

## **LUCA STACCIOLI**

### **LA FAMILIARITÀ DELL'ARTIFICIO**

TEXT BY ALBERTA ROMANO

The world of shapes and colours that populate Luca Staccioli's artistic imagination is diverse, not only because it's challenging to interpret, but primarily because it's composed of seemingly contradictory elements.

What many of the objects that capture Luca Staccioli's attention have in common is their undeniable functionality, as well as their humble and unassuming in the real world.

This is evident, for instance, in the *Checkout* series, which focuses on reimagining shopping trolleys, a subject that the artist has been obsessively drawn to in the past. This theme is echoed in his latest series of sculptures *Kit eliminacode multi-funzione (fichi d'india)* inspired by supermarket ticket dispensers.

These objects possess significant practical capabilities, yet they also seem to underscore some of the most defining aspects of capitalism: accumulation and dehumanization.

For example, the trolleys, with their increasingly ergonomic design and capacity seemingly tailored to encourage minimal consumer space usage, or the queue-eliminating dispensers, which, through their flawless analog functionality, transform consumers into mere numbers, placing them effortlessly in front of their daily dose of alienation.

Luca Staccioli has a knack for encapsulating in his sculptures the ambiguity of certain devices that appear to seamlessly integrate into our everyday surroundings as solutions, yet, in reality, stem from profit-driven motives. These are ordinary objects that blend into our familiar landscape, yet are simultaneously highly artificial, resulting from careful, albeit sometimes detached, observation of social contexts constructed under consumerist principles.

Drawing from this foundation, the artist immerses us in his surreal imagery, composed of material conglomerates that seem to dissolve before our eyes. With their pastel hues, they evoke childhood memories that, instead of comforting, disorient us. By extracting these objects from their contexts and exaggerating their forms and colors, Luca Staccioli renders them vulnerable, tender, and sometimes humorous to the observer's eye.

It's as if they are suddenly liberated and appear in a different guise: fused together in a dystopian and surreal environment, yet devoid of preconceived functionality.

These objects, under the artist's scrutiny, are compelled to multiply and join forces, seeking strength in numbers or in the newfound potential that a shifting nature seems to offer them. If they were additionally enhanced with animated colouring his sculptures might come to life with the same bewildered gaiety and disruptive energy as the orchids in "*Fantasia*" (Disney, 1940), embarking on even more unexpected imaginative journeys.

Like the agave that reaches its pinnacle with its bloom only to fade, Luca Staccioli's subjects appear to be experiencing their moment of greatest glory, with an uncertain future, perhaps, but finally liberated to explore heights and configurations previously unattainable to them.