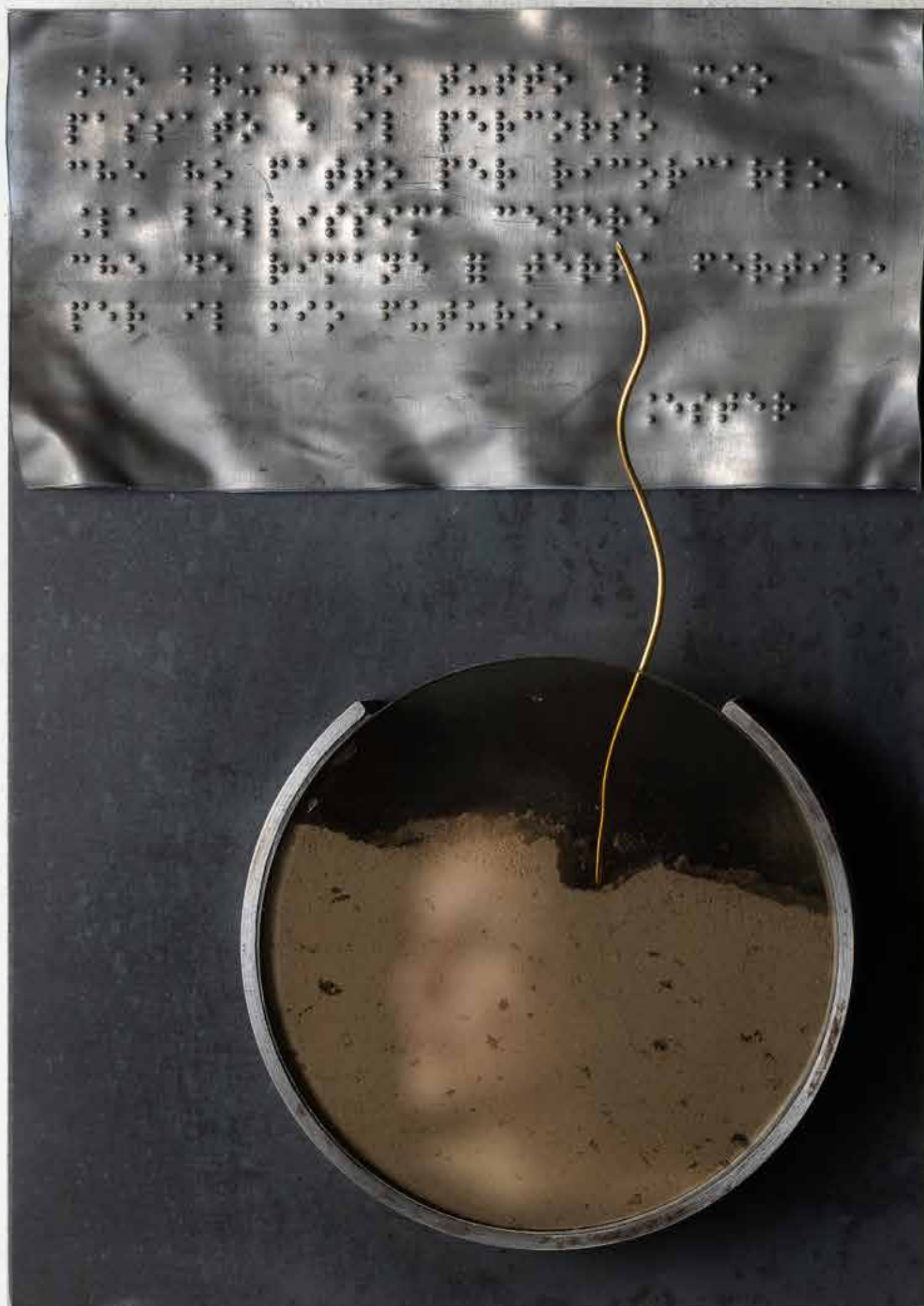




*“The use of the alphabet for the blind, which is also present in previous works by the artist, underlines the ‘haptic’ aspect of sculpture. It highlights the ability of this discipline to recall tactility, to stimulate the empathetic closeness of the observer to the material of which he may have direct experience. Likewise, it also stresses the possibility of setting other senses in motion, in addition to (often insufficient) vision, useful for understanding the pieces and what they reveal”.*

Aldo Iori





*Ho bruciato (I)* (I burned), 2022

iron, lead, reflective glass, ash and brass  
29,7x21x2 cm





(photo) the church Chiesa dei Ss. Donato e Ilariano  
e Cappella dello Spirito Santo of the Monastery in Camaldoli, Arezzo

Easter 2021

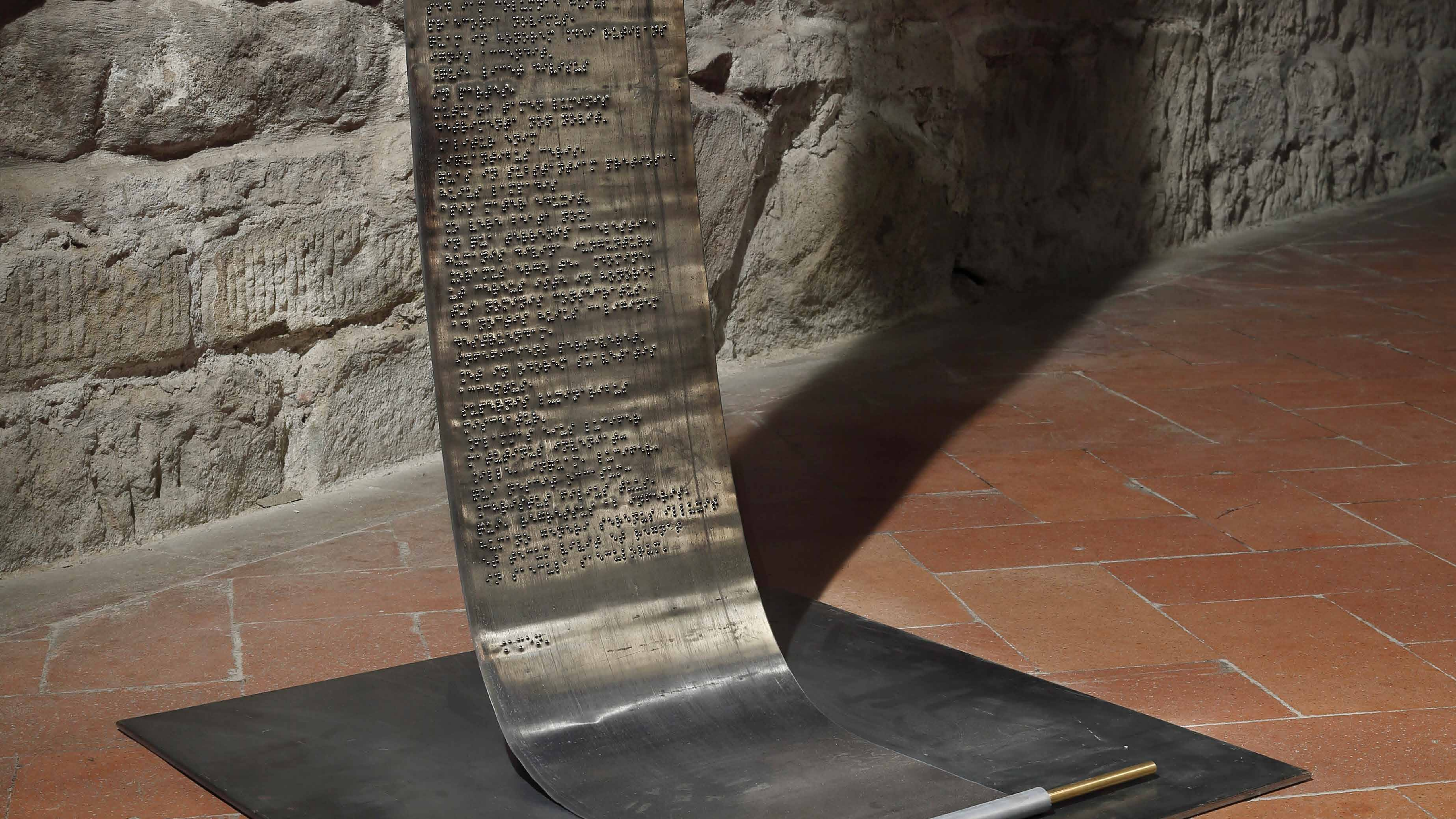
*“The text of the Exsultet speaks of light; we read it on paper and imagine the light. From sight (of the paper) to sight (imagination of light). But in Ester Pasqualoni’s work, the Braille text is to be read through touch. Hence, it becomes a touching of the light... Touching the Light... Touching the Risen One. True light that conquers darkness. It is poetry, it is prayer”.*

a Camaldolese novice

***Exsultet*** (latin for Rejoice), 2021

lead, brass and iron  
210x55x55 cm









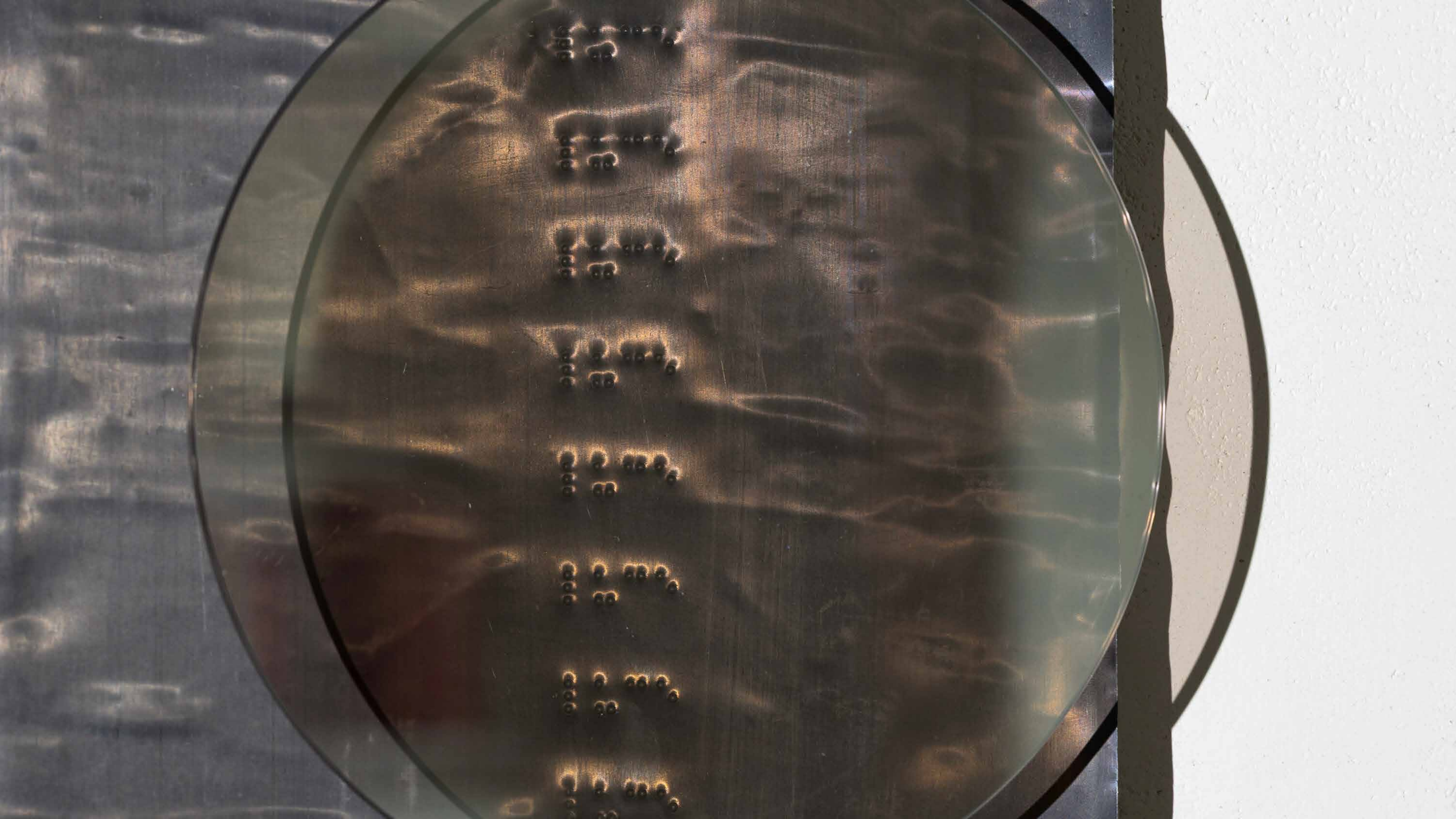
*"... the word research harks back to the Latin circum (around) and the late Latin circare (to go around). Thus research is a "circling," a circumscribing of an area on which to focus one's systematic attention. Until one finds what was previously invisible, unclear, or unexplainable".*

Nunzio Galantino

***Ricerca sulla luce*** (Research on Light), 2020

lead, reflective glass, steel and iron  
80x25x5 cm









Temporary installation at Basilica San Salvatore dei Fieschi  
in Cogorno, Genoa

*Riflessioni sulla parola Libertà* (Reflections on the Word Liberty), 2019

copper and Arches paper  
110x50x13 cm









Temporary installation at the abbey Abbazia di San Fructose di Capodimonte  
in Camogli, Genoa

*"Among Ester Pasqualoni's works the sequential breathing of Solidi with plastic and plexiglass transparency constructs an Albertian/Pierfrancescan geometry of the cube as an entity of luminous crossings ..."*

Mariano Apa

**Luce** (Light), 2019

paper, alluminum, plastic materials and plexiglass  
2 elements 15x15x15 cm









Light, emptiness, silence, feeling, vision, and freedom.

This work recounts a personal journey to discover a non-visual mode of feeling. Educating oneself about one's sensory perception of self and that of the world is a possibility for the sighted and a necessity for the blind. During the journey beyond stereotypes, one discovers that the limit lies on the opposite side of where one imagines it, and that one can build an identity on a lack and can build a richness on one's diversity.

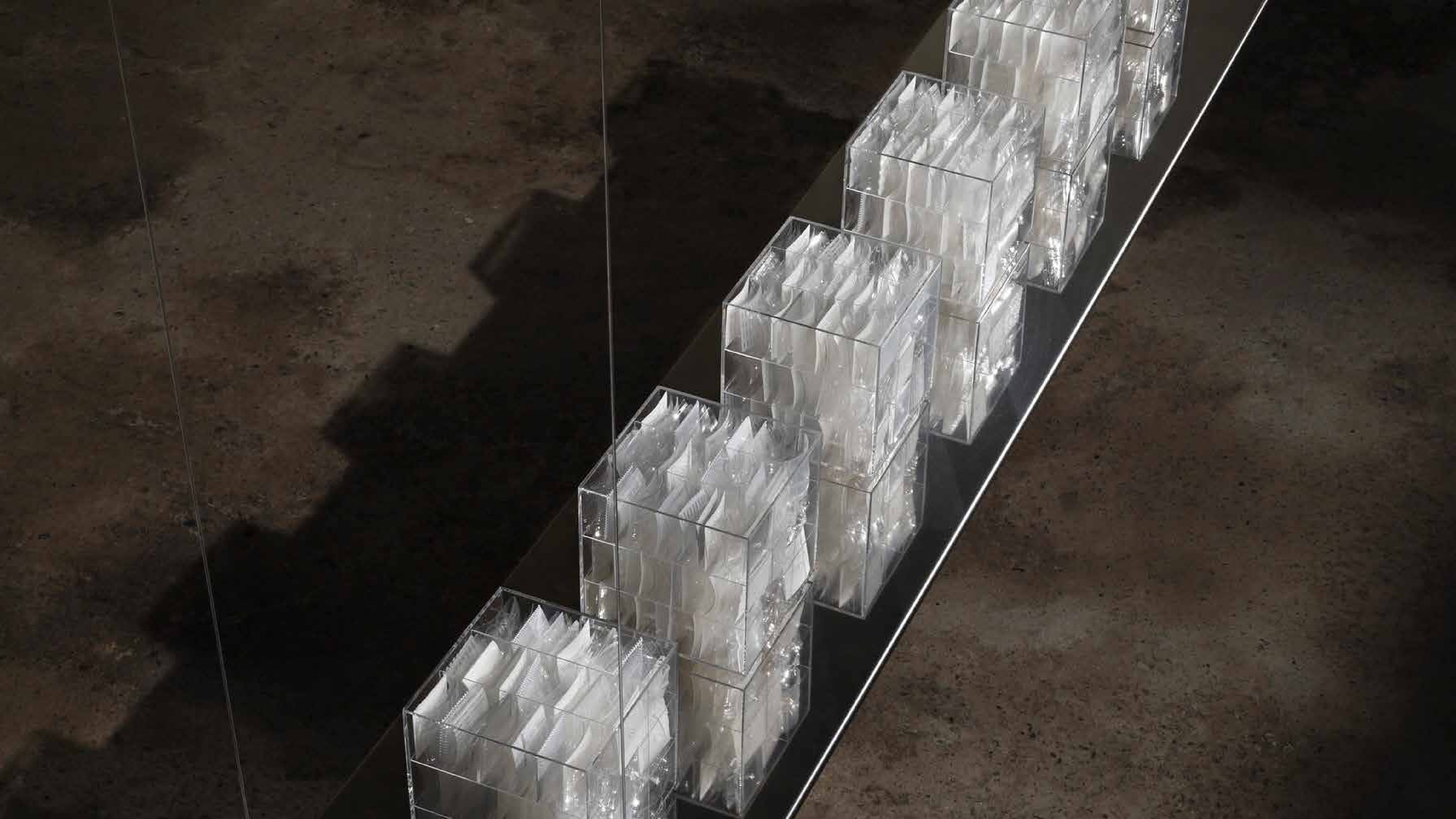
*Sguardo interiore* (Internal Gaze), 2016

plastic materials, paper, aluminum, plexiglass and steel  
18x190x35 cm

















*Infinito* (Infinity), 2015

plastic materials, paper and plexiglass  
15x15x15 cm



*“The work is always hidden. The most important part is usually not immediately visible”.*

Hidetoshi Nagasawa





Temporary installation at the hermitage Eremo di Sant'Antonion di Niasca  
in Portofino, Genoa

*Simbolo* (Symbol), 2019

reflective glass and steel  
Ø100 cm











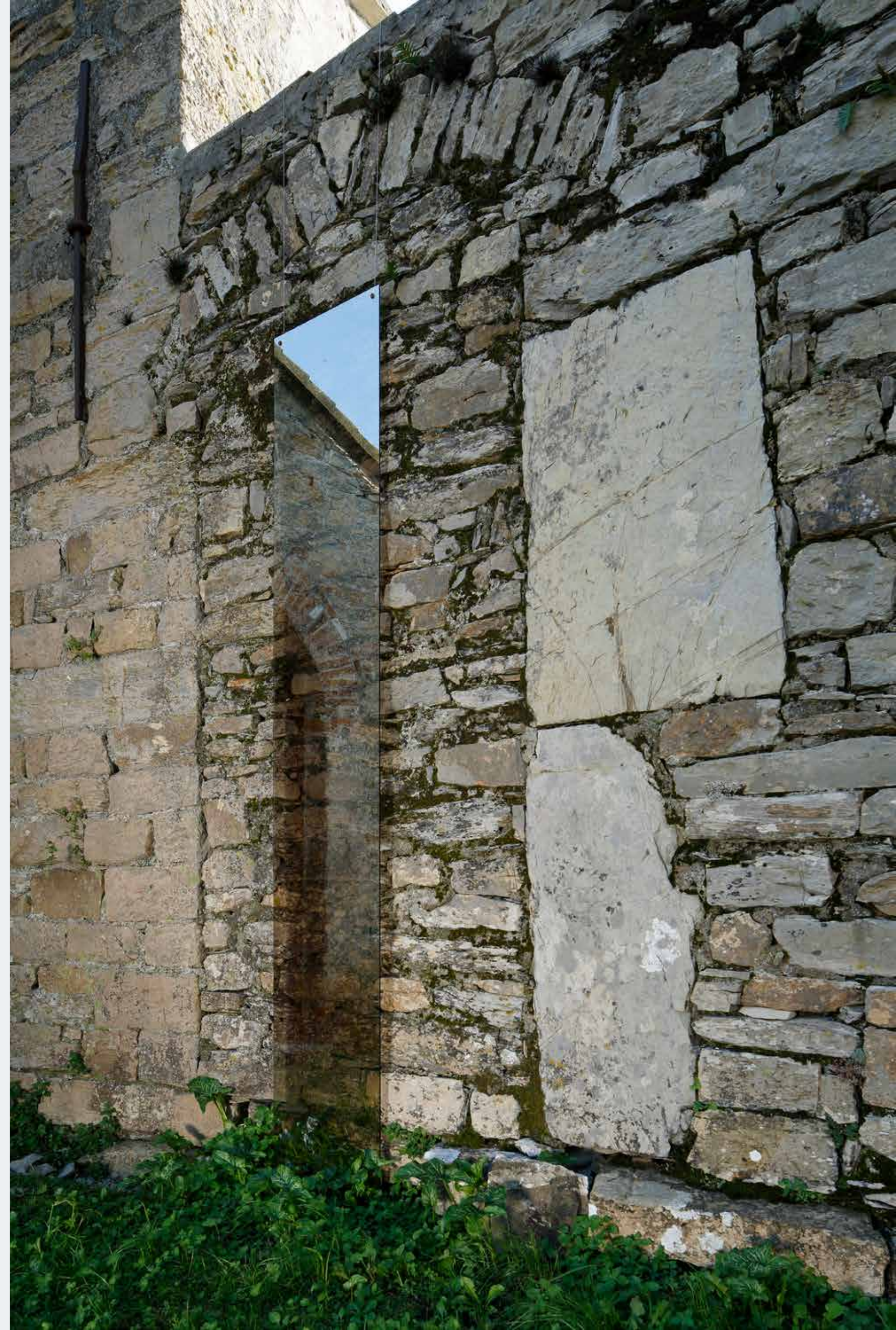


Permanent installation at the church Chiesa di San Michele Arcangelo di Ruta called La Millenaria  
in Camogli, Genoa

*La porta stretta* (The Narrow Door), 2019

reflective glass and steel  
2 elements 250x40 cm

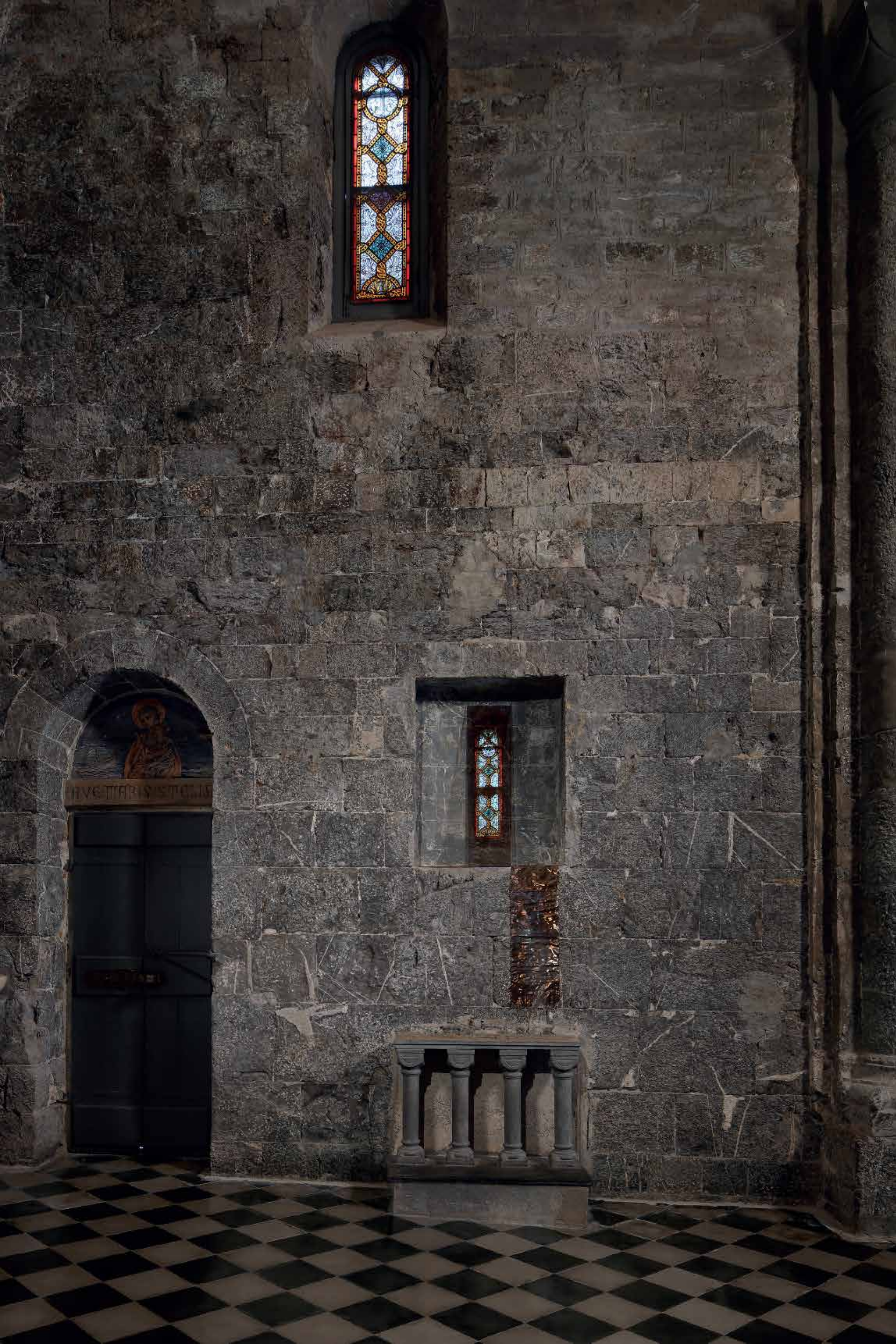












Permanent installation at the church Chiesa di San Nicolò di Capodimonte  
in Camogli, Genoa

*Segno (Sign)*, 2019

reflective glass and lead  
2 elements 180x54x30 cm







*“Art is like another nature, different from nature itself: it is a more rational nature because it arises from the mind, but it too is full of secrets”.*

Johann Wolfgang von Goethe



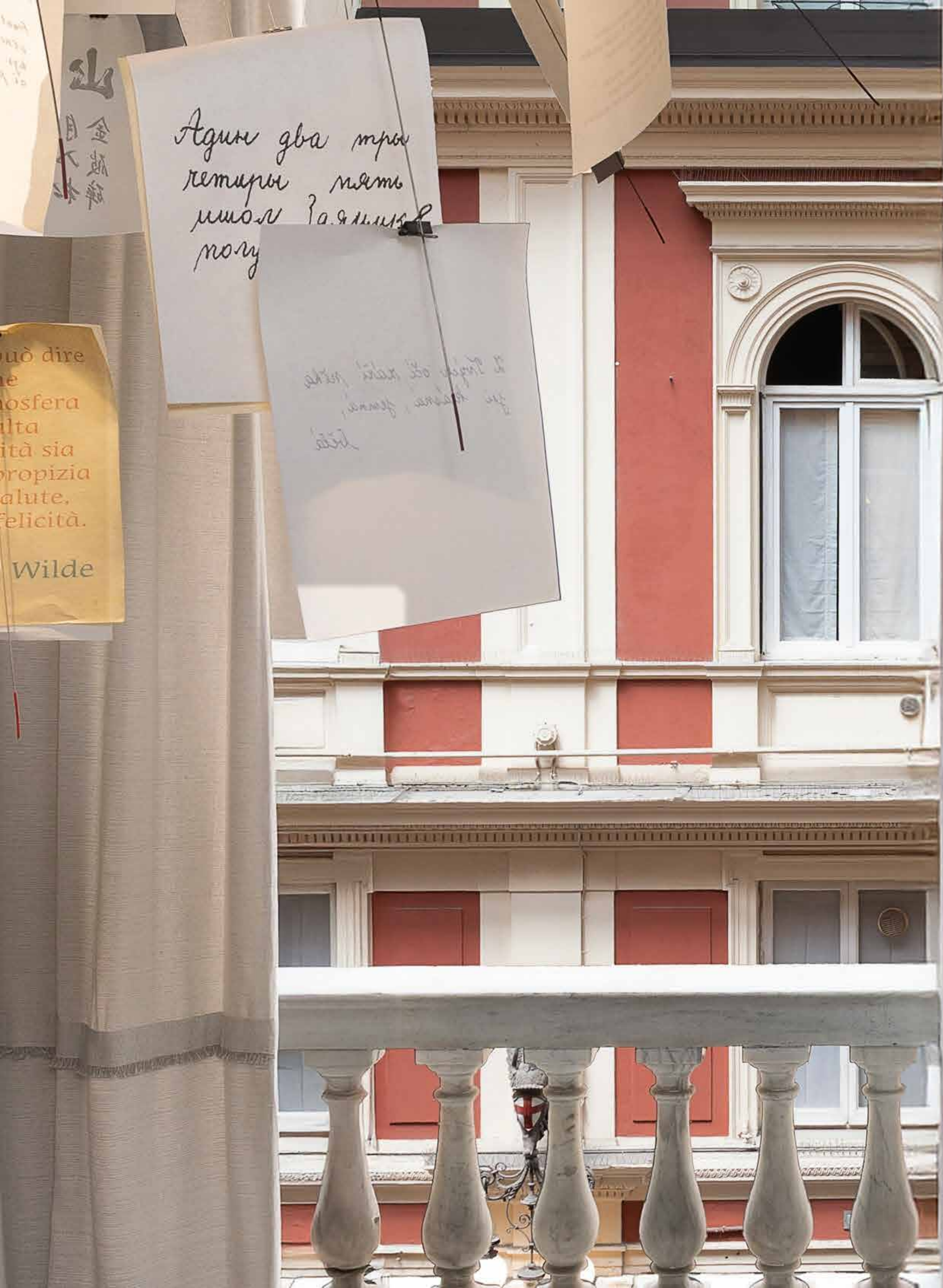


Temporary installation at Mudi Interiordesign  
in Genoa

***Ramo*** (Branch), 2025

copper  
120x32x11 cm





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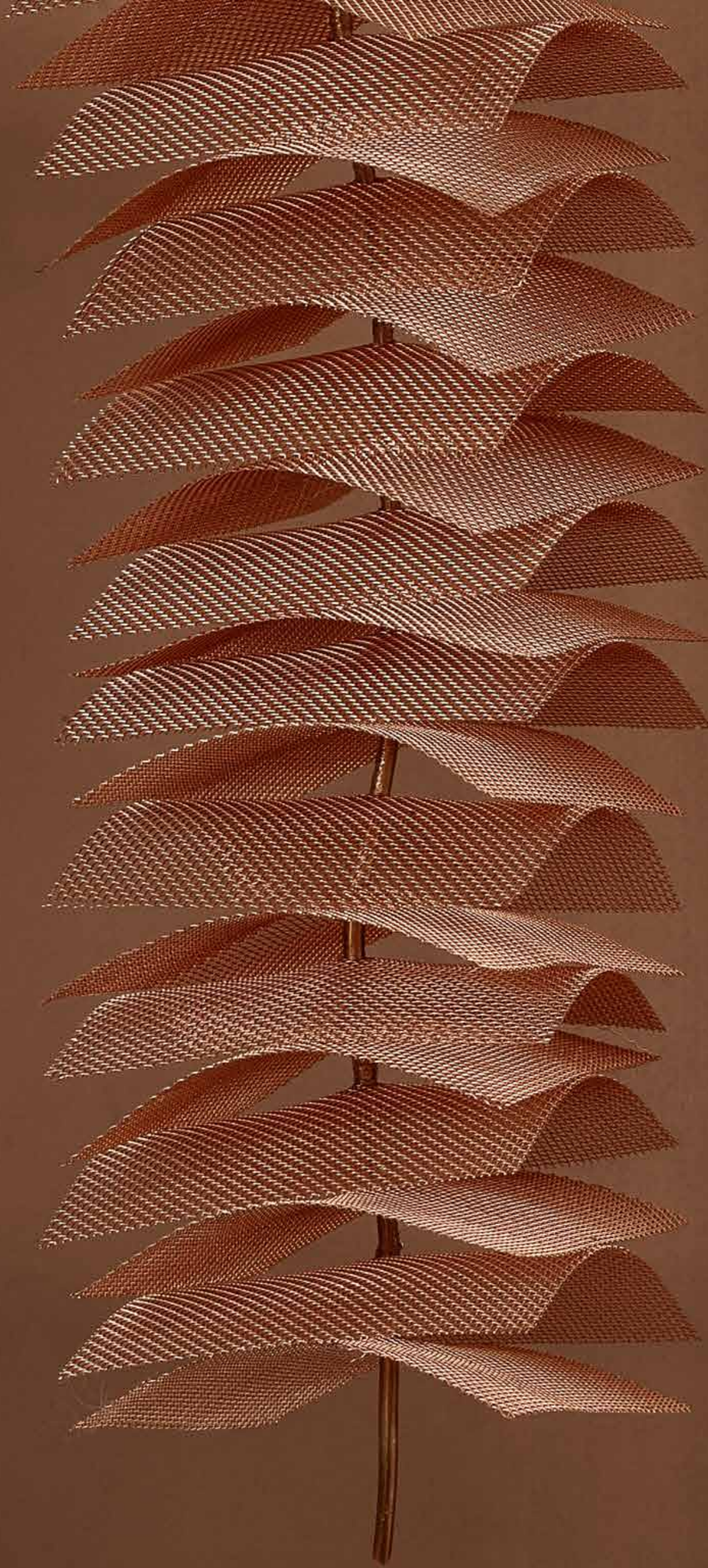
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Wilde











*Vita* (Life), 2020

wood, copper and glass  
350x150x33 cm













Temporary installation at Basilica San Salvatore dei Fieschi  
in Cogorno, Genoa

*"... calibrated interventions – which want to recover and re-propose the  
essentiality of medieval buildings, enhancing their semantic and luministic  
values..."*

Giuliana Algeri

***Venire alla luce*** (Come into the World), 2018

wood, copper and plastic materials  
220x220x75 cm









Temporary installation at the church Chiesa di San Nicolò di Capodimonte  
in Camogli, Genoa

*Ombra sonora* (Sound Shadow), 2018

wood, copper, plastic materials and nylon  
116x23x16 cm









*Sculptura 1* (Sculpture 1), 2016

plastic materials, nylon, steel, marble and iron  
220x80x80 cm









Diaphragms represent a filter through which we can observe reality and look beyond. They are suspended in apparent stability, easily moved by a slight touch of air, a hand, or a light; organized like a pentagram of infinite lines, notes, sounds, and nuances.

**Nero** (Black), 2017

plastic materials, alluminum, steel, nylon and iron  
70x70x15 cm





La obra es una  
Exhibición de  
con los ojos y  
Manejar un  
lejos del alcance





*Puro ottimismo* (Pure Optimism), 2013

plastic materials, nylon and iron  
70x70x15 cm





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Temporary installation at the church Chiesa di San Michele Arcangelo di Ruta  
called La Millenaria  
in Camogli, Genoa

*Brillamento* (Solar flare), 2012

PET, nylon and iron  
84x104x15 cm







Aldo Iori

## *A Gift to the Eye and the Mind*

*That I should make myself an arch of spirit. That I no longer  
be a cliff, but water and sky...<sup>1</sup>*

Whenever I go to the Ligurian Riviera I am stunned by the verticality of the landscape in relation to the horizontality of the sea line, which is a constant point of reference; the tall bell towers of the parish churches, the villages and nature clinging sometimes surprisingly to the steep rocks. I took verticality to be the initial characteristic of Ester Pasqualoni's work, when I observed it for the first time in her studio in Lavagna.

Ester Pasqualoni's story revealed life experiences, journeys of discovery and work, that have always been accompanied by a wide and curious eye on the international artistic panorama. Her awareness emerges from reading numerous texts, visiting exhibitions, and falling in love with many artists. Of course, these include the post-war masters such as Alberto Burri and Lucio Fontana, but above all those of the following generation like Enrico Castellani, Luciano Fabro, and Hidetoshi Nagasawa. This all goes to show her predilection for art that has a strong rational base of a classical matrix, in which the analytical components aid in establishing its constituent elements. It is an art devoted also to giving shape to aspects that mark the presence of strong spiritual components, which each artist combines differently.

It seems to be derived from consideration of books on historical criticism. It is as if the artist sets her theoretical roots in a generation that has inherited a particularly Italian tradition combined with instances of a vast cultural scope and an opening towards a metaphysical sense of the world. Without an anachronistic or nostalgic attitude toward the past, Ester Pasqualoni pursues that which can be in a time yet to come. She does this with the awareness that history and the thoughts connected to it are linked with the need to "do" without excluding an innovative impact that the work must have regardless.

The choice to omit a mimetic representation as well as a narrative aspect of the forms and materials of the work follows. Thus, the observer is required to delve into a reflective and critical level that goes beyond looking as a simple act of seeing. Her artistic path in this sense appears linear. Pasqualoni's constant care of each part as essential to the whole is always consequential to the characteristics of her operating method. For her, the pieces require continuous and close verification, even more so before releasing the work for the observation of others. Specific attention is also given to make sure that the creations are defended in their public moment and are never overexposed to simple mundanity.

In observing her works one perceives how the artist is always careful in identifying the materials and following their process. In recent years her choice of stone, wood, and metal has been accompanied by that of artificial materials, such as plastics and paper, in refined amplifications that produce harmonies between materials and choruses between forms. Surfaces are created without emphasis of the veins in the marble and wood as reproduced in the absolute volumes resulting from minimalistic thought, where the shapes through geometry and the golden ratio become natural to the eye. Mindful of the abstract, rationalist, and minimalist avant-garde experiences, Ester Pasqualoni treats matter as a sincere element in itself and makes it a component of 'richness' and 'ornament' in her sculpture through a detailed enhancement of being in space, of specific glosses, veins, reflections, and transparencies. These aspects become necessary factors in creating the spatiality of the work that is achieved through the material and chromatic relationships, the equilibrium between weight and lightness, and in the ever-present balance between light and shadow. The plastic parts, like the more 'noble' materials, such as metal and marble, possess the signs of one's own experience, the memory of a past time, even in the repetitive fragmentation. The space and the moments in which the sculpture presents itself to the observer with different points of view are fundamental for Ester Pasqualoni. The exhibition space, be it in a gallery or in a historical setting, determines the choice of one or more



possible privileged visual angles that appear in the time and space of the observer's viewing, highlighted by the incidence of artificial or natural light.

It therefore seems ever important to find the best conditions in which to show the work, which enters into relationship with natural light and artificial light, used without superficial technical effects. In its achieved simplicity, doing without iconographies, figurative symbolisms, narratives, and rhetorical references, the pieces require careful attention and a continuous critical exercise by the eye of the observer to overcome appearances and the truth of the material. Pasqualoni's sculptures with increasingly personal and recognizable methods and languages circumscribe a territory in which the spiritual aspect of the work thus becomes more and more important for the artist.

The recurring qualities of the eleven works presented in the *DONUM* project include the proportions that regulate the parts and harmonize with the whole; the geometry of the shapes; the use of materials without artifice —albeit at times sophisticated, such as marble or reflective glass used for architecture; the limited and discreet presence of braille; the continuous reminder of suspended and inaudible sounds; as well as the revealing

use of light. The works were elevated in these places of the sacred, as the sites in turn benefited by welcoming the works. Since art generates thought and contemporaneity, it has the strength and the merit of integrating even distant thoughts and times. Spirituality, present in both the works and the locations, was intensified thanks to this novel connection, providing the observer with the possibility of having a vision of what is not immediately visible.

In the 1945 text (cited earlier), written at the end of a very difficult period for modern man, Arturo Martini entrusted the future of sculpture to the will of a young person that he defined as "immaculate". Perhaps the purity implied by the elderly sculptor is realized precisely in the pertinacious work of artists such as Ester Pasqualoni, where a possible future of sculpture may be found in a refined spirituality of the work and a stubborn attention to erudite artistic thought, where sculpture "does not remain in the three dimensions", but achieves the "universal".

1. Translation: "To those young innocents who nourish the hope of a renaissance, I leave these commandments which sculpture whispered to me in my hours of solitude. / That I should only serve myself. / That I should make myself an arch of spirit. / That I should no longer be a cliff, but water and sky. / That I should no longer be a pyramid, but an overturned hourglass ... / That I should not be an object, but an extension. / That I should not be a comparison, but complete in myself. / That I should not be an image, so as not to be exalted. / That I should not be a milestone of man, but of my own nature. / That I should not be a dazzling virtue, but an obscure womb. / That I should not be a weight, but a pair of scales. / That I should not be used as currency for practical convenience. / That I should not remain in three dimensions, where death may hide. / That I should not be a slave to style, but a casual substance. / That I should be the imponderable architecture able to reach the universal." Arturo Martini, *La scultura lingua morta e altri scritti*, edited by Mario De Micheli, Jakabook, Milano 1983, p. 102.



Marco Carminati

## *The “Cantinone” of Ideas*

I remember my first entrance into the “Cantinone” well. Ester went in before me to turn on the lights. It was not just a matter of making light, it was a matter of arousing surprise; which it certainly did. The works in her studio – through the lights that gave them shape and consistency, the materials with which they were made, and the calculated distance – seemed to express a clear concept of the place’s function: a space for thinking and working. “*Cogita et labora*” could be written over the door.

The impression – it is important that I specify – was that of having entered a sort of temple. Even if none of Ester’s works visually and superficially refer to the religious world, the climate of suspended spirituality of geometric shapes, precious materials, and the study of light, aroused in me a spontaneous phrase, which then Ester took very seriously, “your works would look good in a church”.

The seed of *DONUM* was thus cast. Ester began to think, to elaborate, to share the project with others, continuing to seek “the essential”. This is, I believe, one of the distinctive features of the artist’s work: looking at the world and looking within, trying to extract the pure harmony inherent in matter, be it solid matter (marble, metal, wood, plastic, glass), liquid (water), or impalpable (light and air). It is a research process that, through the artist’s concepts, tends to lift the weight of physical things

towards a higher level to which we all tend, whether or not we are aware of it. It is man’s yearning for infinity.

Thus, so it is that the secular spirituality emanating from Ester Pasqualoni’s works has found a sort of natural location between the arches, the windows, the shadows, and the silences of the ancient parish churches and abbeys of Mount Portofino and the *Basilica dei Fleschi*. Their presence in and outside the buildings has enhanced and accentuated the millennial charm of these strongholds of faith. The works hung on the walls, suspended between the vaults, or set in the passageways, have aroused curiosity, thoughts, and meditation in the numerous wayfarers who have admired them. In me, they have renewed the surprise of that day when I crossed the threshold of the magical “Cantinone” for the first time and instinctively suggested that so much thoughtful search for harmony and essentiality would be most suitably located in sacred places.



## BIOGRAPHY



**Ester Pasqualoni** was born in Rome in 1980.

After receiving her degree in Literature and Philosophy, with a major in Art History from the “La Sapienza” University of Rome, she continued her research publishing in scientific journals, such as “Art Bulletin”. Since her move to Liguria in 2010, she has combined her historical and artistic investigation with visual exploration, experimenting with a personal language that stems from her awareness and sensitivity, enriched by the knowledge of art history and contemporary art. She participated in several group exhibitions and then decided to devote herself entirely to the development of her own artistic concepts through continuous analysis of forms and materials.

She proceeds with her work participating in exhibitions and developing projects with institutions involved in heritage protection and contemporary art, with a particular focus on adolescent education.

Since 2022, she has been a member of the Cultural Heritage Commission of the Archdiocese of Genoa.

Ester Pasqualoni lives and works in Liguria.

## SELECTED PERMANENT INSTALLATIONS AND EXHIBITIONS

***L’Infinito*** (Infinity), 2024, miramART collection, Grand Hotel Miramare, in Santa Margherita Ligure, Genoa

***L’Infinito*** (Infinity), 2021, Italian National Trust (FAI — Fondo per l’Ambiente Italiano), at the Orto sul Colle dell’Infinito, National Library Center for Leopardi Studies, Recanati, Macerata

***Exsultet*** (Latin for Rejoice), 2021, the Sanctuary Santuario di Nostra Signora del Ponte, Lavagna, Genoa.

***La porta stretta*** (The Narrow Door), 2019, the Church Chiesa di San Michele Arcangelo called the Millenaria, Camogli, Genoa

***Segno*** (Sign), 2019, the Church Chiesa di San Nicolò di Capodimonte, Camogli, Genoa

***Mettere al mondo. Siamo fatti per rinascere*** (Bring into the world. We are made to be reborn), curated by Luigi Codemo, Gallery of Contemporary Sacred Art “GASC Galleria D’Arte Sacra dei Contemporanei”, Villa Clerici, Milan, March 3 - April 28, 2024

***Rinascere dallo sguardo*** (Reborn from the Gaze), the Chapel Cappella dello Spirito Santo, Guesthouse of the Monastery of Camaldoli, Arezzo, May 23 - June 20, 2021

In 2019, she designed and created, under the curatorship of Aldo Iori, ***DONUM: Contemporary Art Paths in Sacred Places***, with installations in five historic locations in Portofino Park and the Tigullio area. A catalog for the exhibition was published in 2020



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(Ester Pasqualoni. Donum. Contemporary Art Paths in Sacred Places.)

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