

FRANCISCO TOMSICH

PORTFOLIO (2025)

Francisco Tomsich is a Slovene/Uruguayan artist and author born in 1981 in the Southern Cone of South America and currently based in Istria. His practice is rooted in the urgency to create critical dialogues between images of the past, notions of present and active models of future. He works simultaneously on drawing systems, painting and time-based picture making, movement configuration, film, lens-based images, sculpture, sound projects and text composition in order to represent complex creative processes circumscribed in significant kairotopes and signed by the intertwining of (auto)biographical, allegorical and historical narratives.

An expanded notion of diaries is the main paradigm of organization in this model of actuation, while the configured series, artefacts, fragments, methods and theories are usually articulated in the form of synergic devices: books, works for the stage, pedagogical models and exhibitions. They are often designed, carried out or developed in association with other artists and cultural workers and habitually targeted as places where certain consensus can be achieved.

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Photo: Urska Boljkočac





Orbis / The Battle of Nancy. Painting, installation, video projection, video on TV set, text, sound ecosystem made in collaboration with Vladimir Guicheff. Installation views. Contemporary Art Space, Ministry of Culture of Uruguay, Montevideo, Uruguay, 2019-2020. Photo: EAC (2020). --> MORE about Francisco Tomsich's exhibitions.



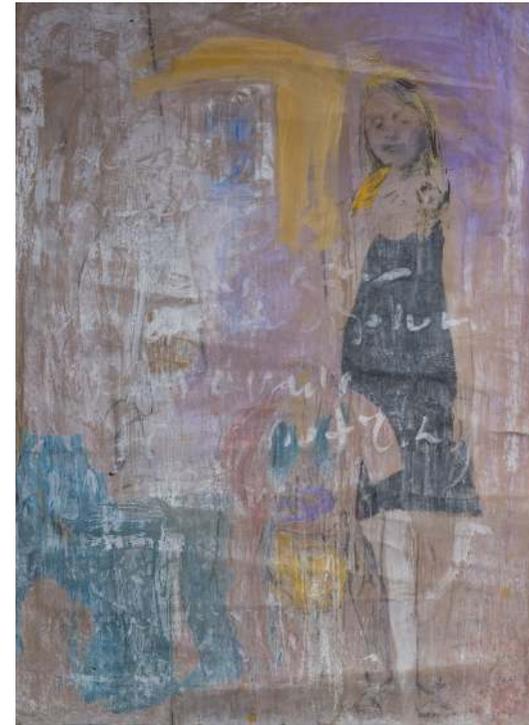
Curfew (The Masks, Fiebre Amarilla, In the Museum). Coal, pencil, pastel, hand-made oil painting, natural pigments on "Panamá" fabric. 300 x 300 cm each, 2019. --> MORE about painting practices and series of paintings.



The Witness. Antiaffresco on canvas,
60 x 40 cm, 2025. From the *Silence
Paintings* series.



From the *How to Dissapear Not Completely* series (2004-): *Study (J.T.G.)* (120 x 90 cm, 2006), *The Fall* (60 x 40 cm, 2007), *Portrait of Vladimir Guicheff Bogacz* (52 x 42 cm, 2024). Chalk, pastel, tar and acrylics on panel.

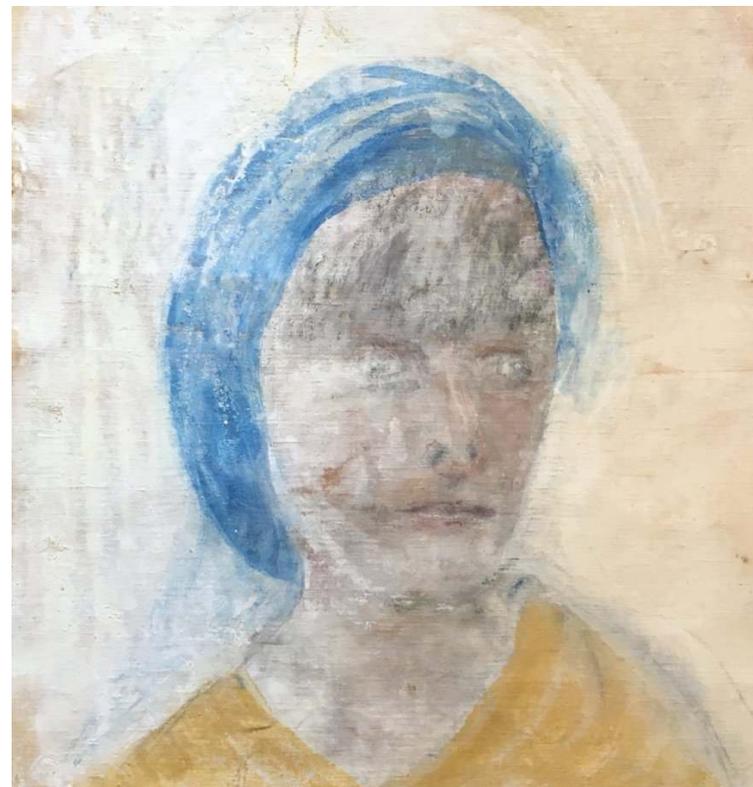


From the *Open Allegories* series (2014 - 2018): *The Cook*, *Quem olha é responsável pelo que vê*, *Plakat* and *Letter to Asja*.
Antiaffreschi on cardboard, 200 x 140 cm.



From *Study of Magdeleine Paz* . 40x40
cm, 2020.

From *Hypochondria*, Insula Gallery,
Izola, Slovenia, 2021.



Melusine's Works. Various sites and countries, from 2009 onwards. A series of site-specific, ephemeral anarchitectures made out of discarded wood and pieces of cardboard which are (prior to their assemblage or not) painted using fresco techniques. The public is invited to throw water onto the mostly white-, evanescent-looking inner "walls" of the installations in order to unveil the paintings. These constructions, which are usually built in one night like Melusine's ones, are devoted to the

study of the place where they are done, its iconography and history, and sometimes host performances, meetings or collective actions. Some of them are built intuitively on site, some are designed or modelled in advance. Some of those sometimes long-term artistic research and production processes were also articulated as multimedia diaries and issued as artist books, as in the case of *Tempel der Medusa* (Hamburg, Germany - Montevideo, Uruguay, 2015) and *La bataille de Nancy* (Nancy, France, 2013-2018)



Tempel der Medusa. Courtyard of Frappant e.V., Hamburg, Germany, 2014. --> MORE



Melusine's Works: Lendava. Installation view. Sala Gyorgy square, Lendava, Slovenia, 2014. In the framework of the artists' residency program D'Clinic.



The Lendava Frieze, 2014-2017, 280 x 1300 cm.
The series of site-specific installations for the public space *Melusine's Works* are dismantled and the cardboard "walls" are torn, fragmented, reworked, burned and mounted on walls, glass, canvas or paper to compose new works. --> MORE about the *Melusine's Ruins* series.

Lee. 160 x 160 cm, 2014-2024.

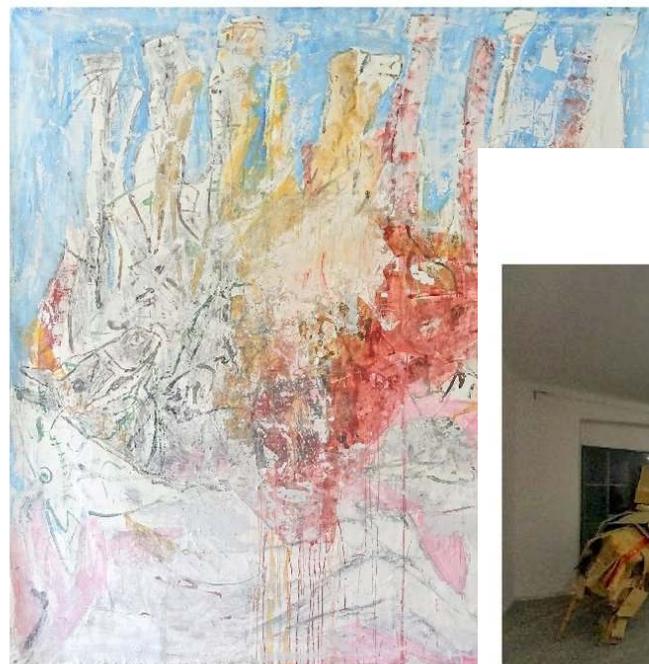




Theory of Velenje. Kunigunda festival, Velenje, Slovenia, 2016. An immersive installation made out of wood and cardboard developed through the three floors of an abandoned communal

bakery in Velenje, a former coal mine village that became a model of socialist urban development during Yugoslavian times. Paintings made on site, drawings, photographs,

projections, sculptures and objects marked the stations of a journey through the history and iconography of the city.
--> MORE

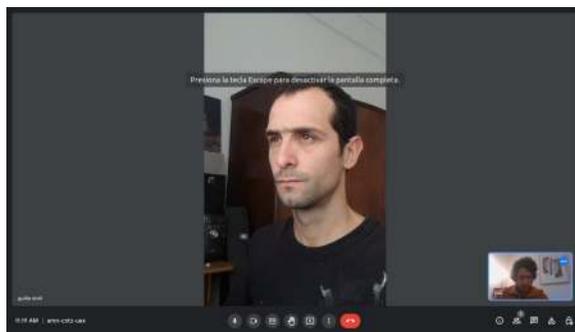


Hippodromia, an exhibition of works produced in February 2025 under the influence of a voluntary exposure to the uncanny and burdening complex of functions, narratives, images and phantasms arising from researching on, in and around the Bologna hippodrome from the advantage point of view of its former

guardian's house, reconverted into artists' space and residency. A project done in the framework of Art City Bologna 2025, supported by Culture Moves Europe, funded by the European Union and implemented by the Goethe-Institut, in partnership with Associazione Ottovolante, Bologna.



Essay on Fracture / Essay on History. Torstrasse 111, Berlin, 2007.



Signs For Those Who Are Away, 2022. A multimedia essay on friendship and distance based on extended portraiture practices and developed through an experimental approach to printmaking. In residency at International Center of Graphic Arts Ljubljana (MGLC) Ljubljana in the framework of the EU project In From

the Margins. Photos from the working process by Urška Boljkovac and Francisco Tomsich, promotional video by Lene Lekše, documentation of the exhibition *Uprooted Visions* (Edinburgh Printmakers, Scotland, 2023). --> MORE about *Signs for Those Who Are Far Away*.

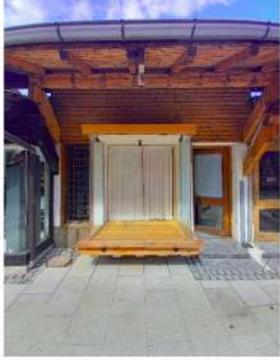




A Story of Icarus.
Wood, screws, nails
and glue. 2008-2012.



La niña caballo.
Wood, screws, nails
and glue. 2024-2025.



Waiting Exercises (Acts I-II, and beginning of Act III. In collaboration with Somer Spat. At *Not in the Forecast* (18.4.2025), the final group exhibition/event/party carried out at the end of the artist-in-residency program Operation Nova: Re-imagining Cultural Spaces in a New European Context at Lumbardhi Foundation (Prizren, Kosovo, April-May 2025). --> MORE about the project.



Drawing is at the center of Francisco Tomsich's practice, and two books are on preparation in 2025. One of them deals with the results of many years of working in portrait drawing workshops with children and adults in many countries and contexts (*A portrait is for not being alone*). The other one deals with the classification of drawings according to six *Drawing Systems*: Mistakes of the Russian Mystics, Lantern Traces, Blind Papers, Life Maps, Calligraphies and Studies.

Study: The Burden (Coal on paper, 42 x 30 cm, 2016), *Blind Papers*, Pri Kralju, Izola, 16.5.2023 (Coal on paper, 42 x 30 cm, 2023), *Lantern Traces*; *El muñón* (2018), *Mistakes of the Russian Mystics: Tatiana* (19.8.2019) (pencil on paper, 42 x 30 cm, 2019).



Still Lives With Gauze series, 2025



YUGOSLAVIA FOLDER, Clemente Padín Archive, Montevideo

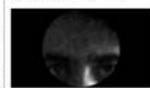
PIEZAS SILENCIOSAS CON AGUADEROS VERESLAVADOS

Vídeo monocanal | sin sonido
7'45" 2019 | Francisco Tomelich

El material original que compone esta pieza fue filmado íntegramente por mí, con cámaras diversas en Serbia (Belgrado, Novi Sad y Opatovac) en junio y julio de 2019 y forma parte del proyecto de investigación artística "Sole mis saludos a quienes concoces (Proyecto Clemente)", financiado por el programa Fondo Consciente para la Cultura 2019 del Ministerio de Educación y Cultura de Uruguay. Un boceto de la obra fue exhibido en el Centro para la Desdeterminación Cultural de Belgrado, Serbia, el 25 de junio de 2019 y la

versión final se presenta por primera vez al público en el marco de la muestra final del proyecto en Uruguay. *Itadaki La capota "Yugoslavia"* y realizada en el Museo de la Memoria de la ciudad de Montevideo en diciembre de 2019 y enero de 2020. Los fragmentos que componen la pieza son los siguientes:

1) **Autoretrato en el espejo del baño de la casa del artista Nenad Bogdanović, Opatovac, 2.7.2019.**



Nenad Bogdanović es uno de los artistas cuya dirección de correo postal incluyó en la cartera "Yugoslavia" del Archivo Clemente Padín (Archivo General de la Universidad, Montevideo, Uruguay) en diciembre de 2018. La investigación de la que este video forma parte se propone a a Serbia a buscarlo a él y a otros artistas presentes en ese archivo sin utilizar redes sociales digitales con el fin de recabar información sobre sus conexiones mantenidas entre artistas yugoslavos y uruguayos desde la década de 1960 hasta la actualidad, a través de la Red Internacional de Arte Como. La visita de Nenad Bogdanović a Montevideo en diciembre de 2019 y su participación en la inauguración de la muestra. La cartera "Yugoslavia" con sus direcciones directas de nuestro encuentro en Opatovac, Vojvodina, Serbia.

2) **Se va donde no irán nunca resaca**



El título de esta pieza, escrito en la versión crítica de la lengua serbia, se lee en español: *Se va donde no irán nunca resaca*. Es una variación de un verso ("Cae agua de revolveres avendos") del poema de César Vallejo (1892-1938), "Invierno en la batalla de Teruel", incluido en España, aparte de mi este país (1939). Vallejo se hizo presente en los primeros días de mi estancia en Belgrado gracias a la lectura del libro de Miran Pavšičević, *Yugoslav Vlastains in the Spanish Civil War* (Roca Luxembourg: Stiftung, Belgrado, 2016), un regalo del artista y activista serbio Vlastan Jovanic.

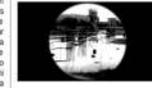
3) **Paisaje en la frontera entre Croacia y Serbia desde la ventanilla del tren, 1.6.2019.**



En esta frontera, el control de pasaportes es moroso, estivo y arduo. La inspección del tren cambia de nacionalidad

por completo y con ello la atmósfera de las vagones. Muchos serbios no se sienten seguros en Croacia. La frase "Greetings from the coast already leave" pertenece al libro *Chalk: The Art and Erasure of Cy Twombly* (Johannes Rohan, 2018).

4) **Filmación a la salida de la controversia nueva (y en construcción o ruina) estación de trenes de Belgrado, 1.6.2019.**



Es una extraña experiencia comprobar que la gran mayoría de los y las belgradenses no sabe por dónde está ni cómo se llega a la estación, situada a tramazo y sin buenas conexiones de transporte público. El desarrollo urbanístico de Belgrado en los últimos años ha estado atravesado por recordadas de corrupción, apropiación ilícita, violencia a menudo que reflega una grave (y endémica) crisis política.

5) **Anapola junto al camino en Nuevo Belgrado, 2.6.2019.**



6) **Belgrado 92. Estarcido en una pared del centro de Belgrado, 2.6.2019.**



En 1962, Belgrado había dejado de ser la capital de la República Federal Socialista de Yugoslavia, un país en disolución atravesado por la guerra, la limpieza étnica, la crisis económica y la migración. El estival quizá haga una referencia étnica o trate a los Juegos Olímpicos de Invierno de 1984 en Sarajevo.

7) **Balcón en una avenida de Nuevo Belgrado, 2.6.2019.**



Nuevo Belgrado es un complejo proyecto urbanístico desarrollado desde 1948 sobre la orilla oeste de la confluencia de los ríos Sava y Danubio, heredado de movimientos de la arquitectura modernista y brutalista yugoslava como el Hotel Yugoslavia, la Torre de Ušak, el Centro Sava, la Ciudad Estudiantil y el Museo de Arte Contemporáneo, entre otros.



Angelina dice que esta foto tiene que haber sido tomada después de la guerra, porque se ven en ella dos negocios de cambio de divisas, menjanica: la gente en ese entonces lo hacía en la calle, y hace el gesto de contar billetes con las manos, y porque esos autos que se ven aparcados en segundo plano cuando la guerra habrían sido inmediatamente robados y si alguien los tenía no los habría dejado así estacionados. Dice Angelina que las personas que aparecen en la foto definitivamente no son de Belgrado aunque la foto sí parece estar tomada aquí si bien es difícil decir dónde exactamente, Semun, quizá, la única pista es ese cobertizo de hormigón in very bad shape. No son de Belgrado esas mujeres, dice Angelina, porque nadie en Belgrado se vestiría así nunca. Una mujer porta un ramo ¿de qué? y otra, vestida de negro, podría estar de luto. Pero si las cuatro mujeres están juntas, digamos que han llegado a Belgrado a algún entierro, desde el campo o desde un pueblo de provincias, entonces, cómo se explica el outfit rojo de la chica a la derecha de la foto? ¿Y por qué sus ojos están cubiertos, y por qué los de la otra, con lo que parece un trozo de una foto de un paisaje antiguo? Very strange, dice Angelina, very strange.

Belgrado, 9.6.2019



Give my Regards to Those you Connect, Poster (2020, detail) displaying documents of the development a long-term artistic research project focused on the connections and dialogues between artists from the former Yugoslavia and the River Plate region corresponding through the Mail Art network from the late 1960's onwards. In the framework of Talgia, a meta-project and model of actuation focused on the study, adoption, use and manipulation of elements from the culture, history and art practices from Yugoslavia and the former

Yugoslavian countries which explores at the same time the relationships, connections, similarities and differences between them and their correlatives in the Southern Cone of South America. Talgia's range of products, outcomes and public appearances goes from essays and poems to paintings and films, from academic papers and translations to art exhibitions, collective platforms and collaborations with persons, institutions and collectives from different countries, ages and languages. --> MORE about Talgia.

- BEGRAD**
 - Rora / Dobrica Kasperelic Radivljeva koraca 6 11000 BEGRAD Yugoslavia
 - Milan Panic Bulvard Lenjina 2 11070 Beograd Yugoslavia
 - Zlatka Milicevic Banijiska 10/110 11080 Beograd Yugoslavia
 - Srećna Galerija / (Slavko Timotijević, curador en 1995), c/o Jaroslav Spek Students Cultural Center Srpskih Vladavara/ra 48 11000 Beograd Yugoslavia
 - Nikola Šindik Vojvoda Stjepa 459/I 11000 Beograd YU
 - Mirosljub Todorović Gundulićev venac 21 11000 Belgrade, Serbia
 - Vesna Milicević Banijiska 10/110 11080 BEGRAD Yugoslavia
- KRAGJEVAC**
 - Predrag Petrović Ulica Grada Karara 44 34000 Kragujevac, Serbia Yugoslavia
- PRIBOI**
 - Dragan Mešić Galerija Sotrala Veljka Vlahovića 18 31330 Priboj, Yugoslavia
- MADENOVAC**
 - Branka Zdenjanin 11400 Madenovac Montilla Živojinovića 2B Yugoslavia
- NOVI SAD**
 - Igor Štrbotač Broze Kraljeva 13 2/10 21000 Novi Sad Yugoslavia
 - Aleksandar Obrovski Narodnog Fronta 55 461 021/364-458 21000 Novi Sad Yugoslavia
 - Milutin Szmabathy Save Sukovića 38 21000 Novi Sad YU
 - Andrej Tišma Modene 1/1V 21000 Novi Sad Yugoslavia
- NOVI BEGRAD**
 - METROPLEX Branka Rajca 9 21000 Novi Sad Yugoslavia
- ODZACI**
 - Nenad Bogdanović (Multimedial Art Studio) S. Markovića 41 25250 Odzaci Yugoslavia
 - Aleksandar Jovanović Zvezd Jovina 12/24 25250 Odzaci Yugoslavia
 - Jaroslav Supek 2. Gajgriņa 5 25250 Odzaci Yugoslavia
- SUBOTICA**
 - Zoranko Sarić Manjola Lucića 20 24000 Subotica Yugoslavia



Traspuerto de un Estudio para un Retrato Común (Transposed Study for a Common Portrait) is an international informal association of artists and the title of an ongoing trans-disciplinary project developed since 2008 through a series of expeditions aimed to produce extended portraits of certain places following a re-enacted protocol of procedures and methods. The group has generated 13 collective exhibitions in Uruguay and Brazil and has produced six expeditions and books: La Coronilla, Conchillas (2009), Riozinho (2009), De Corrales a Tranqueras (2010), FUNSA (2011) and Tambores (2012). TDUEPURC participated in 7th MERCOSUR Biennial (2009) and 1st Montevideo Biennial (2012). --> MORE about Transposed Study for a Common Portrait.



Francisco Tomsich's associations, collaborations and collective projects with cultural workers, activists and artists from different fields and countries are many and diverse. The range of those activities are eloquent about Tomsich's interests and spheres of action: artistic research, expanded portaiture practices, non-disciplinarity, trans-authorshipness, critical uses of drawing models, contemporary dance, among others. --> MORE about associations.

SAY YES HERE

SAY NO HERE

SAY MAYBE HERE

SAY SOMETHING HERE