

## LUCA VANELLO

### Generous Images Unable To Reach

*Generous Images Unable to Reach* is a project developed by Luca Vanello over the course of several residency periods at Lottozero textile laboratories between 2017 and 2018.

The project investigates the relationship between human beings and non-human entities during the process of bereavement, in the phase of processing or accepting pain: it is in this emotional turmoil that materials acquire a particular relevance and meaning. The research ranges from a more intimate phenomenon of anthropomorphism, which triggers instinctive and impulsive emotional processes that tend to humanize inanimate elements in the attempt to overcome loss, to the impact of the latest digital technologies in today's innumerable attempts to achieve immortality.

The work has been developed in collaboration with a *thanatosensitive designer* (a discipline that integrates a discourse on mortality into the research and design of technology, also considering the emotional state of a person), and has led to a collection of various types of materials.

The materials present in the space are the result of various manipulations of the temporal line of the collected objects: acceleration, inversion and suspension of the life cycle become sculptural processes that reflect the inexorable attempt of humankind to control time, and its inevitable failure. In reading the process of self-organization present both in chemistry and cybernetics as a vibrant force of non-human entities and materiality, the material is then assembled in hybrid forms through self-organization processes (such as crystallization), or subjected to a process of reversion, taking it back to a previous material state. In liberating it from any formal intentionality, the material becomes an independent agent, emancipated from any symbolism and potentially able to assume new forms and meanings.

Plastic components from exteroceptive sensors used in humanoid robotics have been melted with heat and reverted from their recognizable and functional form back to a prior state; a deceased person's clothing (preserved by their partner) has been regenerated into textile fibres that are then crystallized in wellness salts; several plants have been deprived of chlorophyll by being processed with acid in order to pause the accumulated energy in their lifecycle; the heat produced by a thermal blanket within the exhibition space equal to the energy consumption of a server of a memorial site storing the data produced by a person in the course of their life; liquid corticotrophin (the hormone responsible for the sensation of pain) has been dissolved in other materials to become an invisible substance; a metal object has undergone accelerated oxidization of around 189 days (the duration of suffering endured by a person due to an undefined event); a light in a corner of the space glows in the colour RGB #54123124 (the shade used in thanatosensitive design to emotionally arouse the sense of acceptance); a series of aluminium tubes have been lacerated with heat and installed in the gallery as an architectural residue that alludes to the relationship with the absent body.

Energy and material elements scattered in space collect around a large silicone skin, on which the remains of the wrinkles and ripples of clothing items have been imprinted. Dropped from above or laid on the floor and folded on itself, the skin incorporates the gesture of folding, as an act of daily "care", an action that permeates the space and resists the opacity of the material.

The intervention, in the form of a site-specific installation activated by an unexpected and unannounced performative action, is configured as an ecosystem that has been exploded into its component materials. It escapes the anthropocentric vision by restoring, as fragments, the evidence of a microscopic look at vulnerability and the precariousness of existence.