



FEDERICO ARANI

SELECTED WORKS |
2017-2023



Characterised by fluid boundaries, Federico Arani's multidisciplinary practice includes sculpture, painting and site-specific interventions, as well as curating exhibitions and community-based projects.

A research built from the insatiable desire to understand itself. A continuous attempt to bring to light, define, and give meaning to an ecosystem of fragments and testimonies from an alternate reality, a temporal elsewhere that gazes upon us from above, cautiously revealing itself, allowing hints but never fully graspable.

Exploring the intersections between sci-fi literature, evolutionary biology and social phenomena such as pseudosciences and survivalism, his work revolves around the cognitive limits in the encounter between the human, the non-human and its beyond, investigating the resulting dynamics of power and spirituality.

Salvaged materials, archaeological finds, organic fragments, and components of disused ancient tools, are hybridised and interweaved with sculptural elements crafted from ceramic, metal, and bio-materials, blurring the lines between what is found and what is made.

Thus, unstable entities and settings come to life: impossible spiritual and psychological devices, abandoned desires for connection, protection, preservation and discovery. As if he wanted to unearth a lost knowledge, an adrift form of primeval language, in the attempt to process and understand personal traumas and generational fears and anxieties.



2023

ROADSIDE PICNIC

Components of old agricultural animal harnesses, stoneware ceramic, pewter, organic finds metal archaeological artefacts, huntung cartrides parts, soil, fabric, rope.

/ site-specific installation, vd

Spaziomensa, Rome IT



ROADSIDE PICNIC

SPAZIOMENSA







2023

ODRADEK UNIT-08
(ANTENNA/FILTER)

Stoneware ceramic, ancient
telescope components, steel,
silicone tube, lattex
/ ca 55x6x5,5 cm

'stye in your eye'
The Split Gallery, London UK



STYE IN YOUR EYE

ODRADEK UNIT-08



2023

UNTITLED (BUCKET)

Draining oiler bucket, pewter,
pigmented water, fuel, soil
/ 12x5.5x4 cm

'stye in your eye'
The Split Gallery, London UK



UNTITLED (BUCKET)

STYE IN YOUR EYE



UNTITLED (BLANKETS)

Wool blankets, pewter
/ ca 40x32x13 cm

'stye in your eye'
The Split Gallery, London UK





2023

EAR

Stoneware ceramic
/ 12x5.5x4 cm

'stye in your eye'
The Split Gallery, London UK



STYE IN YOUR EYE

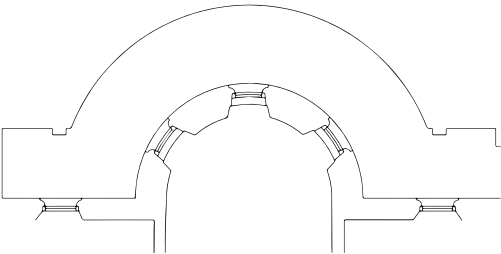
EAR

CONTAINERS (STALKER)

Plastic boxes, stoneware ceramic, metal and organic artefacts, soil, cotton / 12x20x5,5 cm each

'stye in your eye'
The Split Gallery, London UK





OTHER THINGS AND HOW I LEARNT TO LOVE

‘Other Things and How I Learnt to Love’ is a site-specific project conceived for the historic building of the Slade School of Fine Art. It unfolds across three distinct locations on the basement floor, originally not intended as exhibition spaces, seamlessly connecting them: the central round room, the building’s foundations, and the external moat.

The installation presents itself as a unified and diffused environment, comprised of various sculptural elements, paintings, and direct interventions within the architecture. These interventions involve cutting a portion of the floor to reveal the ancient foundations of the building, removing old paint from radiators or flooring, and constructing wooden display structures integrated into the pre-existing architecture.
/ Site-specific installation

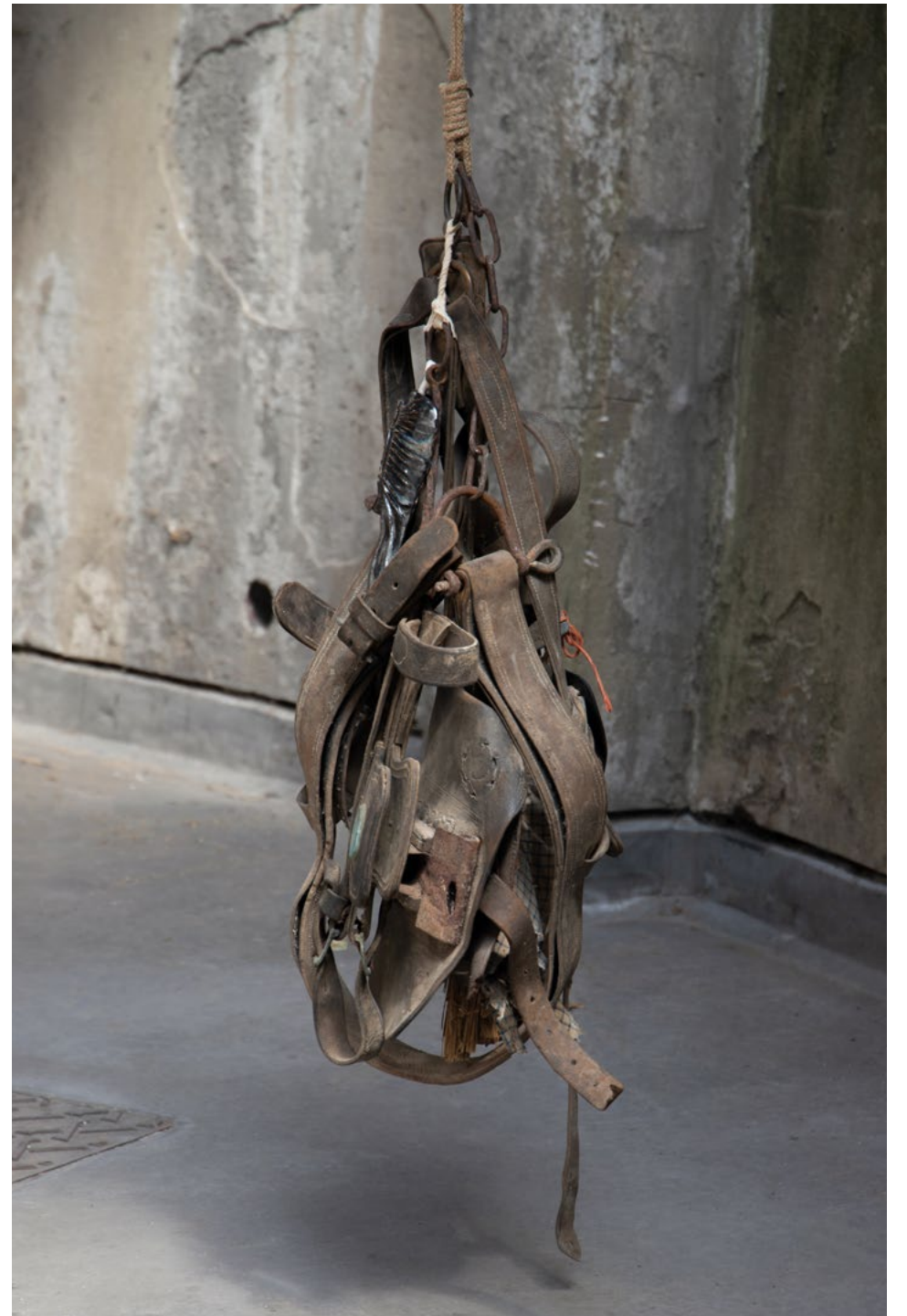
‘Other Things And How I Learnt To Love’
Slade School of Fine Art, London UK



ODRADEK UNIT-07
(HARNESS)

Components of old agricultural animal harnesses, stoneware ceramic, pewter, metal archaeological finds, pin badge, boat pulley, fabric, rope / Variable dimensions

'Other Things And How I Learnt To Love'
Slade School of Fine Art, London UK









2023

ODRADEK UNIT-06
(VERDERAME BACKPACK)

Copper backpack sprayer, pewter, pin
badges, fabric, silicone.
/ ca 60x50x70 cm

'Other Things And How I Learnt To Love'
Slade School of Fine Art, London UK



OTHER THINGS AND HOW I LEARNT TO LOVE

ODRADEK UNIT-06









2023

BARRICADE II

Wood, metal artefact, glass vase,
plant, boat hatch, ceramic, cartridge
brass primer
/ Site-specific installation

'Other Things And How I Learnt To Love'
Slade School of Fine Art, London UK



BARRICADE II

OTHER THINGS AND HOW I LEARNT TO LOVE



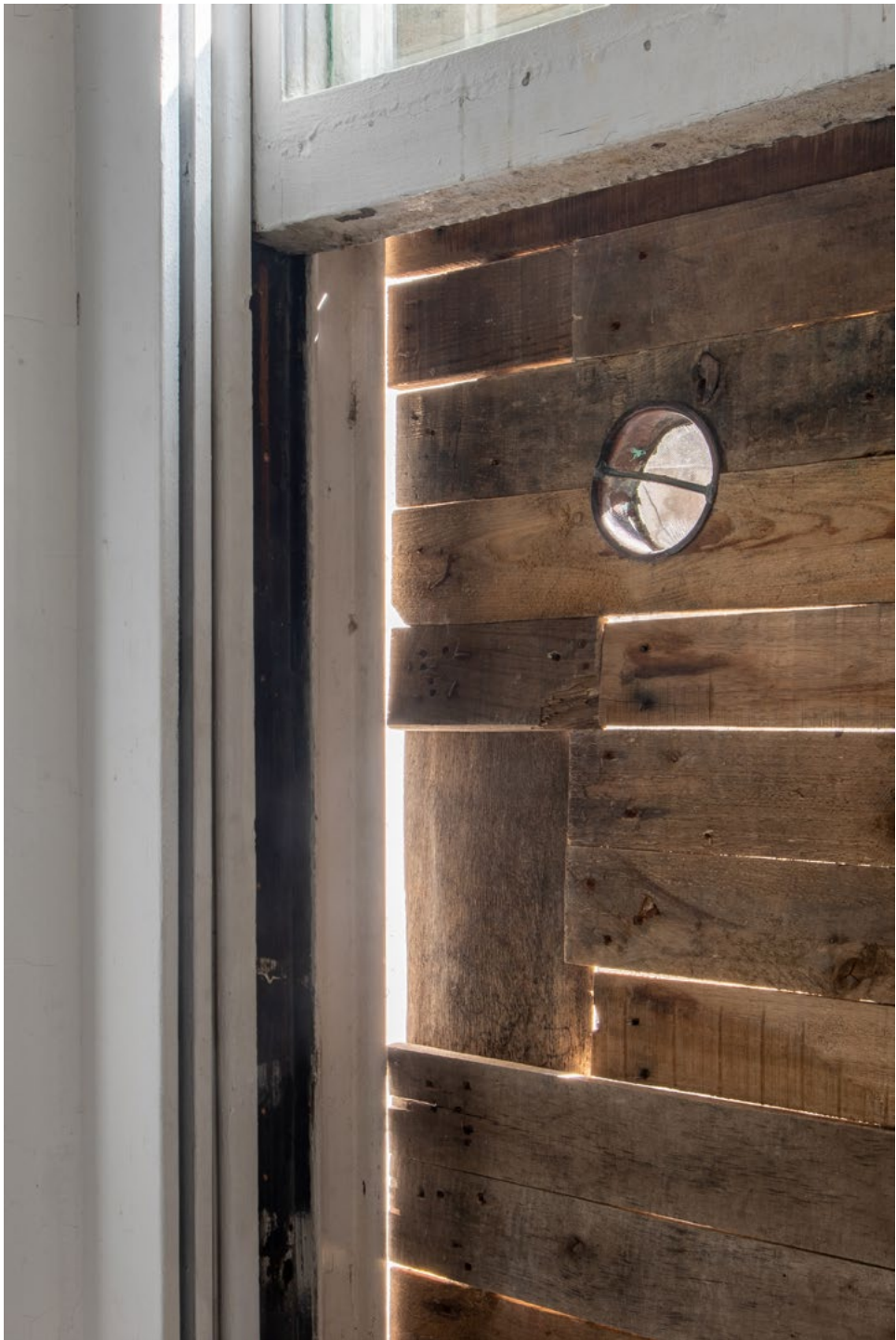


2023

BARRICADE I

Wood, filtering component, pewter,
whistle, valve cores, metal, ceramic
artefact
/ Site-specific installation

'Other Things And How I Learnt To Love'
Slade School of Fine Art, London UK



OTHER THINGS AND HOW I LEARNT TO LOVE

BARRICADE I



BARRICADE I



OTHER THINGS AND HOW I LEARNT TO LOVE

2023

THE HOLE

Floor cutting, iron grating,
inspection light.
/ Site-specific installation

'Other Things And How I Learnt To Love'
Slade School of Fine Art, London UK



OTHER THINGS AND HOW I LEARNT TO LOVE

THE HOLE







DER STRUWWELPETER
(SHELTER)

Wood, pewter, casted iron, wool blankets, 19th c. Ed. book *Der Struwwelpeter*, stoneware ceramic, plastic box, gauze, soil, metal artefacts, bones, snake skin, electric wires, cartridge brass primers, stone, inspection light, air quality monitor
/ Site Specific Installation

UNTITLED (SWIMMERS)

Oil on panel, pine wood frame
/ 15x20x4 cm

'Other Things And How I Learnt To Love'
Slade School of Fine Art, London UK









CRATE
(SHINPADS CRATE)

Ammunition crate from the second world war, stoneware ceramic, pewter, silicone, rubber, blanket, bullets, metal artefacts, leather, fabric, pin badge, gas mask
/ ca 60x50x70 cm

'Other Things And How I Learnt To Love'
Slade School of Fine Art, London UK







ODRADEK DESK UNIT-00
(PROTOTYPE)

Desk, steel, part of aviation oxygen mask, stoneware ceramic, soap, wax, honey, seeds, pewter, brass, metal artefacts (lead toy soldiers), animal harness, part of backpack structure, soil, tin box, bandolier, pin badge.
/ ca 120x45x90 cm

'Other Things And How I Learnt To Love'
Slade School of Fine Art, London UK









2022

UNTITLED
(HUNTING CARTRIDGES)

Ceramic, brass hunting bullet primers
/ Variable dimensions

'Burning Desire'
Danuser & Ramirez Gallery, London UK



UNTITLED (HUNTING CARTRIDGES)

BURNING DESIRE



UNTITLED (HUNTING CARTRIDGES)

BURNING DESIRE

TAIL
Stoneware ceramic, copper
/ 10X15X5 cm





Fabric, carved wood, pewter, iron
collar, metal artefact.
/ ca 20x15x70 cm



ODRADEK UNIT-00
(WEARABLE TRANSLATION DEVICE)

Prosthetic gelatin, pigment, seeds,
silver, brass, copper, steel, rubber,
plastic, fabric, wood, natural white
spirit
/ ca 110x120x63 cm

'Ducato Prize 2021'
Volumnia, Piacenza IT





2020



UNTITLED (SEA TURTLE)

Oil on canvas, iron frame
/ 40x40x5 cm

'Scoppio'
Scoppio, Umbria IT

UNTITLED (SEA TURTLE)

SCOPPIO



2019



THE PRINCE

Oil on canvas, iron, wood
/ ca 100x200x60 cm

'De Architectura'
Galleria Moitre, Torino IT



THE PRINCE

DE ARCHITECTURA





2017

NAILS



NAILS

Oil on panel
/ 19X23 cm each

'De Architectura'
Galleria Moitre, Torino IT

DE ARCHITECTURA

since
2020

SCOPPIO PROJECT

curatorial project

Scoppio (Italian word for *burst*), is a tiny medieval ghost village in Umbria, Italy. Perched on a rocky spur that dominates the surrounding valley (hence its name derived from the Latin *scopulus*, meaning *cliff*), the remnants of Scoppio now exist in a state of total abandonment, occasionally graced by the fleeting visits of adventurers and explorers, both human and non-human. These encounters imbue the place with a fluid identity, rich in suspense, and at times, a touch of magic.

Following a vertical extension on a human scale, the gentle passages between different levels of the village structure create a series of liminal spaces. Within this amalgamation of small imaginary theaters resides the *Scoppio Project*, an independent exhibition initiative hosting an annual one-day collective exhibition-event in late summer. This experimental action delicately animates the small village from morning to dusk, breathing life into the abandoned rocks and alleyways, now silent and overgrown with vegetation. It's almost like a collective hallucination that vanishes without a trace.

Borne out of careful listening to the territory and fueled by the desire to rejuvenate and breathe new life into the village, *Scoppio Project's* exhibitions seamlessly integrate into the network of ruins and vegetation through site-specific installations. This approach aligns with the suspended, silent, and futuristic nature of the place, perceiving the entire landscape as an active and participatory canvas in dialogue with the exhibited works.

Visions, events, and new narratives expand the story of Scoppio in unforeseen directions, existing in a delicate balance between inevitable re-absorption into the geographical landscape and a re-emergence as a generative place.

Scoppio Project is a project created by Federico Arani and orgnaized with *Porto Simpatica*, Rome.



since
2020





BIO AND EDUCATION

b. 1995, Rome, Italy

2020-23 **MFA Sculpture** - Slade School of Fine Art, London, UK

2014-18 **BA Painting And Visual Arts** - NABA, Milan, IT

Co-founder of **Porto Simpatica** (Rome IT, 2021) and creator of **Scoppio Project** (Umbria IT, 2020)

Currently living and working in London, UK

SELECTED EXHIBITIONS

2024 *Annual Sadness*, curated by Claudia Rose / The Organ Factory, London, UK

2023 *Soldi e Paura*, curated by Micol Teora and Sebastiano Bottaro / Spazio Mensa, Rome, IT

(Duo Show) *stay in your eye* / The Split Gallery, London, UK

The Perf. End, curated by Camilla Giaccio Darias / Milan, IT

Gradaute Degree Show / Slade School of Fine Art, London, UK

Burning Desire / Danuser & Ramirez Gallery, London, UK

Eviction Notice!, curated by Akshay Bhoan / Pocket Trap Contemporary, London, UK

2022 *Slade Interim Show* / Slade School of Fine Art, London, UK

Scoppio Terzo, curated by Federico Arani with Arianna Tremolanti / Scoppio (TR), IT

Mal d'Uve, curated by Scania and Bea Roggero Fossati / Nizza Monferrato, IT

2021 *Scoppio Secondo*, curated by Federico Arani / Scoppio (TR), IT

Guest Artists Section - ReA! Art Fair, curated by Artoday Projects / Fabbrica del Vapore, Milan IT

DucatoPrize 2021, curated by Michele Cristella / Volumnia, Piacenza, IT

2020 *Scoppio* / Scoppio (TR), IT

2019 (Solo Show) *De Architectura*, curated by Andrea M. Bassan / Galleria Moitre, Turin, IT

2018 *Premio Città di Treviglio 2018*, curated by Sara Fontana / Spazio Sala Crociera, Treviglio (BG), IT

Itaca non è Nulla, curated by Andrea M. Bassan / Spazio Angur, Milan, IT

2017 *FOUR*, curated by Emanuele Tira and Mariachiara Baccanelli / Fondazione A. Pini, Milan IT

My body can't hold your gaze, curated by Adrian Paci and Bianca Baroni / Fondazione A. Pini, Milan, IT

Itaca 2, Studi festival #3, curated by Andrea M. Bassan / Studio G. Feltrinelli + Caramati Studio, Milan, IT

The Great Learning, curated by Marco Scotini / Triennale di Milano, Milan, IT

2016 *Itaca*, curated by Andrea M. Bassan / Studio G. Feltrinelli, Milan, IT

Era Pacifica Pare, curated by Careof and Marco Belfiore / Fabbrica del Vapore, Milan, IT

RESIDENCIES AND WORKSHOPS

Lab For New Imaginations - Workshop / MACRO, Rome IT, 2023

UVA Artist-in-residence - Tenants / Nizza Monferrato, (AT) IT, 2022

Era Pacifica Pare - Workshop led by Marco Belfiore / Careof, Milano IT, 2016

GRANTS AND AWARDS

Gilbert Bayes Trust Grant, UK, 2023

DucatoPrize, IT, 2021 / Finalist

Premio Città di Treviglio, IT 2018 / Finalist

17° Ricas Prize, IT, 2016 / Finalist

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