

Flavio Pacino
selected works



2016 - 2023

Non ho mai lasciato fiori tra le pagine di un libro prima di conoscerti - mixed materials - variable dimensions, 2023

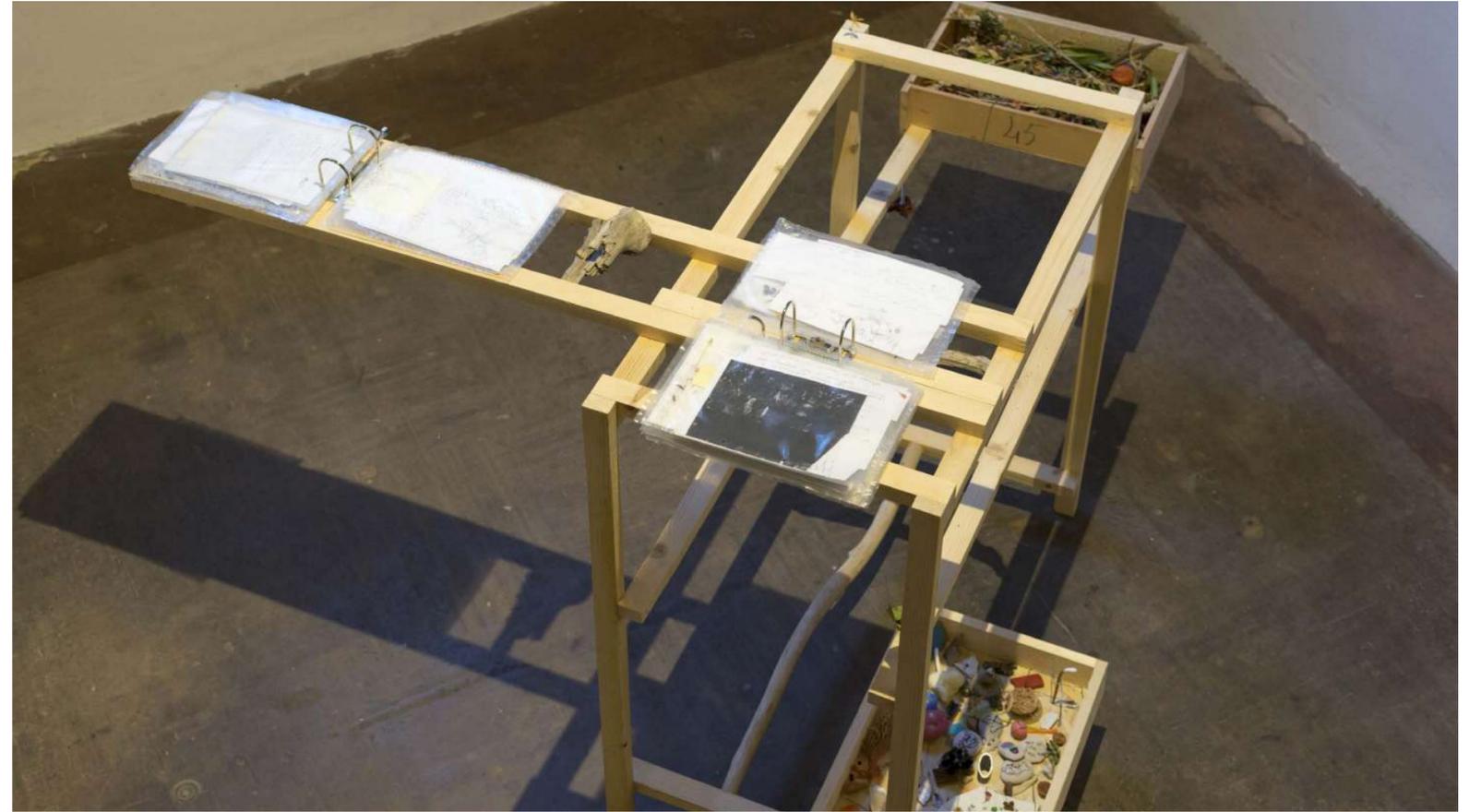
Installation view at *Marsaladue*, Bologna (Italy)

[...] While the overlays of unknown languages emerge in transparency, between drawings and there is no border, the signs intertwine, graphite becomes thread, and weaves routes between the fragments. Where does our gaze fall?

We think of two or more bodies as strangers, and in the attempt to translate each other the typo is born, the vacuum (empty place) where imagination operates. In Flavio Pacino's creative process, we are guests in communication with one another, ending up meeting ourselves. The impossibility of understanding each other; slowly absorbed in his vocabulary, living in the space of the typo. [...]

Federica Terracina







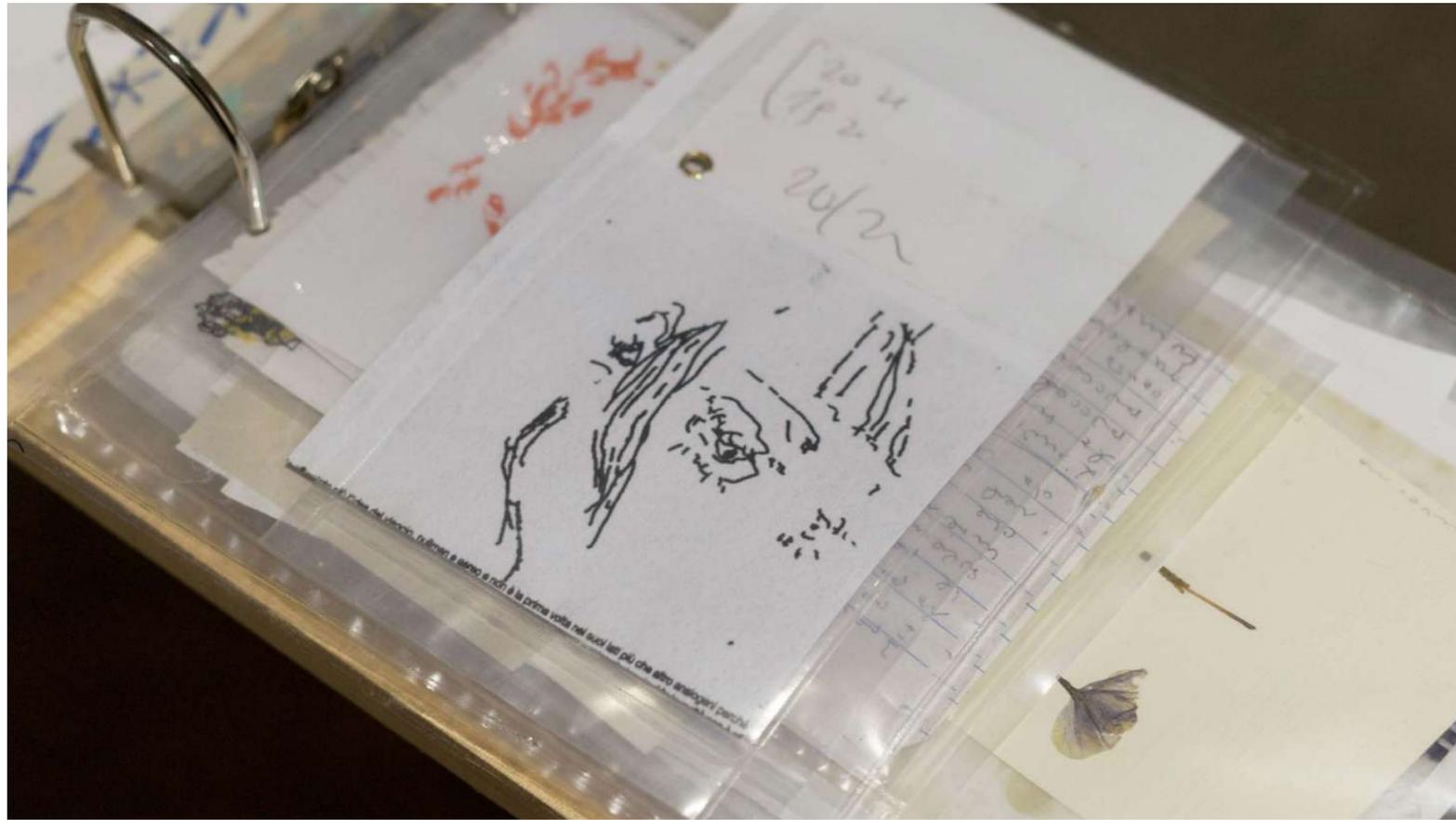
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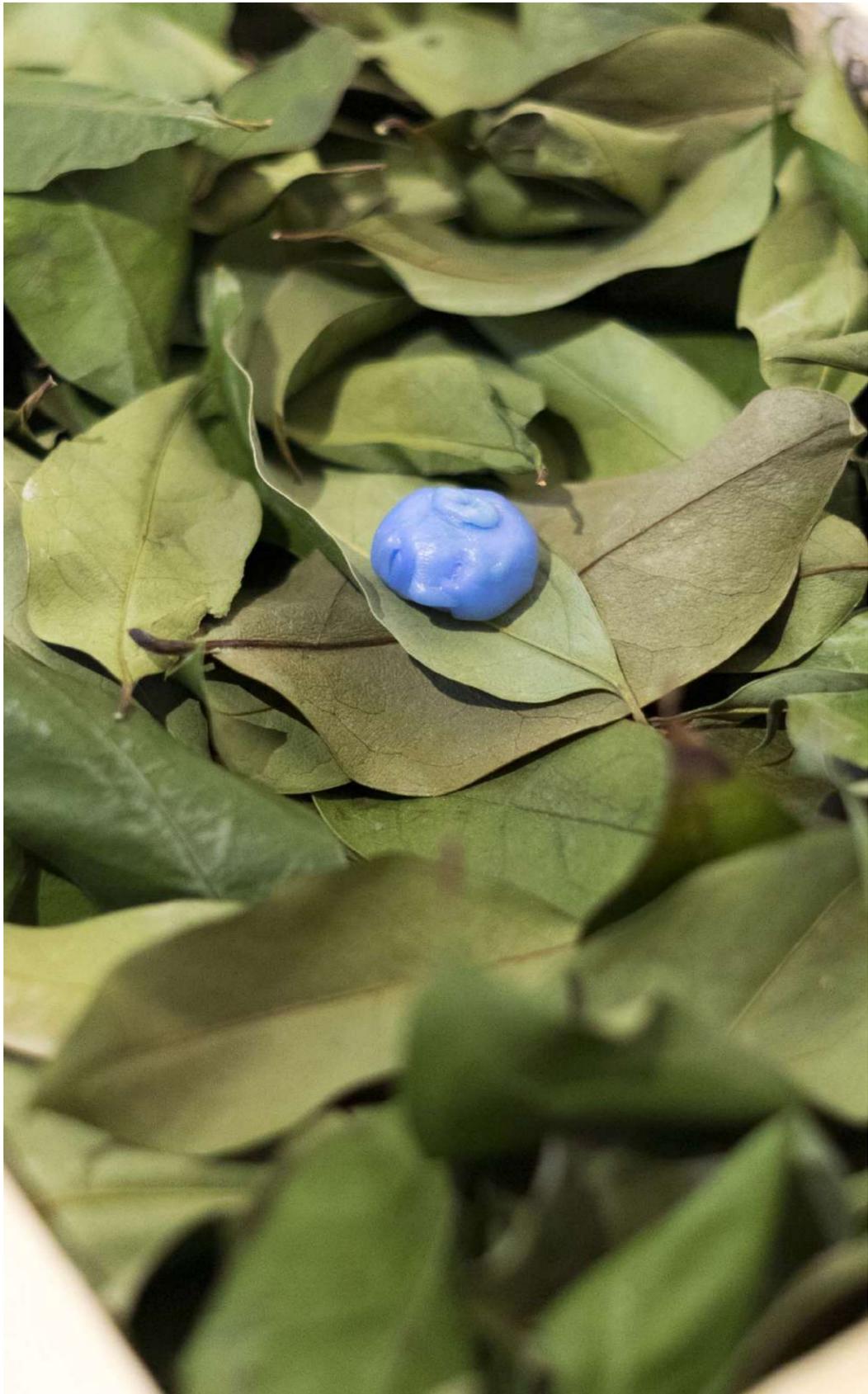
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Fare meno - graphite on paper, paper tape, leaves - 22x30cm
framed, 2022

Fare meno, ma non di certo fare a meno.

Il calendario è fermo a giugno, quel giugno con la tua foto impressa sopra, mentre ti vesti di Vermeer. È agosto ed io ti aspetto: uso la tua casa, uso la tua macchina, uso il tuo asciugamano e dormo al posto tuo nel tuo letto. Come se avessi voluto cedermi il passato ormai sei oltre; eri oltre ormai da sempre ma non te ne eri accorta.

Tu respiri bel paesaggio, io respiro vapore acqueo e i polmoni sono caldi.

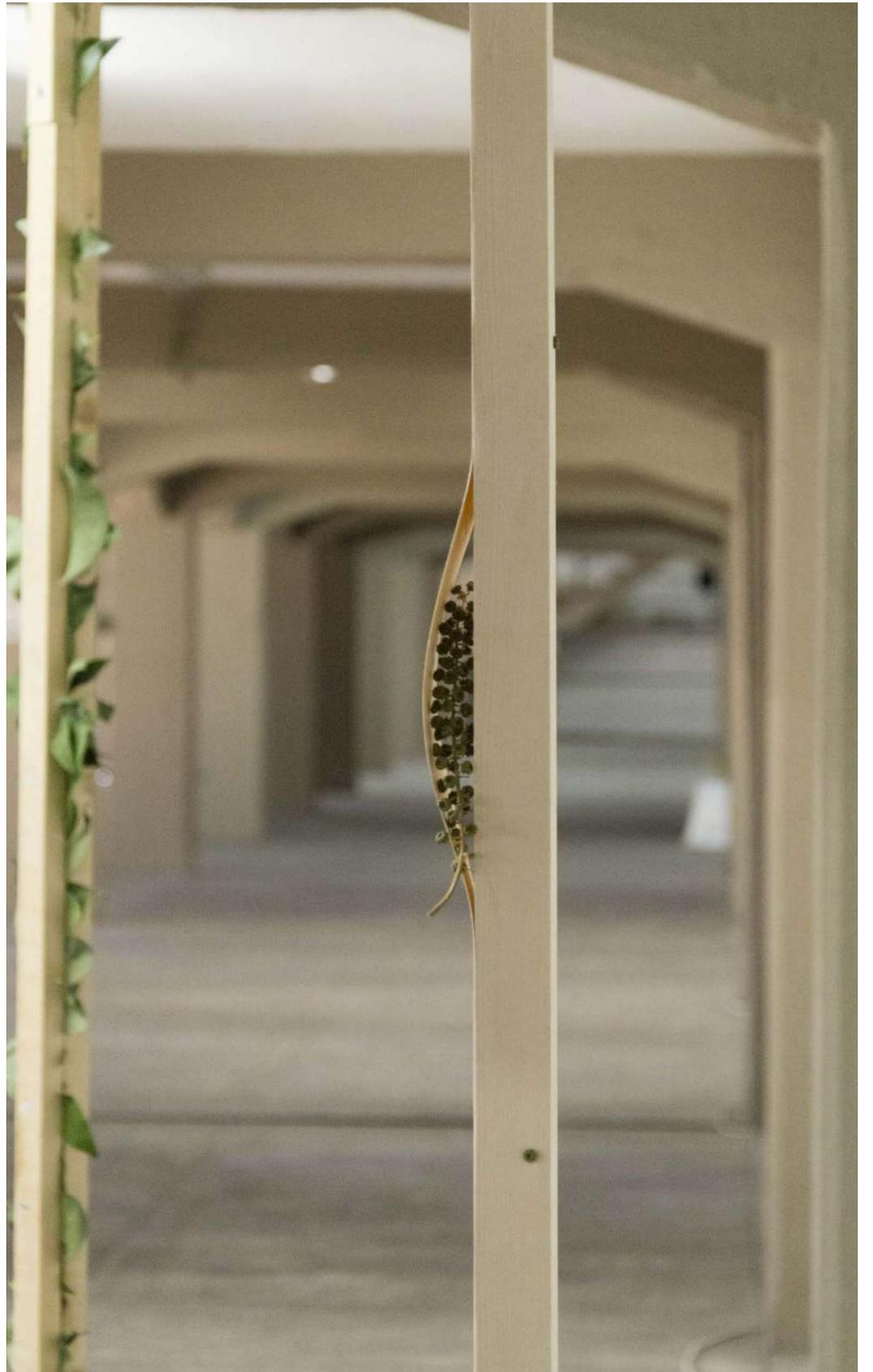


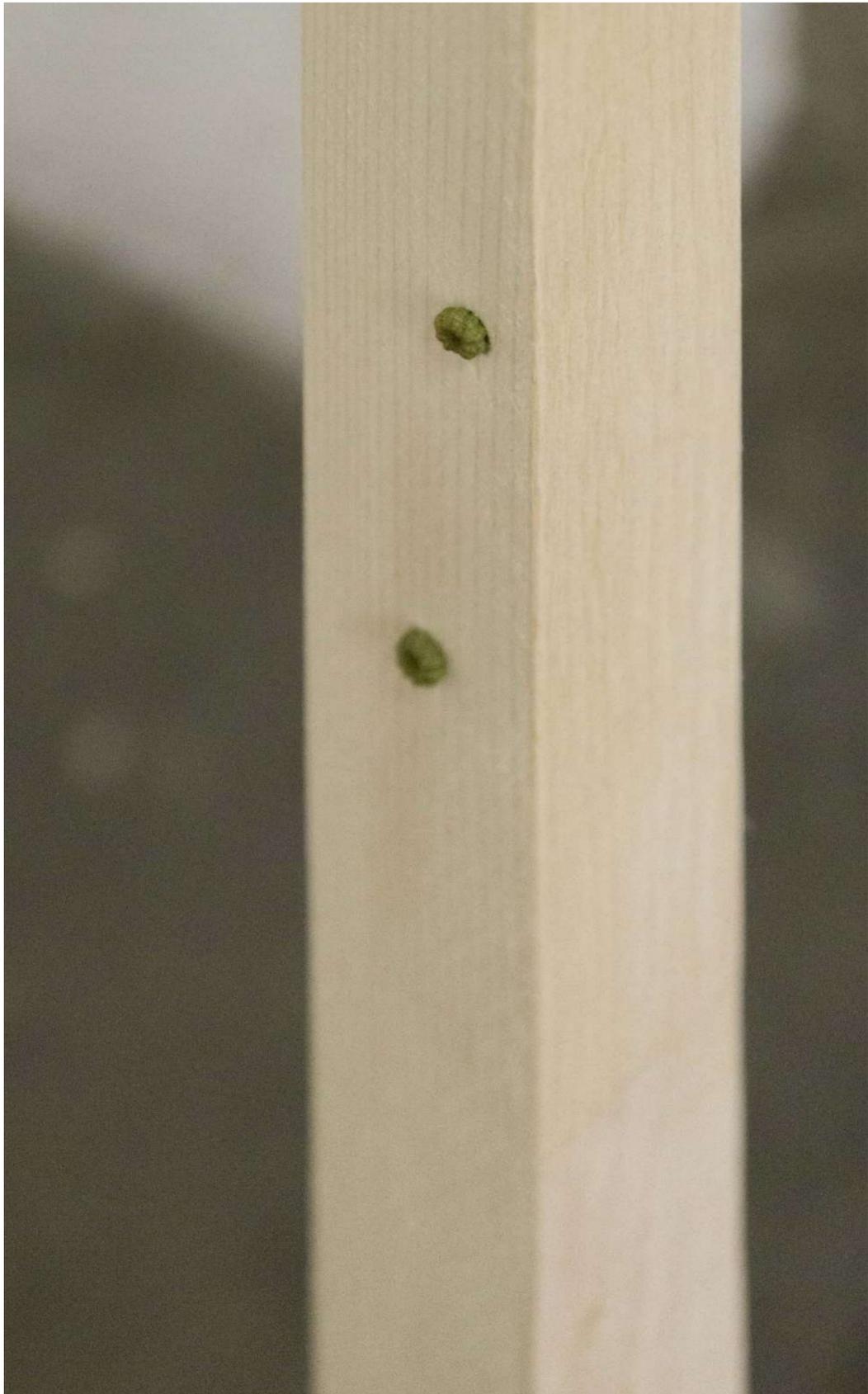
Sonnellino in mezzo al legno - mixed vegetal elements, wood, iron and acrylic resins - variable dimensions, 2023

Installation view at *DumBO*, Bologna (Italy)

In its simplest structure, in its skeleton, anthropomorphic nature acts and overturns the concept of shelter. How do natural elements alter human life? Always, there has been the question of how man impacted the natural, in its alteration and transformation; in this work, the compression of different natural elements creates this overturned question. Nature is a bare place where one can retreat, rest. Where minimal action has a nomadic and respectful character.







Serra - graphite on paper and leaves under PVC - 18x26cm framed, 2022



Sonnellino - graphite on paper, leaf - 22x30cm framed , 2022



Come fossero eterni - graphite on paper, PLA under PVC -18x26cm framed, 2022



Cartonato - graphite on paper under PVC - 18x26cm framed, 2022







Ritmi dell'aria - wood, paper, petals, micro controllers, CPUs fans, UTP cables, PC Supply, electronic components, sensors - variable dimensions, 2022 w/ Gioele Villani
photo credits Marco Ghilardi
installation view during Art City White Night, at *Marsaladue*, Bologna (Italy)



The alchemist, in his quest, intuits the world as dance, things in motion according to a rhythm that is the essence of every visible thing. Air is the force that moves and moves the things in the world; in the alchemical process it is understood as one of the main components that work together to initiate the process of the aerial life of the globe, its breath. Rhythms of Air is a research that is concerned with visually restoring the work of the wind in the alchemical process of shaping the matter. Machines thought of as cylinders of paper semi-transparent, with within them a vortex of air, into which petals and dried foliage. The installation is activated by the user the moment he or she crosses the threshold.





Ritmi dell'aria - wood, paper, petals, micro controllers, CPUs fans, UTP cables, PC Supply, electronic components, sensors - variable dimensions, 2022 w/ Gioele Villani
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Erbario emoji
fogli d'erbario empatico collettivo
didascalie immaginate



Costanza Battaglini
Flavio Pacino



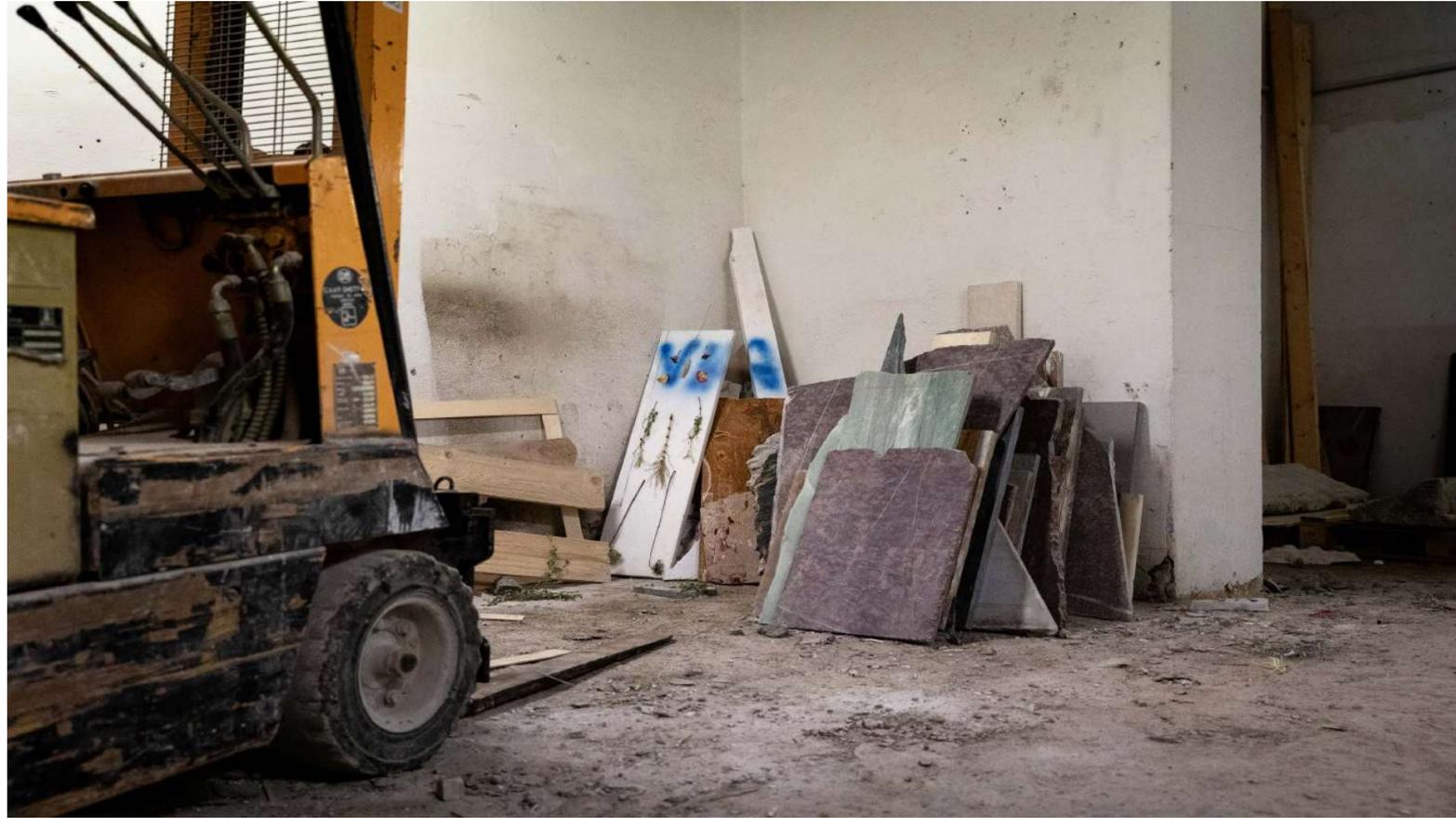
Erbario emoji, condiviso - vegetal elements on paper, 24x35cm, 2021 w/ Costanza Battaglini
Traffic Festival, San Lorenzo in Campo (IT)



Creating an emoji herbarium by involving all *Traffic Festival* participants during the days of the event.







Scenografia per un film che sembra fermo - vegetal elements and wax on marble, variable dimensions, 2021
w/ Costanza Battaglini
photo credits Marco Ghilardi
installation view from the exhibition *I non luoghi* at *Artigianelli*, Florence (Italy)



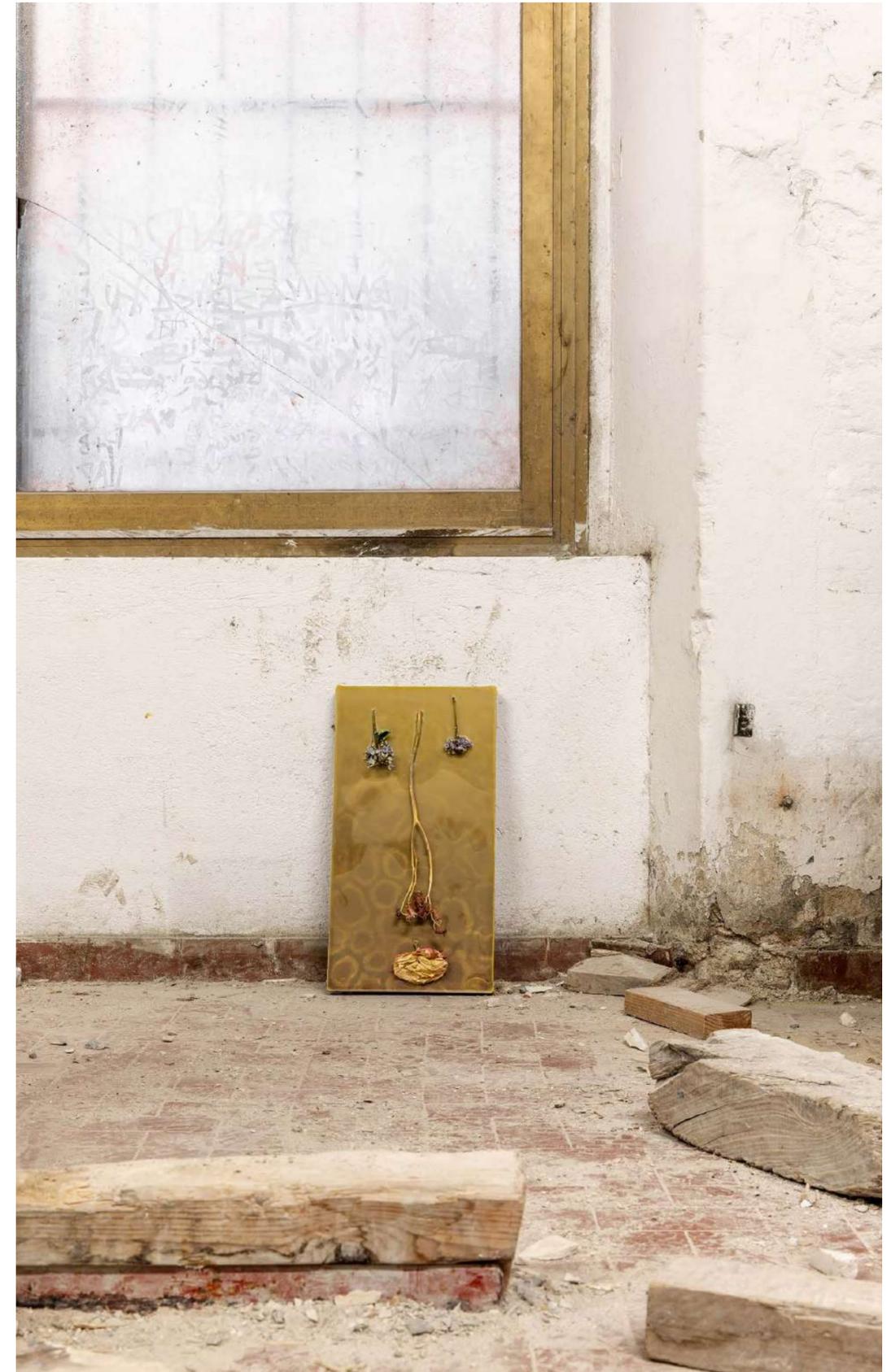
Set for a film that seems stopped is an exploratory journey inside a disused warehouse of a craft workshop where we are invited to catch the poetry of the unsuitable. It is a warehouse of discarded marble, leaning against the walls like travelers in an airport. In this state of waiting and fictitious stillness, nature intercedes, fixing an emotional expression that will fade away. Neither the dust of time nor marble dust settles on these immobile elements, but crumbs of leaves and petals, like rain from above.

Scenografia per un film che sembra fermo -
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variable dimensions, 2021
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From the series *Disegni lunghi tempo*, #06, marzo-aprile 2020,
Madrid quarantine graphite and pencil on paper 24x32 cm



From the series *Disegni lunghi tempo*, #10,
marzo-aprile 2020, Madrid quarantine
graphite and pencil on paper 24x32 cm

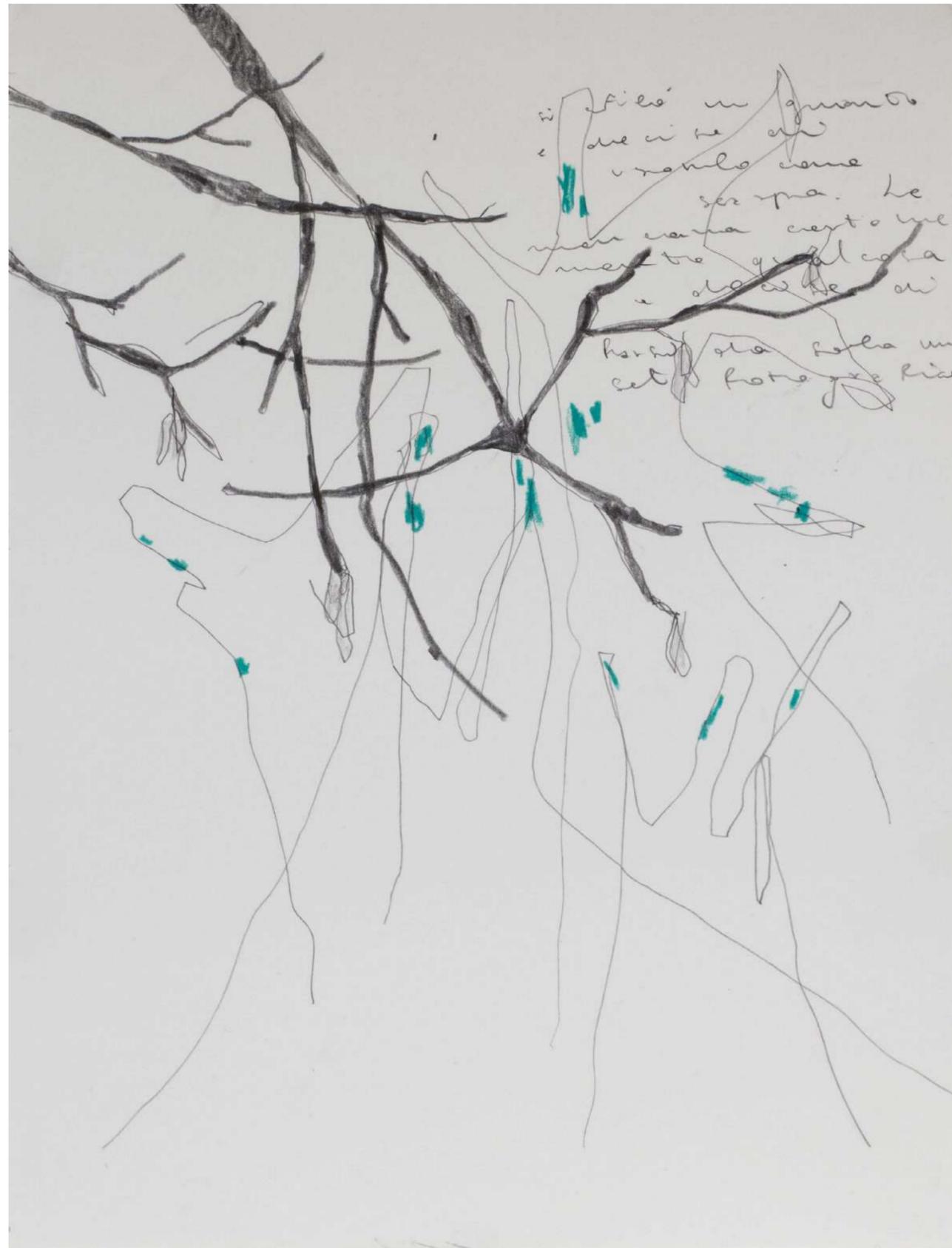


From the series *Disegni lunghi tempo*, #09,
marzo-aprile 2020, Madrid quarantine
graphite and pencil on paper 24x32 cm



In this series of drawings, the sheets or pages of a diary remain open on the table for long months. Every time I decide to draw or write something down, the signs overlap one on top of the other, creating an always different result due to the stratification of these. The title shows the length of time the sheet of paper has been drawn.

From the series *Disegni lunghi tempo*, #04,
dicembre 2019-aprile 2020,
graphite and pencil on paper 24x32 cm



From the series *Disegni lunghi tempo*, #06,
marzo-aprile-maggio 2020, Madrid quarantine
graphite and pencil on paper 24x32 cm



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From the series *Innesti* - catalpa bignonioides
seeds and acrylic resins, variable dimensions, 2019



From the series *Innesti* - natural plant and acrylic
resins, variable dimensions, 2019



In a near future, plastic grows automatically from any natural process.
Some of its fruits will not be able to stand without these artificial prosthesis.

From the series *Innesti* - natural plant and acrylic resins, variable dimensions, 2020



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From the series *Innesti* - catalpa bignonioides seeds and acrylic resins, variable dimensions, 2019
installations view from the exhibition *Marcovaldo* at *Le Houloc*, Paris (France)
curated by Anna Battiston and Léa Hodencq



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Un lavoro di squadra - tree root and acrylic resins, 2019
installation view from the exhibition *Hortus Conclusus* at *Fondazione Lac O Le mon*, Lecce (Italy)



Grandma's plant - leaves and flowers on wall,
ambient size, 2019



The flowers used are extracted from the collection of our botanical diaries, the plant elements now flattened to their two-dimensionality, are assembled in order to create a spatial composition that imitates the nature of shadow. Following the surfaces and edges of the wall, the work reminds the natural processes of sedimentation, by creating an optical illusion that is always different depending on the point of view. with/ Costanza Battaglini



Grandma's plant - leaves and flowers on wall, ambient size, 2019



Grandma's plant - leaves and flowers on wall, ambient size, 2019

Grandma's plant - leaves and flowers on wall,
ambient size, 2019



Grandma's plant - leaves and flowers on wall,
ambient size, 2019

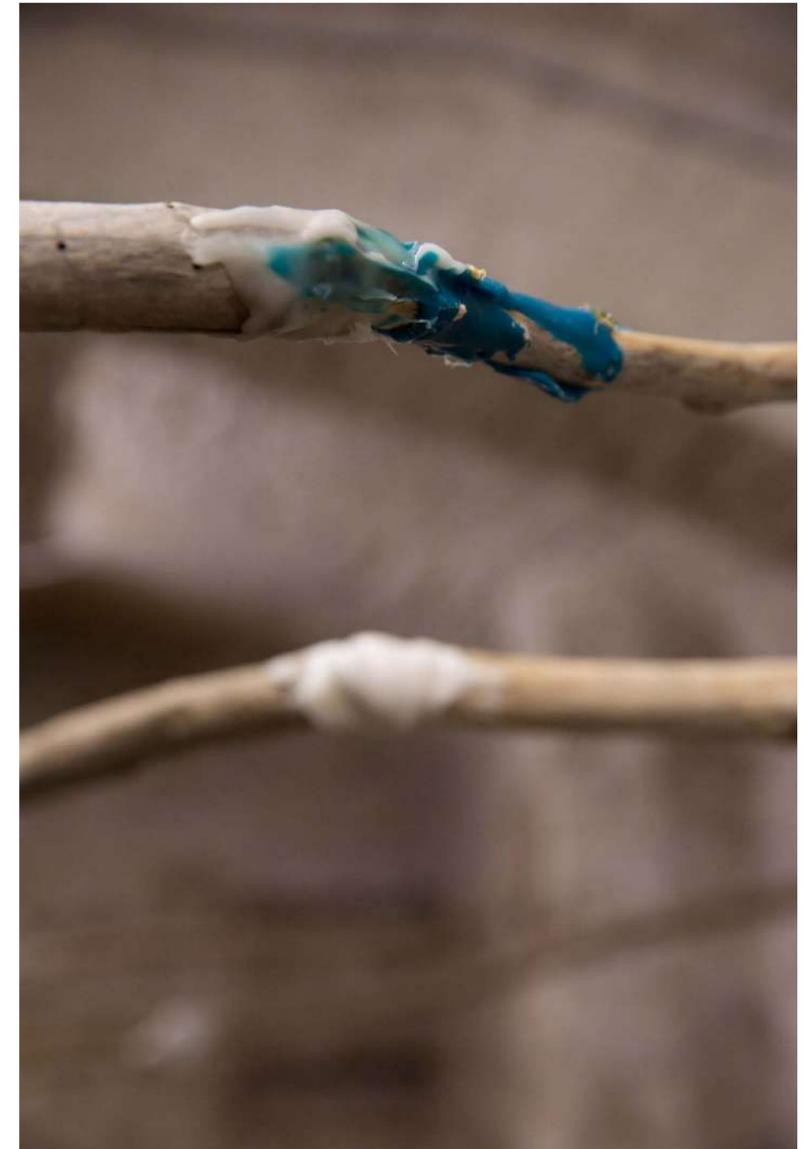
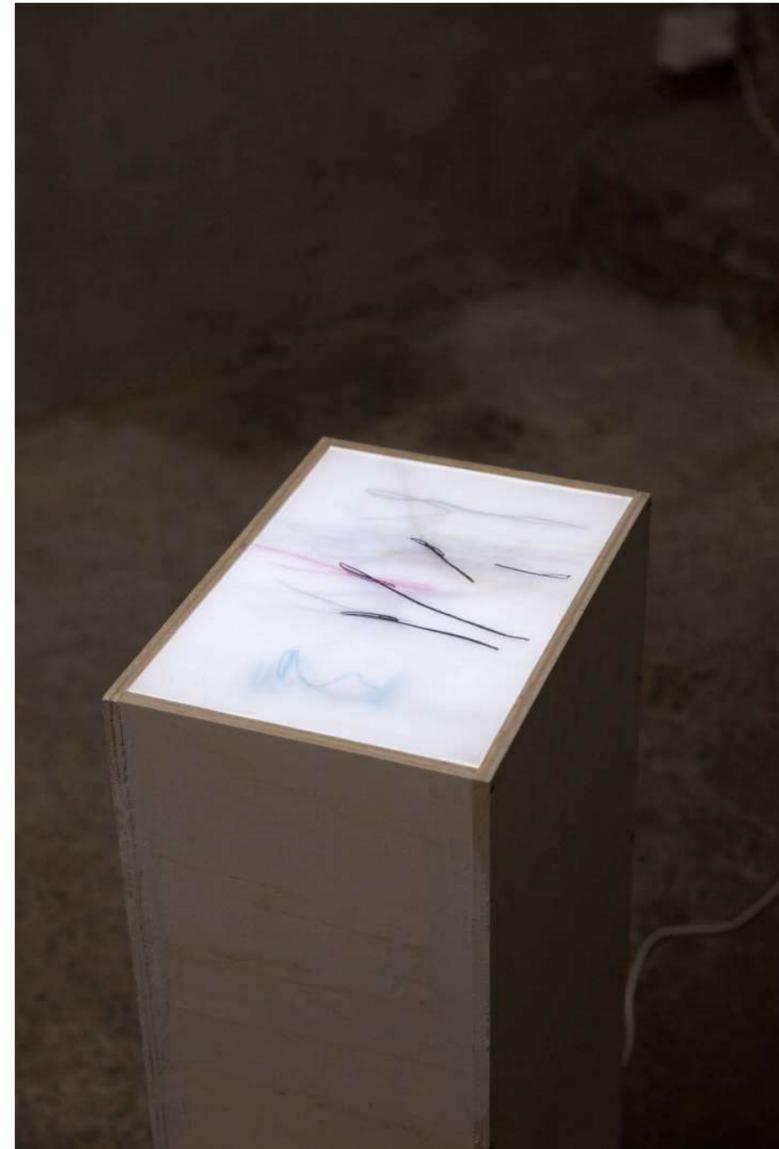






Po - wood and acrylic resins, ambient size, 2018
Fluire - wood and acrylic resins, ambient size, 2018
exhibition view from *Superfici iniziali* at *Adiacenze*, Bologna (Italy)

Starting from nature and some simple concepts of analytical geometry, Pacino, advances his research on signs and materials in a mental process developed through layers. *Superfici Iniziali* aspires to a primordial condition, a sort of impossible regression towards an unspoiled nature. [...] The different origins of the materials used are a clear symptom, but the instability between nature and artifice can also be found in Pacino's planned conscious, which approaches the exhibition space as a mental place elaborated by means of a software.



Po - wood and acrylic resins, ambient size, 2018
from the exhibition *Superfici iniziali* at *Adiacenze*, Bologna (Italy)

So di pelle - wood, oil pastel and graphite on pvc - 21x29,7cm - 2018
Fluire - wood and acrylic resins, ambient size, 2018
from the exhibition *Superfici iniziali* at *Adiacenze*, Bologna (Italy)

Education

2016-2018 Master's Degree in Visual Arts, Academy of Fine Arts of Bologna, Italy

2013-2016 Bachelor's Degree in Communication and Product Design, ISIA Florence, Italy

Selected Solo Exhibitions

2023 *Non ho mai lasciato fiori tra le pagine di un libro prima di conoscerti* - Marsaladue, Bologna (IT)

2021 *Scenografia per un film che sembra fermo* - Artigianelli, Florence (IT) w/ Costanza Battaglini

2020 *Collected Poems* - digital exhibition - Spazio CRAC, Modena (IT) - curated by Alessandro Mescoli

2018 *Superfici iniziali* - Adiacenze, Bologna (IT)

Sull'adattabilità 05 - Vaku Project Space, Bergamo (IT) - curated by Alberto Ceresoli

Sobre os ventos - Banco de Portugal, Galeria Municipal, Leiria (PT) - curated by Nuno Sousa Vieira

2017 *21 metri + (17)* - Artforms, Prato (IT) - curated by Dominique Morellet, Rachel Morellet and Pamela Gori

Sull'adattabilità 02 - Porto dell'Arte, Bologna (IT) - curated by Irene Angenica and Davide Da Pieve

Selected Group Exhibitions

2023 *Sonnellino in mezzo al legno* - Art City at DumBO, Bologna (IT)

2022 *Ritmi dell'aria* - Art City White Night at Marsaladue, Bologna (IT) w/ Gioele Villani

2021 *Erbario emoji, condiviso* - Traffic Festival, San Lorenzo in Campo (IT) w/ Costanza Battaglini

Dalle caviglie in giù - Parco dell'anima, Noto, Sicily (IT) w/ Costanza Battaglini

2019 *Artemisia* - aromatic garden, Modena (IT) - curated by Alessandro Mescoli

Hortus Conclusus, Fondazione Lac o Le Mon, Lecce (IT)

Marcovaldo - Le Houloc, Aubervilliers - Paris (FR) - curated by Anna Battiston and Léa Hodencq

2018 *Note di un silenzio*, SPAZI 2018, Milano (IT) - curated by Irene Angenica w/ Costanza Battaglini

2017 Artistic residency project Z.O.L.F.O, Padova (IT) - curated by cultural centre La Medusa

On_the_spot, Anomalie - Santa Croce, Macerata (IT) - curated by Michele Gentili

Lagolandia, S. Benedetto Val di Sambro (IT) - curated by Federica Fiumelli

Esercizi di stile - MAMbo museum, Bologna (IT)- curated by Francesca Manni, C. Francucci and V. Dehò

2016 *Percorsi* - Conservatorio G. B. Martini, Bologna (IT) - curated by Davide Rivalta

Arte nella Natura - Land installation, Pistoia (IT)- curated by Siliano Simoncini

La grandezza delle mani - P420, Bologna (IT) - curated by Lelio Aiello with Massimo Marchetti

SOURCE APP – Source Self Made Design, Design Week, Milan (IT) - curated by Roberto Rubini

Prizes

2016 First Classified, 3rd edition Roberto Daolio prize, "PLUTÔT LA VIE...PLUTÔT LA VILLE"



Residencies

2019 *Hortus Conclusus*, artistic residency with final exhibition at Fondazione Lac o Le Mon, Lecce (IT)

2018 Nuno Sousa Vieira studio, Leiria (PT)

2017 Artistic residency project Z.O.L.F.O, Padova (IT) - by cultural centre La Medusa

Didactic lessons/workshop organized

2019 *Da cosa nasce cosa(?) part 2*, workshop at IAAD Design University, Turin (IT) realized w/ C. Battaglini

Da cosa nasce cosa(?), workshop at IAAD Design University, Bologna (IT) realized w/ C. Battaglini

Publications

- *Erbario emoji* - drawings C. Battaglini, F. Pacino poems by K.Y. Abukar - ed. Ricognizioni sull'Arte, Modena (IT)

- *Working Gallery performance at Salon 94 Design Gallery* by Gaetano Pesce, New York (US), 2019

- *Set design for Cabinet Of Wonders* by Julia Morozova w/ Costanza Battaglini, 2019

- Martina Aiazzi Mancini, *In conversazione con Flavio Pacino. Uno sguardo agli ultimi lavori, tra nuove consapevolezze e digitalità*, FORME UNICHE, 2018

- *Autumn Exhibitions in Bologna: From white to colourful*, ARTIFICIALIS.EU, 2018

- *Flavio Pacino, Sull'adattabilità - Esercizi fotografici*, 148x210 mm (A5) artist's book, 2017

- *Creativity E-Magazine '13*, exhibition catalogue, 2013

Biography

IT - Il lavoro di Flavio Pacino (Firenze, 1993) si muove attraverso il disegno, media scultorei, installativi e video-installativi svolgendo principalmente un'indagine sul rapporto tra l'elemento naturale e quello artificiale, sondandone i confini e possibilità future. Nel 2010 inizia i suoi studi di pittura nello studio dell'artista spagnolo Fran Bobadilla a Firenze, nel 2018 è assistente di Nuno Sousa Vieira a Leiria (PT) e a fine 2019 viene chiamato dallo studio di Gaetano Pesce a New York per la realizzazione di specifici progetti a cavallo tra arte e design. Formatosi tra il campo del design e dell'arte visiva, concentra la sua ricerca sul tema dello spazio e della natura riflettendo in termini razionali sul futuro di quest'ultima.

EN - *Flavio Pacino's work moves through drawing, sculptural, installation and video-installation media, mainly investigating the relationship between the natural and artificial elements, probing their boundaries and future possibilities. In 2010 he began his painting studies in the studio of the spanish artist Fran Bobadilla in Florence, in 2018 he is assistant to Nuno Sousa Vieira in Leiria (PT) and at the end of 2019 he is invited from Gaetano Pesce's studio in New York for the realization of specific projects between art and design. Trained in design and visual art fields, he focuses his research on the theme of space and nature, reflecting in rational terms on the future of the latter.*

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