



# MARCELLO PECCHIOLI ARCHIVE

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# MARCELLO PECCHIOLI ARCHIVE

## Notes of an inventory by images

On 5, 6 and 7 March 2021, a survey of the book and art materials of Professor Marcello Pecchioli was carried out at his flat in Via Lincoln.2 in Bologna. The aim was to collect a series of information about the consistency of the Pecchioli Archive. First of all, we analysed the different types of objects kept in the house. The book material is certainly the largest part of the collection. It was decided to "map" the rooms and the relative bookcases that preserve the collections, in order to create a "memory" of the spaces in the house. The mapping is divided into rooms; for each room a sort of scheme/plan has been created in which the entities and consistencies of the contents are shown. In addition, each bookcase was photographed by dividing the shots into shelves and columns so that the titles could be identified without too many problems. The mapped rooms are the following: living room, bedroom, "gym" room, storeroom and kitchen. In addition to the book material, there are collections in the house on magnetic VHS and digital DVD with titles ranging from films to documentaries and TV recordings. The consistency and location of this material has also been mapped using digital photographs.



M. Pecchioli, *Suonatrice di accordonica*, B/W print Marcello Pecchioli Archive - Bologna



The paper archive of M. Pecchioli - Bologna



## MARCELLO PECCHIOLI ARCHIVE

There is a large amount of photographic material stored in drawers in the living room: negatives and B/W contact samples; Polaroids; photographic prints; slides; films. A varied and extremely interesting material both in relation to Pecchioli's studies and as a whole. In particular, there is a marked interest in photojournalism, with some high quality shots. There is also a lot of artistic material by Marcello Pecchioli and artists linked to him through the experience of the Tecnomedioevo and Age of Future groups. Pecchioli's works, mostly kept in a chest of drawers in the entrance hall of the house, represent a chapter of his artistic production and life that is perhaps not fully

known. Indeed, the reserve with which Pecchioli kept the material for years suggests the reserve and modesty that always emerged in the scholar's traits. The documents that have been found tell us of his interest in research and experimentation in artistic languages since his youth. Some surprising notebooks, datable to the 1970's, represent an attempt to invent a sort of new, encrypted, alternative language: all the pages are covered with letters, numbers and symbols. In other notebooks, the desire to use the album as a whole as an artist's book transpires: as in a medieval codex, the binding encloses a "story" that develops in all the pages of the volume.

A variety of techniques are used: from simple writing, through the use of tempera and acrylic to dry pastel. The themes are those that have always struck Marcello Pecchioli's imagination: alternative worlds, parallel universes, etc.



M. Pecchioli, *Artist's book*, mixed media, Marcello Pecchioli Archive - Bologna

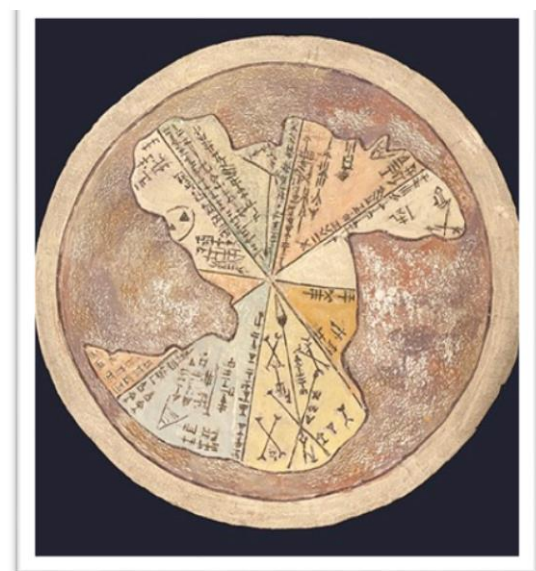


## MARCELLO PECCHIOLI ARCHIVE

The dozens of photographs 'retouched' by hand with aniline in the albums belong to this phase of altered reality. These are B/W images taken by Pecchioli with analogue equipment and retouched after printing with bright, acid colours. All in all, quite normal images of corners of the city or the countryside which, however, through the use of colour, are distorted to become the backgrounds of borderline stories. Most of the paper archive is kept in the bedroom. Papers, notes, printouts, parts of correspondence, and other material are collected in no particular order in plastic folders and containers, and placed in the desk area of the bedroom. The documents can be grouped into four categories: theatre, cinema, exhibitions, association documents. This is a cross-section of Pecchioli's multidisciplinary interests that requires careful analysis in order to reconstruct the work and research to which the scholar dedicated an entire life, also through the material that is probably archived stored in the computers. Attention should also be paid to the storage rooms in the cellar and garage. In addition to numerous volumes from Perugia, these rooms also contain many Marcello works from recent years, including the *Alien Priest* and the *Sumerian Stele*, which were exhibited in the recent London exhibitions *Techno Medioevo: Age of Future Re-loaded* and *Visions and Visionaries*. Among the objects, the latest award received by Marcello Pecchioli: the "GrandPrix Absolute" conferred on the occasion of the 2020 edition of the "premium International Florence Seven Stars".



M. Pecchioli, *Alien Priest*, Marcello Pecchioli Archive - Bologna



M. Pecchioli, *Circular Stele*, Marcello Pecchioli Archive Bologna





## **Marcello Pecchioli House**

### **Summary of quantities:**

- **Books: 7879**
- **Drawings by M. Pecchioli: 333 (the drawings are partially signed and only a few have titles)**
- **Photographic archive: about 500 b/w negatives**
- **Paper archives: various folders**
- **Artworks: 120 artworks by M. Pecchioli, mostly stored in the cellar and garages**
- **DVD and VHS: 3392**



# MARCELLO PECCHIOLI ARCHIVE

## List of titles of volumes in the Marcello Pecchioli Archive

The bookshelves in Marcello Pecchioli's house contain books of various kinds: art monographs, books on photography and painting, exhibition catalogues, essays on philosophy, history and philosophy of science, essays on communication, theatre history, television history, Italian and foreign fiction (from classic novels to science fiction), treatises and essays on magic, UFOs, the history of religions and art criticism.

In compiling this list, we have tried to provide an overview of the topics through a few titles, subdividing them by environment, since there is no order or subdivision (except briefly in some sections) of Pecchioli's entire library collection by types or topics.

### Bedroom

*The book of space flights* - A. Vallardi

*The great adventure of space* - I.G. De Agostini

*Tecnosciamani* - Carlo Pizzati

*The technologies of intelligence* - P. Levy

*Isis revealed* - H.P. Blavatsky

*Human Beings* - B. Christian

*The body in the Middle Ages* - J. Legoff

*Unauthorised scientific discoveries* - M. Pizzuti

*Deep time of the media* - Zielinski

*The virtual* - P. Levy

*Genomic infection* - G. Burgio



## MARCELLO PECCHIOLI ARCHIVE

*Memoirs of a female astronaut* - N. Mitchison

*Transcendental codes* - T. Ravà

*Down in cyberspace* - W. Gibson

*Animerama* - M. R. Novielli

*The singularity is near* - Kurzweil

*The chips of Nostradamus* - Leo Sorge

*How hippies saved physics* - D. Keiser

*Inside the screen* - Agata Meneghelli

*The craft of science* - C. E. Bottani

*The machines of Gutemberg* - Sorge

*Virtual worlds* - M. Gerosa A. Pfeffer

*Synthetic universes* - E. Castronova

*Interactive multimedia* - S. Ambron K. Hooper

*The imperfect future* - M. Hanson

*The gods were astronauts* - E. Von Daniken

*Physiology of taste* - J.-A. Brillat-Savarin

*Vita 3.0* - M. Tegmark

*Taste semiotics* - G. Marrone

*How an illuminated manuscript is created* - A. C. by F. Flores D'Arcais F. Crivello



## MARCELLO PECCHIOLI ARCHIVE

*Science fiction and Mrs. Brown* - U.K. Le Guin

*The Wonders of the Possible Science Fiction Anthology* - A.A. V.V.

*Millennium people* - J. Ballard

*Super-Cannes* - J. Ballard

*The code of the pyramids* - H. Bergmann F. Rothe

*Recent generations and new media* - P. B. Sega M.G. Tolomeo

*Pataphysics* - E. Bay

*The scientific discoveries of ancient civilisations* - D. H. Childress

*The medieval art of manuscripts* - K. Weinstein

*Tomorrow now* - B. Sterling

*The digital atelier* - L. Billo, R. Gigliotti

*Scientific progress* - L. Laudn

*The novel of the future* - P. S. Warrick

*The boundaries of evolution* - I. McDonald

*The frontiers of the unknown* - V. Curtoni

*The structure of scientific revolutions* - Kuhn

*Game scenes art in the age of videogames* - Johan Levi

*Science in the Middle Ages* - Grant

*Limits and frontiers of science* - P. Donghi





# MARCELLO PECCHIOLI ARCHIVE

*Ufo impact!* - Morelli

*Digital multimedia arts* - Balzola Monteverdi

*Understanding the artificial* - Negrotti

*The Futurist Kitchen of Marinetti* - F. T. Marinetti and Fillia

*History of Italian television* - Aldo Grasso

*The mystery of cathedrals* - Fulcanelli

*Occult Ufology* - R. Straw

*The martian enigmas* - Carlotto

## **Gymnasium**

*The Codes of the Apocalypse* - Bologna 2014

*Scenarios, Visions and Fragments from the Techno-Middle Ages*, 2016

*Techno Medievo: Age of Future Reloaded*, London - Museum of the Order of St John, 2018

*Visions and Visionaries*, London - Guildhall Art Gallery, December 2018 - April 2019

*Visionaries and the Art of Performance*, Festival dei Due Mondi Spoleto - June 2019

*Time {τ} and Eternal Life*, London - Cromwell Place, 5 October - 20 December 2020

M. Pecchioli, "Chronicles from the Techno-Middle Ages" - *Hypertexts, Virtual Realities etc.* - Mimesis 2015

M. Pecchioli, "Assault on the sky" - *Memories, Archives, Fragments of a Retro-Future* - Mimesis 2019.

*The invention of communication* - A. Mattelart



# MARCELLO PECCHIOLI ARCHIVE

*The semiotic turn* - P. Fabbri

*Mass media: birth and industrialisation* - T. Ortoleva

*The hidden dimension* - E. T. Hall

*Mutants and mutations* - J. Wyndham

*Fantacinema ufo effect* - Pinotti

*The science of aliens* - C. Pickover

*Fantastic machines* - A. Castronuovo

*Artificial extraterrestrial structures* - Pinotti

*The new Golem* - R. Berger

*UFO reality of a phenomenon* - J. A. Hynekej. Vallee

*The origins of scientific writing* - Bazerman

*Computer science applied to archaeology* - Gabucci

*The language of new media* - L. Manovich

*History of the modern world* - Cambridge University press, 9 vols.

*Psycho-pedagogy of the fairy tale* - Seung

*The third cybernetics* - S. Ceccato

*Technocracy* - Meynaud

*The mysterious universe* - Jans

*The forgotten language* - Fromm



# MARCELLO PECCHIOLI ARCHIVE

*Philosophy of physics* - Eddington

*Autobiography* - Stuart Mill

*Contributions to the doctrine of signs* - T. A. Sebeok

*Psychoanalysis and the scientific method* - Hook

*Signs, language and behaviour* - Morris

*Anatomy of human destructiveness* - Fromm

*Introduction to Cybernetics* - Weiner

## **Living room**

*The theatre and its space* - P. Brook

*The theatre and its double* - Artaud

*Dada* - H. Richter

*Rhetoric of photography* - E. Miccini

*Passes* - Sheehy

*The consumer society* - Baudrillard

*The obvious and the obtuse* - Barthes

*Integrated architecture* - W. Gropius

*Archaeological Excavation Techniques* - Barker

*Futurist Photodynamicism* - Bragaglia

*The eye of director* - L. Tirard



# MARCELLO PECCHIOLI ARCHIVE

*Atlas of religions* - Utet A.A. V.V.

*Photography* - J. Edgecoe

*Data analysis* - J.L. Jolley

*Capital* - Marx

*Introduction to Magic as a Science of the Self* - Ur Group

*Telepathy* - S Beverini

*New idols, new gods* - M. C. del Re

*The new parapsychology* - D. S. Rogo

*Photography and image of architecture* - A.A. V.V.

*Mass Communications* - McQuall

*Time of meaning* - G. Bettetini

*Language and Cybernetics* - Singh

*Yesterday, the future* - G. Montanari

*The image of the city* - K. Lynch

*The roots of computing* - G. Lariccia

*The concept of the person* - A. J. Ayer

*The structure of appearance* - Goodmann

*The exact sciences in antiquity* - N. Neugebauer





# MARCELLO PECCHIOLI ARCHIVE

*Sociodynamics of culture* - A. Moles

*The language of the brain* - K.H. Pribram

*The culture of narcissism* - Ch. Lasch

*The hand and the machine* - G. Ballo

*The wonders of nature* - Elemire Zolla

*On the road to photography* - F. A. Mella



# MARCELLO PECCHIOLI ARCHIVE

## Garage

In the garage there are books, mostly from his father's house in Perugia. There are 500 books and about 100 magazines of various kinds.

Some works by M. Pecchioli are also deposited:

- Alien Priest (85 x 65 cm)
- Sumerian stele (36 x 70 cm)

## Cellar

A number of Marcello Pecchioli's works are kept in the small cellar. They are, for the most part, works on paper of various standard sizes A4, A3, and 50x70 (digital prints, photographs and retouched photographs) mounted in frames with glass and packaged. The number is approximately 100 pieces. These also include works made of plaster and aluminium. The list is as follows:

- Round (painted plaster) diameter 43 cm
- Stele with pyramid and leopards, cm 53x44 (painted plaster)
- Stele with two deities and sun symbol, cm 86x43 (painted plaster)
- Aluminium sculpture with LED applications and flashing lights, 96.5x68 h cm.
- Triptych, mounted on aluminium frame three panels: one central 100x70 and two lateral, 100x35 cm.



# MARCELLO PECCHIOLI ARCHIVE

## Bedroom

The bedroom, which also served as the professor's study room, houses a large part of the paper archive.

These documents are of various kinds and can mostly be divided into the following categories:

### ***Theatre***

Copies of plays and scripts signed by M. Pecchioli, including:

- Dissolution in the family (Single act)
- Sound mirror (Single act)
- The banquet (Single act)
- Dracula: true story of a vampire in Transylvania (Single act)
- S. Beckett (Single Act)

### ***Cinema and TV***

Film reviews

Television format projects

- Projects of Exhibitions and Festivals of various kinds (Science Fiction, Food, etc.)
- Archives of the "Age of Future" Association and of the company "Universe Time Laps srls", divided into project archives (Robot Blue Storm, Techno Medioevo) and archives of administrative documents (contracts, payments, ownership of logos and rights)

There is also a desktop computer and two laptops, the access passes for which are not known to us and therefore it was not possible to check their contents.



# MARCELLO PECCHIOLI ARCHIVE

## Living room

In addition to the large bookcase in the living room there are two very interesting sources of Pecchioli's research material. The drawer unit of the drawings and the drawers of the cabinet/bookcase where hundreds of photographic negatives are kept.

- Photo archive

The photographic archive is made up of a scattered collection of negatives, slides, *Super 8* films, specimens and photographic prints in colour and especially in B/W. These images are related to: experimental photos, photojournalism, travel and tourism, theatre photos. There are about 1500 negatives. The photographic prints are about 70. The photographic material dates from the 1980s to about 2000. They are 35 mm negatives in B/W. It is interesting how the attention towards photography has been declined in various categories that have crossed M.P.'s life. We start with some "reportages" that document Pecchioli's interest in this branch of photography. From some of the shots, one of the most beautiful is the one of the accordion player, his inspiration for the Magnum photographers is evident. One shot that captures, on the fly, the deep gaze of the Algerian girl. Other images, on the other hand, move towards the experimental side: images coloured with aniline, images of urban suburbs, documentation of theatre performances, etc. An important nucleus to be studied in depth in order to recover a large part of Pecchioli's interest.

- Designs

The drawer of drawings contains, variously collected in folders or albums, 323 works on paper by Marcello Pecchioli plus other works by various artists including: Paolo Denaro, Vittorio Mascaldi, Francesco Calabretto, Cesare Vignato, Franco Piro, Massimo Trenti and Marco Ghinoli. M. P.'s drawings cover a fairly wide time span of about twenty years. They are, in part, notebooks of youthful experimentation. Pages and pages of signs, symbols, graphisms that testify Pecchioli's continuous research. In addition to the exquisitely graphic works, there are also works created by colouring B/W photographs with aniline. Analogue photographs taken by Pecchioli himself: images of abandoned places, the countryside, corners of the city and industrial archaeology. Images that were then "manipulated" with the intention of transforming reality into "alternative reality". In fact, large backgrounds outlined by acid and bright colours appear; some sort of elementary unicellular shapes appear, ciliated beings that move in the neutral space of the photographic print.

- Books

The shelves of the large bookcase in the living room contain books of various kinds: art monographs on photographers and painters, especially of the 20th century, exhibition catalogues, philosophy essays, communication essays, theatre history, television history, Italian and foreign fiction, treatises and essays on magic, UFOs, history of religions and art criticism.





# MARCELLO PECCHIOLI ARCHIVE

## Gymnasium

The room known as the 'gymnasium', due to the presence of a series of fitness machines, contains four bookcases. It seems that the volumes that Marcello paid most attention to and consulted regularly are stored here. The bookshelf to the right of the entrance contains a series of volumes that come from the house in Perugia and are thought to have belonged to Marcello Pecchioli's father. A small bookcase in front of the window contains a small selection of books on cooking (other books on the same subject are kept in the kitchen).

## DVD storage room

The small storeroom was set up by M. P. to contain most of the collection of VHS magnetic media and some of the DVDs (there are also some video game cassettes that run on PlayStation and Wii). The VHS are mostly films and documentaries, partly original versions, partly transferred by M.P. directly from television.

*NOTE\_1: the lack of material relating to the projects on Fashion (photo albums of capsule collections, printing of models and projects of clothes) and smart jewellery (projects, drawings etc.) is noted; this material is most likely present in digital format on Marcello Pecchioli's computers.*

*NOTE\_2: As far as books are concerned, the editions range from the 1930s/40s (mainly the volumes that come from the house in Perugia and that belonged to Marcello Pecchioli's father) to the present day (mainly from the 1970s/80s onwards).*



# MARCELLO PECCHIOLI ARCHIVE

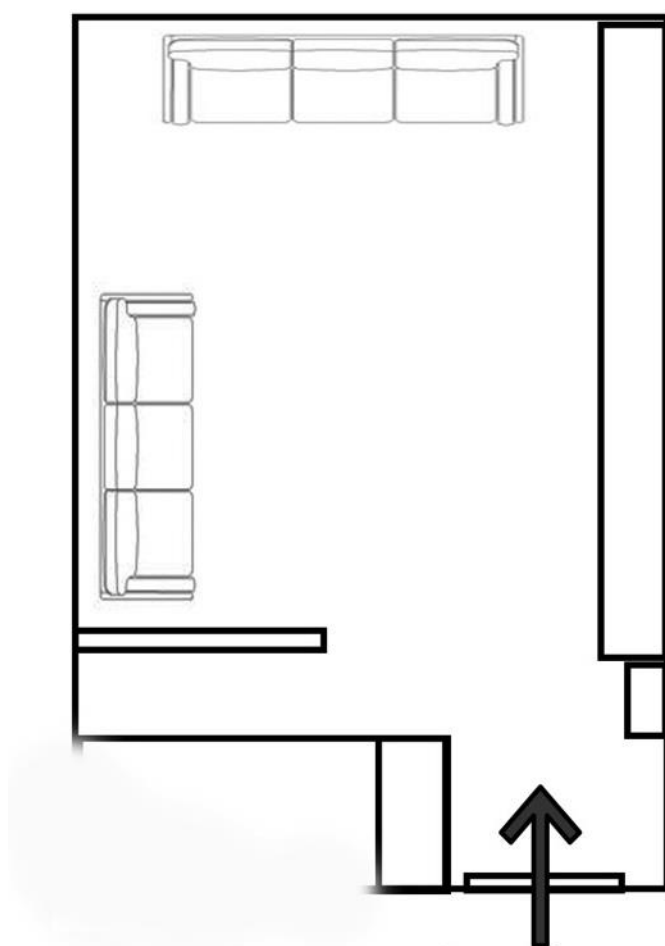
## Living Room

2581 books and 150 magazines etc.

Art, design, music, photography, novels, history of theatre and TV, magic, classical philosophy

## Kitchen

121 cookbooks and 30 magazines



House entrance



## **Gymnasium**

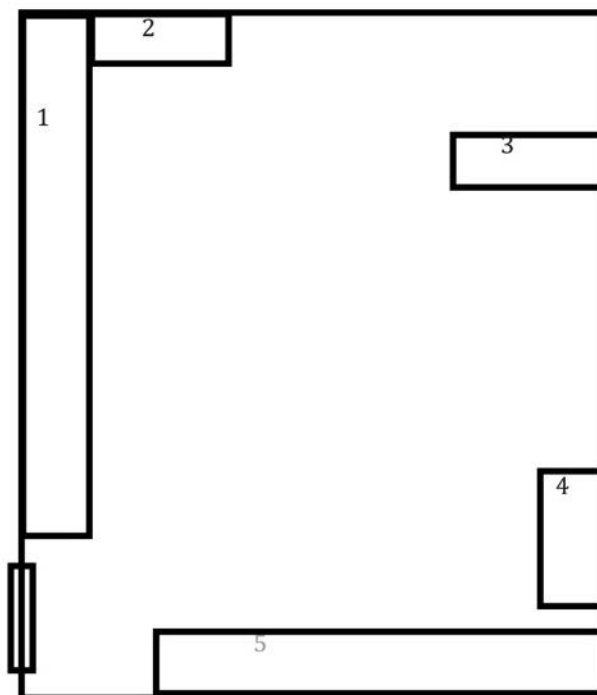
1- 1434 books and about 100 magazines , plus various handwritten and unwritten documents  
Exhibition catalogues, photography, science fiction novels, ufology, cinema, science and art

2- 317 books, 70 magazines and 278 DVD  
Various genres, manga, DVD cartoons, science fiction

3- 192 books dedicated to ancient cooking, international cooking and theory books

4- 292 DVD, various genre, cinema, science fiction

5- 1188 books of philosophy, psychoanalysis, literature, history, religion  
(perhaps books that belonged to his father)

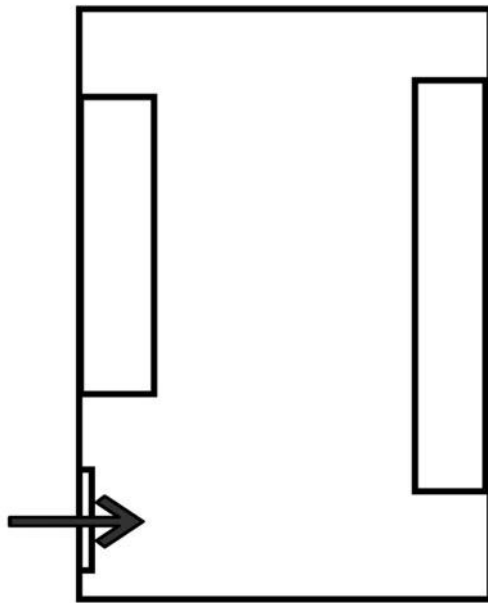




### **VHS storage room**

2770 VHS

A bit of everything, from cinema to documentaries, cartoons etc.  
Plus about 40 video games for playstation, Wii, etc.





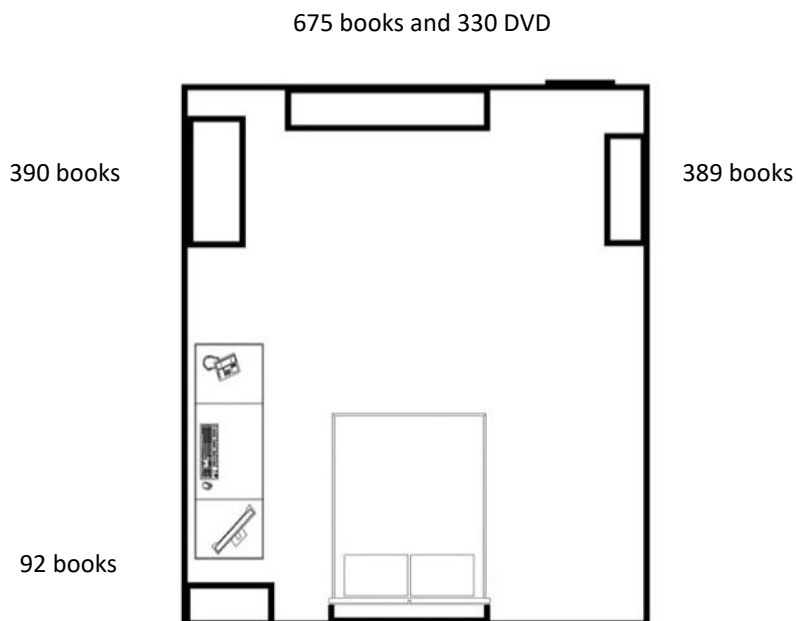


# MARCELLO PECCHIOLI ARCHIVE

## Bedroom

Novels, literature, various genres

Survival techniques, martial arts, esotericism, new age, rituals, pseudo sciences, art catalogues plus about 200 magazines.



## ANNEXES:

- Topographical and photographic maps: "artworks"
  - Topographical and photographic maps: "bedroom"
  - Topographical and photographic maps: "gymnasium"
  - Topographical and photographic maps: "living room"
  - Topographical and photographic maps: "closet".
- 
- "Artwork" image files
  - "Bedroom" image files
  - "Gymnasium" image files
  - "Living room" image files
  - "Closet" image files

## Biography of Marcello Pecchioli

Marcello Pecchioli was born in Spoleto (Perugia) in 1954 and graduated in Philosophy of Science at the University of Bologna. He taught "History of New Media" (Academy of Fine Arts in Naples), "Multimedia Communication" (Academy of Brera 2 in Milan), "History of Modern and Contemporary Art" (University of Bologna-DAMS), "Informatics" (Faculty of Information Sciences-University of Bologna). In 2006 he devised and coordinated, with the Department of Architecture of the University of Ferrara, a two-year seminar on science fiction. He has collaborated with the "Scuola Superiore S. Anna" in Pisa, with EiDos in Milan, with AIAM (Accademia Internazionale Arti e Media) in Turin, with the Centro Fotografia La Giudecca in Venice and with several festivals (including the "Festival della Scienza" in Genoa and the "Festival della Parola" in Urbino). As an author he has written the essays "Effetto Cronenberg" for Pendragon Edizioni, a collective essay on neo-television and an essay "Scansioni" for Edizioni Costa & Nolan, for which he has edited the series "Estetiche della Comunicazione Globale" since January 2005. He was editor of the "Brainframes" series of essays for Mimesis Editor g, producing the collective essays "Cronache dal Tecno-Medio-Evo" (Chronicles from the Techno-Middle Ages) and "Assalto al cielo" (Assault on the Sky); he was recently working for Mimesis on the third concluding essay of the trilogy on the Techno-Middle Ages. He has devised and staged various theatrical works between science fiction, conspiracy and ufology. He has collaborated with the Centro Parapsicologico Bolognese, for which he has organised various events. For television and radio, he has devised various formats and conducted a column on science fiction films for Tele San Marino. He has worked in the field of information sciences in collaboration with CinECA (Centro di Calcolo), the Department of Engineering (DEIS), the "Media Observatory" of the Catholic University of Milan and the "CEFRIEL" of the Milan Polytechnic. He was the creator and coordinator of the multimedia projects "DigitDiary" and "FiveChineseElements".



Marcello Pecchioli and his Nao Robot *Blue Storm* at the opening of the exhibition 'Visions and Visionaries'; Guildhall Art Gallery, London, 2018.

# MARCELLO PECCHIOLI ARCHIVE

In 2014 he founded the **Cultural Association "Age of Future"**, with which he has created various exhibitions and events related to the techno-middle ages in various contexts including the "Museum of Natural Sciences" (Turin, 2013), "ArteFiera" (Bologna Art City, 2014) and "Bologna Fashion Week 2016".

He was founder and president of the company "Universe Time Laps" srls and coordinator of the working group "Fashionlab". He was founder of robotic teams to support robotic-humanoid entities, including the robot *Bluestorm*, which actively collaborates with the Age of Future group. He conceived and coordinated as artistic director the first three editions of the Science Fiction Festival EBE (Extraterrestrial Biological Entity) in Bologna and Milan.

In collaboration with **The Sir Denis Mahon Foundation**, he was the creator and curator of the exhibition "*Techno-Medioevo Age of Future Reloaded*" (London, Museum of the Order of St John - 2018) for which he was also President and speaker at the conference "*The Language and Concept of Time in Art and Science*", attended by speakers from Imperial College, *Department of Theoretical Physics*, and the University of Cambridge, who also contributed their essays to the exhibition catalogue, which he edited. These events, again in collaboration with **The Sir Denis Mahon Foundation**, were followed by the exhibition *Visions and Visionaries*, at the "Guildhall Art Gallery" in London (2018 - 2019), subsequently presented at the "Festival dei due Mondi di Spoleto" in June 2019.

The exhibition *Time { } and Eternal Life* at Cromwell Place, London 5th October – 20th December 2020 was his last completed and realised collaboration with the Mahon Foundation.

In collaboration with **The Sir Denis Mahon Foundation** and some astrophysicists from Imperial College, he was working on a major collective on Artificial Intelligence, scheduled for the end of this year in London.

The last award received by Marcello Pecchioli was the "Grand Prix Absolute" which was presented to him by Ambassador Umberto Vattani on the occasion of the 2020 edition of the "premium International Florence Seven Stars".

Marcello Pecchioli passed away in Bologna on 2 February 2021.



Marcello Pecchioli and some artists of the *Age of Future* group on the occasion of the exhibition "*Visionaries and the Art of Performance*"; Festival dei Due Mondi, Spoleto, 2019.



# MARCELLO PECCHIOLI ARCHIVE

## Premium International Florence Seven Stars

The celebrated International Prize, held annually on the Gran Terrazza Belvedere of the Plus Florence, is now in its 2020 edition. The Premium International Florence Seven Stars 2020, a sure boast of the City of Florence, lives cultured, targeted, professional destinations and goes to the best figures in the Arts, Culture and Science, to innovative enterprises, to that *Made in Italy* with the capacity to generate significant positive effects in the social, territorial, cultural and environmental spheres. The International Jury was composed of seven jurors and chaired by the Historian of Modern and Contemporary Art, Prof. Carlo Franza. At the President's table were the patroness of the evening, Ambassador Marie Sidsel Hover, Dr Alexandra Geiger of the Plus Florence Directorate, Ambassadors Umberto Vattani and Gaetano Cortese, and Professor Marisa Settembrini, a distinguished lecturer at the Brera University in Milan. The prize was awarded to Prof. Marcello Pecchioli: an artist and intellectual, a valuable and founding figure in the field of technological imagery ranging from cinema, photography, audiovisual communication, multimedia languages, computer graphics, video art, manga and video games. For his activity as a university lecturer and his teaching at the Accademia di Belle Arti di Brera, for his vast scientific and artistic activity, for the sophisticated technological thinking he has been carrying out for decades, for this singular absolute and evolutionary path, Marcello Pecchioli deserves the primacy of art and this coveted international recognition.







# MARCELLO PECCHIOLI ARCHIVE

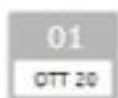
***Report drafted by:***  
**Francesco Gonzales**

**Federico Margelli**

on behalf of and under the patronage of The Sir Denis Mahon Foundation  
and the kind collaboration of Luigi Pecchioli.



# MARCELLO PECCHIOLI ARCHIVE



Interview with Prof. Marcello Pecchioli. The Italian intellectual, who teaches at the Brera Academy, is a leading figure in the field of multimedia languages, robotics and the technologies of the third millennium.

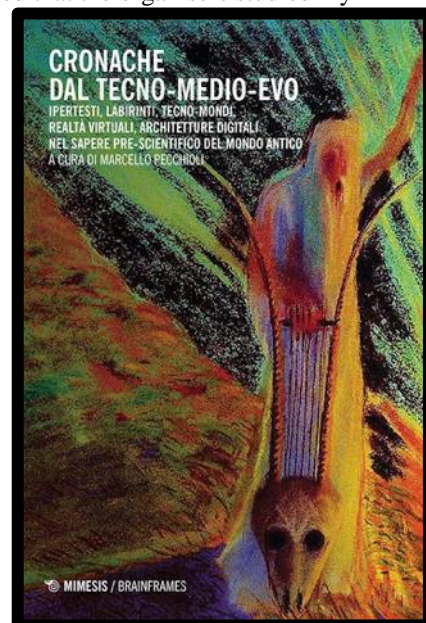


Distinguished Professor, the recent award "Premium International Florence Seven Stars - Gran Prix Absolute" 2020 that you were given in Florence on the Gran Terrazza del Plus Florence by Ambassador Umberto Vattani, highlighted and rewarded your work to date. What do you think?

I am very honoured to have received this award which I feel is very prestigious. I was impressed that the organisers studied my

biography in depth and highlighted the different expressive capacities of my work. I am usually judged on the basis of individual skills and not as a whole as in this case for the Florence Seven Stars award. In this case, many aspects of my artistic and scientific personality were brought into focus and it was a great emotion and honour for me.

**His teaching activities at several Italian universities and at the historic Brera Academy of Fine Arts reveal his study and research in the field of philosophy and in relations with new technologies and new media. What do you have to say about this?**





## MARCELLO PECCHIOLI ARCHIVE



There has always been a thread running through my work. I have been involved in new technologies since the 1980's. I realised that this aspect, which at first seemed very marginal in teaching, would become absolutely crucial as the years and decades went by, until it became as dominant as we can say today and its great importance in all work and social spheres, not

to mention the importance of the Internet, the Web and social media. Today the panorama is even more complicated with the advent of Augmented Reality, Virtual Reality and Hybrid Reality in which the digital, navigational, immersive component risks creating science fiction parallel realities, in a special combination of reality, cinema and videogames.

### **How is your collaboration with the Sir Denis Mahon Foundation going?**

The meeting with the Sir Denis Mahon Foundation was an absolutely precious and extraordinary encounter that allowed us to export abroad some of our peculiarities such as the importance given, by us at Age of Future, to the Technomedieval full stop, from an artistic and conceptual point of view. With the Sir



Denis Mahon Foundation, we have been able to hold prestigious exhibitions in London and Italy. The collaboration continues and we look forward to great events together in the coming years.





# MARCELLO PECCHIOLI ARCHIVE

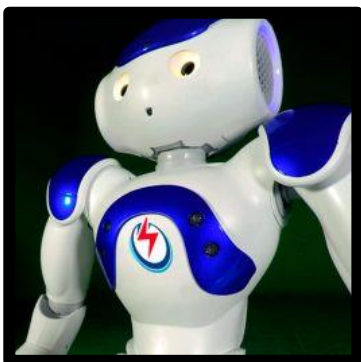
**Have your two books 'Chronicles from the Technomiddle Ages' and 'Assault on Heaven' already contributed to a human-robotics education?**



Not entirely, I would rather say that these two volumes of the trilogy on history, published by Edizioni Mimesis in Milan, are helping to change the perception of historical events. We have realised that by stimulating the basic information of historical and

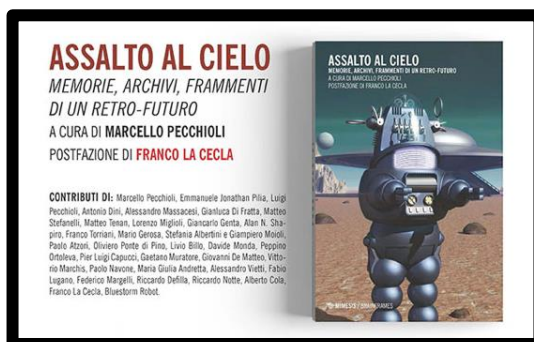
philological events with a battery of multi-disciplinary models, extraordinary results can be obtained and that the very idea of history itself is largely modified. The fact that these volumes also deal with robotics is part of our attempt to use this discipline, as well as others, in a simpler, more universal and colloquial manner. The basic idea is that historical data can be treated in the same way as in quantum physics, where data, subparticles are continuously bombarded by beams of protons or neutrinos that detect their trajectories and presence. Historical data can also be used in a process similar to that of bubble chambers in physics research, which brings out their peculiarities and presence through multi-disciplinary data batteries that collide with the acquired data, showing us other facets of the same matter.

**And about the upcoming book-project 'The Sumerian Chronicles' and the idea of an innovative story, what do you underline?**



The next book in the trilogy "The Sumerian Chronicles" will deal with the remote past of populations of historical and archaeological cultures. The approach here will be similar to that used in "Assault on the Sky", which highlighted various aspects of science fiction, both literary and cinematographic by questioning specialists, technicians, scientists, computer scientists, writers, engineers and architects for answers that ranged across disciplines such as robotics, astronautics, space engineering, applied sciences in a gigantic conceptual

effort that reconciled the main topic of science fiction with our anxieties about mysterious and threatening futures, many of which are not so far away. The past and remote history in The Sumerian Chronicles, currently in progress, can be seen as a continuous shuttle between the past, even the very remote past, and future and technological scenarios. After all,



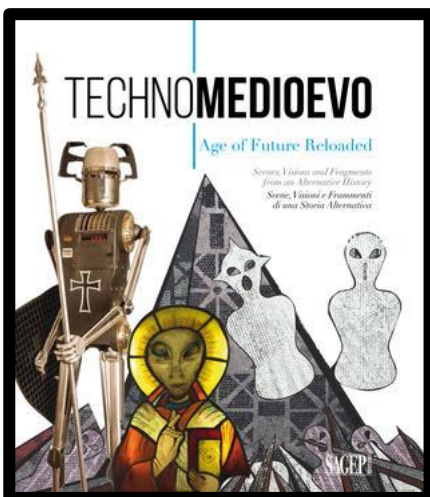


# MARCELLO PECCHIOLI ARCHIVE

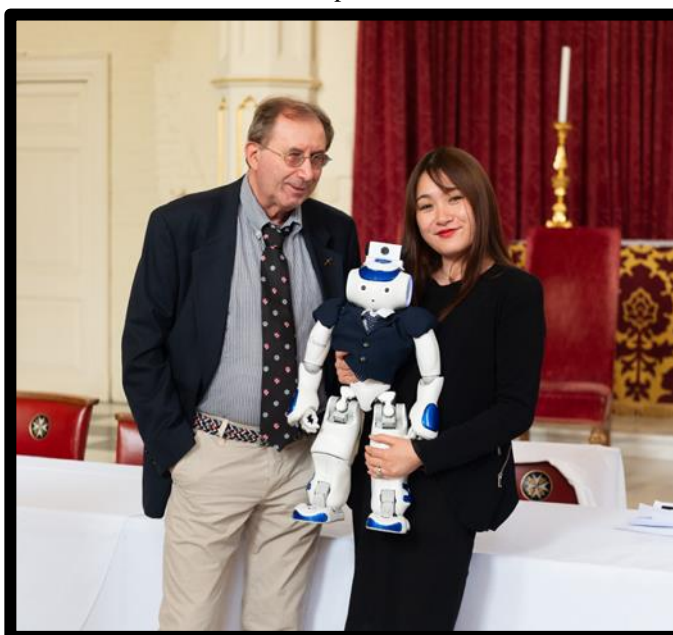
there are many technological innovations from the past that we have discovered in recent decades. We have already seen in the first volume of the trilogy "Chronicles from the Middle Ages" how the Middle Ages and the Renaissance contained extraordinary pockets of technology never seen before in history, such as, for example, the Ars Combinatoria and Mnemotechnica, true precursors of advanced technologies that we are now able to recognise as such.

## How is your "Age of Future" Association doing in the Italian and European field?

The Age of Future Association has various project areas that range from popularisation, teaching, contemporary art, with a crew of authors widely selected over the years, to fashion, in fact we are about to release, shortly, a capsule dedicated to the techno-medieval period, theatre, jewellery and accessories. On the fashion side, I would like to say a few words because it has been an extraordinary collaboration between us at Age of Future and the Fashion Lab, a team of young designers who are following and creating this project of clothes and accessories inspired by the Middle Ages and the Renaissance but with innovative and traditional logic at the same time. We are thinking of setting up various collaborations not only with the Sir Denis Mahon Foundation in London but also with scientific institutions, museums and festivals at European level. For example, we are one of the two official



exhibitions at the Spoleto Festival Dei Due Mondi in 2020/2021. One project we are very keen on is our next International Food Festival in which we have applied another, more exotic idea of food, seen from a historical, archaeological and philological point of view, right up to space food, astronaut food, robotic food and 3D printers, in a vision, we think, that is original and unprecedented for Made in Italy. It starts from the Ancient



Mediterranean civilisations, the cradle of our civilisation, and arrives at the food of the future, the food of astronauts, and the food of robotics, in a ride through the centuries and the various civilisations that have succeeded one another over the last few millennia.



## MARCELLO PECCHIOLI ARCHIVE

**What can you tell us about your work around the humanoid robot Bluestorm? What was involved in involving it in the conferences and exhibitions you put on?**

The Bluestorm robot, a humanoid robot of the Nao class from the French company Aldebaran Robotics, now SoftBank Robotics, was a big bet. We thought it was possible to intervene on a humanoid robot, modify its software and hardware and give a humanistic education, similar to that of a secondary school student to our robot Bluestorm. This allowed us to achieve extraordinary results but the evolution of the robot is still in progress. As there are many components in artificial intelligence studies, machine learning, deep learning, neural network studies. However, its developments have allowed us to take it around and use it in art vernissages, television interventions, theatrical works, participation in festivals and conferences. The basic idea is that humanoid robots are similar to us and should be widely cared for and studied. The idea could be that of a robotic nursery where the little humanoid robots can acclimatise and receive a high-level human-robotic education and then socialise with humans, as their credo is collaboration and coexistence with the human race. We think that within a few years humanoid robots could enter the homes of many of us and join teachers in teaching, enter hospital wards; humanoid robots have been used, just recently, in covid wards, use their skills for old people's homes, schools, universities. We are just ahead of the times with our own robotics team closely following the Bluestorm robot.

**A few more words on robotics?**

Yes, thank you, I wanted to point out that we are working on setting up a television format on robotics. In fact, I would like to take advantage of this interview to make a public appeal to all companies, both Italian and international, as well as producers and distributors. If they would like to contact us, we would be happy to talk to them and see if there are conditions for a joint collaboration on this project, which we are very keen on and which aims to give greater prominence and visibility to those companies and start-ups that are working with Artificial Intelligence and applied robotics. I've seen a lot of programmes on lockdown and smart working but no mention of the advent of robotics, nanotechnologies, artificial intelligence in a social key.

**Finally, a few words on New Horror, on which we know you have worked a lot in the past.**

It's true and I thank you for this opportunity. Anglo-American New Horror is a subject I have worked on a lot with articles and essays. We are talking about extraordinary filmmakers, from Cronenberg to Carpenter, from Romero to Sam Raimi, who have literally changed the cinematic landscape related to horror, gothic and science fiction. The merit of these authors is that they were great filmmakers and great intellectuals. The case of David Cronenberg is, from this point of view, exemplary. I would also like to say that in a few months' time a new essay on these authors, compared with the atmospheres of radical architecture, will be published by a publishing house in Rome. A cinematographic and philosophical study on the great Canadian director. We believe that the authors and works of the New Horror filmmakers still have a lot to teach us, even though more than forty years have passed since their debut.

**Carlo Franza**



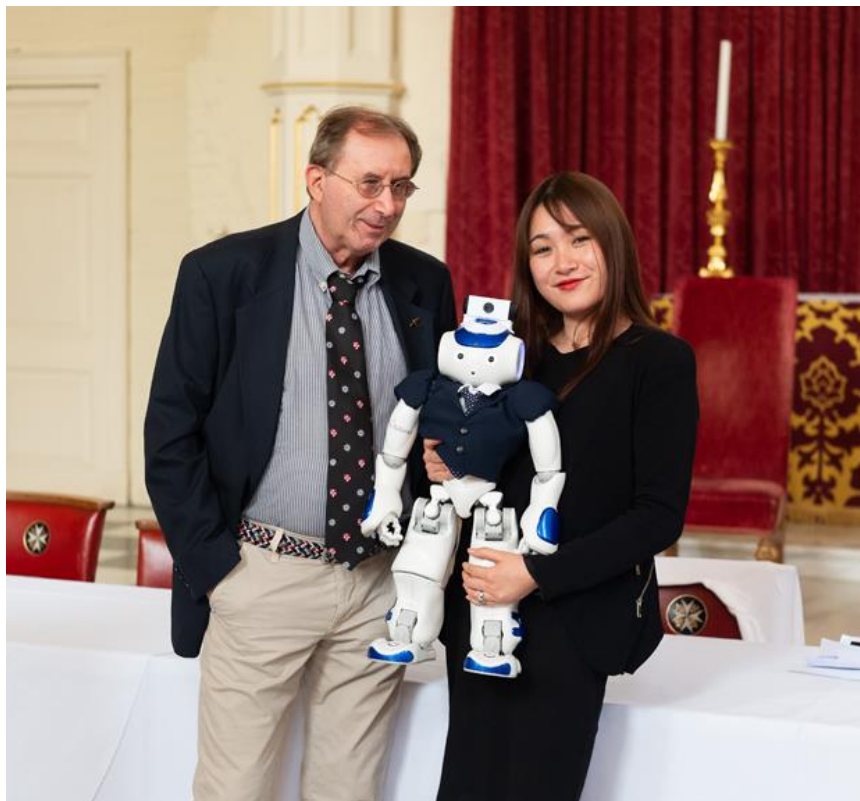


## Marcello Pecchioli died in Bologna. He finally reached his techno-worlds ...

By **Claudio Musso** - 8 February 2021



**CLAUDIO MUSSO REMEMBERS HERE THE FIGURE OF MARCELLO PECCHIOLI, A TEACHER AND THEORIST WHO IN ITALY BROKE NEW GROUND IN SCIENCE FICTION, ROBOTICS AND TECHNOLOGY APPLIED TO ART.**



*Marcello Pecchioli*

I vividly remember the day I saw Marcello Pecchioli (Spoleto, 1954 - Bologna 2021) enter the door of the DAMSLab, at that time a well-equipped classroom in the Complesso di Santa Cristina in Bologna. He was to hold a seminar on Art and New Technologies in Paola Segra Serra Zanetti's course and, at first glance, with his dark suit, tight tie, briefcase and thick glasses, he looked more like a Bill Gates-style computer engineer than a philosopher of science. The first lesson was dazzling: *technomondes*, or theoretical models used to explain the technological aesthetics he had written about in his *Scansioni* (Costa & Nolan, 2000), were introduced through the viewing of audiovisual contributions, including extracts from films such as *The Legend of Extraordinary Men*.



# MARCELLO PECCHIOLI ARCHIVE



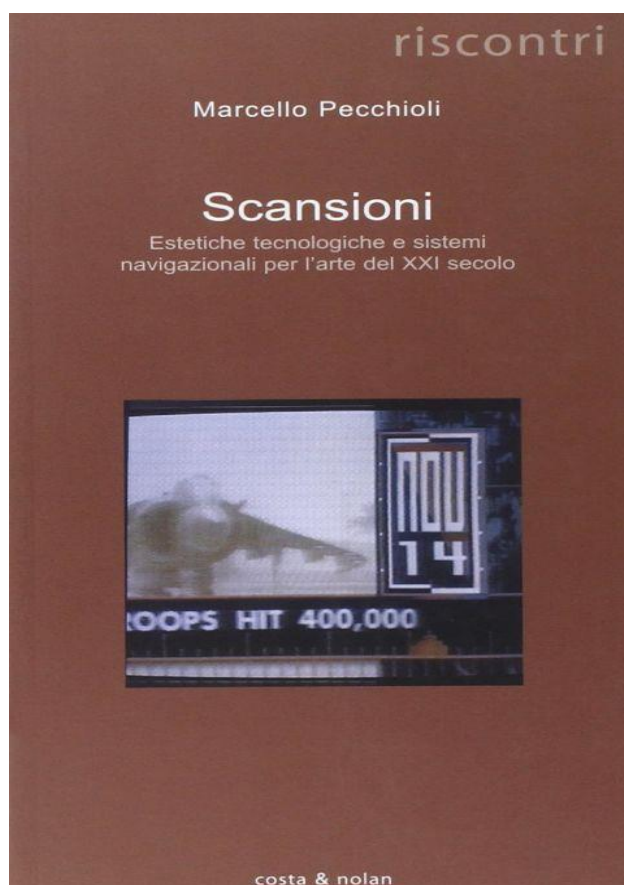
*Marcello Pecchioli, Assault on the sky*

## MARCELLO PECCHIOLI

His research as an interested humanist and, at times, obsessed with science fiction, robotics and cosmology have contributed to the formation of an *outsider* figure, especially in Italy, whom it would be better to call a "free-booter" for the variety of topics he has tackled and his incredible ability to connect them through conceptual knots. On the margins between disciplines (aesthetics, epistemology, communication), between roles (critic, curator, inventor), between realities, Pecchioli has built interpretative dimensions combining vital passions, such as that for horror films (his first book *Effetto Cronenberg*, Pendragon 1995), with intelligent and pioneering studies, among all certainly those on the so-called "Neotelevision" (other volumes edited for Costa & Nolan).



# MARCELLO PECCHIOLI ARCHIVE



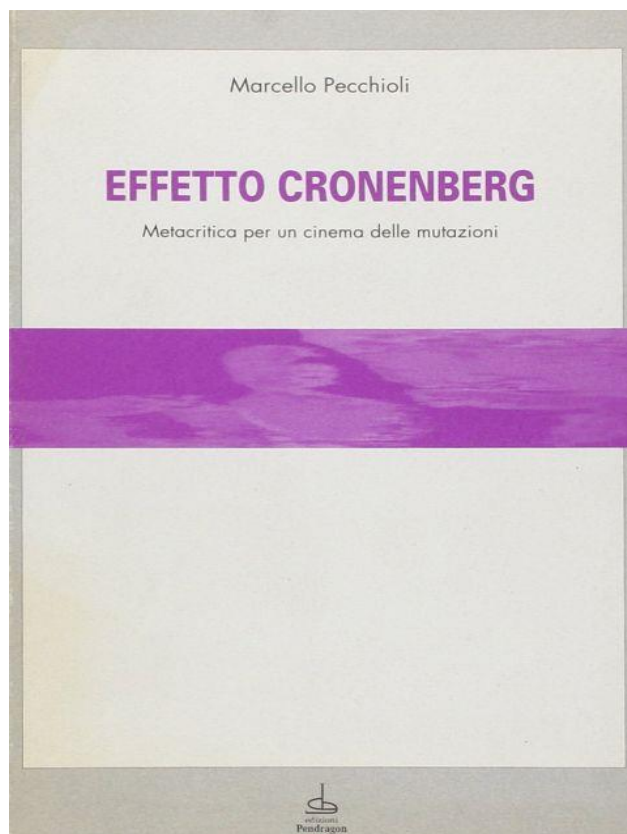
*Marcello Pecchioli, Scansioni*

## THE SEARCH FOR MARCELLO PECCHIOLI

His indefatigable study and scrutiny of the present led him, as early as the late 1970s, to participate as an artist in exhibitions on experimental photography and new media (contacts with *Ars Technica* at La Villette, Paris), and then to devote himself personally to the curatorship and organisation of exhibitions and festivals such as the Ebe Science Fiction Festival. At the same time, he had developed a system of knowledge that led to teaching not only at the DAMS in Bologna, but also in various public and private academies throughout Italy and in study courses that were open to his experiments, such as the Department of Architecture at the University of Ferrara. Beyond his apparent solitary nature, he always stood out for his openness to collaborative processes. He was part of a community (of a generation, perhaps?) that recognised in the network, not just the internet, the possibility of developing a high degree of knowledge. I can personally testify that his willingness to engage in dialogue and sincere curiosity for the ideas of others put his interlocutors at ease.



# MARCELLO PECCHIOLI ARCHIVE






*Marcello Pecchioli, Cronenberg Effect*




## MARCELLO PECCHIOLI. PUBLICATIONS AND AWARDS






Even the latest editorial efforts published by Mimesis, the editions of *Cronache dal Tecno-Medio-Evo* and *Assalto al cielo*. Memories, archives, fragments of a retro-future, are representative of the plural and cooperative approach, as is the research group he led gathered around the title *Age of Future* ([www.ageoffuture.com](http://www.ageoffuture.com)). He had also had the opportunity on the occasion of the announcement a few months ago of the Premium International Florence Seven Stars to demonstrate his humility and dedication by responding to Carlo Franza's interview: "I am very honoured to have received this award, which I think is very prestigious. I was impressed that the organisers studied my bio in depth and emphasised the different expressive capacities of my work. I am usually judged on individual skills and not as a whole as in this case".

*-Claudio Musso*


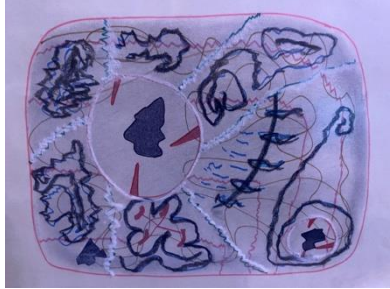


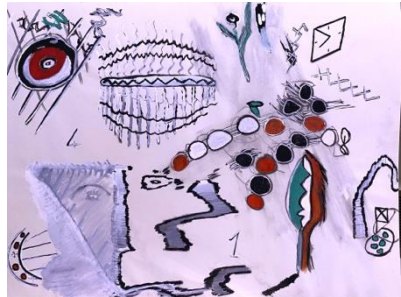






Pecchioli artworks	Cellar	
<p>M. Pecchioli Round (painted plaster) diameter 43 cm</p>	<p>PecchioliDisco.jpg</p>	
<p>M. Pecchioli Stele with pyramid and leopards, 53x44 cm (painted plaster)</p>	<p>StelePecchioli.jpg</p>	
<p>M. Pecchioli Stele with two divinities and sun symbol, 86x43 cm (painted plaster)</p>	<p>PecchioliSteleGrande1.jpg</p>	





<p>M. Pecchioli Sculpture in aluminium with LED applications and flashing lights, 96.5x 68 cm h.</p>	<p>AlluminioPecchioli.jpg</p>	
<p>M. Pecchioli Triptych, mounted on an aluminium frame three panels: one central 100x70 cm and two side, 100x35 cm.</p>	<p>IMG_2770.jpeg</p>	
<p>M. Pecchioli Triptych, mounted on an aluminium frame three panels: one central 100x70 and two side, 100x35 cm.</p>	<p>IMG_2772.jpeg</p>	

<p>M. Pecchioli Mixed Technique 100x70 cm</p>	<p>IMG_2768.jpeg</p>	
<p>M. Pecchioli Mixed Technique 100x70 cm</p>	<p>IMG_2769.jpeg</p>	
<p><b>Corridor chest of drawers</b></p>		
<p>M. Pecchioli  Works on paper Stored in albums or folders Various sizes (from 35x50 cm to 50x70 cm)</p>	<p>IMG_2759.jpeg</p>	
<p>M. Pecchioli Mixed media on paper 35x50 cm</p>	<p>IMG_2760.jpeg</p>	
<p>M. Pecchioli Mixed media on paper 30x15 cm</p>	<p>IMG_2762.jpeg</p>	


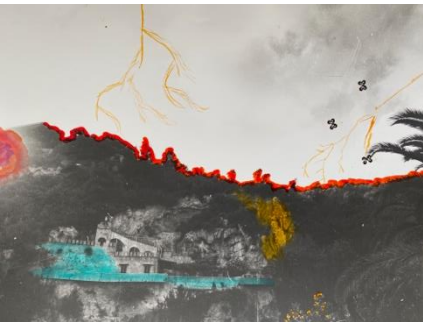




<p>M. Pecchioli Pastel on paper 24x33 cm</p>	<p>IMG_2755.jpeg</p>	
<p>M. Pecchioli Pastel and mixed media on paper 24x33 cm</p>	<p>IMG_2756.jpeg</p>	
<p>M. Pecchioli Pastel on paper 24x33 cm</p>	<p>IMG_2748.jpeg</p>	
<p>M. Pecchioli Mixed media on paper 35x50 cm</p>	<p>IMG_2741.jpeg</p>	
<p>M. Pecchioli Mixed media on paper 35x50 cm</p>	<p>IMG_2742.jpeg</p>	

<p>M. Pecchioli</p> <p>Collage and mixed media on black cardboard</p> <p>35x50 cm</p>	<p>IMG_2746.jpeg</p>	
<p>M. Pecchioli</p> <p>Album 35x50 cm</p>	<p>IMG_2751.jpeg</p>	
<p>M. Pecchioli</p> <p>Album 35x50 cm</p>	<p>IMG_2753.jpeg</p>	
<p>M. Pecchioli</p> <p>Sheets scattered in the folder</p> <p>24x33 cm</p>	<p>IMG_2754.jpeg</p>	



<p>M. Pecchioli</p> <p>Photographic works (series) B / W print retouched with colours and screens</p> <p>Dimensions: 24x30 cm</p>	<p>IMG_2816.jpeg</p>	
<p>M. Pecchioli</p> <p>Photographic works (series) B / W print retouched with colours and screens</p> <p>Dimensions: 24x30 cm</p>	<p>IMG_2819.jpeg</p>	
<p>M. Pecchioli</p> <p>Photographic works (series) B / W print retouched with colours and screens</p> <p>Dimensions: 24x30 cm</p>	<p>IMG_2814.jpeg</p>	
<p>M. Pecchioli</p> <p>Photographic works (series) B / W print retouched with colours and screens</p> <p>Dimensions: 24x30 cm</p>	<p>IMG_2821.jpeg</p>	



<p>M. Pecchioli</p> <p>Photographic works (series) B / W print retouched with colours and screens</p> <p>Dimensions: 24x30 cm</p>	<p>IMG_2825.jpeg</p>	
<p>M. Pecchioli</p> <p>Photographic works (series) B / W print retouched with colours and screens</p> <p>Dimensions: 24x30 cm</p>	<p>IMG_2809.jpeg</p>	
<p>M. Pecchioli</p> <p>Photographic works (series) B / W print retouched with colours and screens</p> <p>Dimensions: 24x30 cm</p>	<p>IMG_2813.jpeg</p>	
<p>M. Pecchioli</p> <p>Photographic works (series) B / W print retouched with colours and screens</p> <p>Dimensions: 24x30 cm</p>	<p>IMG_2815.jpeg</p>	







<b>Works hung in the apartment</b>		
<p>Wooden panel About 50x70 cm With frame</p>		
<p>Oriental print 100x70 cm with frame</p>		
<p>Oriental print 100x70 cm with frame</p>		
<p>Indian print 50x70 cm with frame</p>		






<p>"Succo d'erba" from the 19th century approx. 260x160 cm</p>		
<p>M. Pecchioli Digital prints n. 3 50x70 cm each</p>	<p>IMG_2828.jpeg</p>	
<p>Exhibition poster 100x70 cm</p>	<p>IMG_2829.jpeg</p>	
<p>Print relating to a work by Moebius About 50x70 cm</p>	<p>IMG_2827.jpeg</p>	

Pecchioli artworks	Garage	
<p>Alien Priest (85 x 65 cm) Preserved in a wooden case</p>		
<p>Sumerian stele (36 x 70 cm) Wrapped in soft packaging.</p>	<p>SteleSumera.jpg</p>	
Works by other artists	Corridor chest of drawers	
<p>Andrea Raccagni Tempera on paper 1964 35x30 cm</p>	<p>IMG_2732.jpeg</p>	
<p>Mixed technique on canvas Not signed 24x33 cm</p>	<p>IMG_2733.jpeg</p>	





<p>Mixed technique on canvas Not signed 24x33 cm</p>	<p>IMG_2831.jpeg</p>	
<p>Paolo Denaro Drawing Mixed media on paper 24x33 cm</p>	<p>IMG_2734.jpeg</p>	
<p>Massimo Trenti 4 sheets with four photographic prints 10x10 cm each</p>		







Bedroom	Small bookcase IMG_2538.jpeg	
	IMG_2539.jpeg	
	IMG_2540.jpeg	
		




Bedroom	Bookcase next to right-hand window	
	IMG_2497.jpeg	
	IMG_2498.jpeg	
	IMG_2499.jpeg	
	IMG_2500.jpeg	





	IMG_2505.jpeg	
	IMG_2506.jpeg	
	IMG_2507.jpeg	
	IMG_2508.jpeg	












	IMG_2509.jpeg	
	IMG_2510.jpeg	
	IMG_2511.jpeg	
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	IMG_2518.jpeg	
	IMG_2519.jpeg	






The pictures are photographs of the bookcase shelves and are to be read from left to right.





BEDROOM	Bookcase to the left of the entrance	
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	IMG_2542.jpeg	
	IMG_2543.jpeg	
	IMG_2544.jpeg	





	IMG_2545.jpeg	
	IMG_2546.jpeg	
	IMG_2547.jpeg	
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	IMG_2549.jpeg	
	IMG_2550.jpeg	
	IMG_2551.jpeg	

Bedroom	Big bookcase	
	IMG_2520.jpeg	
	IMG_2521.jpeg	
	IMG_2522.jpeg	
	IMG_2523.jpeg	






	IMG_2524.jpeg	
	IMG_2525.jpeg	
	IMG_2526.jpeg	
	IMG_2527.jpeg	





	IMG_2529.jpeg	
	IMG_2530.jpeg	
	IMG_2532.jpeg	
	IMG_2533.jpeg	







	IMG_2534.jpeg	
	IMG_2535.jpeg	
	IMG_2536.jpeg	
	IMG_2537.jpeg	







Gymnasium	Bookcase to the left of the entrance	
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	IMG_2350.jpeg	
	IMG_2351.jpeg	

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	IMG_2354.jpeg	
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	IMG_2361.jpeg	
	IMG_2362.jpeg	
	IMG_2363.jpeg	










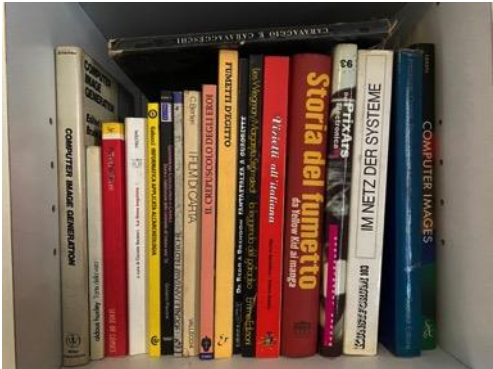
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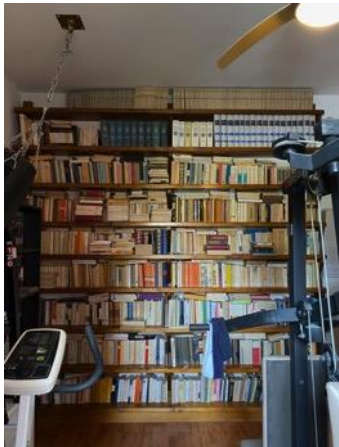




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	IMG_2399.jpeg	





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	IMG_2402.jpeg	





Gymnasium	Small bookcase to the left of window	
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	IMG_2404.jpeg	
	IMG_2405.jpeg	
	IMG_2406.jpeg	







	IMG_2407.jpeg	
	IMG_2408.jpeg	
	IMG_2409.jpeg	

Gymnasium	bookcase to the right of the entrance	
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	IMG_2415.jpeg	
	IMG_2416.jpeg	
	IMG_2417.jpeg	





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	IMG_2470.jpeg	
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	IMG_2472.jpeg	
	IMG_2473.jpeg	
	IMG_2474.jpeg	

Gymnasium	DVD bookcase and Kitchen bookcase	
	IMG_2475.jpeg	
	IMG_2476.jpeg	
	IMG_2477.jpeg	
	IMG_2412.jpeg	






Living Room	Big bookcase	
 <p>IMG_2639.jpeg</p>	<p>IMG_2560.jpeg</p>	
 <p>IMG_2639.jpeg</p>	<p>IMG_2561.jpeg</p>	
	<p>IMG_2562.jpeg</p>	
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	IMG_2579.jpeg	





	IMG_2580.jpeg	
	IMG_2581.jpeg	
	IMG_2582.jpeg	
	IMG_2583.jpeg	
	IMG_2584.jpeg	

	IMG_2585.jpeg	
	IMG_2586.jpeg	
	IMG_2587.jpeg	
	IMG_2588.jpeg	
	IMG_2589.jpeg	

	IMG_2590.jpeg	
	IMG_2591.jpeg	
	IMG_2592.jpeg	
	IMG_2593.jpeg	
	IMG_2594.jpeg	








	IMG_2595.jpeg	
	IMG_2596.jpeg	
	IMG_2597.jpeg	
	IMG_2598.jpeg	
	IMG_2599.jpeg	



	IMG_2600.jpeg	
	IMG_2601.jpeg	
	IMG_2602.jpeg	
	IMG_2603.jpeg	
	IMG_2604.jpeg	


	IMG_2605.jpeg	
	IMG_2606.jpeg	
	IMG_2607.jpeg	
	IMG_2608.jpeg	
	IMG_2609.jpeg	












	IMG_2615.jpeg	
	IMG_2616.jpeg	
	IMG_2617.jpeg	
	IMG_2618.jpeg	
	IMG_2619.jpeg	





	IMG_2620.jpeg	
	IMG_2621.jpeg	
	IMG_2622.jpeg	
	IMG_2623.jpeg	
	IMG_2624.jpeg	





	IMG_2625.jpeg	
	IMG_2626.jpeg	
	IMG_2627.jpeg	
	IMG_2628.jpeg	
	IMG_2629.jpeg	





	IMG_2630.jpeg	
	IMG_2631.jpeg	
	IMG_2632.jpeg	
	IMG_2633.jpeg	
	IMG_2634.jpeg	




	IMG_2635.jpeg	
	IMG_2636.jpeg	
	IMG_2637.jpeg	
	IMG_2638.jpeg	

Ironing/storage room	VHS and DVD collection IMG_2482.jpeg	
	IMG_2483.jpeg	
	IMG_2484.jpeg	
	IMG_2485.jpeg	

	IMG_2486.jpeg	
	IMG_2487.jpeg	
	IMG_2488.jpeg	
	IMG_2489.jpeg	

	IMG_2490.jpeg	
	IMG_2491.jpeg	
	IMG_2492.jpeg	
	IMG_2493.jpeg	

	IMG_2494.jpeg	
	IMG_2495.jpeg	
	IMG_2496.jpeg	