

FRANCESCO PACELLI selected works

My research mainly focuses on sculpture, immersive installations, and drawings. I work within a variety of media, such as ceramics, synthetic materials, metals, graphite, and light, by exploring several techniques. My main references are related to science and biology, spirituality, philosophy, history of architecture, and alchemy. I try to investigate through these worlds and topics the relationships between nature, artifice, magic and cosmic stories.

The resulting imagery concurs in creating alternative organisms and environments, in a shifting balance between what is accepted as real and a dimension of otherness. I'm really intrigued by the idea of creating mysterious entities, avoiding logics of complete rationality. These unreal yet plausible scenarios, perceivable but not completely recognisable, live in a verisimilar realm. They are the sculptural expressions of an interest in building a bridge between different mental models, giving physicality to concepts that are in a fluid state between the rationalism of the mind and the intuitiveness of the soul. In the end, I try to explore reality through the study of matter while trying to understand matter through the transformation of reality.

Perugia, Italy / 1988
Lives and works in Milano, Italy

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/SOLO EXHIBITIONS

2023

STONES AND STARS AND SPELLS

at Des Bains, London (UK)
curated by Des Bains and Marta Orsola Sironi

2021

HOLOBIONT RAPSONDY

at Eastcontemporary, Milano (Italy)
Duo show with Stach Szumski curated by Eastcontemporary, text by Claudia Contu

2020

NOTTURNO

at UnaVetrina, Rome (Italy)
Site-specific project curated by Giulia Pollicita

2019

FISHY FISHY FISHY X

Rehearsal, Milano (Italy)
Solo show curated by Rehearsal

ABISSO ELASTICO

Current Project, Milano (Italy)
Solo show curated by Current Project, text by Francesco Pieraccini

2018

BALLATA VOGELKOP

Display, Parma (Italy)
Solo show curated by Rossella Moratto

/SELECTED GROUP EXHIBITIONS

2023

RING RING RING

at Pal project gallery, Paris (France)
curated by Andy Rankin

LINGUA MORTA

at Divario space, Rome (Italy)
curated by Davide Silvioni

COZZIE LIVS, PART II

at Des Bains, London (UK)
curated by Des Bains and Tom Bull

FUORI PORTA

at Villa Pacchiani, Santa Croce sull'Arno (Italy)
curated by Ilaria Mariotti and Caterina Fondelli

EMOTIONAL FLUCTUATIONS

at Tube Culture Hall, Milano (Italy)
curated by Vittoria Martinotti and Rea

2022

ON HEARING OF AN ABSENCE

at Haus N, Athens (Greece)
curated by Dinos Chatzirafailidis

FORMES VIVANTES

at Manufacture et Musée National, Sèvres (France)
curated by Judith Cernogora

POGGIO TEMPESTA

at Contemporary fire, Cerreto Guidi (Italy)
curated by Caterina Fondelli

ABBIAMO INVITATO UN PO' DI ARTISTI NELLO SPAZIO PT II

at Osservatorio Futura, Torino (Italy)
curated by Osservatorio Futura and Giacinto Di Pietrantonio

THIS MUST BE THE PLACE

at Composit Flagship store, Milano (Italy)
curated by Edoardo De Cobelli and Sara Van Bussel

2021

MACINA

ViaFarini.Work, Milano (Italy)

CORPOACORPOACORPO#2

curated by Surplace Varese and Anonima Kunsthalle
Text by Massimiliano Guareschi

LES DANSES NOCTURNES

Spread Museum, Entrevaux (France)
curated by EastContemporary

ADDRESS UNKNOWN II

Edicola Radetzky, Milano (Italy)

STARRY SPECULATIVE NIGHTS

Spazio Volta, Bergamo (Italy)
curated by Edoardo De Cobelli

ENTR-ACTE

Renata Fabbri, Milano (Italy)
curated by Chiara Guidi and Alessia Romano

IN-FESTA

Coatto project space, Milano (Italy)
curated by Marta Orsola Sironi

2020

LUNA CALANTE

Residenza La Fornace, (Italy)
curated by Edoardo Manzoni and Giada Olivotto

LIBERTÀ

Castello di Lajone, Quattordio (Italy)
curated by Luca Beatrice

VIRTUAL ARCHIPELAGO

online project <https://reactcontemporary.com/virtual-archipelago>
curated by Re_act Contemporary art Lab

BAITBALL (01)

Palazzo San Giuseppe, Polignano a Mare (Italy)
curated by Like a Little Disaster

2018

TETSUO'S BODY

9hours Hotel Otemachi, Fuchu, Tokyo (Japan)
curated by Marcello Barison and Andrea Samory

FORMES VIVANTES

Musée National Adrien Dubouché, Limoges (France)
curated by Jean-Charles Hameau

INNESTI

Walk-in studio festival, Milano (Italy)
curated by Bianca Basile

SCREEN TEARING

Dimora Artica, Milano (Italy)
curated by Andrea Lacarpia

2016

FUTURE ARTISTS

Nerve Visual Gallery, Londonderry (Northern Ireland)

/EDUCATION AND OTHER ACTIVITIES

2024

Finalist, *E.ART.H. Foundation* contemporary art prize

2022

Postnature and contemporary creation, Seminar / Institute for Postnatural studies Madrid

2018-2020

Artistic direction of Dimora Artica project space, Milano

2016

Assistant of Roberto Cuoghi for the making of the exhibition *Putiferio*

2013

MS in Industrial Design, Politecnico di Milano

/PUBLICATIONS

2023

<https://flash---art.it/2023/11/francesco-pacelli/>

<https://kubaparis.com/submission/370884>

<https://www.galleriesnow.net/shows/francesco-pacelli-stones-and-stars-and-spells/>

<https://saliva.live/exhibitions/2c960c15>

<https://hestetika.art/francesco-pacelli-stones-and-stars-and-spells-a-londra/>

<https://artslife.com/2023/12/03/stones-and-stars-and-spells-francesco-pacelli-in-mostra-a-londra/>

<https://formeuniche.org/francesco-pacelli-des-bains/>

<https://desbains.co.uk/Francesco-Pacelli-Stones-and-Stars-and-Spells>

<https://www.juliet-artmagazine.com/lingua-morta-dallunita-alla-varietà-della-pittura/>

<https://divario.space/exhibition/linguamorta-collettiva>

<https://pal-project.com/en/expositions/ring-ring-ring/>

2022

<https://www.contemporaryartlibrary.org/project/on-hearing-of-an-absence-at-haus-n-athen-athens-26528>

<https://www.daily-lazy.com/2022/12/on-hearing-of-absence-at-haus-n-athen.html>

<https://quadriennaleidiroma.org/francesco-pacelli/>

<https://www.ofluxe.net/poggio-tempesta-group-exhibition-at-poggio-tempesti-florence-italy/>

<https://artslife.com/2022/06/03/poggio-tempesta-un-nuovo-polo-culturale-per-larte-contemporanea-in-toscana/>

<https://www.juliet-artmagazine.com/raccogliere-tempesta-collettiva-di-giovani-artisti-in-un-nuovo-centro-culturale-nel-cuore-della-toscana/>

<http://formeuniche.org/intervista-studio-tre-tre/>

<https://artslife.com/2022/03/27/di-universi-creativi-e-narrazioni>

2021

<http://scandaleproject.com/macina/>

<https://kubaparis.com/macina/>

<https://kubaparis.com/les-danses-nocturnes/>

<http://tique.art/six-questions/francesco-pacelli/>
<http://formeuniche.org/holobiont-rhapsody-eastcontemporary>
<https://www.juliet-artmagazine.com/holobiont-rhapsody-dove-linvisibile-diventa-visibile>
<https://www.ofluxo.net/holobiont-rhapsody-stach-szumski-francesco-pacelli>
<https://www.exibart.com/arte-contemporanea/holobiont-rhapsody>
<http://artmirror.org/exhibitions/650-stach-szumski-and-francesco-pacelli-at-eastcontemporary>

2020

<http://www.daily-lazy.com/2020/12/holobiont-rhapsody-at-eastcontemporary.html>
<https://residenzalaforname.com/lunacalante>
<https://tzvetnik.online/article/luna-calante>
Interview on <https://ossevatoriofutura.it/fragiilita-della-specie>
Interview on <https://artslife.com/2020/04/19/arte-balsamo-della-psiche>
<https://reactcontemporary.com/virtual-archipelago>
<https://tzvetnik.online/article/baitball-01-a-group-show-at-palazzo-san-giuseppe>
<https://scandaleproject.com/baitball-01-ill-slip-an-extra-shrimp-on-the-barbie-for-you>
<http://www.daily-lazy.com/2020/02/baitball-01-ill-slip-extra-shrimp-on.html>
<http://artmirror.org/exhibitions/469-tetsuo-s-body>

2019

<https://www.ofluxo.net/tetsuos-body-off-site-collective-exhibition>
<https://anti-materia.org/eyecandy-1/2020/1/23/semana-2052-tetsuos-body>
<http://www.daily-lazy.com/2020/01/tetsuos-body-at-nine-hours-hotel.html>
Interview on HESTETIKA Magazine, Vol. 36
Formes vivantes_Musée National Adrien Dubouché_Catalogue_Silvana Editoriale
<https://www.artribune.com/L-ecosistema-delle-incognite>
<http://www.balloonproject.it/francesco-pacelli/>
<https://anti-materia.org/eyecandy-1/2019/11/4/semana-1941fishy-fishy-fishy-x>
<http://www.daily-lazy.com/2019/10/francesco-pacelli-at-rehearsal-project.html>
http://tzvetnik.online/portfolio_page/francesco-pacelli-at-rehearsal-project/
<http://artmirror.org/exhibitions/403-francesco-pacelli-at-rehearsal-project-space>
Small Zine n. 32_Una realtà mutante_Intervista a cura di Gregorio Raspa
<http://scandaleproject.com/fishy-fishy-fishy-x-francesco-pacelli/>
<http://formeuniche.org/dialogo-con-francesco-pacelli/>
<http://www.balloonproject.it/innesti/>
<https://anti-materia.org/eyecandy/tag/ABISSO+ELASTICO>
http://tzvetnik.online/portfolio_page/francesco-pacelli-at-current/
<http://www.balloonproject.it/screentearing/>

2018

<http://www.daily-lazy.com/2018/12/francesco-pacelli-at-display-parma.html>
<https://www.neo2.com/francesco-pacelli/>
<http://atpdiary.com/francesco-pacelli-ballata-vogelkop-spazio-display-parma/>
<https://www.juliet-artmagazine.com/naturalia-et-artificialia-2/>



Installation view from *Stones and Stars and Spells*, solo exhibition at Des Bains (London, UK) / 2023

The *Utopias series* draws inspiration from the sixteenth-century work by Thomas More. In this work the author imagines an island, an idealized place inhabited by a society founded on principles of sharing and peace. While today the word utopia is intended as a positive while abstract ideal concept, its origin maintains a semantic connection with the notion of territory, a physical landscape envisioned to host an ideal society to be viewed as a model for the real world, in a similar way as the Greek myths have been used in the past for educational purposes.

The artworks investigate the coexisting and interconnected relationship between nature and artifice, and between magic and technique, while combining a rationalist approach with the sphere of the invisible. An unthinkable force, perceptible through personal and relativistic subjectivity, challenges the paradigm of a world defined by logical assumptions and reassuring thruts. The themes explored in the *Utopias series* originate from the world of alchemy, an ancient model of inner elevation of the soul surged from the obsessive quest for precious or innovative materials capable of altering the perception of physicality and matter.

This series of works represents an effort to create autonomous yet interconnected units within a larger eco-system, where the layering of various materials helps to stratify images of an ambiguous landscape. Lightness and heaviness coexist simultaneously, while materials have been used to evoke a sensation of controlled chaos, making the sculptures appear as if they are suspended in mid-air, above the floor, or in close proximity to the walls.



Utopias (tenebroso or invisible fire)

Stainless steel, Eps, polyurethane, cellulose, plaster, bark, cosmetic pigments, epoxy resin, glue, tulle

20x15x11 cm

2023



Utopias (distraction and dispersion)

Stainless steel, Eps, polyurethane, aluminium powder, cellulose, plaster, pewter, glass micro-spheres, stainless steel spheres, acrylic pigments, mica powder, epoxy resin, glue, cotton, tulle

185x24x19 cm

2023







Utopias (young non immortal thoughts)

Wood, stainless steel, Eps, polyurethane, sawdust, aluminium powder, cellulose, plaster, acrylic pigments, glass micro-spheres, epoxy resin, glue

147x49x29 cm

2023





Utopias (wax wings and golden shadows)

Wood, stainless steel, Eps, polyurethane, sawdust, aluminium powder, cellulose, plaster, acrylic pigments, glass micro-spheres, cosmetic pigments, epoxy resin, glue

142x64x49 cm

2023



Utopias (silent sulfuric path)

Stainless steel, Eps, polyurethane, aluminium powder, pewter, cellulose, plaster, stainless steel spheres, tree resin, acrylic pigments, epoxy resin, glue, tulle

30x14x15 cm

2023





Installation view from *Stones and Stars and Spells*, solo exhibition at Des Bains (London, UK) / 2023



Thief is a luminous work inspired by the symbol of the cosmic egg. Thanks to the internal charge of phosphorescent pigment, it is able to accumulate luminous energy during the day to then emit light in moments of darkness, of shadow, when no one is looking. The more the light, the more the charge. The greater the darkness, the greater its emission. According to several external condition, *Thief* has a white-ivory colour when in its neutral state, assuming from pale pink to intense purple variations when fully charged. The magical principle of this work makes it in some way mutable according to the atmospheric context and geographical coordinates in which it is located, as if it had a life of its own and decided for its own actions.

Thief
Polyurethane resin, phosphorescent pigment, stainless steel chain
11x11x15 cm, variable dimensions in height
2023



Some things need an impulse to move (II)

Bronze

23x11,5x12 cm

2023

Some things need an impulse to move is a bronze series made up of small wall sculptures that work on a principle of perfect symmetry/slight asymmetry, with reference to the biological construction of the natural world. However, the lack of explicit and direct figurative references shifts the focus onto the material itself. In fact, bronze represents the closest material to gold according to alchemical research, assuming a double value of both material and spiritual elevation for humanity linked to the research and exploration of the self and the world.



Installation view from *Stones and Stars and Spells*, solo exhibition at Des Bains (London, UK) / 2023



Some things need an impulse to move (I)

Bronze

23x11x12 cm

2023



Some things need an impulse to move (I)

Bronze

23x11x12 cm

2023



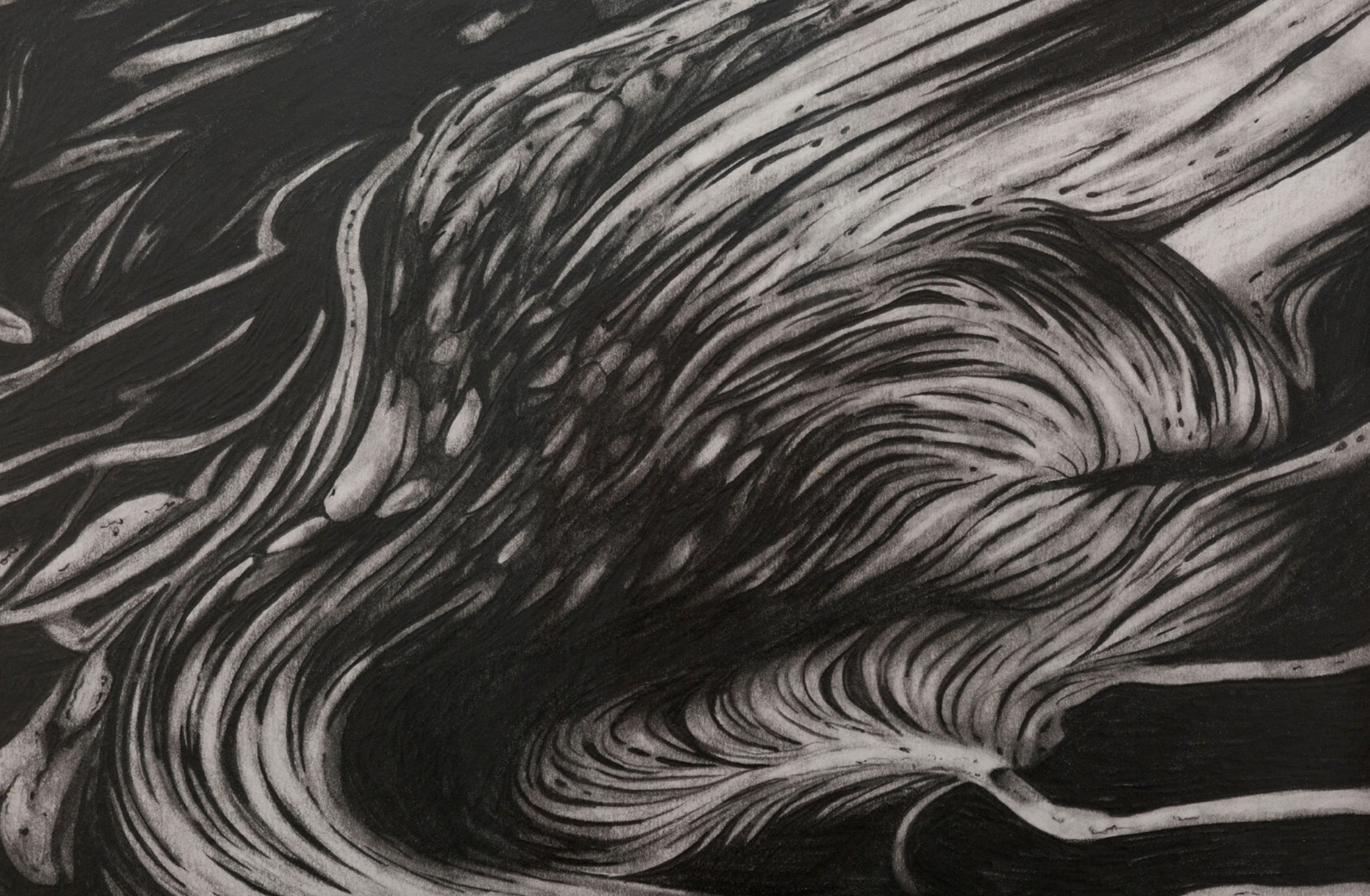


Flow of thought and search for energy in its potential state. *There wasn't much wind on that day* series tries to explore an altered condition of reality in which the components that are part of it are able to maintain a perceptual physical dimension, which can be found through the iridescent materiality of graphite, while remaining however within the boundaries of a non-figurative dimension. The intent is to investigate the imminent moment preceding the construction of an image, a figurative limbo where areas and shapes are not representative of a specific and realistic subject, although being able to activate speculative visions and possibilities.

There wasn't much wind on that day (III)
Graphite on paper, wood frame, anti-reflective glass
94,5x71,5x3 cm
2023



There wasn't much wind on that day (IV)
Graphite on paper, wood frame, anti-reflective glass
31,5x38,5x3 cm
2023





According to the *Assemblage Theory* by philosopher Manuel De Landa, a society is similar to a biological organism whose organs and therefore whose constituent parts are made up of the individuals and the micro/macro communities that make it. At the same time, the eco-system we live in is the result of the superposition of billions of organic/inorganic parts interacting together to form a complex system, an expanded landscape-object which becomes unity and plurality at the same time. The *Lava Salva* series draws its imagery from this suggestion. Through the use of heterogeneous clays and by overlapping glazes with different melting temperatures, several individual ceramic parts are joined together through the firing process. The fusion of the enamel creates aesthetic and formal tensions at the contact points of the surfaces, making the shapes alive and plausible within this container-world, free in its possible formal associations and constrained within its morphological boundaries.



Lava salva cremeweiss
ceramics
22x19x14 cm
2023



Echoes is inspired by the mythical figure of the Ouroboros, the snake eating its own tail creating a closed circle. In opposition to a linear concept of time, circularity represents a condition of deep connection with the elements and dynamics of nature, in a constant looping state of contraction and expansion.



Echoes
Epoxy resin, fabric, steel, plaster, polyurethane foam, acrylic spray, synthetic feathers
144(diam)x14 cm
2021

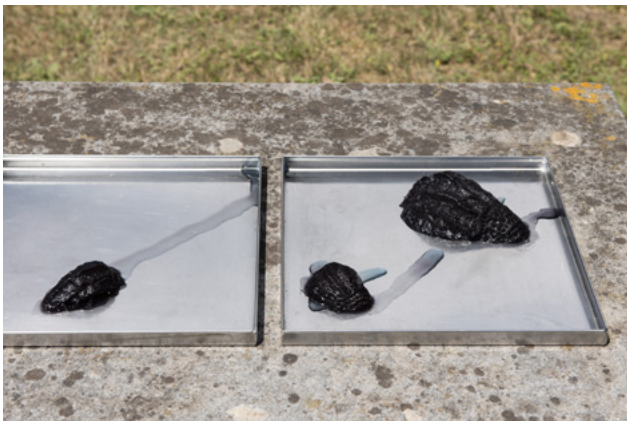


There wasn't much wind on that day (I, II)
Graphite on paper, wood frame, anti-reflective glass
61x85x4 cm each
2022





Gelatine is a material traditionally associated to childhood for its colors and smells. It's funny. It's edible but it looks like pure artifice. Collagen and sugar make it fragile and elastic at the same time, creating those characteristic translucent tremors when shaken. Placed inside steel tanks capable of containing their future changes, the small organic entities of the artwork firstly present themselves with defined shapes. By the time passes gelatine melts and those small soft islands tragically change their appearance until they disappear. It is a work of presence and absence at the same time, of disappearance and reappearance, of non-linear cyclicity. I exist, I disappear, I am present again, I am leaving again.



Entusiasms are always high at the beginning

Edible gelatine, inox steel
94x30x7 cm
2022

Termo servo aereo elettro-magneto elasticità

Aluminium, clay, EPS, inox steel, epoxy resin, acylic resin, cosmetic pigments

61x72x160 cm

2022



The sculpture takes its title from the name of an aerospace engineering exam, and each part of this long compound word refers to specific areas of scientific knowledge. However, without knowing its specific meaning, its sound appears to be very cryptic and difficult to engage with, making it more similar to a nursery rhyme rather than comprehensible scientific language. Contemporary art often present formal ambiguity in shapes and materials used, making the interaction with an artwork sometimes difficult to be established through pure instinct. The sculpture aims to highlight the similarities between the way artistic language is constructed and scientific research is developed. These two human fields rely on the definition of abstract codes that need to be slowly cultivated for a better understanding of their working principles and dynamics.

Termo servo aero elettro magneto elasticità draws its origins and themes by merging visual references inspired by the organic aesthetics of nature with the mathematical repetitions of mechanics. Despite the viewer's efforts to find similarities with existing natural entities, precise visual references are not explicit and probably do not even exist, so the process of activating vision is encouraged for the viewer. The artwork is about an altered nature, where the process of growth has been modified by external factors difficult to precisely be defined. Materials have been combined to overlap elements from the natural and the artificial, so clay has been mixed with epoxy resin, while mineral powders blend into pigments used for cosmetic applications. Each individual material of the sculpture can be identified autonomously. However, their final interaction creates a larger whole where they merge together into a mysterious entity, raising questions about the passive or active role humanity plays as a species in shaping and defining reality.





Makapansgat stone is an almost three million years old object. It was found in a South African cave far from similar natural sources, near the remains of Australopithecines. Although is uncertain wheter it is an artifact or a natural object, the place of discovery suggests that the stone was transported as a stylized face was recognized in it. This aspect makes it the first and oldest form of symbolic image known nowadays. This stone led to the making of a series of several works in soap, a perishable consumable material that through daily use will be gradually smoothed until disappearing.



Masks

Soap, pigments, essential oils

Appr. 9x5x4,5 cm each

2022





Installation view from *This must be the place*, group exhibition at Composit Flagship Store (Milano, Italy) / 2021



Betaparanoinca
Glazed ceramics
21x17x16 cm
2021

A sculptural body activating visual memories without an explicit and direct statement. Ambiguity finds space in the texture, in the impressions left by the fingers, in the bronze finish. Several bodies in a precarious equilibrium support each other till the moment they become a solid and harmonious nucleus of formal hints. Meaning is sought in the same way shapes are chased in clouds.



Installation view from *Macina*, group exhibition at ViaFarini.Work (Milano, Italy) / 2021





Isn't that your Amsterdam face
Epoxy resin, polyurethane resin, wood, polystyrene, acrylics, spray paint, plaster, metallic leaf
90x62x35 cm
2021





Evoking the theme of the chimeric monster, the work tries to contaminate and synthesize multiple organic forms in a new autonomous entity. Anthropomorphic geometries and hybrid hints of animals and plants converge in a sculpture that can only live on the ground, in a direct contact with the architecture hosting it.



Fragile dance of a chimera

Glazed ceramics

25x13x57 cm

2021



Broblob
Glazed ceramics
24x25x18 cm
2021



From *Les danses nocturnes*, collective exhibition at Spread Museum (Entrevaux, France) / 2021

politana Underground

Via Ferrari - Via Tazzoli
Via Farini - Monumentale



According to the light wavelenghts passing through the atmosphere, sky should be perceived as more violet than blue. Over the millennia however, human species has predominantly developed those photoreceptors able to perceive the central phase of the chromatic spectrum, therefore the azure blue. For this reason, we perceive the sky as blue and not violet. If even the color of the sky can be questioned, we are led to the awareness of the intrinsic relativism of our perceptions.

Extract from the exhibition text by Marta Orsola Sironi







The work aims to give aesthetic shape to a natural intertwining that may at first glance seem extremely abstract, suggesting organic structures with shapes, curves, thorns that make us wonder what the microscopic world of a forest could be like if our human senses could be able to face it. The soil is the epidermis of the Earth; it is crossed by nerves, pores, fluids, it is the matter through which the mushrooms communicate with each other and perceive every human being who steps on them. This terrestrial radio system draws abstract lines that are synthesized here through sculpting the matter, holding it, pushing it, leaving traces.

Extract from the exhibition text by Claudia Contu

Synthetic states of dissolution (detail)

Glazed ceramics, sand, soil

Variable dimensions

2020





Abyssa
Glazed ceramics
22x28x55 cm
2020





Haliomagma
Glazed ceramics
30x22x12 cm
2020



The term *Zikkaron* is a reference to a liturgic and reiterative act, strictly related to a concept of liberation and promise. The work consists in a bird feeder conceived to set a connection point between the human world and the animal one, through the ritualistic and aggregating act of eating.



Zikkaron
Glazed ceramics, bird feed
71x37x10 cm
2020





Installation view from *Luna Calante*, collective exhibition at Residenza La Fornace (Italy) / 2020



A helmet is a symbol of the technological advances made by the human being, evolutions aimed at improving one's well-being, obtaining a condition of protection from dangerous external agents. The incrustations present on the surface of the work evoke a condition of fear, of uncertainty towards everything that humanity tries to preserve, but which is nevertheless destined to die out through the progressive action of time.



The Tripophiles

Epoxy resin, polystyrene, sand, acrylics, glass

22x29x16 cm each

2018



Installation view from *Notturmo*, site specific project at UnaVetrina (Rome, Italy) / 2020

An amoeba is a living being difficult to classify within the animal kingdom. It has particular features such as the ability of splitting into multiple parts to adapt to the surrounding environment or the capacity to incorporate and engulf other microorganisms useful for its survival. Probably due to its condition as an invertebrate, it is also one of the few living microscopic beings (if not the only one) to present characteristics that may be attributed to a human. Being an amoeba defines a state of apathy and inability to react to an event. Existential conditions easily applicable to a historical moment like the contemporary one where the loss of references and the lack of certainties are spreading more and more within the social structure.



Notturmo
Metal pipes, EPS, epoxy resin, cellulose, polyurethanic resin, acrylics, pigments, sand, neon light
Site specific project
2020







From *Tetsuo's body*, collective off-site exhibition held at Capsule hotel 9H Otemachi (Tokyo, Japan) / 2019

The body and the ways it can interact and transform the environment around it are at the center of this work. It was made specifically for the collective exhibition *Tetsuo's body*. The offsite project took place within the spaces of a capsule hotel in Tokyo, a place made up of extremely iconic architectural features in which the body is thought of in its most synthetic, efficient and somehow dehumanized way. The capsules are clean, functional but also sterile containers and the works in some way adapted to this aseptic environment, outlining future possible transformation scenarios for human beings.



There is so much to lie about it that I don't know how to start
Epoxy resin, cellulose, polyurethane resin, acrylics, pigments, taxydermy
Variable dimensions
2019

Made in pigmented soap, *Same old cycle* arises from the hybridization between the classical image of a bath soap with the peculiar dental structure of a triggerfish, with both human and demonic traits. Through the daily action of rubbing, anatomical details fade, losing their original aesthetics until they reach an increasingly vague and confused form. The work tells about the process necessary to complete the act of building an image, from the initial moment of its creation to its inevitable disappearance.



From *Tetsuo's body*, group exhibition at Capsule hotel 9H Otemachi (Tokyo, Japan) / 2019



Same old cycle
Soap, pigments, essential oils
10x6 cm each
2019



Installation view from *Fishy fishy fishy X*, solo exhibition at Rehearsal Project (Milano, Italy) / 2019

The work presents ambiguous and organic features and shapes, where suspended elements are connected to other parts placed on the ground through flexible light tubes that define the geometry of the sculpture. Light is treated as a physical material, becoming the most important element as it allows it to completely envelop the space in which it is installed. If it is in an outdoor space, light also shifts the fruition of the work to a moment of darkness, thus let it become a nocturnal sculpture.



You did love it so, you did love it like a son

Epoxy resin, polyurethane resin, polystyrene, cellulose, aluminium, wires, ceramics, acrylics, spray paint, flexible Led light

Max dimensions 4x4x3 m (without wires)

2019



A visual short circuit between the biological and artificial world. In close relationship with the architectural environment, its shape changes and adapts, creating new possible visual conditions thanks to the flexibility of the tubular light emerging from the main body. The ambiguity of its geometry evokes elements layered in our collective memory but not immediately graspable, triggering a condition both attractive and repulsive at the same time.



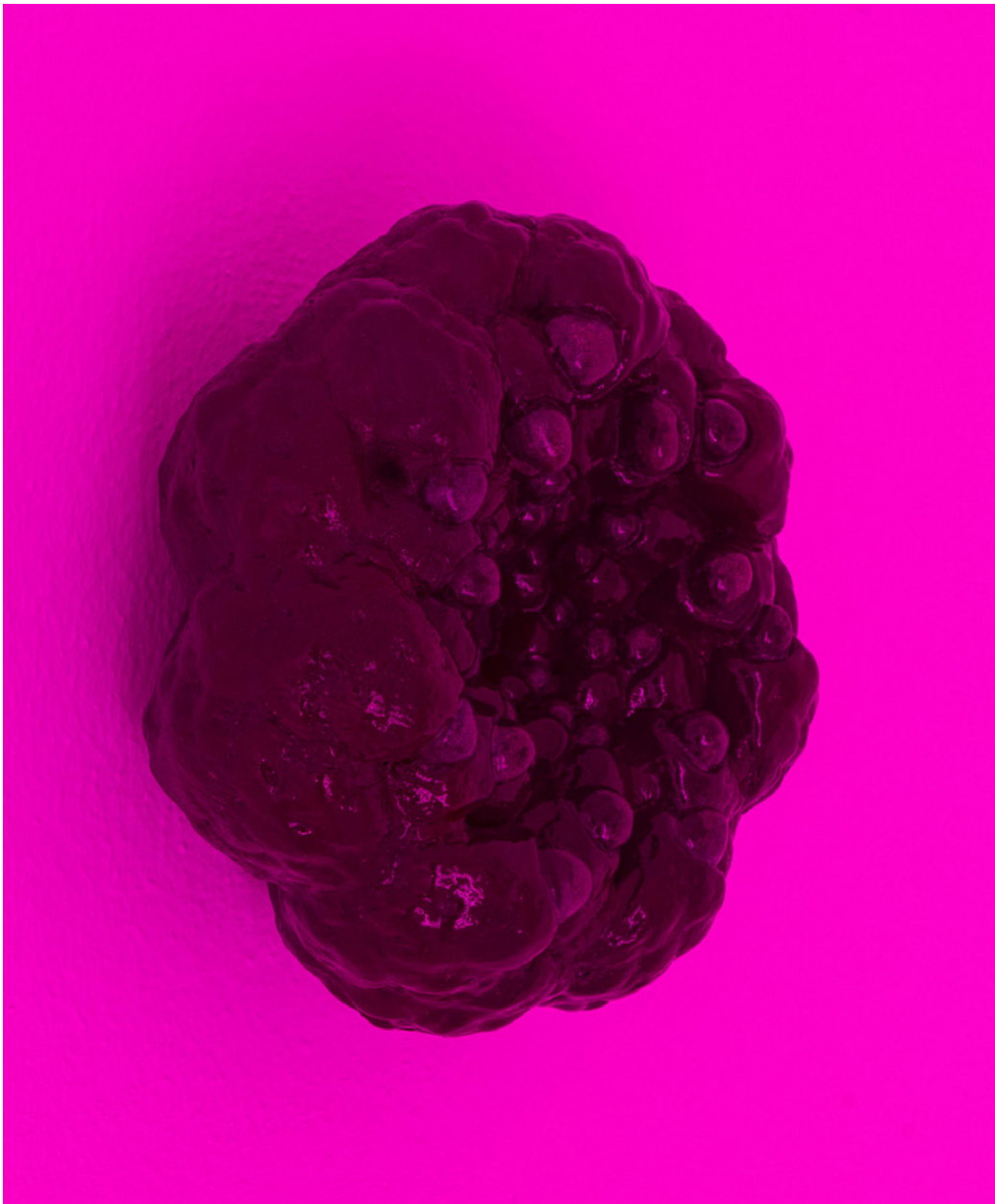
I wonder who you were when you weren't there

Epoxy resin, polyurethane resin, polystyrene, cellulose, ceramics, acrylics, spray paint, flexible LED light

88x65x53 cm plus flexible LED light

2019





Collapse for R
Glazed ceramics
18x18x10 cm
2018



Installation view from *Abisso elastico*, solo exhibition at Current (Milano, Italy) / 2019

The installation consists of an electronic system controlled by Arduino, which pumps air into organic-shaped silicone chambers through transparent rubber pipes. This work is the result of intensive research on combining the properties of different types of silicone used to create elastic membranes that inflate and deflate without apparent coordination. Among its various applications, silicone is widely used today in research on soft-robots, smart software-controlled structures capable of adapting their shapes and dimensions to move in multiple directions, grasp objects, or modify their surrounding environments. In many ways, soft-robots imitate characteristics of animals and plants, making silicone the perfect material for this purpose due to its flexibility and elasticity.

Taking its title from the name of a specific type of nudibranch, the *Joru series* aims to create a narrative on the symbiotic relationship humanity has built with technology over time, reaching a point of unavoidable co-dependency. The air pumped into the different membranes of the installation create the illusion of breathing. After a while, the technological dimension of the artwork disappear, presenting the scene for what it is: a group of several organic-shaped components able to breath through the support of an external apparatus. Advances in technical knowledge let the creators become increasingly dependent on their creations. Especially in contemporary society, this aspect represents a process difficult to arrest or modify over time. The interaction between humanity and technology could lead to a society where people's physical and mental abilities are steadily increased, giving shape to a post-human projection model where technology is extensively integrated into everyday lives, to the point where technology itself disappears, becoming the invisible active brain behind many of the actions humanity deeply relies on. The silicone membranes of the installation appear to be in pain, as they necessarily search for air supply for breathing and living, establishing a strange condition of empathy with the viewer. The *Joru series* aims to investigate the possible negative side effects of an ongoing process that is difficult to foresee at the moment, while questioning the effective human capacity to properly address the potential side effects generated by an increasing relation of co-dependency with technology.

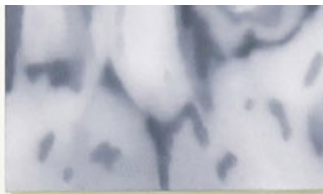
To see a video of the installation working, please visit:
<https://www.youtube.com/watch?v=JzqlqOT9enA>





Joru series
Silicone, tubes, electronic inflation system
Variable dimensions
2019





Krubero is inspired by the name of one of the deepest cave on Earth, located in Georgia. This abissal entity stands as an imaginative vision of a hybrid and ambiguous body in a transitory state between organic and inorganic, almost like a new species just discovered, a mutation due to a process of genetic manipulation or the result of an alteration due to nuclear activity.



Krubero
Glazed ceramics
91x90x15 cm
2019





Boundaries between nature and culture are illusive: planet's anthropization radically reduced this distinction, making topics such as natural and artificial, organic and inorganic permeable. In the Anthropocene the dualisms are overcome and bastardized by the reception of their opposite, crossed and inextricably linked to each other even if their ghosts still persist as echoes of a nostalgic lack of certainties that characterizes our constantly changing contemporaneity; as direct heirs of the short century, we struggle to adapt to it. In such a scenario where traditional categorisations are difficult to understand and new paradigms are needed to describe this condition of perennial transit – where genetic mutations, climate change, migrations aren't but the most visible consequences - deviance is no longer exception but norm, while the concept of monstrosity can be identified as the normal outcome of a natural-cultural evolutionary process of inevitable classificatory reorganization. Adaptation and biotechnological evolution inevitably lead to the extinction or fusion of known species and to the birth of new ones, more resistant and performing, rhizomatically interconnected by unprecedented ties. The biological plan is inextricably linked to the technological, social and political ones in a complexity that requires cross-border, antidualistic representations of the contamination in progress, able to found a new epistemology for the multiplicity of the living. In processing and elaborating alternative models, art plays a non-marginal role. Starting from observing a present filtered and diffracted by the prism of imagination, artistic act is able to envisage forms, figures and scenarios of a possible near future - which has already happened.

Extract from the exhibition text by Rossella Moratto

The anachronism of the species makes us very fragile

Resin, iron, plaster, fabric, cellulose, acrylics, flexible led light

200x40x240 cm appr.

2018





