

FEDERICO ARANI



Selected Works
2017-25

b. 1995, Rome, Italy

Currently living and working between London and Rome

Co-founder and memeber of **Porto Simpatica**, Rome IT

EDUCATION

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

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

RESIDENCIES/WORKSHOPS

2025-26 **Cité Internationale Des Arts** / Paris, FR

2023 *Lab for New Imaginations* / **MACRO**, Rome, IT

2022 **UVA** / Nizza Monferrato (AT), IT

2016 *Era Pacifica Pare* / **Careof**, Milan, IT

GRANTS/AWARDS

2021 **Ducato Prize**, IT (Finalist)

2018 **Premio Città di Treviglio**, IT (Finalist)

2016 17° **Ricas Prize**, IT (Finalist)

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SOLO/DUO EXHIBITIONS

2026 (upcoming) **Flexitron Gallery**, London, UK

2025 *Study for Dowsing*, curated by Séamus McCormack / **Commonage**, London, UK

2023 *Stay in Your Eye* (duo) / **The Split Gallery**, London, UK

SELECTED GROUP EXHIBITIONS

2026 *UNAROMA: Atomistica Prop*, curated by Luca Lo Pinto & Cristiana Perrella / **Porto Simpatica - MACRO**, Rome, IT

2025 *Threshold by Dawn: Anatomy of an Unseen*, curated by Abdulmohsen Albinali / **NEST**, AlUla, SA

Skulptur, curated by Caspar Danuser / **akku Kunstplattform**, Emmen, CH

Ford Festa, curated by Andrea Elia Zanin & Ilaria Leonetti / **Porto Simpatica**, Rome, IT

To my Student, curated by Irene Angenica & Giulia Gaibisso / **Litografia Bulla**, Rome, IT

Falene, curated by Zoe De Luca / **Limbo Contemporary**, Milan, IT

Salon ACME 12, curated by Ana Castella / **ACME**, Mexico City, MX

2024 *Dumping Ground*, curated by M. Moor, N. Turner and A. Kernan / **Hypha Studios**, London, UK

Great Expectations, curated by Giulia Gaibisso / **Spazio Mensa**, Rome, IT

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

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

Graduate Degree Show / **Slade School of Fine Art**, London, UK

Burning Desire / **Danuser & Ramirez Gallery**, London, UK

2022 *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

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

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

2017 *FOUR*, curated by Emanuele Tira e 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

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

2016 *Era Pacifica Pare*, curated by Careof / **Fabbrica del Vapore**, Milan, IT

Federico Arani works across sculpture, painting, drawing and installation, often with a site-specific approach.

Working through processes of transformation, transfiguration and material corruption, he treats his practice as a speculative language inherently bound to failure, embracing dysfunction, elusiveness and complexity as a methodological posture.

UNTITLED (DOOR)

Salvaged pine wood, salvaged iron hinges, salvaged iron hasp, salvaged padlocks, graphite on paper.
/ ca 100x55x15 cm

'Skulptur'

Akku Kunstplattform, Emmen, CH





2023

ROADSIDE PICNIC

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

/ site-specific installation, vd

Spaziomensa, Rome IT



ROADSIDE PICNIC

SPAZIOMENSA









STUDY FOR DOWSING
Solo Show

/ Installation view
Commonage, London UK

URN

Brass, stoneware ceramic,
rubber.
/ ca 13x15x6 cm

‘Study for Dowsing’
Commonage, London, UK



BOX 1 (STALKER)

Etruscan terracotta oil lamp
from 320–27 BC, ceramic,
coins, metal artifacts,
caltrop seed, fossils, bullet
shells, rope, boxes.
/ 12x20x16,5 cm

‘Study for Dowsing’
Commonage, London, UK





BOX 2 (STALKER)

Metal artifact, soil.
/ 12x20x11 cm

'Study for Dowsing'
Commonage, London, UK



BOX 2

STUDY FOR DOWSING

HATCH DOOR

Zinc Electroplating.
/ dia. 28 cm

'Study for Dowsing'
Commonage, London, UK



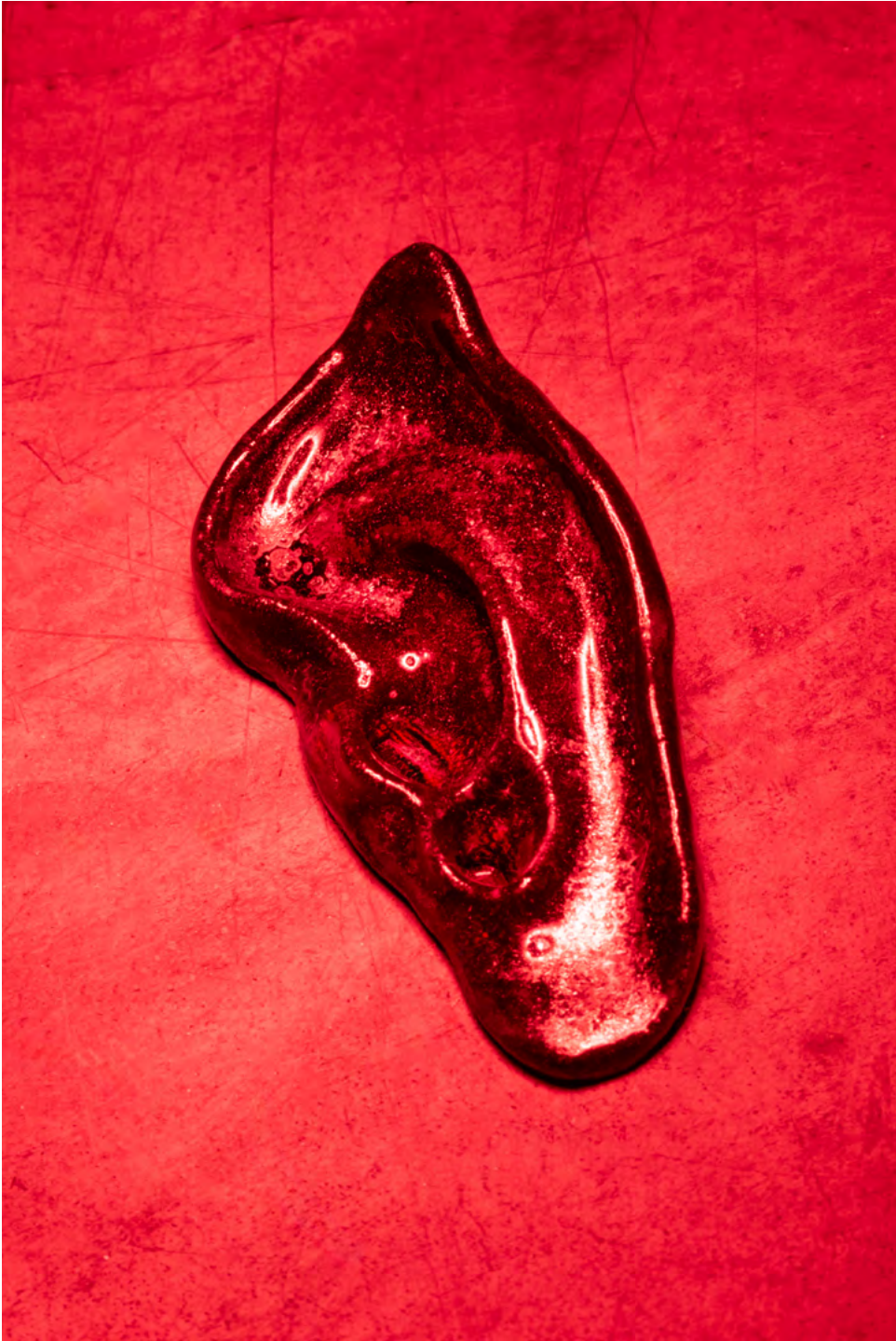
HATCH DOOR

STUDY FOR DOWSING

STUDY FOR DOWSING (EAR)

Old infrared heat lamp,
stoneware ceramic, heat.
/ vd

'Dumping Ground'
Hypha Studios, London UK



ODRADEK UNIT-09.2
(RADIO ANTENNA CARRYING FRAME)

Old steel frame, stoneware ceramic,
earthenware ceramic, found pin
badges, tin, fossil, cartridge primer.
/ ca 20x42x25 cm

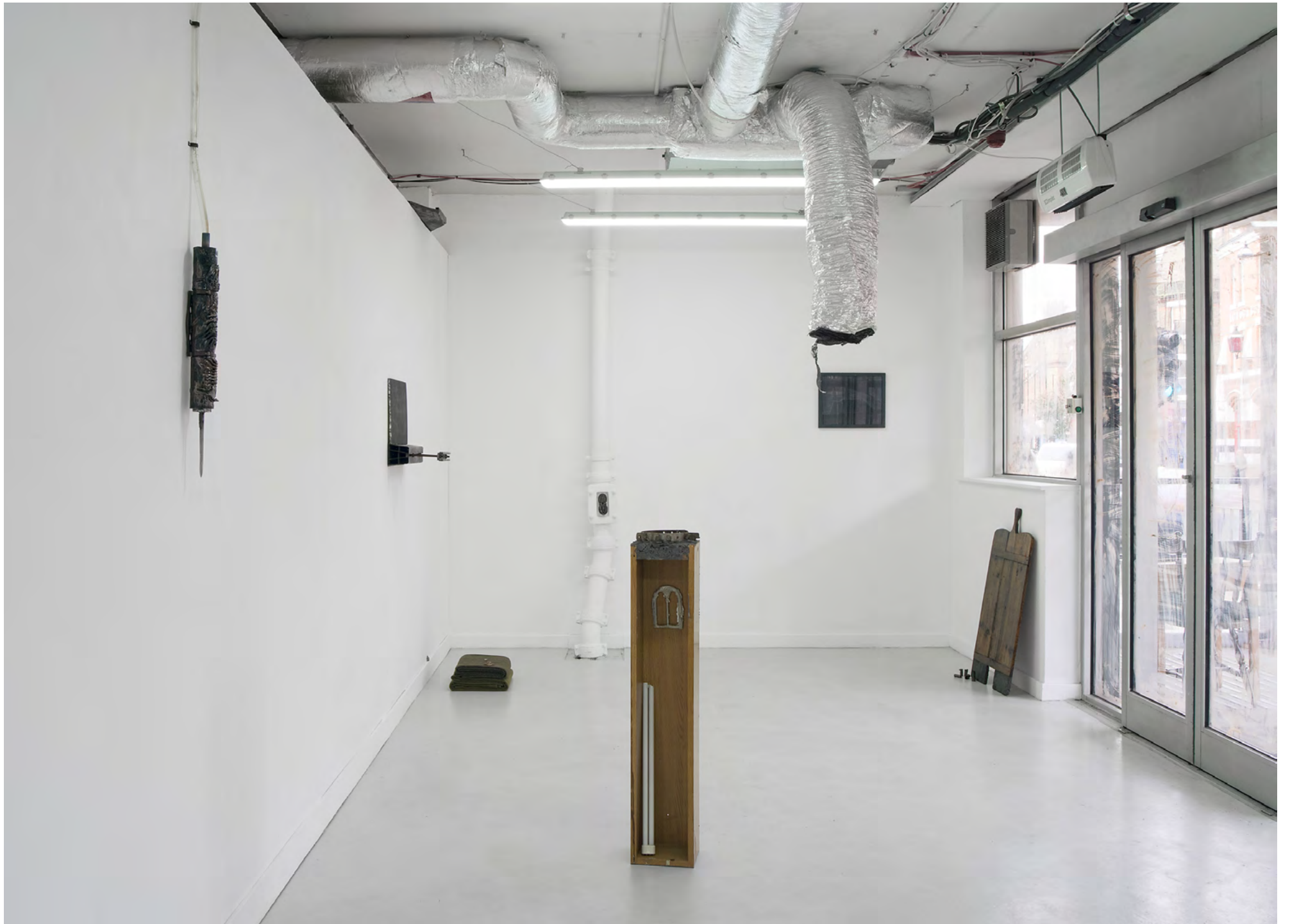
'Falene'
Limbo Contemporary, Milan, IT



2023

STYE IN YOUR EYE
Duo Show

/ Installation view
The Split Gallery, London UK

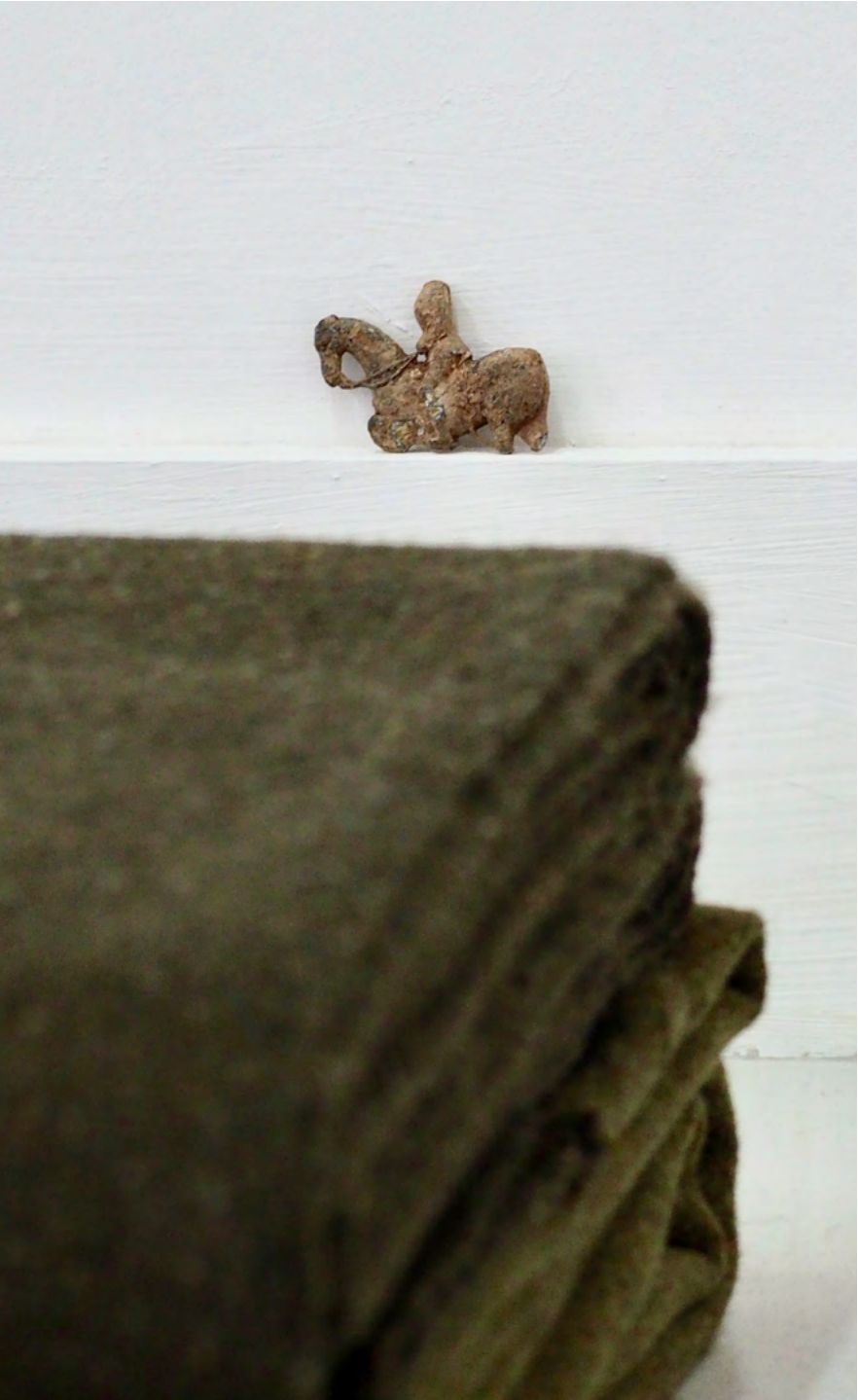


STYE IN YOUR EYE

UNTITLED (BLANKETS)

Wool blankets, pewter.
/ ca 40x32x13 cm

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





2023

ODRADEK UNIT-08
(ANTENNA/FILTER)

Stoneware ceramic, ancient
telescope components, steel,
silicone tube, latex.
/ 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



STYE IN YOUR EYE

UNTITLED (BUCKET)

2023

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



STYE IN YOUR EYE

CONTAINERS (STALKER)

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 interconnected locations in the basement—spaces not originally intended for exhibitions—including the central round room, the building's foundations, and the external moat.

The installation manifests as a unified, dispersed environment composed of sculptural elements, paintings, and direct interventions within the architecture. These actions include cutting into the floor to expose the building's original foundations, stripping old paint from radiators and tiles, and constructing wooden display structures that are integrated into the existing architecture.

/ Site-specific installation

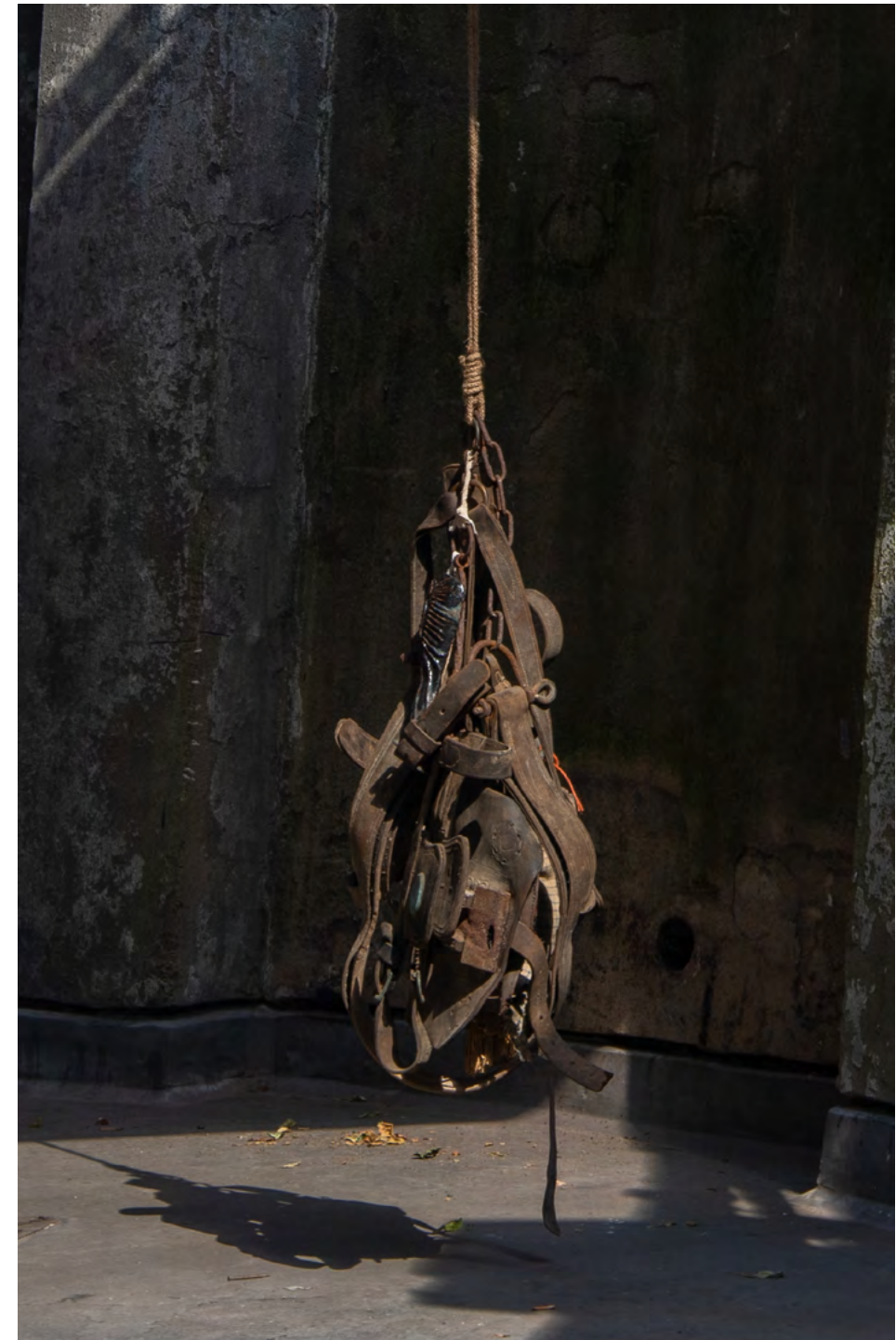
'Other Things And How I Learnt To Love'
Slade School of Fine Art, London UK



ODRADEK UNIT-07
(HARNESS)

Componenti di vecchie bardature agricole per animali, ceramica in gres, peltro, reperti archeologici in metallo, spilla, carrucola nautica, tessuto, corda.
/ Dv

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





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







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



OTHER THINGS AND HOW I LEARNT TO LOVE

BARRICADE II









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, cast 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









2023

BAG

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

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



OTHER THINGS AND HOW I LEARNT TO LOVE

BAG

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

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





2019



THE PRINCE

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

'De Architectura'
Galleria Moitre, Torino IT



THE PRINCE

DE ARCHITECTURA



2017

NAILS

Oil on panel
/ 19X23 cm each

'De Architectura'
Galleria Moitre, Torino IT



NAILS

DE ARCHITECTURA

since
2020

SCOPPIO PROJECT

curatorial project

Scoppio (burst) is a small abandoned medieval village in Umbria, Italy. Perched on a rocky spur overlooking the valley below - its name deriving from the Latin *scopulus*, meaning cliff - Scoppio now exists in a state of complete abandonment, occasionally visited by wandering explorers, both human and non-human. These brief encounters lend the place a fluid identity, steeped in suspense and invisibility.

Unfolding along a vertical axis on a human scale, the gentle transitions between different levels of the village create a series of liminal spaces. Within this constellation of small imaginary theatres resides the Scoppio Project, an independent curatorial initiative that hosts a one-day collective exhibition every year in late summer. This experimental event gently animates the village from morning until dusk, breathing temporary life into its silent, overgrown stones and alleyways. It resembles a kind of shared hallucination - something that appears and disappears without leaving a trace.

Born from deep attentiveness to the territory and a desire to reactivate the lost village, Scoppio Project's exhibitions integrate seamlessly into the ruins and vegetation through site-specific installations. This approach resonates with the suspended, silent, and futuristic nature of the site, treating the landscape itself as an active, responsive surface in dialogue with the works on display.

Visions, events, and new narratives stretch the story of Scoppio in unexpected directions, balancing delicately between inevitable reabsorption into the landscape and a re-emergence as a generative, living site.

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



since
2020

