

Thomas Soardi

PORTFOLIO - SELECTED WORKS

(B)LAST / FAST

CONTEMPORARY

ART

EXHIBITION

(B)LAST/FAST
CONTEMPORARY ART EXHIBITION

C/O PLASMA PLASTIC MODERN ART
Via Gargano 15, Milan (IT)

18/03/2018 - 01/04/2018

**THOMAS
SOARDI**

**18th March - 01st April
2018**

**PLASMA PLASTIC MODERN ART
Via Gargano 15
Milano**

(B)LAST/FAST stems from a critical analysis of the concept of velocity, generated and subtended under a post-capitalist and post-modernist lens through a presentation of six installations dominated by a dialectical tension which is both visual and mental.

The development of research has outlined, through a post modern turn, three pillars of reference: FAST FOOD, FAST FASHION, FAST LOVE, generating an ad hoc project for each of them.

The design methodology translates from photography to sculpture, from sartorial packaging to textile experiments, from engraving to assemblage.

Prosemica, 2018

Mirror, wood, antifreeze liquid, methane cylinder,
windscreen wiper, electric generator.





Sottosuolo/Sottotesto, 2018

Plaster, tattoo on pig rind under formaldehyde,
spotlight with red filter, microphone stand, torch,
engraving on pmma plate, sublimation printing on
fabric, custom shoe covers, industrial waste contain-
er, flexible aluminum.





ALE ALE



FAST LOVE, 2018

Polisher, carpet, non-slip net, manipulated leather and silk greave/trousers, sublimatic print panel.





FAST FASHION, 2018

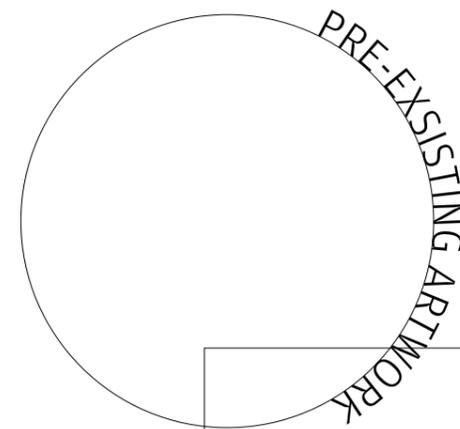
Inflatable water wings, leather raglan sleeves with protuberances, sublimatic print panel, plastic spray, cellophane, polyurethane, paraffin.



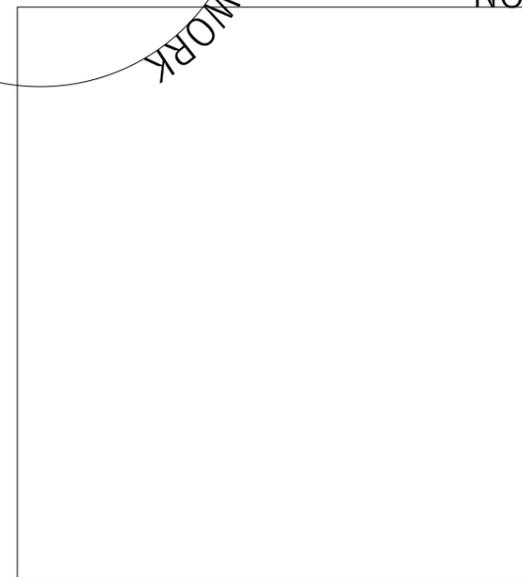


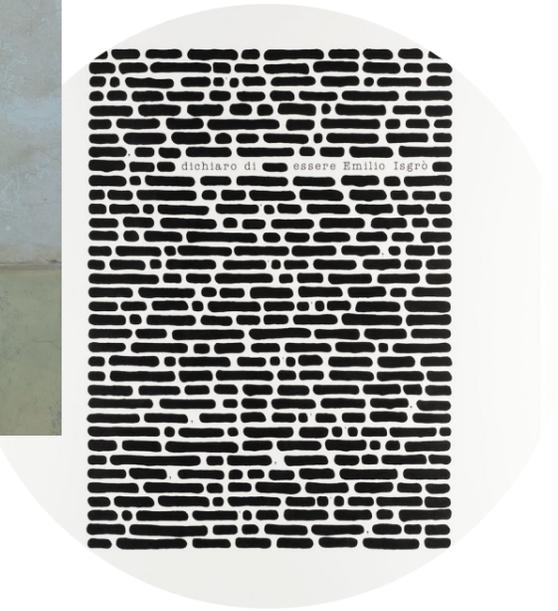
NOT(E)ART, 2018

Photographic print on paper and
on transparent acetate.



NOT(E)ART







FAST FOOD, 2018

Silk and silk velvet cranial cap, sublimatic print panel, fiber food packaging, protein, cellophane, plastic spray, polyurethane, paraffin.







SMACH.2019

Constellation of art,
culture & history
in the Dolomites

SIDEREAL ROOTS, 2019

Lead, plastic, engraving and printing on mirror.







Spazio Emivitale is the title that defines the body of artworks created for the VIR Art Residency, consisting of installations, sculptures and digital drawing.

The half-life (emivita) of a drug is a pharmacokinetic parameter that measures the life span of an active ingredient inside the body.

The project originates from an analogy with the vital space that a subject acquires in/directly, which is also represented in a proxemic way resulting, in the most intense cases, in isolation by hiding oneself in a cognitive dimension activated by abuse.

These artworks constitute the visual contribution to the issues taken in exam, focusing mainly on self-help mechanisms and their spatial configuration, on alienation, on support devices and on the monitoring of the space.

Starting from the study of the disease called Delirium Tremens, chosen as the last stage of chronic alcoholism and mere symptomatic manifestation in the absence of a triggering factor, the reflection turns to the reasons that push the subject to alienation and on why alcohol is the only socially accepted drug.

The tracks on which the study was conducted leans on two socio-anthropological books: Zygmunt Bauman - *Liquid Modernity* and Svend Brinkmann - *Against Self Help*. Considering both subjective and collective narrative as the predominant media for the analysis of the texts indicated above, the attendance to A.A. sessions has turned out to be decisive for a direct comparison to the books and for the study on spatial representation of self help mechanisms.

The materials were selected, tested and manipulated through physical and chemical processes in order to give them a form suitable to outline the psycho-physical parameters of the analysed concepts.

That's how *Happy 24 Hours, Everybody!* puts to use the membrane enclosing the swim bladder of bony fishes, an organ that allows the latter to float through the principle of Archimedes, thus evoking the slang parallelism of being afloat within the society. At the base of the sculpture we find holes arranged in an imaginary path retracing the A.A. venues' locations throughout Milan, where the meetings attended for the *Spazio Emivitale* research took place.

In *Antabuse*, the choice of polymethylmethacrylate derives from the fact that the material is used as a cement to fix implants and to reshape lost bone parts. In patients treated with methyl methacrylate, its smell can be perceived in their breath, similarly to the breath of alcoholics.

Residuo Transitorio sees a small animal carrier as a reference to the C.A.G.E. questionnaire for alcoholics used to delineate their addiction level.

The object thus becomes a mean of transition, transport and monitoring of the care of the subject.

Epithet to *Daspo Panottico* where the pigeon bollard, associated to the digital drawing, refers to the decorum decree issued by minister Minniti. To briefly describe it: the mayors, in order to keep the old town clean, will have the power to have anyone who is considered indecorous while illegally occupying the public ground removed; no matter if they are not investigated or have not committed a crime. We are witnessing the criminalization of people even in the absence of crimes defined by the existing legislation. It will be up to common sense to determine the degree of indecency the mayor will refer to.

Therefore giving power discretion means generating injustice.

“FIND YOURSELF, BUT FIRST FIND AN IDENTITY TO LOOSE”

Thomas Soardi (Thiene, 1991) is a visual artist whose research is based on the creation of systems which invites a layered dialogue between the visual and the verbal, while relating to the meaning-signifier dichotomy.

It investigates the canons of contemporary culture through the hybridization of contents that rethink the mundane finding extraordinary and eloquence in the intimate matrix.

The concept of space is the medium to which I constantly refer.

It needs to be configured, shaped and triggered by the systems activated by other media which range from installation to sculpture, from textile manipulations to chemical processes, from photography to digital manipulation.











Dissecting Disguise is the title that gathers the sculptures, installations and digital illustrations realised in occasion of VIR artistic residency 2020.

The project stems from a question focused on fugitive pets who put the relationship with their owners on standby to return to wilderness.

To begin with, it should be made clear that pets usually escape with the intention of coming back, which makes the action temporary and impulsive.

These are two parameters that we also find in mimicry and autotomy, respectively the two fields of this project's research together with a third area represented by anthropomorphism.

Studying *The Animal Mimicry* by Roger Caillois brought to two distinctions. The first one concerns the subject who makes itself null by adjusting its colours and shapes to the environment. Taking the shape or pose of a specific item it claims its own transparency or creates its own invisibility. The second distinction points out that all this attempts to hide oneself, disappearing or disguising find a constant in fear.

The disguise is basically a disappearing, an artificial loss of the identity that hides itself and stops being visible.

Make space in order to be space opens a dialogue between the artworks with the hypothesis of a pet's escape carried out by breaking the pet flap which separates indoor - outdoor. The image of the dog printed on polyvinyl chloride appears blurry and warped, evoking the parallelism with the images recorded by surveying systems, which are taken by panoramic lens.

Your ambient is trauma shifts the focus on the fact that every animal is born free and including them in a domestic context always implicates a trauma. This sculpture examines the deprivation of the natural habitat and the monitoring of the detentive space.

In *Fragmented ways* some inputs are set to recall the concept of anthropomorphism with a focus on training practices. The phenomenon of autotomy is also addressed, through the replica of two stick insect appendages made out of glazed ceramic.

The project is completed by *Distinction -*, an industrial diorama which stages the customs and dynamics of stick insects. *Distinction -* is a system composed of 5 installations which analyse this species through a discourse on the concepts of anatomy, tension, detachment, mimicry and instability.

Focusing on the space and objects mediating human relationships, the research of Thomas Soardi revolves around three macro-areas: the concept of space, concerning what defines it and regulates its fruition; ethology, as a comparative study on the animal kingdom (animal - human); and the concept of care, regarding bodily and psychological support devices.

By intersecting these research fields, a hybrid narrative rises from the creation of systems that see new semantic connections emerging between the elements, thus sparking a new dialogue between the verbal and the visual.

The media implied range from sculpture to installation, from photography to drawing, from graphic design to textile art.



















