

GODSPEED! FRANCESCO TOSINI ORIGINAL MUSIC DI X À R N U M A CURA DI CLAUDIA BAGNOLI 05-04-2024

The exhibition is produced in collaboration with Galleria MATTA, Milan.

The thinking matter turns to its past of inert, stellar, and cloudy matter, and discovers that stars are the mothers of atoms and the clouds among them the fathers/mothers of the stars (we have never been able to distinguish the sex of clouds) [...] Iron, the iron of hemoglobin and the railway, the calcium of bones and eggshells, have been exhaled by the stars. They reserve future flesh in the sky. [...] The dance of heat is reproduced by every star. Our atoms have been brought to infernal temperatures in the great furnaces of the stars where the nuclei of atoms cook and carbon, oxygen, and iron boil. Our atoms carry in their hearts the sacredness of cooking.

— Michel Cassé

First, we destroy analyticity through an arbitrary perturbation. Second, we study the effects of special transformations. Third, we investigate the role of critical points.

The work *Godspeed!* by Francesco Tosini (Milan, 1988) is for all intents and purposes a sidereal plastic reconstruction for collective use.

The title is a wish for a good voyage and good luck, a contraction of the Middle English phrase *God spede* (in modern English, “May God help you prosper”). In naval tradition, the phrase was uttered at the departure of military ships, and it is still used today during NASA spacecraft launches. The wish that the journey in which we are all immersed, stellar matter floating in the darkness of the universe, may give us pleasure and turn into a wandering from ourselves to *ourselves*, delving into the depths of a collective self, a communal regeneration in which we find ourselves fluid and connected.

Who will experience anguish? Who awe and wonder? Who torpor and stillness?

The symbol of the star, its fetish, recurs in two of the works in the exhibition. Stars from time immemorial have fascinated, marked the way, oriented. Silent artisans with bellies in fruitful tumult, in their ardor the chemical building blocks of the matter of which we are composed are generated.

“Great luminous foci that bring worlds to life,” Louis-Auguste Blanqui called them.

No longer so bright, but rather a distant memory, now that electric light towers above the stars and dims them, now that the night is no longer illuminated by its celestial spectres, but raped with ideas, commercial offerings and vivid images.

To escape them, the environment set up in the Barrier space opens up a parenthesis in which to breathe, calm down, and be able to take shelter in a gentle, rosy, and light darkness. In inhabiting this immersive space, Francesco Tosini opens a gap in dialogue with sidereal and ancestral distances, with the intention of recognizing the transversality of the energy that permeates and forms us and what is outside of us. This force expands simultaneously horizontally and vertically and is therefore oblique and transversal.

The plexiglass star (*Godspeed*, 2024) rotates on itself suspended within the exhibition space, in her we find ourselves reflected. Its perpetual motion is the refrain of the track composed by sound artist Xar nùm, which elevates and punctuates its rotation. Of the same constancy is the dance of the stars in the cosmic ether, gentle and rigorous. As imposing as it is slender and two-dimensional, it is not just any five-pointed, but reveals its fractal nature, its ability to reproduce and repeat itself from the first iteration of itself and to potentially expand infinitely in its extremities. In this regard, its name has the double meaning of God’s speed, where God is identified in the Fibonacci sequence and its fractal configurations.

“Wanting to be very concise, fractals serve to find a new representation that starts from the basic idea that the small in nature is nothing more than a copy of the large,” writes Benoît Mandelbrot, founder of fractal geometry.

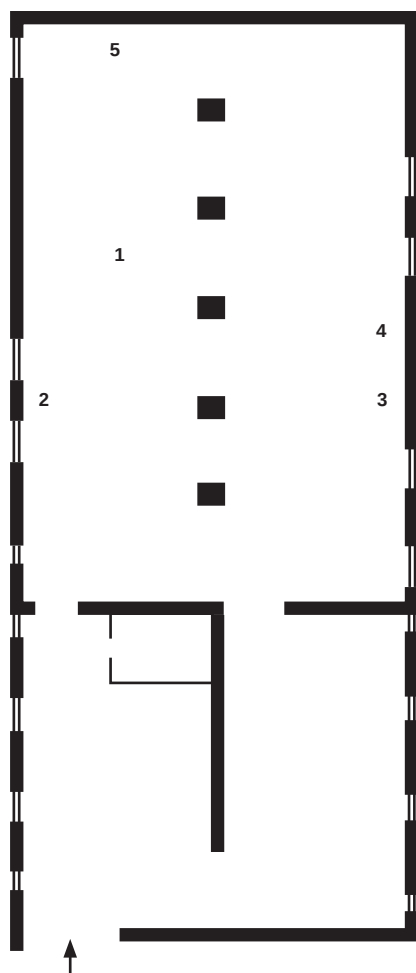
Even in the two canvases in the room, respectively 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144 and 144, 89, 55, 34, 21, 13, 8, 5, 3, 2, 1, (2024), the Fibonacci sequence (the highest divine expression for the artist) that gives the diptych its title, silently hides. Rising from panel to panel, small stars multiply according to a premeditated iter, following the divine track that mathematics can reveal to us. The two canvases, side by side, complement each other by mirroring each other. Together, in the tireless entanglement of black and white, light and shadow, they speak to each other and form an allegory of the spirit, which is the Tao.

Closing the circle, but with the intention of reopening, repeating and expanding it, is *Repeat after me* (2024), a wall projection that delimits the exhibition space, enclosing within itself the generative power of a loop. The incomplete statement simulates a glitch, but in doing so reveals its dynamic power of limitless repetition and amplification.

It is precisely recursiveness that obsesses and inspires Francesco Tosini’s practice; his retinas are enchanted by repetitions, recurrences, analogies, matriosche of matter. In his gaze, every system is child and parent, every gap searches for its mysterious relative, it stretches and dilutes in a tension aimed at seeking its dearest ancestor. In several attempts, of which *Godspeed!* is the latest experiment, Tosini investigates and stresses mathematical constants that have always been recognised as the divine imprint subtended in all things, involving us in participating in his innate hypersensitivity to the invisible.

Francesco Tosini (Milan, 1988) is a multidisciplinary artist, currently living and working in Milan. His works have been presented at festivals and international organizations including: Sonar d+, Barcelona / Istanbul; Experiment Intrinsic, London; Matta, Milan; Fondazione Prada, Milan. Francesco Tosini's practice is a reality inhabited by recursive mechanisms, generative processes of horizontal energy, objects without shape or proper figure, which can express the potential of their nature only when they merge into each other. In such a scenario, there can be no individual identity: these entities can exist only in the form of mutual intertwining, in a landscape where magical rituals and technological practices converge, shaping structures that draw from the collective unconscious and primordial memories.

Claudia Bagnoli (Bari, 1997) is a visual designer and art director, whose interests range from publishing to audiovisuals, passing through the performative and musical field. She currently works as a freelancer in the fields of visual design, writing and art curation. She is the winner of the fourteenth edition of Mirror Project, an exhibition program realized in collaboration with Fondazione Sandretto Re Rebaudengo within the CAMPO (Corso di studi e pratiche curatoriali) which sees her as curator in the space of Associazione Barriera di Torino. Thanks to her multidisciplinary background, she has developed a creative vision that allows her to integrate concepts and aesthetics from different fields.



- 1 *Godspeed*
Mirrored plexiglass, DMX motor, wood, metal, lights and audio
180cm x 171cm
2024
- 2 *1, 1, 2, 3, 5 stella!*
Acrylic
2024
- 3 *1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144*
Inkjet print on canvas
200cm x 140cm
2024
- 4 *144, 89, 55, 34, 21, 13, 8, 5, 3, 2, 1, 1*
Inkjet print on canvas
200cm x 140cm
2024
- 5 *Repeat after me,*
Video HD
2024

barriera



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Barriera is a non-profit space for contemporary art, founded in 2007 in Turin.

Through various initiatives, shows and events, the space creates opportunities for dialogue between artists, curators and collectors to prefer contamination from other cultural areas and disciplines. Barriera promotes curatorial strategies aimed at encouraging young artists in research and directing the latter towards a production that responds to the specifics of the space starting from a process of sharing.

Barriera is curated by Sergey Kantsedal with the assistance of Yuliya Say.

Graphic design di Désirée Nakouzi De Monte.