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Biography

Francesco Del Conte (1988, Milan) is a visual artist, photographer and researcher and lives and works between Brussels and Turin. In 2012 he achieved a bachelor's degree in printmaking at the Albertina Academy of Fine Arts in Turin. Because of his interest in photography, he moved to Belgium in 2013 to study at the LUCA School of Arts in Brussels, where he graduated with a master's degree in fine arts in the photography department. In the first ten years of his practice, Del Conte has investigated, in particular, the design and the history of a series of technologies employed in architecture and the industrial and artisan fields. On the line between a very objective feel and an enigmatic atmosphere, these photographic works are displayed as gelatin silver prints and as slide projections in dialogue with the exhibition spaces. In 2016 he was invited by the Centre for Contemporary Art CCA Kitakyushu to attend a seven-month fellowship program which will be very significant to his practice.

After this period in Japan, Del Conte shaped a new approach to the photographic medium to create new insights about photography itself. This was partly stimulated by his interest in using large-format cameras. The use of this equipment led him to explore photography's potential and investigate the structure of the medium, breaking it down into its fundamental elements: electromagnetic energy and time. Today, he is particularly engaged in examining some conflicting aspects of the medium: magic and science, apparatus and operator, objectivity and subjectivity. In his current projects, he considers the camera as a light recorder rather than a tool that allows the author to explore the concepts of narrative, space, and composition. This change of paradigm led the artist to produce a new body of work intertwined with other fields such as mineralogy, astronomy, and color science. In 2023 he moved back to Belgium to conduct photographic research at the Royal Academy of Fine Arts in Antwerp within the Thinking Tools research group. Del Conte's works are part of private and public collections and have been exhibited internationally.

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Minerals, Ongoing



Minerals is the last work of a group of projects investigating the essential qualities of the photographic medium through the observation of light and optical phenomena. The work displays ten black-and-white photographs of minerals characterized by a different reflectance index. The ten shades of gray recall those of the Zone System, a technique created by the famous American photographer Ansel Adams in the mid-twentieth century. This approach has defined the methodology of black-and-white photography, influencing its development worldwide both on a professional and amateur level. Based on the author's total control over the medium, this theoretical-practical method centers on the idea of pre-visualization of the final image. The Zone System involves rendering every detail of the photographed scene according to a precise shade of gray determined in advance by the author. Following this method, the photographer intends not to record reality but reinterpret it with a pictorialist spirit.

The selection of the minerals used for the work was determined solely by a single factor: the ability of the materials to reflect and absorb the electromagnetic spectrum visible to the human eye. The collection starts from the pure white of Selenite up to the deep black of Obsidian - actually not a mineral but a glass of volcanic origin. Each specimen between the two extremes corresponds to a different shade of gray: Calcite, Manganocalcite, Gallite, Franklinite, Hematite, Green Tourmaline, and Black Tourmaline. To create the work, the artist photographed each sample, positioned on a medium gray background, in the same conditions. Exposure time, framing, and lighting remained unchanged in each shot. Subsequently, the ten 4x5 sheet films were developed and printed following constant times and contrast. As opposed to the principles of the Zone System, the process generated a series of shades

depending only on the chemical and physical characteristics of the objects used. This gray-scale excludes any aesthetic choice. Through this simple set of rules, Del Conte raises a more complex question: what is photography, if not the way a given material reflects light, and how the photosensitive support records this flux of photons? The procedure carried out by the artist suggests a provocative conclusion: the most important thing in the making of a photograph is how the physical and chemical structure of a material reverberates the beam of light illuminating it.

This statement contrasts the current photographic practice, mainly based on digital technologies. Shifting from the Zone System's approach, today's imaging technology is driven by algorithms whose functioning is unknown to the public. Among other tasks, they determine the tonal range of the images produced with smart-phones, digital cameras, and even post-production software and apps. Del Conte's intention is not to deny technological evolution nor look at a past era with melancholy. Artificial intelligence and algorithmic manipulation have entered all aspects of our life, even those somewhat more relevant than visual arts. Though, it is a process that must be welcomed with the proper level of understanding. Progress simplifies our reality but, on the other hand, removes awareness from our actions. With *10 Minerals 10 Grays*, the artist brings us back to the materiality of the light-sensitive medium and warns us that, in the end, photography is just a question of matter and light.

Fig.1.8 The coast between Liguria and Tuscany where the artist collected some samples for the research, c-prints, 120x100 cm, ED 3+2 AP, 2021



Fig.2 Selenite, gelatin silver print, variable dimensions, ED 5+2 AP, 2022



Fig.3 Obsidian, gelatin silver print, variable dimensions, ED 5+2 AP, 2022

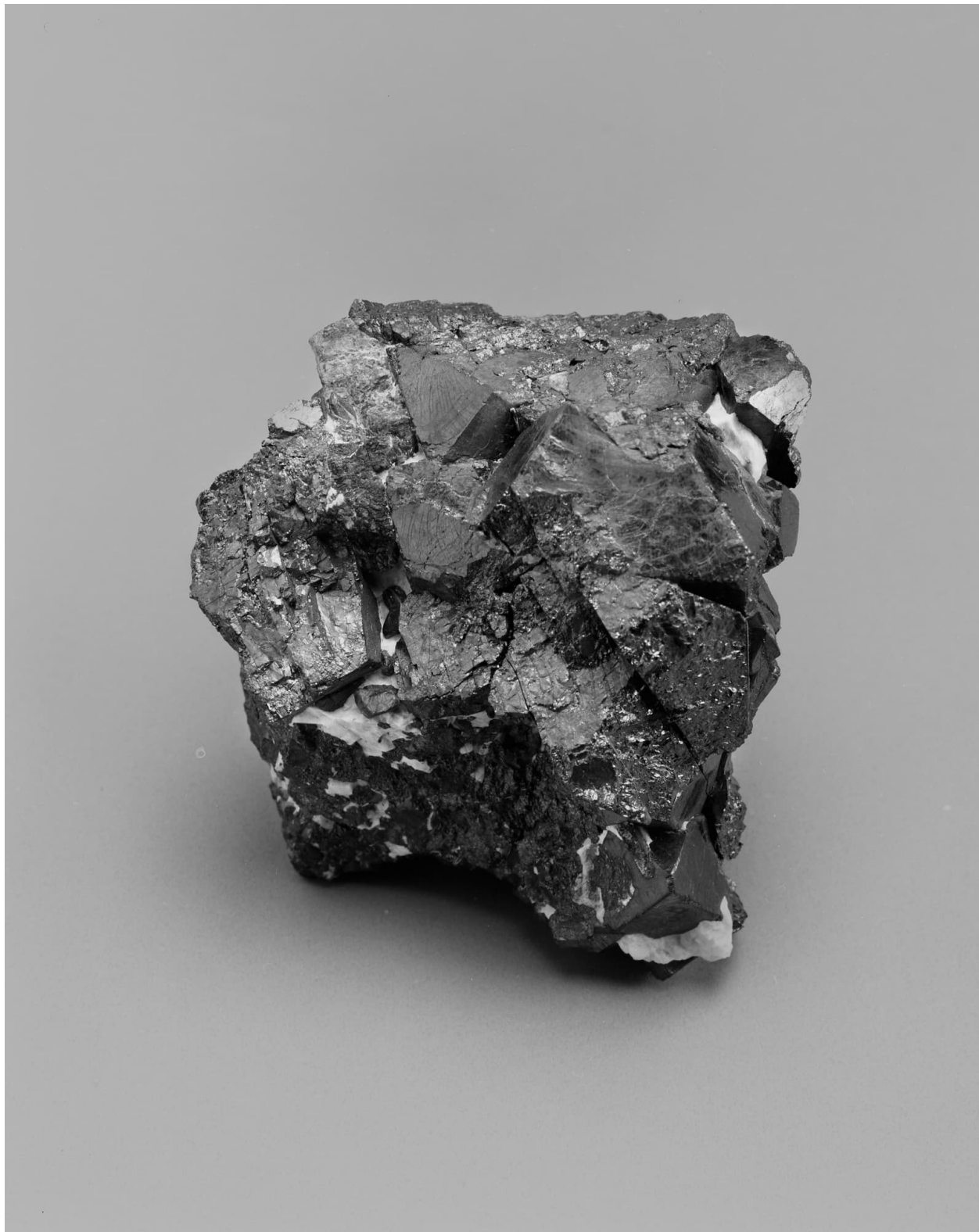
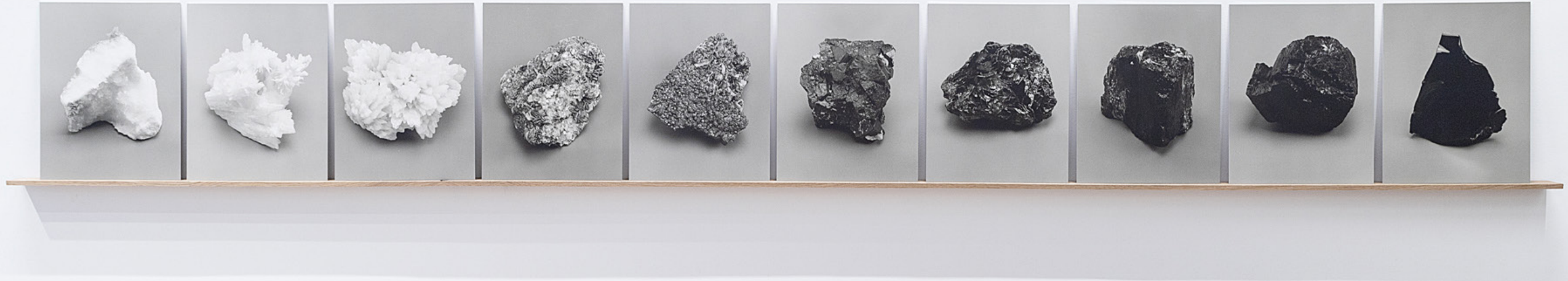


Fig.4 Franklinite, gelatin silver print, variable dimensions, ED 5+2 AP, 2022

Fig.5 Hematite, gelatin silver print, variable dimensions, ED 5+2 AP, 2022



In the next pages:
Fig.6,7 Installation view, Paolo Pessarelli Studio, Milan, 2022







The Chromatic Illusion within the Photographic Universe, Ongoing

Subjects and Questions

The Chromatic Illusion within the Photographic Universe is a practice-based research project that aims to examine the hidden impact technology has on color rendering within the photographic. Starting from the realization that color is always artificial in photography, I will conduct a series of scientific experiments that will strip photography down to its very essence: the action of light on photosensitive materials. These experiments will address the following research questions:

- Given that color in photography is always manufactured and never merely registered, what influence does the chosen technology have on the produced color charts? Would it be possible to link different worldviews to these different color charts?
- What is the influence of a given culture on the development of color technology? Do the cultural stratifications of a geographic area determine how visual technologies decode colors?
- What remains of the chromatic heritage left by past technologies? For instance: when a certain photographic film is discontinued, is it possible to talk about extinct colors?

Theoretical and Artistic Framework

In Western culture, since Aristotle's time, the discrimination against color has taken a number of forms, some technical, some moral, some racial, some sexual, some social. Color is considered secondary to drawing, form, and structure — *disegno* versus *colore* — but its definition and understanding is very dear to the visual arts. In 2008, the Museum of Modern Art of New York presented *Color Chart: Reinventing Color, 1950 to today*, a major exhibition addressing the impact of mass-produced, ready-made color on the art of the past sixty years. In the exhibition

catalog, curator Ann Temkin pointed out that «The search for universal truths about color dates back to ancient analogies between color and the four humors or the four elements. But anthropological studies revealing vastly different, even contradictory practices of nomenclature among cultures indicate that any universality in the experience of color is an illusion».

My research arises from a chromatic impossibility: the attempt to accurately record the colors of the sky at dusk through the photographic medium. During the so-called Blue Hour, the horizon blurs into flaming reds, cloudy whites, crystal light blues, and deep dark blues. After a series of tests in which I've tried to depict these hues, I realized that digital and chemical photography could not fully grasp this chromatic moment. The sky turning red is one of the most shared subjects in our virtual society. Yet, these images show a closed chromatic scale compared to the natural one, which I would define as open and endless. Through photographic means, twilight's vibrancy is not reproducible. Color, in fact, is not a physical quantity to measure but the human response to different light wavelengths. Since the mid-19th-century, the photography industry has tried to mimic this response through various stratagems, artifices relying on the available technologies. As opposed to painting, where real colors are used, film photography approximates the idea of color using filters and dye couplers embedded in the silver emulsion. Digital imaging uses codecs, algorithms that translate into hues the photons recorded by the sensor. In her work *Standard Universal: 256*, artist Angela Bulloch emphasizes technology's impact on artistic decisions concerning color representation. She designed a wooden box containing an RGB additive light system capable of generating millions of colors. Connected to customized software, the monitor shows only the 256-color palette of the Macintosh OS 9, the then-current Apple op-

erating system. When operating in this color setting, MAC OS 9 analyzed each color that was introduced into it from external sources, such as those in scanned photographs, and assigned each to its closest match in hue within the limited 256-color range. Artists F&D Cartier study how colors evolve according to photography's hidden materiality. In the work *Wait and See*, they «use expired photographic papers dating from the years 1890 to 2000. Their exposure in the exhibition space triggers an ongoing process of slow change as their appearance constantly alters. Their radically simplified experiment, designed to record light and time, connects back to the medium's early days», delivering a surprising color chart defined by the environment and the emulsions' chemical composition.

My project will expand this contemporary art context, deepening the idea of standardized colors and exploring the raw photographic material. Referring to Vilém Flusser's notions of black box and program, I will seek to produce non-redundant images carrier of information, promoting an unconventional approach to the medium. My inquiry will study how photosensitive supports and output devices record, render and display the visible spectrum. I will unfold the chromatic differences shown by photographic films, digital sensors, monitor screens, and chemical papers. In addition, I will compare systems of different periods and geographic areas. Finally, I will examine the potential of old expired films. Although their original color chart can be considered extinct, they still have a chromatic strength to explore, shaped by the passing of time.

Methodology

I will develop my project through photographic experiments, re-enacting those carried out in the 1660s by Isaac Newton with sunlight and prisms. My research will present a collaboration performed by three actors: the photographic materials, myself, and an artificial rainbow - an optical phenomenon showing the spectrum's colors at their purest state. In a dark room and through a diffraction grating, I will decompose a light beam - whose CRI is nearly the same as the sun - into the visible spectrum. I will set a modified view camera facing the projection so that parts of the rainbow pass through it. With a slider, I will move at regular intervals the apparatus along the length of the projection. Then, I will record the same hues with different films and various digital sensors attachable to the light-recorder. I will detect between 20 and 30 portions of the rainbow, a collection of color interpretations ranging from red to violet. To work in the most pristine way, the camera lens will be removed but not the shutter. The shutter will allow repeating the exact exposure times in each working session.

The research will center on the diversity of the visual recordings. In the next stage, I will verify how these are rendered by different types of outputs: chemical papers and monitors. For example, the same shade of green will be recorded and translated in multiple ways according to the technology employed. I will not consider the composition of the resulting images or narrative and aesthetic aspects. Instead, I will cooperate with the photographic elements in an alternative way: the apparatus will be modified and opened up, and the supports will be considered just a surface sensitive to light, not a place to inscribe my narcissistic and descriptive desires.

In the next page:
Fig. 1 The Sunset just before Twilight

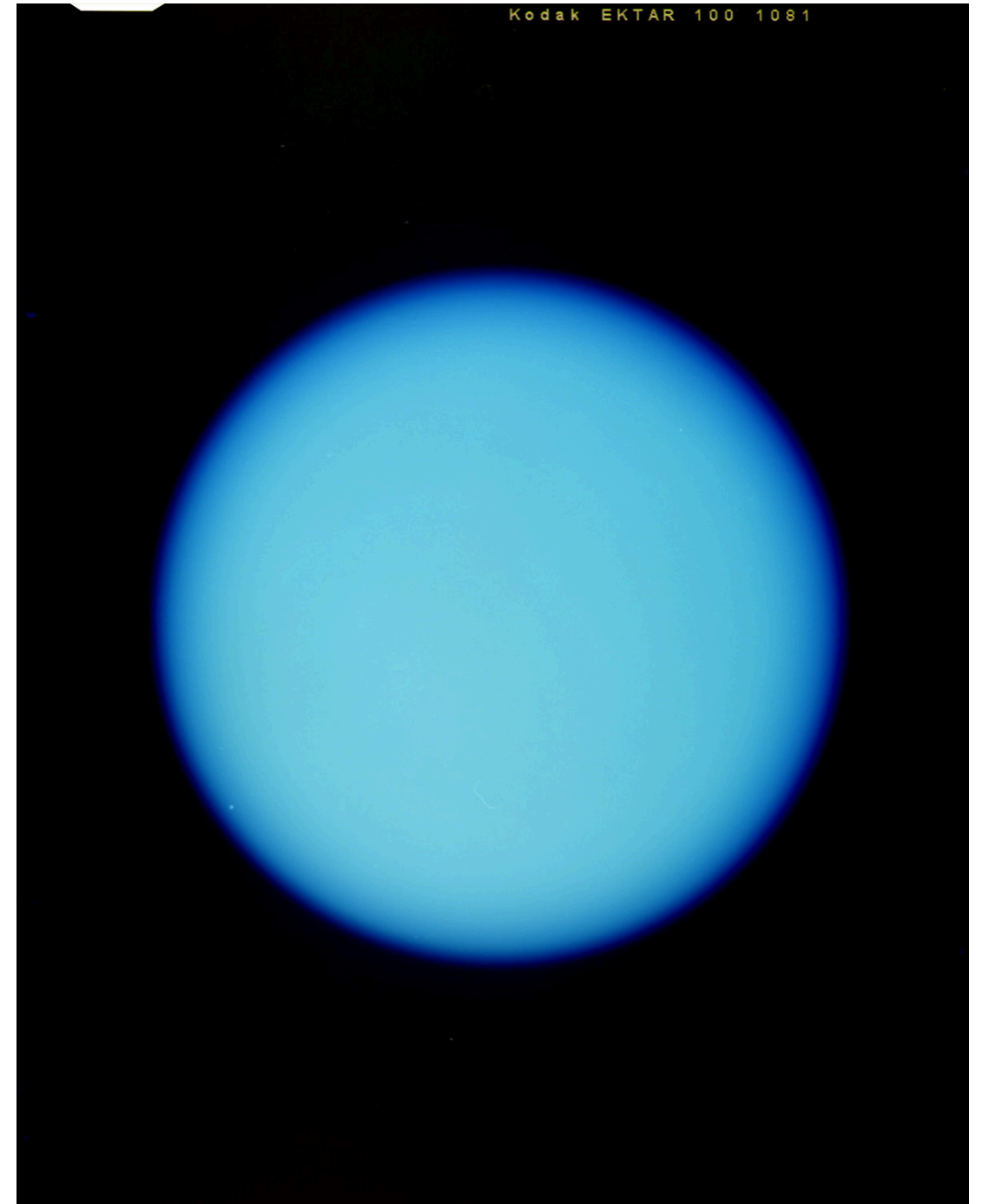


Fig.2.3 The Blue of the Sky on Kodak Ektar, 2021

In the next pages:

Fig. 4 The artist studio

Fig. 5 Large format camera with rainbow





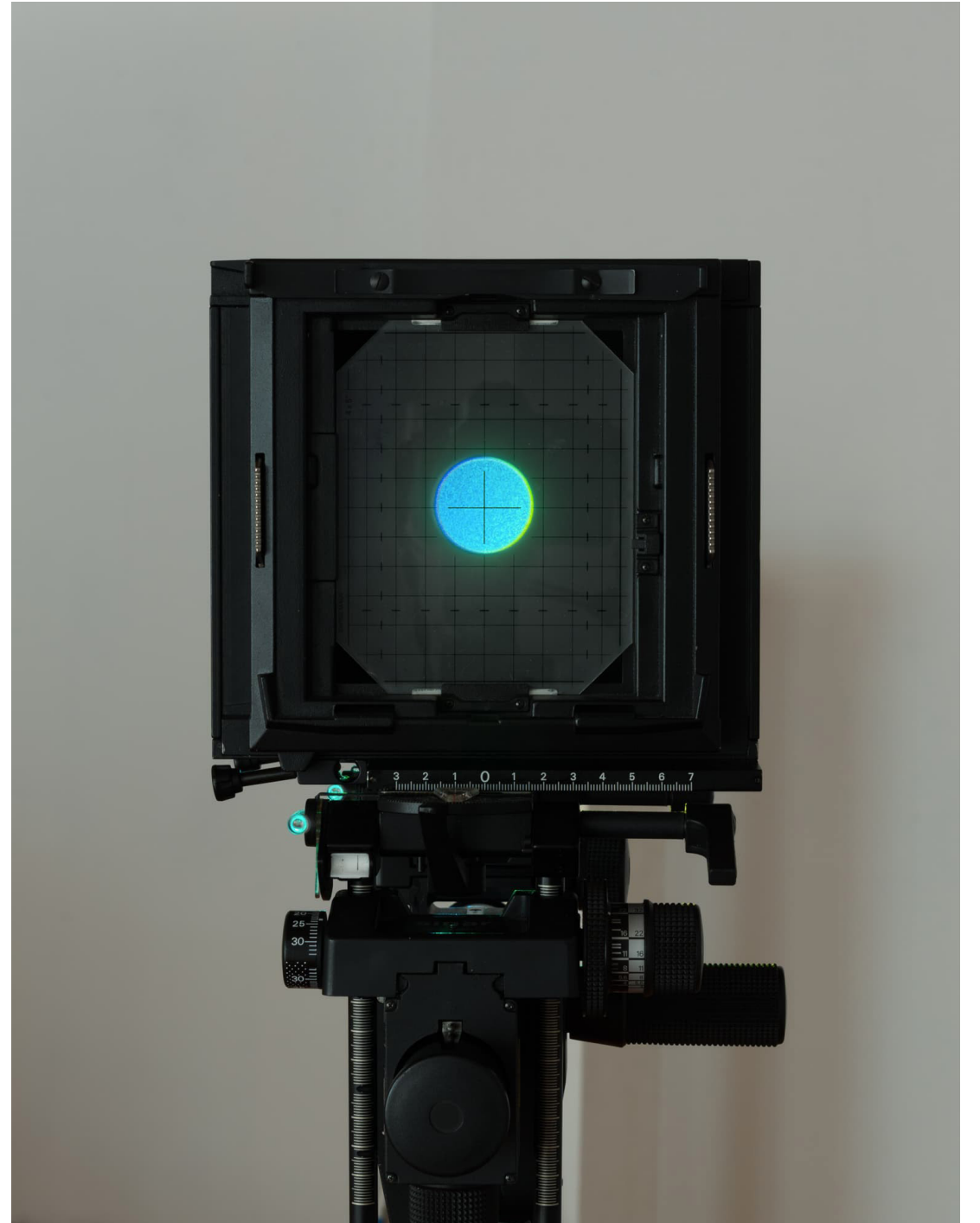


Fig. 6.7 Back of the 4x5 camera with two different colors

Ten hues of the rainbow recorded with two different color negative films

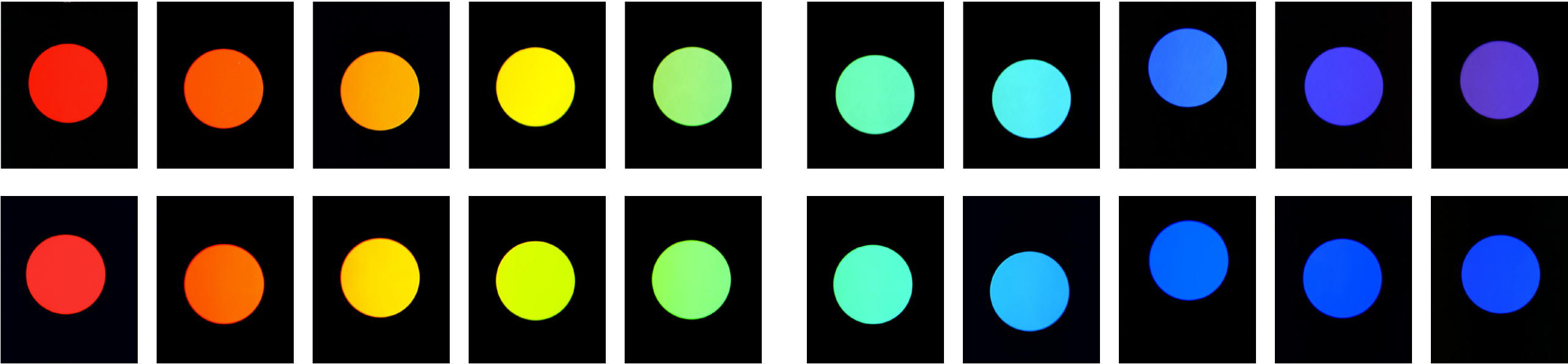


Fig.8 This test was produced in Turin during 2022, entirely by chemical means, except for the digitalization of the negatives necessary to this presentation

Fuji Pro 400 H



Kodak Ektar 100

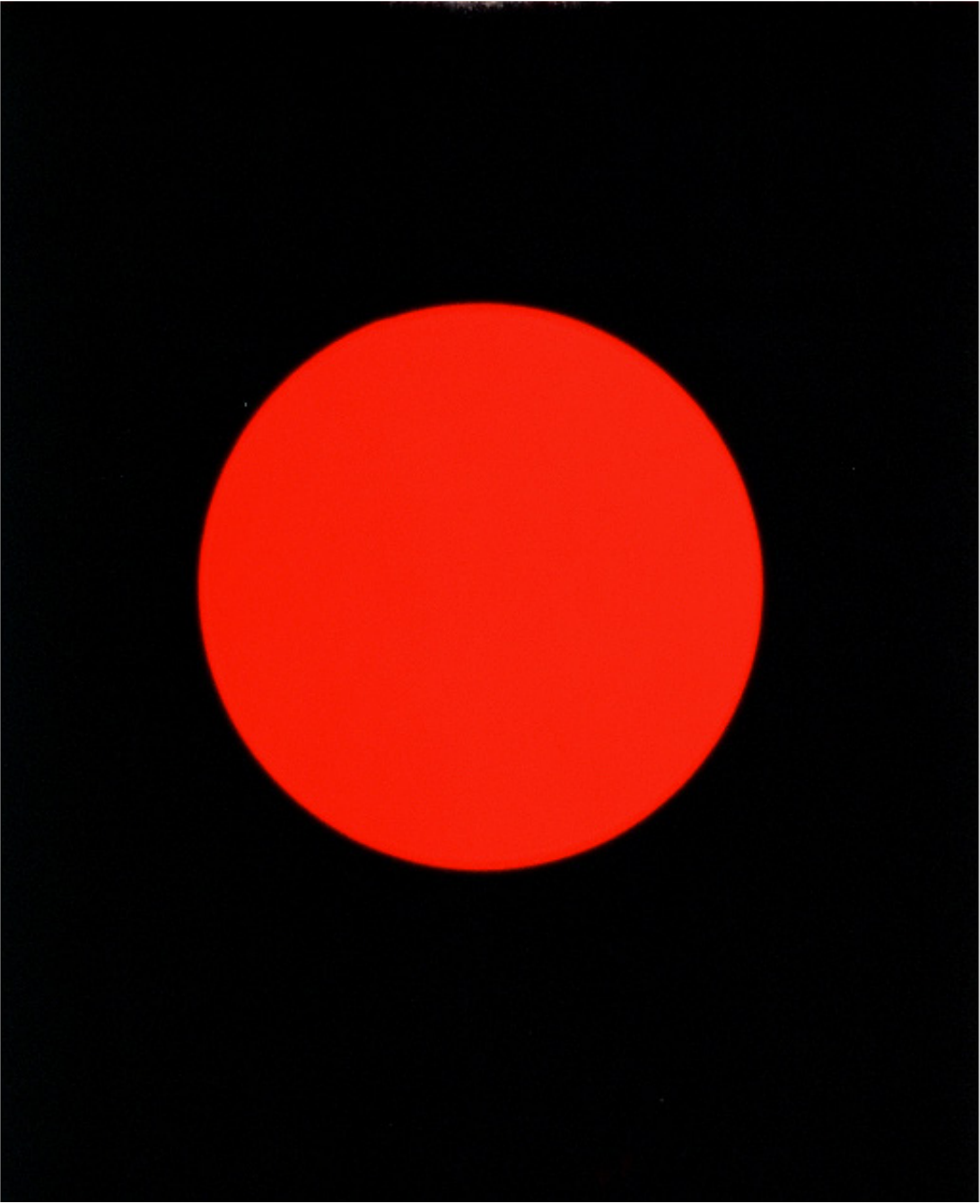


Fig. 9.10 Red wavelength

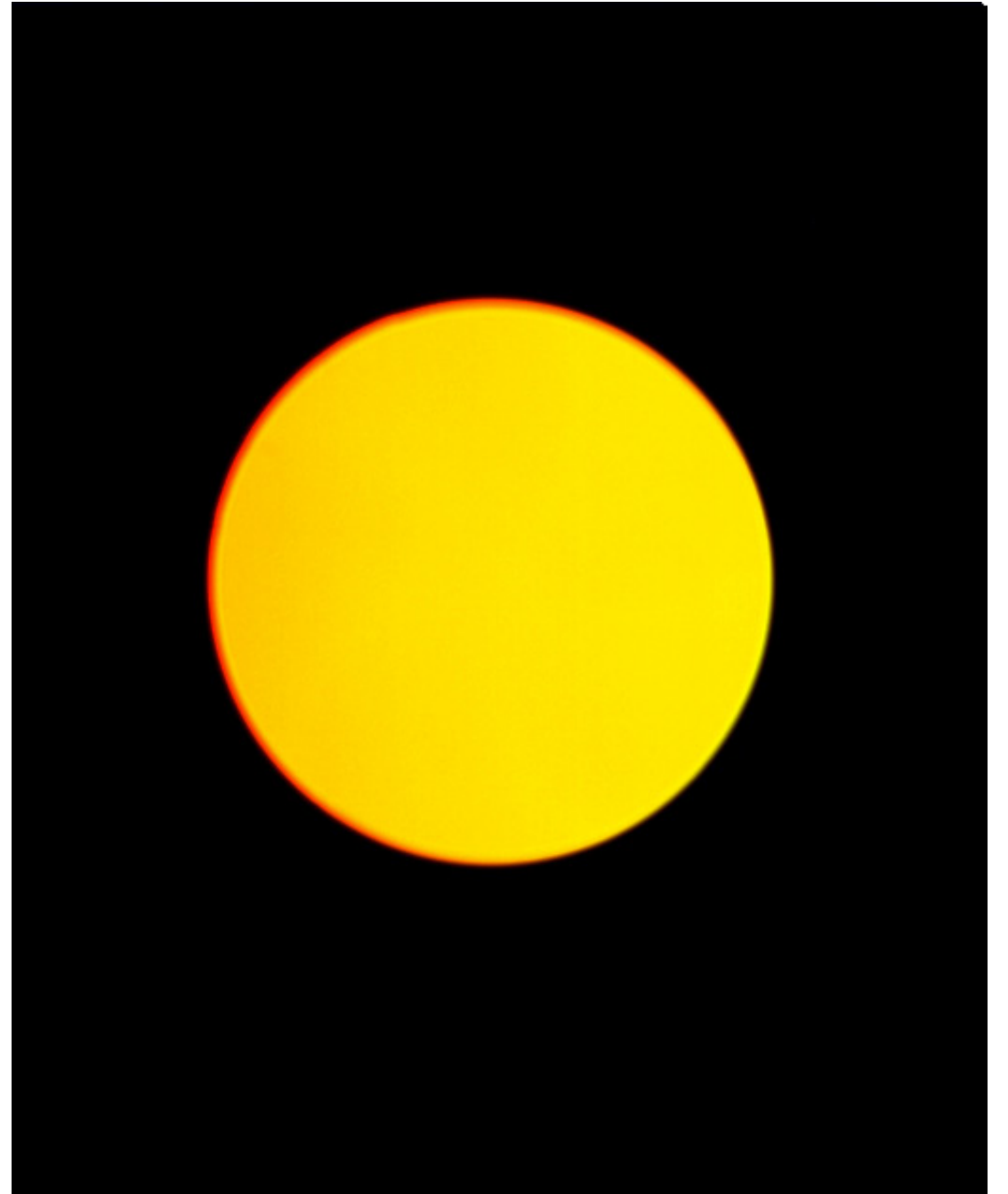


Fig. 11.12 Orange wavelength

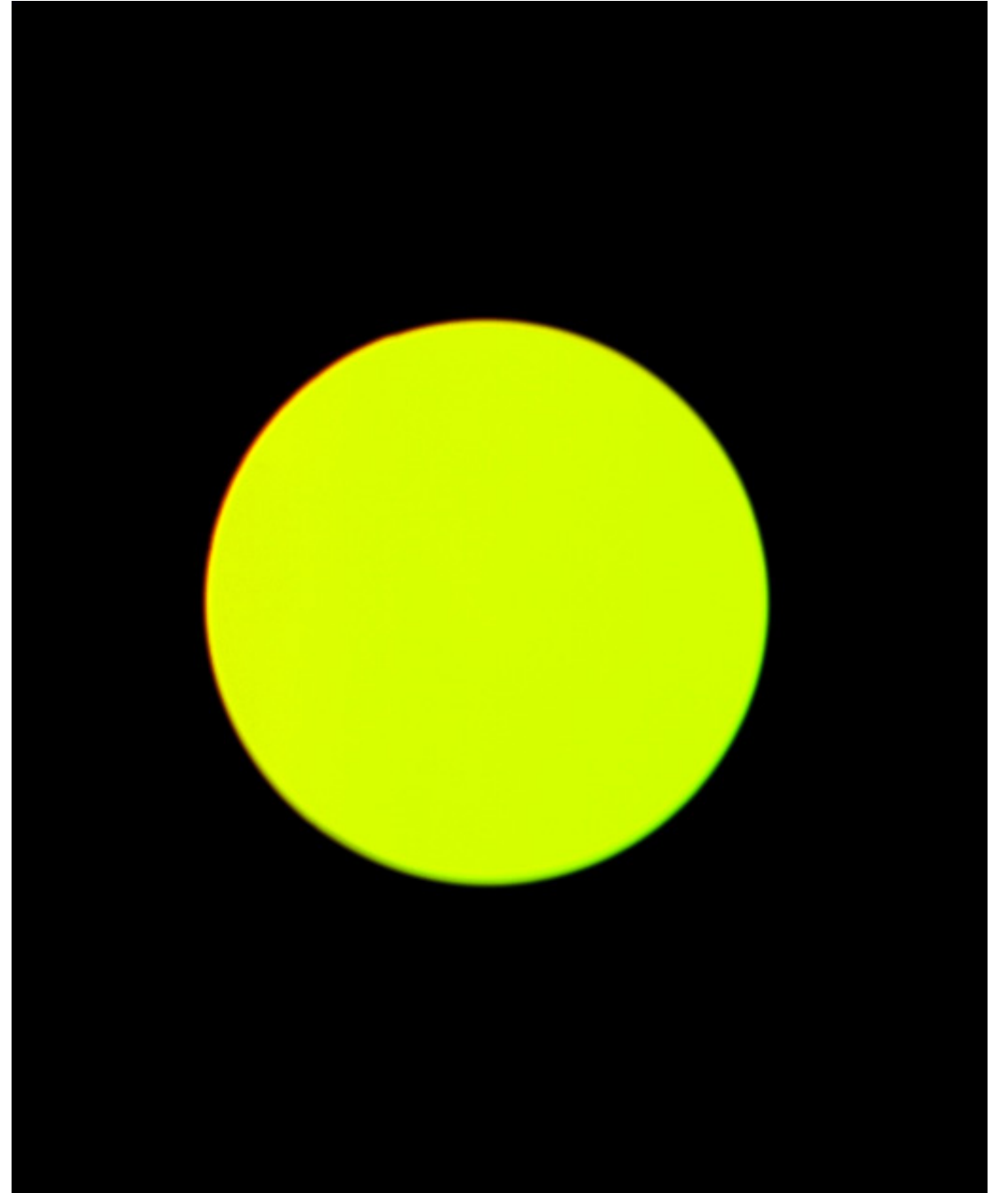
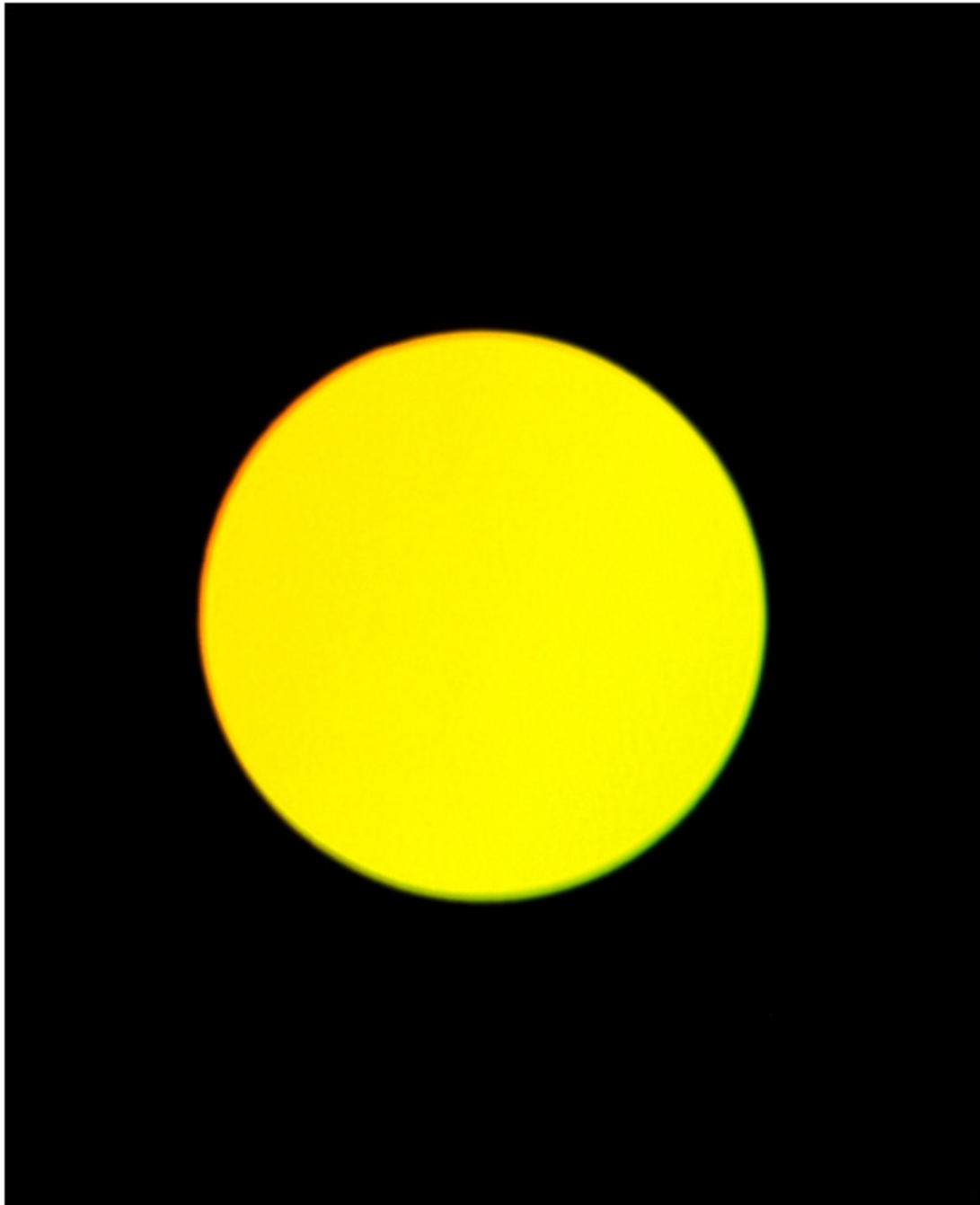


Fig. 13.14 Yellow wavelength

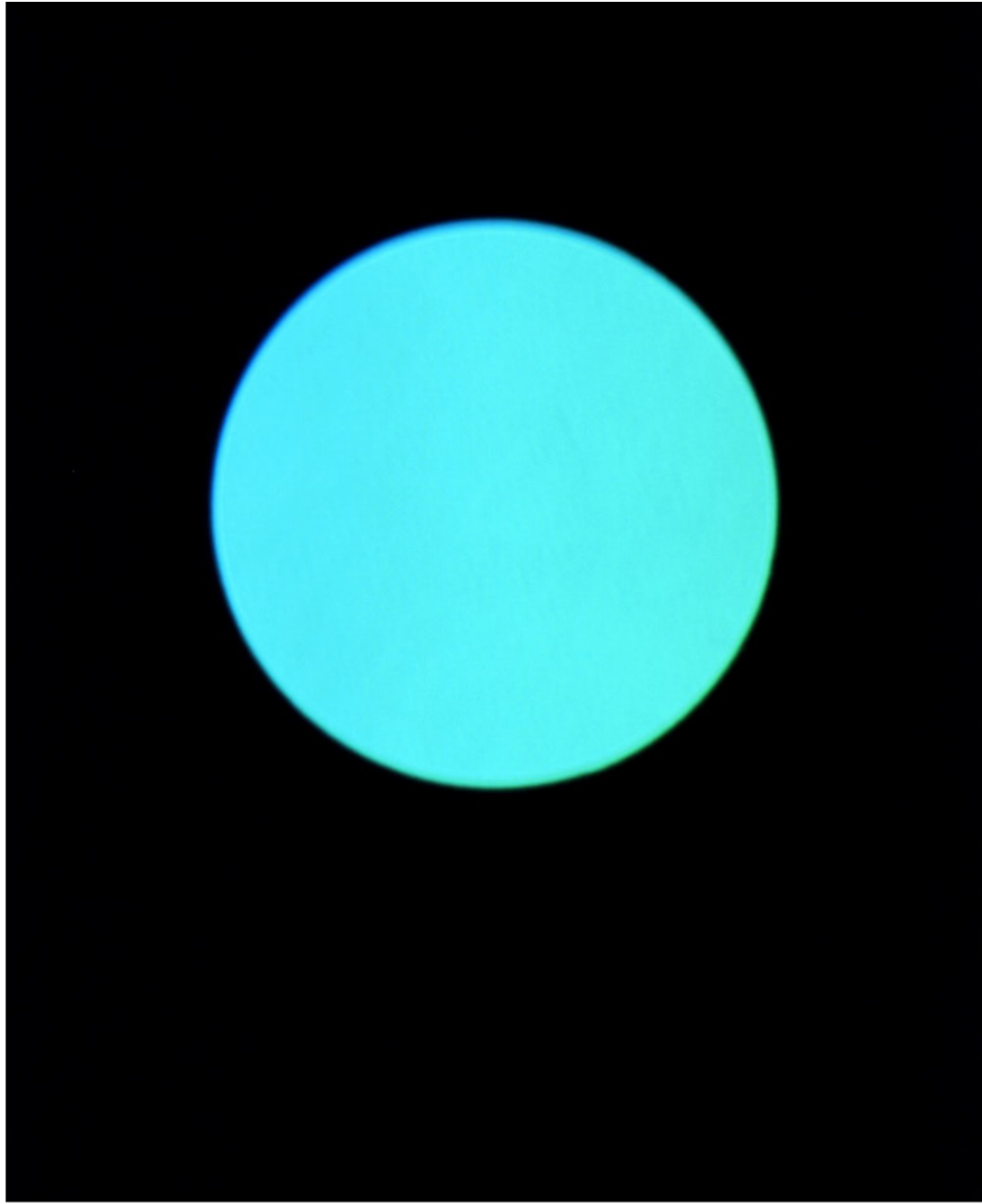


Fig. 15.16 Blue wavelength

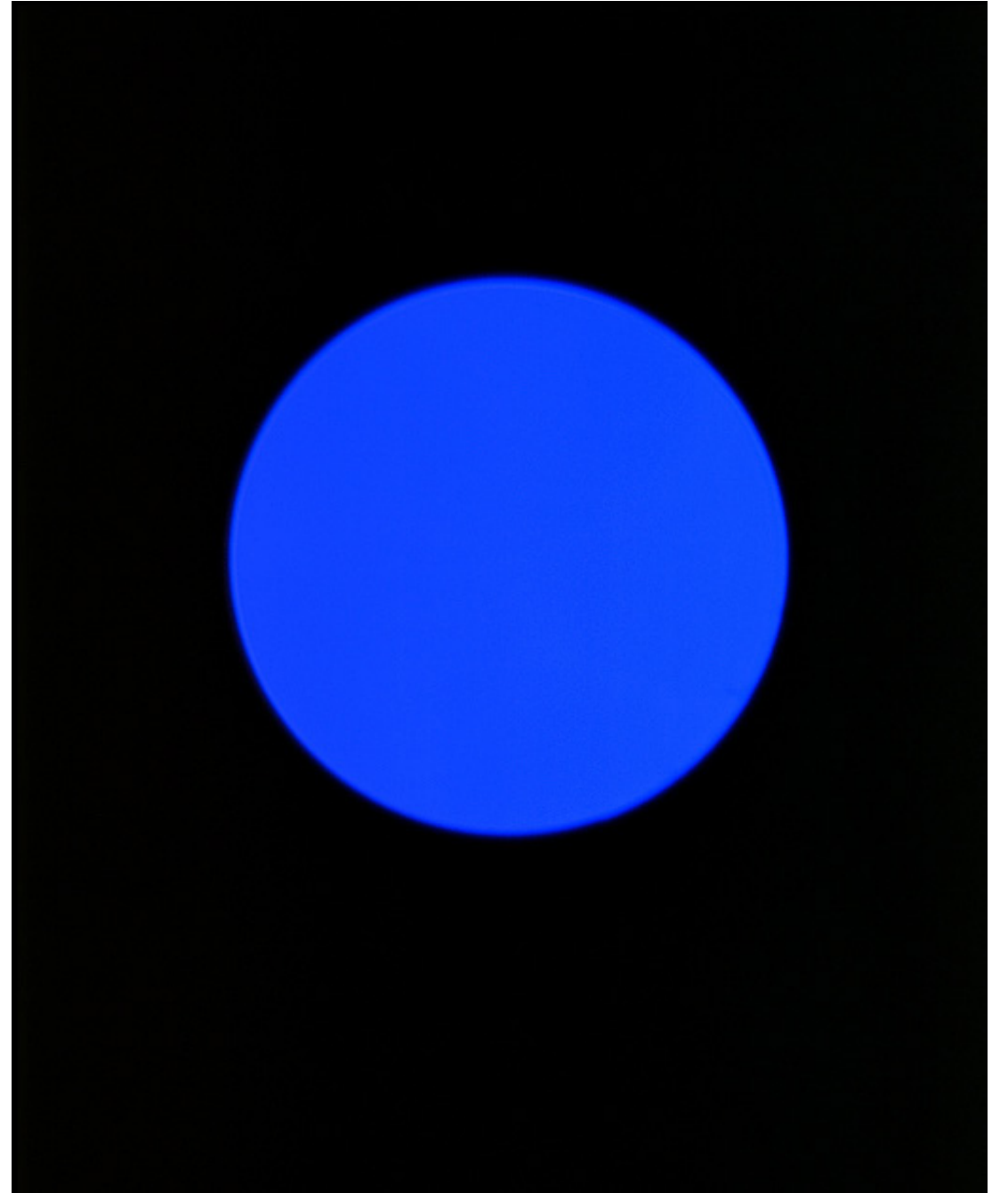
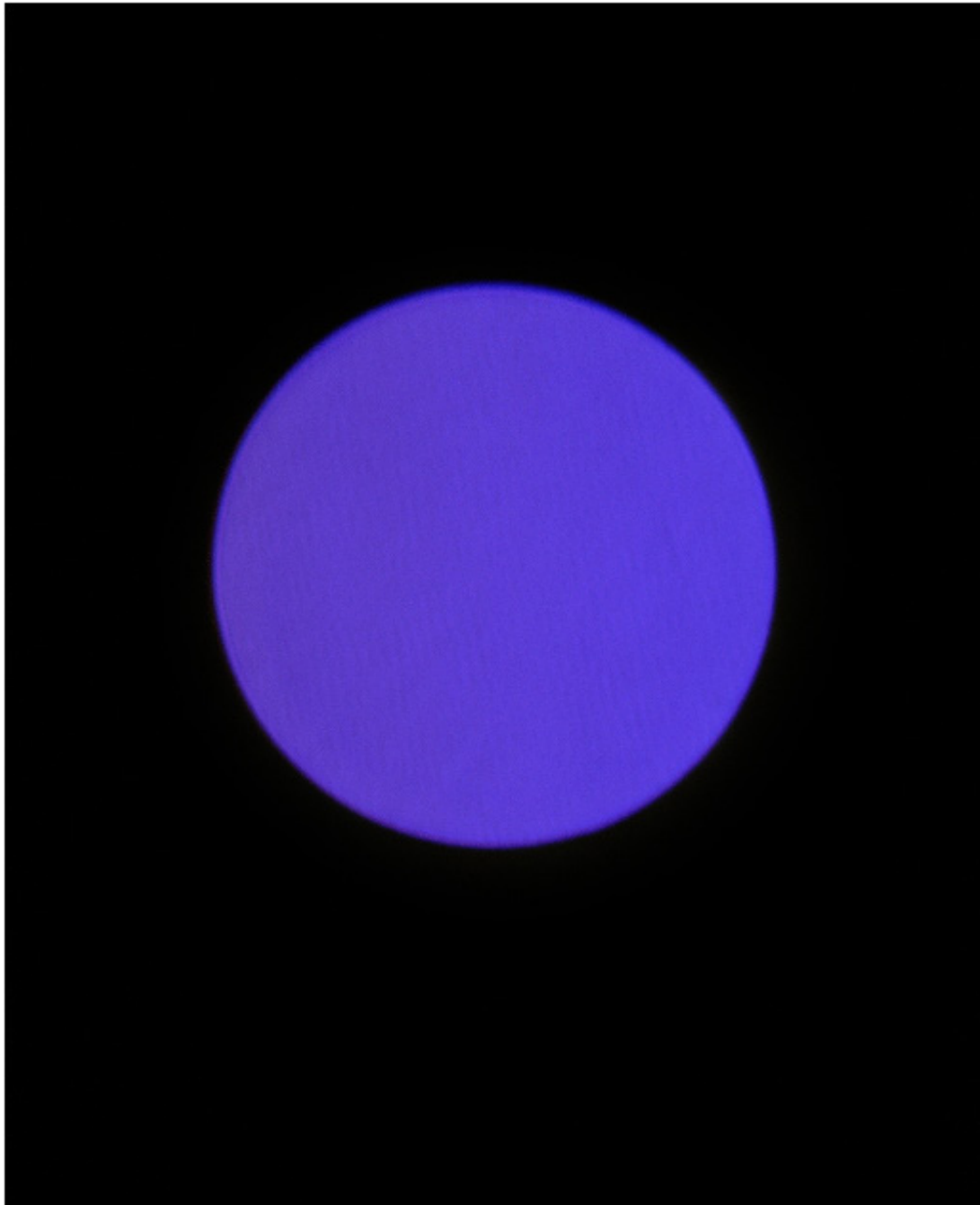
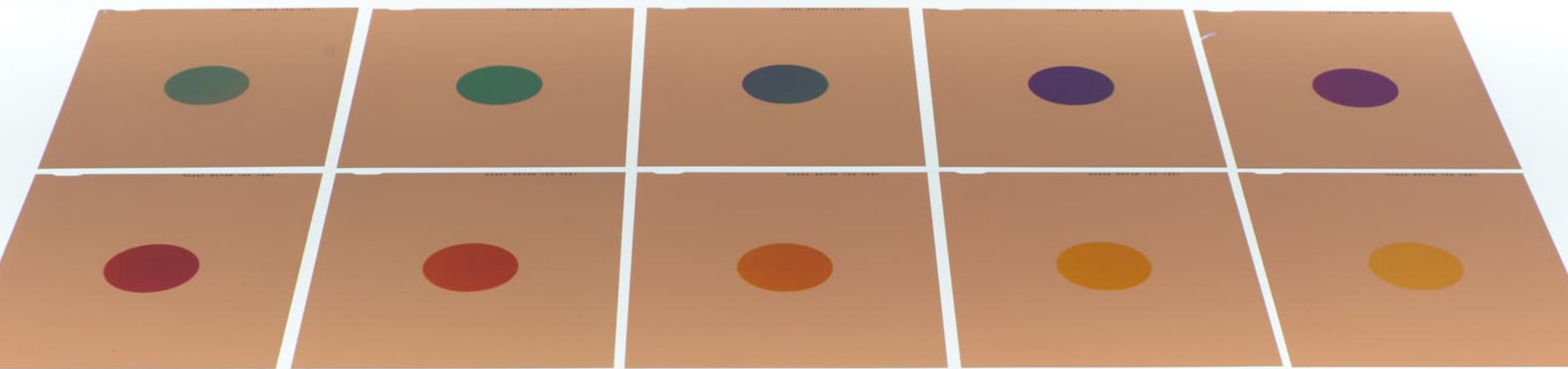


Fig. 17.18 Violet wavelength



In the previous page:
Fig. 19 Ten 4x5 color negative films placed on a light-box table, 2022



Fig. 20 Large format camera, diffraction grating and light source

Fig. 21 Green, approximately 550 nanometers, Nikon 610

Fig. 22 Red, approximately 650 nanometers, Nikon 610





Skyglow: Ongoing

At the intersection of photography, astronomy, and ecology, *Skyglow: New Documentary Strategies in Photography in the Presence of Light Pollution and AI* is a practice-based research project that aims to question the notions of authorship and representation in today's algorithmic society and challenge the ability of the photographic medium to deliver reliable visual information. I will engage these topics by addressing the globally underrated issue of light pollution and its effects on night sky observation. By performing a series of photographic studies - organized in collaboration with environmental and astronomical European institutions - that will document the light pollution conditions of some selected areas of our continent, I will address these questions:

Can photography be used analytically and objectively?

Can we produce images that carry reliable information? And how important is it today? Would it be possible to link the intricate relationship photography always had with reality representation to the new challenges brought by TTI (text-to-image) generator software?

Would it be possible to produce visual documents with the support of AI image generators?

Light pollution has been defined as “globally one of the most widely distributed forms of anthropogenic pollution.” In addition to obscuring our view of natural starlight, artificial light at night has downsides for many creatures, including amphibians, birds, mammals, insects, and plants. In 2016, the percentage of the world's population affected by light pollution had increased to 83%. In the last two years of training with astrophotography equipment, I've conceived a methodology that allows me to depict how human-made light hides the natural one coming from the cosmos.

The system involves shooting photographs of the same stars from several locations with different levels of light pollution - from rural areas to urban centers. The settings of the large format camera employed remain the same in each place: lens, film, aperture, point of focus, exposure time, and also atmospheric conditions. Following these rules, the only factor influencing the density of the photographic emulsion is the amount of artificial light recorded through the lens. Photography is no longer a tool for exploring the concepts of narrative, space, and composition but a tool that can generate information independent of the author's interpretations and narcissistic view of the world. Through this change of paradigm, I will challenge the standard documentary practices. The first successful attempts are visible in my portfolio. The research will start in Belgium - one of the most light-polluted countries in Europe - and will continue throughout our continent.

By considering the photographic apparatus a light-recorder, and exploiting its foundational ability to distinguish light values of different intensities, I will deliver reliable information in the form of unmanipulated photographs. As my research aims to preserve the integrity of the photographic document, paradoxically I am interested in understanding whether AI's limitless potential can be used not only to generate new visions but as a collaborator that can enhance the credibility of the photograph as a contemporary witness. Through a critical and experimental methodology, I will engage with image generators softwares to refine the concepts of documentary and representation within the photographic universe.

Fig.1 Installation view, 10 A.M. ART gallery, Milan, 2022

In this radical version of the project, Del Conte has exposed several 4x5 films to light pollution for 1 hour. He did not use the equatorial mount and he did not focus the lens. Instead, the photographs show circles of different gradations according to the amount of artificial light recorded.

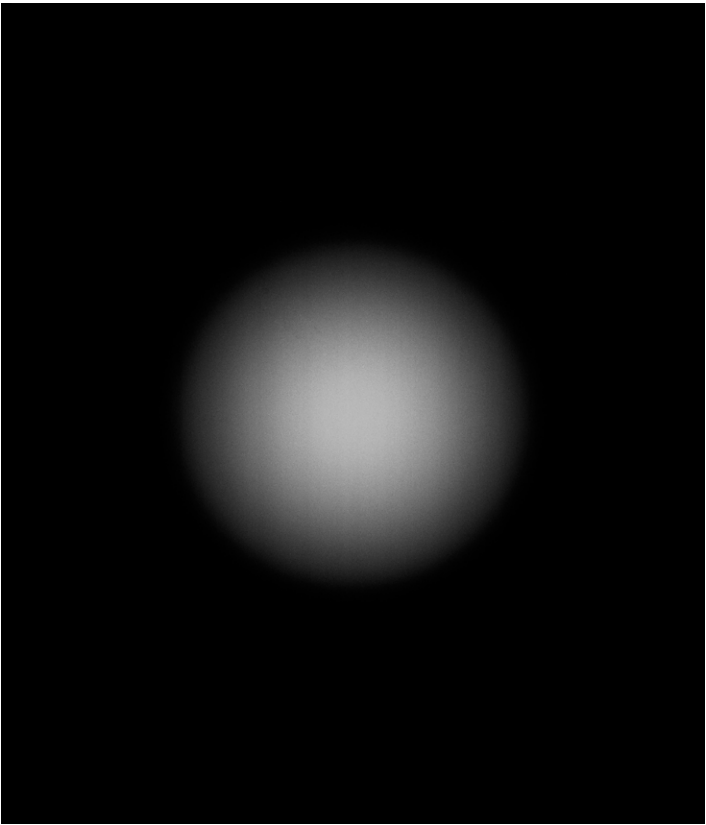
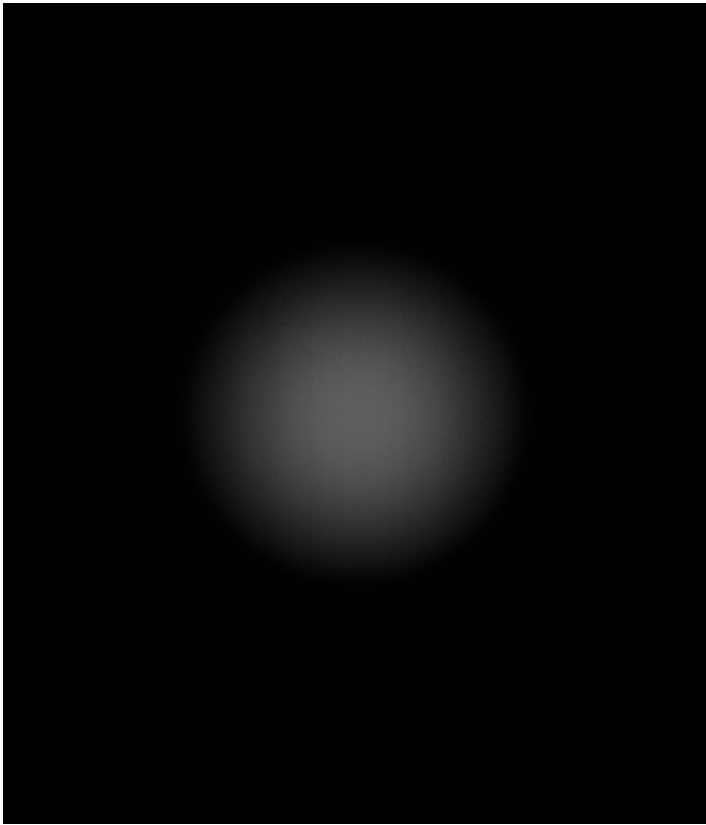
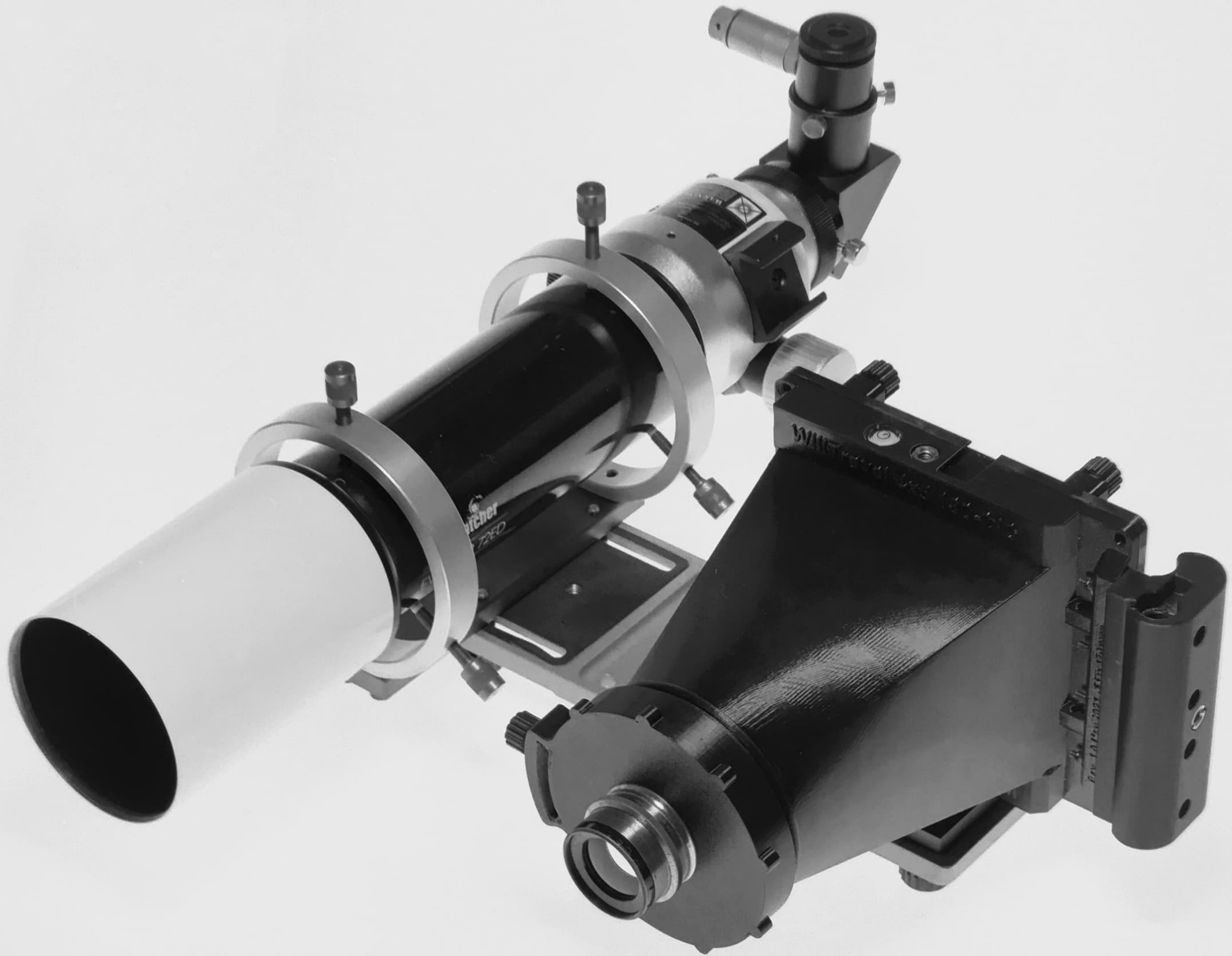


Fig. 2 three gelatin silver prints, 100x80 cm, ED 3+2 AP, 2023



Fig. 3.5 Rural and inner-city sky, details, gelatin silver prints, 100x80 cm, ED 3+2
AP, 2023
Fig. 4 Val Veny



With the aid of an equatorial mount, a sophisticated device used for astronomical observations, each photograph was the result of a 30-minute exposure. Three different locations were selected for this composition: the Tabernas Desert in Andalusia, the Italian Apennines in Emilia-Romagna and the city of Turin.

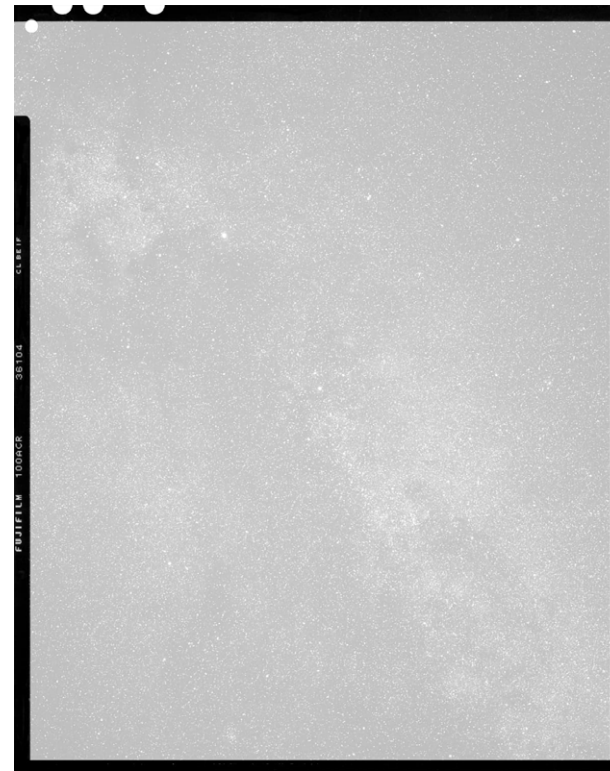
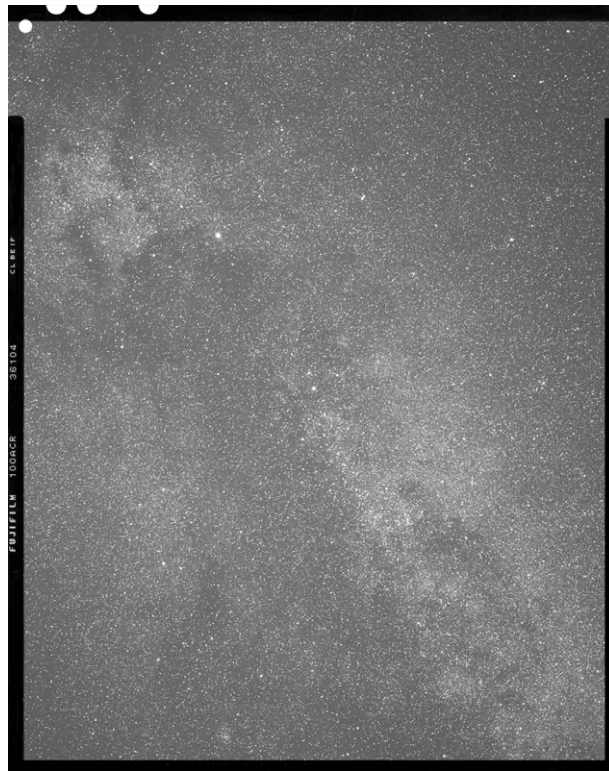
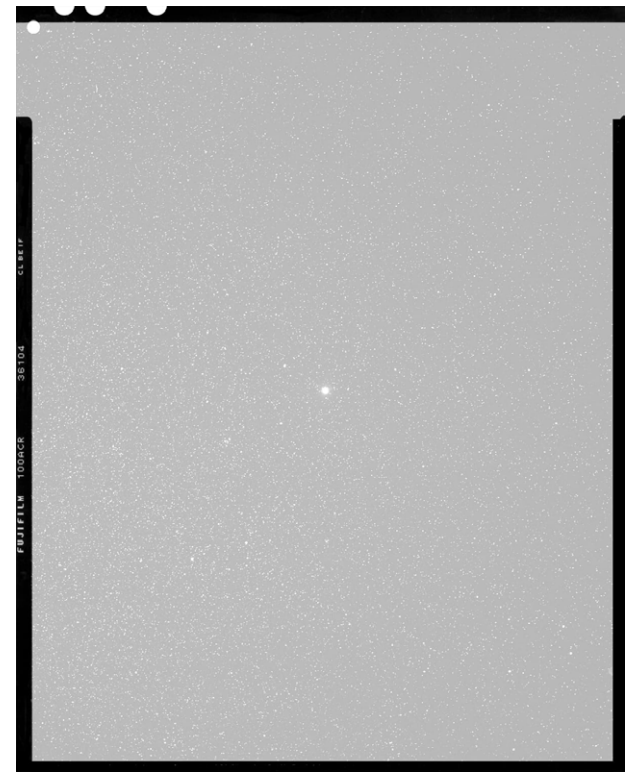
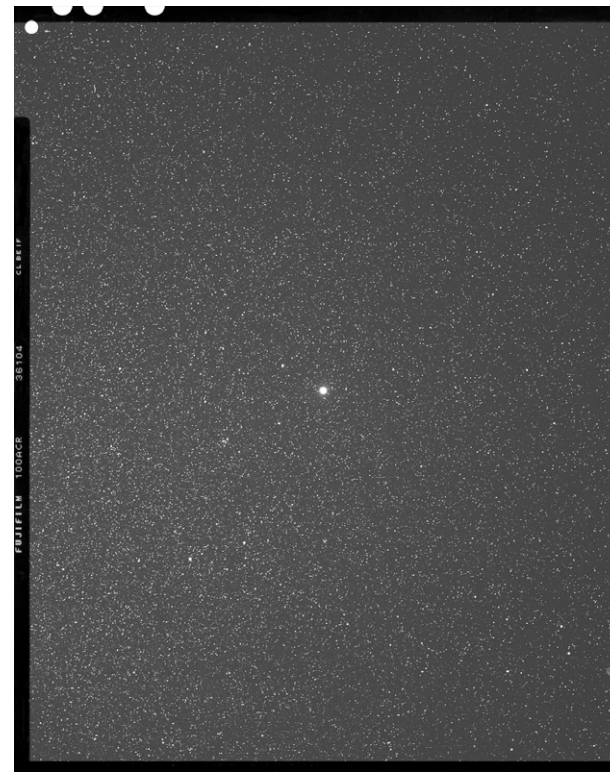
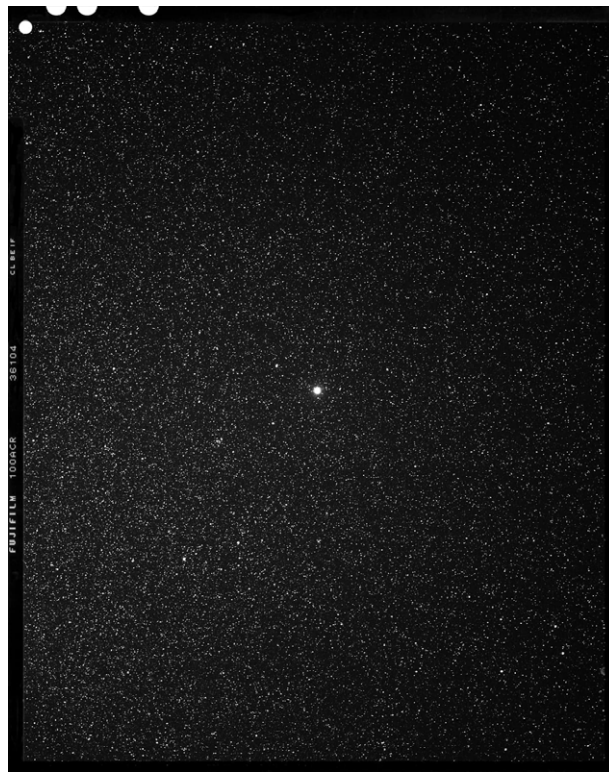


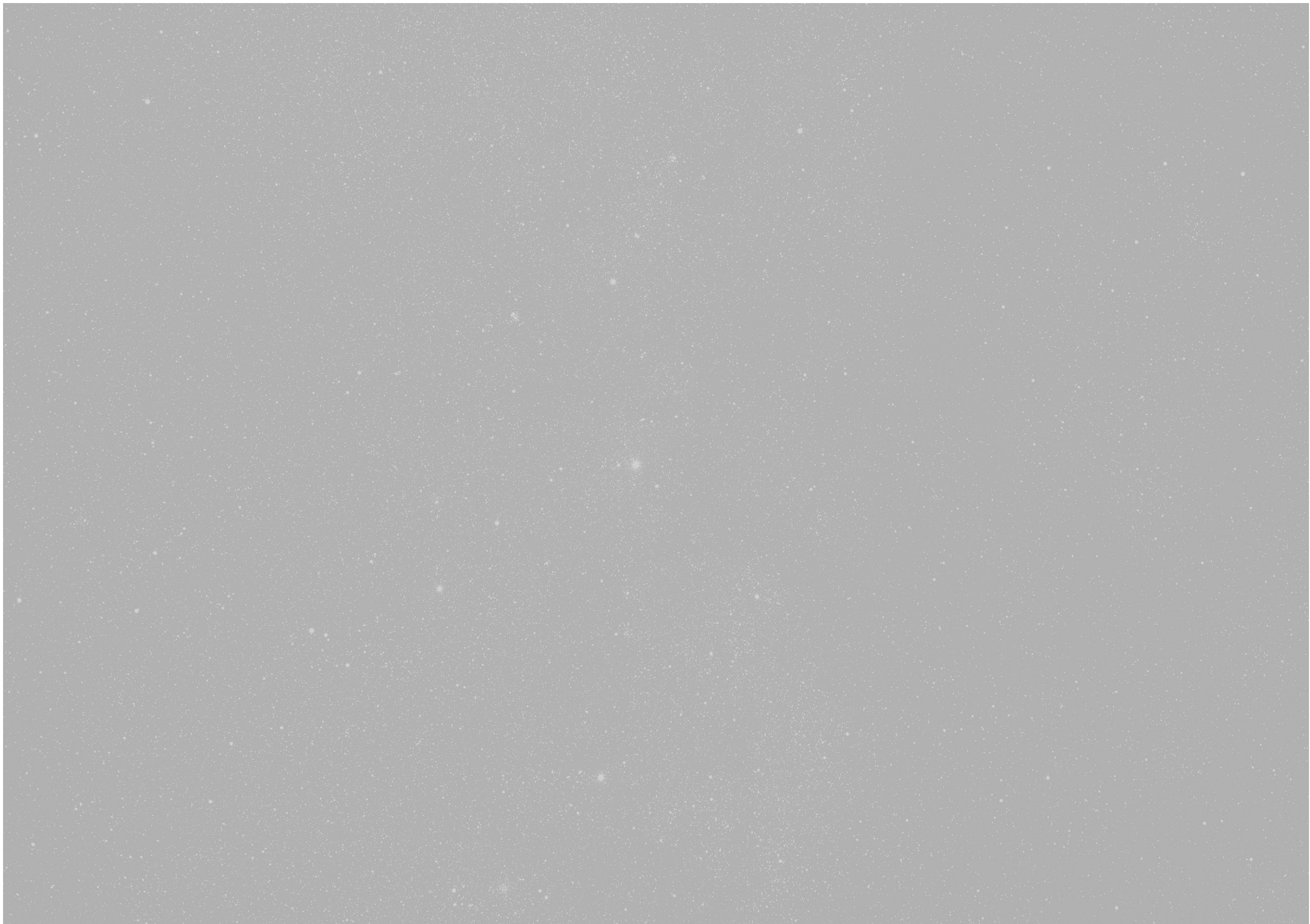
Fig. 6 Installation view, Foto Forum, Bolzano, 2024

Fig. 7 Equipment, gelatin silver print, 50x60 cm, ED 3+2 AP, 2021

Fig. 8 Vega and Deneb, six gelatin silver prints, 30x40 cm each, ED 3+2 AP, 2022







In the previous pages:

Fig. 9 Tabernas Desert, 2022

Fig. 10 Schedar from Colle dell'Agnello, detail

Fig. 11 Schedar from Turin, detail

In the next pages:

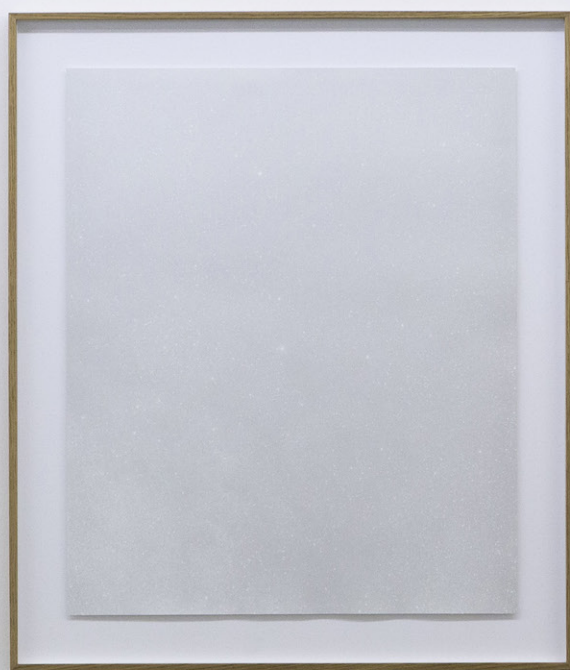
Fig. 13, 14 Installation view, Foto Forum, Bolzano, 2024

Fig. 15, 16 Installation view, 10 A.M. ART gallery, Milan, 2022



Fig. 12 Large Format Lens, gelatin silver print, 50x60 cm, ED 3+2 AP, 2022











Fräsen, The Unseen Design of Industrial Processing Tools, from 2014 till Today

Fräsen - translated from German “milling” - is a photographic project started in Leipzig in 2014. The subjects of the photographs are small industrial tools that, when attached to a milling machine, engrave and shape materials such as metal, plastic, and wood. In the images, the milling cutters are depicted on a neutral background and removed from their original context. The photographs highlight the shapes of what we don't usually see: what we do see is, in fact, the cutters' trace in the things of everyday usage. The resulting images depict the shapes of objects originally designed to shape other materials.

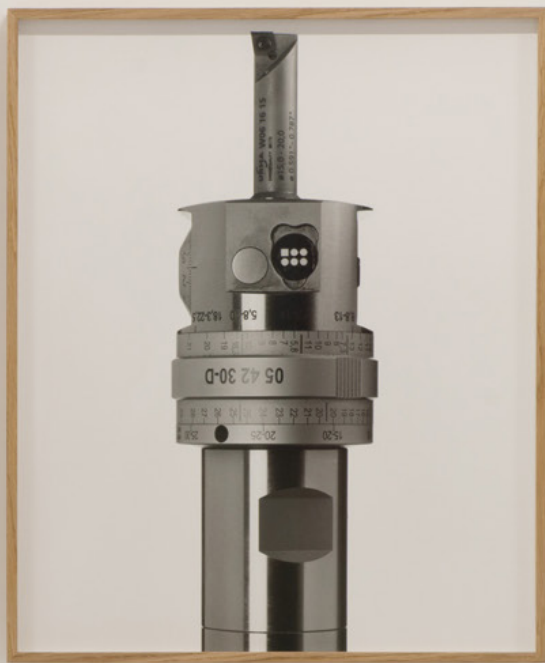
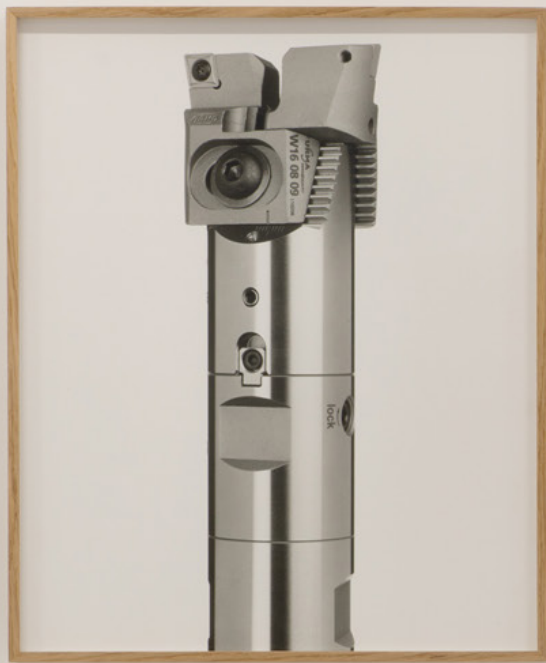
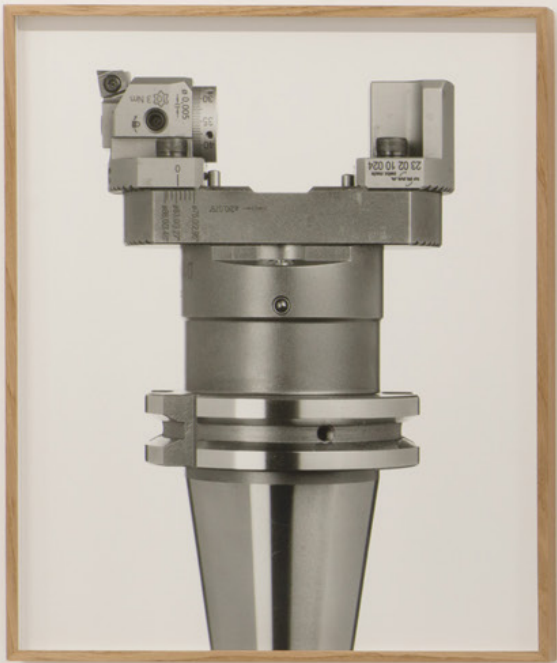
In 2016 the project was exhibited at the Fondazione 107 of Turin, a former industrial hangar, as an installation composed of eight slide projectors equipped with wide-angle lenses. The black and white slides, loaded into the projectors, show the tools enlarged within the exhibition space: the collection of industrial objects takes on the value of totems and possible architectures, something other than what they are.

Referring to the aesthetic of Karl Blossfeldt's body of work, *Urformen der Kunst*, and Bernd and Hilla Becher's photographic ap-

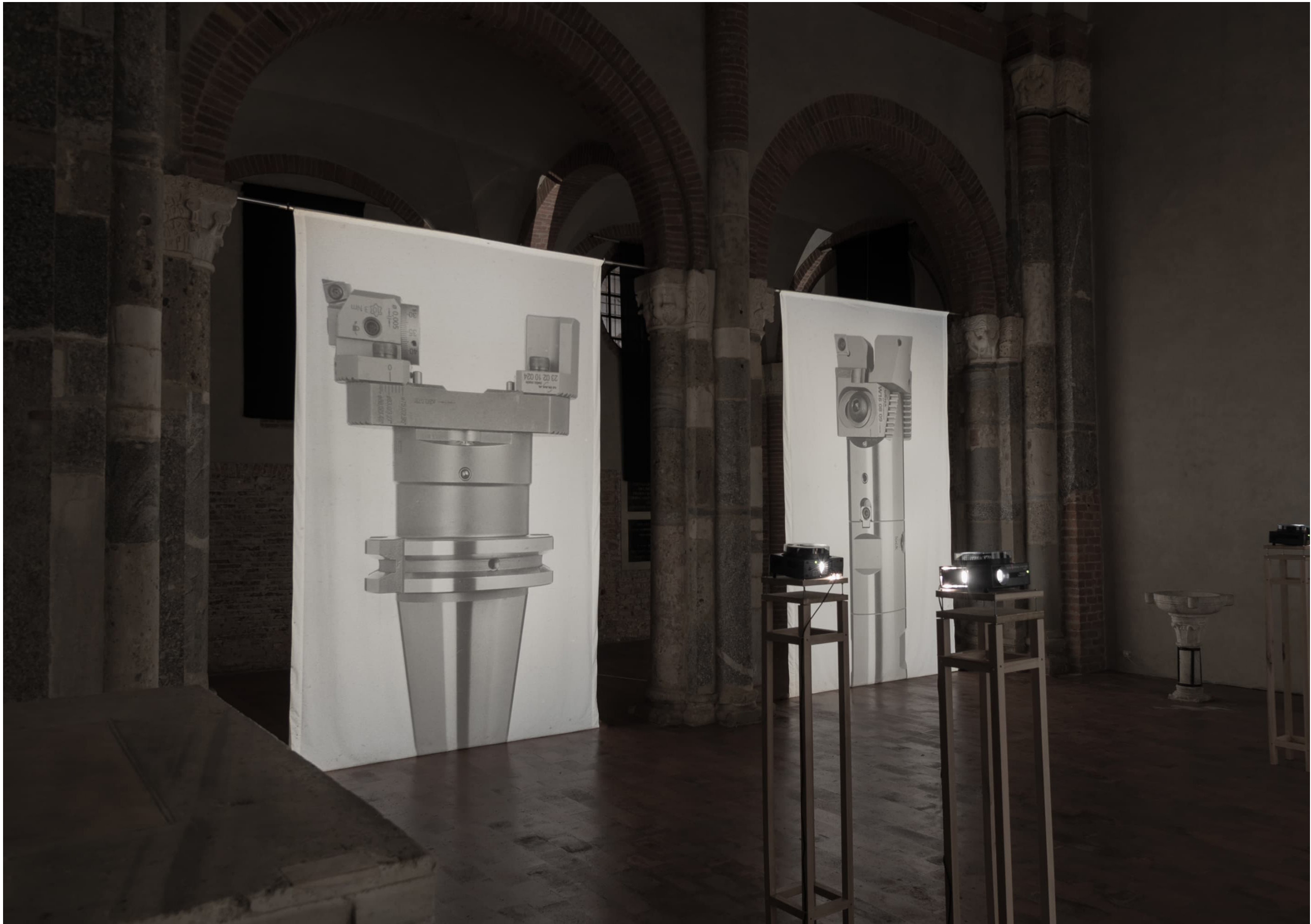
proach, the project renders and arranges the cutters with detachment and analytical rigor. In 2019 Del Conte started a new series in collaboration with UrmaTools, a company based in the Swiss canton of Aargau that has specialized in high-precision boring systems since 1963. This new series presents modern CNC cutting tools whose purpose is to process the metal alloys used, particularly within the automotive and aerospace sectors. Part of the work was exhibited in Milan at the Basilica di San Celso in October 2020. The exhibition, curated by Angela Madesani, displays the tools in a new light. The intelligence and knowledge behind the cutters' design mirror the holiness of the space, creating a dialogue with the architecture of the Romanesque church.

Fig. 1,2,3 Gelatin silver prints, 50x 60 cm, ED 3+2 AP, 2020
 Fig. 4 Installation view, 10 A.M. ART gallery, Milan. 2022











In the previous pages:

[Fig. 5](#) Basilica di San Celso, Milan, 2020

[Fig. 6,7,8](#) Four slide projections, 400 x 280 cm each, Basilica di San Celso, Milan, 2020

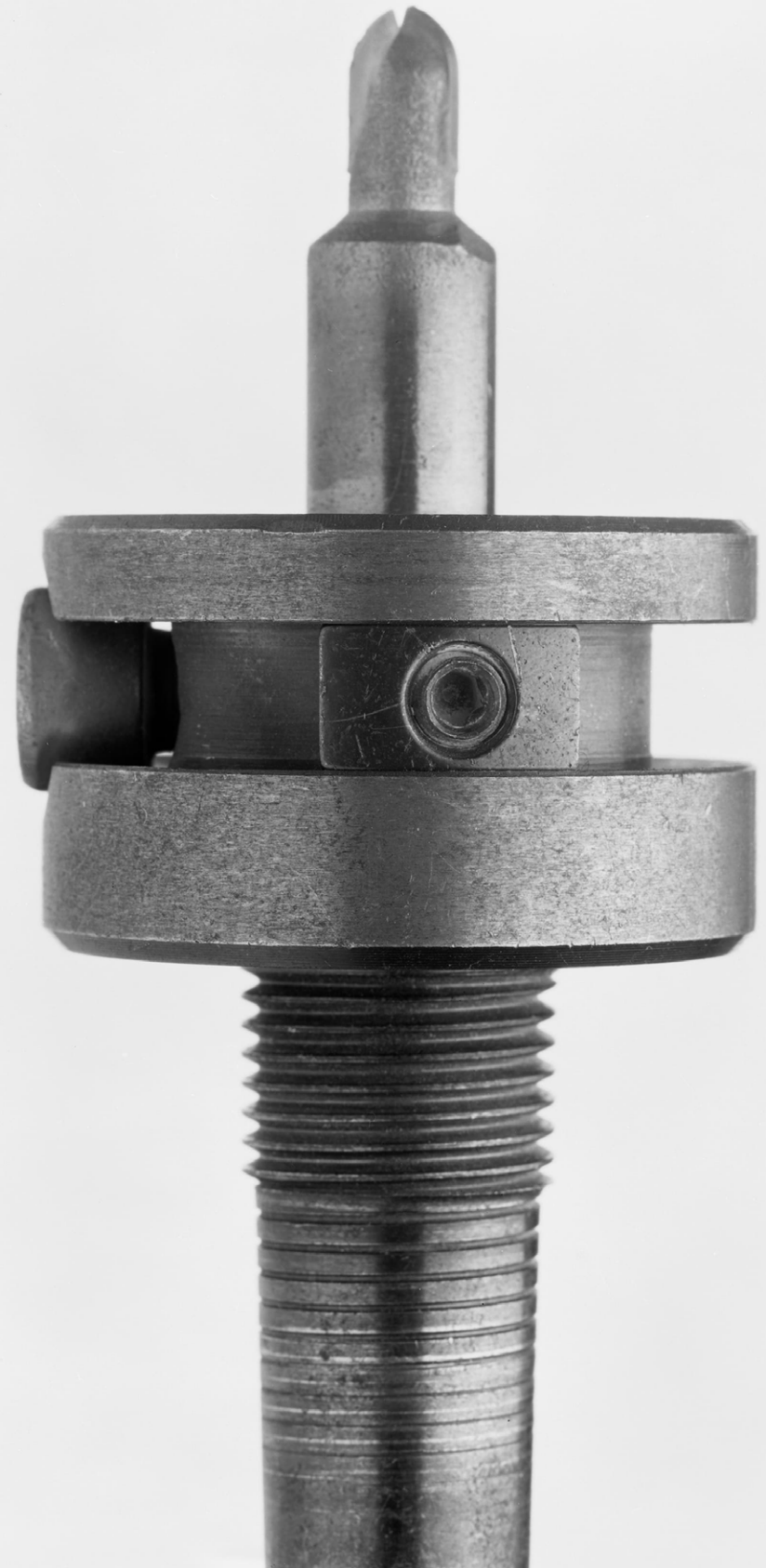


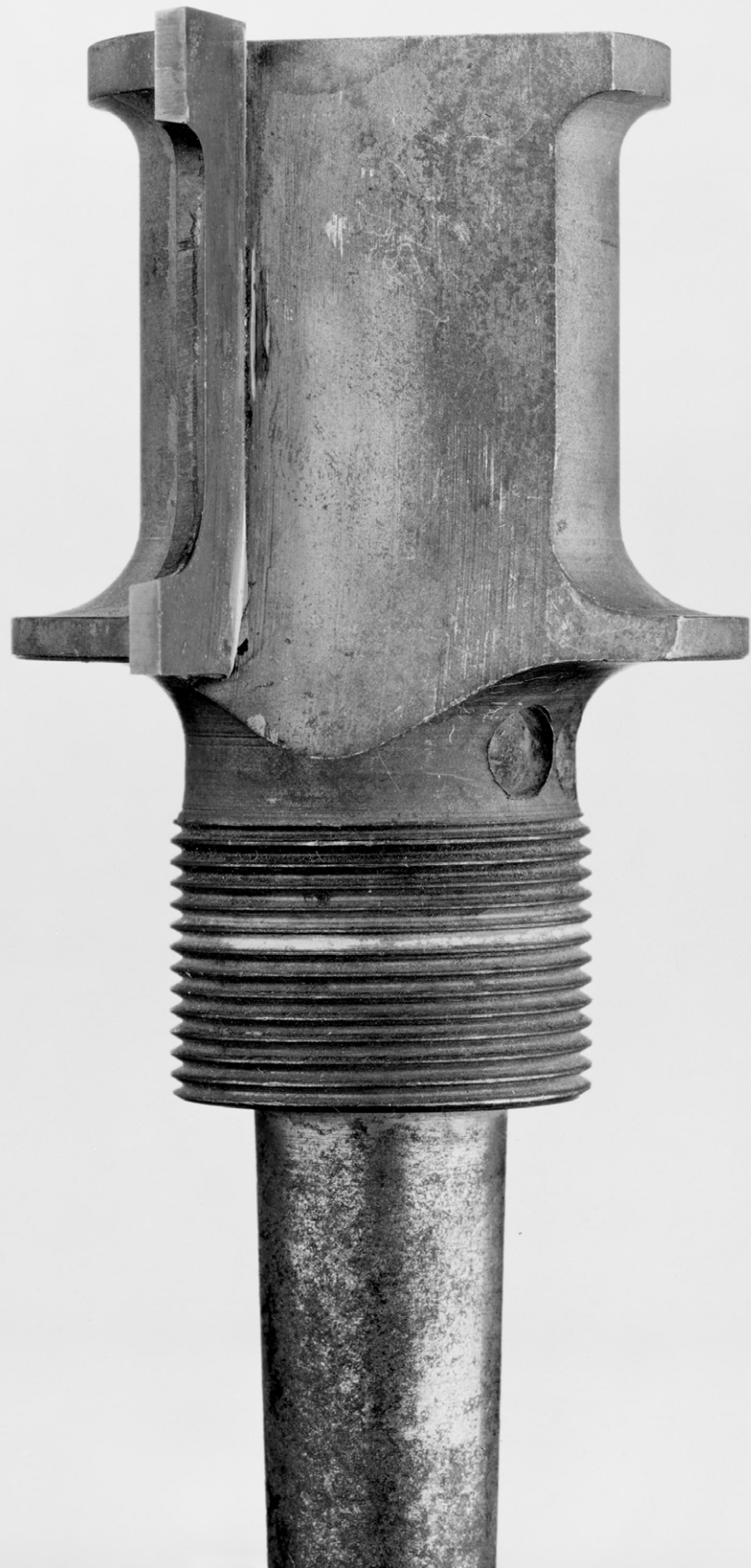
In the next pages:

[Fig. 9](#) Basilica di San Celso, Milan

[Fig. 10,11,12,13](#) Gelatin silver prints, 50x60 cm, ED 3+2 AP, 2016

[Fig. 14,15](#) Eight slide projections, Fondazione 107, Turin, 2016









Houses, Prefab Architectures in Japan, 2017



Houses is a photographic series made in Japan in 2017 during the fellowship program undertaken by the artist at the Centre for Contemporary Art CCA Kitakyushu. While deeply involved in studying the traditional Japanese building technique, which will lead to conceiving the series *Joining*, Francesco Del Conte is fascinated by the contemporary houses that compose the residential neighborhoods in which he lives. Manufactured homes, imported from the US, first appeared in the Japanese archipelago after WWII to solve the housing shortage.

The proliferation of this technology has led to an extreme and alienating standardization of the urban fabric, especially in the residential areas, composed today of mass-produced houses that recall a Western style. The series is formed by ten gelatin silver prints, representing a breakthrough for the artist because it is the first outdoor work. The photographs offer a repetition of the same subjects, nondescript locations, and yet very particular: deserted urban landscapes, residential areas that outline the city edges, and side roads. Street lamps, traffic lights, and rooftops fix the framing of images on the line between an enigmatic atmosphere and an objective approach.

Fig. 1 Detail, gelatin silver print, 2017

Fig. 2,3,4,5,6 Untitled, gelatin silver prints, variable dimensions, ED 5+2 AP, 2017











Joining, The Traditional Japanese Building Technology, 2016



Inspired by a Japanese woodworking manual,¹ *Joining* investigates a traditional building technique that, over the centuries, has shaped Japanese architecture.

Of Chinese origins, the joinery technique reached Japan through Korea around the seventh century AD. However, the country's particular circumstances of geopolitical isolation led to the adaptation of this technology to indigenous architectural styles and its application to dwellings and religious constructions up until the second half of the nineteenth century.

Joinery is a set of skills developed and handed down from one generation to the next: the lines, the shapes, and the selection of the proper timber result from a deep knowledge that has reached high-quality standards. It is possible to count several hundred distinctly different joints, with some reserved for only one type of construction. Time plays a decisive role in this technique: on the one hand, joinery has very antique roots, but on the other, it has an unpredictable future since the method is slowly vanishing. The new Japanese generations are not interested in keeping the tradition alive, and new, faster, and less expensive Western building techniques have become popular. Today, there are about a hundred *Mia-Daiku* left, master carpenters who are experts in the ancient joinery technique and the only ones able to renovate the most important shrines and temples. It is a debated topic in Japan, and the government is trying to adopt solutions to avoid the risk of a future in which such a unique cultural heritage could be lost. The project started when the artist commissioned eight different types of joints from Toshiro Kobayashi's workshop, a carpenter

based in Imabari who still follows the traditional procedure. The joints were made by the master's disciple Funaki Rintaro: six faithfully reproduce the one published in the manual by Sumiyoshi and Matsui, and the other two (Kanawatsugi and Shihou sashi) are an original creation by the craftsman.

In Japan, joints are classified according to their function, and the quality of the timber traditionally depends on the relevance of the building, and it is worth noting that for *Joining*, a three-hundred-year-old Japanese Hinoki cypress was used. Del Conte then photographed the crafted joints with a medium format analog camera from a 45-degree angle. The pictures are revealed on black and white transparencies lit by two light-box tables, also made with the joinery technique. There is also a printed version of the work, composed of 24x30 cm gelatin silver prints. Each joint is matched by a grid of images that, just like a carpentry handbook, shows the step-by-step assembly of the pieces. The first slide on the top left of the grids displays the components of each joint, and those following show its operation.

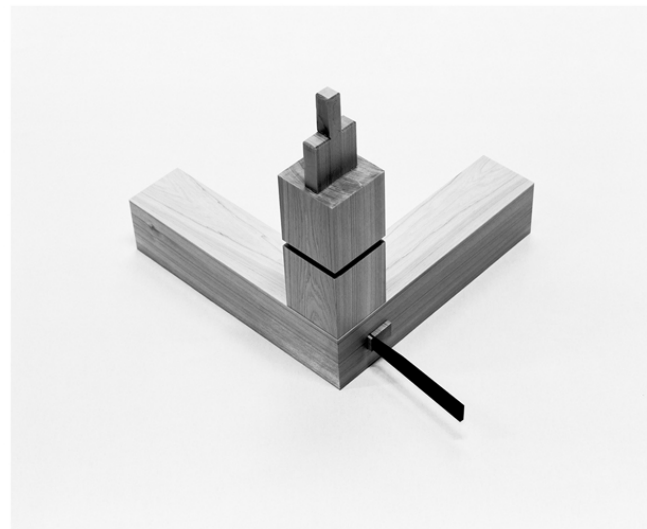
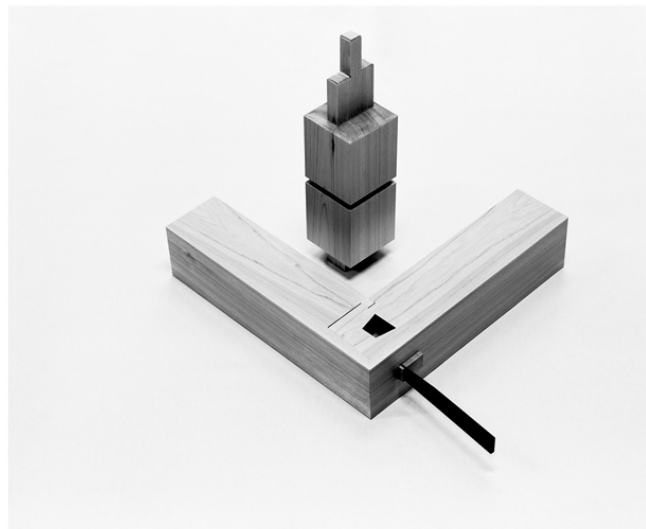
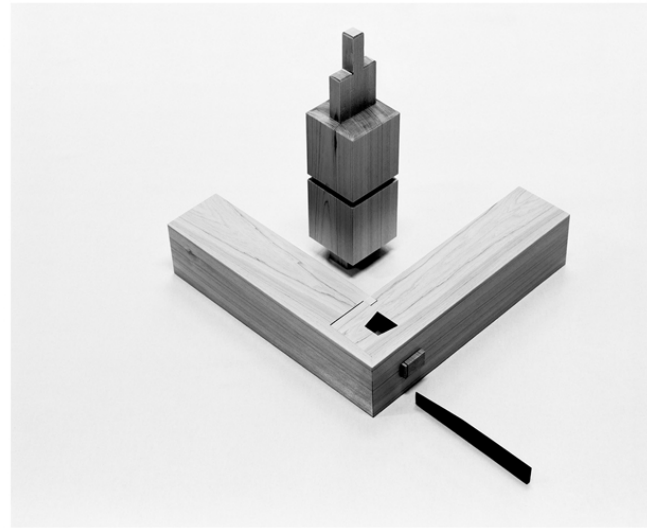
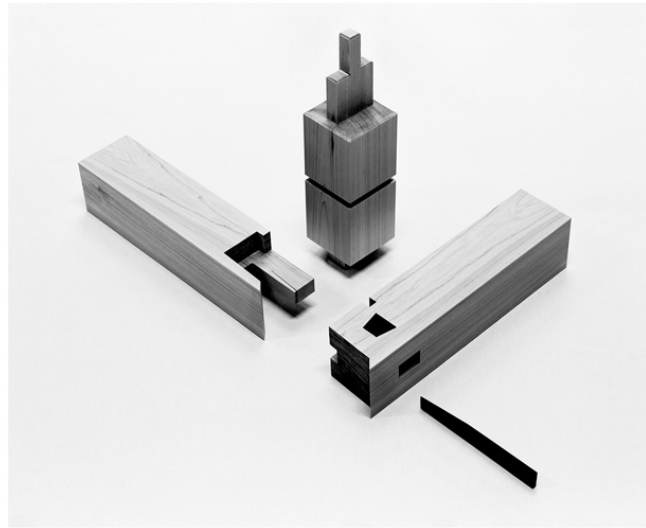
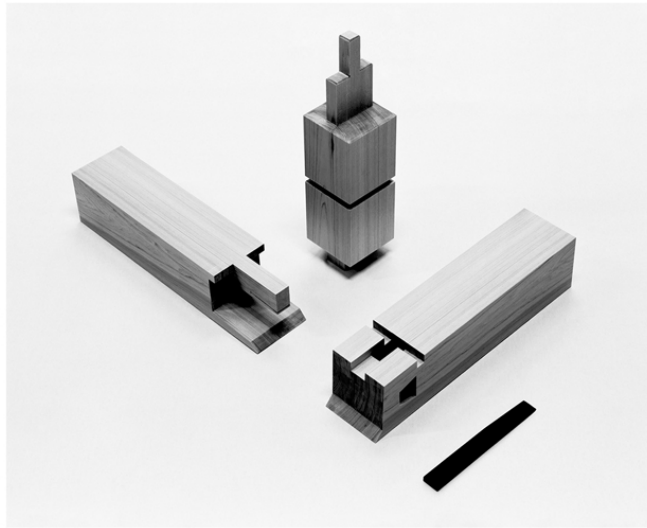
The emphasis lies on design pieces that, despite their particular and aesthetically fascinating shapes, are usually not visible because they disappear within the construction lines. Their nature is functional and choral because each piece contributes to the building's harmony. Instead, the artist aims to reveal each piece's shape and restore its uniqueness. Del Conte looks at architecture as a trace of human presence, and even if the project rules man out on purpose, it intends to propose a reflection on it. The camera's subject is not only something tangible and physical; it is, above all, an aesthetic quality and a form of knowledge; it is a fragment of history that breathes within the monochromatic wooden shapes.

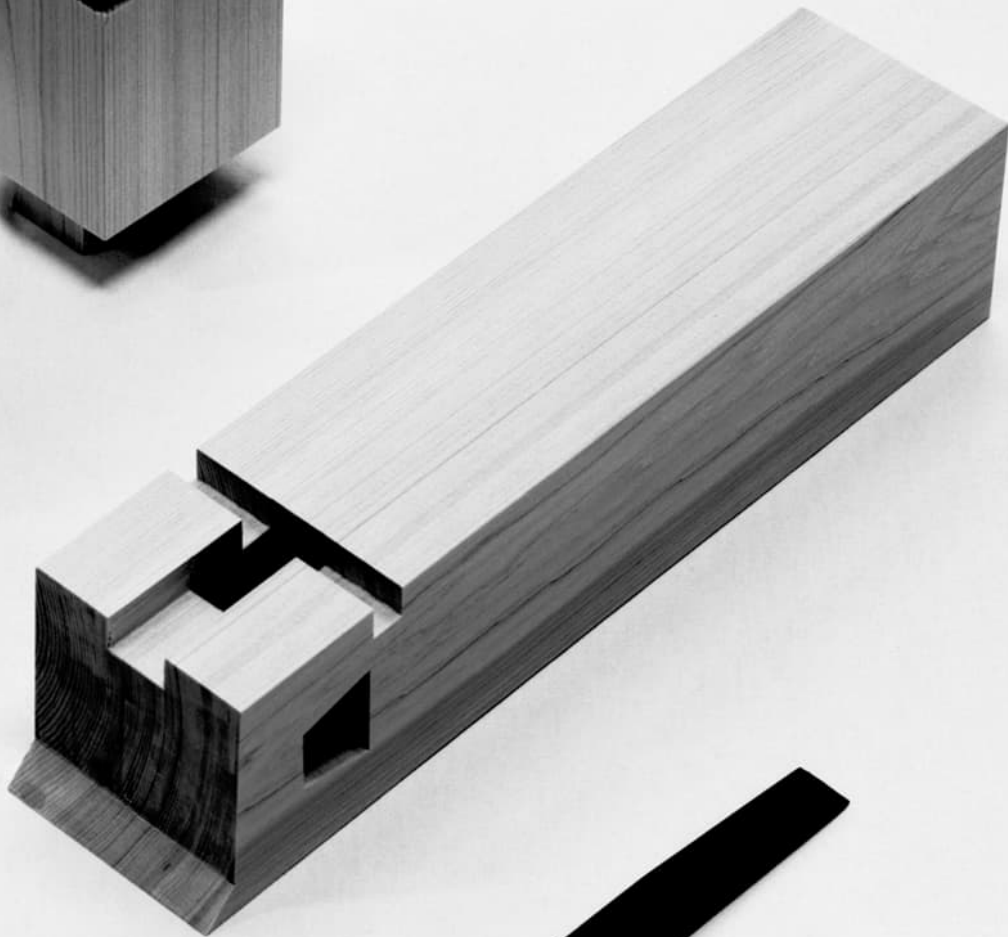
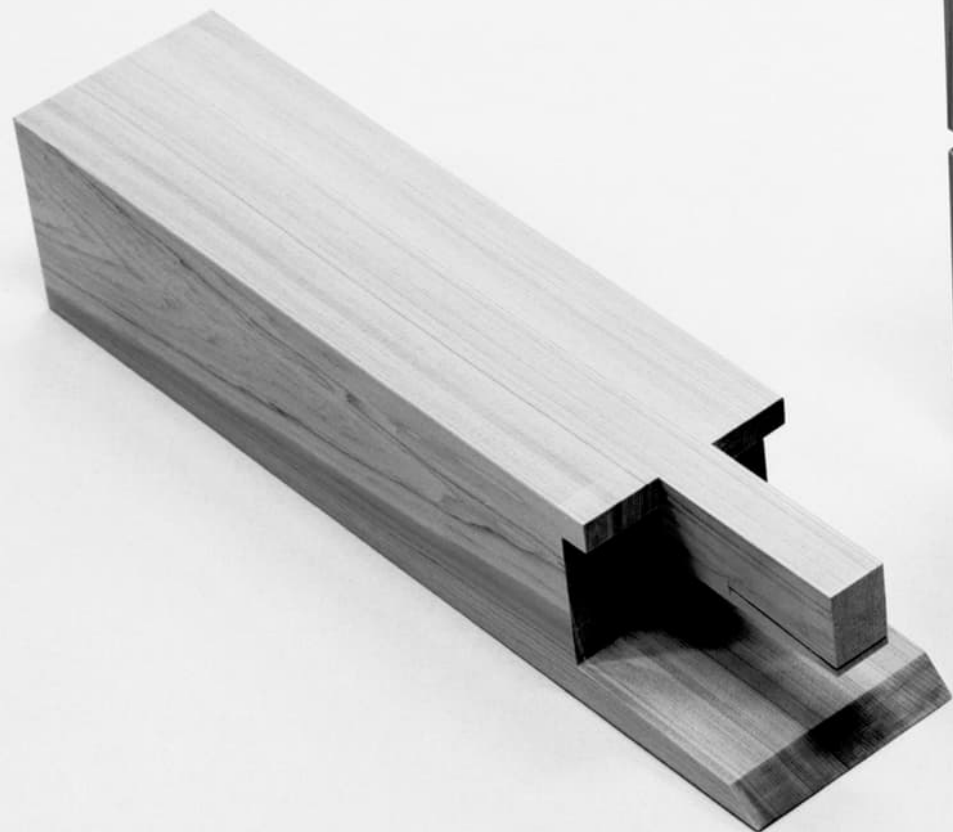
¹ Torashichi Sumiyoshi & Gengo Matsui, Wood joints in classical Japanese architecture (Kajima Institute Publishing Co., Ltd. 1989)

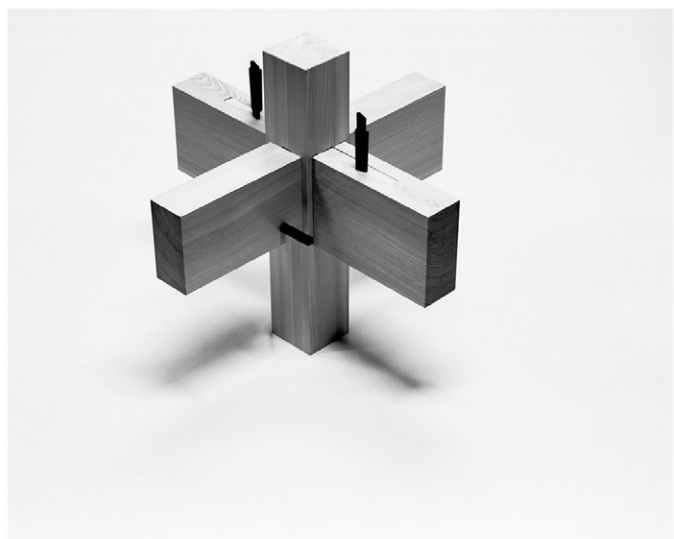
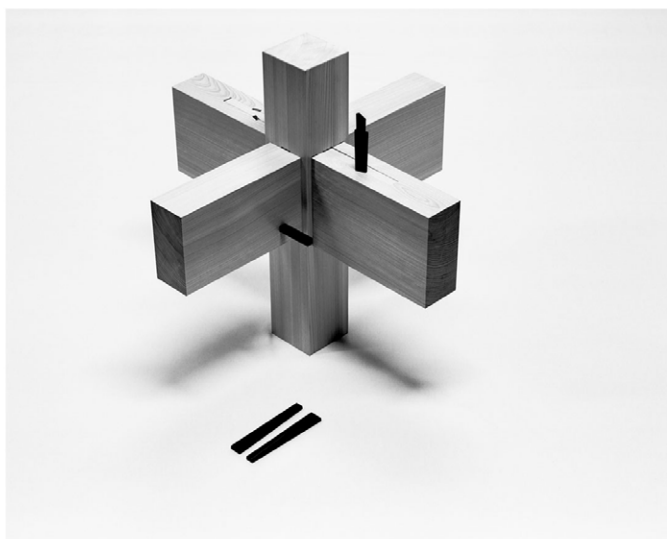
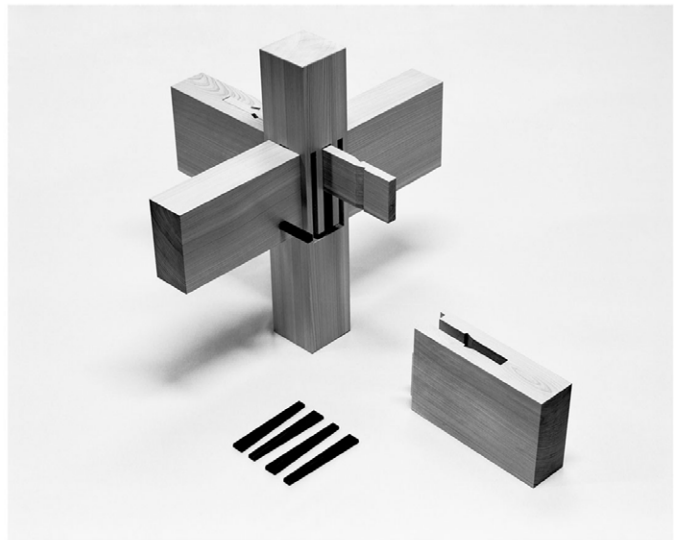
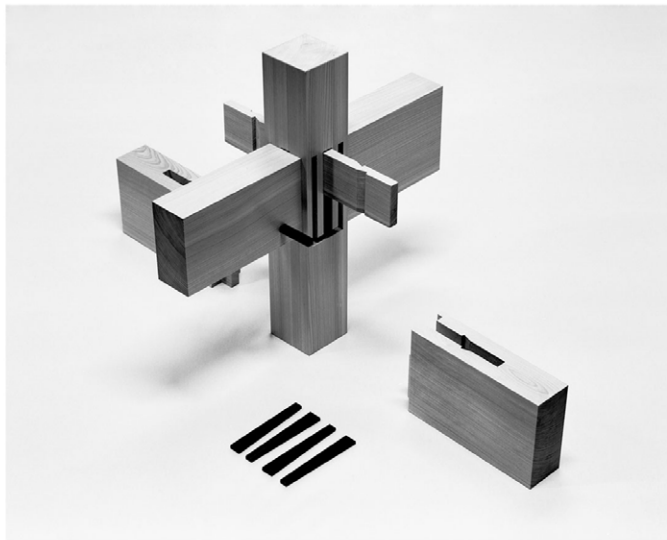
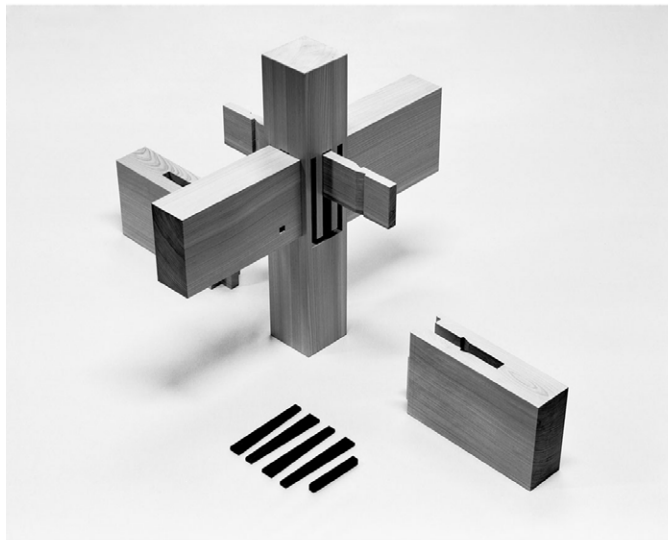
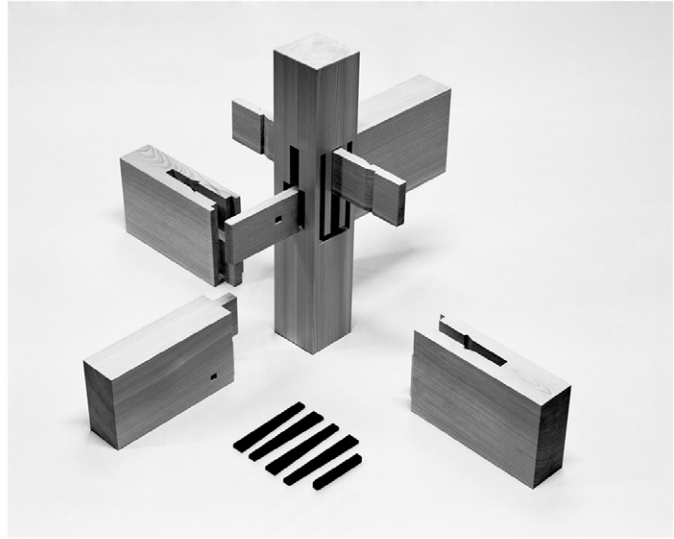
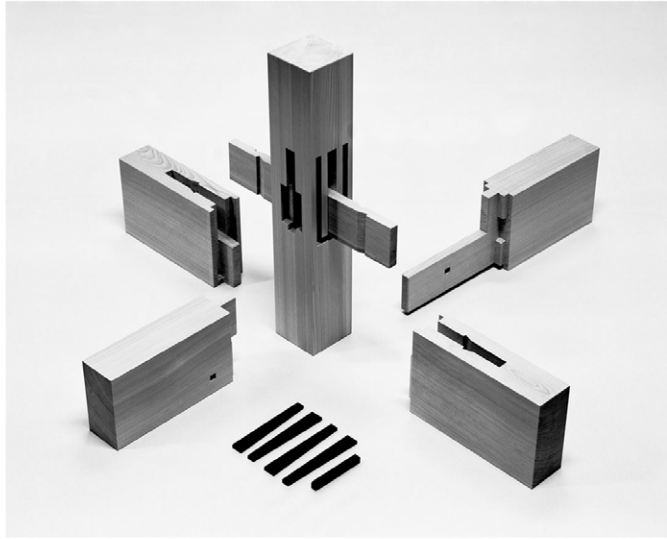
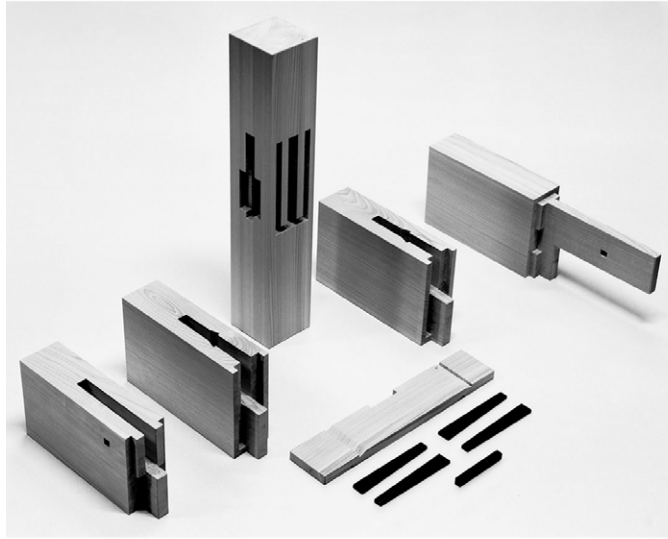
Fig. 1 Kanawatsugi, gelatin silver print, 24x30 cm, ED 5+2 AP, 2017

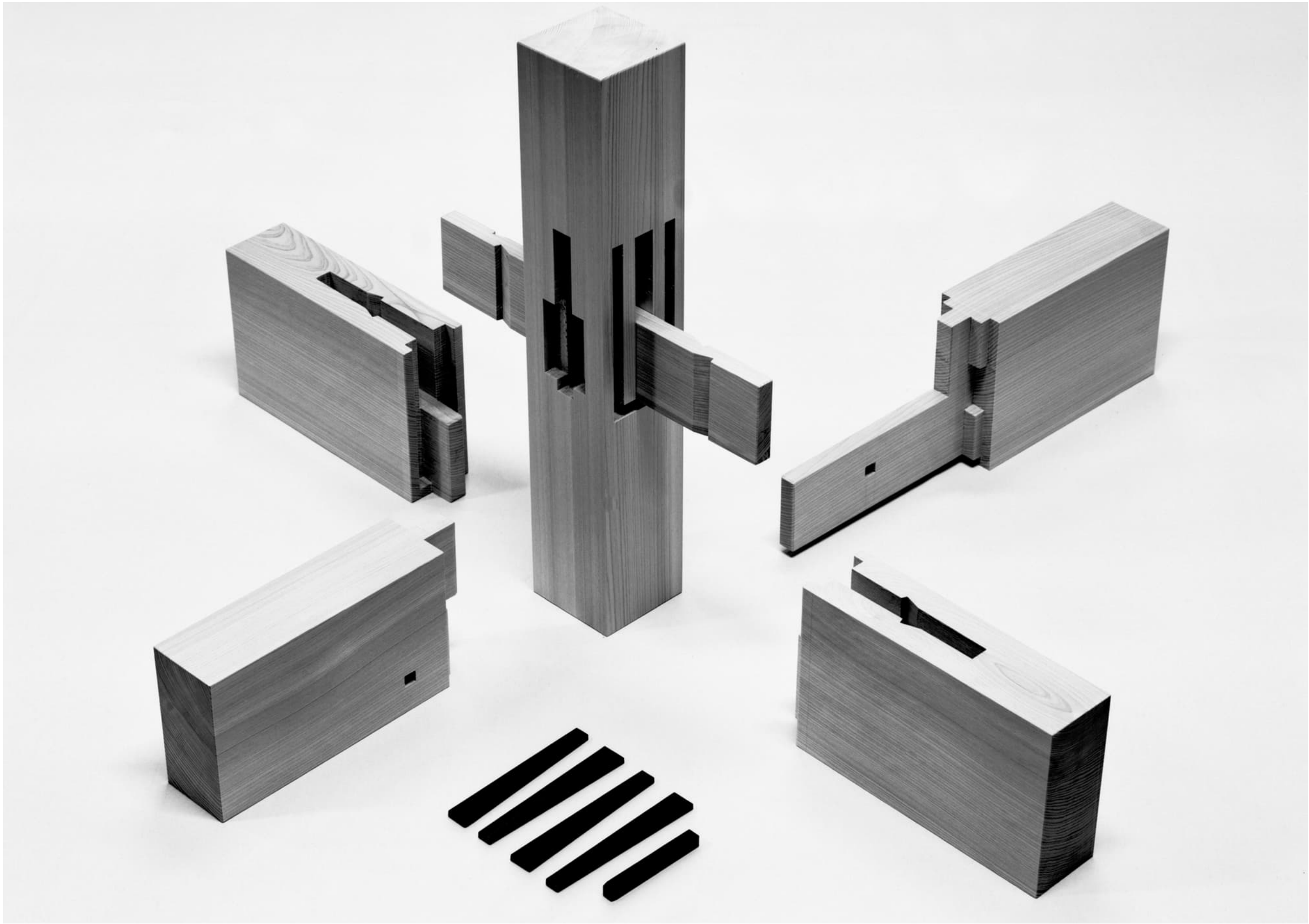
Fig. 2 Toshiro Kobayashi's Workshop, Imabari, 2016

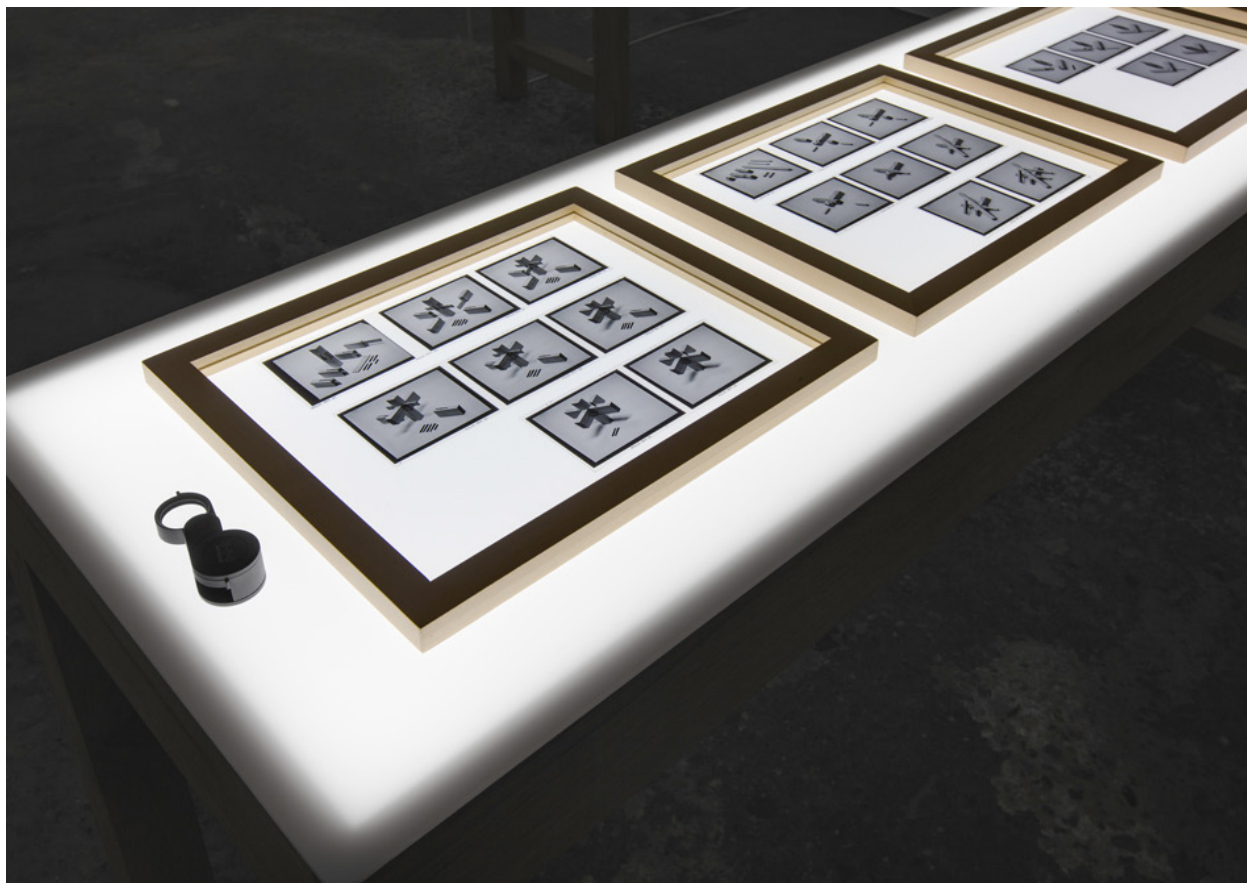




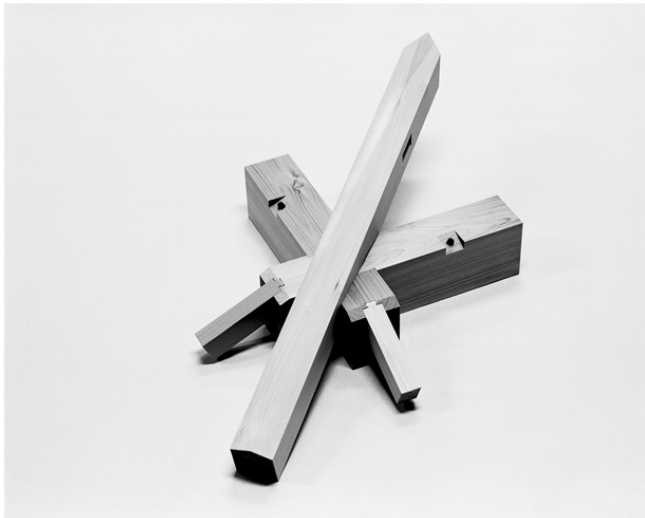
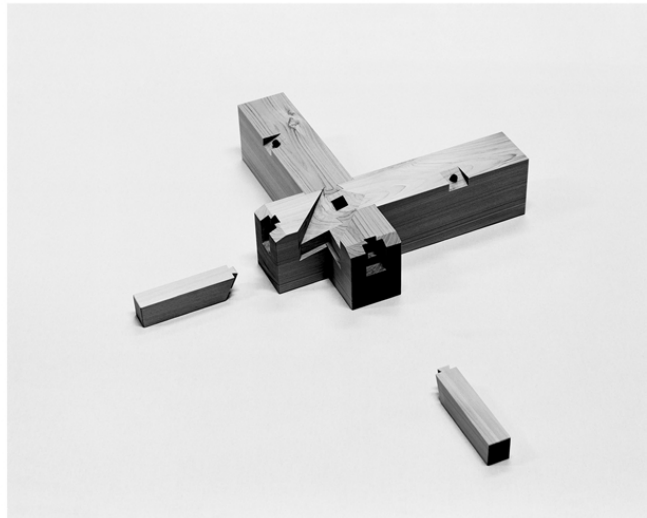
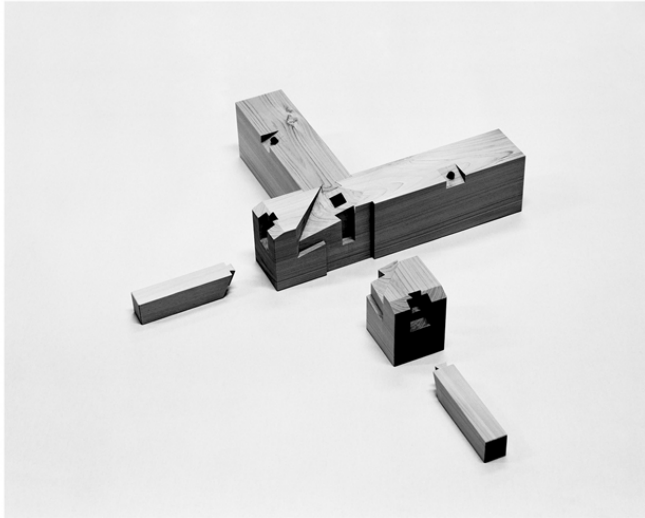
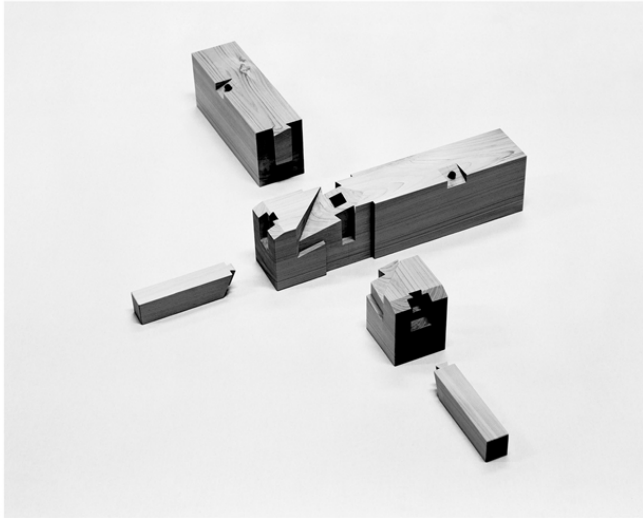
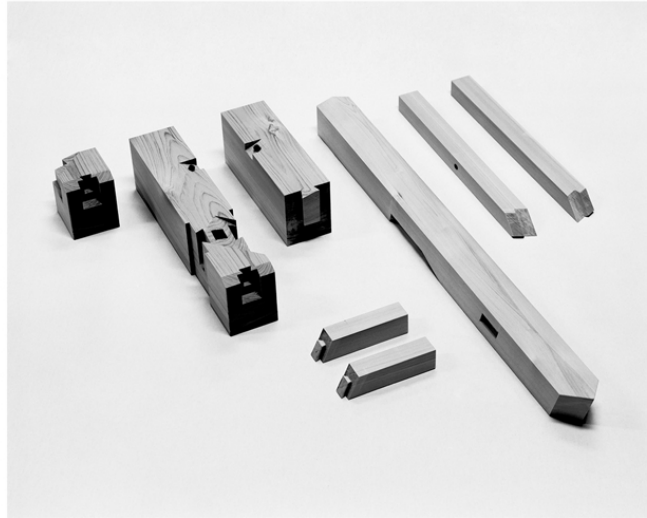


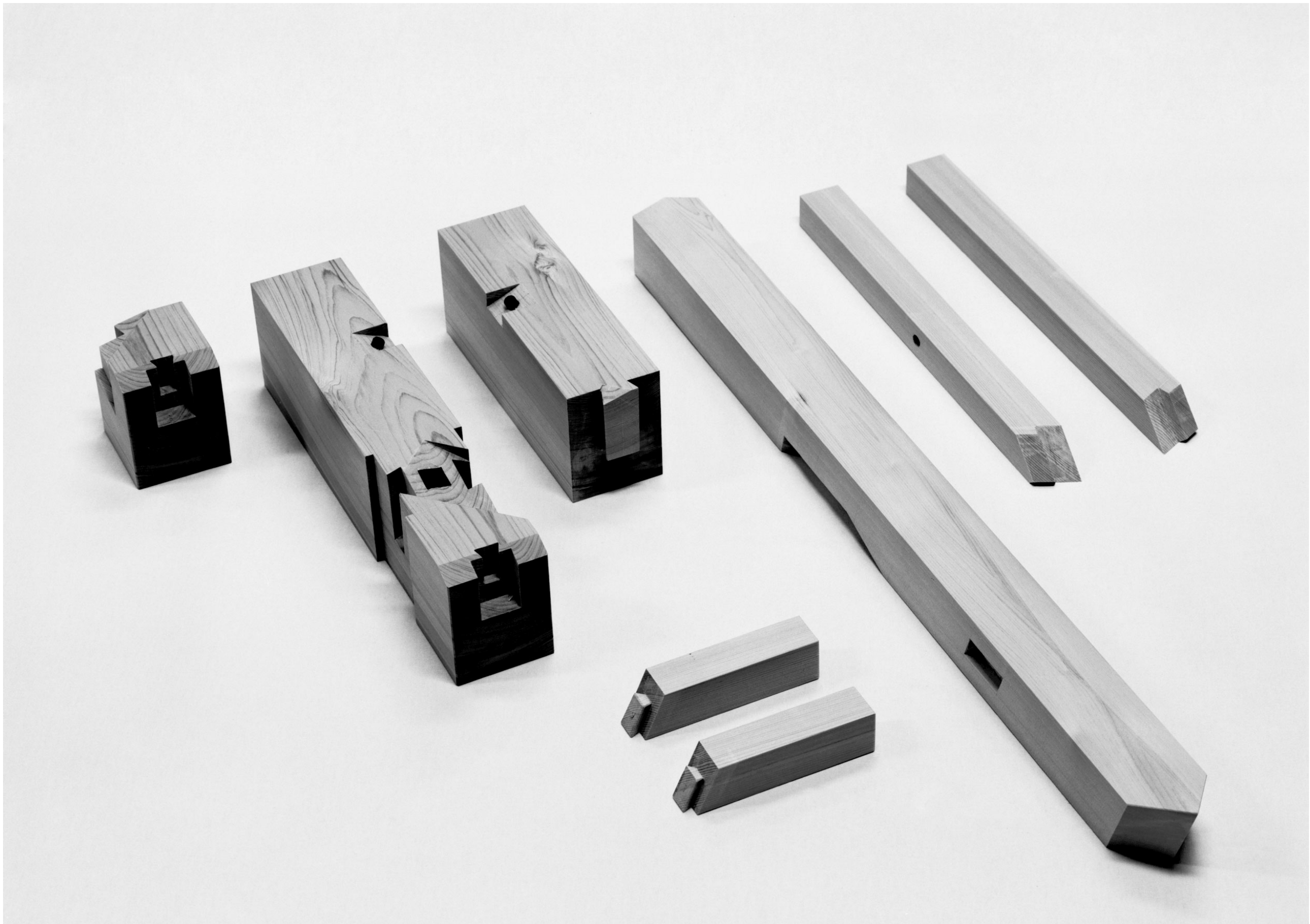






- Fig. 3 Sumitome hozo sashi, five gelatin silver prints, 24x30 cm each, ED 5+2 AP, 2017
Fig. 4 Sumitome hozo sashi, detail
Fig. 5 Shihou sashi, eight gelatin silver prints, 24x30 cm each, ED 5+2 AP, 2017
Fig. 6 Shihou sashi, detail
Fig. 7, 8 Framed B/W slides on light-box tables, Serie Inversa # 4, Turin, 2017
Fig. 9 Making of Joining, CCA Kitakyushu, 2016
Fig. 10 Yosemite no sumi, eight gelatin silver prints, 24x30 cm each, ED 5+2 AP, 2017
Fig. 11 Yosemite no sumi, detail





Archeologia del Quotidiano, Simple Everyday Objects, 2009-2011



Archeologia del Quotidiano is Del Conte's first approach to photography. For about two years, he has been portraying everyday objects such as Moka pots, heaters, ladles, graters, bottles, glasses, ashtrays, and cups. It is crucial to the artist because, in this period, he developed his interest in analog photography and film processing. Most of these compositions are illuminated by the natural light coming from the window next to the subjects. Through this series, made with a medium format analog camera, we enjoy the familiar design of the objects of our daily life. Each object has been photographed several times, with similar or different light conditions, isolated or next to other utensils. This methodology gave birth to a series of non-descriptive and essential photographs, characteristics visible in some future projects of the artist.

Fig. 1 Grattugia, Bottiglia e Posacenere, gelatin silver print, 80x80 cm, 2009-11

In the next pages:

Fig. 2 Grattugia, Caffettiera e Shaker, detail, gelatin silver print, 80x80 cm, 2009-11

Fig. 3,4,5 Caloriferi, gelatin silver prints, 80x80 cm, 2009-11

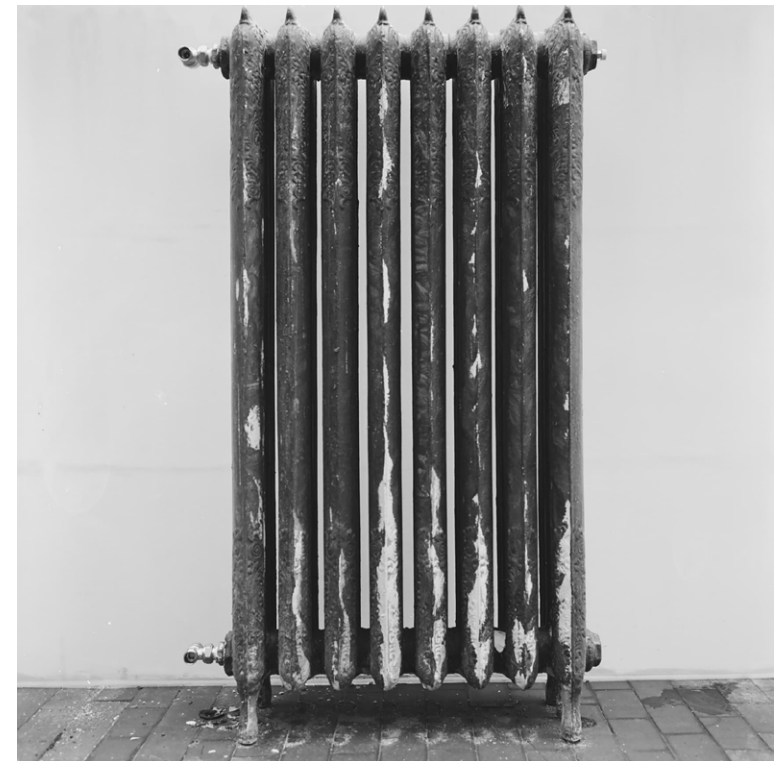
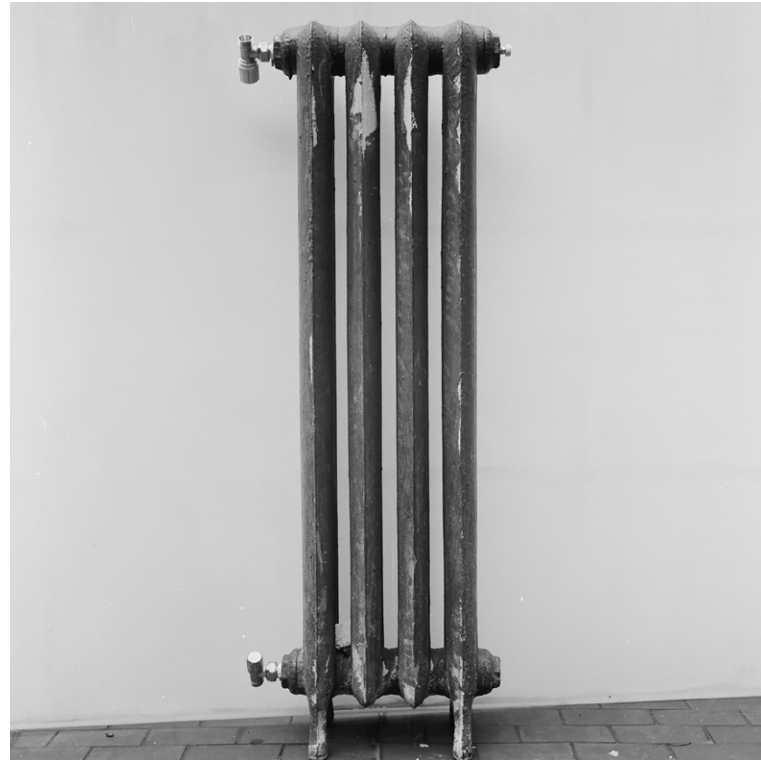
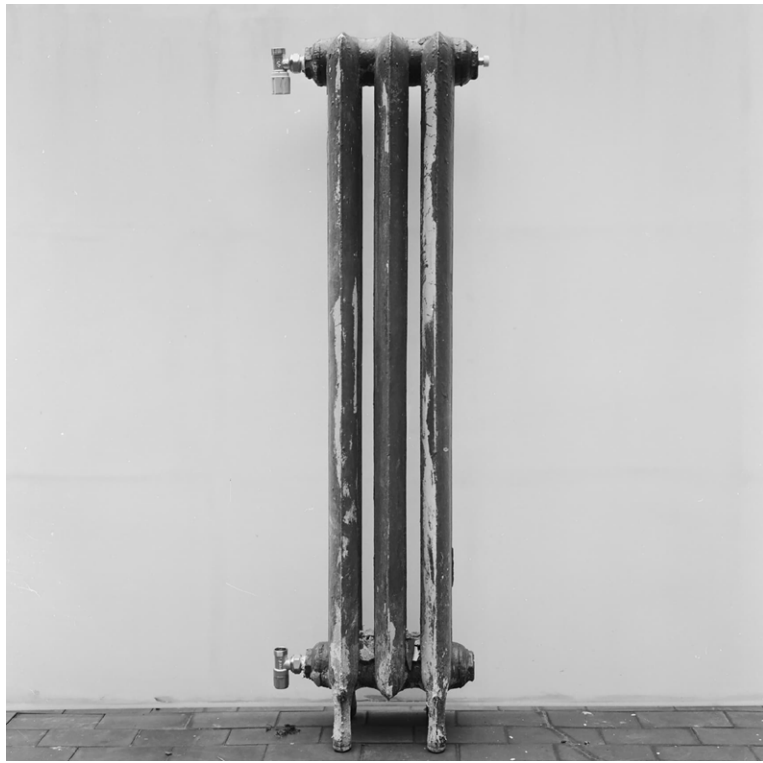
Fig. 6 Grattugia, Posacenere e Mestolo, gelatin silver print, 80x80 cm, 2009-11

Fig. 7 Bottiglia, Posacenere e Mestolo, gelatin silver print, 80x80 cm, 2009-11

Fig. 8 Grattugia, Cavatappi e Mestolo, gelatin silver print, 80x80 cm, 2009-11

Fig. 9 Grattugia, Posacenere e Mestolo, gelatin silver print, 80x80 cm, 2009-11









CV

Francesco was born in Milan on June 1st 1988

Education

MA in Photography at the LUCA School of Arts, Brussels, 2013
BA in Printmaking at the Albertina Academy of Fine Arts, Turin, 2011

Contacts

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Phone: +39 3287076130

Residencies

Premio San Fedele, Milan, 2018
CCA Kitakyushu Research Program, Kitakyushu, 2016-17
Banchina Molino, Mestre, 2013

Publications and Articles

Maybe Magazine #2, Publication with Kalamari Klub, 2022
Tutte Quelle Cose, interview with Angela Madesani, 2022
Parola d'Artista, interview with Gabriele Landi, 2022
Hortus Conclusus, Torino: Edizioni 107, 2019
Fotografia e Tassonomia, Artribune, Issue #49, May-June 2019
Sguardi sul Futuro, Milano: Ancora Editore, 2019
La Città, Milano: Silvana Editore, 2018
Serie Inversa # 4, Diogene Project, 2017
CCA Kitakyushu, exhibition catalogue, 2017
Passi Erratici, exhibition catalogue, 2014
Arte e Laguna, exhibition catalogue, 2012

Prizes and Grants

One-year Research Grant, Antwerp Academy of Fine Arts, 2023-24
Premio Rigamonti, 1st place, 2018
Premio San Fedele, 2nd place, 2018
Movin'Up, Grant to sustain Italian artists abroad, 2017
Movin'Up, Grant to sustain Italian artists abroad, 2016
CCA Kitakyushu Fellowship, CCA Committee, 2016-17
Arte e Laguna International prize, finalist, 2012
Print About Me, printmaking international prize, 2011

Talks

Privégesprek, Violet Art Space, Antwerp, 2024
Framing Colour, Symposium at FOMU Photo Museum, Antwerp, 2023
Il Cuore Avventuroso # 2, Paolo Pessarelli Studio, Milan, 2022
DIP Talks #7, LUCA School of Arts, Brussels, 2019
Serie Inversa #4, Diogene Project, Turin, 2017

Collections

Artphilein Foundation
Fondazione 107
Private Collections

Selected Solo Exhibitions

Fräsen, Archivio Negroni, Milan, 2024
Skyglow, Foto Forum, Bolzano, 2024
Fräsen, Basilica di San Celso, Milan, 2020
WopArt Fair, Heillandi Gallery, Lugano, 2018
Fräsen, Fondazione 107, Turin, 2016
The Virtual Landscape Project, Recyclart, Brussels, 2013
Under Water, C1.02 Project Space, Brussels, 2013

Selected Group Exhibitions

Cosmologie, Associazione 21, Lodi, 2024
When space becomes a place for action and thought, 10 A.M. ART gallery, Milan, 2022
Orientarsi con le Stelle, Museo della Città, Rimini, 2021
Hortus Conclusus, Fondazione 107, Turin, 2019
Sguardi sul Futuro, Centro Culturale San Fedele, Milan, 2019
La Città, Centro Culturale San Fedele, Milan, 2018
Serie Inversa #4, Diogene, Turin, 2017
Research Program Exhibition, CCA Kitakyushu, Kitakyushu, 2017
Quotidiana 16, Centro Culturale Altinate, Padova, 2016
7su7, Moitre Gallery, Turin, 2015
Passi Erratici, Fondazione Paraloup, Cuneo, 2015
Passi Erratici, Forte di Exilles, Exilles, 2014
Passi Erratici, Museo della Montagna, Turin, 2014
7su7, Banchina Molino, Mestre, 2013
Graduation Show, WOLKE, Brussels, 2013
Class Show, Galerie Sint Lukas, Brussels, 2013
Arte e Laguna International Prize, Venice, 2012
Print About Me, Printmaking Prize, Turin, 2011
The third floor: Free Speech Zone, IUC, Turin, 2011
6x3, Accademia Albertina di Belle Arti, Turin, 2011
Rimanenze, Ohne Titel Lab, Turin, 2010