



**Andrea Todisco «unaccountably»
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Two plummets hang in space and move with one another, toward one another, attracting and repelling each other. Their form is that of a classical pendulum: a weight, a string, a point of suspension. What at first appears to be a simple physical experimental setup reveals itself, upon closer observation, as a subtle choreography. Magnets are embedded in the two bodies, identically polarized, repelling one another. They approach, deviate, trace circles and ellipses, respond to each other without ever touching.

Gravity, magnetism, time. Andrea Todisco's reduced arrangement brings these invisible forces into a fragile balance. The movement appears calm, almost meditative, emerging from a precise physical tension. Every approach generates a counter-movement, every orbit influences the other. The two bodies stand in a permanent dialogue, a dialogue of distance.

According to the second law of thermodynamics, this movement should eventually cease. Friction, air resistance, and the loss of energy inevitably cause every physical system to come to rest. Yet Todisco's sculpture resists this expectation. The two plumb bobs continue to circle, seemingly without end. Their motion persists, quiet and steady, as if the loss of energy had been suspended. What becomes visible is solely the experience of a movement that escapes time.

In doing so, the kinetic installation evokes an old human longing: the idea of a *perpetuum mobile*, a machine that drives itself and remains in motion forever. Since the Middle Ages, engineers, alchemists, and visionaries have attempted to construct such devices. None of these succeeded. And yet the idea survived, less as a technical possibility than as a poetic figure.

Magnetism in particular played a special role in these early designs. Long before its physical laws were understood, it was regarded as a mysterious force situated somewhere between science and magic. The magnet acts across distance, attracting or repelling, invisible and yet compelling. For the scholars of the Renaissance it was both a scientific phenomenon and a metaphysical riddle. In it, physics, myth, and imagination meet.

Todisco's sculpture connects to these histories. Since antiquity, the plumb line has served architects as a tool for determining the vertical. It indicates the direction of gravity, that line which connects heaven and earth. In many religious imaginations this connection appears precisely as an *axis mundi*, a world axis. In Christian iconography it is often conceived as a vertical line, an axis linking the earthly with the celestial. Similar structures also exist in Buddhist cosmologies, for instance in the mythical Mount Meru, considered the centre of the universe and a point connecting different spheres.

In Todisco's installation, however, two such axes hang side by side in space. The singular certainty of religious orientation dissolves. Instead of stability, movement unfolds. The vertical line begins to oscillate; the world axis becomes an orbit.

This constellation inevitably recalls one of the most famous scientific experiments of the nineteenth century: the Foucault pendulum, installed by the physicist Léon Foucault in the Panthéon in Paris in 1851. His experiment made visible that the Earth rotates. While the pendulum swings in a constant plane, the planet continues to rotate beneath it. The apparent rotation of the pendulum's path thus becomes a sensually perceptible proof of cosmic motion.



The Italian writer and scholar Umberto Eco made this instrument the centre of his novel *Foucault's Pendulum*. He describes the moment of standing before the pendulum as an encounter with an elemental certainty:

“The pendulum is the calmest point in the world. Everything else moves around it.”

In Eco's work the scientific instrument becomes a symbol of the human longing for hidden connections, for an order behind the visible world. Todisco's work moves within a similar suspension between science and imagination. Its movement follows real physical forces and yet seems simultaneously to exceed their limits. The transcendence of the real, of planetary laws, is always a poetic act. Art as a form of magic.

Above all, however, Todisco tells a story about a particular form of solitude. The two plumb bobs react to one another incessantly. They stand in permanent relation, and yet they can never meet. The magnets hold them at a distance. Every approach immediately produces repulsion. They remain caught in an endless choreography, bound together by cosmic forces and at the same time separated from one another.

Within this constellation echoes an ancient myth: the story of Selene and Endymion. Selene, the moon goddess, fell in love with the mortal shepherd Endymion. In order to preserve his beauty forever, Zeus cast him into an eternal sleep. Night after night Selene moves across the sky and gazes down upon him. She approaches the Earth, she circles him in the rhythm of the nights, yet he remains unreachable. Her love turns into a movement without fulfilment, an endless recurrence.

The history of physics, the dream of the perpetuum mobile, Greek mythology, and literature are full of such figures: unfulfilled desires, systems that drive themselves, movements without beginning and without end. Todisco reduces these worlds of imagination to their minimum: two weights, two lines, a field of invisible forces, poetics.

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