Works

Virtual Landscapes, Ongoing

The Chromatic Illusion within the Photographic Universe, Ongoing

Skyglow, an Inquiry about Light Pollution and the Natural Light of the Stars, Ongoing

Fräsen, The Hidden Design of Industrial Processing Tools, 2014-2020

Houses, Prefab Architectures in Japan, 2017

Joining, The Traditional Japanese Building Technology, 2016

Archeologia del Quotidiano, Simple Everyday Objects, 2009-2011

Artistic Practice

Francesco Del Conte (1988, Milan) is a visual artist, photographer, and researcher living and working in Brussels. His artistic practice investigates photography as both a technical process and a cultural construct. Through an experimental and research-based approach, he explores the historical, conceptual, and material conditions that shape the production of images. Influenced by the use of large-format cameras and by Vilém Flusser's notion of the *Black Box*, he seeks to reveal the mechanisms that often remain hidden behind photographic representation.
His work focuses on technology's impact on the way images are created, perceived, and interpreted. By exploring both analogue and digital processes and examining the tensions between documentation and interpretation, objectivity and subjectivity, and natural and artificial, he questions the widespread assumption that photography is an unbiased apparatus.

Within his practice, the archive serves both as a source of visual material and as a framework for reflecting on how images preserve, transmit, and reshape knowledge across time. Combining light-sensitive processes spanning over two centuries, his projects engage with various fields, such as astronomy, architecture, industrial design, and colour science. By pushing photography beyond its conventional boundaries, he aims to create works that reflect on technological mediation, perception, and materiality, eventually opening spaces for contemplation.

Del Conte's work has been featured in solo and group exhibitions at institutions including the Foto-Galerie Wien, Vienna; CCA Kitakyushu, Kitakyushu; Royal Academy of Fine Arts, Antwerp; Foto-Forum, Bolzano; Basilica di San Celso, Milan; Fondazione 107, Turin; Museo della Città, Rimini; and Museo della Montagna, Turin.

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Fig. 1 Three Brothers, gelatin silver print, 18x24 cm, 2026

Virtual Landscapes, Ongoing

Chapter One

Virtual Landscapes is a research project that explores online image-sharing platforms, seeks alternative approaches to photographic creation, and engages with the history of the light-sensitive medium.

While reflecting on image circulation and the topic of landscape representation, the first chapter *After Carleton Watkins* stems from a dialogue with the work and legacy of the great American photographer. His views of the nineteenth-century West—renowned for their sharpness, composition, and technical ambition—not only contributed to the development of scientific disciplines such as botany and geology, but also profoundly shaped the perception of the American landscape. Produced with large-format cameras specially designed for the purpose, and presented through exhibition methods that were innovative at the time, Watkins's photographs had a lasting impact on several generations of photographers (and painters), and played an essential role in the establishment of Yosemite as a national park by Congress in 1864.

Starting from this historical context, the work does not rely on the direct capture of reality but rather on the reappropriation and re-mediation of existing anonymous images that, since the early 2000s, have populated online platforms such as Flickr, Tumblr, and Wikimedia Commons—lost ruins scattered across the digital landscape. The image files are also sourced from stock photography websites, archives where billions of images are accumulated, shared, and sold on a global scale. The photographs downloaded for this series bear a geographical correspondence to some of the places Watkins photographed around 150 years ago, such as the Yosemite Valley and the Columbia River.

This digital material is translated into analog prints through an experimental camera-less process designed especially for this work. The initial phase entails finding copyright-free images on the web through a laborious and arduous research process aimed at detecting the right features in photographs created not necessarily with aesthetic intentions. Subsequently, in the darkroom, a 13×18 cm black-and-white negative is placed directly in contact with a computer monitor and exposed to the digital image for a fraction of a second. In a process that recalls contact printing, the silver emulsion records the light emitted by the screen. The film is then developed and printed using traditional techniques. The result consists of hybrid images, characterized by a rich tonal range but also by a loss of sharpness caused by the thickness of the screen, the physical distance between the film and the pixels. The native digital data are thus brought to a chemical state, reversing the photographic archival paradigm that entails the digitization of analog supports.

This operation transforms the pixels into new photographic material that appears suspended, familiar views devoid of a clear temporal placement. The silver gelatin prints are framed and displayed within the exhibition space in a fashion that evokes early photography while simultaneously calling into question their authenticity and dating. The blur softens the details and introduces a sense of estrangement into scenes in which, while recalling the tradition of the sublime, the representation of nature takes the form of an archaeology of the present.

Within this tension between past and present, the material and the immaterial, *Virtual Landscapes* analyzes how the legacy of early photographers resonates within today's imaging flow while reflecting on the future of the archives of our digital age.

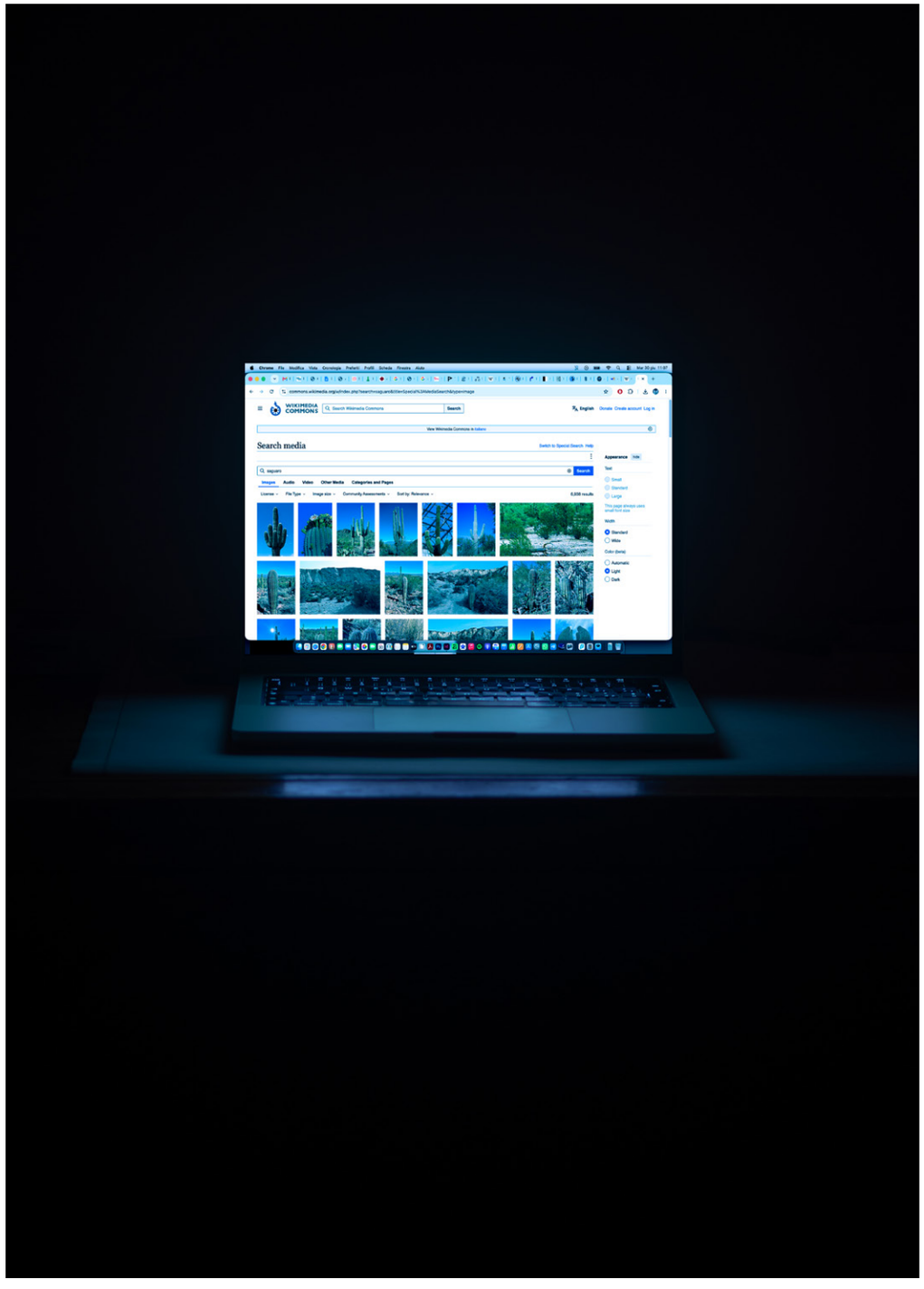


Fig. 2 Searching images of a Saguaro tree on Wimedia Commons

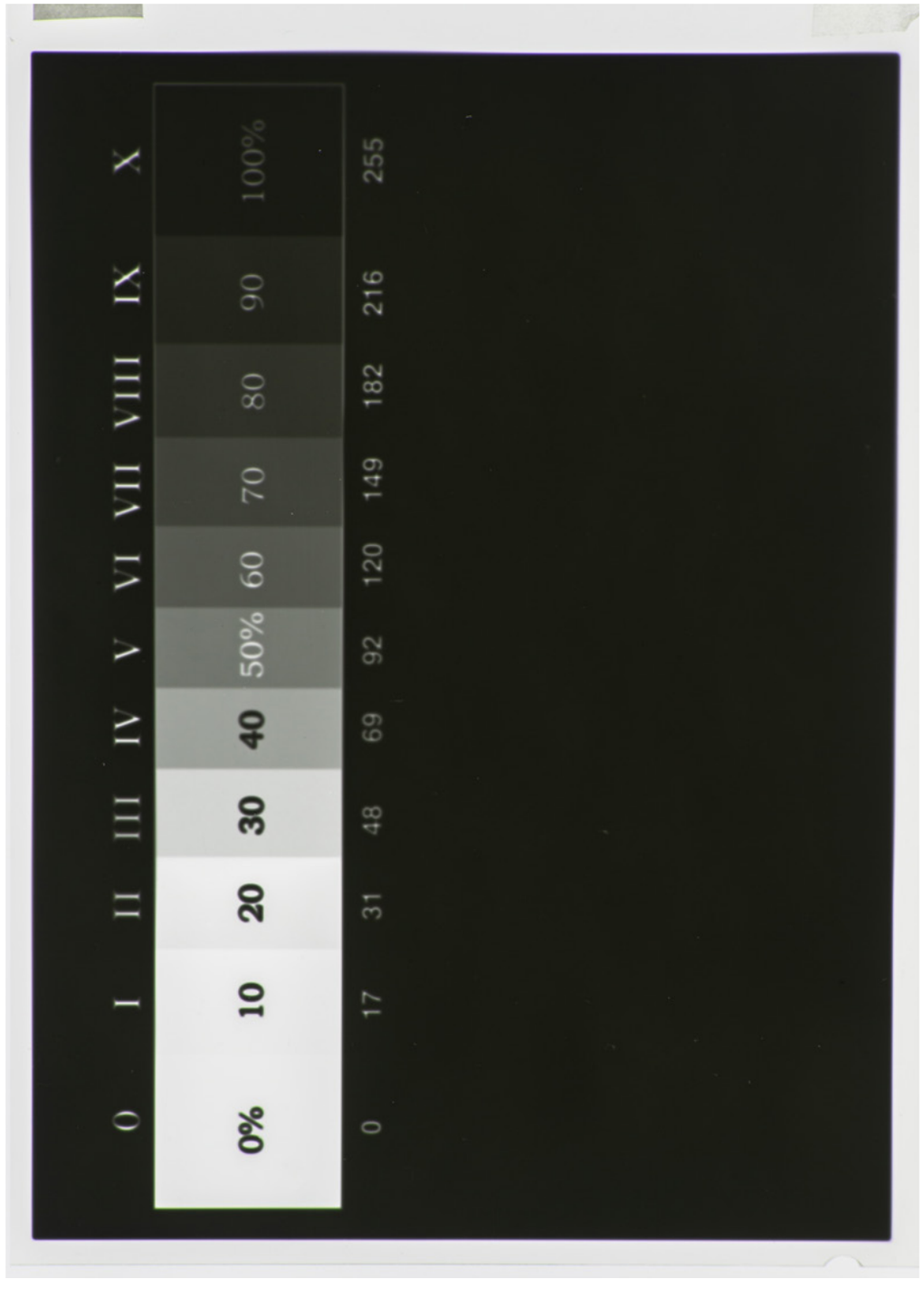
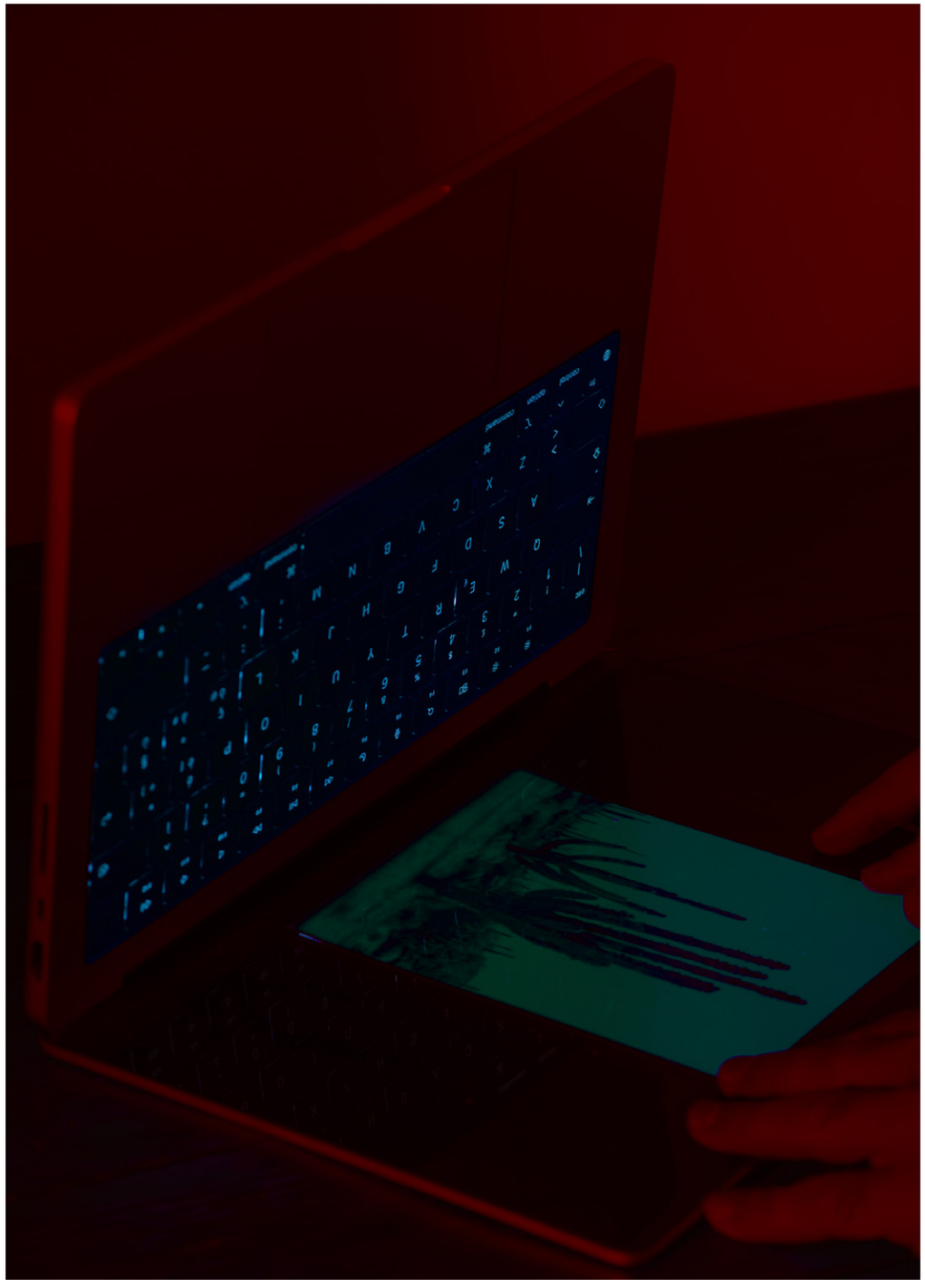


Fig. 3 Self-made digital/analog step wedge used to determine exposure and contrast



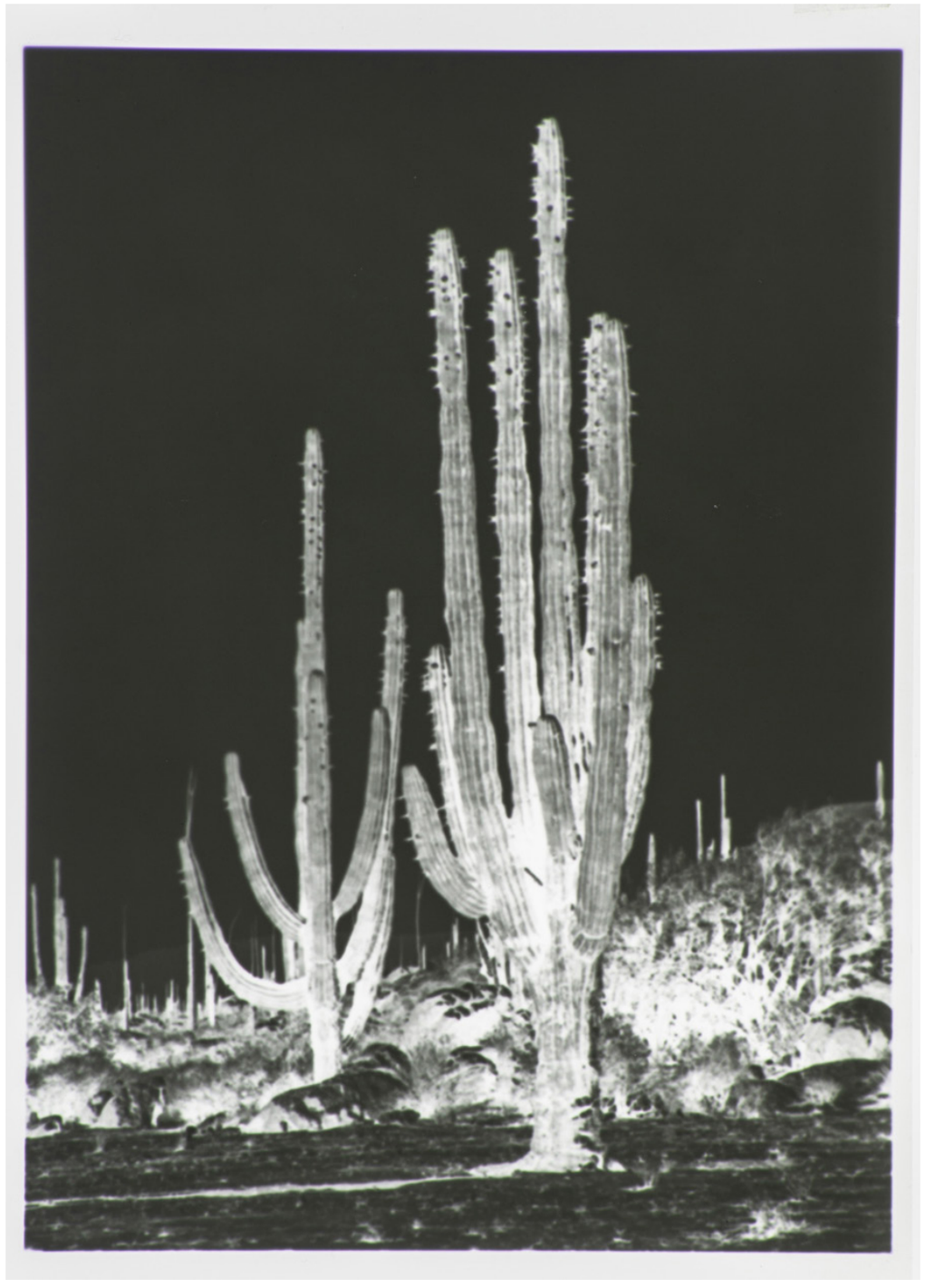


Fig. 4 Large format film on the computer screen during exposure
Fig. 5 Processed negative

In the next page:
Fig. 6 The Dalles, gelatin silver print, 120x100 cm, 2026
Fig. 7 Columbia River, gelatin silver print, 120x100 cm, 2025















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Fig. 8,9 Installation view, Gris Gallery, Ghent, 2026
Fig. 10 Cathedral Rock, gelatin silver print, 18x24 cm, 2026
Fig. 11 Interference Landscape, view of the exhibition, Gris Gallery, 2026



On the right:
Fig. 12 Installation view, detail, Gris Gallery, Ghent, 2026

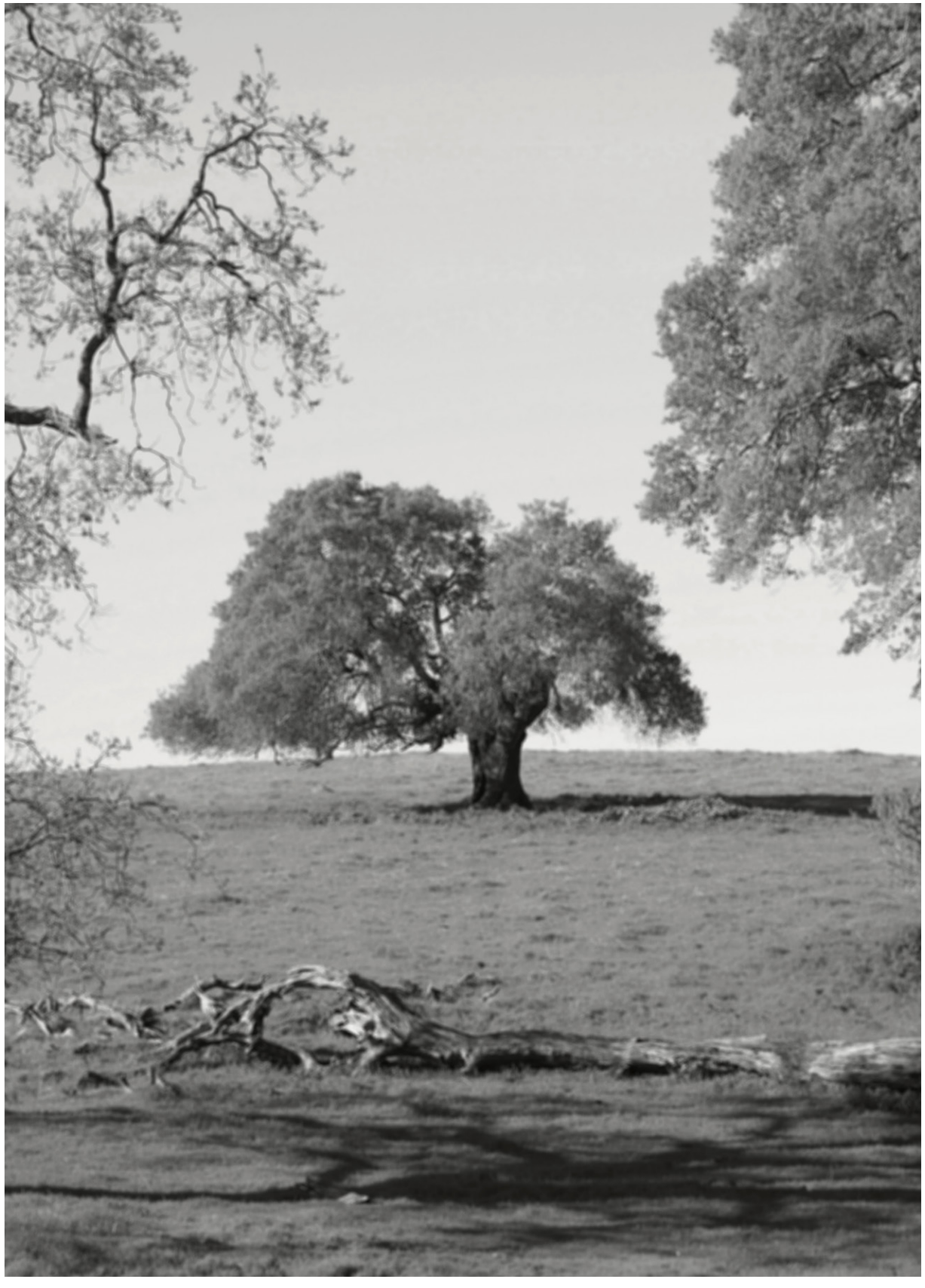


Fig. 13 Oak, gelatin silver print, 50x60 cm, 2026



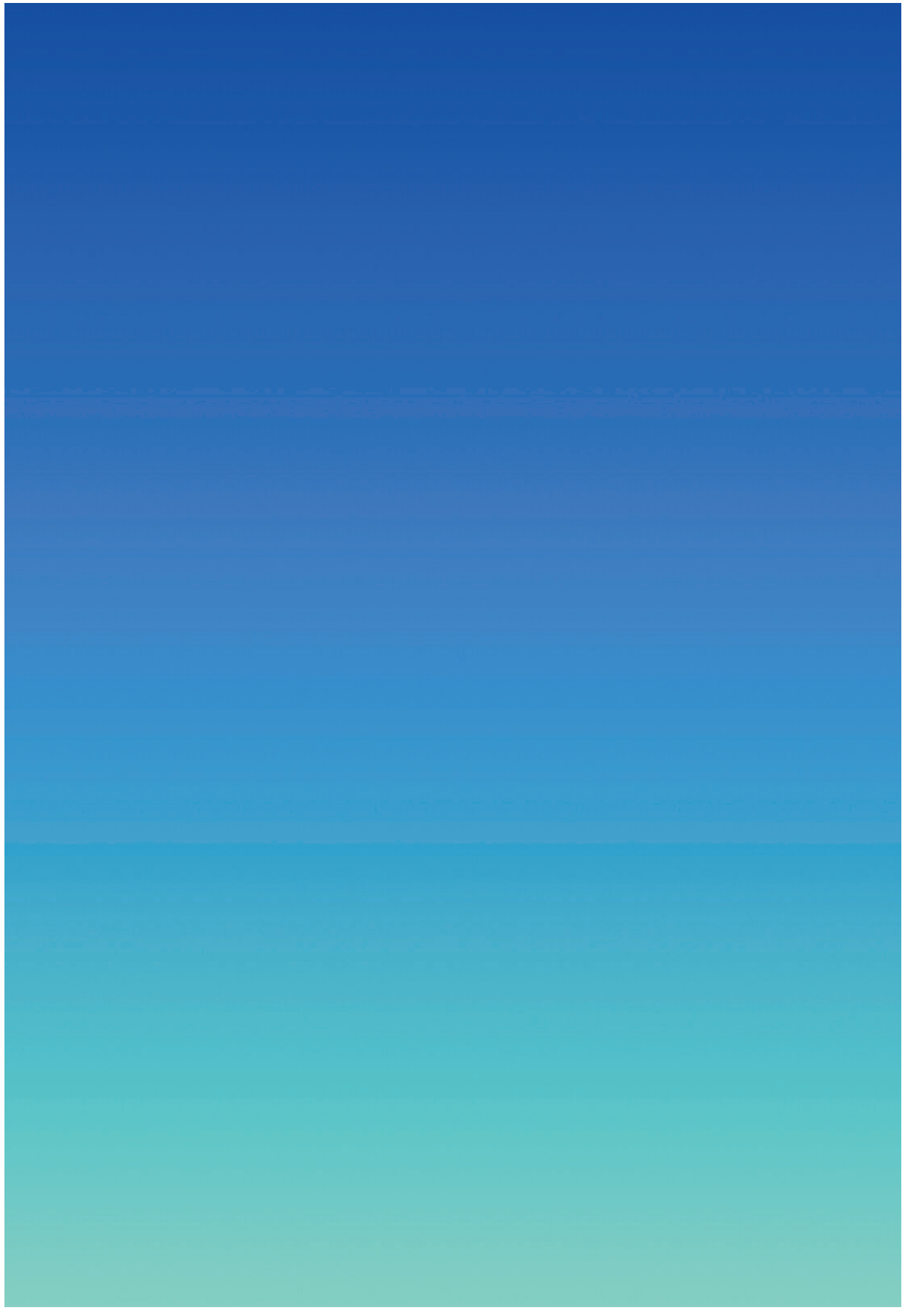
Fig. 14 Sequoiadendron Giganteum, gelatin silver print, 50x60 cm, 2026



In the previous page:
Fig. 15 Eliot Glacier, two gelatin silver prints, 80x60 cm each, 2026



On the right:
Fig. 16 Frames, table, and prints, Gris Gallery, Ghent, 2026



The Chromatic Illusion within the Photographic Universe, Ongoing

The Chromatic Illusion within the Photographic Universe is a practice-based research project developed within the *Thinking Tools* research group at the Royal Academy of Fine Arts in Antwerp. This work analyzes the technical, political, and cultural factors that determine colour rendering within photographic representation. Another aspect explored in the study is the "chromatic legacy" that certain technologies leave behind once they are discontinued. Starting from the awareness that colour is always artificially produced by photographic devices—and never faithfully recorded—the project centers on a series of experiments inspired by those conducted by Isaac Newton with sunlight and prisms.

The first work created within this research is titled *Black and White Rainbows* and was presented during the Brussels Photo Festival 2025 as a wall installation composed of 60 silver gelatin prints. Five different black-and-white films were used to capture twelve segments of an artificial rainbow. Recording the vivid tones of a colourful phenomenon in grayscale may seem counterintuitive; however, this process recalls the historical essence of photography, namely the translation of the infinite range of visible light into gradations of gray. The installation is systematically organized: prints corresponding to violets and blues occupy the left side, greens and yellows extend across the center, while oranges and reds are arranged on the right. Each column corresponds to the same portion of the spectrum, while each row shows the specific chromatic response of a given film. The colours of the rainbow are thus translated into different shades of gray depending on the spectral sensitivity of each emulsion. Darker prints highlight the inability of certain films to register specific wavelengths—revealing a sort of "chromatic blindness"—while brighter ones indicate the point of maximum sensitivity.

Similarly, the *Gradients* series records broader portions of the visible spectrum using colour films from different historical periods and produced by various companies, such as Kodak and Fujifilm—the two giants of the photography industry that until a few years ago largely determined the colour rendering of photographic and cinematic production. The video *From Infrared to Ultraviolet* shows the recording of a digital camera moving through the same rainbow used in the previous experiments. The resulting footage scrolls continuously across the entire spectrum, from the infrared side to the ultraviolet end. By emphasizing the subjective nature of colour perception, the work questions how the technical specifications of cameras and monitors profoundly influence our chromatic experience.

Through this research, the distinctive genetic imprints of different films and the characteristics of various digital tools are brought to light, while also showing the constraints that technology imposes on the representation of reality.

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On the left:
Fig. 1 Gradient #1



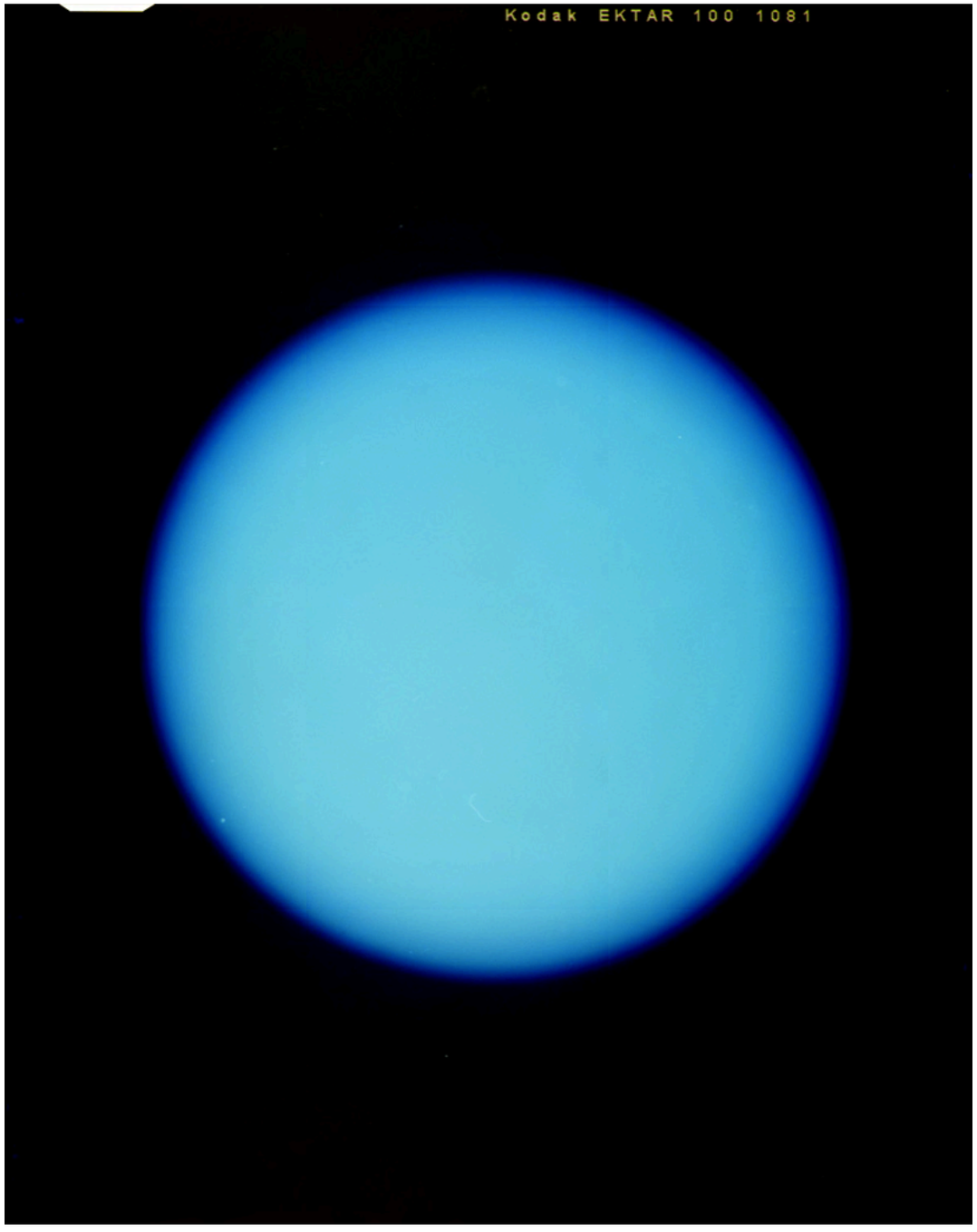


Fig.2,3 The Blue of the Sky on Kodak Ektar, 2021

In the next page:
Fig. 4 Large Format Camera with Rainbow



Ten Hues of the Rainbow Recorded with Two Different Colour Negative Films

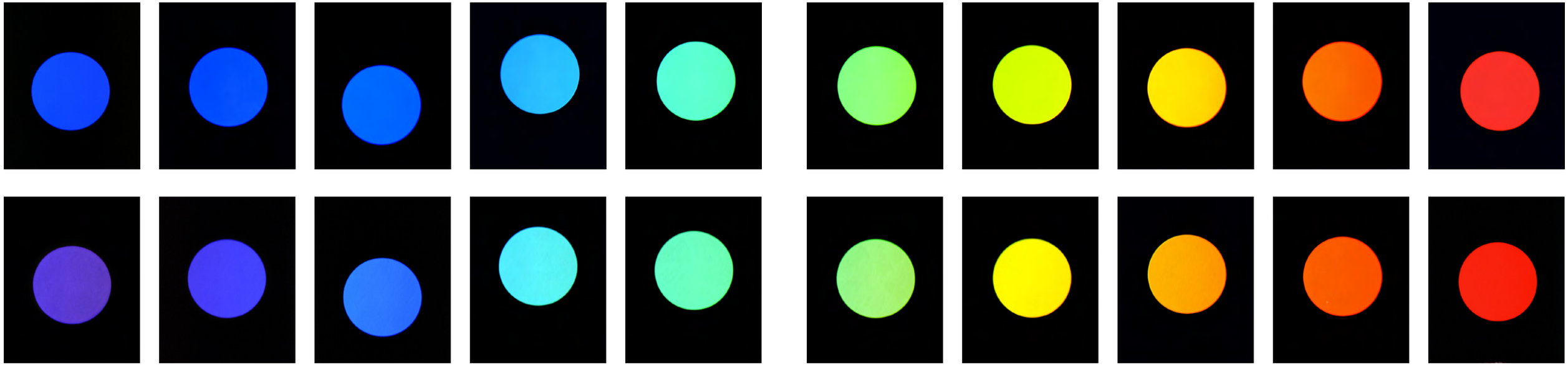
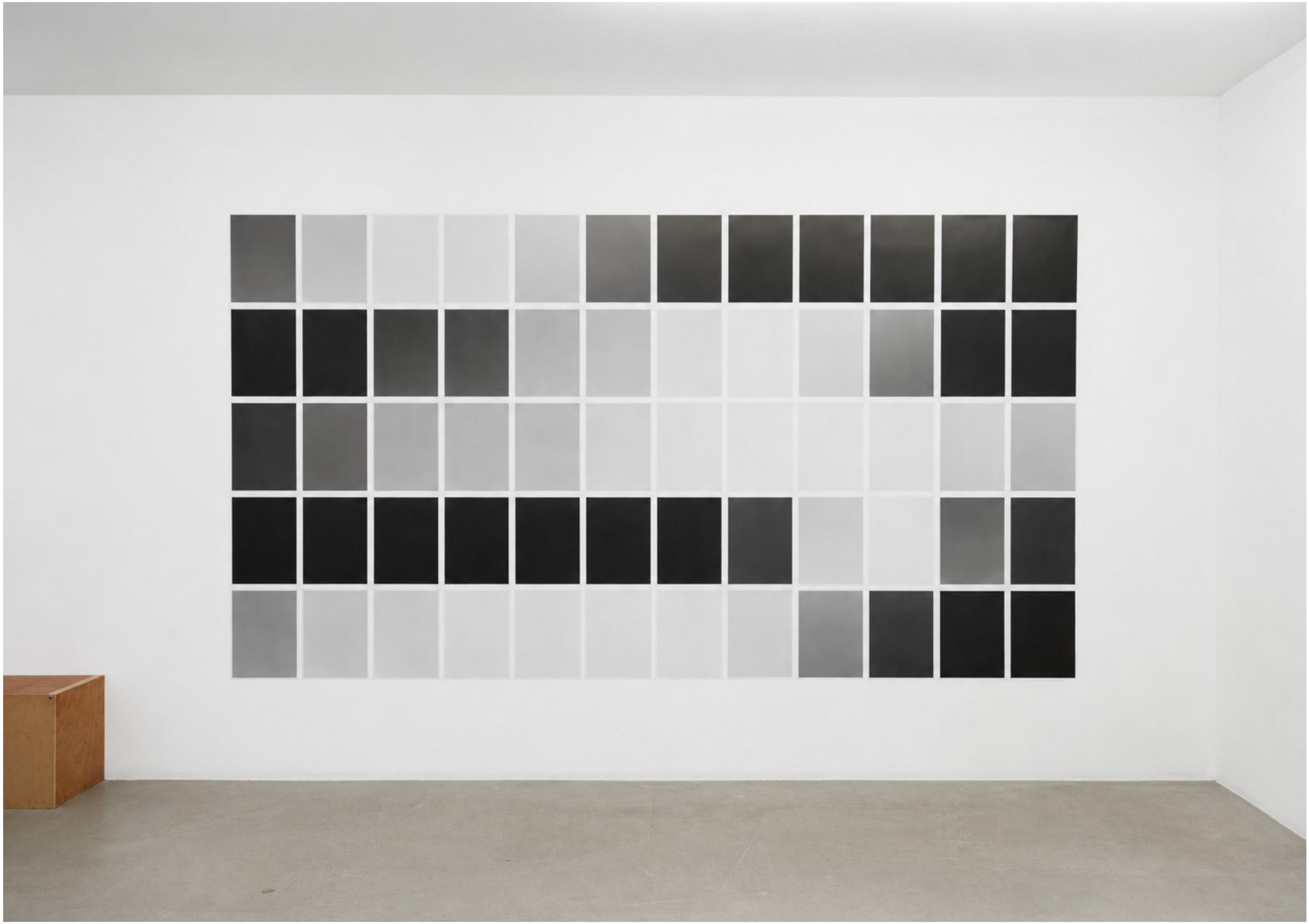


Fig.5 This test was produced entirely by chemical means, except for the digitalization of the negatives necessary to this presentation

On the right:
Fig. 6 Large Format Camera, Diffraction Grating and Light Source

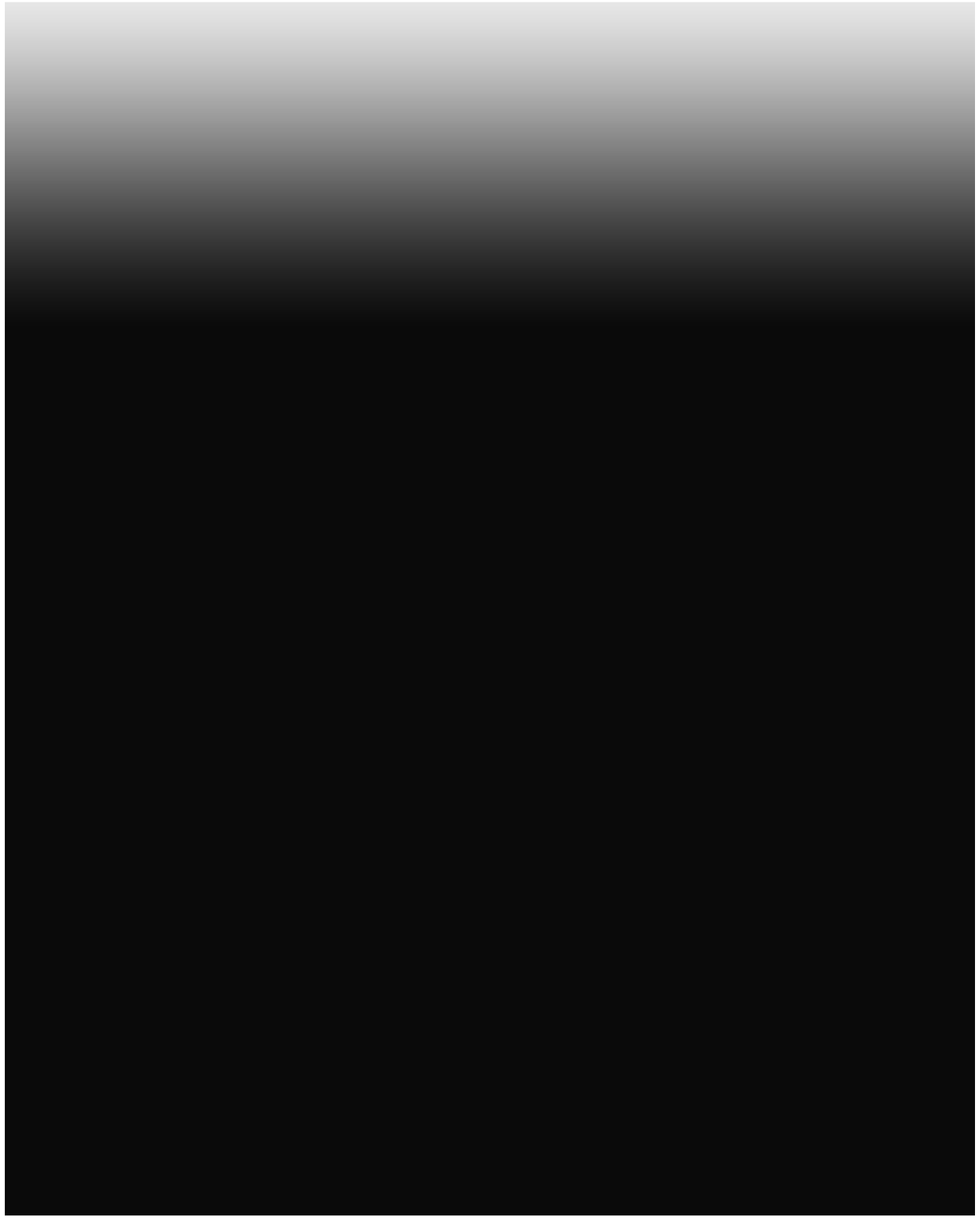




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Fig. 7 Installation view, V/MSP Gallery, Brussels, 2025



On the right:
Fig. 8 From Infrared to Ultraviolet, video, 2025



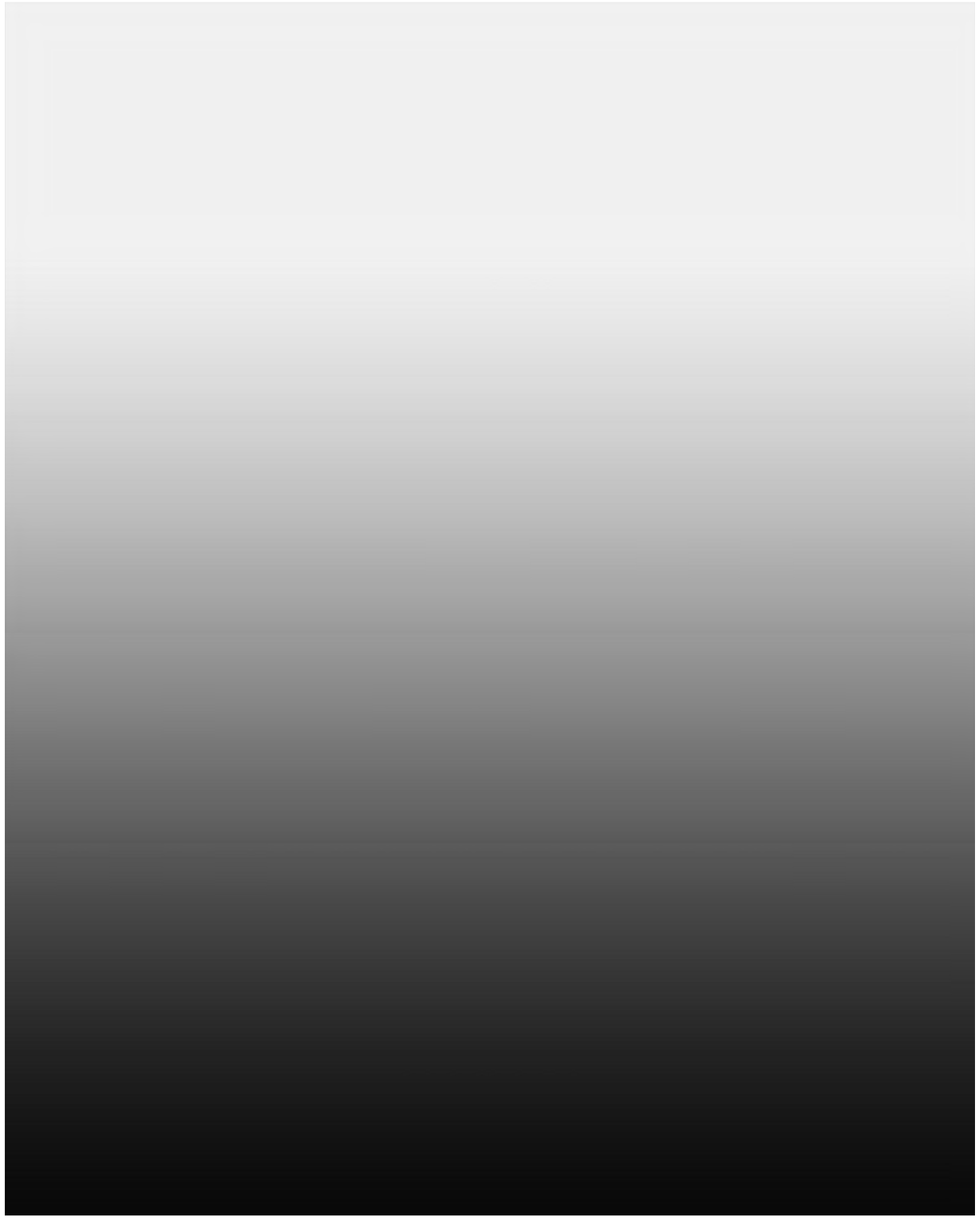


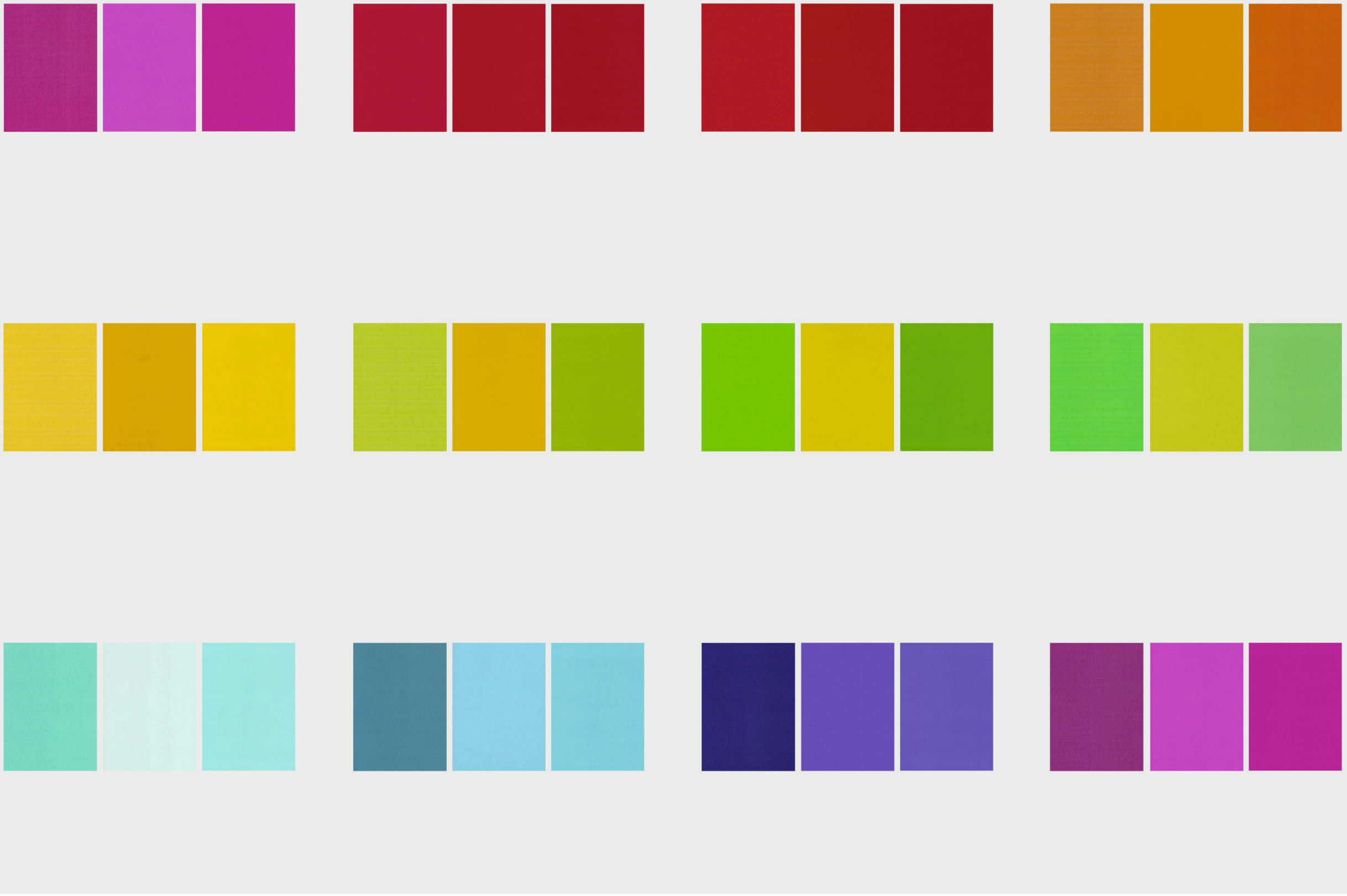
Fig. 9, 10 Two gelatin silver prints 120x100 cm showing where the visible light ends according to two different films, 2026







Fig. 11, 12, 13 Vintage 4x5 films showing the importance of colour rendering in the photographic representation of commercial products



Colour Chart 36 shows the impact that the photographic production line — recording, scanning, and printing devices — has on colour rendering, precisely with the primary colours of the RGB and CMY colour systems, together with six intermediate hues.

Using a photographic enlarger equipped with a colour head, three different slide films were exposed to twelve colours generated through the enlarger's filtration system. The films used were Agfachrome, positioned on the left of each triptych, Fujifilm Provia in the centre, and Kodak Ektachrome on the right. The emulsions were exposed directly to the enlarger's light in the darkroom, without using lenses or cameras. The next step involved processing the films at three different photographic laboratories. The condition of the chemicals and their operating temperatures are factors that can significantly influence the colour casts produced within the emulsions. The films were then digitised and printed using different imaging systems. Finally, all prints were scanned again using the same scanner.

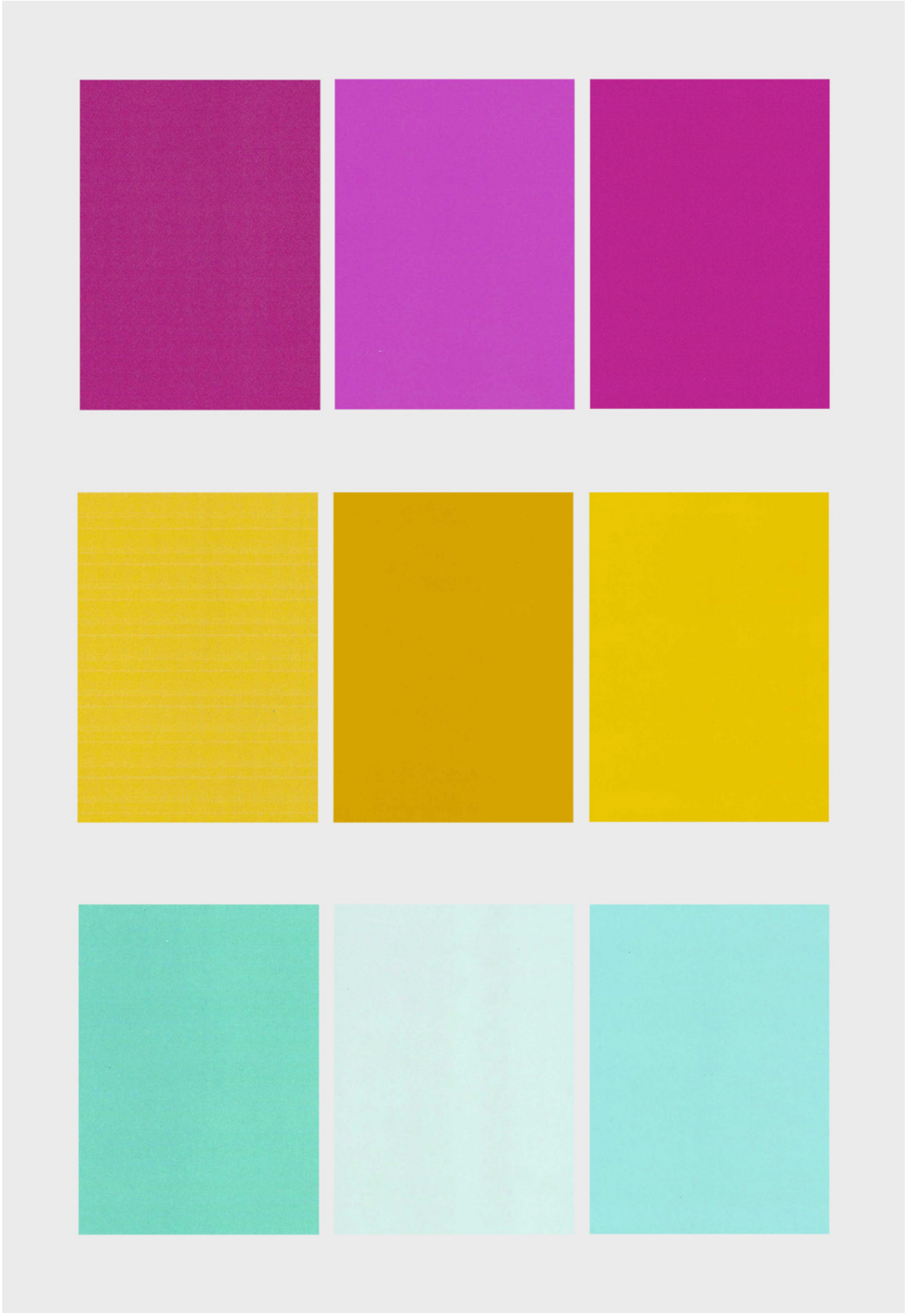
Just as photographic chemicals affect colour reproduction, the software and the components embedded in digital imaging devices also interpret colour according to their own parameters. Colour therefore undergoes a complex journey, shaped by every technological stage it passes through. Each step in this process produces a shift between the original colour—the light emitted by the enlarger—and the final result presented here.

The most pronounced deviations can be observed within the green region of the colour spectrum, a range of hues that has historically proven particularly challenging to reproduce accurately. Yet these discrepancies should not be understood merely as technical imperfections. Rather, they reveal the extent to which photographic colour is the result of a continuous process of translation. Every component involved in the production of an image—from photosensitive emulsions and chemical processes to scanners, software, and printers—actively participates in shaping the visual outcome.

By tracing the trajectory of colour through different analogue and digital systems, this work makes visible a series of transformations that usually remains hidden behind photographic representation. What is supposed to be a faithful reproduction of reality emerges instead as the result of multiple layers of mediation, each introducing its own biases, limitations, and possibilities. The chart suggests that colour is not a fixed or objective property of the world, but a negotiated phenomenon continuously reconstructed through the interaction between light, matter, technology, and perception.

In the previous page:
Fig. 14 Colour Chart 36, printed and digital format, 2025

On the right:
Fig. 15 Magenta, Yellow, and Cyan





Skyglow, an Inquiry about Light Pollution and the Natural Light of the Stars, Ongoing

From the invention of the light-sensitive tool to the most recent practices in contemporary art, the presumed objectivity of photographic representation has been the subject of intense debate, both in artistic and scientific fields. Can photography truly provide reliable visual documents? Is it possible to record the surrounding world objectively? To explore this complex issue, the work *Skyglow*—an English term referring to the brightness of the night sky caused by artificial light sources—places at the center of its investigation astronomical observation and the growing impact of light pollution on today's society. Recognized globally as one of the most widespread forms of pollution, artificial light at night increasingly obscures our view of celestial light and profoundly threatens the life cycles and well-being of countless animals, plants, and ecosystems. The fundamental relationship that humanity has developed with the sky throughout its history has also been severely compromised over the past century by increasing urbanization and radical changes in lifestyles.

At the intersection of contemporary art, astronomy, and environmental sciences, *Skyglow* fits within a line of research that prioritizes method and process over the final image. The project does not merely show the visual effects of light pollution, but also proposes alternative documentary strategies. At its core lies a particularly rigorous method, which involves photographing the same constellations from different locations, each characterized by a different level of light pollution. Crucially, all photographic parameters remain strictly constant in every place during each session: the type of lens and film used, the aperture, the exposure time, and the atmospheric conditions. This approach ensures that the only factor capable of influencing the density of the photographic emulsion is the amount of artificial light recorded by the film. The images are produced with the aid of an equatorial mount, a sophisticated astronomical device that synchronizes the movement of the camera with the Earth's rotation, thus allowing for long exposures of the night sky even up to one hour.

The most significant series was created for the exhibition *Skyglow* at Foto Forum in Bolzano in 2024. It consists of eight pairs of images, each accurately depicting a specific portion of the night sky. The photographs were taken in four locations: the urban centers of Bolzano and Turin, and the rural areas of Colle dell'Agnello in Piedmont and Valle Aurina in South Tyrol—among the regions least affected by light pollution in Italy. The reference stars—Deneb, Vega, Altair, Arcturus, Alderamin, Eltanin, Schedar, and Rasalhague—were selected not for aesthetic reasons, but solely for their exceptional brightness and their near-zenith position, which makes them visible even in heavily light-polluted urban areas.

Within this scientific and controlled system, photography becomes a measuring device rather than an expressive tool in the traditional sense. The images can be observed without a predetermined orientation and present themselves as direct recordings of the interaction between light and a photosensitive surface. The work suspends—or at least reduces—subjective intervention, questioning the role of the author and the interpretative dimension of the image. *Skyglow* thus offers a critical reflection on the possibility of producing objective visual information, while also probing the limits and potential of photography in representing reality.

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.

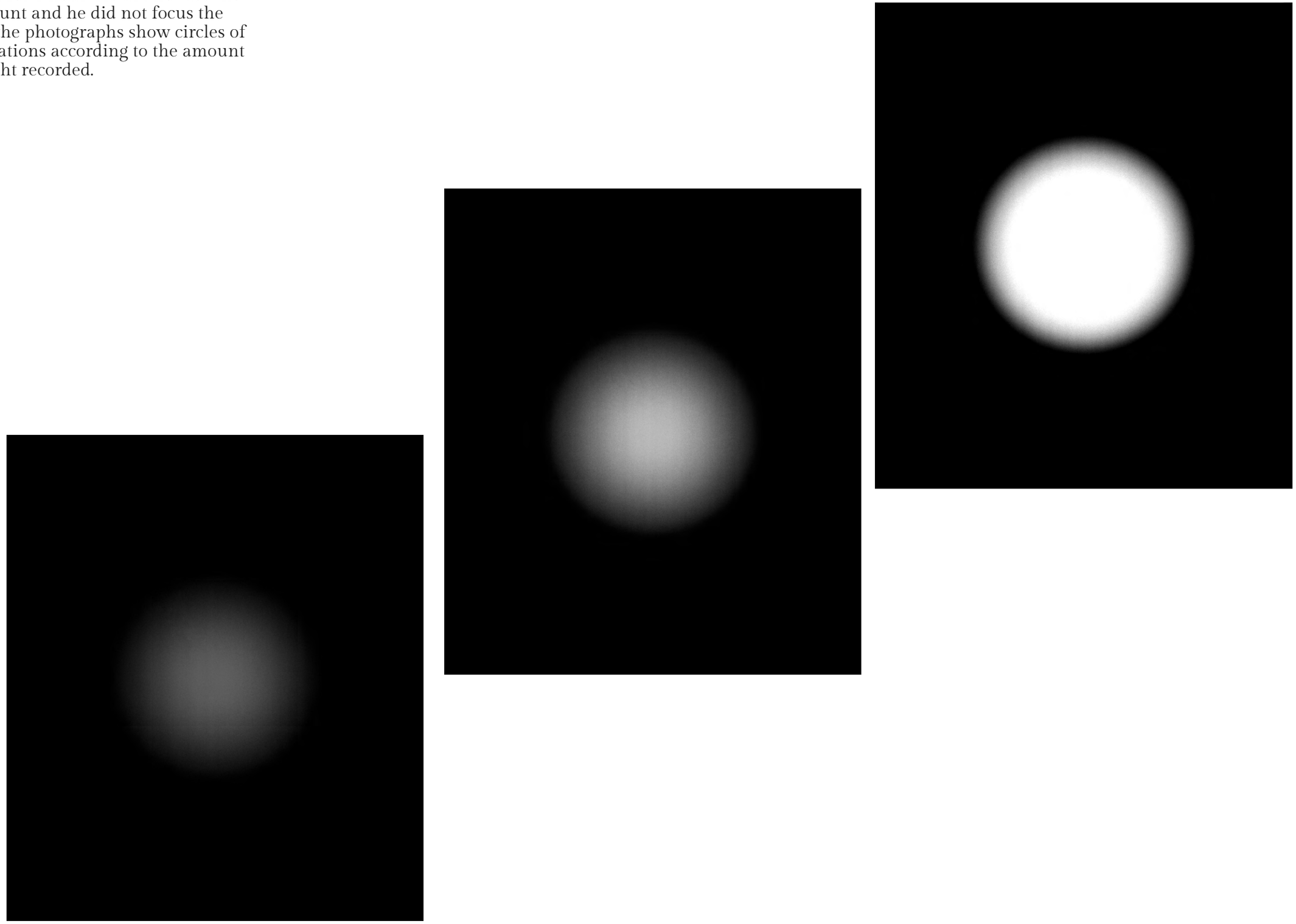


Fig. 2 Three gelatin silver prints, 100x80 cm, ED 3+2 AP, 2023

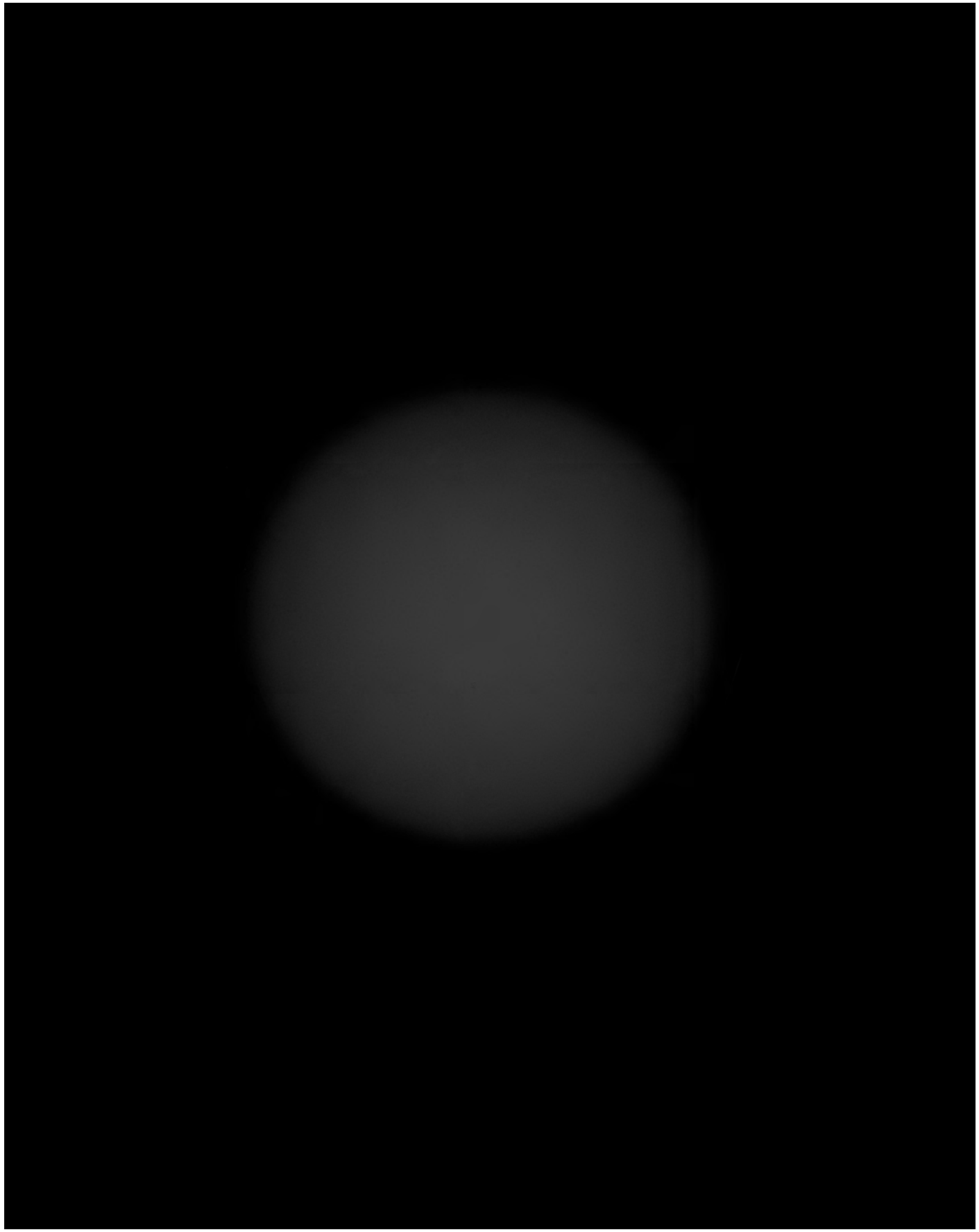




Fig. 3 Rural Sky, gelatin silver print, 100x80 cm, ED 3+2 AP, 2023
Fig. 4 Val Veny





With the aid of an equatorial mount, a sophisticated device used for astronomical observations, each photograph is the result of a 30-minute exposure. Three different locations were selected for this first composition produced in 2021: the Tabernas Desert in Andalusia, the Italian Apennines in Emilia-Romagna and the city of Turin.



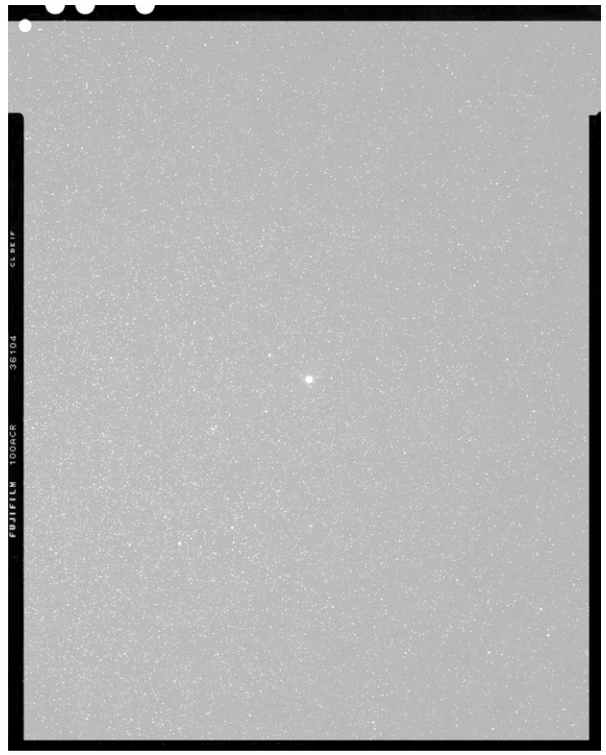
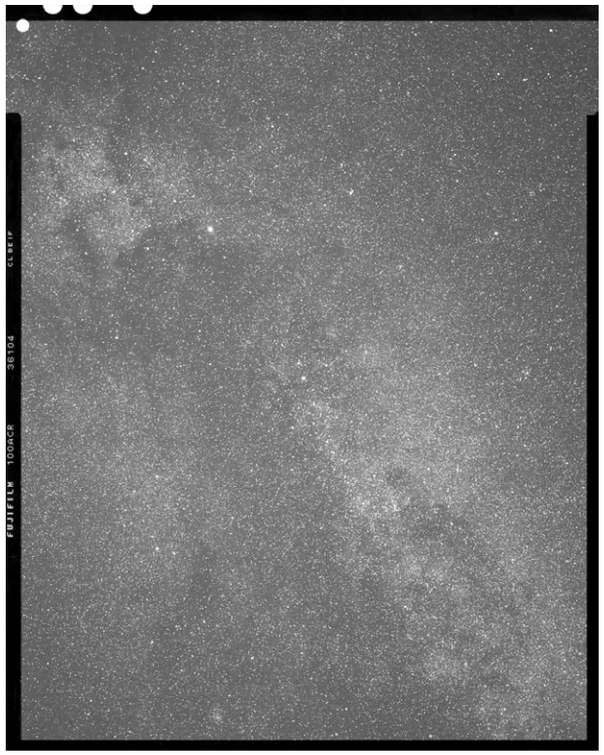
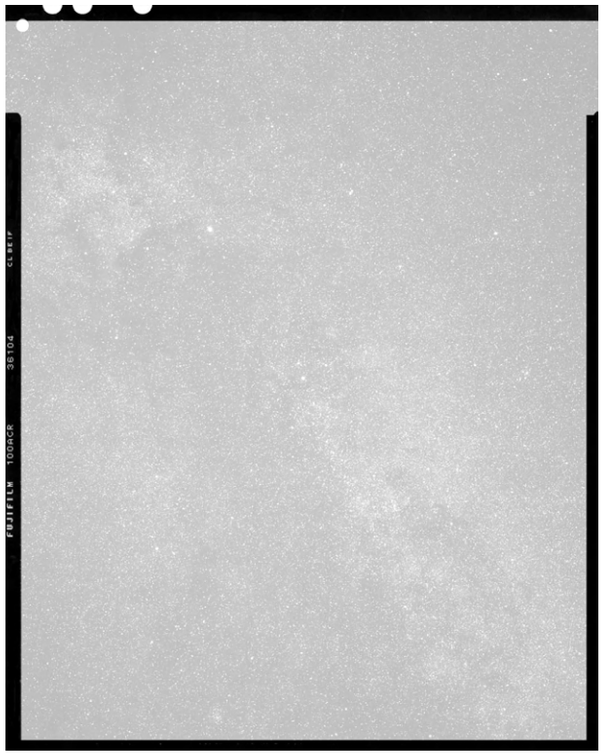





Fig. 5 Installation view, Foto Forum, Bolzano, 2024
Fig. 6 Equipment, gelatin silver print, 50x60 cm, ED 3+2 AP, 2021
Fig. 7 Vega and Deneb, six gelatin silver prints, 30x40 cm each, ED 3+2 AP, 2022



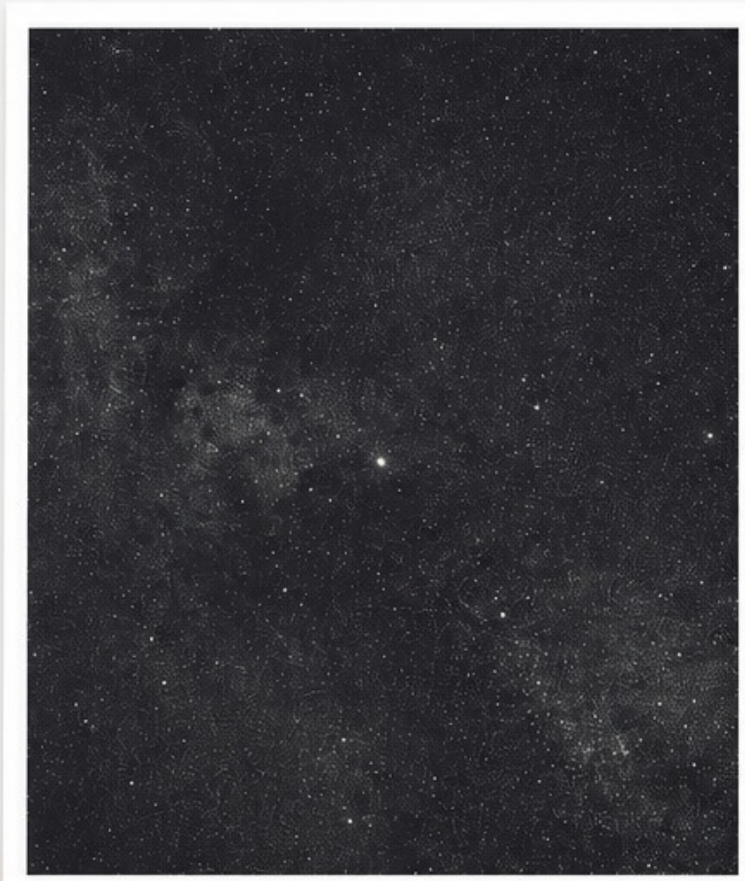


In the previous pages:
Fig. 8 Tabernas Desert, 2022
Fig. 9 Schedar from Colle dell'Agnello, detail
Fig. 10 Schedar from Turin, detail

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Fig.12 Installation view, V/MSP gallery, Brussels, 2025
Fig. 13, 14 Installation view, Foto Forum, Bolzano, 2024
Fig. 15, 16 Installation view, 10 A.M. ART gallery, Milan, 2022



Fig. 11 Large Format Lens, gelatin silver print, 50x60 cm, ED 3+2 AP, 2021

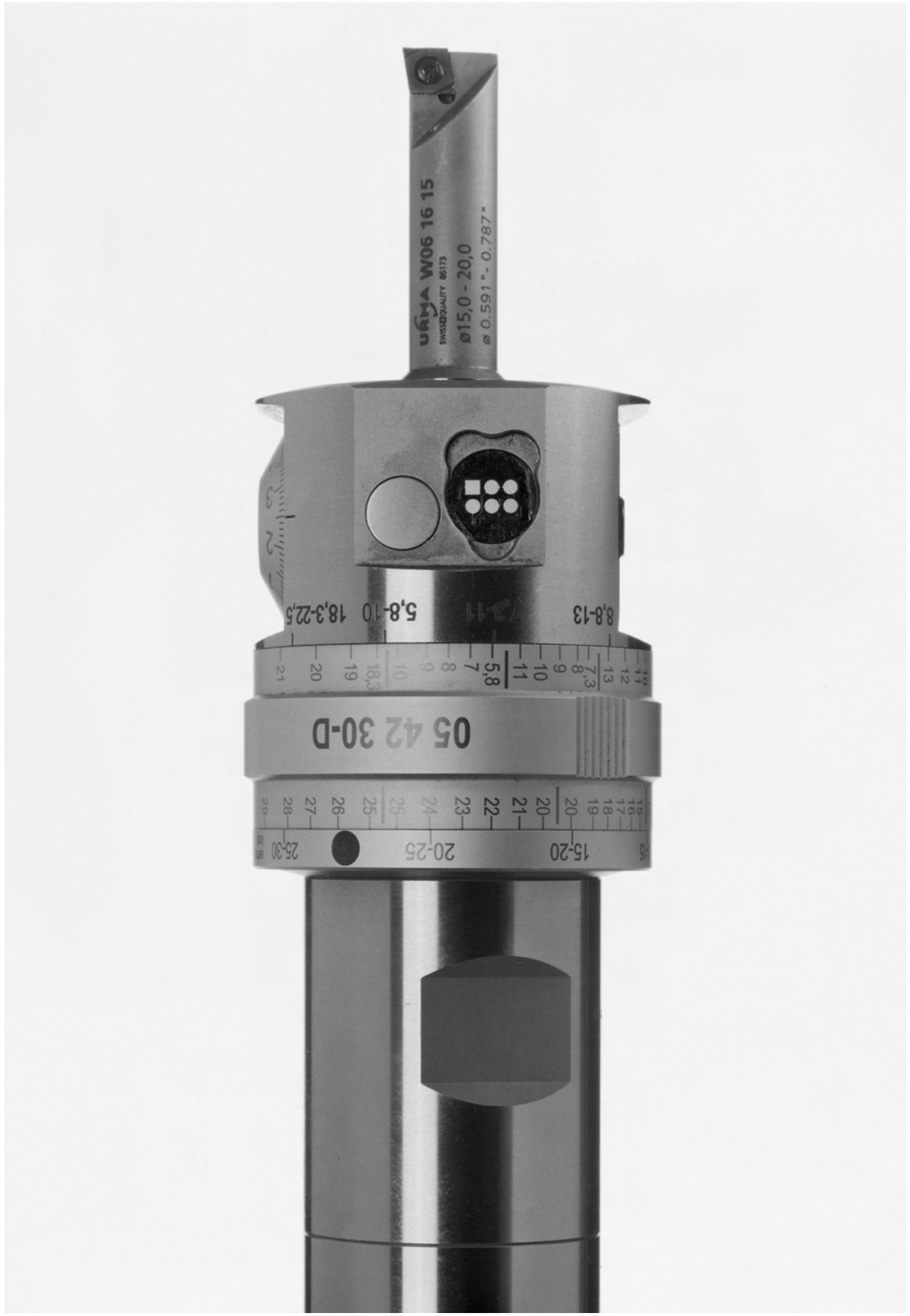












Fräsen, The Unseen Design of Industrial Processing Tools, 2014-2020

Fräsen—from German "milling"—is a photographic project begun in Leipzig in 2014. The subjects of the photographs are small industrial tools which, when mounted on a milling machine, carve and shape materials such as metal, plastic, and wood. In the images, the milling cutters are depicted against a neutral background and removed from their original context. The photographs highlight the forms of what we normally do not see: what we usually perceive, in fact, is the trace left by these tools on everyday objects. The resulting images thus reveal the shapes of objects designed to shape other materials. Drawing on the aesthetic of Karl Blossfeldt's *Urformen der Kunst* and the photographic approach of Bernd and Hilla Becher, the project represents and organizes the tools with detachment and analytical rigor.

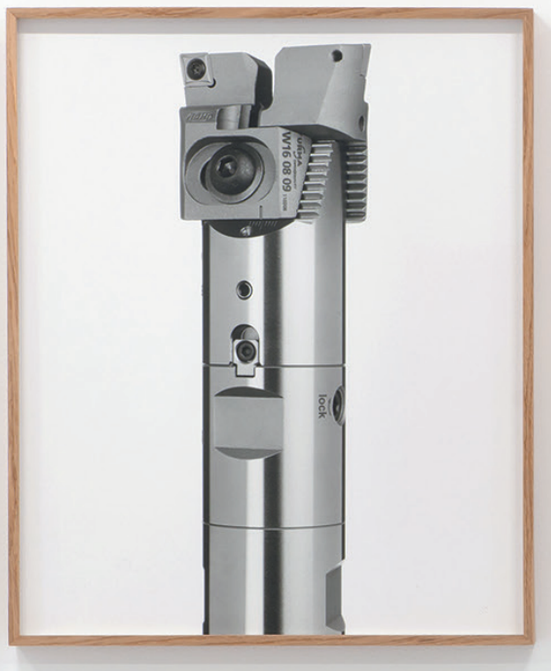
In 2016, the project was exhibited at Fondazione 107 in Turin, a former industrial hangar, as an installation composed of eight slide projectors equipped with wide-angle lenses. The black-and-white slides, loaded into the projectors, display the tools enlarged within the exhibition space: the collection of industrial objects thus takes on the value of totems and possible architectures. The second series, created in 2019, was developed in collaboration with UrmaTools, a company based in the Swiss canton of Aargau specializing, since 1963, in high-precision drilling systems. These new images feature modern CNC cutting tools, whose purpose is to work metal alloys used primarily in the automotive and aerospace industries. Part of the work was exhibited in Milan at the Basilica of San Celso in October 2020. Curated by Angela Madesani, the exhibition presents the tools in a new light: the intelligence and knowledge underlying their design reflect the holiness of the space, creating a dialogue with the architecture of the Romanesque church.

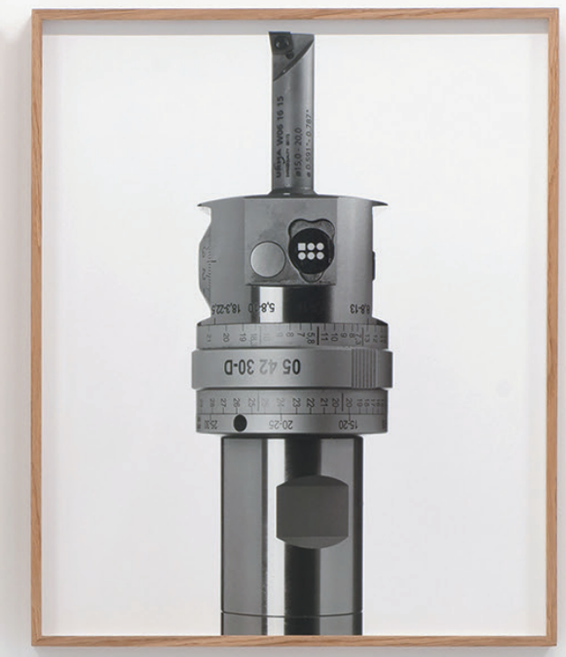
Fig. 1,2,3 Gelatin silver prints, 50x 60 cm, ED 3+2 AP, 2020
Fig. 4 Installation view, 10 A.M. ART gallery, Milan, 2022


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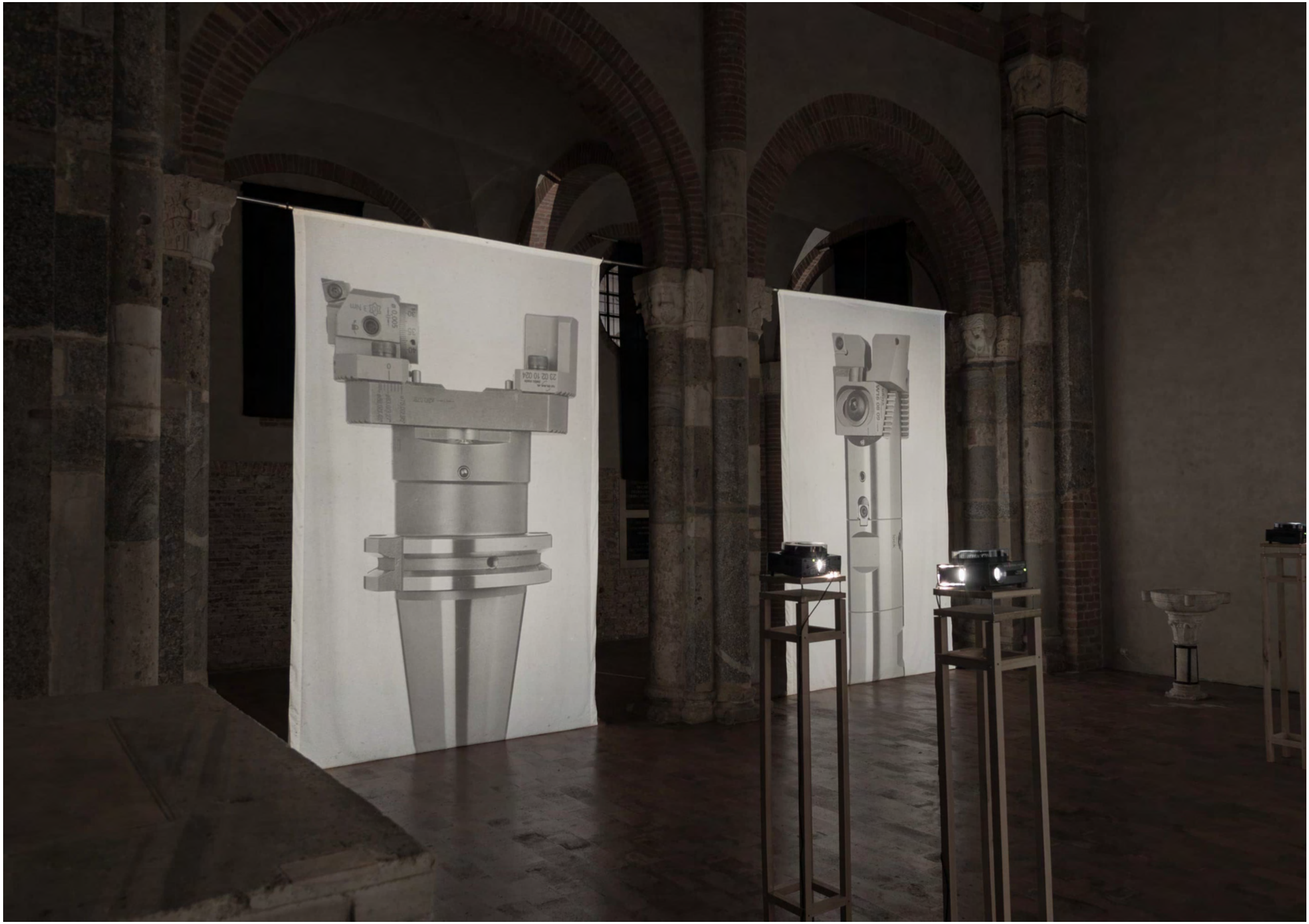



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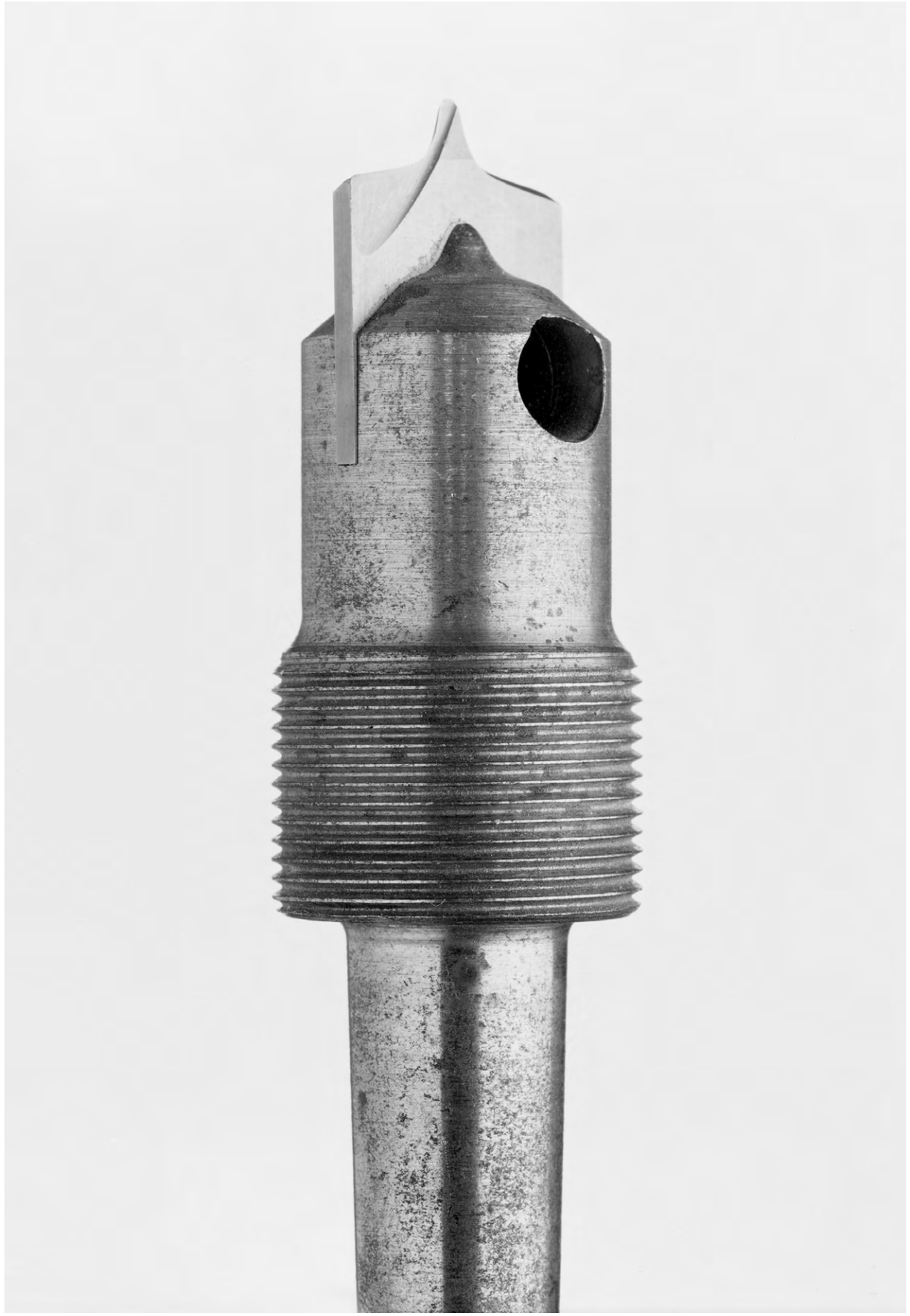

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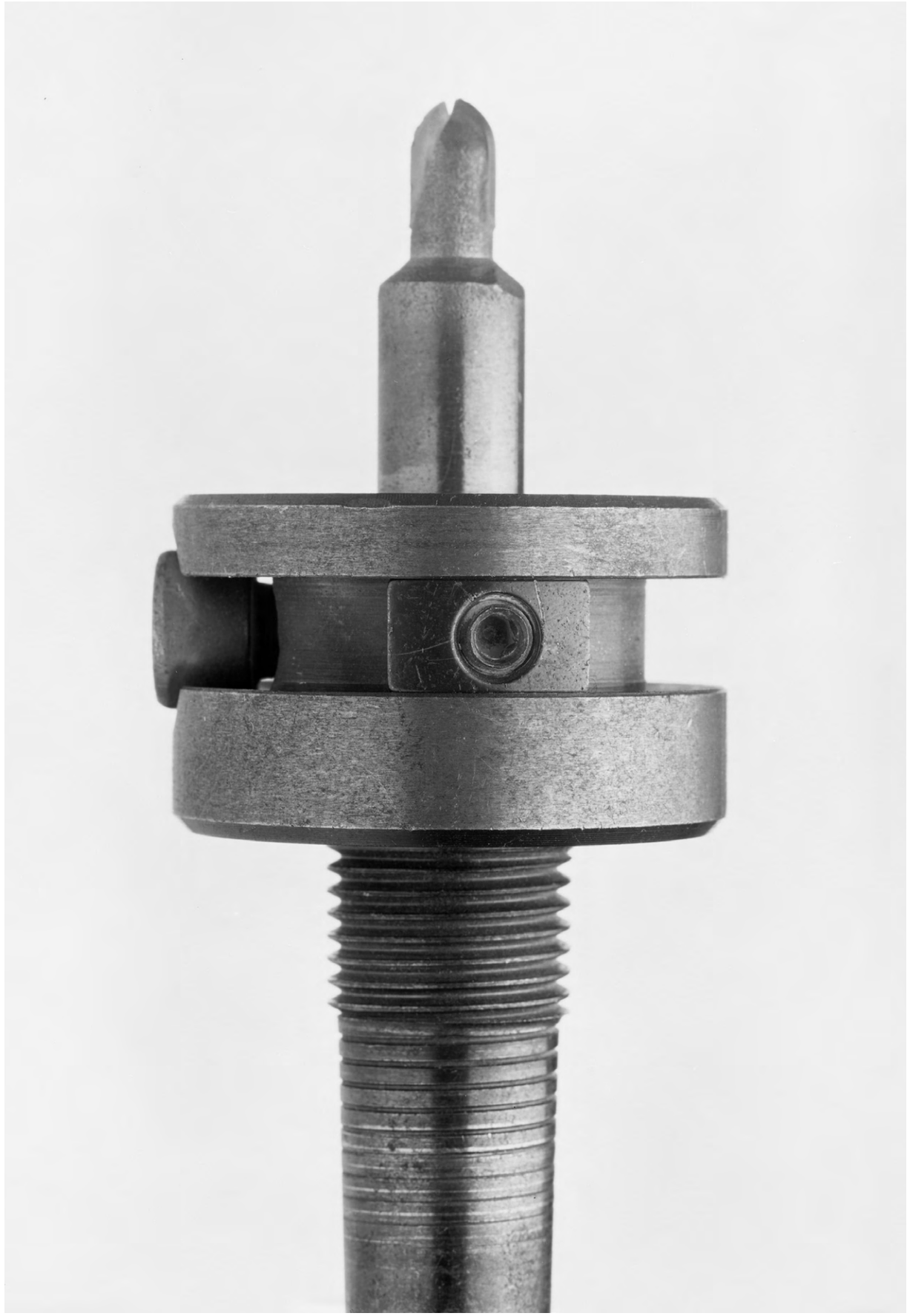


In the previous pages:
Fig. 5 Basilica di San Celso, Milan, 2020
Fig. 6,7,8 Four slide projections, 400 x 280 cm each, Basilica di San Celso, Milan, 2020



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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



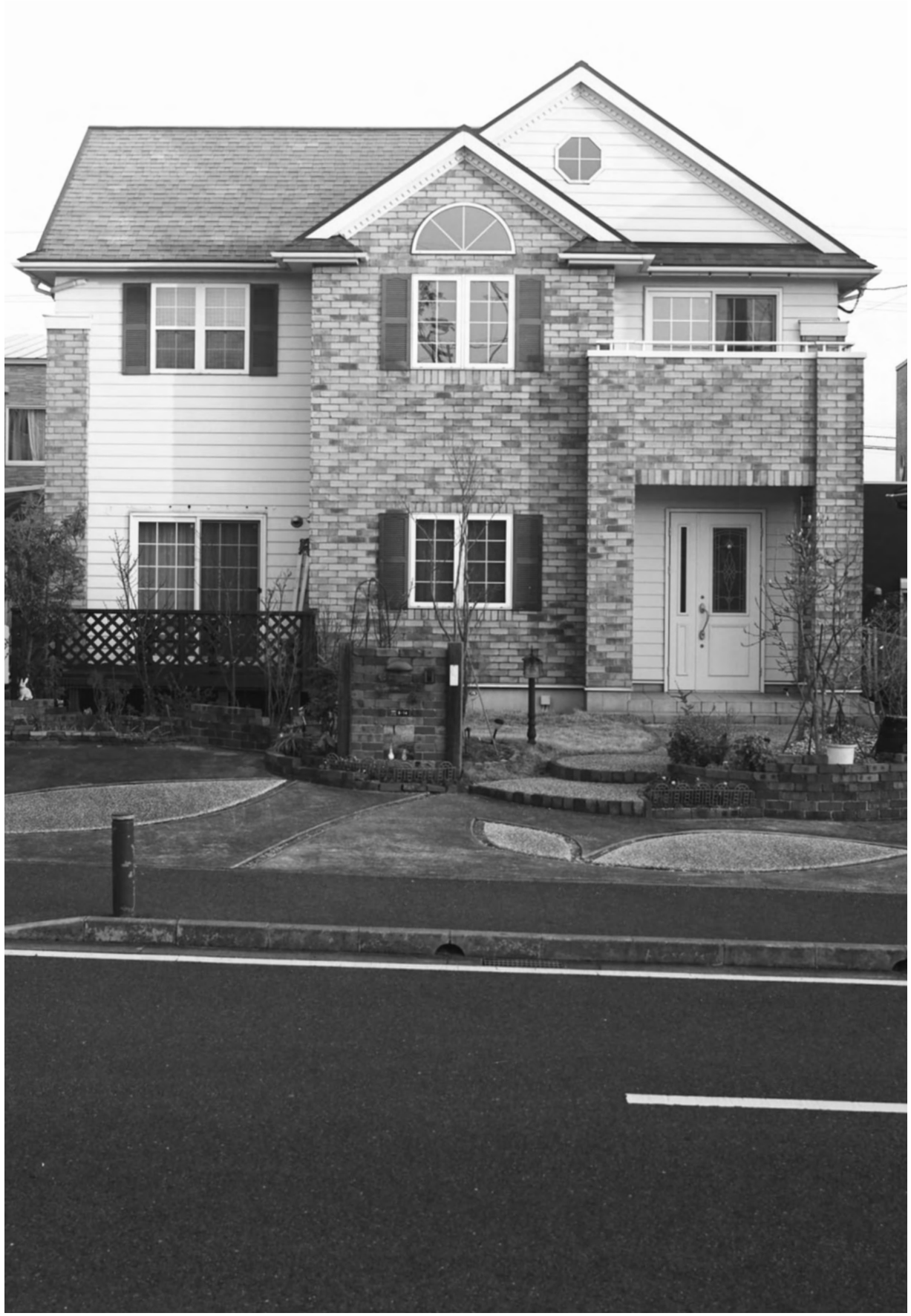









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Houses, Prefab Architectures in Japan, 2017

Houses is a photographic series produced in Japan in 2017 during a research program at the Center for Contemporary Art CCA Kitakyushu. The work originates from a direct observation of contemporary residential neighborhoods, focusing on the prefabricated houses that characterize large portions of the urban landscape. Introduced by the United States in the Japanese archipelago in the postwar period to address housing shortages, these homes have gradually transformed the urban fabric of Japan. Their widespread has contributed to an alienating standardization of living space, especially in suburban areas, now marked by the serial repetition of architectural models that evoke a Western style.

The series consists of ten baryta prints and unfolds as a sequence of images centered on seemingly similar subjects: deserted urban landscapes, secondary roads, and residential neighborhoods located on the margins of the city. These places, despite their apparent anonymity, are at the same time highly specific, revealing traces of cultural and social transformation. Within the images, elements such as streetlights, traffic signals, and rooftops organize the composition and define the framing, contributing to a tension between formal rigor and a suspended atmosphere. These views show a documentary-like approach balanced by a more enigmatic dimension, in which repetition and the absence of human figures heighten the sense of estrangement.

Fig. 1 Untitled, detail, gelatin silver print, 2017
Fig. 2,3,4,5,6 Untitled, gelatin silver prints, variable dimensions, ED 5+2 AP, 2017






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Joining, The Traditional Japanese Building Technology, 2016



Inspired by a Japanese woodworking manual,[1] *Joining* explores the traditional construction technique that, over the centuries, has shaped Japanese architecture. Of Chinese origin, joinery techniques reached Japan through Korea around the 7th century AD. However, the country's particular conditions of geopolitical isolation led to the adaptation of this technology to indigenous architectural styles and to its application in both domestic and religious buildings until the second half of the 19th century.

Joinery carpentry is a body of knowledge developed and passed down through generations: the lines, forms, and selection of appropriate wood stem from a deep expertise that has achieved exceptionally high standards. Hundreds of distinct joints can be identified, some of which are reserved for a single type of construction. While these joints have roots in a very ancient past, their future is uncertain, as this method is slowly disappearing. Younger generations show little interest in preserving the tradition, and faster, more economical Western construction techniques have spread. Today, only about a hundred Miya-daiku remain—master carpenters skilled in traditional joinery and the only ones capable of restoring the most important shrines and temples. This issue is widely debated in Japan, and the government is attempting to implement solutions to prevent the loss of a unique cultural heritage.

The project was developed in collaboration with the Center for Contemporary Art CCA Kitakyushu and the workshop of Toshiro Kobayashi, a carpenter from Imabari who still follows traditional methods.

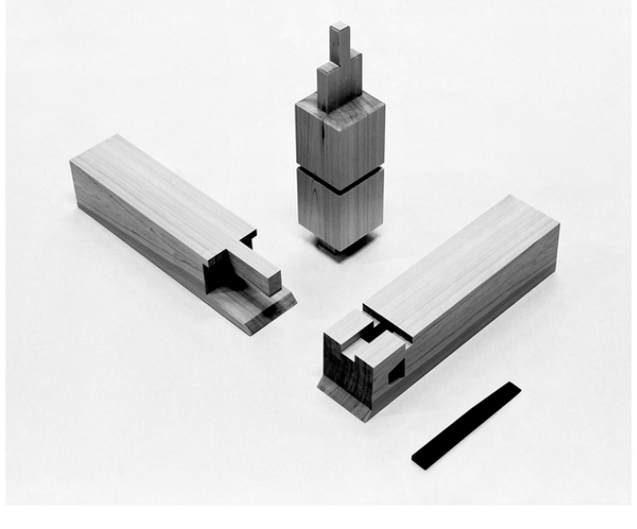
The master craftsman produced eight examples of joints: six faithfully reproduce those published in the manual by Sumiyoshi and Matsui, while the other two (Kanawatsugi and Shihou sashi) are original creations by the artisan. The joints were then photographed using a medium-format analog camera from a 45-degree angle. Each joint corresponds to a grid of images that, like a carpentry manual, shows the step-by-step assembly of the components. The first image in the upper left of each grid presents the individual parts of the joint, while the subsequent images illustrate how it functions. The images are presented as black-and-white slides illuminated by two light tables, themselves constructed using joinery techniques. A printed version of the work also exists, consisting of 30 × 40 cm silver gelatin prints.

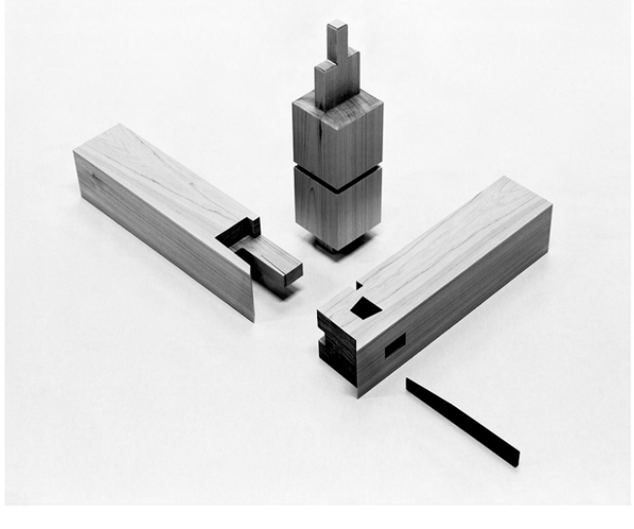
The focus is on design elements that, despite their distinctive and aesthetically fascinating forms, usually remain invisible because they are concealed within the structure of the building. Their nature is both functional and collective, as each element contributes to the harmony of the whole. The work, however, seeks to reveal the form of each component and to restore its individuality. *Joining* looks at architecture as a trace of human history and, even though the human presence is absent from the images, it proposes a reflection on it. The subject of the photographs is not only something tangible and physical, but above all an aesthetic quality and a form of knowledge: a fragment of history that breathes within monochromatic wooden forms.

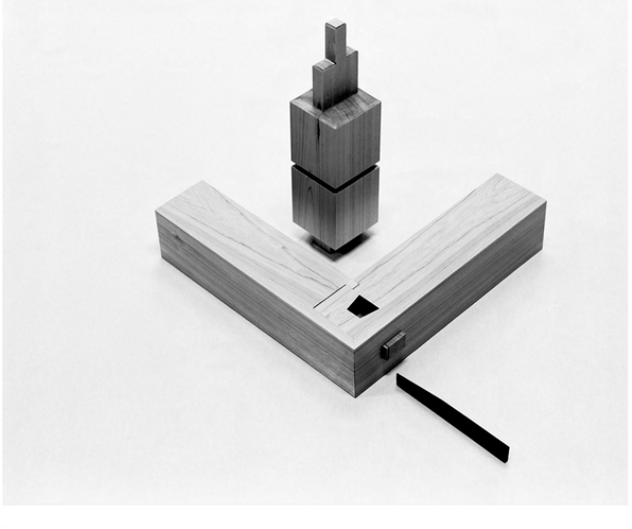
1 Torashichi Sumiyoshi & Gengo Matsui, Wood joints in classical Japanese architecture (Kajima Institute Publishing Co., Ltd. 1989)

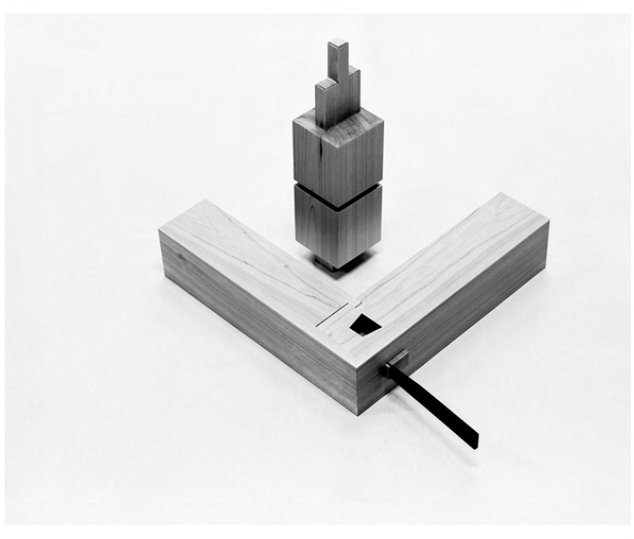
Fig. 1 Kanawatsugi, gelatin silver print, 24x30 cm, ED 5+2 AP, 2017
Fig. 2 Toshiro Kobayashi's Workshop, Imabari, 2016

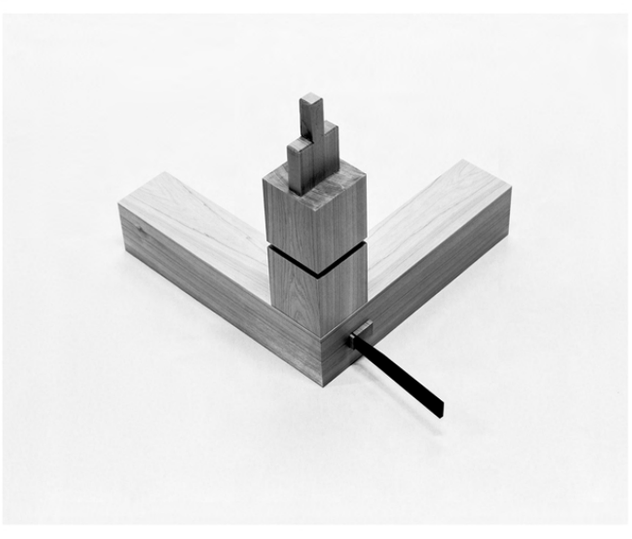

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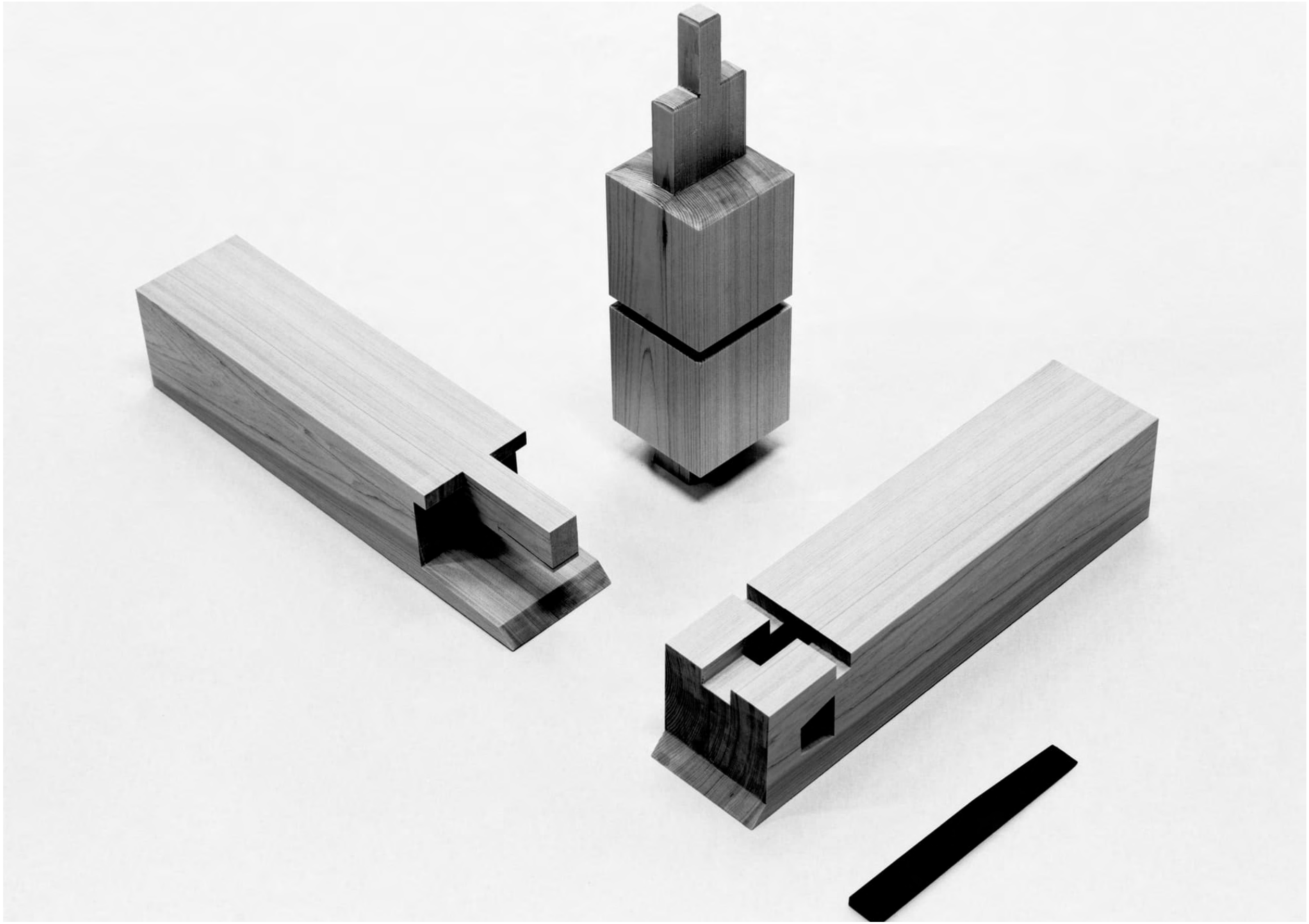


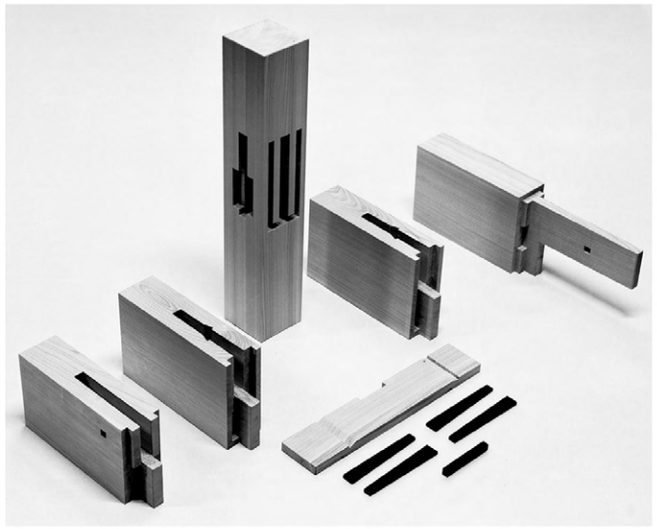
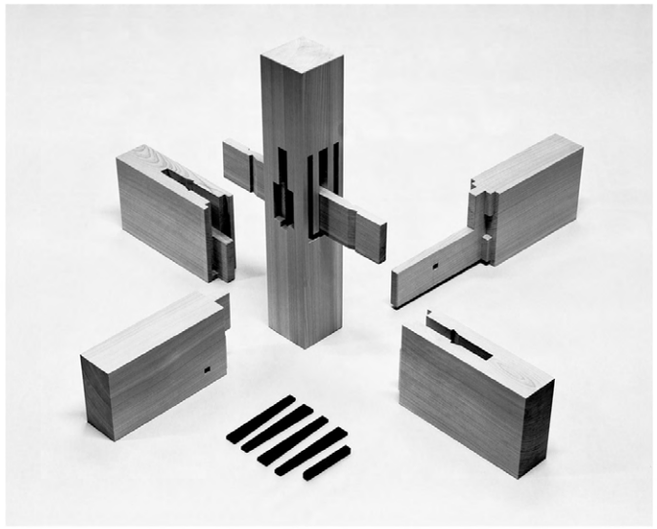
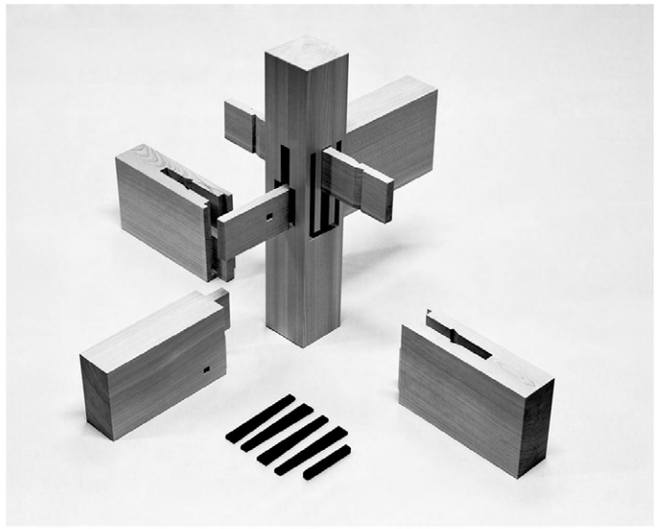
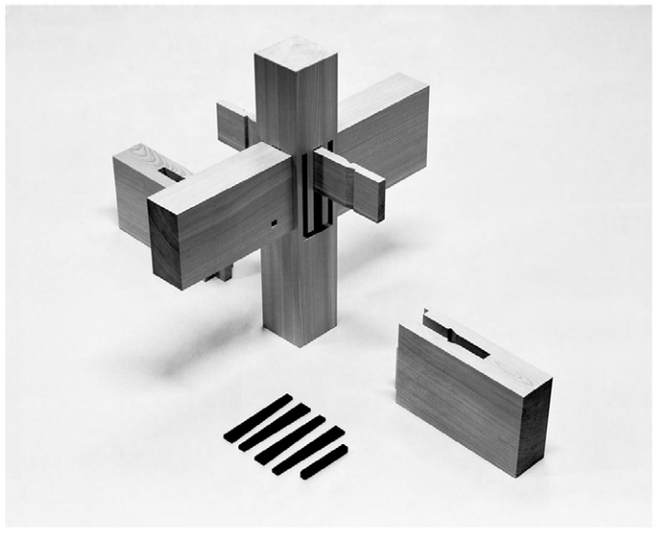
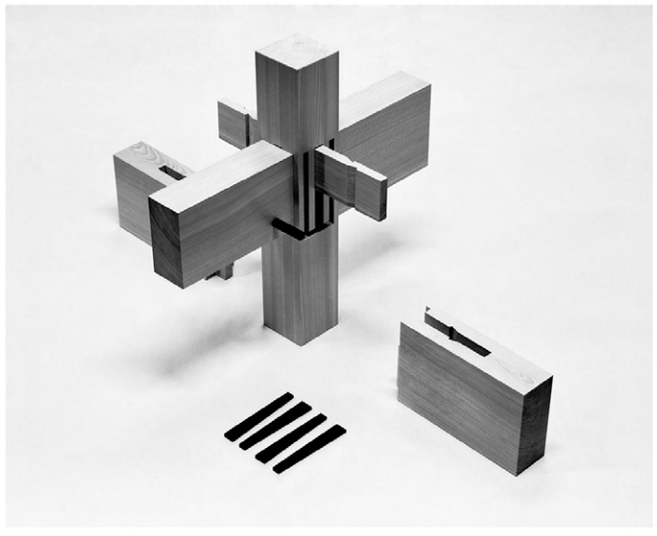
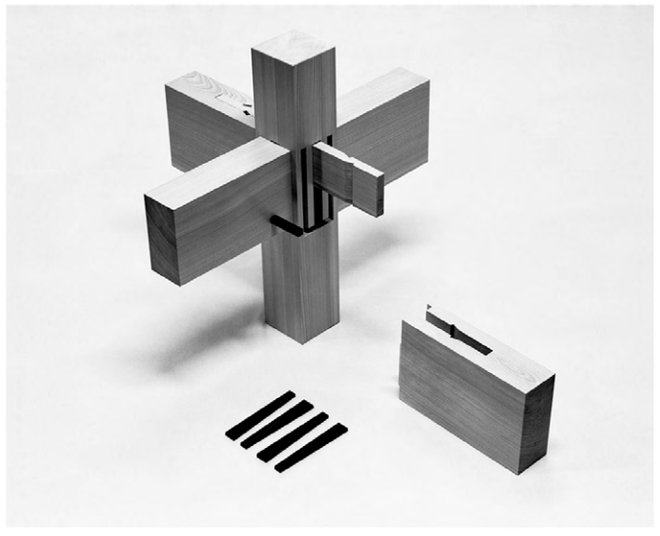
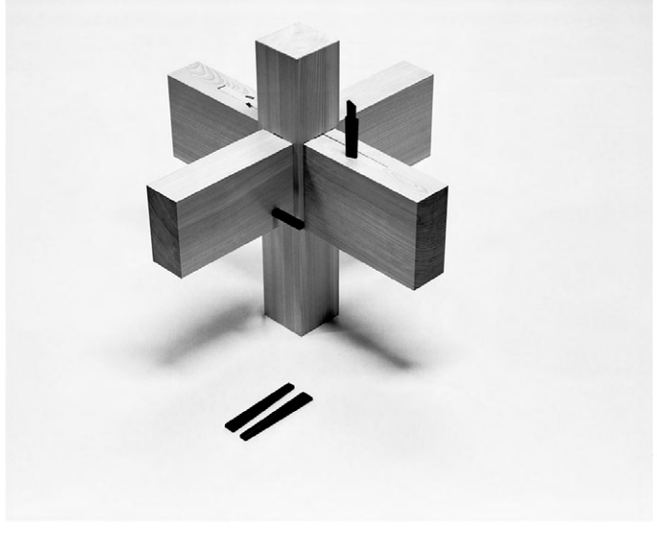


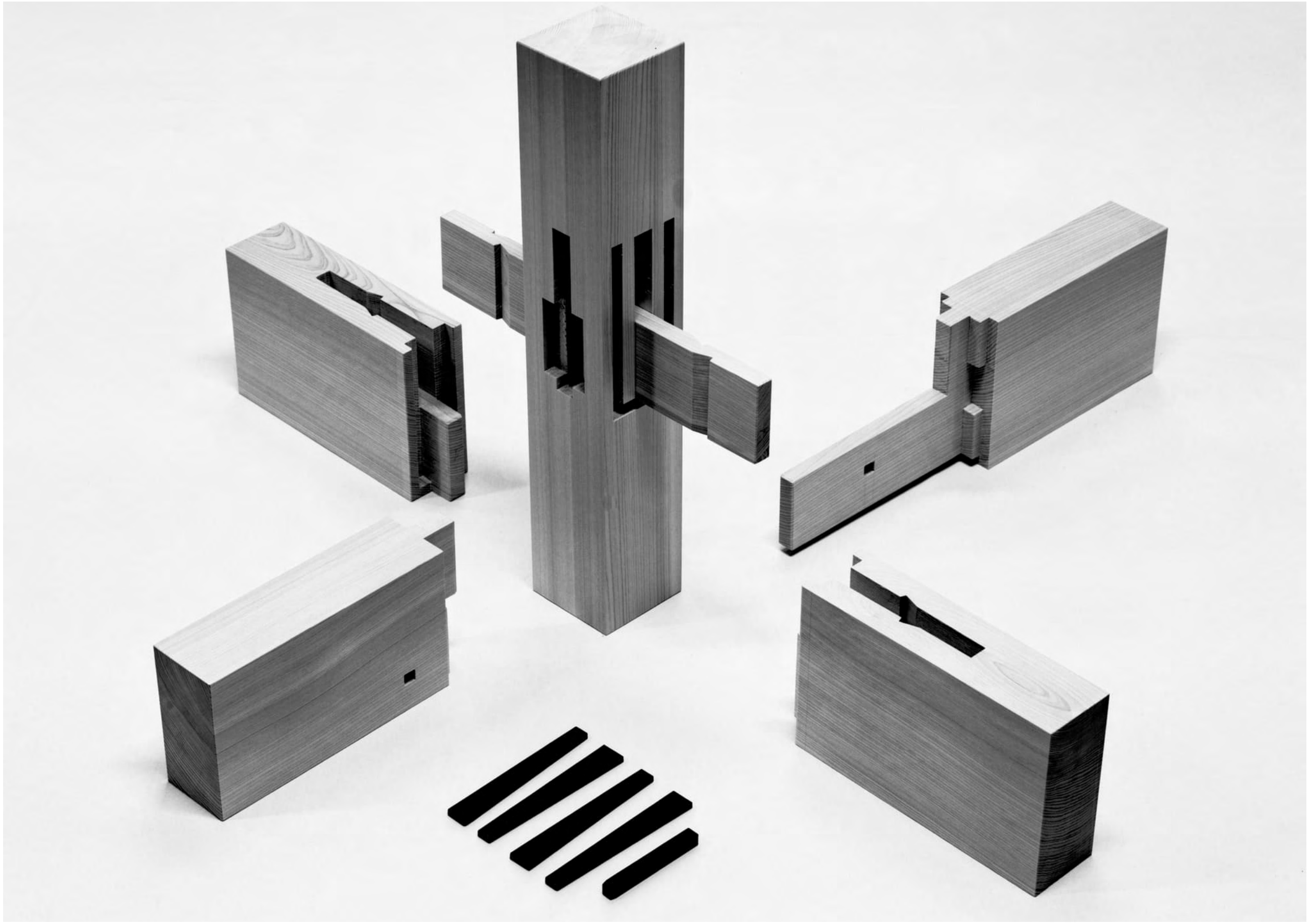












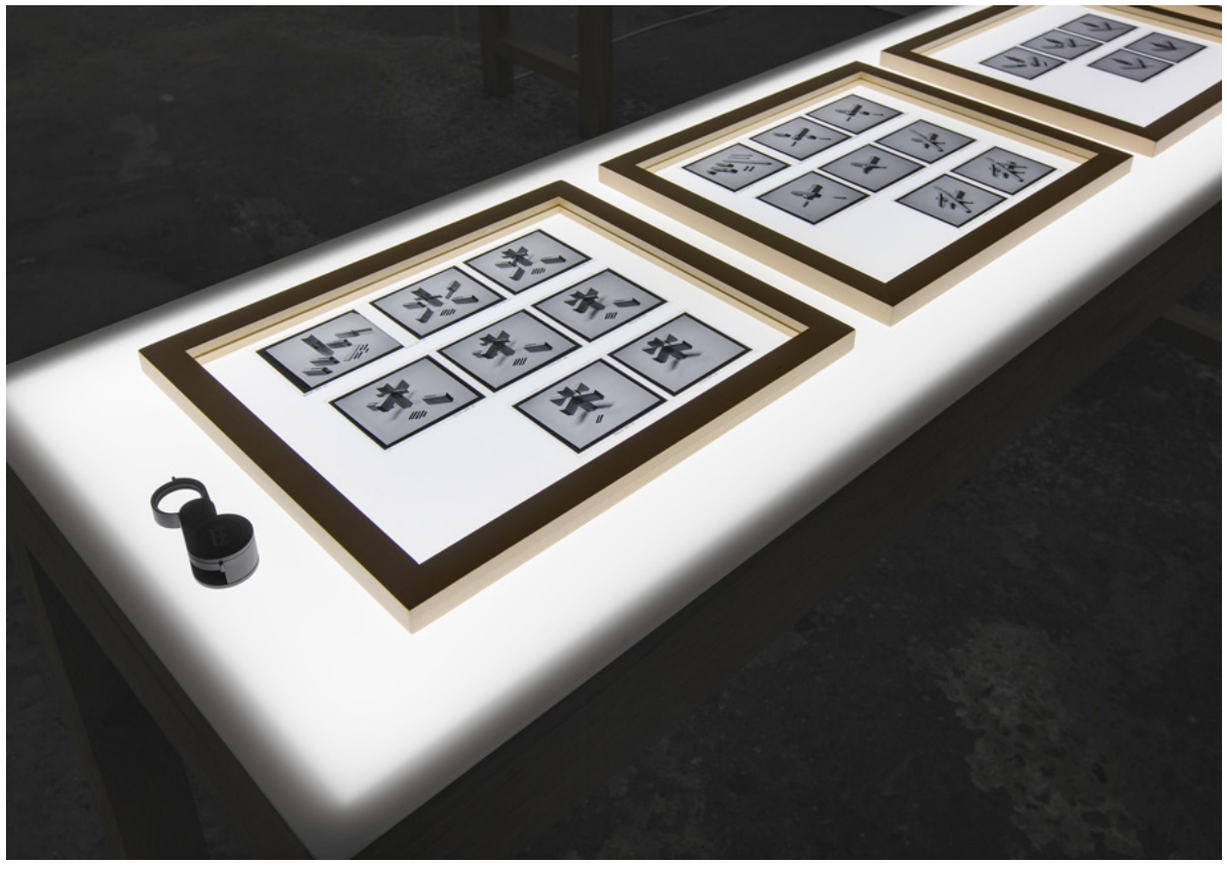
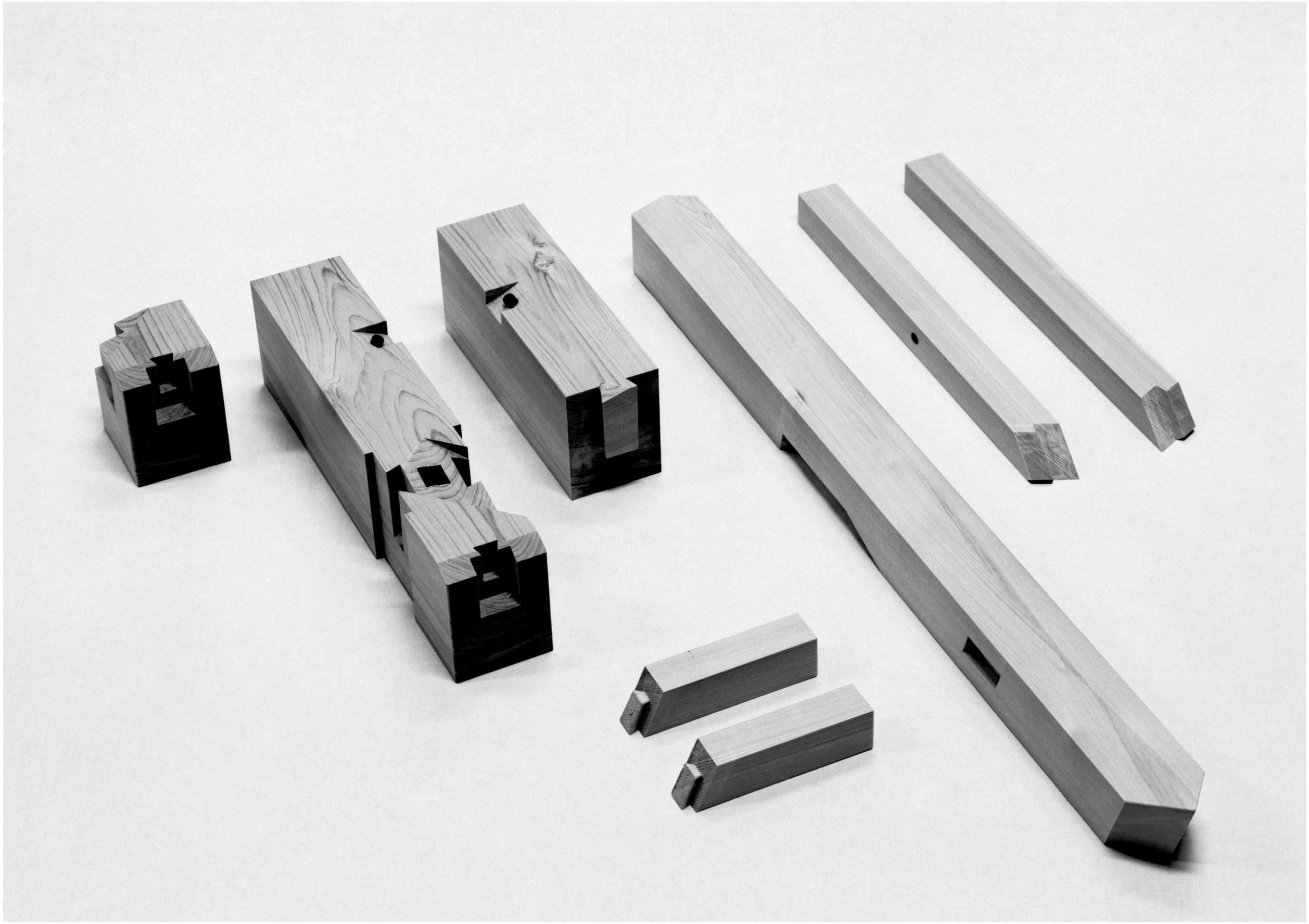


Fig. 3 Sumitome hozo sashi, five gelatin silver prints, 24x30 cm each, ED 5+2 AP, 2017
Fig. 4 Sumitome hozo sashi, detail
Fig. 5 Shihou sashi, eight gelatin silver prints, 24x30 cm each, ED 5+2 AP, 2017
Fig. 6 Shihou sashi, detail
Fig. 7, 8 Framed B/W slides on light-box tables, Serie Inversa # 4, Turin, 2017
Fig. 9 Making of Joining, CCA Kitakyushu, 2016
Fig. 10 Yosemune no sumi, detail
Fig. 11 Yosemune no sumi, Fondazione 107, 2019





Archeologia del Quotidiano, Simple Everyday Objects, 2009-2011

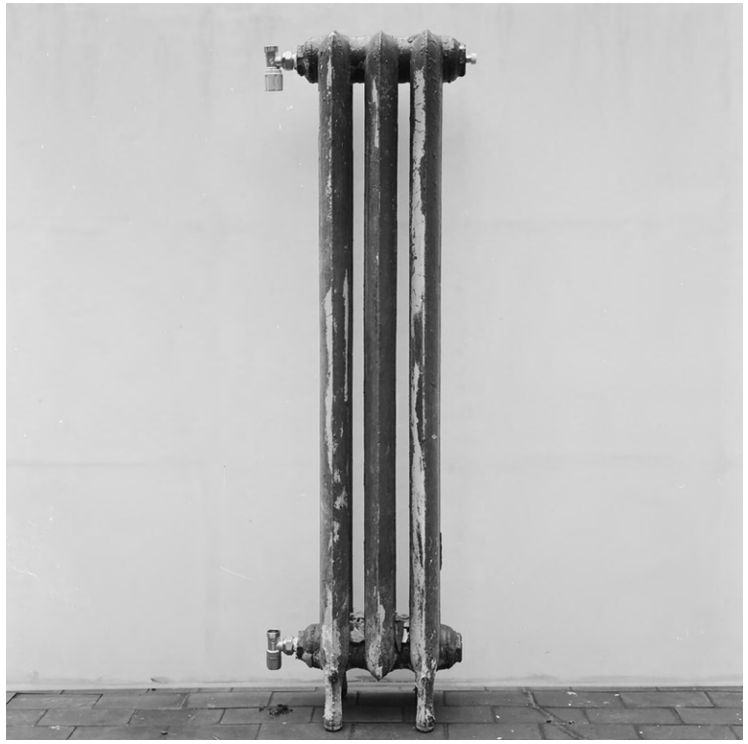


Fig. 1 Grattugia, Bottiglia e Posacenere, gelatin silver print, 80x80 cm, 2009-11

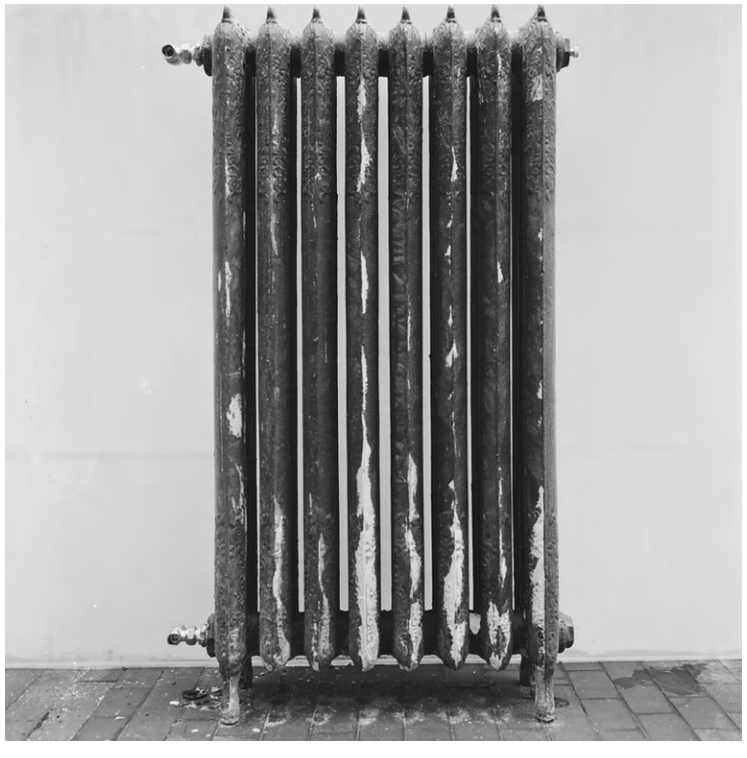
Archeologia del Quotidiano is a photographic investigation focused on everyday objects. The project develops through the systematic representation of domestic items—coffee makers, radiators, ladles, graters, bottles, glasses, ashtrays, cups—observed in their most ordinary and functional dimension. Produced using a medium-format analog camera, the series privileges the use of natural light, often coming from a window, which shapes volumes and precisely defines surfaces. The simplicity of the lighting contributes to the creation of restrained images, in which every variation in light becomes significant. The objects are photographed multiple times, in different configurations: isolated or combined with one another, under constant or slightly varying lighting conditions. This repeated process introduces a serial dimension, in which attention shifts from individual objects to formal relationships and minimal perceptual differences.
The result is a sequence of essential images, devoid of narrative emphasis, that present the objects in their simple presence while simultaneously removing them from their functional use. The everyday is thus observed as if it were a find, giving rise to a visual cataloguing that transforms the ordinary into an object of analysis.

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 Del Conte, Milan 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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Residencies

Foto Forum, Bolzano, 2023
Premio San Fedele, Milan, 2018
CCA Kitakyushu Research Program, Kitakyushu, 2016-17
Banchina Molino, Mestre, 2013

Publications and Articles

Rilievi. 39 Artisti Italiani Contemporanei in Rapporto alla Fotografia, Marinotti Edizioni, 2026
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

European Mobility Grant, 2026
One-Year Research Grant, Royal Academy of Fine Arts, Antwerp, 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

Collections

Artphilein Foundation
Fondazione 107
Private Collections

Talks and Teaching

Articulate Week, Research Class, Royal Academy of Fine Arts, Antwerp, 2024
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

Selected Solo Exhibitions

Interference Landscape, Gris Gallery, Ghent, 2026
Achromatic Variances, V/MSP Gallery, Brussels, 2025
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 Landscapes Project, Recyclart, Brussels, 2013
Under Water, C1.02 Project Space, Brussels, 2013

Selected Group Exhibitions

Über Nacht, Fotogalerie Wien, Vienna, 2025
Moving the Photogram, Royal Academy of Fine Arts, Antwerp, 2024
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