

Unconscious life painting

Francesco Pancetta's art tells about the movement and change – 'mutation', as Pancetta calls it – of thoughts on an individual, social, universal and cosmic point of view. He uses different artistic formats and/or poetics to visualise these mutations.

In his artistic quest, titled '*Unconscious life painting*', Pancetta discovers and describes the reign of unconsciousness. His paintings, drawings and collages are all derived from the inner geography of electromagnetic thoughts and unconscious shadows which are reflected in a flux of emotions in colors, shapes and mutations of existing forms. The work of Pancetta focusses on three major themes in which he translates his unconscious universe.

The exhibition starts with paintings that only show amorph shapes and colours referring to emerging bodies coming in to existence from- or becoming dissolved in the existing void. Only eyes are visible in the paintings as a kind of witnesses of the world as we see it and at the same time the unconscious discourses that lay behind the gates of our visual perception.

Pancetta's paintings can be viewed as such as a kind of Big Bang – the birth of both consciousness and unconsciousness. The mutation and accumulation of worries, dreams and habits are wrapped in a vibrant wind of puzzling emotions and are translated in forms and colours.

For his paintings Pancetta uses tempera and wooden panels he recovers from the street. The panels and the tempera are both subjected to change and deterioration and are showing traces of the past, present and future referring to the never ending mutation of thoughts, gestures and movements. His paintings are a mix of chaos and harmony, will and oblivion.

Pancetta's pen and pencil drawings – '*shadows of a pen*' – are a kind of unconscious architectures built around the indomitable river of shadows, passions, dreams, nightmares, illusions and projections of the inner self. While drawing, Pancetta does not think about the final shape losing oneself in the maze of memories and reflections of the past. They could be regarded particular way of meditation – to communicate the incommunicable.

In Pancetta's '*art brut*' collages feelings become more concrete as they refer to earthly desires of Western mass consumerism. Close to the collages are the reproducible artworks, referring to the mass production and a repetition of forms and images that underly the above mentioned consumerist desires of an industrialized society. The reproducible art works are deliberately placed on the ground and by doing so, they lost any reference to art in the traditional sense of the word – being relics of a shallow gaze scattered on the ground.

The shiny scotch tape on the colages and reproducible art works functions both as a kind of reflection of the beholder within the waste we create in the Western consumerist society as well as creating a barrier between the beholder and the object; functioning as a mirror of the disruptive behaviour of mass consumption as well as showing the limits of our perception at the same time.

This exhibition guides us in a journey through Pancetta's imaginary world. Starting with the amorph forms of moving and mutating thoughts in his paintings towards more solid forms in his drawings, drawn from a certain state of mind, towards a destruction and recreation contemporary reflections of mass consumerism and ending in amorph creations made from trash, laying disarmed in coffins or hanging from the walls, silently observing the visitor entering Pancetta's imaginary realm.