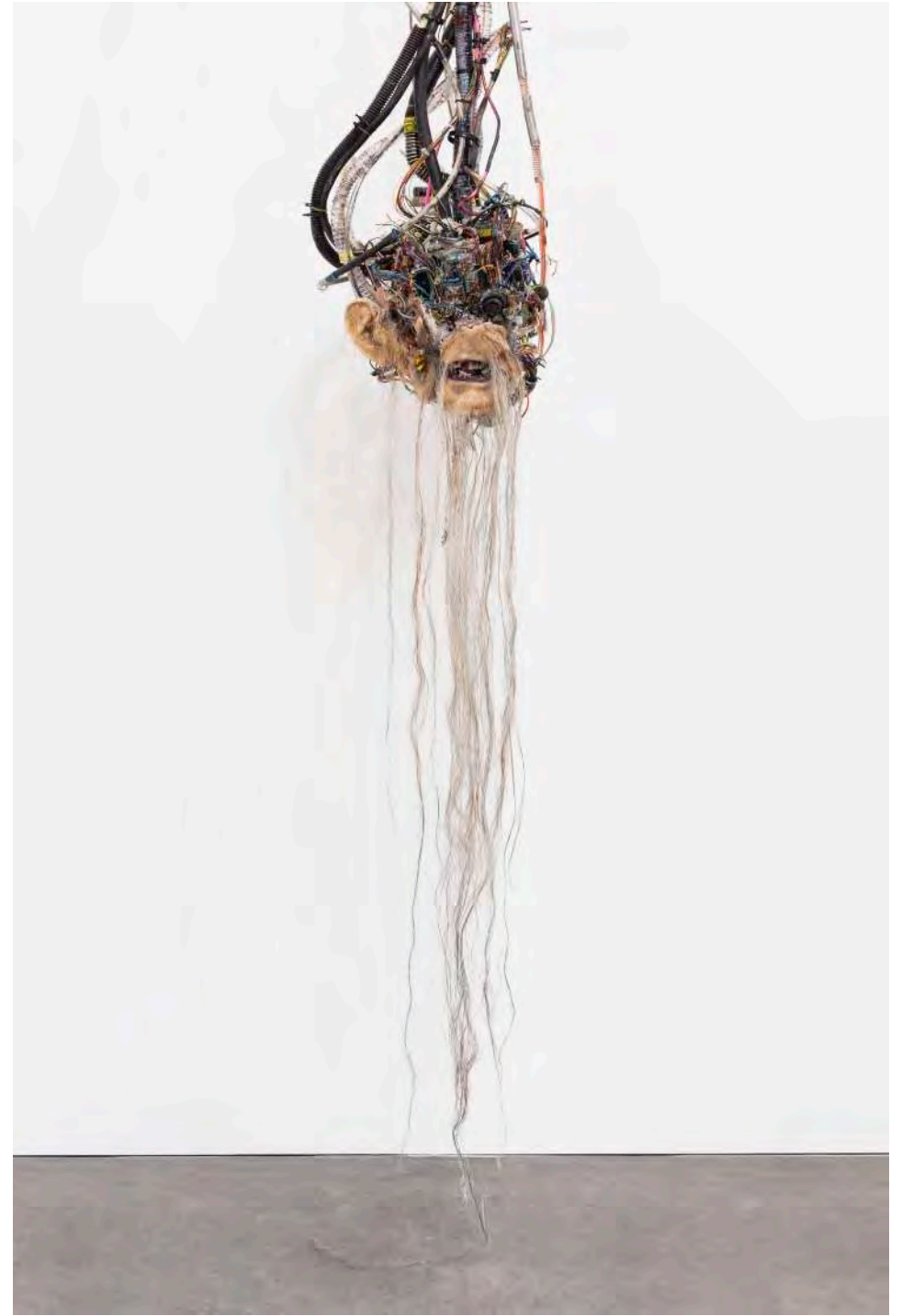
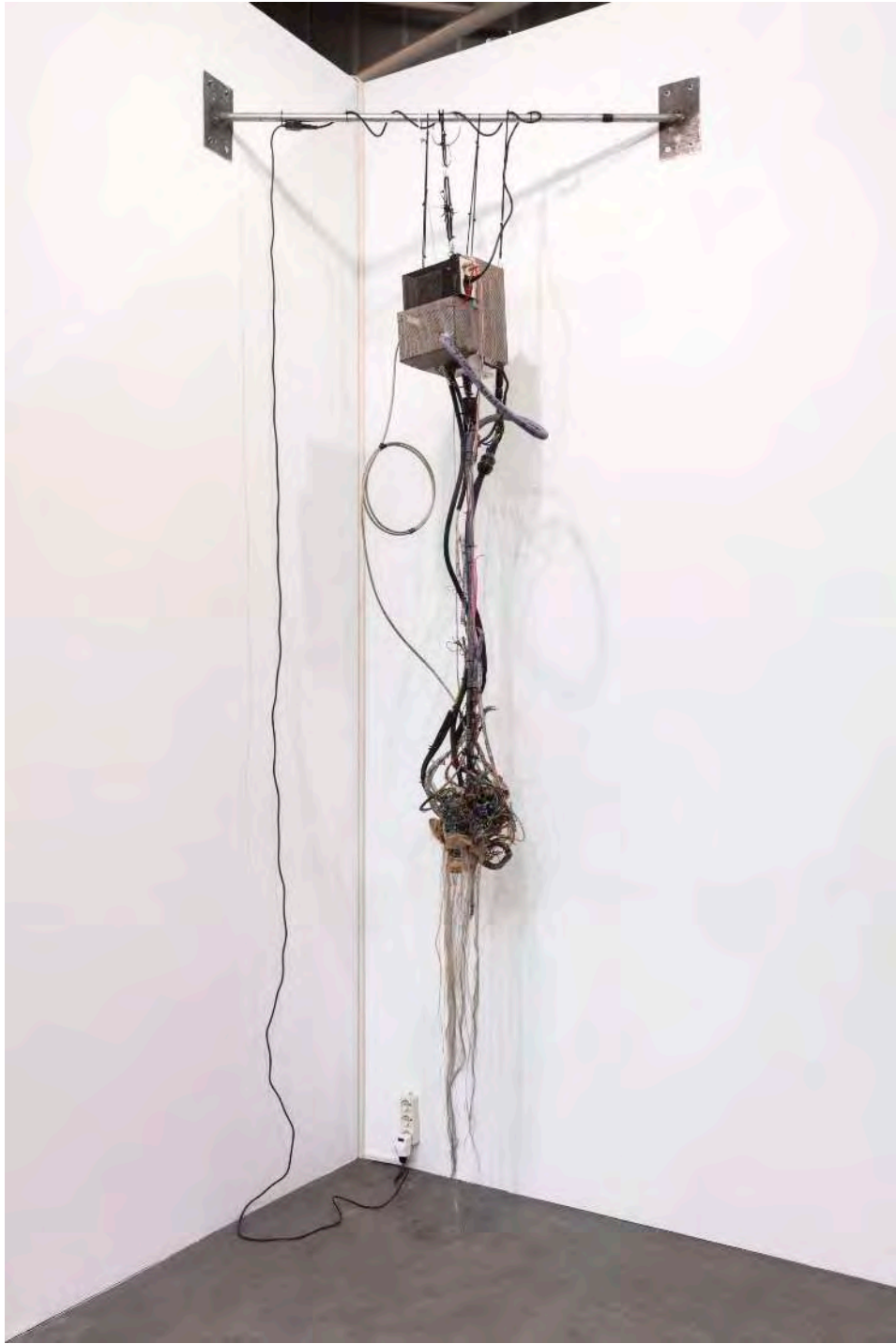


FEDERICO TOSI

works
2012/2021

MONICA DE CARDENAS







ALMOST (2021) is an aged automaton without any function, limited in its movement and its vocal communication. The robot is a paradox of complexity and stupidity, victim of a dream of immortality that has caused its ruin and the loss of any human characteristic.

Balanced between archaeology and dystopia, the works of Federico Tosi (b. 1988, Milano) disrupt the linear nature of time and present tragicomic perspectives on the past and future. Fossils made of concrete and sculpted bones, like precious relics of ancient Mesoamerican civilizations, seem to suggest a continuing rewinding of History, an eternal return generated by the constant presence of human beings. Reflecting on the impact of endlessly expanding knowledge and the disastrous impacts of the Anthropocene, the artist re proportions macro- and micro-worlds to reveal the invisible and the inaccessible, from cellular systems to galaxies.

In his artistic practice, Tosi reconsiders the concepts of history, science, archiving and exploration, laying the groundwork for a disenchanted and sardonic interpretation of what is to come.

– Ilaria Gianni

ALMOST, 2019-2021, silicon, synthetic hair, iron, steel, mechanical components, resin, sculpture: 350 x 40 x 30 cm, pipe: 3 x 150 cm, plaque: 25 x 14 cm, detail



Vento Forte, installation view at *Galleria Monica De Cardenas*, Zuoz, 2021



City, 2021, terracotta, synthetic resin, oil and acrylic paint, 52 x 75 x 105 cm

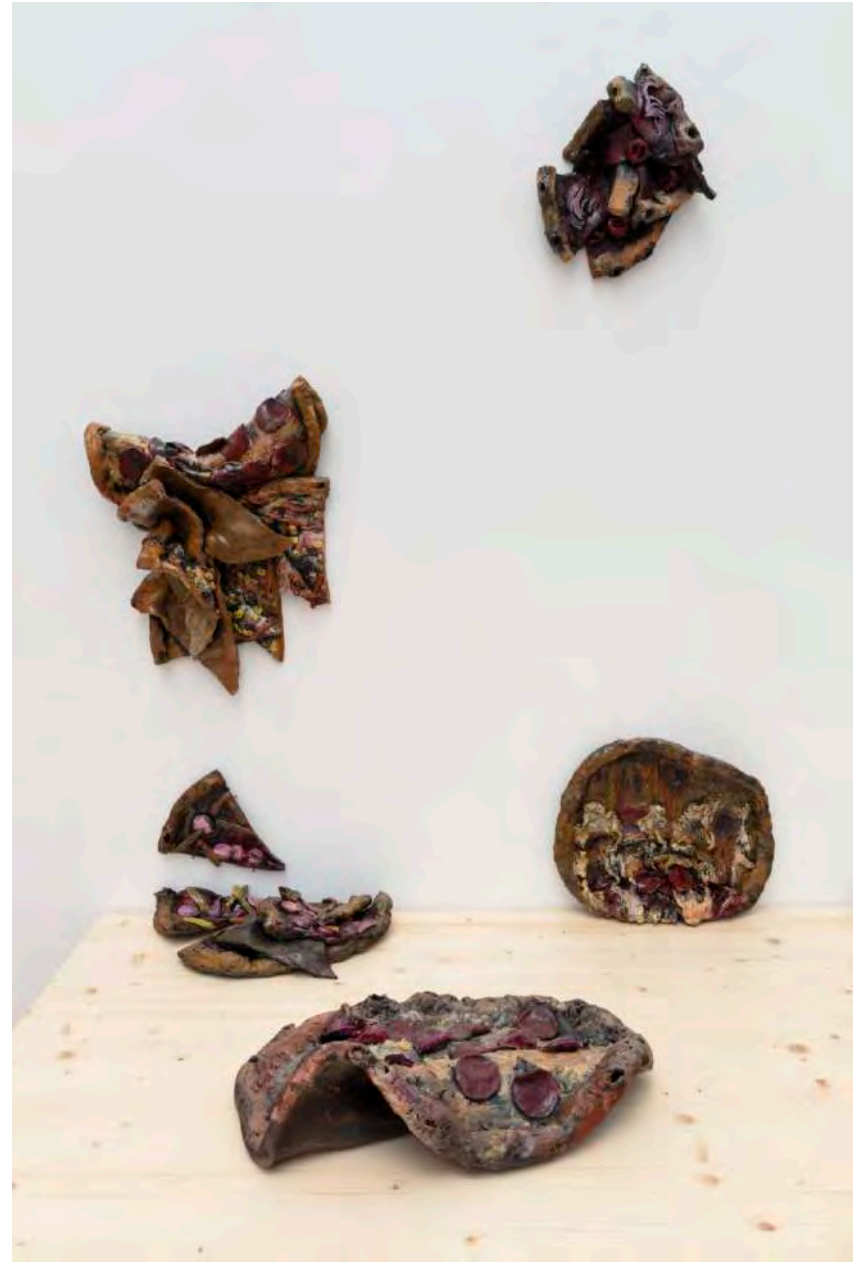


City, 2021, terracotta, synthetic resin, oil and acrylic paint, 52 x 75 x 105 cm, detail



Drama Queen, 2021, terracotta, oil paint, 270 x 240 x 75 cm





Drama Queen, 2021, terracotta, oil paint, 270 x 240 x 75 cm, details

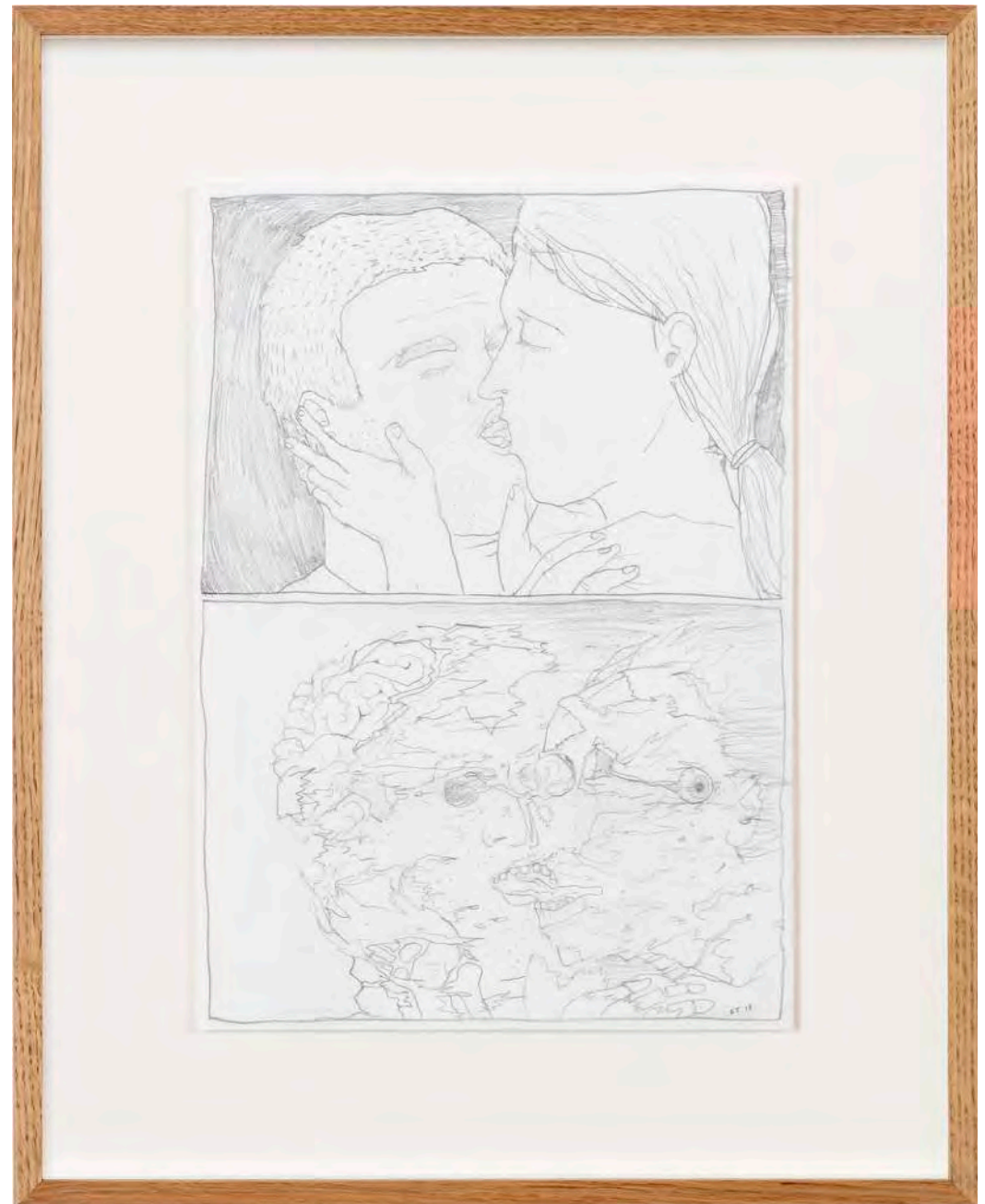
VENTO FORTE stages, through a series of about forty terracotta sculptures, the consequences of a shocking event of unspecified nature. We perceive it as a strong wind that overwhelms everything in its path: we see it ripple the blades of grass and run into the trees until they bend. In a progression that is gentle at first, then dizzying, it shakes the daily life of citizens, their animals and the objects that surround them. It gains strength until it runs over cars, cranes and trucks. A second later an entire city is hit: buildings and skyscrapers crumble... while pizzas from restaurants fly away.

The wind turns into a nightmare and the viewer wonders what triggered this disaster. With an apparently simple and direct visual language, Tosi creates an apocalyptic and at times comical vision of an event that disrupts the routine of the distracted inhabitants of the 21st century - illusorily carefree, while future catastrophes loom over their heads. In a last sculpture the artist shows us the progressive disintegration of a cat's body: first the fur, then the skin, and finally the muscles are swept away by the violent wind.

Untitled (Studio per Vento Forte), 2018-2021

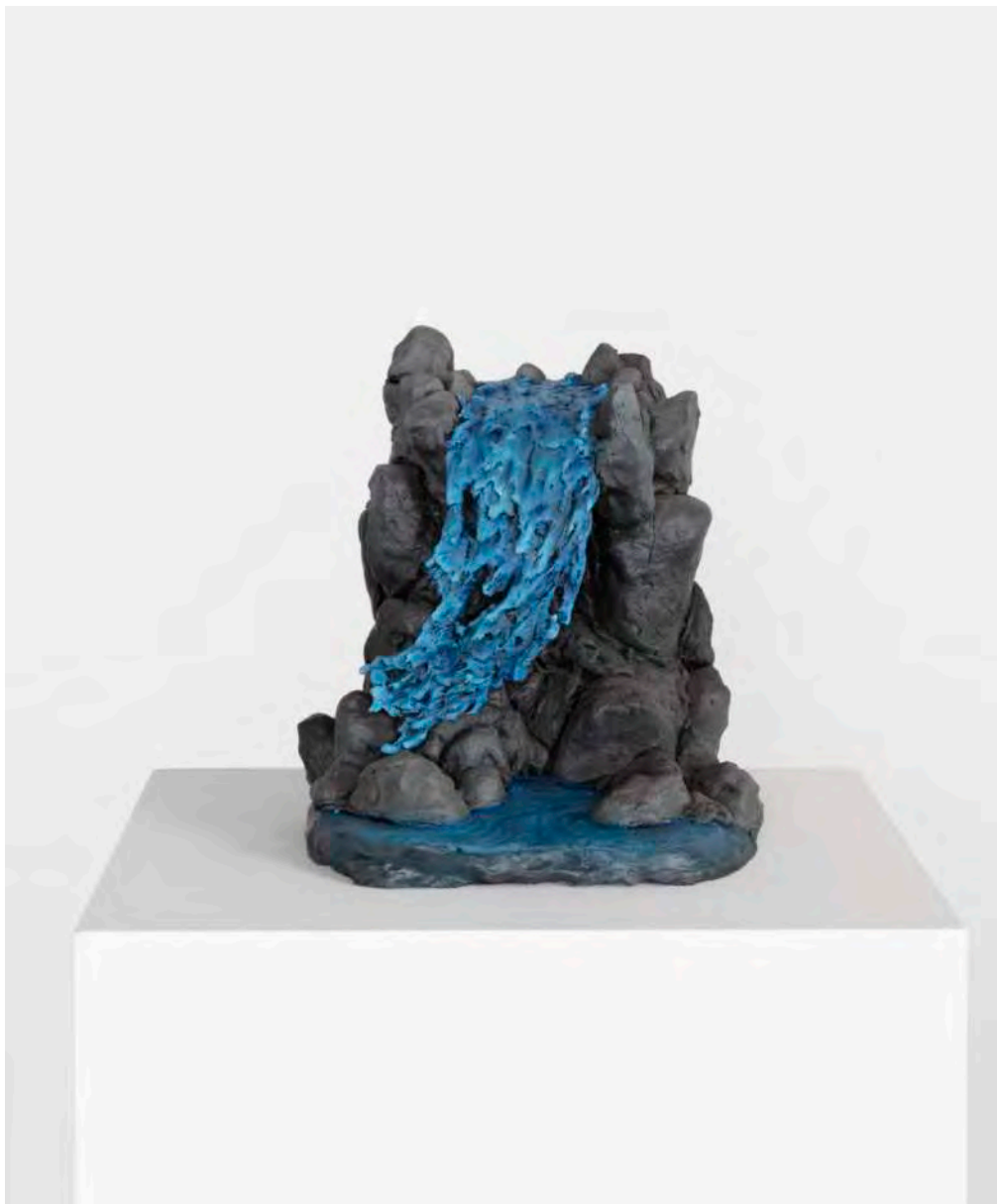
pencil on paper

49,5 x 40 x 4 cm framed





Vento Forte, installation view at *Galleria Monica De Cardenas*, Zuoz, 2021



Cascata, 2021, terracotta, acrylic and oil paint, 32 x 30 x 24 cm



Avrebbe compiuto quattro anni, 2021, terracotta, synthetic resin, acrylic paint, 32 x 25 x 25 cm



Lumache volo via, 2021, terracotta, concrete, acrylic and oil paint, 13,5 x 43 x 36 cm



Vaso caduto, 2021, terracotta, acrylic paint, 15 x 60 x 17 cm



Oceano, 2021, terracotta, oil paint, 18,5 x 22 x 17 cm

*People were always getting ready for tomorrow.
I didn't believe in that.
Tomorrow wasn't getting ready for them.
It didn't even know they were there.
Cormac McCarthy, The Road*

I once heard someone tell Federico Tosi something always went wrong at his shows.

Vento forte is no exception. The artist seems to have taken notes for the staging of a grotesque and pantagruelism apocalypse. Nothing has been spared the fury of some unspecified cataclysm: everything gets mowed down, thunderstruck, transfigured by a ferocious sharp current that rips the flesh off bodies, buildings, animals and foods, houses, landscapes, and automobiles.

Was it an explosion? A tornado? Misguided nuclear testing? Divine retribution? It's only natural to wonder what caused all the mess. It's what I always wanted to know watching episodes of Kenshiro as a kid or reading "*Highway Holocaust*" series game-books. I never found out. Where do these post-apocalypse scenarios come from? It might not make much difference knowing anyway; the only thing that counts is that things have gotten bad, really bad.

The fact is, we've always felt we were cliff-hangers. Our civilization rests on "a foundation of flood and flame" (consider the world's sacred texts or mythologies: Armageddon is imagined in one way or another nearly everywhere). Never has the brink of catastrophe been perceived so imminent, however. Paraphrasing Mark O'Connell: "a

series of disconcerting phenomena loom over our culture—an impending climate catastrophe, certainly, but also a fast-approaching right-wing populism and the specter of unemployment brought on by the spread of automation in various economic sectors".

Federico Tosi intercepts the spirit of these alarmed and alarming times. No God awaits us with open arms. No promise of Heaven consoles us. The saved are not separated from the damned as certain old paintings once showed us. Ours is an apocalypse without redemption, unprecedented in art history, and is better evoked in gory videogame worlds (*Doom*, *Tomb Raider*), graphic novels (Frank Miller's, but also Gipi's *La terra dei Figli*), novels (Cormac McCarthy's *The Road*), and films (the Mad Max series) that cut as deeply into the collective unconscious as the tattooist's needle.

Vento forte has its cinematic moments, to be sure. I'm thinking of *Miaooooooooo*, a sequence that shows a cat incinerated in its undoing, swept away by a tremendous invisible force, and *È stato un sogno fortissimo* (*That was a very vivid dream*), where an image worthy of a horror movie is dressed in "ancient" draping, *Cascina sventrata*, a harbinger of dark allusions, and lastly, the kiss of death in the drawing that opens the show depicting the classic scene of a kiss (interpreted in the celebrated painting by Francesco Hayez, the famous shot by photographer Robert Doisneau, and thousands of scenes in films but here in morbid, wounded version. Observing these images, you can almost smell their human breath. However Federico Tosi's *Vento Forte* also

expresses unsuspected playfulness. Beneath its grotesque and horrific face, the show bubbles with cartoonish exaggerations, videogame brushstrokes. The catastrophe in progress is not awaited in terror but rather something closer to fibrillation. There's a perverse pleasure in bringing this cataclysm to light. I think I can see Tosi having a laugh, having fun with his manual labor in making the more than thirty sculptures on display, giving them all their so often incongruent different shapes so resistant to the temptation for realism.

The artist wants us to partake in this weird jubilation with him: must I feel guilty admitting that looking at the overturned car in *Sarebbe stato un bellissimo weekend* (*It would have been a nice weekend*) wrings some sort of lump-in-the-throat laugh out of me? It's in this gray area of ambiguity—at this juncture of delicacy and ruthlessness—that Tosi's work draws force, displaying a view that's anything but consolatory or moralistic regarding these bugs of modern society. The sensation we get is that, all things considered, the *Vento forte* was only the coup de grace, the final shove, for a situation already irremediably compromised. Approaching these works is like standing on a skyscraper's ledge with your back flat to the building, leaning out and looking down to get a better view of all that's down there awaiting us. Havoc, disjointed bodies, dissolution. Tosi's hand is the wind—the thing I hate most about the weather—that pushes us into freefall. The impact rushes up to meet us. We surmise so far, so good.

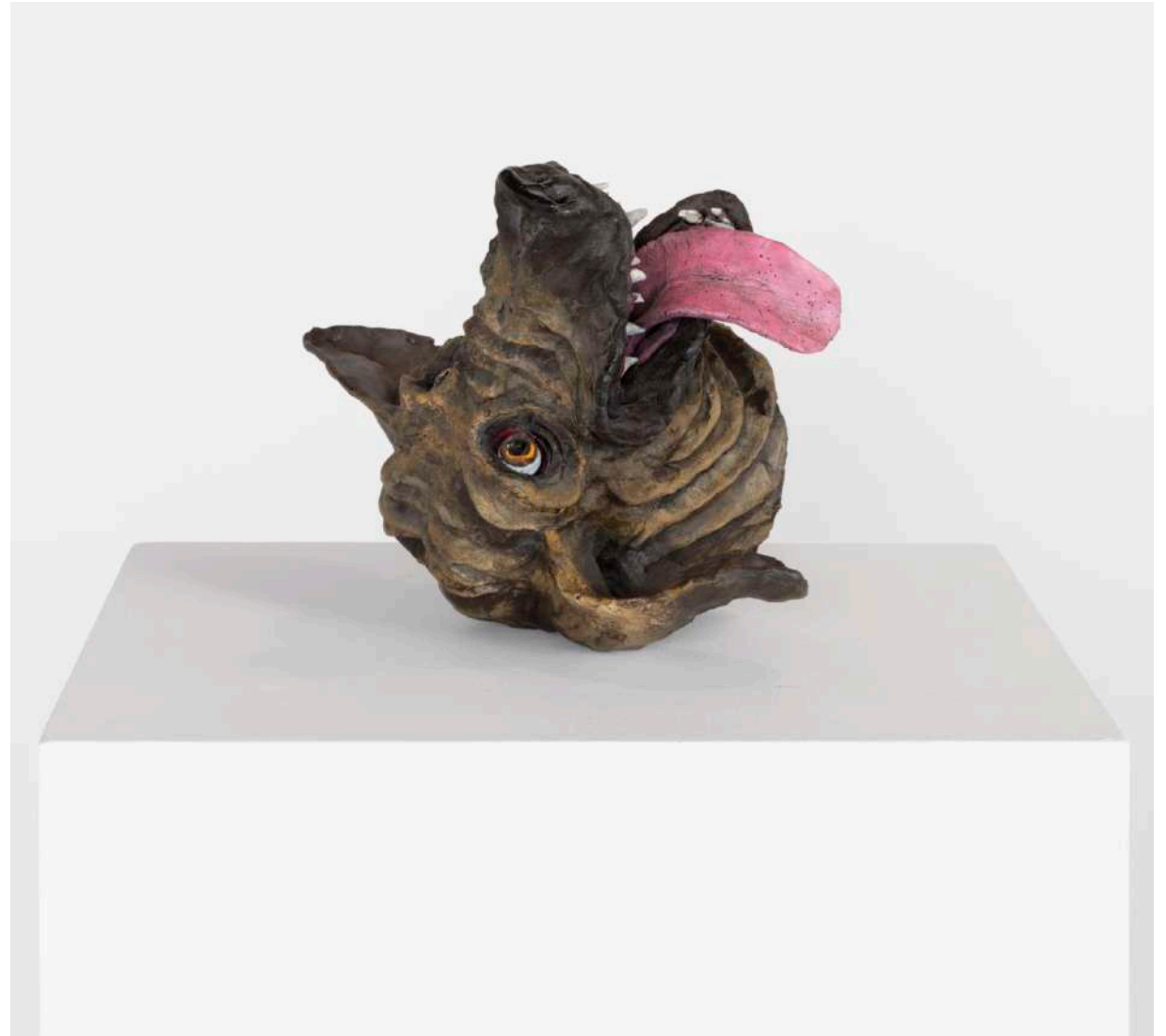
— Saverio Verini



Una cascina in Toscana, 2021, terracotta, 12 x 23 x 17 cm



Vento Forte, 2021, terracotta, acrylic paint,
11 x 8 x 10 cm



Testa di cane, 2021, terracotta, acrylic paint, 25,5 x 30 x 26 cm



Vento Forte, installation view at *Galleria Monica De Cardenas*, Zuoz, 2021

Stalattite, 2021, terracotta, acrylic and oil paint, 49 x 32 x 20 cm



Miaooooooooo, 2021, terracotta, acrylic paint, 30 x 205 x 26 cm



Platoon, 2021, white terracotta, 32 × 32 × 30 cm



Platoon, 2018, installation view at Gores de Federa, Cortina d'Ampezzo, concrete, oxide, resins.



Platoon, 2018, installation view at Gores de Federa, Cortina d'Ampezzo, concrete, oxide, resins.

Platoon, 2018, installation view at Gores de Federa, Cortina d'Ampezzo, concrete, oxide, resins (detail)



L.A. CONFIDENTIAL, 2018, felt tip on paper, 176 x 230 cm



Lady Voyager, 2018, felt tip on paper, 132 x 96 cm (each)

GOODBYE BYE BYE, the first solo exhibition by Federico Tosi at Monica De Cardenas, begun with four large drawings of *Galaxies* that engaged with the space, expanding its boundaries and creating a timeless place. The second room featured *Stargate*, a sculpture of a portal, which was once used to reach any time or place at the speed of light. The *fossils*, alien and earthly, were arranged in a strangely catalogued order, hanged on the wall like war trophies.

The bronze sculpture *Like Ophiocordyceps unilateralis* showed a fungus that attacked matter and transformed it completely. The wooden *Seashell* was placed the center of the exhibition: an element that activated the imagination and the link between us and the cosmos. It contained the information required to decode an era, an atmosphere and a planet. Its shape showing us the fractal growth of matter, as it appears everywhere in nature. Finally, *Underwater*, a minute sculpture in resin and wood of a boy underwater observing a seashell.



ARIEL (Cuori in Antartide), 2018, concrete and pigments, 35 × 30 × 10 cm



Goodbye Bye Bye, installation view at *Galleria Monica De Cardenas*, Milan, 2018



Goodbye Bye Bye, installation view at *Galleria Monica De Cardenas*, Milan, 2018



Goodbye Bye Bye, installation view at *Galleria Monica De Cardenas*, Milan 2018



ARIEL (sky and sand) detail, 2018, concrete and pigments, 140 x 86 x 23 cm



ARIEL (Little Liar), 2018, concrete and pigments, 6 x 21 cm



ARIEL (My Lovely Foe), 2018, concrete and pigments, 55 x 3 x 51 cm



ARIEL (Monica DC), 2018
concrete and pigments, 65 x 3 x 64 cm



ARIEL, 2018, concrete and pigments, diameter 17 cm



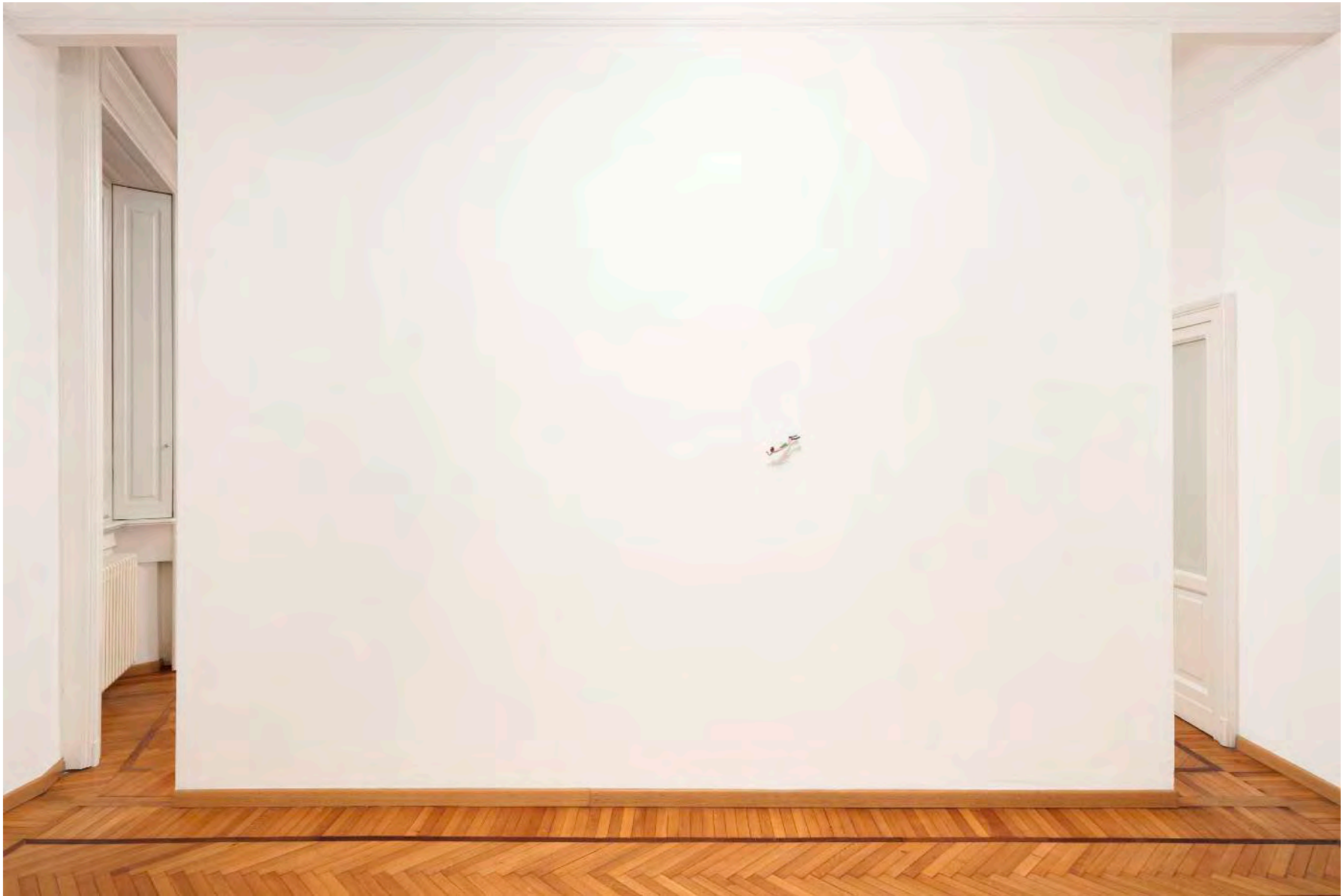
ARIEL (Spaceberry), 2018, concrete and pigments
43 x 15 x 32 cm



Principe, 2018, olive wood 24 x 207 x 26 cm

Principe, 2018
olive wood 24 x 207 x 26 cm





Goodbye Bye Bye, installation view at *Galleria Monica De Cardenas*, Milan, 2018



Underwater, 2018, thermosetting resin, plastic, wood 2 x 15 x 3 cm



Like Ophiocordiceps, 2018, cast bronze, 6 pieces

Untitled (gatto)
2018
Cast bronze
40 x 24 x 21 cm
detail



Untitled (gatto)
2018
Cast bronze
40 x 24 x 21 cm





Baby, installation view of the rooftop at *Almanac Inn*, 2017

BABY (fossil)
2017
concrete
140 x 145 x 33 cm
detail





Baby (bones)
installation view at *Almanac Inn*, 2017



Baby (bones)
installation view at *Almanac Inn*
2017



Baby (bones), 2019, carved bones, variable dimensions



Baby (bones), 2019, carved bones, variable dimensions



Baby (bones) 2019, carved bones, variable dimensions



Cuore di drago, 2016/2019
transparent silicon, plaster, foam 112 x 54 x 58 cm



Cuore di drago (details)

2016/2019

transparent silicon, plaster, foam.

112 x 54 x 58 cm



Russian/Jamaican accent #2, installation at *Orrido 120*, 2016 / 2019, concrete cast from a fruit basket, 12 x 42 x 58 cm



Russian/Jamaican accent #2,
detail



Russian/Jamaican accent #1, installation at *Orrido 120*, 2016 / 2019, concrete cast from two dead pigeons, 4 x 32 x 27 cm

Russian/Jamaican accent #1,
detail





Rotten Bullshit #1
2015/2016
thermosetting resin
13 x 6,5 x 16 cm



Rotten Bullshit #1
2015/2016
thermosetting resin
13 x 6,5 x 16 cm



Rotten Bullshit #2
2015/2016
thermosetting resin
33 x 14,5 x 22 cm



Rotten Bullshit #3, detail



Rotten Bullshit #3
2015/2016
thermosetting resin
10 x 3 x 23 cm

Live strong, meow hard
2015
Mixed media
25 x 43 x 45 cm
Pedestal 100 x 43 x 43 cm



Live strong, meow hard
detail





Two cancer cells are holding their little hands, 2014, thermosetting resin, 21 x 15 x 8 cm



Two cancer cells are holding their little hands, detail



Untitled (green superstar), 2013 wood, synthetic grass, glue, balance 180 x 180 x 3 cm



Untitled (green superstar)
Installation view
detail



Make new friends
2012
white marble, piercing, massage oil
31 x 28 x 7 cm

Federico Tosi (Milan, 1988)

EDUCATION

2014

MFA in Sculpture at Academy of fine arts Brera, Milan

2013

Erasmus Program at Mimar Sinan University, Istanbul

2010

BFA in Painting at Academy of fine arts Brera, Milan

SOLO EXHIBITIONS

2021

Vento Forte, Galleria Monica De Cardenas, Zuoz

Artissima 2021, Sezione Present Future, Turin

2018

Goodbye bye bye, Galleria Monica De Cardenas, Milan

2017

Il Signorino, Fonderia Artistica Battaglia, Milan

Baby, Almanac Inn, Turin

2014

La Diciottesima Guerra Mondiale, Tile Project Space, Milan

2012

Old Digger, Room Galleria, Milan

GROUP EXHIBITIONS

2021

On paper, Galleria Monica De Cardenas, Milan

Body snatchers (the house), curated by Like a little disaster, Polignano a Mare

2020

Translatantico, Mana Contemporary, New Jersey, USA

Arcipelago Fossile, curated by Fulvio Chimento, Cortina d'Ampezzo

2019

Ossessione, Palazzo Monti, Brescia

La luna vicina, Straperetana, Pereto

Amaretto, Villa Vertua Masolo, Milan

2018

Port Tonic Art Center, Roquebrune-sur-Argens, France

2017

Noa Noa, All caps gallery, Bali, Indonesia

Keep calm say foam, Luca Pozzi's studio, Milan

2016

Open Studio at Vermont Studio Center (VSC), Jhonson city, Vermont

Arcipelago Der Blitz, MAG Museo Alto Garda, curated by Denis Isaia, Riva del Garda

2015

Qui non si canta al mondo delle rane, Spazio Matta, curated by Andrea Bruciati, Pescara

Otherness Identità IN-definizione-Fabbrica del Vapore, curated by OUT44, Milan

Adventure Time is Over, Almanac inn; curated by Stefano Arienti, Turin

2014

Prospettiva Elefante, Castello di Melegnano, curated by Samuele Menin, Melegnano

Pizza Magazine EXPOGATE curated by Federica Tattoli, Milan

2013

Ragazze - Open studio Viafarini, Milan

Animale Domestico, Galleria d'arte Eustachi, Milan

2012

Facciamo il punto, Spazio Riss(e) Varese

World Domination, Gum Studio, with KK,S collective, curated by Namsal Siedlecki, Torino

Fuoriclasse, GAM Galleria Arte Moderna, curated by Luca Cerizza, Milan

Coordinate Ellittiche, Careof/Docva, curated by Bruno Muzzolini, Milan

Storytellers, Superfluo Project, Padova

2010

Keep Calm and Carry on, The Europe Tour, Motel Lucie, Milan

RESIDENCES

2019

Orrido 120 curated by something must break and Zoe De Luca, Prato, Italy

2018

Port Tonic Art Center, Roquebrune-sur-Argens, France

2017

Noa Noa project, Bali, Indonesia

Fonderia Battaglia, Milan

2016

Popps Packing Residency, Detroit, Michigan

Vermont Studio Center (VSC), Johnson City, Vermont

2015

Fondazione Spinola Banna, with Stefano Arienti, Poirino, Italy

Fondazione Spinola Banna, with Raimundas Malašauskas and Jason Dodge, Italy

2013

VIAFARINI, Milan, Italy

2011

Farm Cultural Park, Favara, Italy

Klenova Castel, Klenova, Czech Republic

PUBLICATIONS

2021

Frankenstein Magazine #6, Tales of Daria

VIVA ceramica arte e libertà, Irene Biolchini, Gli Ori

2020

Arcipelago Fossile, associazione Controcorrente

VLNA Zviera, Bratislava

2019

CURA magazine, Battaglia sculpture prize

2017

Exibart 222 artisti su cui investire

Artribune cover and interview

Almanac inn, Baby

2015

Der Blitz, Arcipelago, MAG, Riva del Garda

Qui non si canta al mondo delle rane, exhibition catalogue

Otherness. Identità IN-definizione- exhibition catalogue, curated by OUT44

2013

Pizza Magazine 6, interview with Federica Tattoli

2012

FUORICLASSE exhibition catalogue, GAM Galleria Arte Moderna, Milan

ARTICLES AND INTERVIEWS

<https://www.monicaecardenas.com/wp-content/uploads/2020/05/F.-Tosi-Flash-Art-n.355-November-2021.pdf>

<https://www.monicaecardenas.com/wp-content/uploads/2020/05/F.-Tosi-Artforum-April-2019.pdf>

<https://www.monicaecardenas.com/wp-content/uploads/2020/05/F.-Tosi-Flash-Art-11-Jan-2019.pdf>

<https://www.monicaecardenas.com/wp-content/uploads/2020/05/F.-Tosi-NERO-Magazine-2017.pdf>

<https://www.monicaecardenas.com/wp-content/uploads/2020/05/F.-Tosi-Art-Viewer-2017.pdf>

<https://www.monicaecardenas.com/wp-content/uploads/2020/05/F.-Tosi-ATP-Diary-15-Jan-2019.pdf>

<https://www.monicaecardenas.com/wp-content/uploads/2020/05/F.-Tosi-Artribune-2017.pdf>