

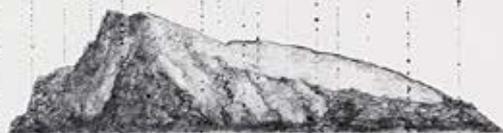
**Lead, 2016**

Thread, lead, pencil and watercolours; installation view, different size.

The skyline of some islands are covered by a net of lead drops: how do our eyes elaborate the vision, the perception of the observed landscape?

Photo: Andrea Rossetti

Courtesy: the artist and Monica De Cardenas Gallery, Milanö\_Zuoz\_Lugano



# Claudia Losi

by Giorgia Mauri

Claudia Losi (Italy, 1971)

After my degree in painting at the Academy of Fine Arts, Bologna, and in French Literature at the University of Foreign Languages and Literature, Bologna, she started taking part in exhibitions in Italy and abroad. She spent some years living abroad. In 1998 I had my diploma atin Visual Arts at Fondazione Ratti, Comi, with Hamish Fulton.

Artist in residence at Studio Orta-Les Moulins, Paris, France, at JCVA, Israel and at Art Omi International, New York, US.

Recent exhibitions include: Asking Shelter, Monica De Cardenas Gallery, Milan; (2017) How do I Imagine Being There?, Collezione Maramotti, Reggio Emilia; About Proximity, performance, in the occasionWeaving & We, Second Hangzhou Triennial of Fiber Art, Hangzhou, China; What My Shape Says, performance, commisioned by Marina Rinaldi, Teatro Arsenale, Milan; (2016).

Concha de Amor, performance, in occasion of Livorno in Contemporanea, Livorno; I can reach you (from one to many): Bianco Valente, Claudia Losi e Valerio Rocco Orlando, at Associazione Culturale dello Scompiglio, Lucca; Fashion as social Energy, at Palazzo Morando, Milan; (2015).

Menagerie, or Artwork Not About Love, Elaine L. Jacob Gallery, at Wayne State University, Detroit, USA; The Milky Way, for Pianoterra onlus, Galleria Lia Rumma, Naples; èdra, Connecting Landscapes, Reale Istituto Neerlandese, Rome; (2014).

Women for Life, together with Regina José Galindo, at La Maréchalérie, centre d'art contemporain-ENSA-V, Versailles; Autoritratti.

Iscrizioni del femminile nell'arte italiana contemporanea, MAMBo, Bologna; Biology of Proximity, Galleria Monica de Cardenas Gallery, Zuoz, Swiss; (2013).

The special project Altro da cose, Musei Civici, Modena; Corps Exquis, Claudia Losi \_Antonio Marras, Palazzo Nicolosio Lomellino, Genova; (2012).



Claudia Losi

Les Funérailles de la Baleine, video show, Cinema Massimo, Turin; Les Funérailles de la Baleine, performance with Vinicio Capossela and installation, Via Farini-DOCVA, Milan; (2011).

Solo show at Monica De Cardenas, Milan; Les Funérailles de la Baleine, performance, Biella; Aware: Art Fashion Identity, Gsk Contemporary 2010, Royal Accademy of Arts, London; SI Sindrome Italiana, MAGASIN, Grenoble; (2010).

Qui e non altrove. Qui. a local communities project, ArtePOLLINO, Basilicata; (2009).

Solo shows at the Marino Marini Museum in Florence, Stenersen Museum of Oslo and Ikon Gallery in Birmingham; Group show at MAMBo Museum in

Bologna, at MAXXI in Rome (some of her works are in its permanent collection). In 2008, together with Hamish Fulton, she showed work at La Marrana Arte Ambientale in Monte Marcello-La Spezia; Transatlantic Flowerbed, project for the program of art for public spaces Nuovi Committenti, promoted by Fondation de France and Urban2, Mirafiori Nord, Turin; (2008).

STILL LIFE, Art, Ecology & the Politics of Change, Sharjah Biennial 8, United Arab Emirates; (2007).

## CLAUDIA LOSI

[www.claudialosi.com](http://www.claudialosi.com)  
[losiclaudia@gmail.com](mailto:losiclaudia@gmail.com)  
mobile: +393201545135



### **Untilted animals, 2017**

Satin silk fabric, digital printing, natural dyes.  
135x250/400/650 cm (red), 135x300x450x600 cm (green)

Installation view

The fabrics are printed with drawings of animals (from old printings) juxtaposed by resemblance, recalling the caves where thousands of years ago our ancestors drew their own cosmologies, populating the spaces with beings who shared their habitat.

Photo: Andrea Rossetti

Courtesy: the artist and Monica De Cardenas Gallery, Milano\_Zuoz\_Lugano



**Untitled (roses)**, 2017  
 bronze, silver 112 x 26 cm  
 Photo: Andrea Rossetti  
 Courtesy: the artist and Monica De Cardenas Gallery,  
 Milano\_Zuoz\_Lugano



**Asking Shelter II**, 2016  
 bronze, silver 57 x 44 cm ø  
 A series of sculptures that represent archaic, essential huts constructed with rose branches cast in bronze, that have shapes of shelters existing since thousands of years in different areas of the planet - highly symbolic and narrative forms. They offer shelter and safety, but also oblige us to stay alert, they might also harbor danger.

*My artistic quest is dedicated to the relationship between the human being and the nature and travelling and exploration as knowledge experiences.*

*Walking and experiencing an in-depth knowledge of sites are focal aspects of my research.*

*My interests encompass different disciplines, from natural science, such as ethnology, geology, to geography cartography literature, poetry.*

*I tends to engage in high-importance (effort) projects, evoking dilated rhythms of nature and short rhythms of human existence: from educational process to cognitive processes, to the transformations of lichen, glaciers, geologic maps, the micro and the macro, both based, after all, on the very same structure.*



**Untitled (roses and arm), 2017**  
bronze, silver 77 x 20 cm  
Photo: Andrea Rossetti  
Courtesy: the artist and Monica De Cardenas Gallery, Milano\_Zuoz\_Lugano

*My recurrent use of sewing has to be regarded as an attempt to transpose the slow times of nature and of relational processes, and as metaphors for the tangle of relationships, stories and different cultural sensibility and specificity. Hence my work blends, softly, ecological concerns and social considerations and the nature, source and food for thoughts, becomes a boost to start an awareness process with respect to our relationship with natural and social environment and with the rules underlying the same.*

*Since 1998 I have taken on a number of projects based on participation and relationship: projects that have turned into collective operations centred around objects acting as catalysts of energies, experiences, memories.*



**What my shape says, 2016**

Performance

Starting from a question/invitation spread via web - What story, sentence or word represents the idea that I have of my shape? - we actively involved hundreds of women in the creation of an artwork/story which took shape through a performance.

The answers received (1.230 answers from all over the world) were transcribed one by one in their original languages onto cotton strips, especially dyed in the colours of thirteen different skin tones, chosen from among all the possible shades. Four women tied the strips to a circular iron structure: hanging from the ceiling five metres up, revolving mechanically, maintaining the ribbons in constant 'movement'.

Invited and supported by MARINA RINALDI, Milan Fashion Week 2016, Friday 26th February

Milan, Teatro dell' Arsenale

Photos by

Daniele signaroldi



**Dialogo tondo, 2010**

Eight chairs, sandblasted wood, cm 110 ø

Photo: Bianca Salvo

Courtesy: the artist and Monica De Cardenas Gallery,

Milano\_Zuoz\_Lugano



**Poli Arctici Constitutio, 2015**

Silk, wool, embroidery 250 cm ø

The North Pole from Athanasius Kircher: Athanasii Kircheri

E Soc. Jesu Mundus Subterraneus Amstelodami 1678;

Amsterdam, ex officina Janssonio-Waesbergiana, 1678

Courtesy of the Maramotti Collection and the artist

Photo: Andrea Rossetti



**Sphere of influence**, 2017  
 printing on Hahnemühle Photo, cotton thread, glass-balls  
 105 x 105 x 5,5 cm  
 Photo: Andrea Rossetti  
 Courtesy: the artist and Monica De Cardenas Gallery,  
 Milano\_Zuoz\_Lugano



**Do not Look\_1**, 2014  
 old printed book's page, pencil, watercolor, cottonthread  
 cm 21,2x29,3  
 Photo: Andrea Rossetti  
 Private Collection



**Terre Non Emerse\_Not Emerged Lands**, 2001  
 Ball of yarn embroidered with silk thread  
 16 cm ø  
 Globe of the Earth on which the profiles of the continents  
 border seas and oceans of silk thread. The stitches reproduce  
 the direction of the marine currents.  
 Photo: Paolo Bellardo  
 Private Collection



**Thresholds, 2017**

Carrara marble, laser and manual engraving, 83h x 2 x 40/16/11,5 cm and detail  
 Moths etched on marble slabs, as fossils. The slab were the old thresholds of my house, left years ago.  
 Photo: Andrea Rossetti  
 Courtesy: the artist and Monica De Cardenas Gallery, Milano\_Zuoz\_Lugano



**BalenaProject**

2004-2015  
 Les Funérailles de la baleine  
 Wool fabric, padding fiber, inflatable air chamber;  
 240 x 400 cm appx  
 It has been a long term project consisting in the creation of a lifesize fabric rorqual. The wool fabric is simply sewn, in the most faithful reproduction possible of the anatomical characteristics of this cetacean, the largest and the fastest in the Mediterranean Sea. As soon as it was completed the whale began a journey, a long itinerary through different places and situations. It has come to life in performances.  
 It has traveled around Italy and other countries that have hosted it (South America, UK, Norway). The conclusion of the project has materially transform this "woolen whale" object into many other objects... (see Les Funérailles de la Baleine - <https://vimeo.com/36434235>) it is not a death but a transformation into other smaller stories that will go on to nourish still others  
 (Letter Jackets-2011/2015)  
 Photo: Dario Lasagni

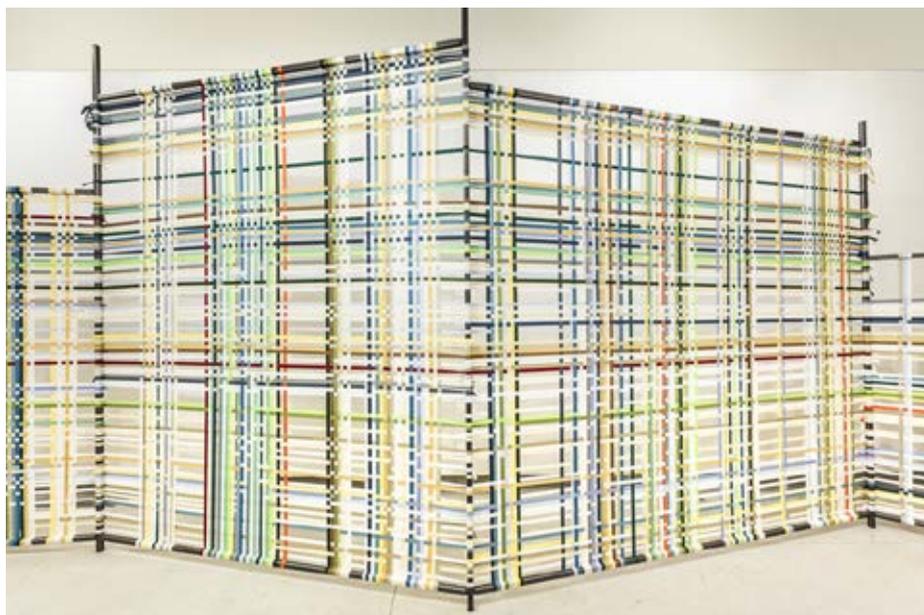


**Cose che sono cose, 2015**

Aluminium, stone basin corroded by water, papier-maché, aniline; details  
Partially crushed and misshapen everyday objects, taken over by plant forms - recalling domestic life, of which however they have lost all memory - seem to gaze at the fossil findings

Photo: Andrea Rossetti

Courtesy: the artist and Monica De Cardenas Gallery, Milano\_Zuoz, Lugano



**Dove il passo, 2015**

Cotton ribbons, ink; different sizes

Where the step encompasses in a work in progress the manifold associations experienced in the course of a journey on foot, from Piacenza to Lucca. Walking is here interpreted as a cognitive act where landmarks are tracked down, assumed as such for their physical peculiarities or for the events, even remote, their bear trace of: spots of geographic-emotional density marked by perceptive experiences (color, time, distance, weariness) and by narrations from one's own story or other voices gathered on the road.  
Photo: Guido Mencari