



Francesco Damiani

Statement

I build relationship systems to explore the conditions that make the construction of joy possible.

I make sculptures, wall works and installations using common materials, often from contexts unrelated to the art system. I'm interested in their ability to preserve memories, uses and meanings sedimented in everyday life. Taken from their original function, these materials are reorganized into light, modular and open structures, in which each element maintains its own identity but acquires meaning through the relationship with others.

Joy, in my search, does not coincide with a private emotion or a spontaneous state of mind. I consider it a collective construction, which takes shape in the quality of the relationships we are capable of creating and in the conditions that make trust, care, desire and the sense of belonging possible.

The works are not intended to represent this idea, but to put it to the test. Every job is conceived as an open system, in which order and unpredictability, fragility and resistance, autonomy and interdependence coexist without canceling each other. The meaning does not belong to the individual elements, but emerges from the relationships that are established between materials, forms, space and observer.

Lightness is a fundamental principle of my practice. I do not understand it as superficiality, but as the possibility of freeing ourselves from what limits our ability to imagine, choose and build new forms of coexistence.

Each work is a relational model: an experiment through which I investigate how ordinary materials can generate new possibilities of meeting, belonging and sharing, suggesting that even joy is not an individual quality, but something that is built together.

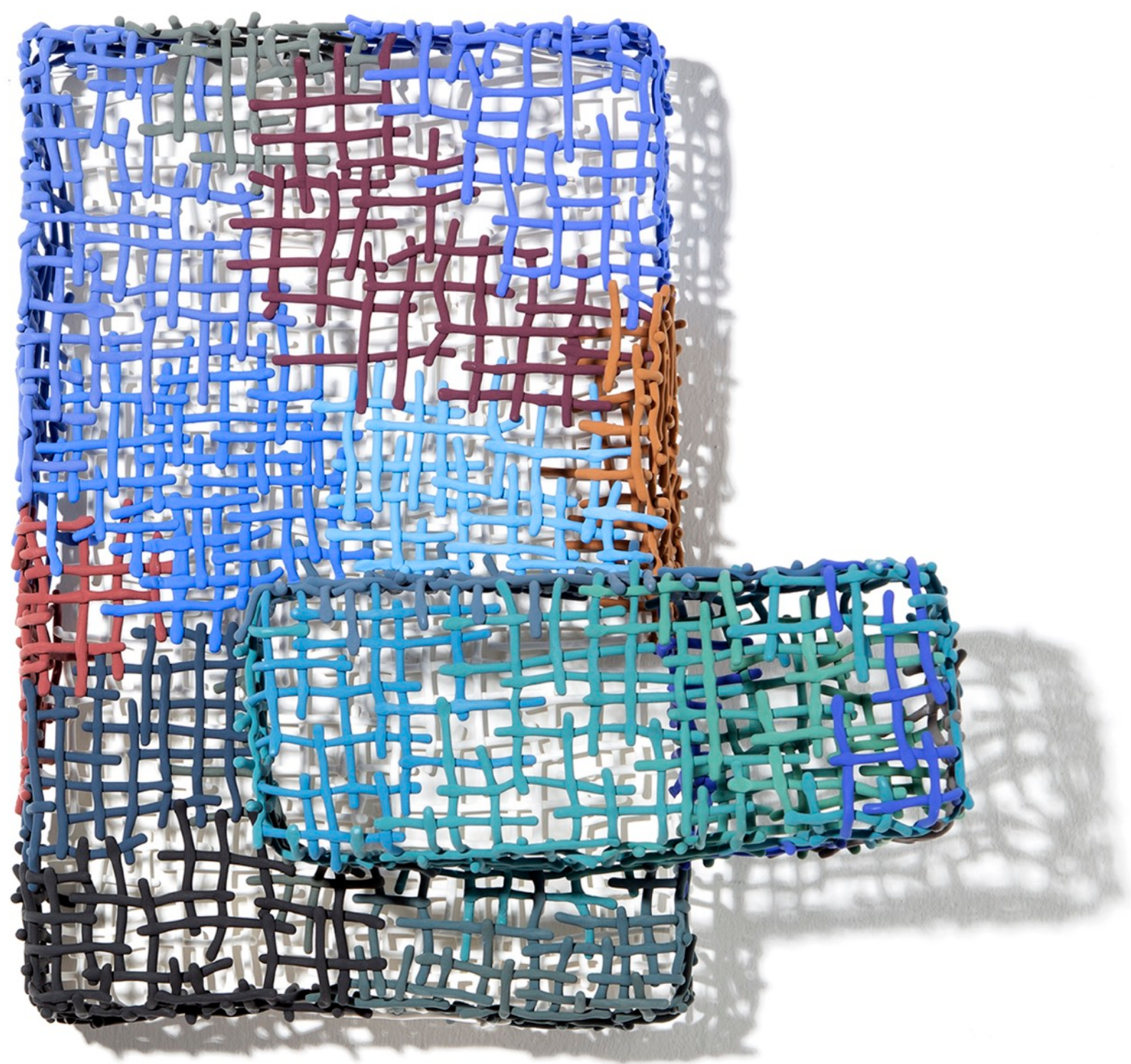
Recent works

The most recent works mark a progressive synthesis of my language. The forms are essentialized, the geometries become more defined and the relationship with painting becomes more explicit, while maintaining a deeply sculptural nature.

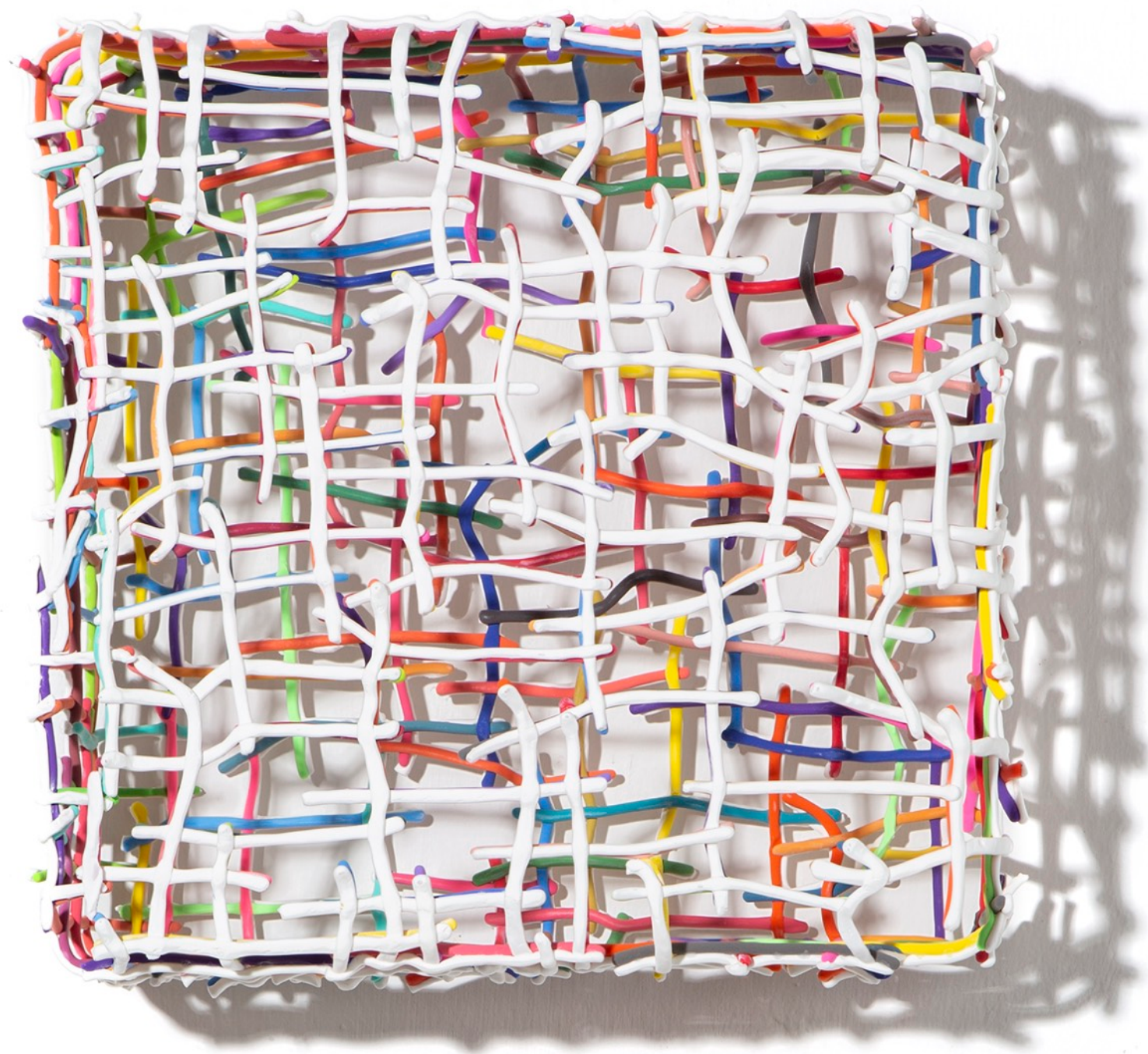
Structures are built as open systems of relationships. Apparently monochrome surfaces hold polychrome interiors that reveal themselves only through the movement of the gaze. Color is not an immediate fact, but emerges from the relationship between space, matter and observer.

These works investigate how meaning takes shape through the connection between autonomous elements. Each module retains its own identity, but participates in the construction of a broader balance, in which fragility and resistance, order and unpredictability coexist without being definitively resolved.

In this research, each work represents a hypothesis about the construction of joy: not as an image or symbol, but as an experience that can emerge from the quality of relationships.



untitled, 2024, 40 x 40 x 10 cm, modeling clay



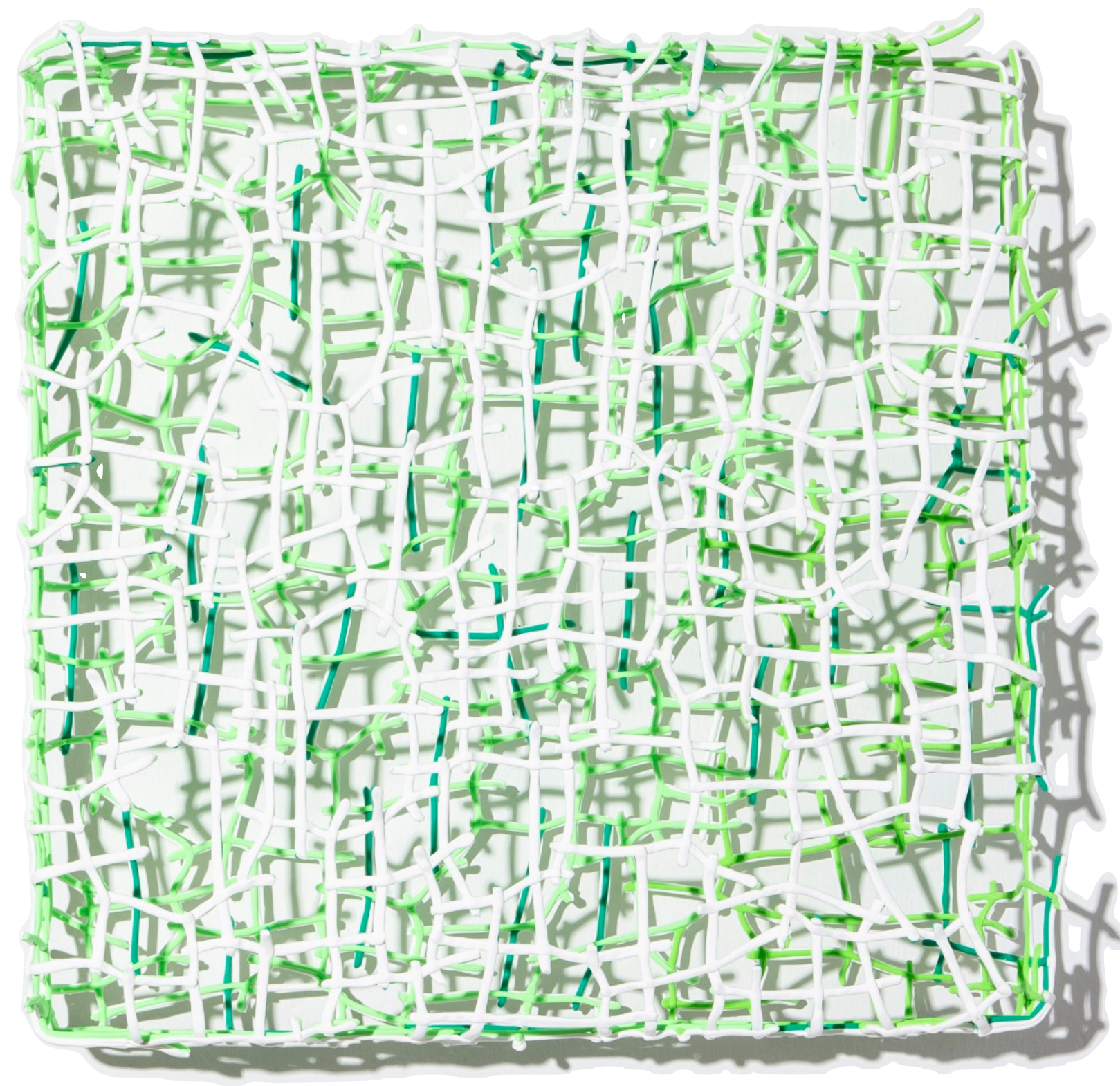
all fruits, 2024, 30 x 30 x 10 cm, modeling clay



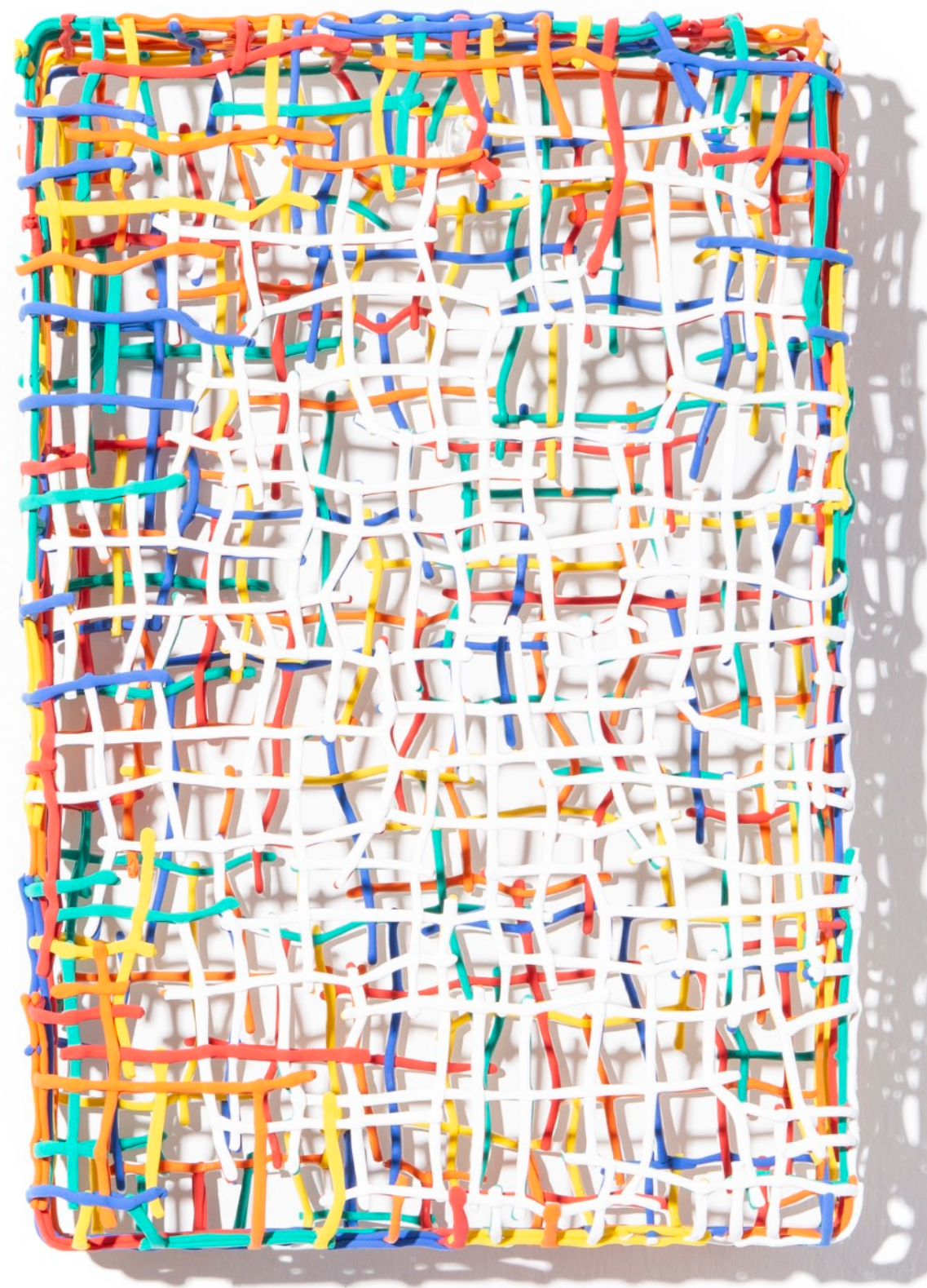
b.o.y, 2025, 35 x 26 x 10 cm, modeling clay



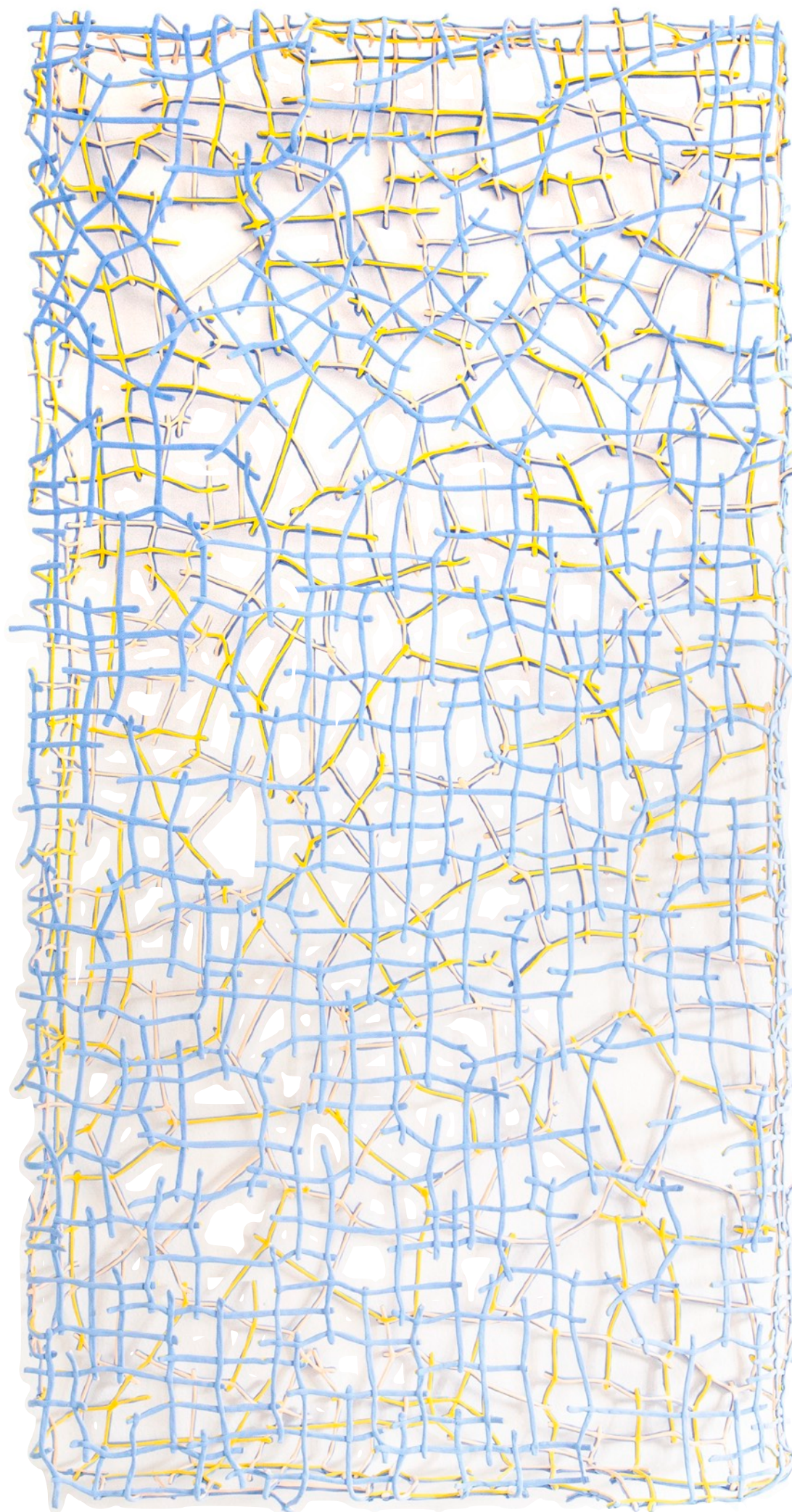
w.o.p, 2025, 42 x 42 x 7 cm, modeling clay



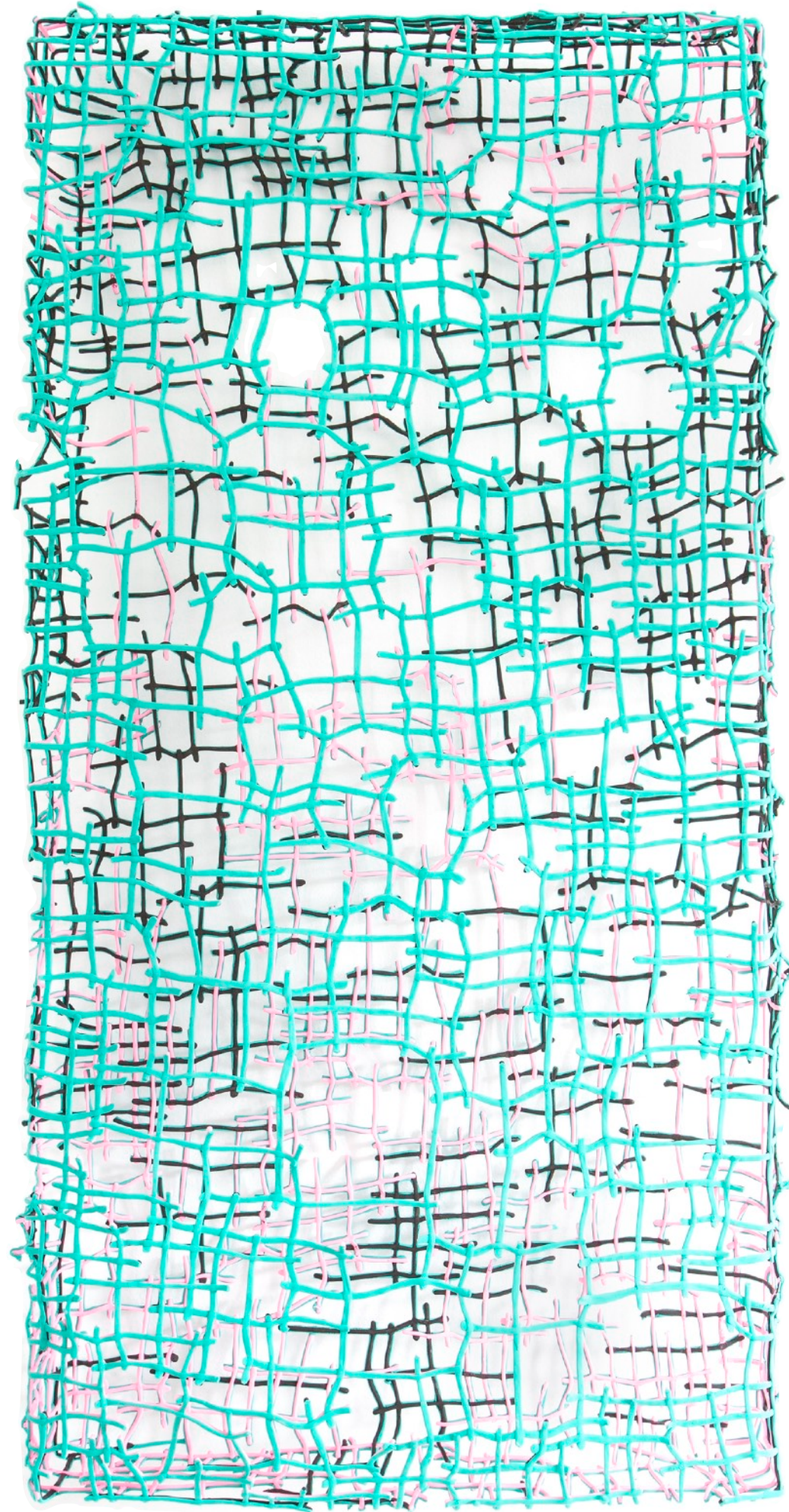
w.o.p, 2025, 42 x 42 x 7 cm, modeling clay



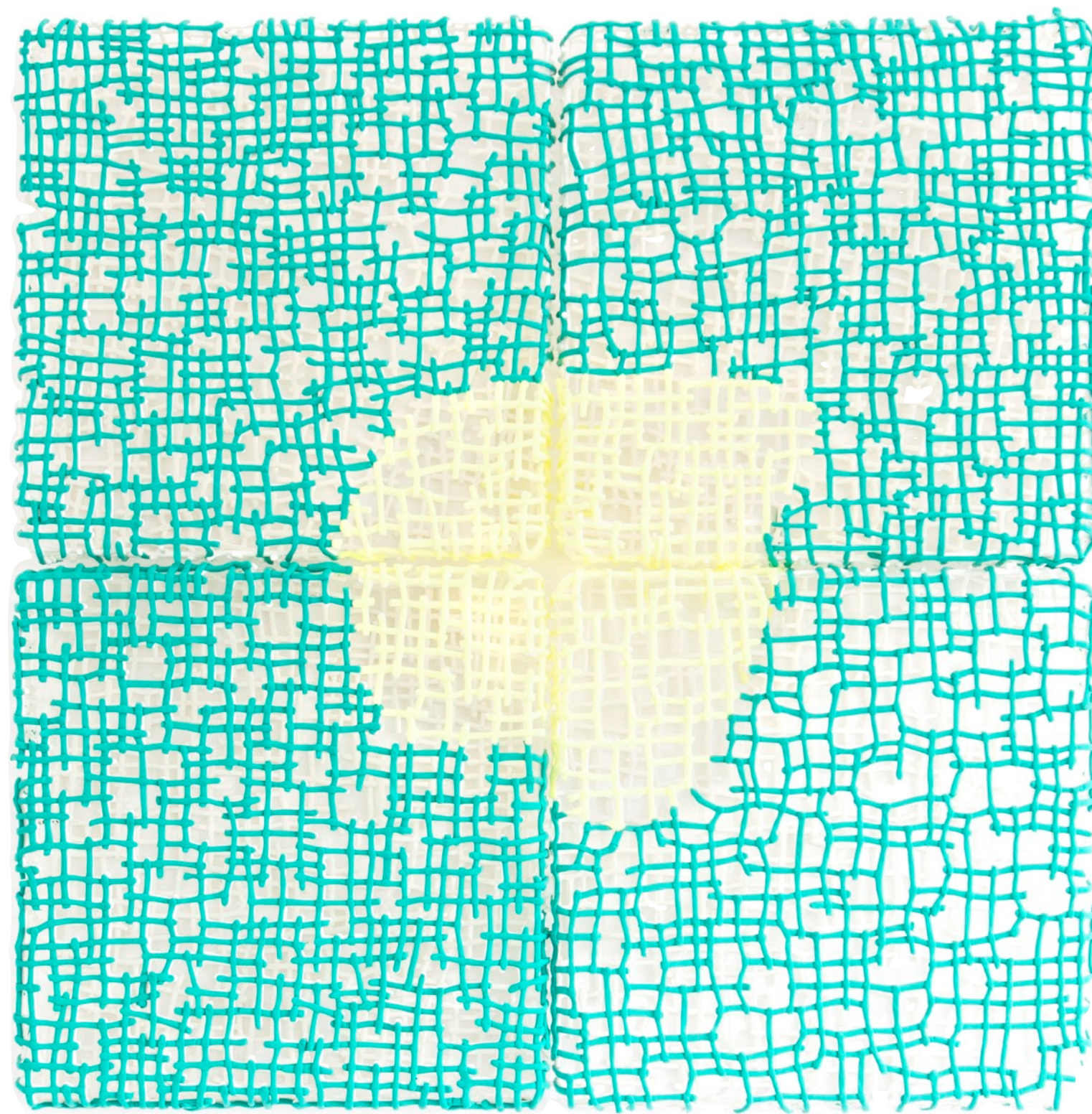
multicolors, 2025, 30 x 45 x 10 cm, modeling clay



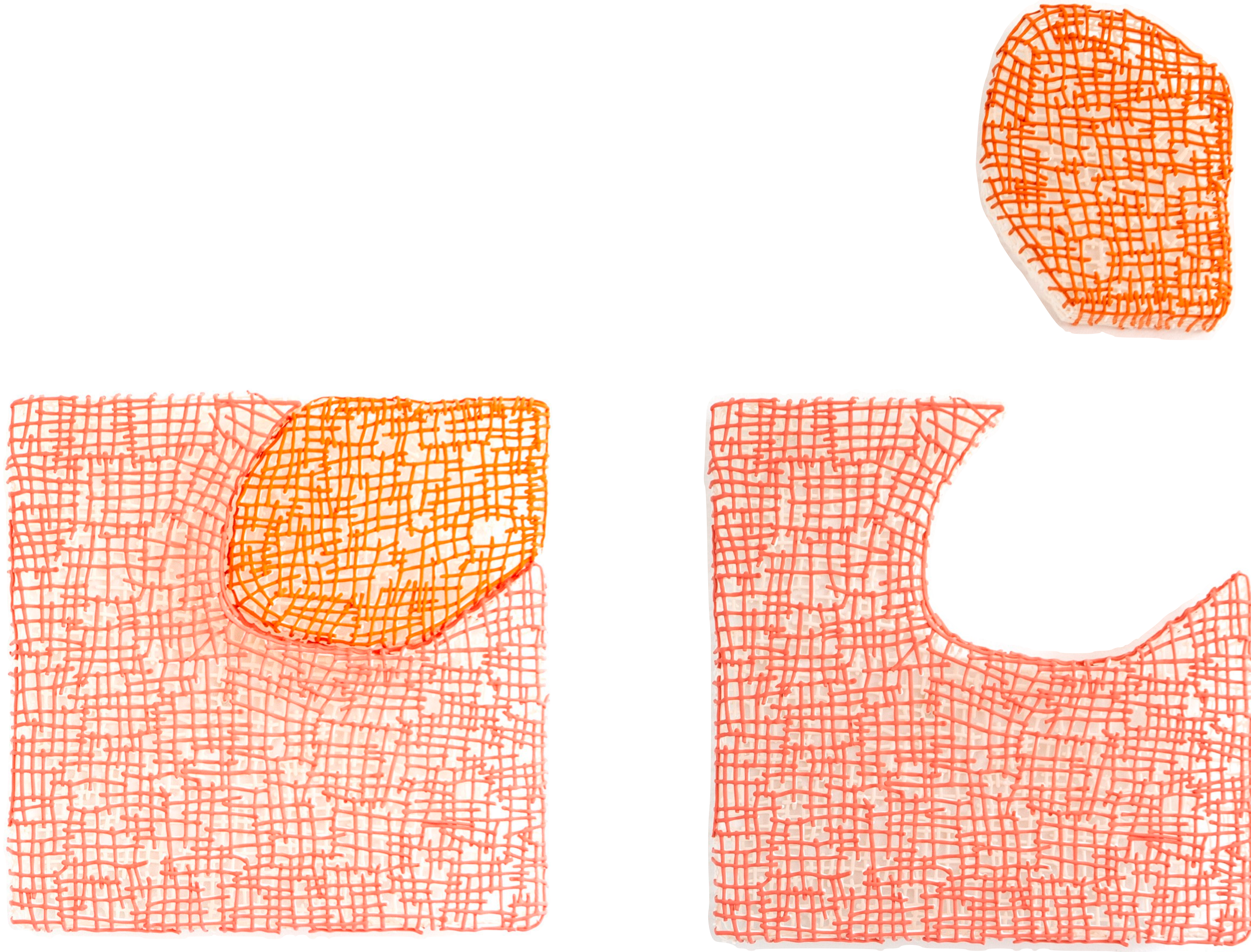
untitled, 2025, 50 x 100 x 7 cm, modeling clay



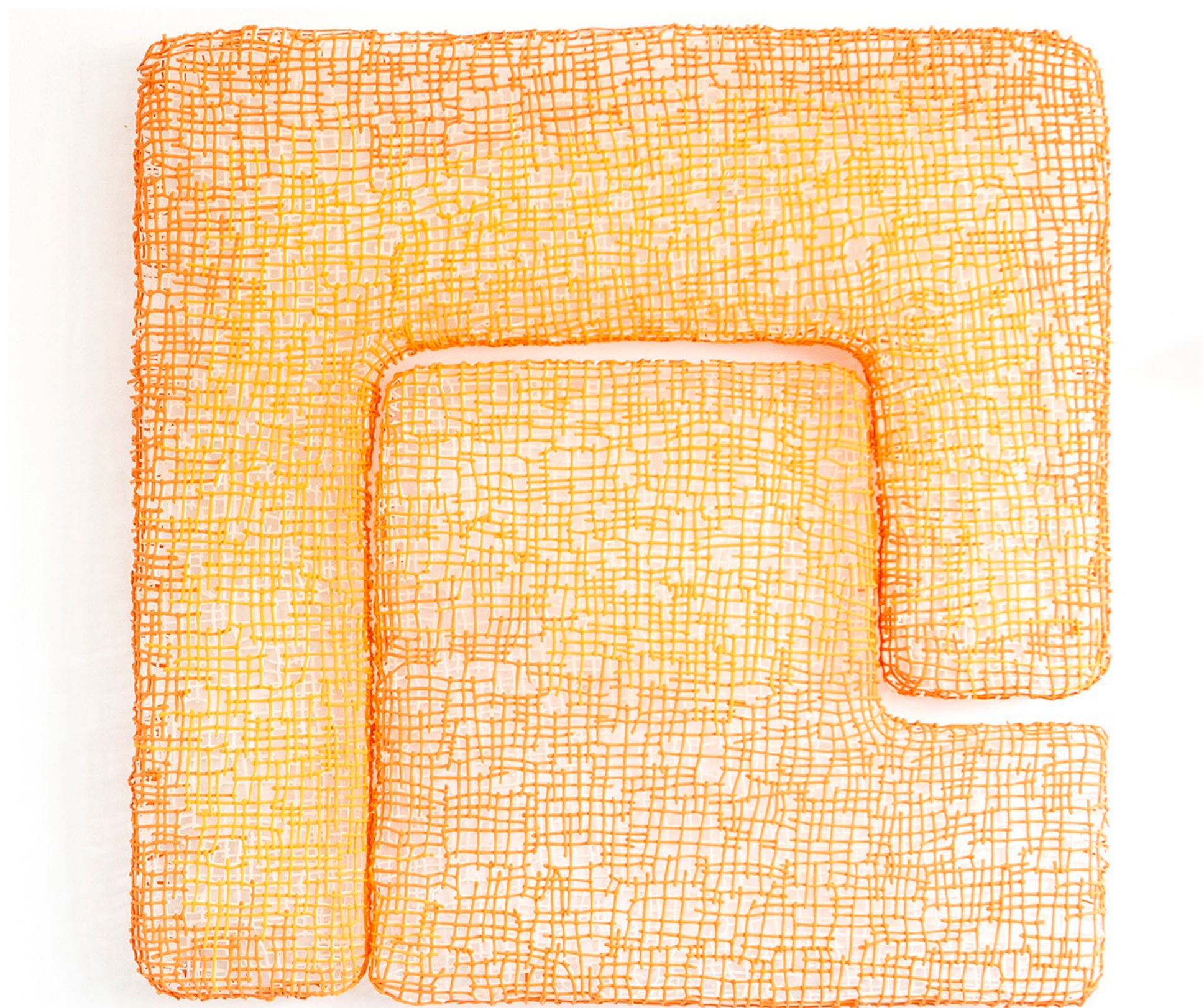
untitled, 2025, 50 x 100 x 7 cm, modeling clay



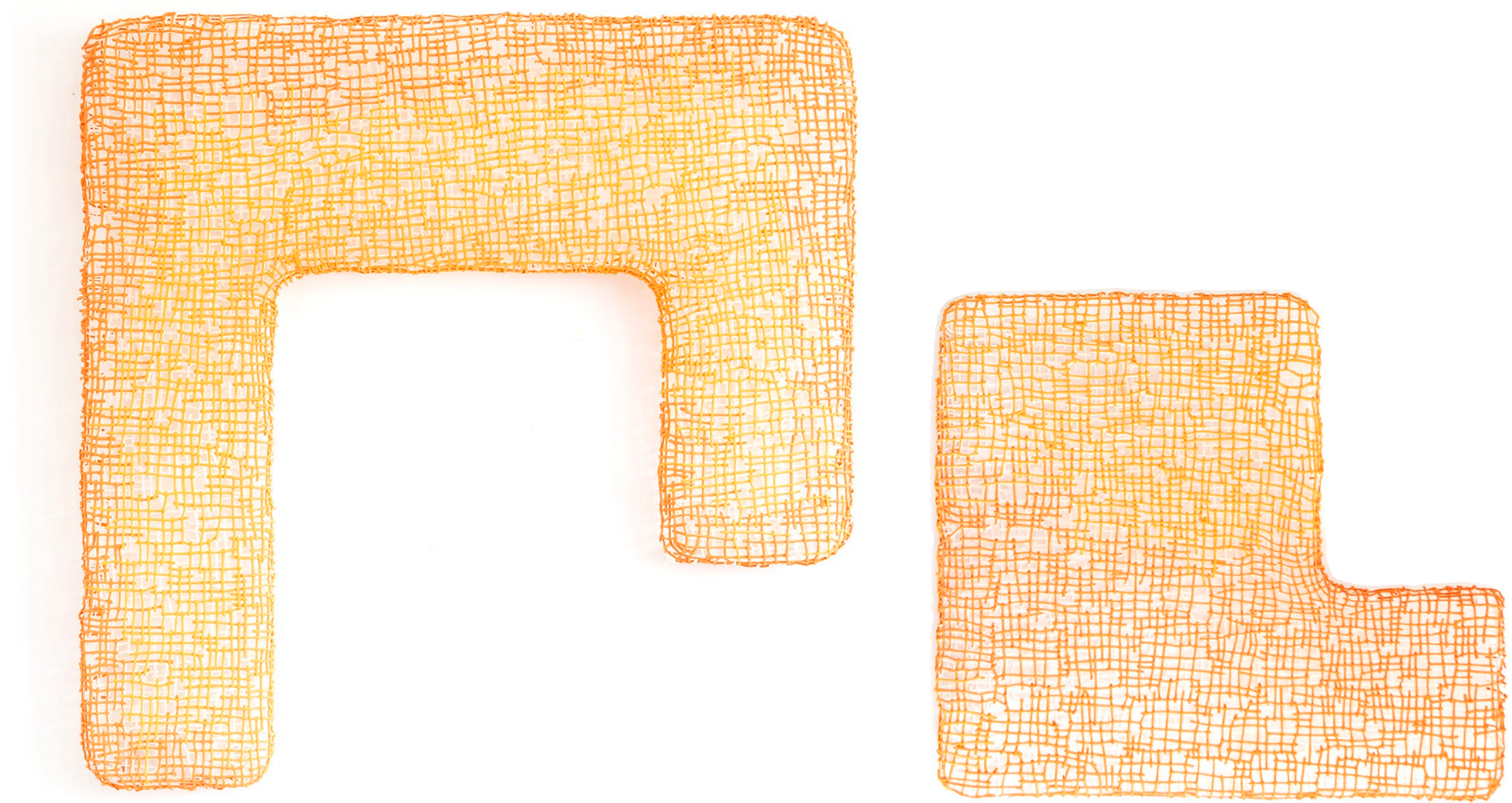
The suns (heat that remains), 2025, 60 x 60 x 3 cm, modeling clay



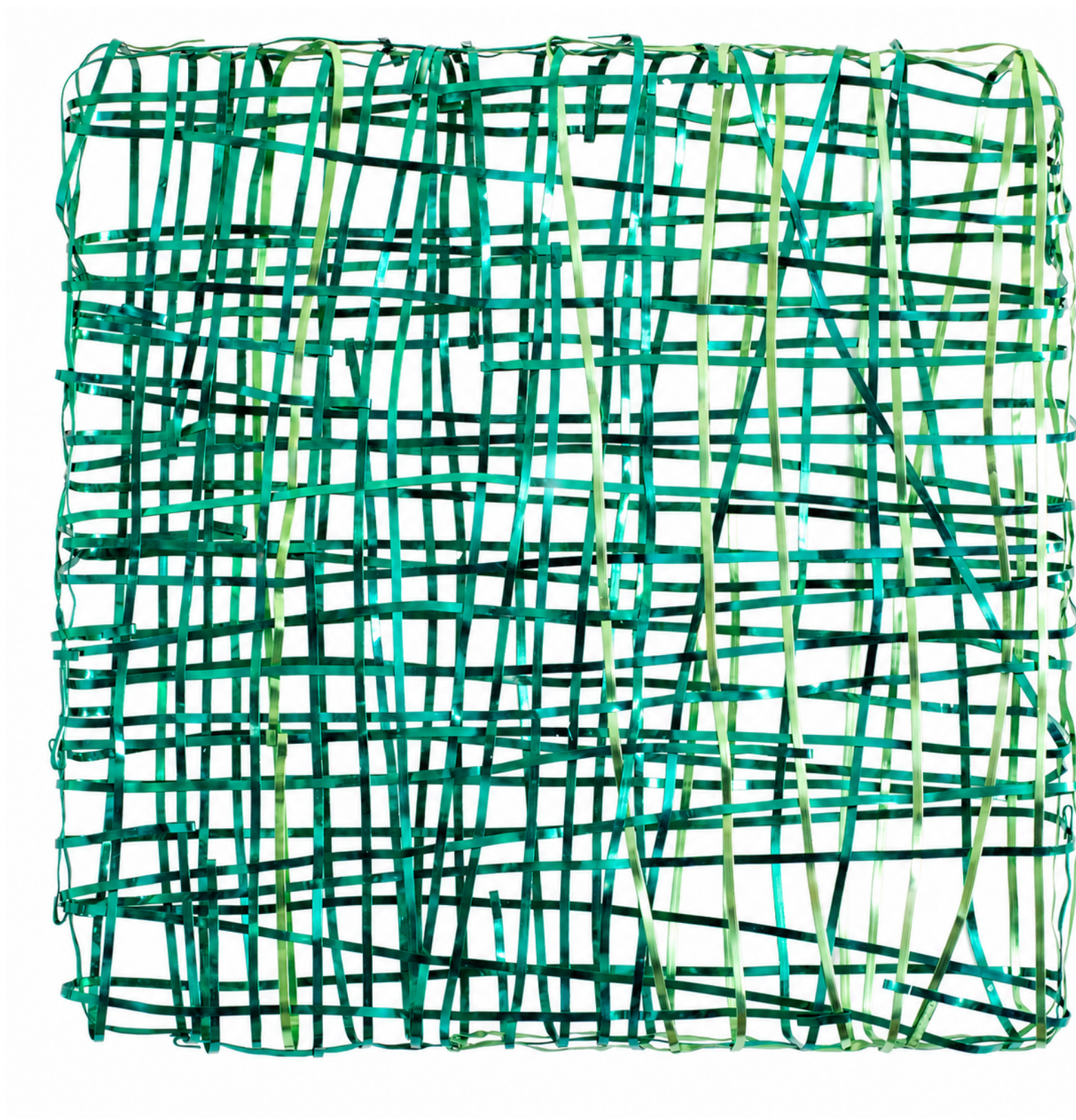
untitled, 2026, 50 x 50 x 4 cm, modeling clay



wholeness , 2026, 100 x 100 x 6 cm, modeling clay



wholeness , 2026, 100 x 100 x 6 cm, modeling clay



When we were all there, 2026, 50 x 50 x 8 cm, Aluminum

Organic sculptures

They are sculptures made with moldable cellulose and rubber paste that children usually play with, it is easy to work with and does not require drying in the oven.

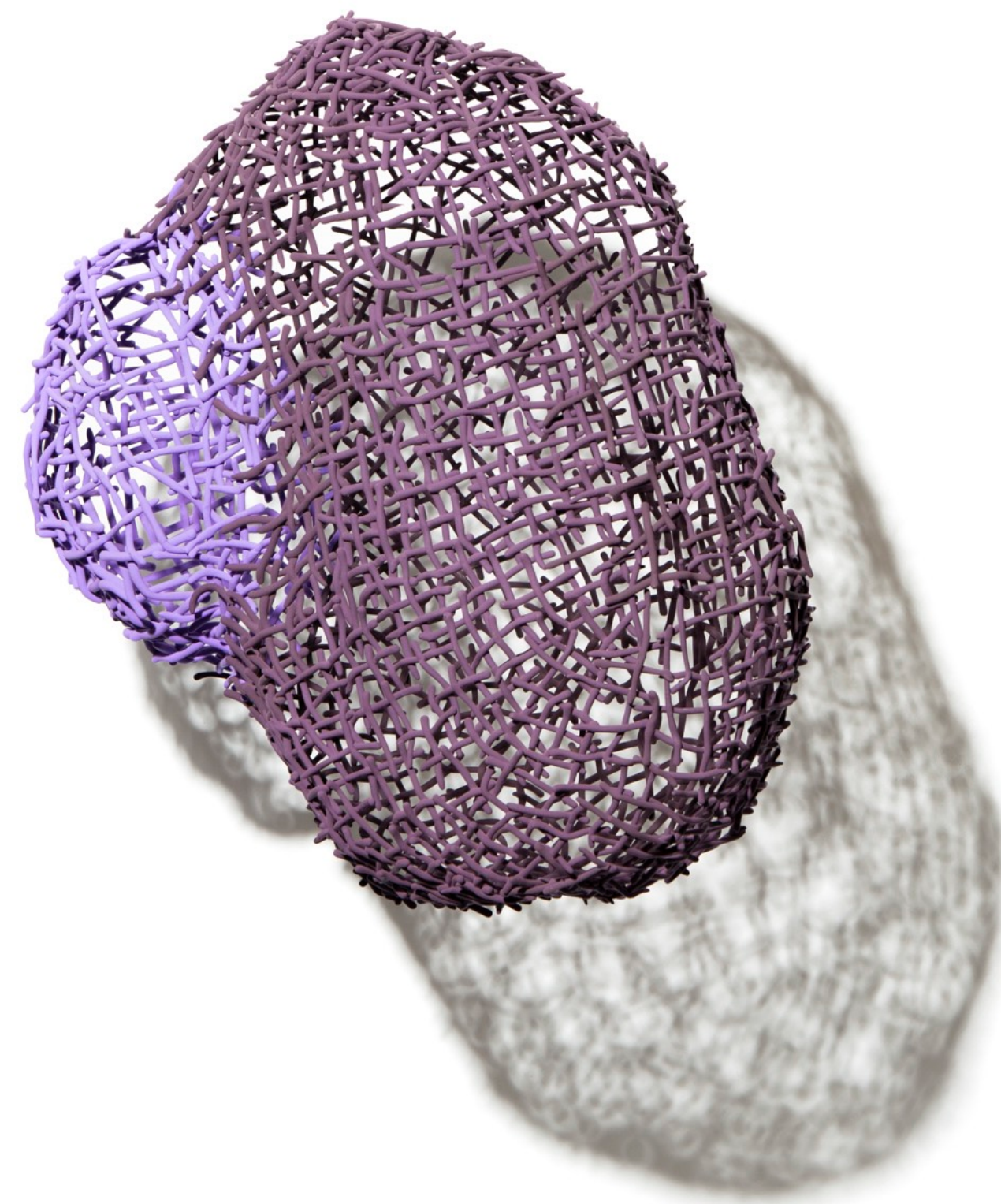
They often remember in name and form chemical elements, molecules, cells, tissues and organs, for example, the permanganatosome is so called because the chemical element manganese when it is in the maximum state of oxidation (permanganate) takes on the purple color of the work. Organic sculptures are born from simple and patient gestures of processing and shaping that in many cultures coincide with those performed during preparations in the kitchen. The material makes the sculpture easy to repair and this relieves those who manipulate it from the fear of breaking it, and makes the pure joy. The softness of the work makes the touch simulate the bodies of the people we have kept and loved and reminds us that happiness is receiving and giving affection and not being afraid.



lamella cadmio sulphuri (LCS), 2020, 60 x 35 x 30 cm, modeling clay



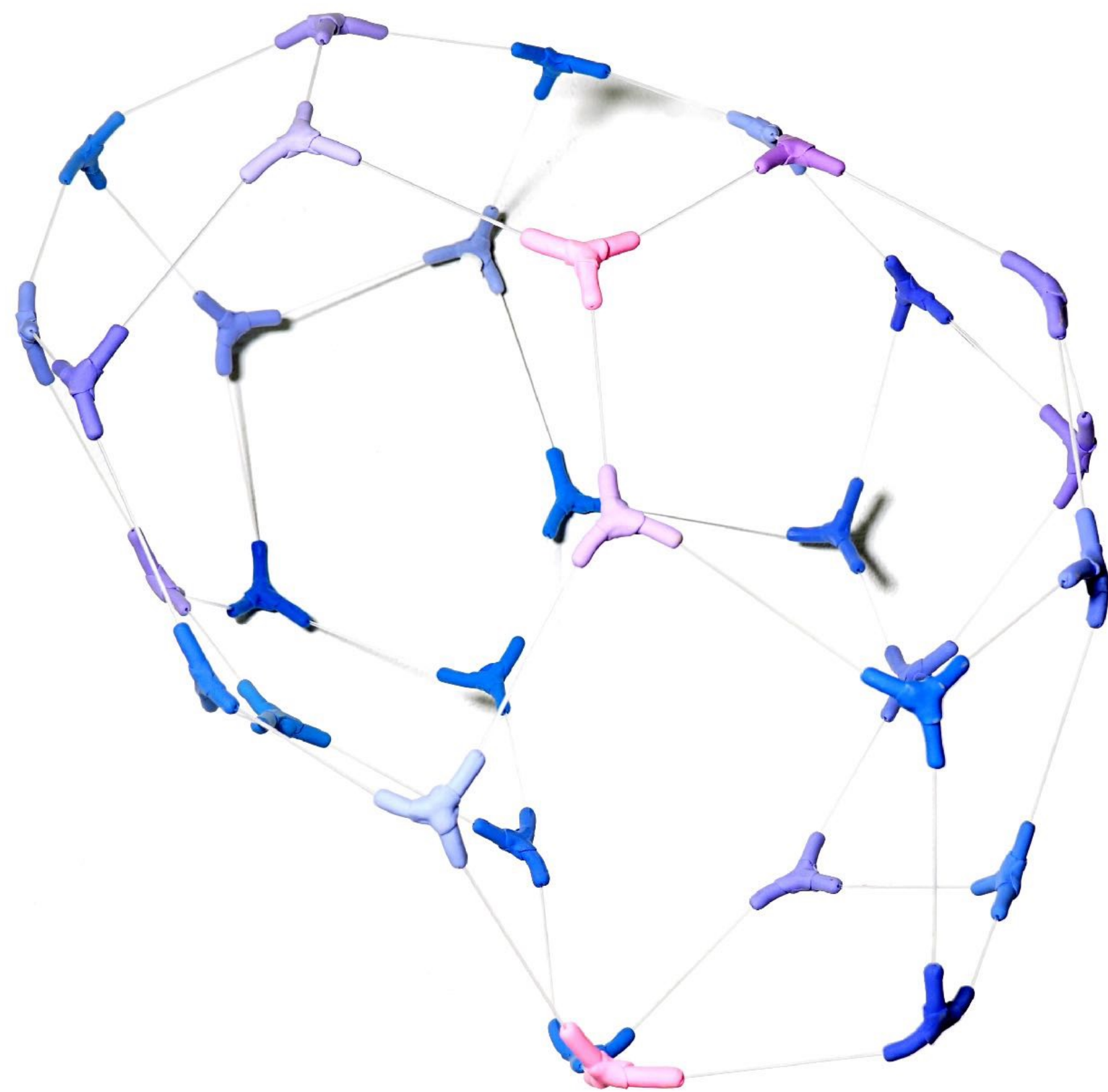
borate peach (BP), 2021, 90 x 50 x 20, modeling clay



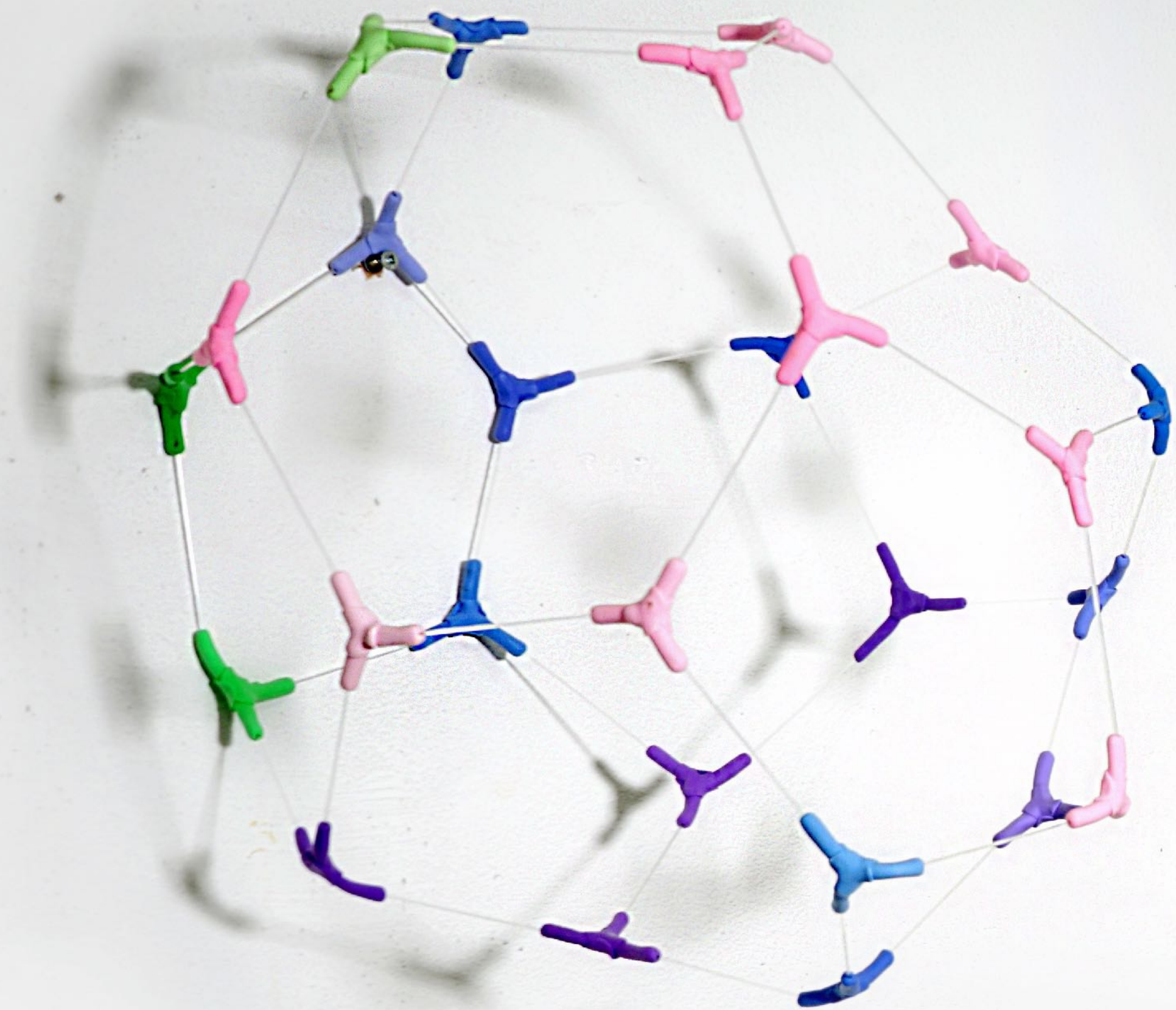
permanganatosoma, 2020, 50 x 50 x 35 cm, modeling clay

Taraxaca

The Taraxaca series is a collection of sculptures made with small pieces of modeling dough. The pieces are connected with thin wooden or glass joints, reminiscent of childhood construction games. This intricate assembly, when seen from afar, creates an illusion in which the pieces of "clay" appear as if they were floating effortlessly in space. This ethereal quality evokes the image of dandelion seeds in the wind. Tradition has it that if you express a wish, you blow on a dandelion, if the seeds disperse, the expressed wish comes true. These sculptures do more than simply imitate the shape of dandelion seeds; they embody the essence of desire. Desires are fragile and ephemeral, yet they are powerful forces that push us forward. They reveal the gaps in our lives and ignite our search for happiness and its realization.



taraxacum officinale cobalti (TOC), 2020, 40 x 30 x 30 cm, glass and modeling clay



taraxaca officinale bismuti cluster (TOBC), 2020, variable dimensions, glass and modeling clay

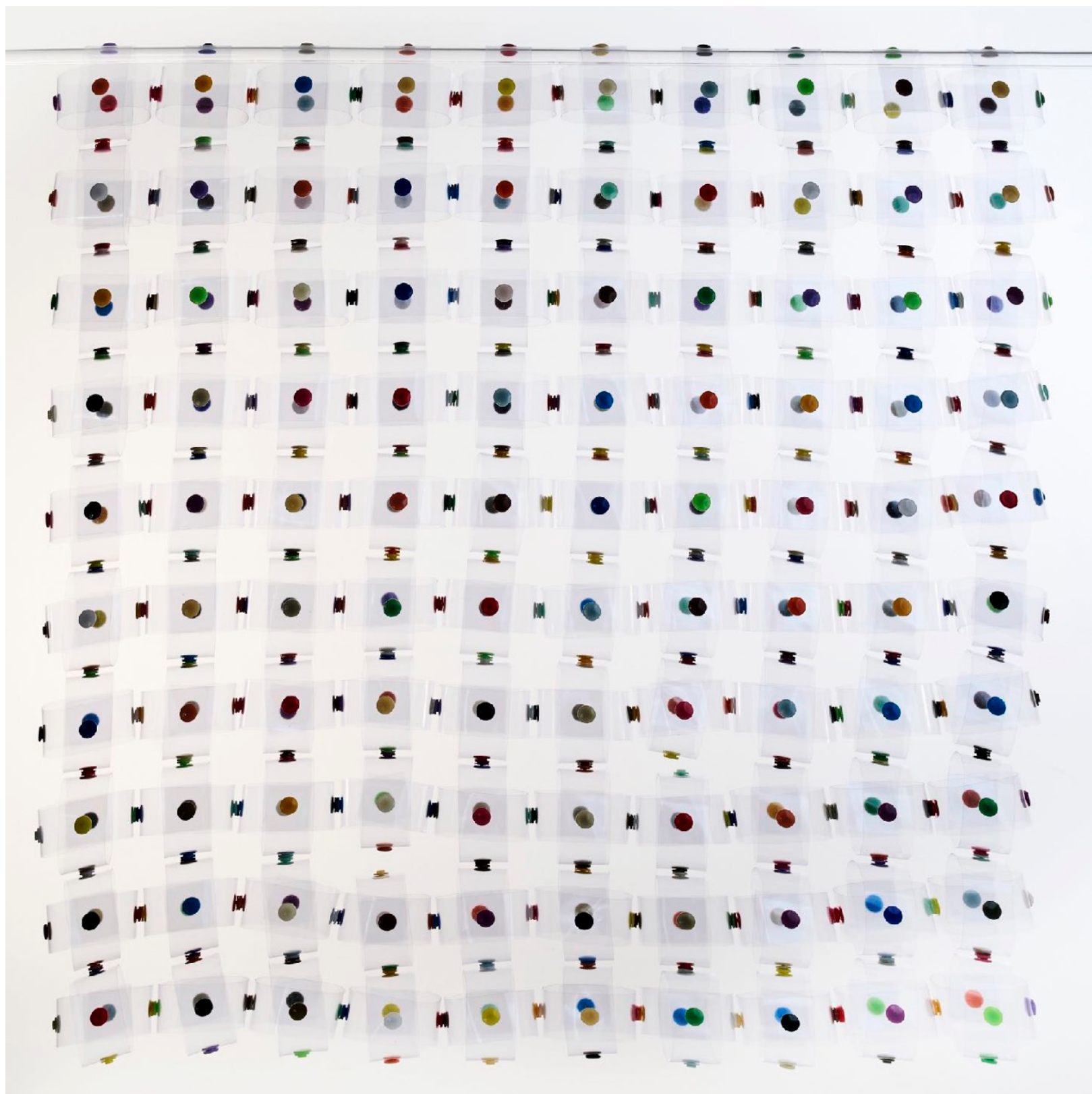
Lamella smarties e curtains

Lamella smarties and curtains are a series of sculptures composed of transparent PVC tapes, connected to each other by colored buttons. Light and fun are reminiscent of organs such as exchange membranes. Due to the refraction of light on its surface around them, a diffused shadow is created like an aurora. From afar, the plastic tapes are barely visible and the buttons look like candies floating in the air. The works deal with a very common theme in the history of art: color with references to pointism and divisionism with an explicit citation to Damien Hirst's "dots".

Smarties and curtains suggest how lightness and color can bring joy.



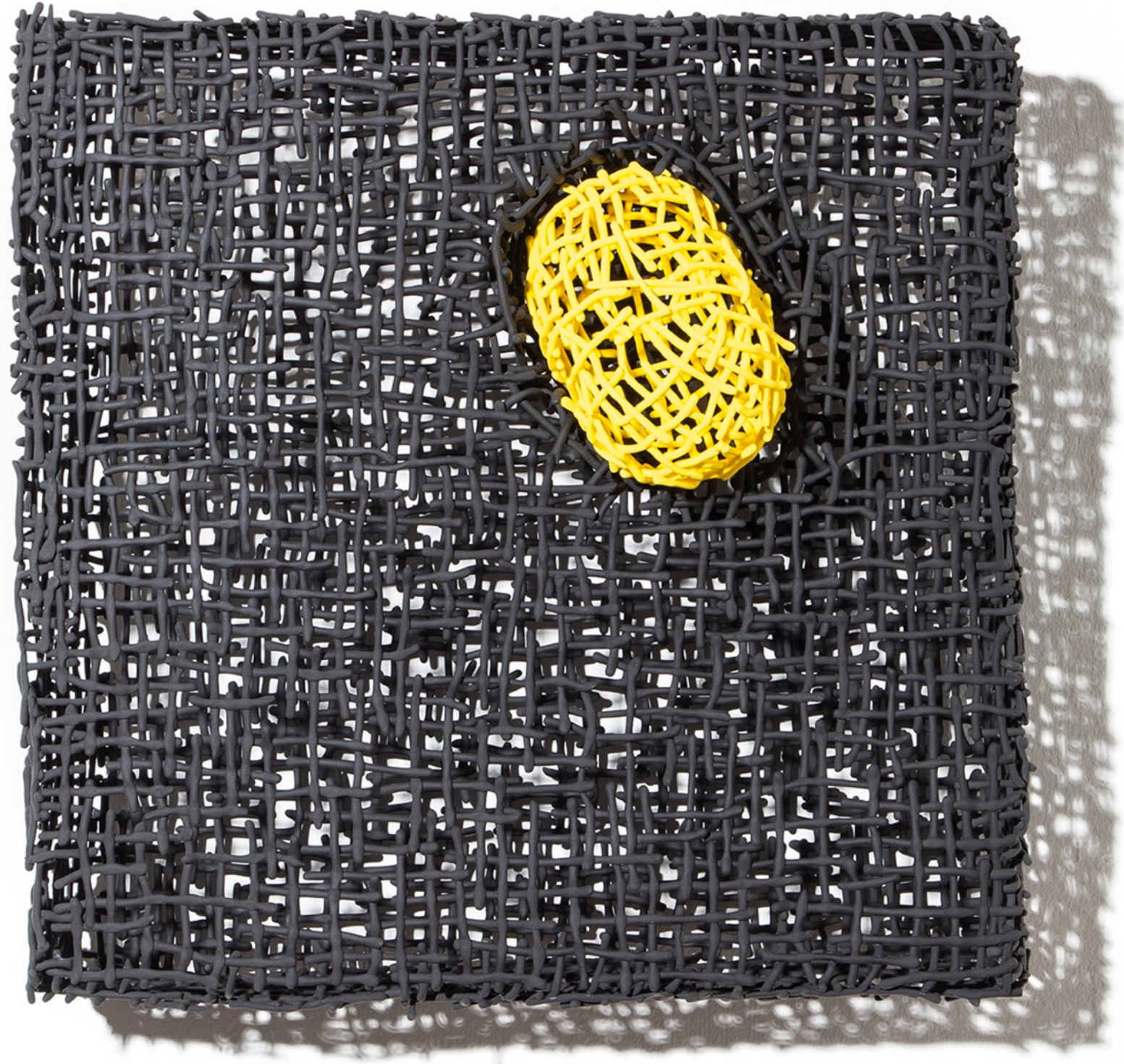
lamella smarties (LM), 2021, Variable dimensions (30 x 30 x 30 cm in the photo composition), pvc e snap buttons



Curtain, 2023, variable dimensions (60 x 60 x 4 cm in this photo), pvc and snaps buttons

Series “double body”

In the Double Body series, a small sculpture is placed inside the body of a larger one. The series is inspired by the enzyme-substrate complexes found in many biological reactions, as well as the interlocking mechanisms of some design objects and the fundamental principles of construction games.



b + y, 2024, 40 x 40 x 10 cm, modeling clay



r +p, 2024, 60 x 40 x 10 cm, modeling clay

Biography

Francesco Damiani was born in Bari and currently lives and works in Emilia-Romagna, Italy. He studied chemistry at the University of Bari and at the Fiat Research Center in Turin. He attended the Milanese Tam Tam school, founded by Guerriero, Mendini and Dalisi. In his work he uses playful and technical materials to explore the feeling of joy through personal and collective memories.

Solo Exhibitions

April 2026, On the surface of the skin by Cristina Cuttica, Manuel Zoia Gallery, Atelier Voglino, Verona

July-August 2022, Re-garde-toi by Lagalerue, Lyon

October-December 2021, Levitating/Suspensions by SAC in Robecchetto con Induno (MI)

August 2020, “XXXX”, Samma Gallery, virtual exhibition.

October 2018, Io sono come te a 17 anni, Qu4rantanove, Reggio Emilia

Invited Workshops & Lectures

20–21 May, 2026 Making Relationships Visible — Two-day workshop (16 hours), Accademia di Belle Arti di Sanremo, Milan Campus, by invitation of Prof. Peng Peng Wang.

Awards, Residencies & Selections

September 2026, Luigi Candiani Award, finalist, Robecchetto con Induno (IT)

September 2025, Artist Residence AR.VI.MA, Association Ar.Vi.Ma., Pavia (IT)

August 2024, Light room, Rossart Gallery, Zurich, selected artist

June 2024, "Shape" contest promoted by teelent art and the artbook, finalist

March 2024, Mellone Art Prize 2024, selected artist

Group Exhibitions

May 2026, “Terra Fluens”, curated by Haluk Terzioglu, Spazio Hasita in collaboration with artSumer Gallery in Istanbul

January 2026, "Prima materia", curated by Vanessa Mingozzi and Andrea Di Nezio, Palazzo Sforza Cesarini, Genzano di Roma

November-December 2025, "La wunderkammer", BoaSpazioarte Gallery, Bologna

October-December 2025, Permanent SAC, SAC, Robecchetto con Induno

April 2025, “Citrus”, curated by Telemaco Rendine, Muravera International Festival d’Arte con il patrocinio del comune di Muravera , MIF (Museo dell’Imprenditoria Femminile), Muravera

March 2025, “Tracce di futuri”, Metamorfosi gallery, Vicenza

November-December 2024 “La wunderkammer”, BoaSpazioarte Gallery, Bologna

September-October 2024, "Materica", BoaSpazioarte Gallery, Bologna

April-June 2024, “Iconoclasta”, Galleria Spazio Hasita, Milano

April 2024, “La vita dell’arte V”, curated by E. Gregolin and P.Wang, Villa Venino, Novate Milanese

December 2023-January 2024 “Orthogonal Landscape”, Manuel Zoia Gallery, Milano

May 2023, “Evocare in volumi, intrecci, ossature” curated by Federico Abate, Il segno del tempo Gallery, Milano

Publications

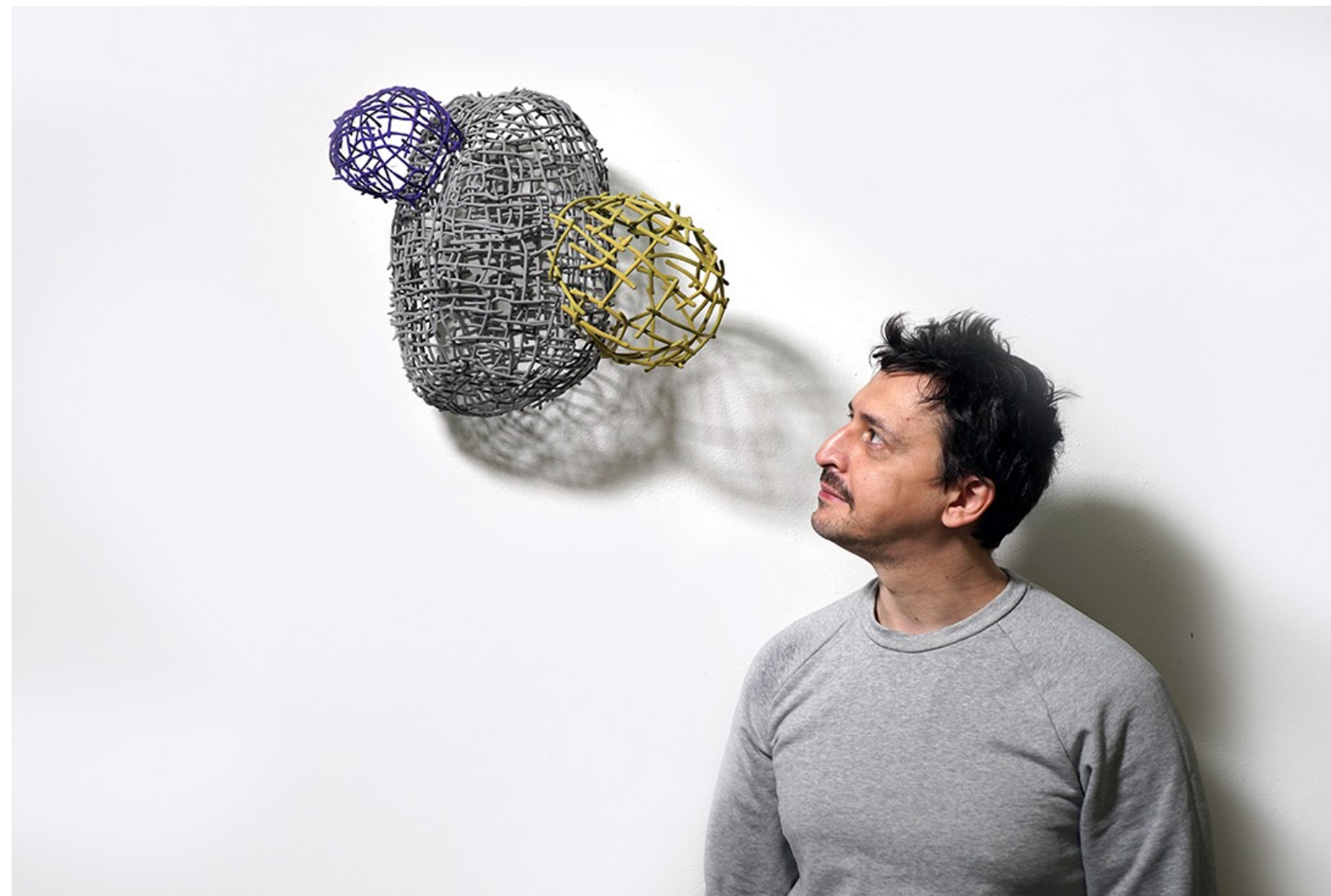
Under My Skin, curated by Lucrezia Caliani, project editor Luca Granato, edited by osservatorio maree, July 2025

Curatory Art Magazine and collective, vol.3, May 2025

Superpresent, volume 4, N.3, groupi press, June 2024

The Art Book, edition N.16, the teelent art company, June 2024

Visual Art Journal, N.1, June 2024



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