

# Francesco Pacelli

## Abisso Elastico

*Shapeless beings the sea vomits  
driven to mounds on putrid beaches  
the turbid flocks the land hosts  
crawling climb on their fellows  
and time will change flaccid bodies  
in forms useful to survive.\**

In the deepest caves of the earth, in the abyss of the sea or in equally lost and singular places, barely imaginable beings are born (C. Henderson), whole species that run their lives in the dark of most of the other inhabitants of the surface.

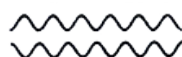
In the most unpleasant and unknown conditions, daring evolutionary processes come to life placing us before images which amaze us because of their distance from us: creatures without eyes, lit with their own light, disproportionate figures, transparent skin, poisons for neural control, amphibians that leave their offspring born and grow in their digestive system and others who feed it with the fat of their own skin. Until today this plethora of monsters (from monstrum/i, miracle) was made possible by natural factors: extreme material conditions that required practical solutions. But what happens when the abyss is no longer a physical place, but a conceptual one?

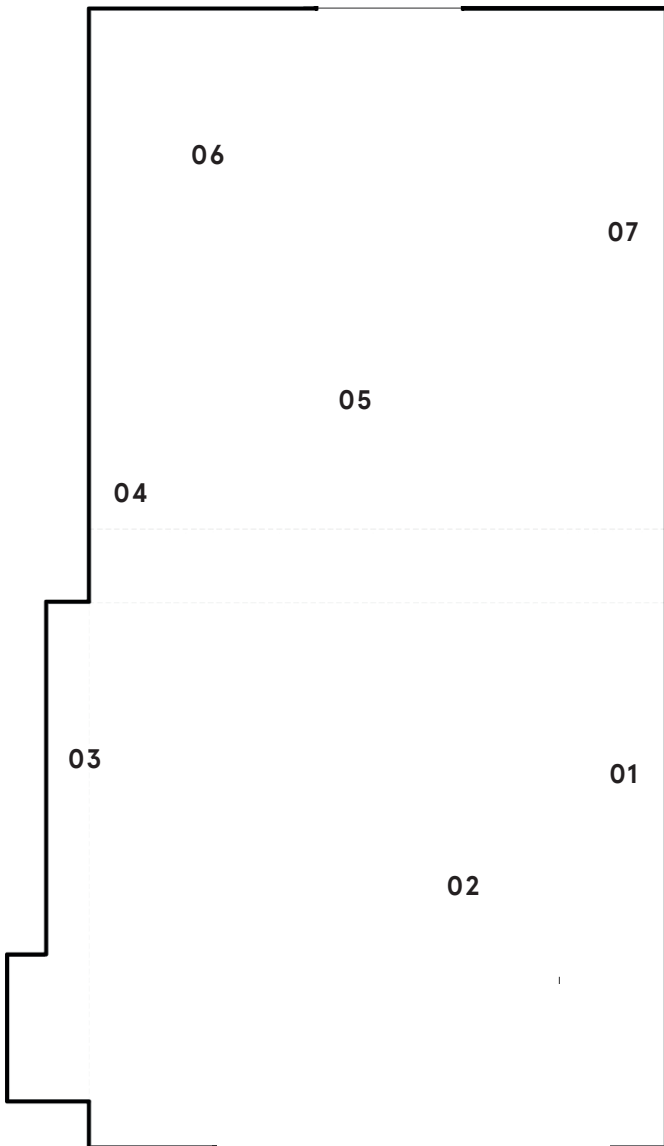
Born with the intention of replacing man in the most difficult situations, artificial intelligences - if they ever reach this goal - will perhaps be the first creatures with their own independence to develop in an extreme environment also from an immaterial point of view: the abyss of its creator, man, in his ignorance of what they really mean and from what they originate life, individuality, intellect and conscience.

But man/android relationship does not end only in its usefulness, it is rather a real fascination that has deep roots in tradition; from the myth of Fetonte to the Frankenstein of Mary Shelley, from the automatons of Leonardo to those of Jacques de Vaucanson, from the presumed speaking head made by Pope Sylvester II to the recent robot clone of Professor Hiroshi Ishiguro. An euphoria that brings with it a certain restlessness: with the development of new synthetic materials and new applications in medical field, it is always more possible to face with new beings, so similar to us in some aspects to feel empathy towards of them. But like any evolutionary course, necessity determines the form: in the hypothesis of a process that actually leads to the birth of the Race Machine, what forms will these new creatures have? How much will they look like us and how much will they be distant from us?

Abisso Elastico (the elastic abyss) is the primordial cave in which hypotheses of new forms of life prod along, faint and wheezing like our Devonian forefathers.

\* Banco del Mutuo Soccorso,  
*L'Evoluzione, Darwin!*, 1972





1-2  **Ask God**

high temperature ceramic, two pieces:  
31x27x21cm and 27x29x8cm

3-4  **Bit fossile**

epoxy resin, 30x35x3cm each  
(series of 6)

5  **Joru series (feel free to go)**

silicone, tubes, electronic inflation system,  
140x88x15cm approx. (except tubes)

6  **Joru series (sadic act)**

silicone, iron, tubes, electronic inflation system,  
80x100x20cm approx. (except tubes)

7  **Joru series (please stay here)**

silicone, tubes, electronic inflation system,  
33x34x10cm approx. (except tubes)

**Francesco Pacelli** (Perugia, Italy, 1988) lives and works in Milan, where he graduated in 2013 in Design at Politecnico university. He worked as assistant for Roberto Cuoghi during the preparation of the exhibition Putiferio at Hydra Slaughterhouse, Deste Foundation for Contemporary Art (Greece, 2016). He participated in the group exhibitions Future Artists at Nerve Visual Gallery, Londonderry (Northern Ireland, 2016) and Naturalia et Artificialia, Ca' Marsala, Bologna (2018). Among solo exhibitions: Vogelkop ballad at spazio Display, Parma (Italy, 2018). From 2018 he is co-director of the project space Dimora Artica in Milan.

The research takes origin from multiple spheres of contemporary culture, proposing formal syntheses with imaginative and deliberately ambiguous features, assuming unrealistic but potentially plausible tones for the spectator. Through repeated semantic stratifications and a continuous tension for experimenting with materials, the work puts together collective imagery and the personal sphere in a loop of visual references, destabilizing and familiar at the same time. The theme of the relationship between human beings and their evolutionary perspectives of hybridization with technology, the nuances of meaning between natural and artificial, physicality and virtuality and the subtle dichotomy between appearance and reality are among the main investigation areas.

