

FRANCESCO PACELLI selected works

The 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 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. 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

2025

nineteeneightyseven
at Des Bains, London (UK)
curated by Des Bains

2024

Dark Forest
at El Chico, Madrid (ES)
Two person show with Estefania Flores
curated by Amina Berdin and Jorge Van den Eynde Gray

2023

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

2021

Holobiont Rapsody
at Eastcontemporary, Milano (Italy)
Two person show with Stach Szumski
curated by Eastcontemporary, text by Claudia Contu

2020

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

2019

Fishy fishy fishy X
Rehearsal, Milano (Italy)
curated by Rehearsal

Abisso elastico
Current Project, Milano (Italy)
curated by Current Project, text by Francesco Pieraccini

2018

Ballata Vogelkop
Display, Parma (Italy)
curated by Rossella Moratto

/SELECTED GROUP EXHIBITIONS

2025

Ovunque ci fermiamo l'altrove si fa casa
Spazio Torso, Pesaro (Italy)
curated by Elena and Alicya Ricciuto

Centrotavola
Residency, Borgo Cannistrà, (Italy)
curated by Collettivo Flock

2024

Bagliore (site specific project)
Residency, Frosolone (Italy)
curated by Le Fonticelle di Frosolone

Dawn is now once again
at Greenfield project space, London (UK)
curated by Yasmin Vardi, Louise Oates and Emma Papworth

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

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)

Corpoacorporoacorporo#2

curated by Surplace Varese and Anonima Kunsthalle
Text by Massimiliano Guareschi

Les dances 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

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

2025

Art residency curated by Le Fonticelle di Frosolone, Pesaro, Italy

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

2025

<https://daily-lazy.com/2025/12/francesco-pacelli-at-des-bains-london.html>
https://desbains.co.uk/Francesco_Pacelli
<https://www.exibart.com/arte-contemporanea/le-fonticelle-di-frosolone-le-fondatrici-della-residenza-molisana-si-raccontano-in-questa-intervista/>
<https://www.instagram.com/p/DON8Od5Dbfs/?hl=it>

2024

<https://www.neo2.com/expo-dark-forest-de-estefania-b-flores-y-francesco-pacelli/>
<https://artmirror.org/exhibitions/1175-dark-forest>
<https://www.exibart.com/mostre/flores-e-pacelli-un-dialogo-sullinvisibile-la-mostra-da-el-chico-di-madrid/> <https://www.daily-lazy.com/2024/05/dawn-is-now-once-again-at-greenfield.html>

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://quadiennalediroma.org/francesco-pacelli/>
<https://www.ofluxo.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://residenzalaformace.com/lunacalante>
<https://tzvetnik.online/article/luna-calante>
Interview on <https://osseatoriofutura.it/fragilita-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 *nineteeneightyseven*, solo exhibition at Des Bains (London, UK) / 2025

nineteeneightyseven
solo exhibition at DES BAINS, London
2025

What happens before anything happens.

nineteeneightyseven turns toward that suspended, pre-human interval where matter hasn't yet committed, where form is still negotiating its own arrival, where time has not yet stepped forward. The year preceding the artist's birth becomes a lens, a way of examining the world as pure potential.

Pacelli engages this territory with precision rather than mysticism. The exhibition gathers five wall pieces and three sculptures, each one emerging from a different technical universe. Colored-pencil drawing, mark-making, wood engraving, metal casting, Raku ceramics, and hybrid material processes sit together without resolving into a single style. Their dissonance is intentional: each technique behaves like a separate hypothesis about what matter might do before it becomes matter-as-we-know-it.

The wall works read like fragments from parallel systems, small portals with their own internal laws. Some suggest surfaces stabilising for the first time; others feel like artefacts from an early stage of consciousness, before representation attaches itself to memory or narrative.

The three sculptures on the floor complicate the field further. They are not monumental, yet they exert a dense gravitational presence - objects that seem caught mid-transition, as if arrested between one state of being and another. Metal, clay, composite structures: all of them feel slightly unanchored, as though still testing the rules of their own formation. There is no pursuit of formal unity here. Pacelli intentionally fractures his vocabulary, allowing each work to articulate its own logic. Yet the exhibition never drifts into chaos. Subtle framing, recurring spatial gestures, and a shared atmosphere of suspension bind the pieces into a loose constellation. It's coherence without closure, structure without simplification.

What emerges is a lucid ambiguity, a space where origins do not function as singular events but as a series of thresholds. The works sit on these thresholds, alert to the strange intelligence of materials before they choose their final shape. They examine the world not as it is, but as it might be in the quiet instant before becoming.

nineteeneightyseven is not a reconstruction of the year before the artist's birth. It is a proposition: that the "before" is never past, never closed. It continues to hum beneath everything - a field of beginnings that remain unfinished, and perhaps must remain so.

Text by Maria Valeria Biondo







previously

Adele (particles colliding)

ink on paper

42 x 30 cm

2025

Transmutation of a seashell into a butterfly

coloured pencils on paper

42 x 30 cm

2025



I promise I've heard a stone whispering

soft pastels on paper

93 x 69 cm

2025





Time before time (Luce), series

wood boxes, dried sphagnum moss, ceramics, LED light

75 x 30 x 8 cm

2025







previously

Tempesta
engraved wood
42 x 30 cm
2025

Wind, exhausted, not yet
acrilic spray on paper
42 x 30 cm
2025



Time before time (Fuoco), series
wood boxes, epoxy resin, Raku ceramics, cellulose fibers, vinyl glue, plaster
70 x 100 x 4 cm
2025



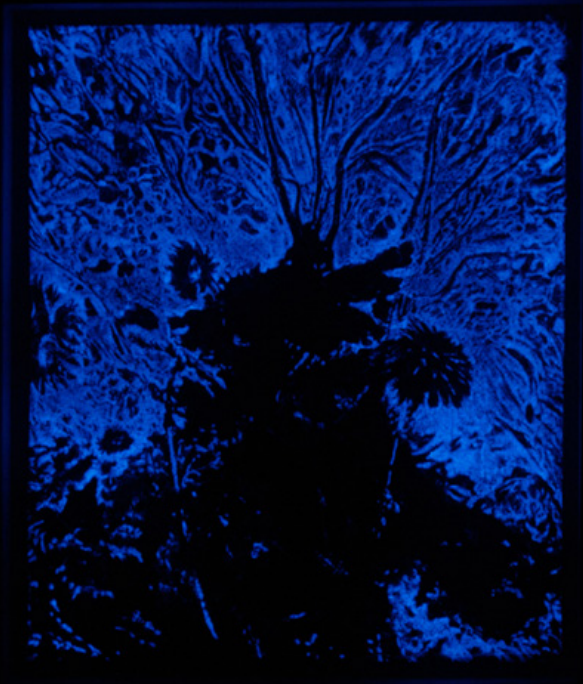


Time before time (Suolo), series
wood box, epoxy resin, wood chipboard, clay, pewter
70 x 30 x 4 cm
2025





The work connects darkness and light, the underneath with the above. Starting from the same engraving plate, two different pieces have been created, each questioning invisibility, dialoguing with the architectural space, and exploring the sensory limits of sight. In daylight, a blind embossing reveals the subject through a subtle deformation of the paper. Meanwhile, in a dark room, phosphorescence makes the work fluctuate within a black, unsettling space without borders or physical references.

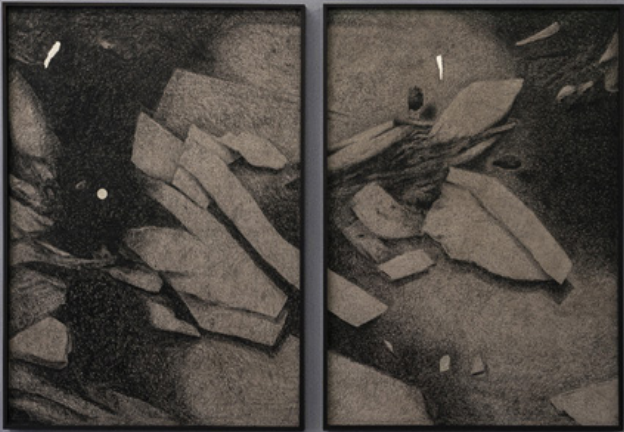


Queen (La vita delle falene)
Phosphorescent pigment on Hahnemuhle paper
Etching, limited edition of 30
30x35cm
2025



From *Dark Forest*, duo show with Estefania Flores held at El Chico (Madrid, Spain) / 2024

The imagery of this series of drawings is inspired by the dichotomy between light and darkness, between brightness and shadow. They explore a formal spectrum ranging from highly legible dimensions, where the subject and figurative elements emerge forcefully, to moments of greater abstraction where marks and gestures take on a predominant role. The subjects seem at times distant and inaccessible, almost resting on hypothetical seabeds or carried by the wind. At other times, they seek the welcoming safety of a contained, static dimension. Dry black-and-white materials provide narrative continuity and coherence to a succession of images that nevertheless maintain a vague, undefined quality of plausible but not entirely graspable subjects. The suggested worlds refer simultaneously to our own and to others. Possible alternate realities where events have materialized differently from how we know them. We search for them, but they remain impossible to fully get. Butterfly wings lose their characteristic shapes to become geometric components; a star becomes liquid, while sinuous dynamics create the illusion of movement in rarefied bodies reminiscent of vegetal elements displaced by light forces, vibrating waves, or faint air currents.



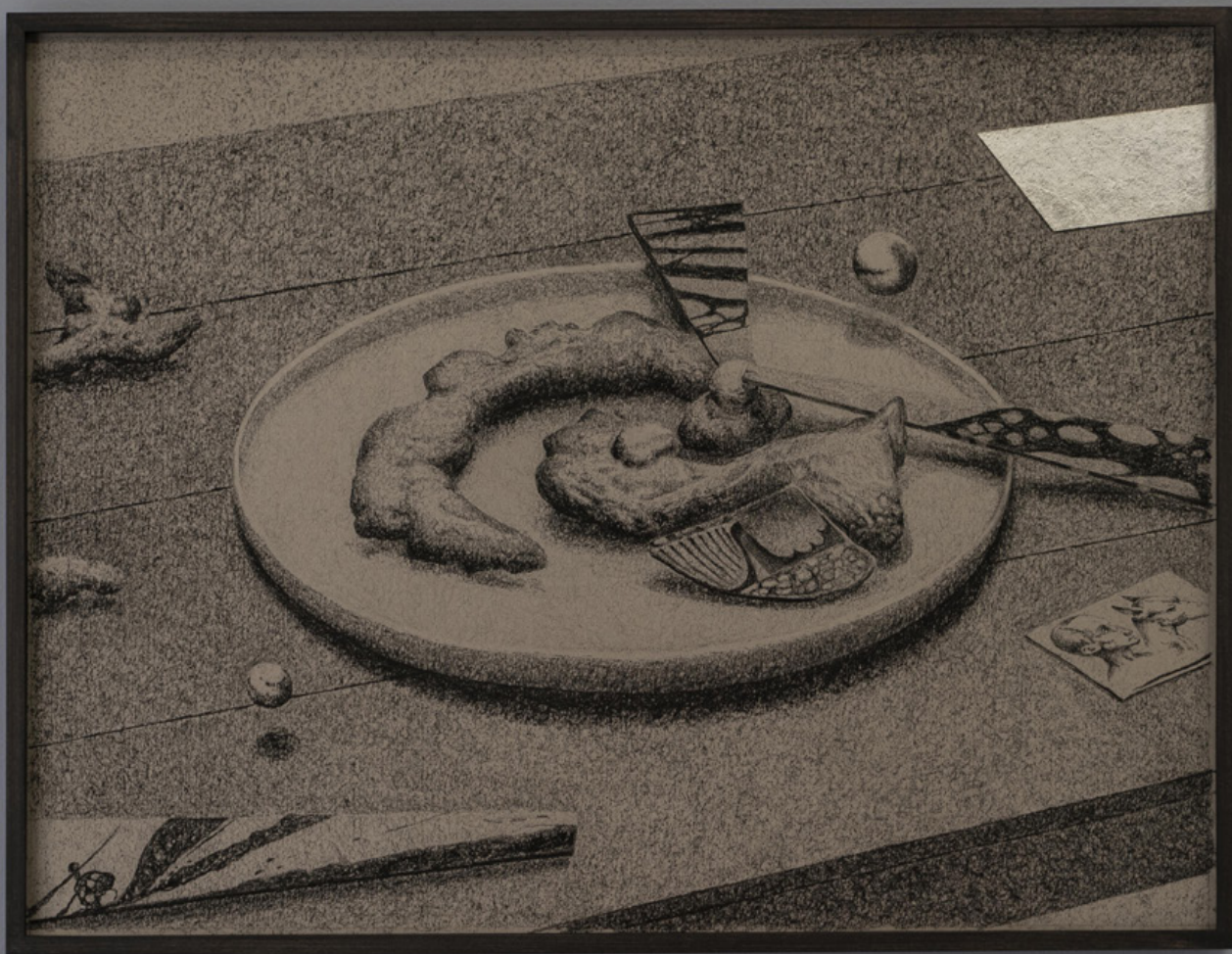
The lack of sunlight in spaceless lands
Soft pastel and gold leaf on cardboard, wooden frame, anti-reflective glass
Dyptich, 140 x 100 cm
2024





Brezza (some currents follow unpredictable paths)
Oil pastel on cardboard, wooden frame, anti-reflective glass
Dyptich, 140 x 100 cm
2024

next:
Butterflies (the future is nonexistent)
Charcoal and 24k gold leaf on cardboard 47 x 63 cm
2024







How liquid is a star?

Charcoal on cardboard, wooden frame, anti-reflective glass
28 x 36 cm
2024

next:

The three states of matter are a confusing concept

Charcoal on cardboard, wooden frame, anti-reflective glass
49,5 x 38 cm
2024

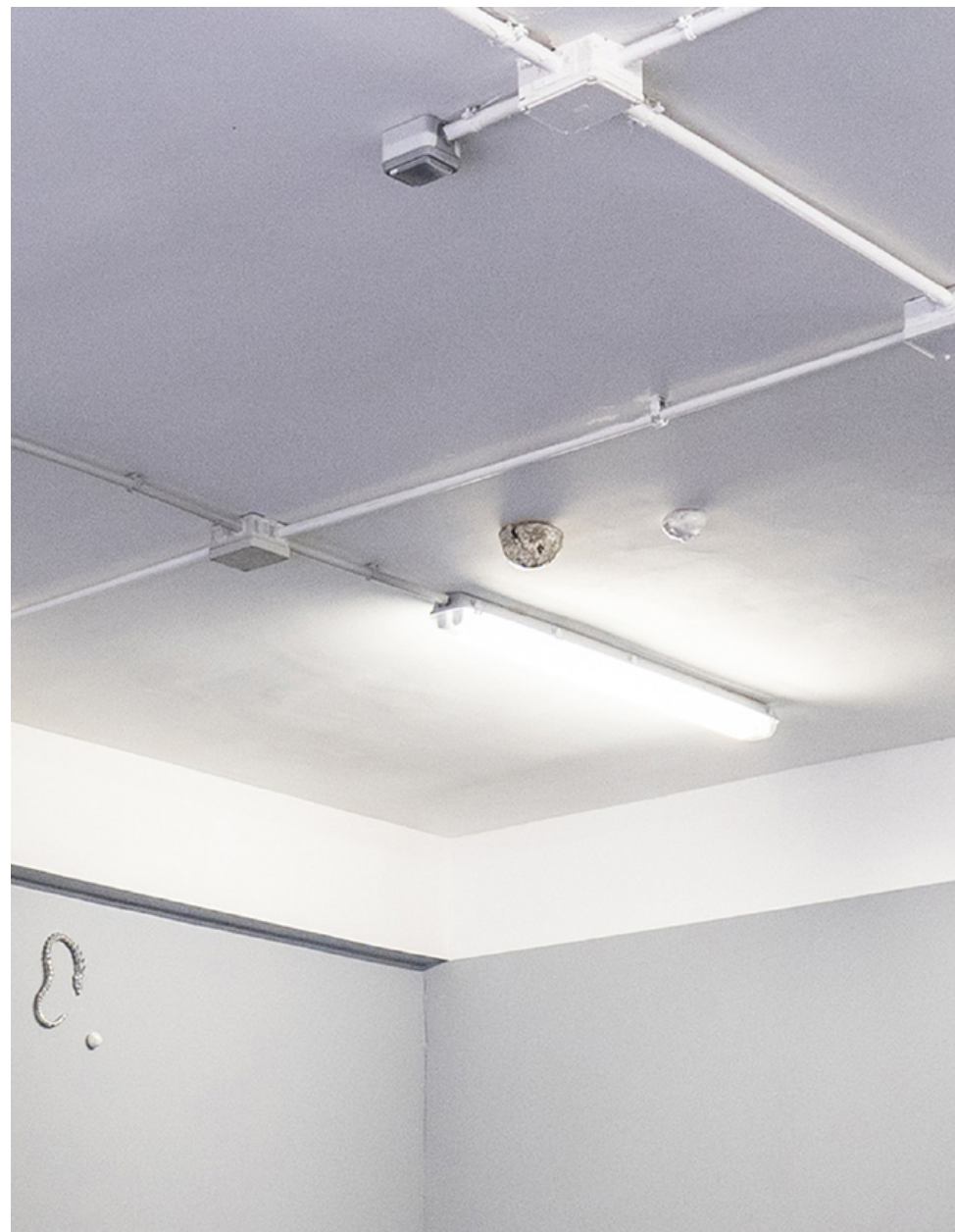


Camouflage is an installation made of multiple small ceramic pieces, based on the concept of disappearance. Spread throughout the space as sporadic entities, their shapes and colors seamlessly blend with the architecture that houses them, as animals adapting to their environment to evade predators and conserve energy for survival. Each ceramic piece camouflages in proximity to other sculptures, mimicking the dark floor's color or the ceiling's texture. Organic, abstract, and ambiguous shapes seem to attempt an escape from the exhibition space, propelled by an invisible force that is simultaneously pulling them to the floor or ejecting them from the ground toward the sky, distorting their forms and making them invisible.

Camouflage (series)
Glazed ceramics
Variable dimensions: smallest 14x5x8cm, largest 12x12x40cm
2024









For its rare optical properties, calcite was historically used in magical rituals to double the power of a spell. Thanks to its intrinsic characteristic of high birefringence, any image passing through this mineral is split and duplicated, creating a striking visual effect. This splitting creates two alternatives from a single source, an act that is both magical and scientific. Based on this principle, three amulets have been created, each engraved with a symbol tied respectively to the forces of the cosmos, the Earth, and the unknown world. The duplicated symbols are: an analemma, the elliptical path traced by the Sun when observed from the same terrestrial point over the course of a year; an anthropomorphic cricket, symbolizing a mysterious and dark imaginative interiority; and a hut inspired by an ancient rock carving, representing humanity's ancestral connection to the land and the planet.

Shift (Il cosmo, La Terra, L'ignoto)
Calcite, silver cast frame, steel chain
Variable dimensions: smallest 2x2x1,5 cm aprox, largest 6x4,5x1,5 cm aprox
2024









The installation consists of hundreds of phosphorescent components that absorb sunlight throughout the day and emit a faint blue-violet light at night. For optimal viewing in an outdoor environment, it was crucial to choose a location far from city light pollution. The work has been temporarily exhibited at the top of a mountain in Molise, Italy, accessible by foot with the assistance of a professional landscape guide. The installation is therefore an apparition, a manifestation. It is an attempt to establish a dialogue with a landscape, with a mountain. With the Sun and the Moon. With a timeless land. With the magic of matter. The dim and faint light of the work evokes the passing day, marked by the impending arrival of night and darkness. Through phosphorence, Bagliore tries to capture and extend in time and space the presence of a star as important to life as the Sun itself. Its light is absorbed and emitted over a few night hours in a small area of a mountain landscape. Viewers' senses need to adapt to perceive the work. Sight becomes sharper to compensate the poor light of a landscape defined exclusively by the delicacy of Moon rays. The mountain embodies a transitional space between day and light, simultaneously real and imaginary.

Bagliore
Organic and inorganic components, steel, acrylic gel, phosphorescent pigment
Installation about 20x5m
Photo edition of 5
2024







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

The Utopias series takes its name from the sixteenth-century work by Thomas More, in which the author imagines an island, a physical and idealized place, inhabited by an ideal society based on principles of sharing and peace. While today is meant as an abstract ideal model, the word Utopia has therefore a physical origin linked to the landscape, although it derives from the literary invention of a flying island. Through this cycle of works I try to create a unitary set of eco-systems in which the superposition of various materials helps to stratify images of both heavy and light ambiguous landscapes, which seem to levitate in mid-air above the floor or close to the walls. The transformation of materials is at the center of a process in which utopia and uchronia mix, generating possible alternative scenarios and territories linked to social models that constantly try to fulfill themselves, failing in their actualization. Broken utopias, models in a state of transformation.



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





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





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



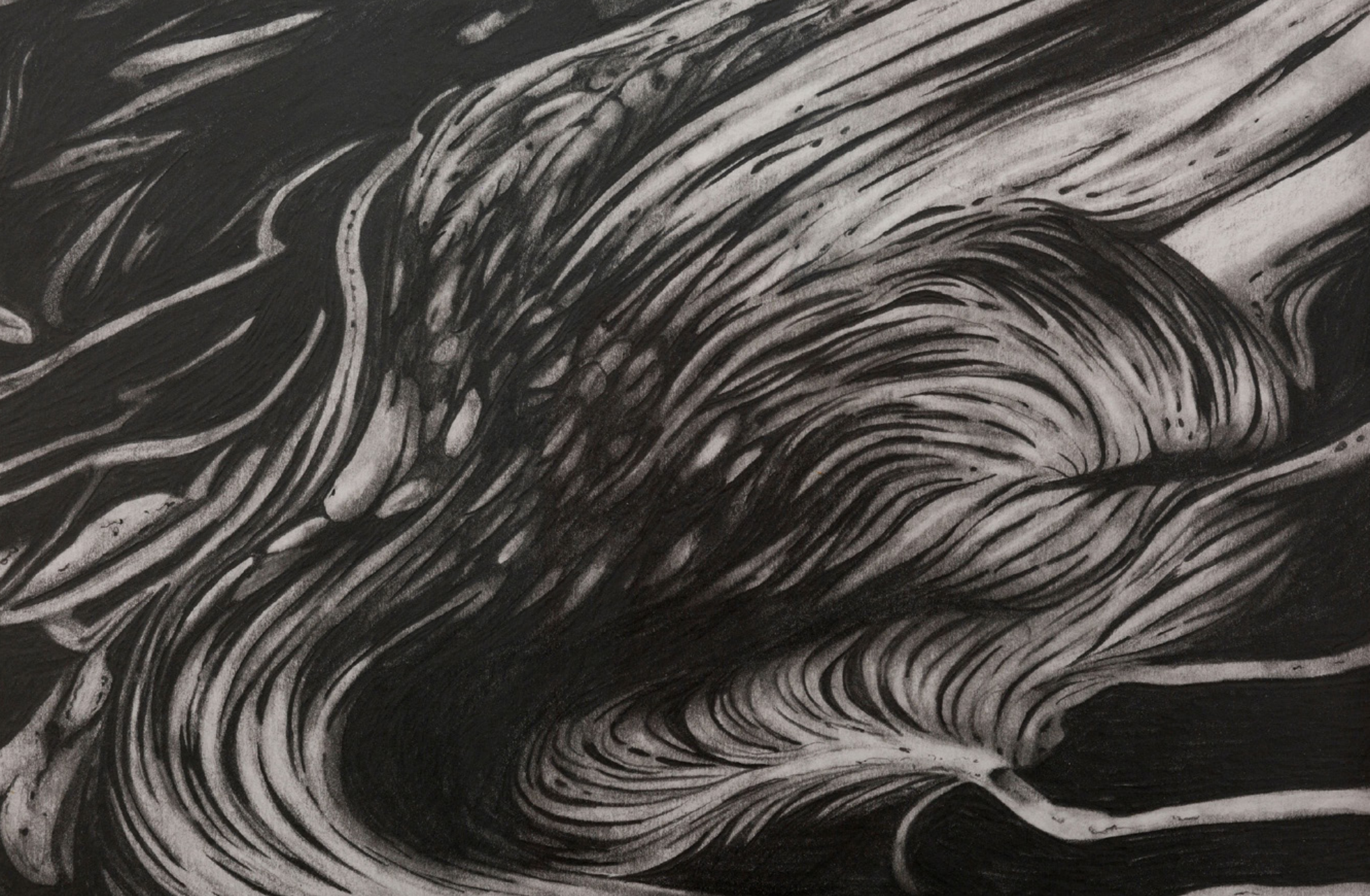


Flow of thought and search for energy in its potential state. There wasn't much wind on that day series tries to explore an altered condition of reality in which the components that are part of it are able to maintain a perceptual physical dimension, which can be found through the iridescent materiality 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, wooden frame, anti-reflective glass
94,5x71,5x3 cm
2023



There wasn't much wind on that day (IV)
Graphite on paper, wooden 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

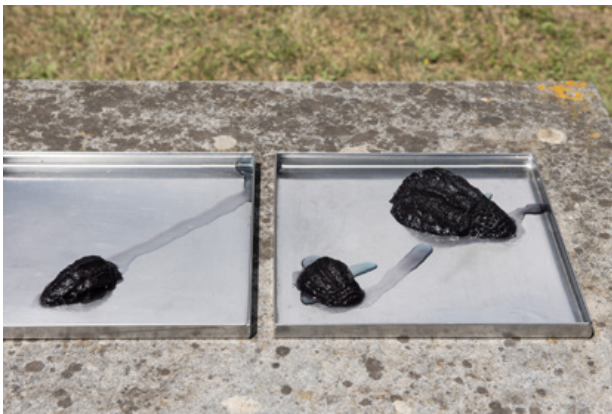


There wasn't much wind on that day (I, II)
Graphite on paper, wooden frame, anti-reflective glass
61x85x4 cm each
2022





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 aero elettro-magneto elasticità
Aluminium, clay, EPS, inox steel, epoxy resin, acylic resin, cosmetic pigments
61x72x160 cm
2022



As for artistic languages, technical codes often bring with them filters that represent an obstacle to an immediate reading of the proposed contents. The subject thus becomes a mysterious entity, avoiding logics of complete rationality. *Terzo servo aereo elettro magnetico elasticità* is both the title of an aerospace engineering exam and a nursery rhyme, a tongue twister that can only be solved through a slow and layered contemplation of the material overlaps of an assembly that becomes camouflage, shifting towards the definition of an altered material dimension.





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





Broboblob
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 wavelengths 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





Synthetic states of dissolution (detail)

Glazed ceramics, sand, soil

Variable dimensions

2020



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



Abyssa
Glazed ceramics
22x28x55 cm
2020





Haliomagma
Glazed ceramics
30x22x12 cm
2020



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.



Bridges (Il richiamo)
Glazed ceramics, bird feed
71x37x10 cm
2020





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

Installation view from *Baitball (01)*, collective exhibition at Palazzo S. Giuseppe (Polignano a mare, 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





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, polyurethane 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, alluminium, 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



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





Collapse for R
Glazed ceramics
18x18x10 cm
2018



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





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



Joru series is a work made of elastic silicone chambers capable of expanding and contracting, simulating a respiratory act thanks to the supply of air by an electronic pumping system. However this action is hindered, crushed, interrupted by elements such as laces or iron bars. According to a recent american paper, watching the video of a knife passing quickly between the fingers of an anthropomorphic robotic hand, the brain generates a condition of anxiety similar to the condition in which that hand would be actually human. *Joru series* is an attempt to ask questions relating to human empathic reactions to pseudo-living and totally artificial beings, caught in the act of breathing in a destabilizing condition of physical constraint, an act of creation and destruction at the same time.

Joru series
Silicone, tubes, electronic inflation system
2019



Krubero is inspired by 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





