



Luca Francesconi

The work of Luca Francesconi (1979) examines natural processes found in the food chain and food production. The subject of (natural) transformation, such as decomposition or various processes of fermentation and their symbolic value, serve as a point of departure for examining contemporary modes of production and consumption. Tied to the medium of sculpture and sculptural installation, Francesconi brings together various types of natural elements, which echo the formal aspects and functioning of the human body, while emphasizing our fading relation to nature and its ecosystems. By proposing new – environmentally sustainable alternatives of production and consumption, Francesconi aims to resuscitate our relation to land and the environment at large.

The work of Francesconi has been featured at la Biennale di Venezia – 54th Int Art Exhibition (Venice, Italy), Palazzo Strozzi (Florence, Italy), Palais de Tokyo (Paris), MAMbo Museum (Bologna, Italy), 67 Steps (Los Angeles, USA), Kunsthalle Lissabon (Lisbon) and Rowing (London), among other.

His work is in the collections of MAMbo Museum (Bologna, Italy), MAN – Museo d'Arte della Provincia di Nuoro (Italy), CAN – Centre d'art Neuchâtel (Switzerland), Musée d'art du Valais (Sion, Switzerland), LAM – Lisser Art Museum (Lisse, the Netherlands), The Frédéric de Goldschmidt Collection (Brussels), Agovino Collection (Naples, Italy), Petignat Collection (Geneva, Switzerland), Ernesto Esposito Collection (Naples, Italy), and Ovidio Jacorossi Collection (Rome), among other.

Talking Tree, 2022

bronze

190 × 130 × 150 cm





Talking Tree, 2022
(detail)



Exhibition view *Mover a Terra* at Pedro Cera, Lisbon, 2021
Photo Bruno Lopes



Exhibition view *Mover a Terra* at Pedro Cera, Lisbon, 2021
Photo Bruno Lopes



Pluto (The Farmer), 2022

bronze

155 x 80 x 60 cm



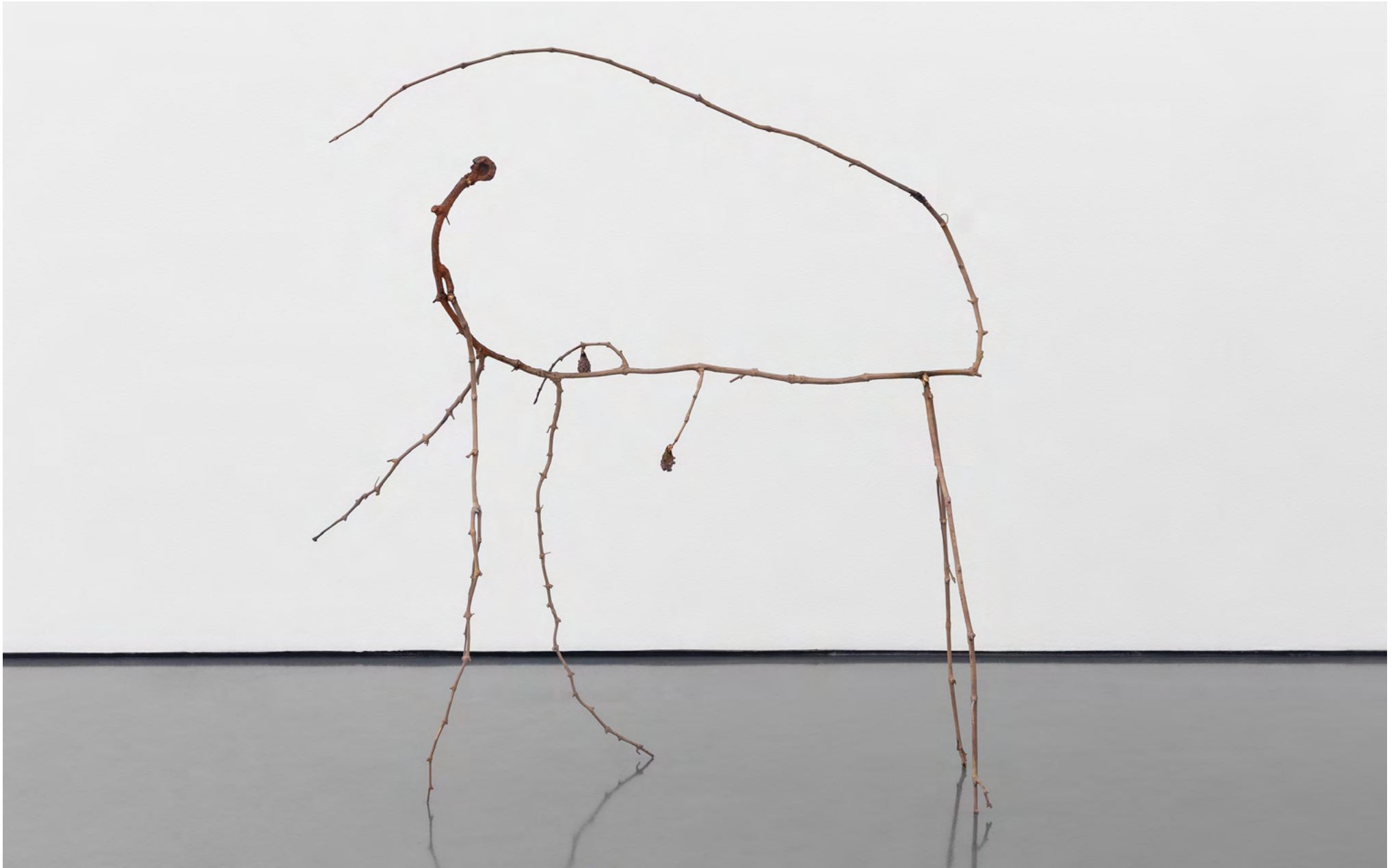
Sickle (Plow), 2022
steel, seasonal produce
63 x 60 x 140 cm



OX (Tractor), 2022

bronze

97 × 80 × 44 cm



OX (Tractor), 2022

bronze

120 × 130 × 44 cm



OX (Tractor), 2022
(detail9)



Installation view *AGAINandAGAINandAGAINand* at MAMbo, Bologna, Italy, 2020
Image courtesy of the artist and Galleria Umberto Di Marino | Photo G.Bianchi



untitled, 2018

bronze, vegetable

50 × 20 × 5 cm

Installation view *AGAINandAGAINandAGAINand*
at MAMbo, Bologna, Italy, 2020

**“AGAINandAGAINandAGAINand” at MAMbo – Museo d’Arte
Moderna di Bologna
Mutualart, February 2020
Lucia Longhi**

Thinking about the word loop, both positive and negative images come to mind. Loops are the circle of life and breath, the reassuring confirmation that existence continues. But a loop is also a block, stagnation in an always equal condition, the impossibility of change. Loop is a category that adheres to the human scale and the universe: it regulates time and space. Considering the most recent quantum physics theories, in fact, we should now abandon a linear visualization of time in favor of a malleable and cyclical one. The exhibition ‘AGAINandAGAINandAGAINand’ gives access to the manifold visual and semantic expressions of the loop through a distilled selection of works by internationally renowned artists Ed Atkins, Luca Francesconi, Apostolos Georgiou, Ragnar Kjartansson, Susan Philipsz, Cally Spooner and Apichatpong Weerasethakul. They represent a choir of voices showing the cogent quality of this topic within artistic discourse.

The beating heart of the exhibition, marking the rhythm like a metronome, is ‘Bonjour’ by Ragnar Kjartansson, which first premiered at Palais de Tokyo in 2015. Like other works by the Icelandic artist, ‘Bonjour’ escapes all labels: theater piece, performance, installation. In the main hall we see a scenography—a French village from the 1950s—purposely hyper-detailed, as if to anticipate an equally detailed narration. We are allowed to see inside two houses, filled with furniture from the period, and a small square with a fountain. A man and a woman move lazily around them, making somnolent



Fish, 2020

dried rudd, cadmium

Installation view *AGAINandAGAINandAGAINand*
at MAMbo, Bologna, Italy, 2020

gestures, like strumming the piano or arranging flowers. At a certain point, simultaneously, they leave their houses. At the fountain their eyes meet and they finally greet each other: “Bonjour”. They return to their houses and the cycle begins again. “I like the idea of taking theater and putting it in the context of art,” observed Kjartansson. “It becomes something completely different.” In this case, the rehearsals are the element dragged and turned into art. Yet ‘Bonjour’ is something in the middle: it is not clear if it is a rehearsal or a scene representing a routine. It probably represents both and, in doing so, it anticipates the varied meanings of loop that we will see in the other works.

‘Bonjour’ exposes repetition as the practice of improvement (rehearsals) as well as the reassuring but also alienating ménage of a daily routine. It also displays the cyclical nature of time by staging aesthetic symbols (the scenography looks familiar, as vintage furniture is all the rage now). This magnetic impasse prompts opposite reactions: we feel disoriented but also intimately and eerily safe. The loop is a sweet, safe place. This is certainly the most powerful work, the backbone supporting the entire exhibition with its scenographic and layered significances, ultimately playing with the theme of the narrative cliché, which is essentially a form of loop.

Similarly, Apostolos Georgiu’s big paintings (all ‘Untitled,’ 2016 – 2019) look like scenes from movies or lives already seen: indefinite characters perform actions of timeless work and domestic routines. A man in his work suit plays with children, his working day finally finished—it will be the same tomorrow. These paintings show nothing particularly disquieting nor reassuring.

Apichatpong Weerasethakul is one of the best known Thai artists, and in his videos he often portrays his home country. Reincarnation is the core of many cultures, including his own, and in ‘A letter to uncle Boonme’ (2009) it becomes the means by which the author delivers a picture of his region. The work is inspired by a book about Boonme, a man who used to tell his past lives. The film technique and the storytelling, developed in a circular scheme, foregoes documentary realism to offer an cyclical portrait instead. At the same time, the video is contextualized in a clear representation of Thailand’s society and nature: you can see interiors of houses, men at work, the jungle. Cally Spooner treats the loop almost like a sculptural material. The video

‘DRAG DRAG SOLO’ (2016) is, first of all, a physical loop, as the big screen is placed diagonally and centrally in the room, allowing you to turn around it. In a sort of tautological game, the video repeats itself and also represents a repetition: the rehearsals of a performance. The idea of the loop as a refinement technique returns – the final enactment is missing. The performer’s gestures, convulsive movements imitating sporty poses – seem to synchronize with the visitors’ steps (the video has no sound).

From the last room you can hear the ‘Bolero,’ Ravel’s well-known orchestral composition containing only two hypnotically repeated themes on an obsessive rhythmic base. This music accompanies the dystopian installation by Ed Atkins, ‘Safe Conduct’ (2016), in which the attitude of estrangement—and at the same time apathetic enslavement—of his well-known digital avatar is addressed to the automated movements of security controls at the airport. A control of eerie precision: a post-apocalyptic checkpoint where guns, brains and pieces of face and limbs are scanned.

Only after leaving the last room do you notice, in a rather sacrificed position, Turner Prize winner Susan Philipps’ sound installation ‘Guadalupe’ (2003/2019). A dome speaker is hanging in the entrance hall, creating a link with the environment acoustically depicted in the sound piece: a bus station. We hear confused voices and background music, then a simple tune comes in and somebody begins to whistle. The work epitomizes the collective, anonymous places of disorientation and mechanical gestures, making an attempt to establish a moment of introspection, a rupture in the loop.

To exhaust the entire concept of the loop in an exhibition is a mammoth task, making the direction chosen by the curator more appreciable: excavating those crucial points capable of accompanying the visitor towards both universal and personal reflections. Ultimately, the diversity of media allows us to take in the contents in a way that is anything but didactic.



untitled (sick man), 2018

bronze

Installation view *AGAINandAGAINandAGAINand*
at MAMbo, Bologna, Italy, 2020

monster & disease, 2016

molting snake, marble, rice

Installation view *AGAINandAGAINandAGAINand*
at MAMbo, Bologna, Italy, 2020



Putrified fish, 2018

bronze

Installation view *Eternal Digestion* at 67 Steps, Los Angeles, USA, 2018





Vomiting man, 2018

bronze

Installation view *Eternal Digestion* at 67 Steps, Los Angeles, USA, 2018





Alimentary prosthetic, 2018
bronze, vegetable



Alimentary prosthetic, 2018
bronze, vegetable



Man, 2016

plastic, cotton

25 × 15 × 10 cm

My stomach walking, 2016

bronze

25 × 15 × 15 cm



Snake skin, 2016

detail

Exhibition view *Snake, Rice, Food*

Outlets at Jupiter Woods, London, 2016



Senza Titolo (Pier delle Vigne), 2016

bronze

110 × 120 × 50 cm



Senza Titolo (cavallo dell'apocalisse), 2016

bronze

120 × 110 × 50 cm



Caminare la terra, 2016
stainless steel, vegetable
variable dimensions



Untitled, 2016

stainless steel, vegetable
165 × 50 × 20 cm | 130 × 18 × 35 cm



Untitled, 2016

detail



Untitled, 2016
details



Untitled, 2016
stainless steel, vegetable
162 × 45 × 45 cm | 65 × 18 × 25 cm



Untitled, 2016
stainless steel, vegetable
172 × 50 × 20 cm | 170 × 25 × 35 cm

M'm! M'm! Good!

this is tomorrow, August 2015

Phoebe V. Bradford

Art has a longstanding relationship with food and the capitalist forces that puppeteer consumer culture. From Guiseppe Arcimboldo's fruity portrait 'Vertumnus' (1590-91) to Andy Warhol's pop spectrum of 'Campbell's Soup Cans' (1962), food has transformed within art history from a symbol of decadence into to something misshapen, consumerist and synthetic. 'M'm! M'm! Good!' at Rowing explores alternative ideas of sustenance through their display interrogating contemporary culture's relationship with food and food production.

Luca Francesconi's 'Uomo curvo' (2014) stands perhaps most dominant in the exhibition space, autonomous in relation to the other works. It is also the only human-like form presented. With a fresh red cabbage sitting at the head of the sculpture, Francesconi's sculpture changes on each showing as the site's curator selects a seasonal, regional vegetable. 'Uomo curvo' is the only work featuring food as we know it. As an independent, partially edible piece, one can't help but put Francesconi's work on a pedestal, representative of society's food culture B.C. – Before Consumerism.

Lisa Holzer's 'Omelette passing under sauna' (2015) and 'Ei passing under spaghetti' (2015), are photographic prints overlaid with acrylic paint. Holzer performed at the private view of 'M'm! M'm! Good!' by cooking the same omelette from her work, distancing the food product from expected contexts, and encouraging a humorous reaction from the audience.

David Jourdan's work alongside Holzer's introduces a leading text. 'Untitled (Status Report on la Grande Cuisine)' (2013) is a blending of language from a



Uomo curvo, 2014

stainless steel, vegetable

1972 New York Magazine expert, describing the cuisine of the moment. Hung side by side on silk screen paper and at different heights, Jourdan's work can literally be read column by column or line by line. There is no direction on how to interpret or decipher the message 'correctly'. Jourdan's work pokes fun at the ostentatious one-upmanship surrounding travel cuisine, presenting the audience with a slice of irony in both physical and theoretical manifestations of the work and its display.

Maryam Jafri's film 'Mouthfeel' (2014) is the only video work shown. It sets a scene between a married couple, both highly business-minded and exasperatingly corporate. Like a television drama, it contains adverts selling Coca Cola and men's grooming goods. The phrase 'quality needs no introduction' is repeated throughout the film and nearby is Jafri's 'Product Recall: An Index of Innovation' (2014), two ready-made Pepsi baby bottles. These reference corporate cover-ups of harmful food products and the insanity of contemporary consumer culture.

Reflecting the highly corporate nature of Jafri's works is Kate Sansom's oil-based diptychs. Sansom's works were originally on show in a digital gallery, Photoshopped into the virtual exhibition. This placed her practice directly inside a production environment. In each work at Rowing, fake fur and synthetic grass creeps directly out of the canvas to represent a kind of unnatural materiality within her playfully titled works: 'Prescription Jelly Tot' (2014) and 'Lipton Front Yard Pool' (2014).

Finally the exhibition is brought together by Sophie Lee's 'God speed the plough' (2015). Framing the gallery as a whole, Lee's painting

circuits above its neighbouring works in a factory line of repetitive imagery. The small drawing was taken originally from a Viennese café in the 1920s. Easily mistaken for a donut assembly line, Lee's work brings a sense of nostalgia to the exhibition, revealing something of the lost processes of food production before mass globalisation and transportation.

Today we have become far removed from the original food product. Everything we eat arrives in packaging designed conveniently to be picked off the shelf and consumed without question (there are 32 ingredients in a 'simple' juice drink, for example). The exhibition probes these daily habits by confronting viewers with the contemporary realities of food production. It refreshingly flags up the obscured nature of our complex relationship to food and nutrition, and reveals just how much our appetites are distorted and manipulated by global business concerns.





Exhibition view *M'm! M'm! Good!* at Rowing, London, 2015



Exhibition view *Luca Francesconi + Taocheng Wang* at Fluxia, Milan, Italy, 2014





**Intervista con Luca Francesconi | pane pane pane vino
canale di scolo
ATPdiary, May 2014**

Sarà visibile fino al 20 maggio – presso la galleria Umberto Di Marino – la mostra personale di Luca Francesconi “pane pane pane vino canale di scolo”. Curata da Jason Hwang, la mostra presenta un nuovo gruppo di lavori scultorei che riconducono al complicato rapporto tra uomo e natura.

Matteo Mottin – in collaborazione con ATPdiary – ha fatto qualche domanda all’artista.

ATP: Partiamo dal titolo, “pane pane pane vino canale di scolo”. A cosa si riferisce in particolare?

Luca Francesconi: Non è proprio un titolo, è un proclama. Si tratta infatti di una mostra dedicata all’autoproduzione alimentare, ho pensato a qualcosa di ostentato, per una mostra che volesse descrivere un clima lirico ed agro al tempo stesso. Ponendo al centro del mio interesse l’idea di “arrangiarsi”, bastare a se stessi, coltivare.

ATP: Potresti raccontarmi delle esperienze e delle ricerche che ti hanno portato a realizzare questa mostra?

LF: Pescare, ad esempio, è una maniera di procurarsi cibo da soli. Ed è un’attività che interroga molti altri aspetti (come il Tempo), la quale stabilisce un rapporto “1 ad 1” con la Natura, non alterando equilibri nella catena alimentare, se correttamente esercitata. Oggi non è proprio così e per animali selvatici, come le specie ittiche nei fiumi, non c’è alcuna reale tutela. E’ una



Exhibition view *Pane pane pane vino canale di scolo* at Umberto di Marino, Naples, Italy, 2014

riflessione che ho maturato venendo a conoscenza di Movimento Gruppo Siluro, un vero movimento politico non-partitico, che s'è prefisso la salvaguardia dei corsi d'acqua europei dal bracconaggio a fini alimentari. E' una dimensione molto particolare. Al tempo stesso m'interessava proseguire la mia ricerca sull'Agricoltura, lo Spazio ed il Tempo. Dopo un'escursione fatta con i galleristi alle foci del Volturno, nei Campi Flegrei, ho pensato di dare vita a questo progetto. C'è poca letteratura a riguardo, ma di altissimo livello: "Terra di lavoro" di Pasolini, le poesie di Michele Sovente (grande autore da scoprire – consiglio "Bradismo", ed. Garzanti) e – ovviamente – Virgilio, con l'Eneide.

ATP: Nel comunicato stampa c'è una poesia di Jason Hwang che trovo accompagni molto bene le immagini della mostra. Come è nata e come si è sviluppata la vostra collaborazione?

LF: In una maniera molto naturale, in quanto stavamo preparando un'altra mostra assieme da Shanaynay, lo spazio di progetto che coodirige a Parigi.

ATP: Hwang utilizza la metafora del campo agricolo per introdurre le tue opere. A tuo modo di vedere, i tuoi lavori sono "cresciuti" come fossero delle piante, degli elementi naturali?

LF: Da tempo ricerco attorno a quelle tematiche, credo sia stata una strada piuttosto spontanea per avvicinarsi al mio lavoro. In verità a me interessa l'idea di portare "dentro" lo spazio della galleria gli elementi del Mondo. E dunque il Mondo stesso. Le mie opere non sono "fabbricate", o se lo sono, seguono semplici processi di riproduzione. Volendo estremizzare potremmo dire che forse non sono del tutto

opere, ma una personale lettura su "le cose" del Mondo.

ATP: Vedo il tuo lavoro "La fine dei fiumi" – i pesci secchi con i massi nella pancia – come un ideale collegamento tra questa mostra e "Geode Cupa" alla galleria Fluxia. Cosa ne pensi?

LF: Penso tu abbia perfettamente ragione. In quel caso cercavo di costruire un personaggio femminile, autosufficiente, selvatico, gravido. In quest'ultima mostra, invece, il ragionamento è concentrato sull'idea di autosufficienza rispetto al resto del mondo, senza troppa necessità narrativa. Ch'era invece lo scopo delle opere – la somma degli attributi – appartenenti al "personaggio sotteso" da Fluxia.

ATP: Al centro della tua ricerca sembra esserci sempre e comunque l'uomo, e questa mostra è abitata da sculture che richiamano la forma umana. Potresti dirmi qualcosa sul rapporto tra questi oggetti e più in generale sul criterio con cui è stata allestita la mostra?

LF: C'è l'uomo come "essere vivente" integrato in un ciclo, dunque in un Tempo. Le sculture dalla forma antropomorfa sono collocate nella prima sala, come una proposta argomentativa. In questo caso vi sono due personaggi principali, dei contadini, idealmente un uomo ed una donna; e s'un altro piano – ma meglio dovrei dire in un'altra scala – vi sono quattro piccoli braccianti agricoli, lavoratori giornalieri, come se ne trovano tanti nei campi del bacino del mediterraneo, i quali producono ortaggi per tutto il resto del continente (e non solo). Hanno la testa intercambiabile, ci si può metter sopra ogni frutto o verdura di stagione, reperibile in qualsiasi supermarket. A questo punto il significato delle opere penso sia davvero molto decifrabile...: nessuna identità professionale e personale, produzione alimentare

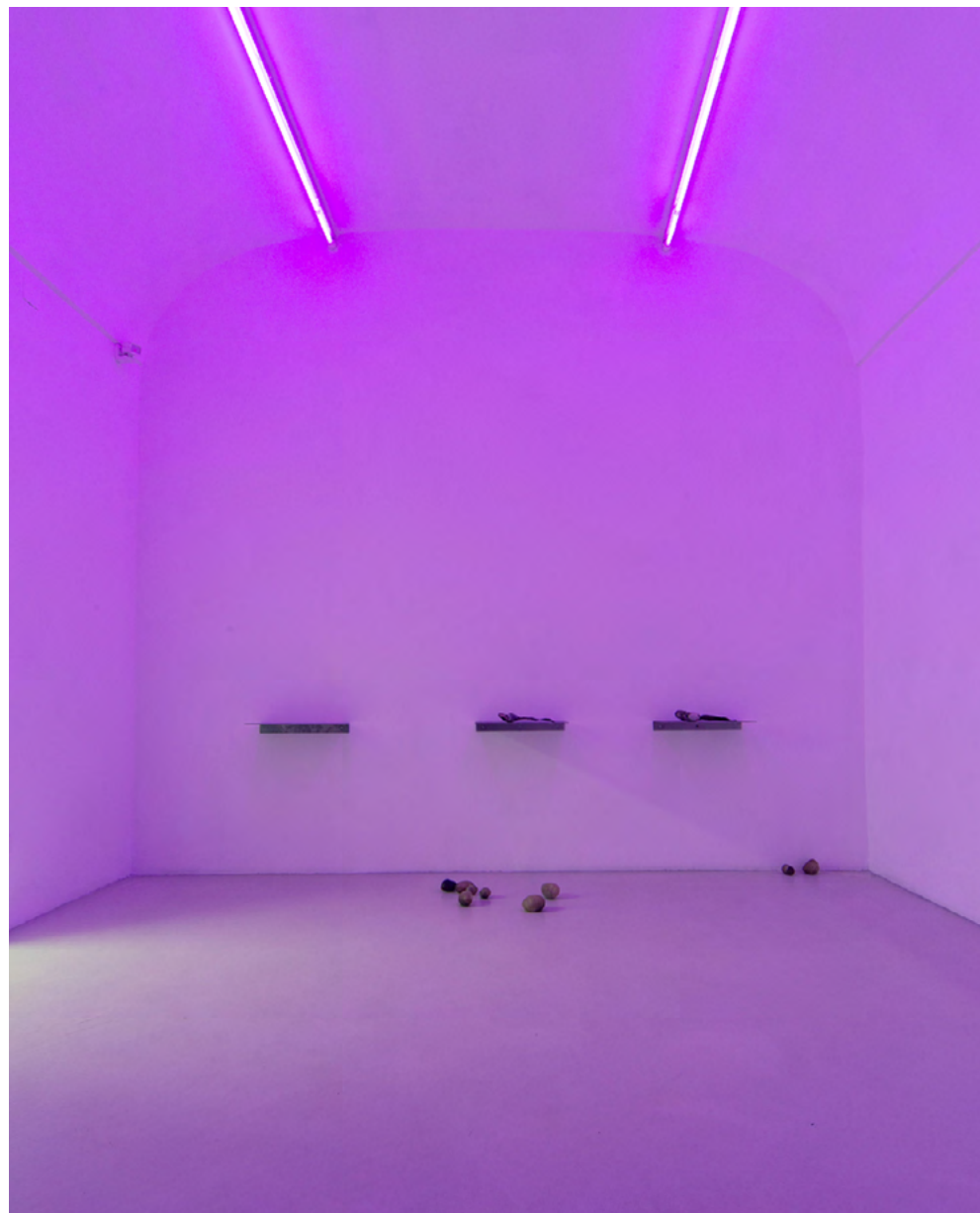
su larga scala senza alcuna identità...etc... trovo siano opere molto semplici...stilizzate, appunto. Spero non banali nella loro essenzialità.

ATP: Significato vs significante: non possiamo applicare all'arte la relazione che, a grandi linee, impera nella linguistica. Lo iato che si apre tra forme (opere d'arte) e il loro senso è spesso incommensurabile. Che opinione hai della relazione che intercorre tra le tue opere e le tante possibili interpretazioni che suscitano?

LF: Bisogna accettare ogni tipo di lettura, specie se costruttiva. Così come le critiche, specie se costruttive. E' splendido leggere opinioni sintoniche che sviluppano ed approfondiscono il mio punto di vista sulle opere. Ma è altrettanto bello leggere di errori o castronate madornali (a mio avviso), fin anche interpretazioni sommarie sul proprio lavoro: sono comunque la dimostrazione che qualcuno vi si è soffermato a riflettere.

Su youtube ho visto, di recente, un'intervista a Markus Lupertz. Parlando del suo ruolo di docente argomentava riguardo la differenza di dibattito che si crea in un'Università, dove si formulano "tesi", ed un'Accademia, dove si formulano "opinioni", punti di vista. E' molto importante che vi siano quindi interpretazioni diverse, senza le quali non vi sarebbe né il prodotto artistico, né la ricerca.





Exhibition view *Pane pane pane vino canale di scola* at Umberto di Marino, Naples, Italy, 2014



Exhibition view *Pane pane pane vino canale di scolo* at Umberto di Marino, Naples, Italy, 2014



Exhibition view *Pane pane pane vino canale di scolo* at Umberto di Marino, Naples, Italy, 2014



Exhibition view *Luca Francesconi + Jimmie Durham, THEN NOW*, at Fluxia, Milan, Italy, 2014



End of the rivers, 2014
fish, stone, stainless steel

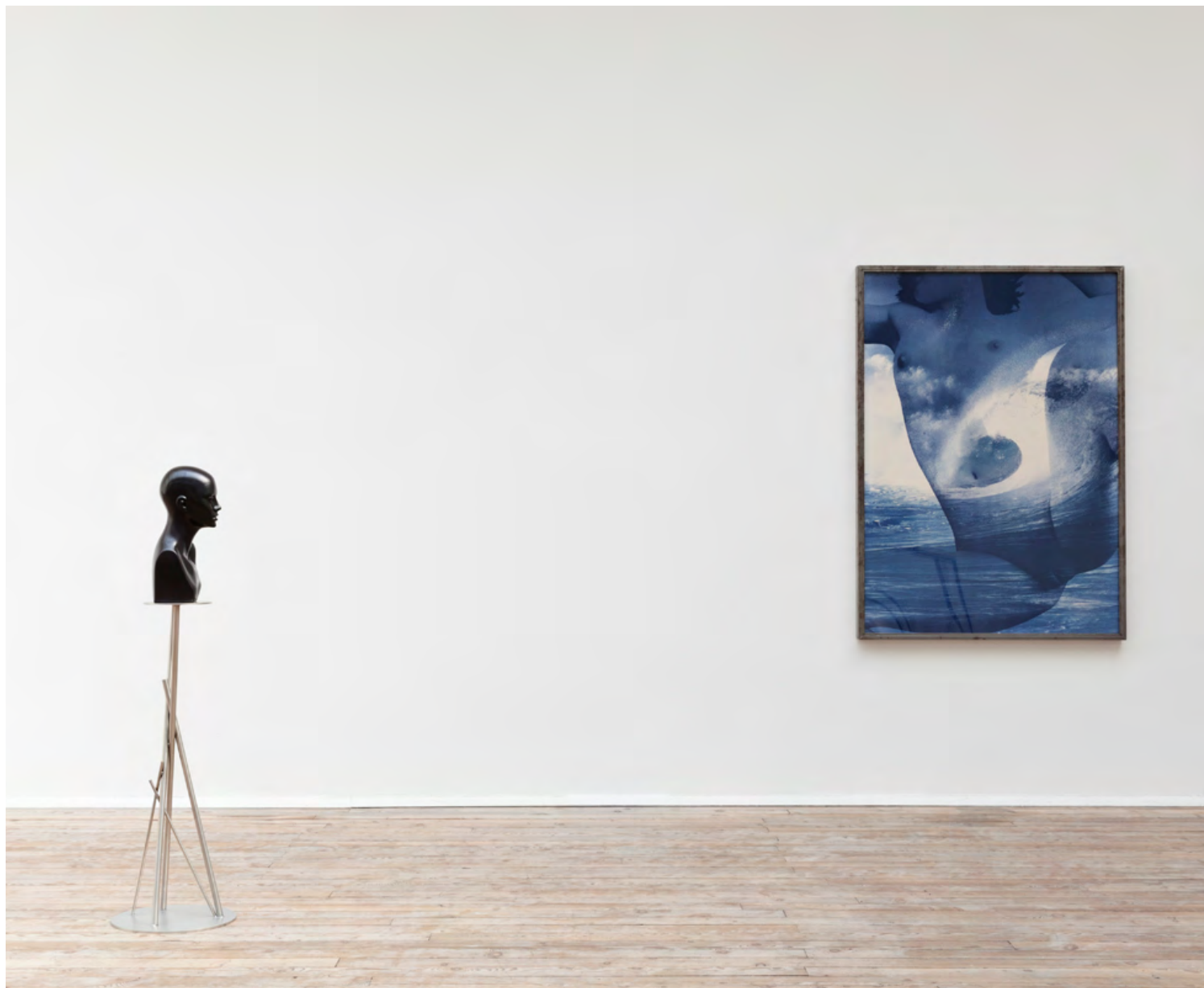


End of the rivers, 2014
fish, stone, stainless steel





Exhibition view *Mascaret* at Spazio Maria Calderara, Milan, Italy, 2017



Exhibition view *Mascaret* at Spazio Maria Calderara, Milan, Italy, 2017

**Luca Francesconi “Geode Cupa”
at Fluxia, Milan
Mousse Magazine, 2013**

“Geode Cup”a is a gestating, potential exhibition. His attempt is to describe a pregnant, female identity through a series of fragments and works, elements that serve to provide a semantic field around this hypothetical figure.

The gallery space, a physical counterpart of the narrative framework, is built around some evidences of this gloomy maternity. The adjective “cupo” means, in Italian, hollow or convex; but also dark, cavernous, like a maternity reconnected to its feral, primary instinct.

The sculptures of a pregnant belly and an arm, caught in the act of grabbing, are more literal expressions of this latent character. The black Belgian marble is here led to a precise point of polishing, a technique often used by the artist in his most recent works, which makes it very similar to plastic.





Exhibition view *Geode Cupa* at Fluxia, Milan, Italy, 2013



The material is transfigured in order to emphasize its genesis: born from the sedimentation of liquid hydrocarbons, made solid by the action of time.

Little fishes swimming in a bowl, rocks and small objects, a black imprint of soot on a wall are some of the other elements that compose/ discompose an event “real without being actual, ideal without being abstract” (Marcel Proust).

A geode is a concretion of crystals that arises spontaneously inside the rocks. From a very small scale – just a grain – it multiplies, gradually, to become an empty and closed space hidden in the stone. The geode embodies the unpredictability of both a creative and destroying force, able to break the structure of materials in which it settles his glittering void. Concealed within the cavity of a mountain as a sterile uterus, this dark, potential space expands into an absence of matter that escapes reality.

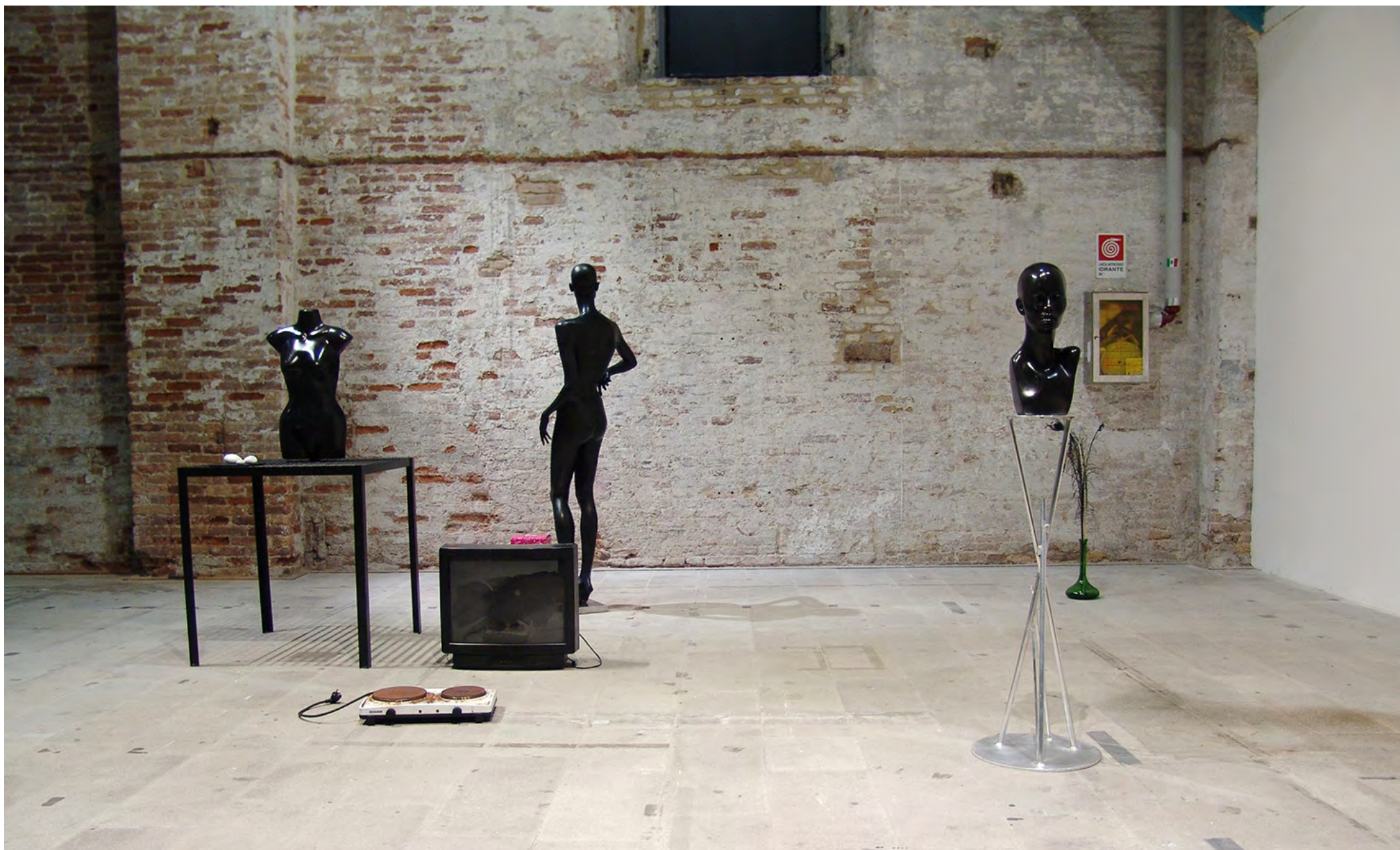


Exhibition view *Geode Cupa* at Fluxia, Milan, Italy, 2013

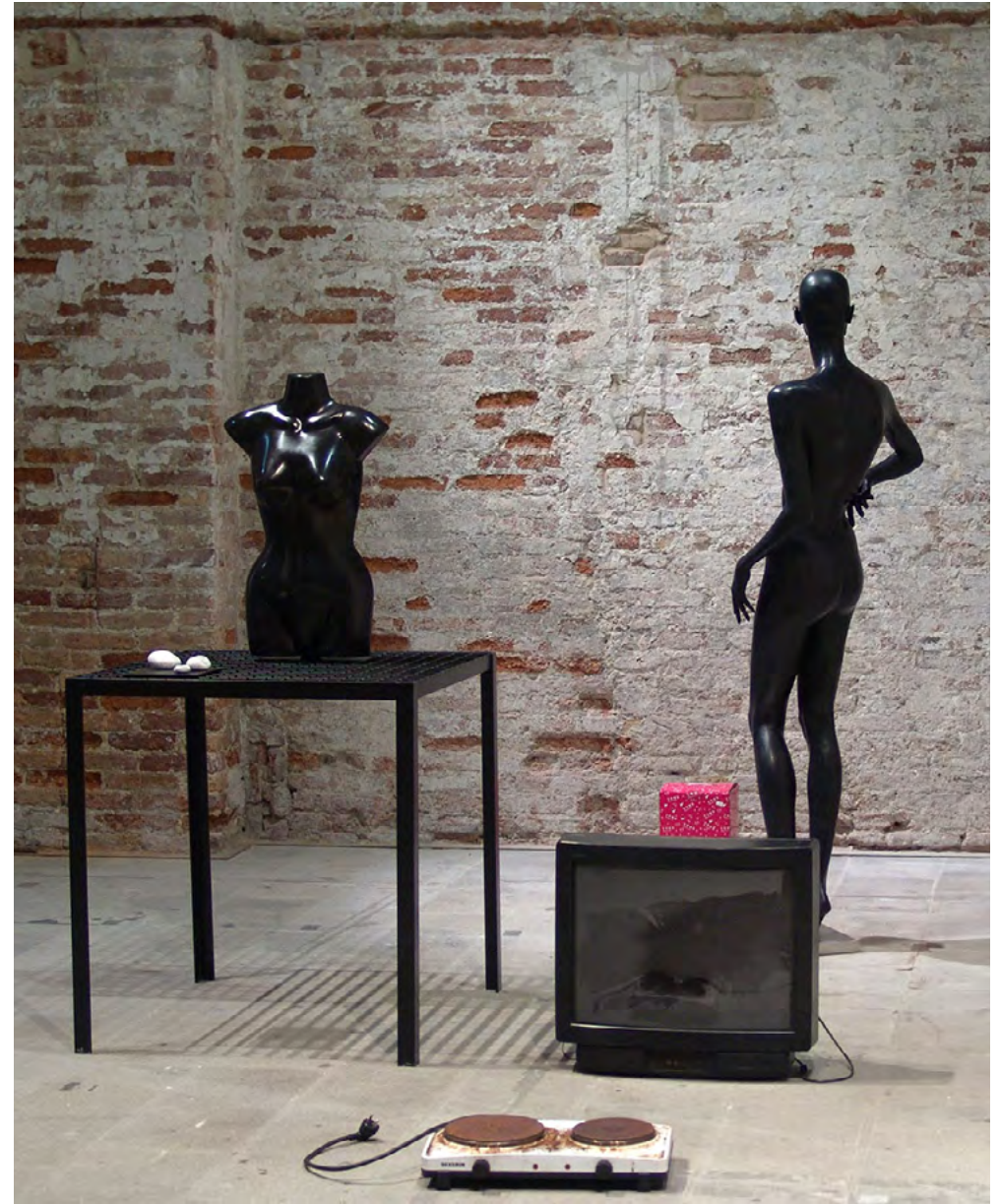




Exhibition view *De labore Solis* at Glerie Chez Valentin, Paris, 2011



Exhibition view *ILLUMInations* at the 54th Biennale di Venezia, Arsenale, Venice Italy, 2011



Exhibition view *ILLUMInations* at the 54th Biennale di Venezia, Arsenale, Venice Italy, 2011



Exhibition view *Calendario delle Semine* at Umberto di Marino, Naples, Italy, 2009



Exhibition view *Calendario delle Semine* at Umberto di Marino, Naples, Italy, 2009



Tana di rospo, 2009

turtle, wood

170 × 20 × 20 cm

Vianchini Collection





Exhibition view *Calendario delle Semine* at Umberto di Marino, Naples, Italy, 2009

Luca Francesconi
Born in Mantova, 1979
Live and works in Mantova and Milan

Education

1999-2002 DAMS: History and criticism of art, University of Bologna, Italy

Solo Exhibitions (selection)

2023 *Senza Titolo. Grasso di anguilla*, ArtCity Bologna, Palazzo Malvezzi, Bologna, Italy
2022 *Mover a Terra*, Galeria Pedro Cera, Lisbon
2021 *Gatto magico*, Museo Burel, Belluno, Italy
Hormone Disruptors, Galleria Umberto Di Marino, Napoli, Italy
2018 *Eternal Digestion*, 67 Steps, Los Angeles, USA
2017 *Club Nature*, Une Une Une, Perpignan, France
Senza Titolo_Anime del Purgatorio, Santa Maria delle Anime del Purgatorio ad Arco, Naples, Italy
Mascaret, Spazio Maria Calderara, Milan, Italy
2016 *Snake, Rice, Food Outlets*, Jupiter Woods, London
Camminare la terra, Tunnel Tunnel, Lausanne, Switzerland
About the Life, No Confromism, Lausanne, Switzerland
2015 *Nightmare Carbohydrates*, Tonus, Paris
2014 *Pane pane pane vino canale di scola*, Umberto Di Marino, Naples, Italy
Luca Francesconi / Taocheng Wang, Fluxia, Milan, Italy
2013 *Geode Cupa*, Fluxia, Milan, Italy
2012 *Sunday*, Fluxia, London
Echo of the Moon, Crac Alsace, Altkirch, France

Echo of the Moon, Musée Beurnier-Rossel, Montbéliard, France

2011 *De labore Solis*, Galerie Chez Valentin, Paris
Immagine Semplice, Galerie Saint-Séverin, Paris
2010 *Infinite Eye*, Fluxia, Milan, Italy
2009 *Calendario delle Semine*, Umberto Di Marino, Naples, Italy

Group Exhibitions (selection)

2025 *Il campo espanso*, curated by Simone Ciglia, Palazzo Collicola, Spoleto, Italy
Il Giardino delle Esperidi, curated by Graziano Menolascina, Fondazione Mario e Maria Pia Serpone, Torrita Tiberina, Italy
2023 *Carta Canta*, Galleria Umberto Di Marino, Naples, Italy
Enkthur – Francesconi – Siedlecki, Galleria de' Foscherari, Bologna, Italy
2022 *Do Animals Go To Heaven*, Collezione Agovino | Chiesa del Purgatorio, Matera, Italy
Controra Ep. 1, Palazzo San Giuseppe, Polignano a Mare, Italy
2021 *PANORAMA | Procida*, Italics island-wide exhibition, Procida, Italy
The new Abnormal, Straperetana 5th edition, Pereto, Italy
Un posto come un altro dove appendere il cappello, Grandi Gallerie 02 | Galleria Umberto Di Marino, Museo "O.Licini", Ascoli Piceno, Italy
2020 *AGAINandAGAINandAGAINand*, Mambo, Bologna, Italy
2019 *Sublimi Anatomie*, Palazzo delle Esposizioni, Rome
2018 Collezione di Luigi Presicce, Museo d'Inverno, Siena, Italy
Processo alla Natura, Spazio Maria Calderara, Milan, Italy
2016 *Some of my best friends are germs*, Doc, Paris
XXV Premio Gallarate, MAGA, Gallarate, Italy
At the Cliffs of the river Rhine, Oslo 10, Basel, Switzerland
2015 *Beauty Codes*, Kunsthalle Lissabon, Lisbon
M'm! M'm! Good!, Rowing, London
Milk Revolution, American Academy in Rome, Rome

	<i>Nel Mezzo del Mezzo</i> , Palazzo Riso, Palermo, Italy		Galerie Chez Valentin, Paris
2014	<i>The Meditative Relaxation Cycle</i> , Arcadia Missa, London		<i>Certo Sentimento</i> , Cripta 747, Turin, Italy
	<i>Then Now - Miart</i> , Fluxia, Milan, Italy	2009	<i>Spy numbers</i> , Palais de Tokyo, Paris
	<i>Eux</i> , Shanaynay, Paris		Fondazione F. Menna, Salerno, Italy
	<i>The Independent</i> , MAXXI, Rome		<i>L'immagine sottile</i> , Galleria Civica d'Arte Contemporanea di Monfalcone, Italy
2013	<i>Keeping is not collecting</i> , Works Sited, Los Angeles, USA	2008	Palais de Tokyo, Chateau de Tokyo, Paris, Fontainebleau, France
	<i>Braccia</i> , Man-Nuoro, Nuoro, Italy		<i>Le parole fra noi leggere</i> , Vianuova, (Airò, Francesconi, Panchal, Althamer, Dodge), Florence, Italy
	<i>Braccia</i> , Museo Marino Marini, Florence, Italy		<i>Chroma</i> , Novara, Italy
	<i>Fig.2 - Natura Morta</i> , Gnam, Rome		<i>Soft Cell</i> , Galleria Civica d'Arte Contemporanea di Monfalcone, Italy
	<i>AB</i> , Fondazione Nomas, Rome	2007	<i>L'Homme Nu 3/3</i> , Maison Populaire, Montreuil, Paris
	<i>Art of Living</i> , Valentin, Paris		<i>Wundergarten</i> , Orto Botanico, Palermo, Italy
	<i>Chinese Whispers</i> , Cura Basemenet, Rome		<i>Forevard</i> , Fendi Foundation, Rome
2012	<i>Tumulus</i> , MOTinternational, Brussels	2006	<i>Hysteria Siberiana</i> , Cristina Guerra Gallery, Lisboa
	<i>Glaze</i> , Galerie Chez Valentin, Paris		<i>Incontri a Montellori</i> , Fucecchio, Italy
	<i>Cara Domani</i> , works from the Ernesto Esposito collection, Mambo - Museo d'Art Moderna, Bologna, Italy		<i>Video Report</i> , Galleria Comunale d'Arte Contontemporanea, Monfalcone, Italy
2011	<i>ILLUMInations</i> , 54 Biennale di Venezia, Arsenale, Venice, Italy		<i>XII Biennale Contemporary Sacred Art</i> , Teramo, Italy
	<i>Partita a quattro</i> , Galleria Lorcan O'Neill, Rome		<i>The Mountains School of Arts</i> , Los Angeles, USA
	<i>What you see is not what it is: views on politics and poetics</i> , Galerie Chez Valentin, Paris		Marella Gallery, Beijing
	<i>Premio Emergings Talents - CCCS Strozzi</i> , Palazzo Strozzi, Florence, Italy		
	<i>Premio Moroso</i> , Galleria Civica d'Arte Contemporanea, Monfalcone, Italy		Conferences and Workshops
	<i>Fondazione Sandretto Re Rebaudengo, Vedere un Oggetto</i> , Vedere la Luce, Guarene, Italy	2014	Visiting Professor at Solid Void, course title : "time and self-production in the human alimentation - against the monoculture in agriculture", Progetto Diogene, Turin, Italy
	<i>Life jacket under seat</i> , Flip Project Space, Toronto, Canada		Visiting Professor, Scuola Civica d'Arte Contemporanea, Iglesias, Italy
2010	<i>Folklore?</i> , CRAC Alsace, Altkirch, France		Visiting Professor II, III a. y. of Fine Arts, ECAL, Lausanne, Switzerland
	<i>All Strange Away</i> , Neon, Bologna, Italy		Pangasius (with Jason Hwang), conference at Madre Museum, Naples, Italy
	<i>Voyages d'Italies</i> , Magasin, CNAC, Grenoble, France		
	<i>21 artisti per il XXI sec</i> , Fondazione Sandretto Re Rebaudendo, Turin, Italy		

Publications and catalogues

- 2018 *Eternal Digestion*, 67 Steps, Los Angeles, USA
2012 *Echo of the Moon*, CRAC Alsace, the Musées de Montbéliard and Kaleidoscope Press, Milan, Italy
2010 *Kallat #7 - The Infinite Eye Issue: Luca Francesconi*, Fluxia Gallery, Milan, Italy
2010 *Sowing Calendar*, Valentina Suma, Milan, Ital

Collections (selection)

MAMbo Museum, Bologna, Italy
MAN – Museo d’Arte della Provincia di Nuoro, Italy
CAN – Centre d’art Neuchâtel, Switzerland
Musée d’art du Valais, Sion, Switzerland
LAM – Lisser Art Museum, Lisse, the Netherlands
The Frédéric de Goldschmidt Collection, Brussels
Agovino Collection, Naples, Italy
Petignat Collection, Geneva, Switzerland
Ernesto Esposito Collection, Naples, Italy
Ovidio Jacorossi Collection, Rome
Brice Marden Collection, New York, NY
Christoph Jenny Collection, Milan, Italy
Franco Granata Collection, Naples, Italy
Gino Battista, Bari, Italy