Where time settles, we mend

Federico Arani - Golnoosh Heshmati - Jot Fau - Andrea Lo Giudice
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From October 10 to December 5/ 2026, CANTADORA presents the group exhibition *Where time settles, we mend*, bringing together, for the first time, works by Federico Arani, Golnoosh Heshmati, Jot Fau, and Andrea Lo Giudice. An audio-visual installation, alongside sculptures in fabric, iron and ceramics, takes us on a visual and listening journey centred on the idea of recovery. By examining the memories held by certain places and objects, the artists featured in the exhibition subvert their narratives and histories, giving rise to a new genealogy. The exhibition title, *Where time settles, we mend*, aims to emphasise this desire to take action: the past seems to be over and irreversible only when we do not attempt to intervene upon, within or beneath it. Demonstrating that history only appears to settle in the archives, materials and narratives are reworked and reconfigured here through research processes that are at times personal and biographical, and at times collective.

Notes, memories, and visions of the past emerge in **Golnoosh Heshmati'**s (Iran, 1992) sound installation titled *What is Left to Listen to Now?* (2026). Listening to a soundscape re-edited by the artist and made of mechanical hum, crackling in the walls, and multiple sounds recorded in the building where the artist lived for nearly 30 years in Tehran, allows us to grasp the connections between different moments in time, making audible the attempts, tensions and, at the same time, generational promises of a different future that remained unfulfilled. One of the artist's primary practices is field recording, used in this project primarily as a process for documenting the sounds that inhabit the entire building: the echo of the building's elevator and the flow of gas and air through the heating pipes converge in the aluminum and ceramic tubes set up on the gallery floor, arranged and prepared for collective listening. In her personal experience, this act of listening unfolds through a double movement, as the artist states—namely, the oscillation between the moment of presence and that of distance. Golnoosh, who currently lives and works in Rotterdam, is gradually building an archive, a collection of videos and tangible testimonies from those who lived in and built her home. But despite the correspondence, letters, and photographs, it's in what is audible, and in particular within the recollection of a specific sound impressed into memory, that the artist rediscovers the importance of her own body as an instrument of temporality. A body through which to explore the ways that these memories propagate, vibrate, and resonate in time and space. Through a practice of critical listening, it is possible to recognize signals, dissonances, and systems of transformation within the environments and structures that shape everyday experience, making both individual and collective possibilities for change perceptible. Originally a performance and eight-channel sound installation, the second iteration of this work is its afterlife: the pipes are detached and broken into smaller pieces, archived onto a

cabinet, while the performance itself becomes digitized into a video and its previous sounds quietly echoing back into the installation.

Andrea Lo Giudice's (Italy, 1994) artistic research takes shape in another archive: Italy's Fascist era. For several years, the artist has been collecting and cataloguing Fascist slogans carved into the façades of numerous Italian buildings, with the intention of initiating a project that re-examines our historical and collective memory, which is still too little discussed today. *UR-AMORE* (2022-)is the title of this project, potentially to be spread across the entire country. The word combines *Ur-fascism* (from Umberto Eco's definition, formulated in the mid-1990s, of fascism as a resilient and insidious political form) with *amore* (love) as a principle of political ethics.
Through the use of a special fluorescent pigment, the artist intervenes on the words carved into marble to temporarily free them from their original meaning and return them to a new possibility of reading. The aim is to initiate a semantic shift of those phrases and inscriptions from the Fascist dictatorship: without ignoring the seriousness of a past that remains all too present, the artist carefully selects the letters to be saved, colours them, recomposes them, and illuminates them, giving rise to a new world of meanings. It is a gesture that transforms language without erasing its memory, instead opening up a space for a critical, collective, and generative reading, one that might one day be sung in unity. For the exhibition, Andrea has produced two inscriptions in ceramic and fluorescent pigment: *io e te danzatori d'amor*, which takes up the façade of the Palazzo della Civiltà Italiana at E.U.R., and *Incantandoci*, at Palazzo INA, piazza Sant'Andrea Della Valle, Roma, offering us, even if temporarily, a world that has much to do with life and nothing at all with the Empire.

Visibly symbolic and enigmatic, the multiple worlds that inhabit the works created by artist **Jot Fau** (Belgium, 1987) arise from the recovery of objects that were once, in another time, separated and distant. Thus reunited, reworked, and reimagined by the artist, they assume another name and become repositories of many other stories.
In Jot's work, the act of reuse takes on an emotional and almost ritualistic dimension: what has been abandoned, damaged, or forgotten is reclaimed and transformed through a process that interweaves memory, intimacy and fiction. From this perspective, recovery is not merely about preserving the past, but becomes an opportunity for reworking it, restoring its value, and opening it up to new forms of existence. It is precisely in this tension between what remains and what can still change that her interest in magical objects and their symbolic value resides. As the artist explains, "their power lies in their ability to condense desires, fears, and expectations, positioning themselves in an ambiguous zone between hope and despair." Entrusting an object with a protective or healing function means assigning it the ability to influence the present, transforming memory from a mere trace of the past into a resource for imagining other forms of relationships and refuge.
Far from any desire to decorate or prepare objects for practical use, Fau's works convey the very feeling of a hand that mends, that learns by doing, and that follows its own imagination on the fabric, stitch by stitch. Anyone who, like me, has had the chance to hold some of her

works in their hands will have sensed their lightness blending with the vibrancy of the colors, in a way that makes them seem almost as if they're breathing—alive. The more I look at them, the more I find myself thinking that one day, in a moment of distraction, the little shoes sewn onto the bags might come to life, leaving me amazed and as the sole witness to their lively spirit.

Federico Arani's (Italy 1995) sculptures reveal his interest in recycled materials, in objects that are used, worn out or abandoned. Mold, stains, oxidation and processes of decomposition thus become signs of a material that is still active, engaged in a process of transformation. The focus is not on the object in its final state, but on that unstable moment when something ceases to be what it was without having yet assumed a new identity His work seems to develop from a particular standpoint: a counter-intuitive and constantly shifting perspective, capable of slipping into the gaps between things, into the interstices and cramped spaces where one would not naturally look Federico spoke to me about his fascination with the figure of the dowser, which is central to understanding this practice: the act of searching does not follow a linear path, nor is it necessarily directed towards what is visible. On the contrary, it is directed downwards, towards the earth, the mud and the dust, in search of something whose presence is sensed but whose identity remains unknown. The sculptures on display are the result of the transformation of mechanical components which, having given up the specific function that once defined them, acquire a new one – one that is now unexpected, or rather, unspecified. And it is around this characteristic – together with the idea of unpredictability and dysfunctionality – that Federico's antennas-sculptures become instruments of sensory and intuitive, almost ritualistic, exploration, and of a generative and never-ending mode of knowledge, intentionally evoking pseudoscientific apparatus linked to sympathetic and never deterministic measurements. The abrasions, cracks and alterations present in the material are not necessarily repaired or concealed by the artist; instead, they may be retained as openings and spaces through which to understand and practise another language. The techniques employed by the artist — from patinas to electroplating, from ceramics to the chemical transformations of the material — contribute to this alchemical dimension of the work. These are processes in which the result is not entirely predictable and in which the material retains its own autonomy. The sculptural language, precisely because it is subject to deviations, errors and forms of uncontrollability, accepts its own partial ineffectiveness as a method. Elusiveness, doubt and the twilight dimension become tools for inhabiting that which cannot be fully explained.

Flavia Prestininzi

BIO:

Federico Arani is a visual artist who lives and works between London and Rome. His work mainly unfolds across sculpture, painting and installation, often with a site-specific approach. Working through processes of transfiguration and material corruption, he treats his practice as a speculative personal language inherently bound to failure, embracing dysfunction, elusiveness and complexity as a methodological stance. He studied Painting and Visual Arts at NABA in Milan and earned a MFA in Sculpture from the Slade School of Art in London in 2023. Federico is co-founder and member of the collective Porto Simpatica in Rome and the founder of Scoppio Project in Umbria, Italy. Recent exhibitions include Flexitron, London (2026), NEST, AIULa (2025); Commonage, London (2025); Akku Kunstplattform, Emmen (2025); Litografia Bulla, Rome (2025); Anni Wu, Milan (2025); Salon ACME, Mexico City (2025); Hypha Studios, London (2024); Spaziomensa, Rome (2024); Split Gallery, London (2023).

Golnoosh Heshmati is a multidisciplinary artist, researcher, and curator. Her practice approaches listening as a method for engaging with archives and site-specific research, exploring how histories, material processes, and forms of transmission emerge over time. Working across sound, text, ceramics, installation, and collective formats, she develops projects that trace ephemeral remnants and peripheral narratives through spatial, embodied, and participatory encounters. She co-founded Rabt in Tehran in 2020, a nomadic space dedicated to community engagement through sonic practices, and is a member and facilitator of Khamoosh, an artistic research community exploring conservation and restoration through the sonic heritage of Iran.

Jot Fau is a visual artist, graduate of Marseille's School of Fine Arts (2012), who lives and works in Brussels. Jot creates sculptures and installations which address questions of identity and becoming, and explore strategies of adaptation and fluidity. Concerned with memory, Jot is continually looking for intersectionsof past and present, intimacy and universality, reality and fiction. By valuing the wear and tear - the flaws as well as the perfections - of the used material she works with, she aims at making both humble and extravagant works, precarious yet powerful. Her practice is underpinned by an openness to that which remains and that which will inevitably emerge. Her work has been shown in numerous exhibitions in Belgium, France, the Netherlands, Switzerland and Italy.

Andrea Lo Giudice is a visual artist who lives and works in Rome. He studied Painting at the Academy of Fine Arts in Rome (ABA Roma), where he also obtained a second-level diploma in Sculpture and New Technologies. Andrea is a co-founder and member of the Porto Simpatica collective. Recent and upcoming exhibitions include Flexitron Gallery, London (2026); Spazio Supernova, Rome (2026); 10 Documents, Rome (2026); Litografia Bulla, Rome (2025); ADA Project, Rome (2023); Fondazione Sandretto Re Rebaudengo, Turin (2023); Short Theatre, Rome (2022). His practice focuses on the semantic redefinition of places, words and images. Through drawing, tattooing, installation, sculpture and performance, he recontextualizes the environments in which he intervenes, generating new poetic perspectives in which the Subject gradually blurs its own boundaries, merging with the Other and with the surrounding space.