

An abstract artwork featuring layered, torn paper in shades of white, cream, and light brown. A prominent, dark, vertical line, possibly ink or a crack, runs down the left side. The overall texture is rough and organic, with various stains and marks scattered across the surface.

FRANCESCO DE GRANDI

RIZZUTOGALLERY  
PALERMO



## Francesco De Grandi

Francesco De Grandi was born in Palermo in 1968. After studying at the Academy of Fine Arts in his city, in 1994 he moved to Milan where he stayed until 2008. He worked in Shanghai from 2009 to 2012, then he decided to return to Palermo, where he has found a more suitable place to continue his research.

Since 1994 he has participated in collective and personal exhibitions in public spaces, museums and private galleries in Italy and abroad. Since 2017 he has been a teacher of painting and since 2020 of Artistic Anatomy at the Academy of Fine Arts in Palermo.

Interested in the ontological matrix of painting as a path of knowledge, Francesco De Grandi finds in the archetypal motifs of history a way for spiritual elevation in a form of almost meditative painting.

Between the study of nature and the feeling of the sacred, after years spent representing the sumptuousness of the landscape, in the most recent production De Grandi places himself beyond the perimeter of "genre" and makes nature the place of God.

Narrative, figurative, romantic, evocative, De Grandi's painting reaches a maturity immediately readable in the quality of color, sign, iconographic reinterpretation. A painting that comes to terms with tradition, while a contemporary vibration passes through it, with the subtle taste of blending, overturning and ambiguous, a tribute to the immense human audience that every day, from the mythological tale to the crude current chronicle, inhabits the stage of the world.

*Among the recent solo exhibitions:* Aurea Hora, Fondazione Sicilia - Pinacoteca di Villa Zito, Palermo, 2019; Come Creatura, Rizzuto-Gallery, Manifesta 12 Collateral Event, Palermo, 2018; FragmentedesUnbekanntes, GartenpavillonMalkasten, Dusseldorf, 2016; Archetipi della pittura inquieta, Convento del Carmine, Marsala, 2014.

*Among the recent group exhibitions:* Foresta Urbana, Museo Riso Palermo, 2019; La Scuola di Palermo, Museo Riso, Palermo, 2018; Walking on the Planet, Casa Masaccio, Casa Giovanni Mannozi, Palazzo Panciatichi, San Giovanni Valdarno, 2018.

## The study of Nature

Despite the variety of themes, subjects and styles, unified by a highly personal imprint, the work of Francesco De Grandi revolves around the representation of Nature as a place of mystery and wisdom, of recollection and meditation, of death and rebirth, of risk and disorientation.

Immense landscapes, wooded expanses, tangled glimpses, dazzling skies, trees, plants and rocks play a large part in his paintings with all their archaic symbolic value, and become a meeting place with the higher forces, with the sacred, with the unknown, with the hidden part of oneself; with every human being's own impulse to cross the limit that separates the known from the unexplored, safety from danger, prudence from risk, the human from the supernatural.

In every wood, forest, landscape, in every storm, in every hell or heaven, De grandi suggests this threshold that opens to knowledge, to doubt, to change, even to dismay, in a journey of self-discovery through an inevitably difficult passage.





Paesaggio con roccia, 2013. Oil on canvas, 180 x 220 cm

*Woods are archetypal places. Trees are symbolic images; in all cultures, even in the most archaic, trees have always been intrinsically elements of passage or conjunction between earth and heaven. When I paint a forest, or in general when I paint nature, I put myself in contact with the chaotic processes of the created; the gestures in the act of painting a plant, of painting branches, bring me closer to the structures and mechanisms of the creation.*

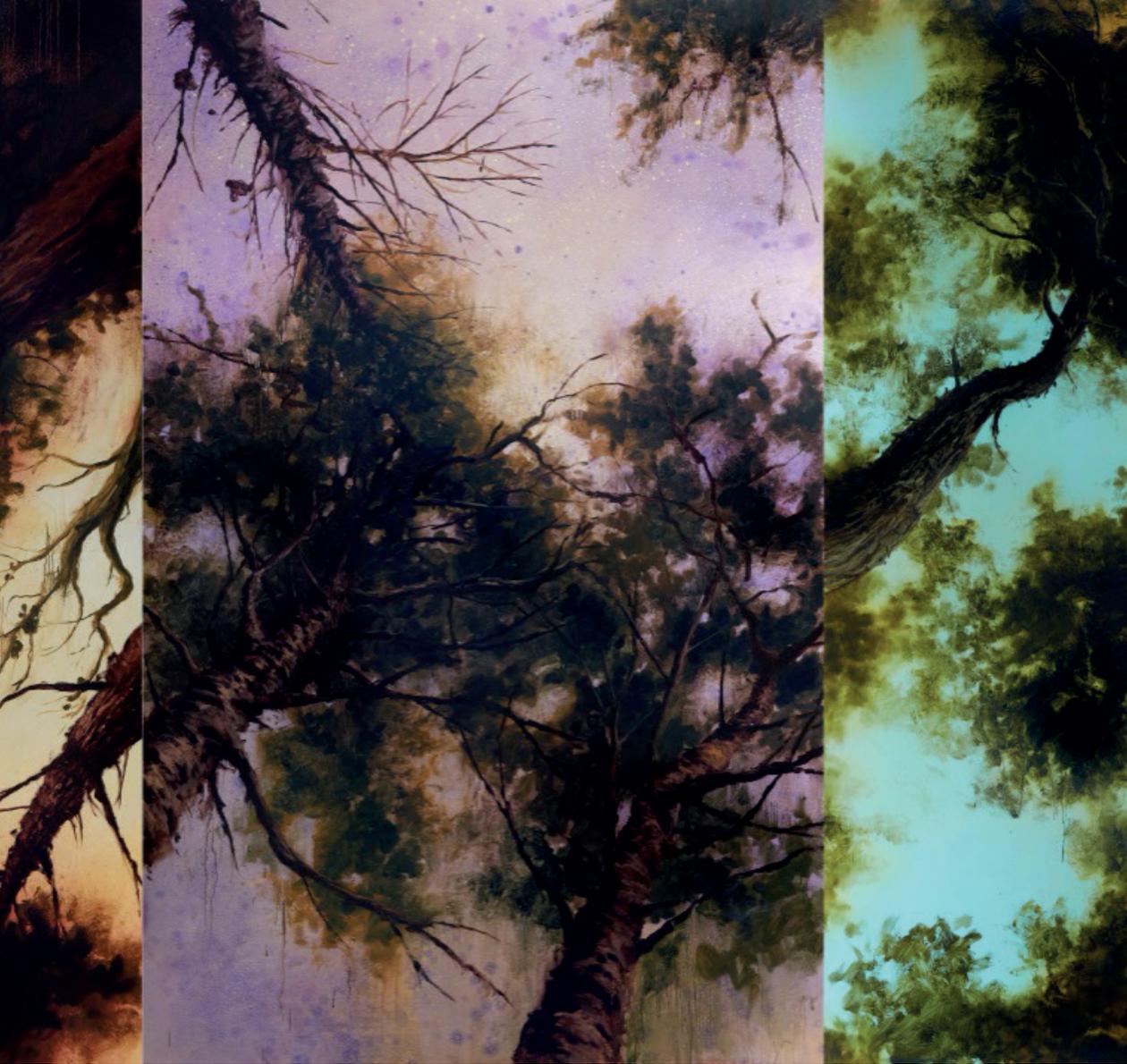
*The use of certain formal variations, which can be chromatic, or of form, of absences, of presences, of hints, are part of the mechanism of the unidentified pictorial object.*

*There is a first impact in which what you're looking at is familiar, because it belongs to your visual culture, and therefore it belongs to all the woods you have seen; and then there is the insertion - sometimes subtle, sometimes more explicit - of the disturbing element.*

[Francesco De Grandi]

Made for the personal exhibition "Il Passaggio difficile" at the GAM - Modern and Contemporary Art Gallery- in Palermo in 2011, the three large canvases are structured in a rhythmic sequence of openings, undersides, chromatic aggressions, implosions without horizon or escape, warps of branches, foliage, shrubs, flowers . The horizon disappeared and the gaze is projected from the bottom up, in a radical identification between presence, passage, vision and nature itself. A nature that swallows and engulfs, that kidnaps and lifts, catapulting the traveler into a space that is perhaps welcoming, perhaps frightening (...) A landscape is always a metaphor, a geographical





Del Solo Amore, 2011. Oil on canvas, 300 x 570 cm (triptych) (detail)

condensation of myriads of existences in transit. De Grandi uses painting to bring this transition to completion, where painting is equivalent to alchemy, while color generates fragments of the world, changing with the changing of air, light and time. Painting is used to contradict styles, customs, metaphors, to insinuate doubt where the genre would like to impose itself, to interrupt the narrative when the story begins.

Helga Marsala





Fossa, 2013. Oil on canvas, 300x190 cm

On the previous page  
Tramontana, 2014. Oil on canvas, 90 x 130 cm.





GAMMA Y, 2021. Oil on canvas, 300x190 cm







Tempesta, 2015. Oil on canvas, 60x70 cm.



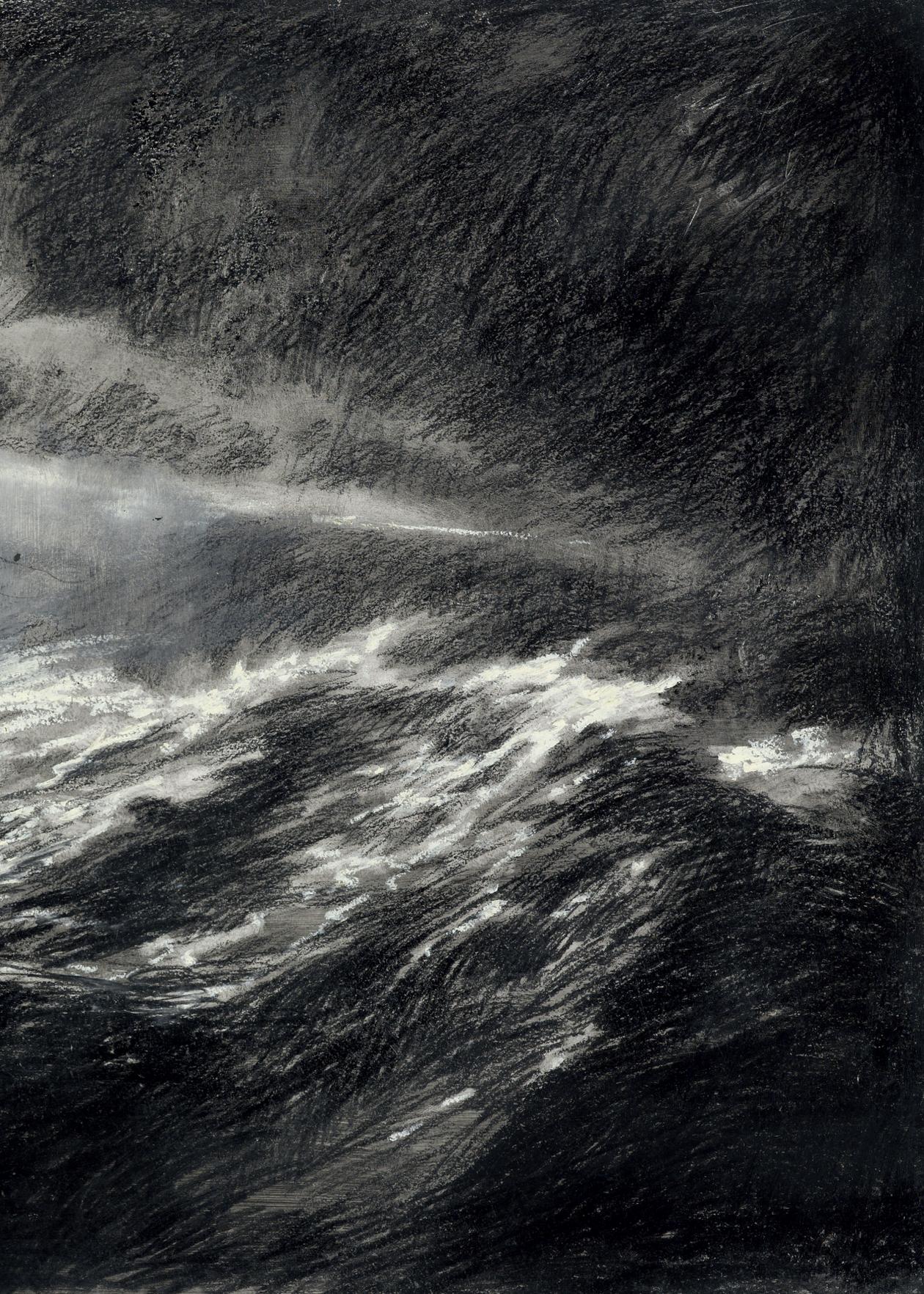
## The storms

Shipwrecks and spectacular storms are recurring themes in the artistic production of Francesco De Grandi. Here, more than anywhere else, nature is a dark labyrinth of sensations that place the human being in front of the fundamental questions of existence, in the disorientation of navigation on sight along uncertain routes.

*They look like traditional landscapes, linked as they are to nineteenth-century iconography. But within them there is always an element of disorientation that displaces the viewers and leaves them in a limbo of questions. Nature, mostly, becomes an element of alarm for De Grandi, and for spectators, due to those post-atomic atmospheres rendered by his particular way of painting, of spreading matter, color, of rendering light. With De Grandi we are faced with a strongly contemporary dimension of painting: and this becomes explicit in shipwrecks, with their great drama, both those of yesterday and those of today (...) The common thread is always the ability to find in these images-archetypes their intact symbolic meaning through the irreducible specificity of painting, its executive practice and its materials.*

[Sergio Troisi]





## The Feeling of Sacred

*The sacred is understood as the revelation of that dimension that from the Horrorifico of the vision of death and decomposition leads us to the Numinoso, that is, to that unspeakable and hidden force that dwells in a dimension not accessible to the rational mind except through initiatory psychic practices, of which - in my opinion - painting is part, which lead to the revelation of an elsewhere, of a consciousness exploded beyond the ordinary. In my drawings as a child the sacred is already present, in the form of dreamlike and visionary structures, then winds through adolescence in a vision of the body as a field of consciousness, it moves into a nature that contains the mystery of Majesty and Terribility, evoking the jealous and vindictive God of the Old Testament, and it re-emerges in the encounter with the Cyberpunk counterculture, with the archaic Christianity and with the Northern European Shamanism. Recently I begun to explore a very intimate part of my relationship with the sacred that I felt the need to contact directly, respecting the experiential forms of the encounter.*

*The Hunt, the Oratorical Church, the encounter with the figure of Christ and St. Francesco, the Doctrine of Storms, the science of Sacred Plants, the prayer linked to the vision of Christian pictorial art, the visionary apparatus that settled in the collective intelligence of the human being from Shamans to Raver (to put it as Lapassade), the Creatural sentiment theorized by Rudolf Otto in his fundamental essay on the Sacred of 1917: this cultural horizon is the space in which I am moving.*

[Francesco De Grandi]





La prima notte, 2018. Oil on canvas, 18,5 x 24,5 cm (detail)

Francesco De Grandi addresses the mystery of entities and things with a painting nourished by readings, journeys, daily and minute encounters, radical experiences, meditations and bewilderments, revelations and sharp discipline.

At the center there is the question of the supernatural, as it becomes true in the sensitive body of nature, becoming woman, man, fauna, flora, transitory forms. Creatures.

De Grandi's revolution has to do with the human. In the space of an apparently outdated narrative, far from the news, from the horizon of pop or reportage.

De Grandi's revolution has to do with the human, which he puts back in the center and retrieves with vehemence and an uncommonly slowness.

Painting, in this case, subverts, it suggests new visions and nourishments; it cultivates hunger for heavy, rooted, auroral images; and it exceeds, in a by now exhausted post-modernity, the impulse to copy, the decline of great narratives, the seduction of a weak thought, the imperative of lightness and transparency.

And the narration, the voice of things, the womb of the earth and the vertical thrust, the need for a primary beginning of things, and the substance of bodies or ghosts return.

A sort of romanticism, which however, son of the 21st century, has known the disenchantment, collapse, schizophrenia, the thrill of the levity and the multiple, the pulverization of history. It therefore returns to the beginning passing from the end: inevitably marked. Returning to the human and do not be afraid of it. Painting, sometimes, is a matter of survival.

Helga Marsala





## Come Creatura

*Come Creatura* is a great picture that tries to probe the primordial aspect of the vision of nature.

*A drone flight over an unidentified Earthly Paradise, which appears as sharp as a lysergic vision, symbolic as a Landscape of Böcklin.*

*The elliptical dimension of painting, the perceptive shift, the circularity of memory and time characterize this painting. We see a familiar but at the same time unrecognizable, disorienting, numinous, terrible and majestic nature as nature must have been in the eyes of human beings at the origins of time.*

*The moment in which it all began, when two cold and tiny beings raise their eyes in the presence of the numinous majesty of nature, and humans's consciousness began to shape the world, naming it for the first time, giving itself unconditionally to the superior will of the Father comforted by the breath of Divine Love.*

*I am utopistically trying to rewrite the moment when a Divine Nourishment, a Sacred Plant, revealed to us the comforting awareness that there is a dimension where everything is One, a place where peace and undifferentiation reign, where light illuminates the shadows, and where all questions are answered.*

[Francesco De Grandi]





Come Creatura, 2018. Oil on canvas, 230 x 340 cm (detail)

A gigantic Eden, a symphony of shrubs, rocks, grass carpets and scattered inflorescences, banks of clouds and clear skies, with the innocent bodies of Adam and Eve nailed to the grandiose spectacle. Around them ibex, birds, a cheetah, the sinuous and not yet sinister snake. The shadow of stumbling, the call of transgression, the noise of falling and despair are far away. Everything is perfect, radiant. And everything resounds, in accordance with the system of planets and ideas.

The vision is subtly contemporary, as cinematic as it is mythological; and there coexist the Flemings and Germans of the sixteenth century, the realism of the Baroque, the romantics, the French symbolists and landscape painters, and science fiction, the cinema of Tarkovskij, the poetry of Rimbaud or Dylan Thomas.

This is because painting, for the Sicilian artist, is a time machine. In it a miraculous fusion of styles, memories, eras, exercises of thought and the brush takes place. Up to cancel it, the time. Up to confuse its thresholds and scans in an irreverent, irregular dough.

Helga Marsala





## Il Trittico Delle Storie Di Gesù

*The Triptych of Jesus's Stories: "L'entrata di Cristo a Palermo", "La Flagellazione" e "Compianto al Cristo morto" three crucial moments in one of the most powerful stories ever written on the face of the earth. In this work, Bruegel the Elder, Ensor, Guttuso of the "funeral of Togliatti", "Salò" by Pasolini, the nineteenth century Neapolitan of the torn, lousy and hungry "Pitocchi", advance like a overflowing tide to the foot of the Sacro Monte Pellegrino; and then evildoers, vagabonds, barkers, eighties comic book scenarios like Bilal degli Umanoidi Associati, visionary outcomes of the best dystopian fiction from Dick to Houellebecq and other stylistic variations sail in total drift; a court of miracles, a civil revolt, the expulsion of demons from the rotten belly of the city; in the alleys of Ballarò Lanzichenecchi deformed like demons whip a Christ on all fours like a stray dog; and finally in Piazza Marina, in a sidereal vision, a small funeral procession accompanies the veiled body of the dead hero, in a very slow sequence shot of a classic western. Everything is held together by a coherence that is first of all pictorial, and between canvases, papers and drawings I try to rewrite the archetypes of painting in its most visceral form, rendered in a slow assimilation of themes, forms and techniques, languages stratified in the visual memory and in the experience of the pictorial epiphany, looking for the crucial moments of vision when the artwork - present and unequivocal - manifests itself to our eyes.*

[Francesco De Grandi]

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Il patto, 2018. Oil on canvas, 90 x 120 cm

On the following pages

Entrata di Cristo a Palermo, 2015. Oil on canvas, 150 x 180 cm

Flagellazione, 2016. Oil on canvas, 150 x 180 cm

Compianto al Cristo morto, 2017. Oil on canvas, 150 x 180 cm





Entrata di Cristo a Palermo, 2015. Oil on canvas, 150 x 180 cm (detail)

An imposing triptych - in the dark tones of tragedy and end - interprets three crucial episodes of the New Testament, transposed into a lost and decadent Palermo, with the usual reinterpretations that disturb classical iconography and ignite the frequency of the uncanny. **Entrata di Cristo a Palermo** (Christ's entry into Palermo) is a frightening hallucination, painting that dazzles and is theater, epic poem, archaic vision: a procession of torches, a swarm of bodies on the move, a carpet of fire in a ruins' set to evoke the emphasis and meticulousness of Bosch, Brueghel, Memling ...

**Flagellazione** (Flagellation) is instead consumed in a dark alley, between characters from Barnum circus, low empire or suburban sidewalks, merging Goya, Dix, Ensor, Cipri and Maresco. City of shadow and decline, where the sleep of reason and the blind eye of hell materialize.

Finally, **Compianto al Cristo Morto** (Lamentation over the Dead Christ) is the story of an ordinary body, which no one celebrates apart from the stars, and no one cries apart from a slender woman, with bare feet and hands on her face. She: an extra among the extras, faceless and nameless. And the fatigue of the old donkey, the squeak of the tires mounted on the cart, the bent back of the western movie coachman. This is how the coffin proceeds, along the edges of the world, at the top of Monte Pellegrino, while beyond the railing an indigo, surreal firmament rises. A thread of light shines on the covered body, at the height of the head: the only clue of God and of the resurrection to come.

Helga Marsala













## La Porziuncola

In **La Porziuncola** Francesco De Grandi remains faithful to a visionary, refined figuration, imbued with references to history.

In that place where St. Francesco understood his vocation, where he welcomed St. Chiara and the first friars and founded the Franciscan Order, De Grandi paratactically arranges his figures in a humble and ringing tzigane-circense rassemblement.

Saint Francesco like a homeless man, with his hands and feet wrapped in bandages for the wounds of the stigmata, Santa Chiara like a gypsy woman, children, fishermen, a violinist, an accordion player, monks and mystics fill the scene, and this circle of “marginalized” is entrusted hope, a horizon of salvation. In the foreground, a peacock is encamped, with its regal profile and the magnificent train of its tail, an ancient symbol of immortality.





La Porziuncola - Installation view of the Aura Hora exhibition curated by Sergio Troisi  
Villa Zito - Palermo - 20 June - 4 November 2019



La Porziuncola, 2019. Oil on canvas, 190 x 300 cm





Il Libro, la Rosa e la Croce, 2019. Oil on canvas, 90 x 120 cm

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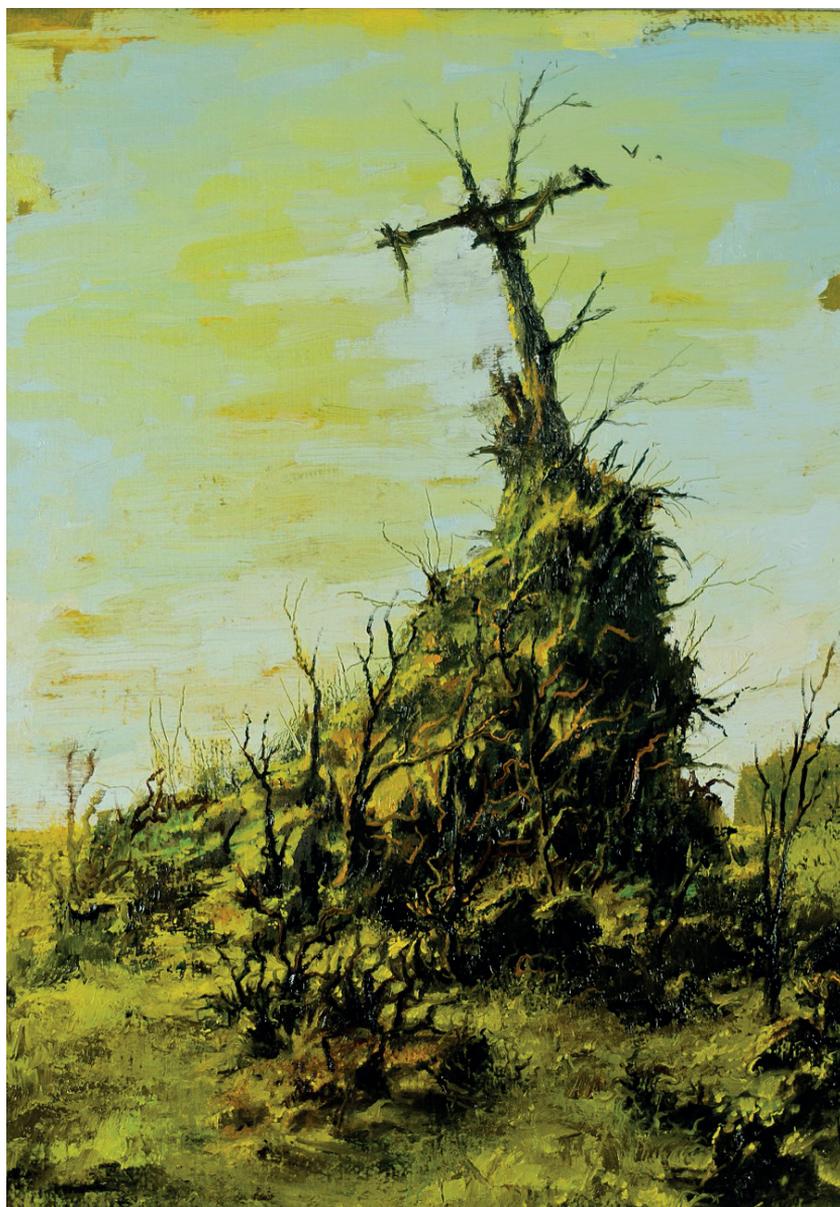
San Giovanni fra le piante sacre, 2018. Oil on canvas, 120 x 150 cm

Le tre Marie, 2020. Oil on canvas, 35 x 50 cm

Giacomo Giovanni e Pietro addormentati nell'orto degli Ulivi, 2020. Oil on canvas, 190 x 220 cm

Inizianti, 2021. Oil on canvas, 230 x 340 cm

Salomè, 2021. Oil on canvas, 190 x 220 cm



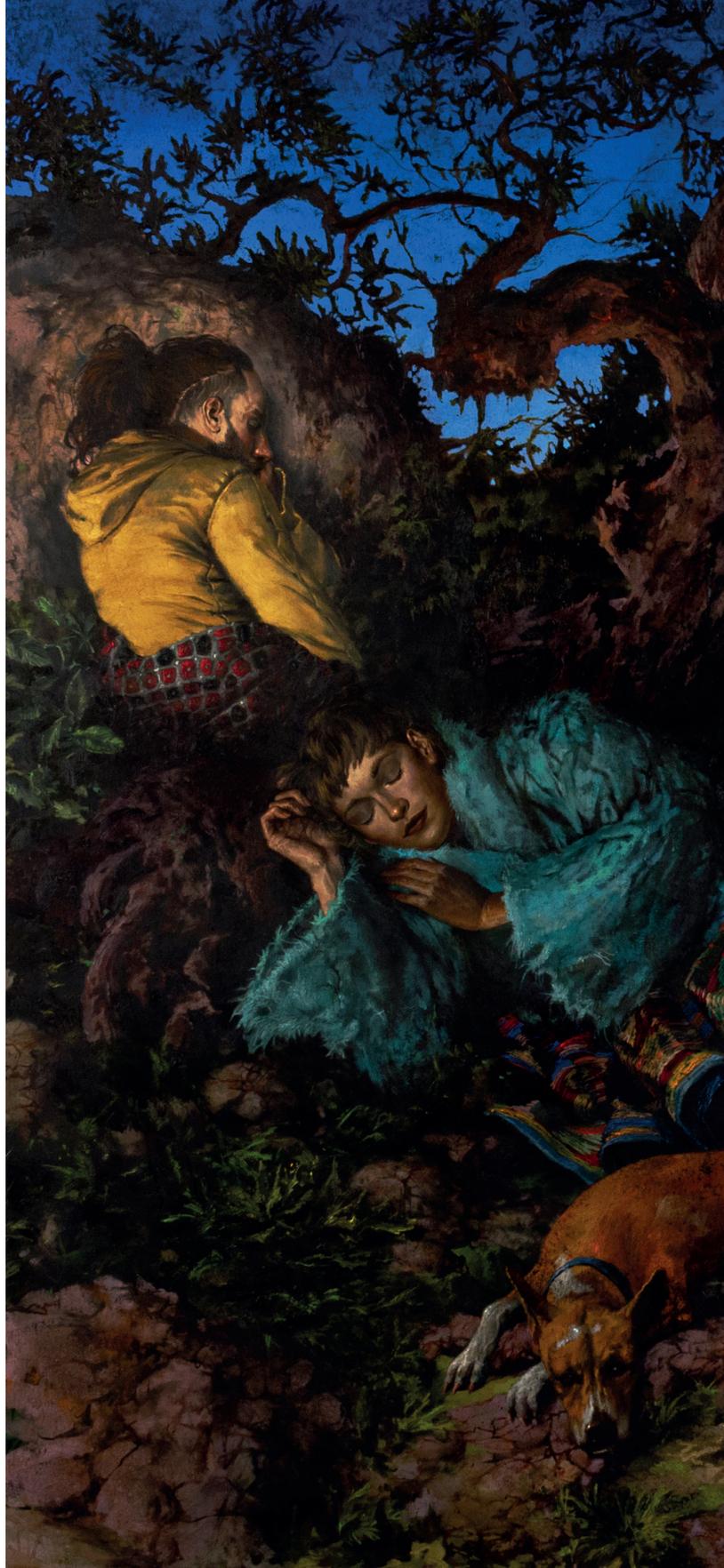
Golgota, 2014/2016. Oil on canvas, 50 x 35 cm





















## Trisma

*I'm looking for an honest Painting that speaks my language, my dialect. A slow digestion of Romantic Painting, misled by Pop, addicted to Keta- mine, fertilized by Barbarians ... meditations on Mysticism and Violence, on Sacrifice and on identification in the Body of Christ. Anabaptist, Apocryphal, Gnostic, Heretical, Forgotten, Nun, Pasolinian Painting. Unidentified Painting like that of MathisGrünewald, Post-Punk-My- stical Painting like the barbarian theater by Lindo Ferretti, Chanson- nier Painting like a Baustelle album, Resistant Painting like an essay by John Berger, Hypertrophic Painting like Mel Gibson's movies, Outsider Painting like that of Manuel Ocampo, Primitive Painting like Fra 'An- gelico, Noble Painting like Balthus. A Paraphilic Painting, the morbid cataloging of ways and techniques. For each painting all the paintin- gs, in an infinite reference of seduction, imagination and embrace. A hand-to-hand that finds peace and torment, contemplation and voyeu- rism. An almost demure practice or rather an obsession to be practiced in secret with that subtle state of shame and transgression, with the awareness of being on a razor's edge in a dangerous position, one step away from the abyss. A Franciscan Painting, in the total refusal of the artist-entrepreneur, searching for the bottom of necessary "Animity", a mystical, obscenely playful, at times pathological thrust, which survives me and which belongs to a deep and ancestral dimension of the act of painting, that is a means of knowledge, shamanic transmission and re- presentation of divinity, a revealing Painting of the deep self that smells of blood and sweat.*

*A remote infinity, a Painting that suffers and gasps cursing the name of the Father, a Brigantess Painting, infected like a dying Bitch.*

*I profess a frenzied realism, a revealed nature. The Golden Apple.*

*I am looking for the God of the forest, Pan who survives among anarchic plants around a mega shopping center, in the interstices that the civilized urban world leaves uncultivated, free and cementless. A Tem- porarily Autonomous Pictorial Zone, a political act in which my body is not subject to the temporal rules of power and its propaganda.*

*And lastly, in the uncertain sailing, in the Doctrine of the Storms, in the Drowned Thinkers, immersed in the Poem of the Sea, I see the silhouet-*





Cristo deriso 2016. Oil on canvas, 13 x 18 cm

*te of the Ship of Fools suddenly rise with its senseless crew that invades the horizon, in the night in which painting measured itself against the fury of the elements and I find myself, Captain Mad among the Fires of Sant'Elmo, forging the steel of my harpoons with blood.*

[Francesco De Grandi]



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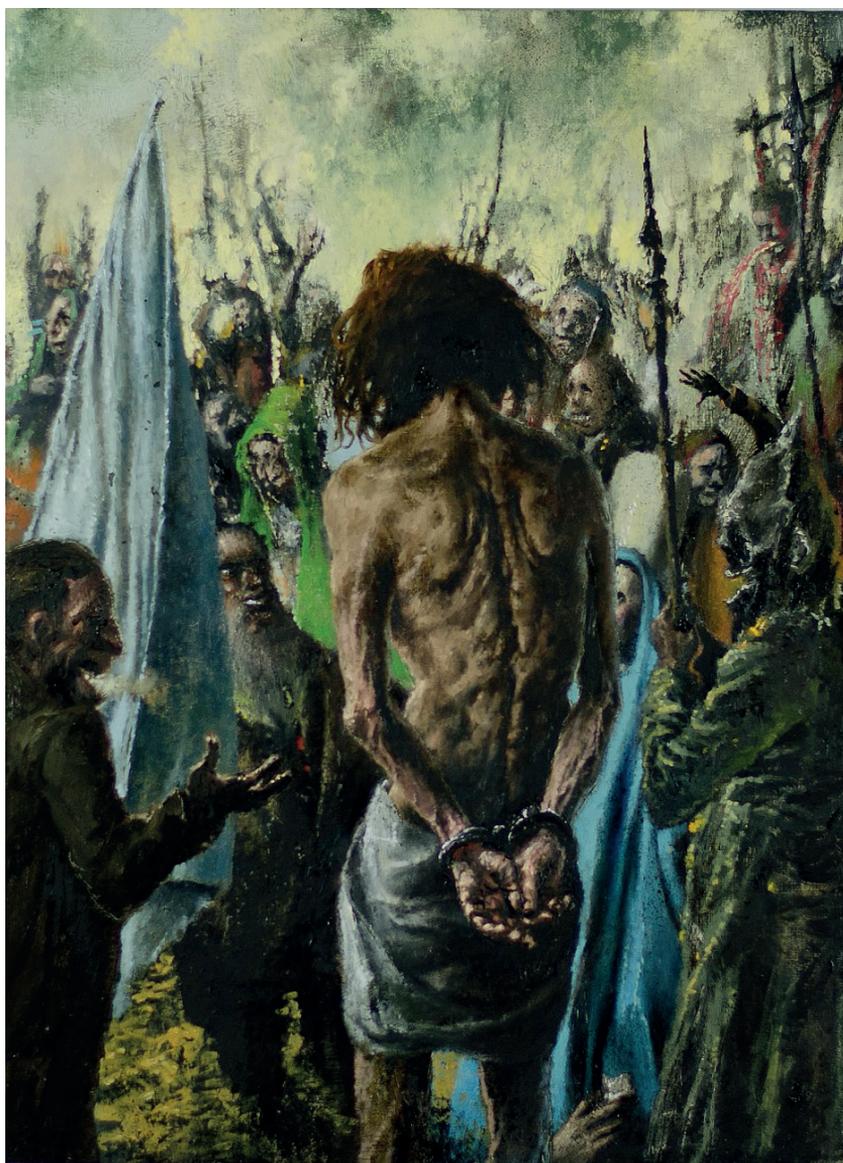
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Ecce homo, 2016. Oil on canvas, 45 x 35 cm

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Trisma, 2016. Oil on canvas, 60 x 45 cm

## Wood

Wood is a long variation on the pictorial theme of the landscape, created by the use of fluorescent paints that release light when illuminated by Wood's lamps. The project was born in 2011, with a work in the external courtyard of Palazzo Riso, the Regional Museum of Modern and Contemporary Art in Palermo.

With this series of works, Francesco De Grandi has created real trompe-l'œil both in open and closed spaces, placing them in a strenuous dialogue with the surrounding environment, modifying it, deceiving it and declining it by means of the projections and reflections of light produced by the color and lighting of the lamps. In these works, by the use of fluorescent painting De Grandi brings together the shamanic culture of the collective rite and the rave culture of the 90's, creating a powerful visual alteration, close to that psychedelic research that characterized the underground counterculture of the late 80's and early 90's.

*This is a phenomenon that I lived, that I assimilated and that I sedimented in me. So when I was asked to make an environmental painting able to closely dialogue with the space, in a place where the fruition changes - because is not the fruition of the painting as a defined window on the world but it becomes a much wider device, because there is this physical involvement of a wall, which characterizes the space in a powerful way - I put these elements together and I thought of a painting that would acquire this very strong psychedelic character.*

*I started with the use of fluorescent paints to create spaces in which people could move, environments with a powerful visual alteration such as that of luminescence, where the painting lives and shines in the dark, with its own light.*

*[from an interview with Francesco De Grandi]*





Wood #1. Bosco elettrico , 2011. Palazzo Riso - Museo d'Arte Contemporanea della Sicilia - Palermo



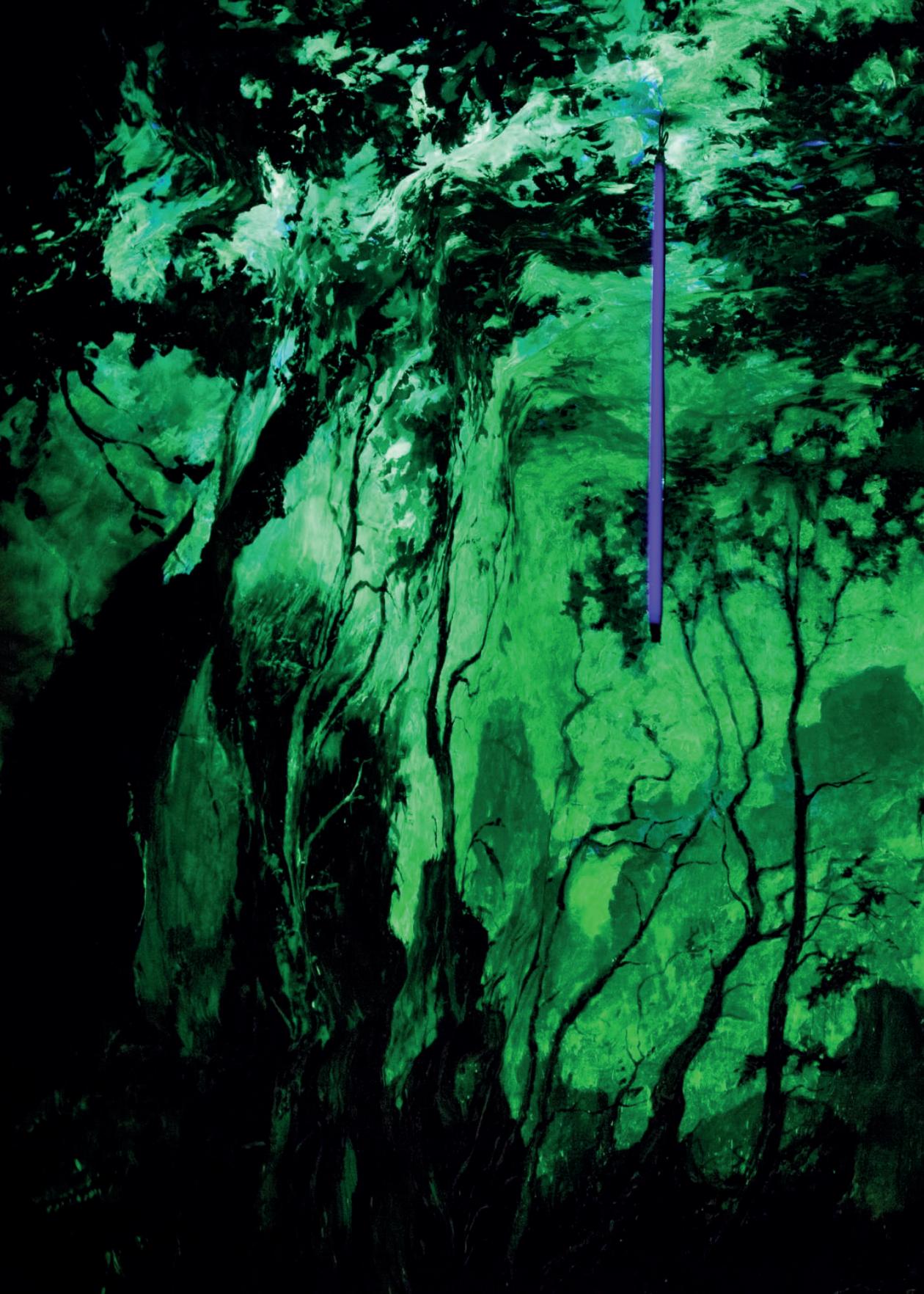
Wood #3, HortusSimplicium, 2013. Fondazione Gervasuti, Venezia, on the occasion of the 55° Biennale

On the following pages

Wood # 7 - Grotesque, 2018. Environmental dimensions. Installation view of the Foresta Urbana Exhibition by Paolo Falcone  
Palazzo Riso Museum of Contemporary Art of Sicily, Palermo (detail)

Wood # 8, 2018. Environmental dimensions. Installation view of the Aurea Hora exhibition curated by Sergio Troisi  
Villa Zito, Palermo (detail)











## Mondo Nuovo

The Mondo Nuovo optical devices come to life from the extensive work of the Wood; they take up - in idea and name - the devices for popular shows used at the 17th century. Inside a wooden box, through special lenses, it is possible to observe printed views or interior environments and even fantastic landscapes made vivid by lighting effects that produce projections of the images themselves inside the box.

The devices built by De Grandi represent an extensive work of condensation that the artist carries out both in reference to painting and in reference to the perceptive modalities of vision. De Grandi's Mondo Nuovo is a closed expressive unit, inaccessible except by looking through a lens placed on one of the sides. But it is also a shrunk world, a synthesis of interior and lunar landscapes, of caves and upside-down worlds.

De Grandi's "worlds" do not simply make landscapes visible, they do not represent them, but they make the image of them visible as real imaginative boxes, capable of creating imaginary plans also by means of insertion of stage wings in dialogue with the landscape rendered pictorially. These works transcend the pictorial medium, addressing the evolution of optical devices that led to the birth of cinema and beyond.

*De Grandi's Mondo Nuovo abstract, distort and transcend the landscape, through a skilful use of painting with which the artist from Palermo covers the inside of the box, the background and the wings. As in the Expressionism the landscape comes alive by projecting itself, it becomes electric thanks to the use of Wood's lamps. The light breaks the original black and white, unfolds it making it burn and breaking the limits of the circumscribed space. The viewer's eye is thus inevitably pushed and attracted by the staging. The lens, the only contact between the world of the box and the world of the viewer, does not have the only task of enlarging and allowing viewing. The lens acts as an anamorphic mirror, distorting the images it overcomes the conventionality of any form of realistic vision, bending them pathognomically along the boundary*



Mondo Nuovo #2, 2014. Wood, iron, paper, plastic, wood lights, phosphorescent paint, lens, 165 x 50 cm

*of the dialectic between inside and outside. The observer is forced to follow a non-existent show because it is displaced and closed, but at the same time emotionally real because it is tactilely perceptible to the eye. The result is a vision of the landscape as an indecipherable enigma that contains an imaginary signifier towards which one can only tend: the landscape becomes a “palimpsest of the invisible”.*

[Alessandro Pinto]



Mondo Nuovo #2, 2014. Wood, iron, paper, plastic, wood lights, phosphorescent paint, lens, 165 x 50 cm (detail)



Mondo Nuovo #2, 2014. Wood, iron, paper, plastic, wood lights, phosphorescent paint, lens, 165 x 50 cm (detail)





# Drawing

Drawing is for Francesco De Grandi an intense dialogue with himself; what is in the mind is also in the hand, what is clear, present, still or confused, uncertain and unstable will also be in the signs that will represent it. For De Grandi, drawing is not an exercise in translation but rather a practice of extraction, it is a questioning of the deepest levels of the psyche, it brings out that vision of the world that is his alone, he brings it back and transmits it.

The signs on the paper resemble traces of organic substances on white surfaces where the search for the sacred winds through the woods, and the tangles of trees satisfy the biological need for drawing which, before any other communicative aspect, is for De Grandi an expressive need of a subjective and psychological, symbolic and cultural nature.





*“John Berger defines drawing as “ the point where blindness, touch and resemblance become visible, it is the place of the most delicate negotiation between hand, eye and mind ”(Sul diseg-nare - Il Saggiatore, Milano 2017); according to the English scholar, drawing precedes logical reasoning, describes the activity of drawing as something similar to digestion and sweating. A “Drawing Apparatus” is expression of an ancestral visceral perception, a series of symbiotic resonances that push me to harbor the folds of the paper in the drawing like an invitation of cracks and swellings that hint, with unexpected precision, shapes of animals, rocks or stains of vegetation. As the painter of Chauvet made at the dawn of all the drawings, dancing with whims in the rock, in the secret of the dark, in that shamanic euphoria that originated at the birth of the consciousness of the Elsewhere. Drawing is a repeated dream. Supernatural of whirlpools and tangles on which the winning sign is drawn. Astounded, the axonometric brain floating monologises and draws in the smallest details all the Christs that the world invokes, all the wounds, wrinkles and stones. Supported by the folds of the paper, the seed insinuates the crunchy surfaces. Burnt wood is the forerunner tracer. Lead and grease gladly accept scratches. On other tracks, the off-set printing grains into the dust of the three points. Drugged draws dreams in voluptuous graces, as light as the veils of the little girl who yearns for rolling head.*

*Abandoned obsolete drawing smells of mothballs and cigarette smoke, black like vine charcoal and turned blue, but later, as in an aftertaste, to remind me that there is no white that is only white. Towards the end of the day, the edges of the sheet like dry lips, preferably cut without blades, without straight lines made in a hurry.”*

[Francesco De Grandi]





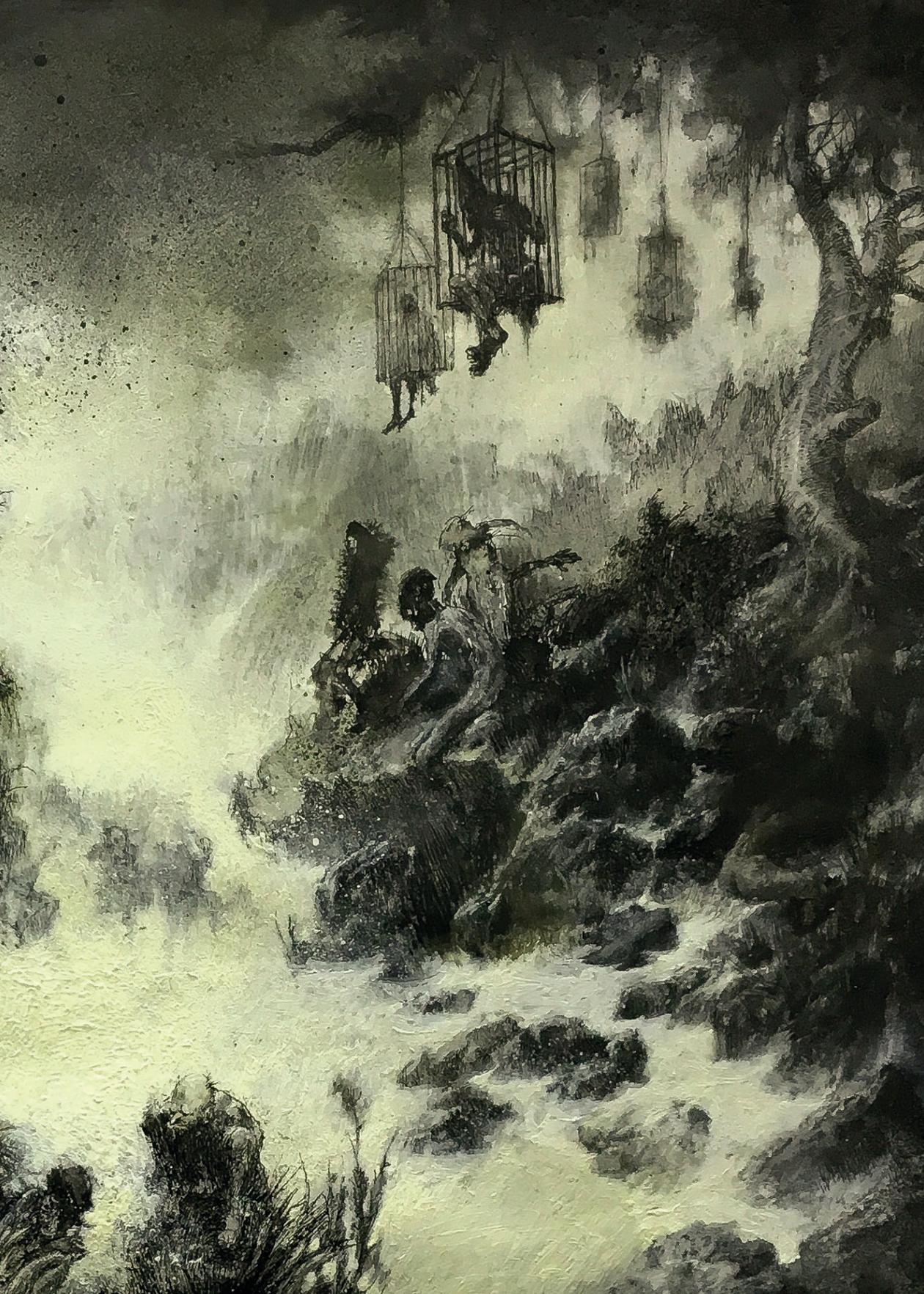
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Landscape, 2011. Oil pastel on paper, 70 x 100 cm

Le notti di Eva (Lucciole), 2017. Mixed media on paper, 65 x 46 cm













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Frammenti di un poema sconosciuto, 2015. Tempera and ink on paper, 70 x 100 cm

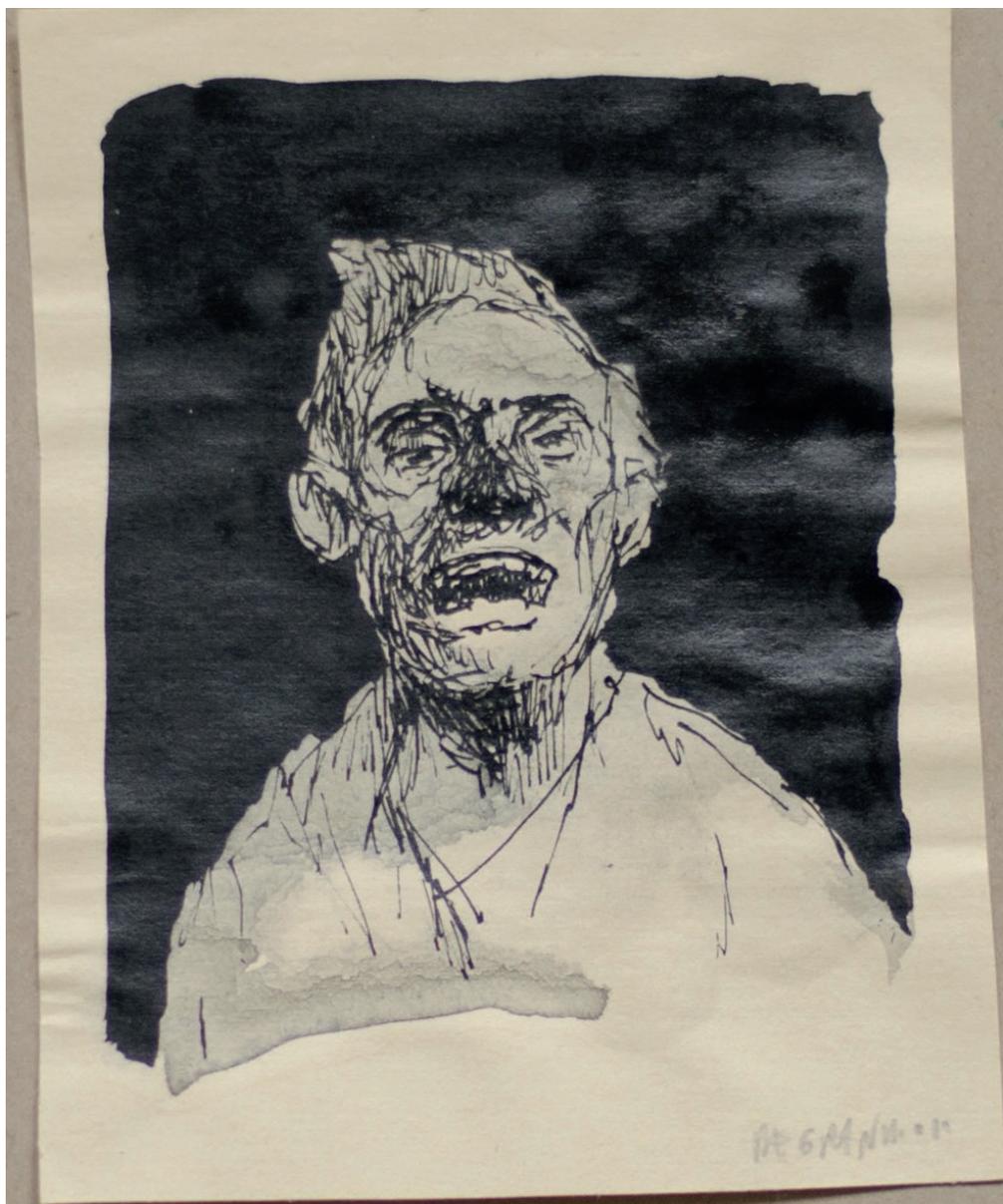
Le notti di Eva, 2015. Mixed media on paper, 70 x 99 cm

Le Idee Sacre, 2014-2018, Mixed media on paper; wood, iron, glass - 460 x 74 x 87 cm

Installation view of the exhibition Come Creatura, 2018. RizzutoGallery, Palermo



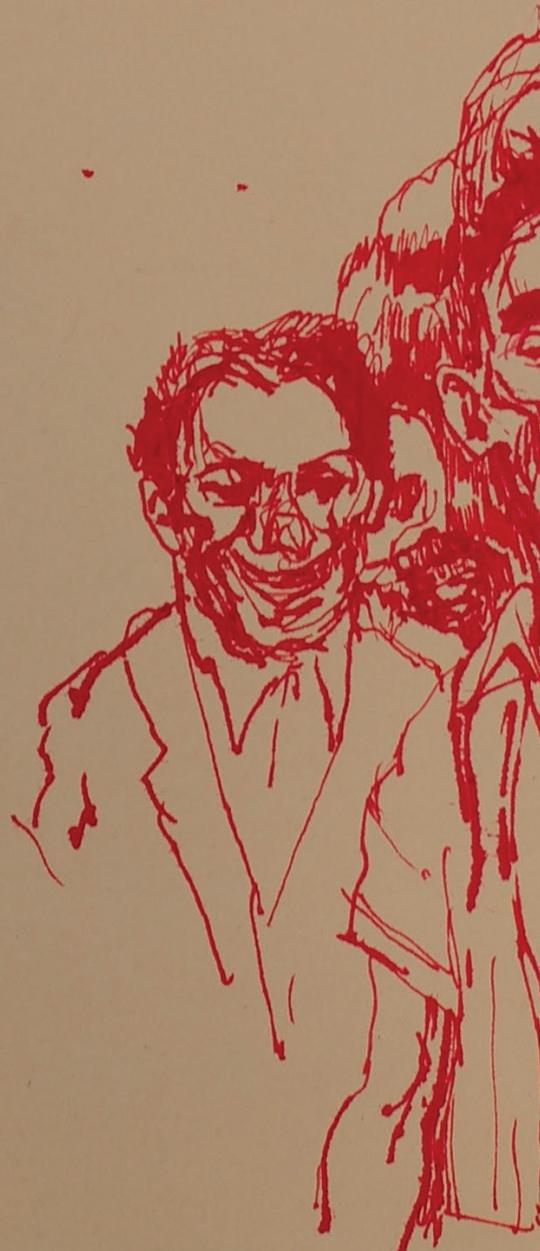




Manifestante, 2011. Ink on paper, 14 x 10,5 cm



Studio per corteo, 2013. Ink and gouache on paper, 28 x 37 cm





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Uomini rossi, 2013. Ink on paper, 28 x 37 cm

## SOLO SHOW

2022

Francesco De Grandi - Opere della collezione Elenkart, critical text Crisrina Costanzo, RizzutoGallery, Palermo

2021

Sexophilia, ottanta disegni e una canzone, RizzutoGallery, (con Daniele Franzella)

2020

VAGO FIORE, ex Chiesa degli Almadiani, Viterbo

2019

Aurea Hora, #Incursioni contemporanee 5, a cura di Sergio Troisi, Villa Zito, Palermo

2018

COME CREATURA. RizzutoGallery, Palermo (Manifesta 12 CollateralEvent)

2016

Fragments des Unbekannten, GartenpavillonMalkasten, Dusseldorf, Germania, curated by Michael Kortlaender.

2015

Presepi d'artista #2: Francesco De Grandi / Alessandro Bazan (bipersonale), RizzutoGallery, Palermo, Eva Oliveri e Giovanni Rizzuto Collection.

2014

Archetipi della pittura inquieta, Convento del Carmine, Marsala (TP), curated by Sergio Troisi. Interieur. Francesco De Grandi / Andreas Thein (bipersonale), RizzutoGallery, Palermo, curated by Alessandro Pinto.

2013

Wood #3 HortusSimplicium, Wall Painting, Fondazione Gervasuti Venezia City Centre / A project for the 55th Venice Biennale, curated by Laura Barreca e Valentina Bruschi.

2011

Il Passaggio Difficile, Galleria d'Arte Moderna, Palermo, curated by Marco Bazzini e Helga Marsala.

Wood Bosco Elettrico, Wall Painting, Palazzo Riso, Museo Regionale d'Arte Moderna e Contemporanea della Sicilia, Palermo, curated by Helga Marsala.

2010

RU MI, Aike-Dellarco Gallery, Shanghai (Cina).

Dialogues, Francesco De Grandi / LuoXiaodong (bipersonale), Galleria dell'Arco, Palermo.

2009

Il Cranio Trasparente ("Compulsive hoarding"), Nerocuboproject, Hotel Nerocubo, Rovereto, curated by Maria Chiara Valacchi.

Finnegan's Wake, Arte Moderna e Contemporanea nelle Dimore Storiche, Il Giardino di Camastra di Lucio Tasca D'Almerita, Palermo, curated by L. Monachesi, S. Papetti e M. R. Ricci.

2008

Il Monte Anologo, Antonio Colombo Arte Contemporanea, Milano, curated by Andrea Bruciati. Paesaggi, Palazzo Sant'Elia, Palermo, curated by Ida Parlavecchio.

2006

Personal Pantheon, Studio d'Arte Cannaviello, Milano, curated by Marco Cingolani e Laura Carcano.

2004

Notte Saturnina, Studio d'Arte Cannaviello, Milano, curated by Luca Beatrice.

2003

Disegni, Nicola Ricci Arte Contemporanea, Pietrasanta (LU).

2002

Carne e cielo, Studio d'Arte Cannaviello, Milano, e A@O+Cannaviello, Berlino, curated by Alberto Fiz.

2000

Discorsi sospesi, Es. Arte Contemporanea, Torino.

1999

La cala, Sergio Tossi Arte Contemporanea, Prato, curated by Alessandro Riva.

L'Anima Raschiante, Marazzani Visconti Terzi, Piacenza, curated by Alessandro Riva.

1998

Amanita Muscaria, Es. Arte Contemporanea, Torino.

Sarrbaggi, Les Chances de l'Art, Bolzano, curated by Luca Beatrice.

1996

Le vittime dell'alveare, Sergio Tossi Arte Contemporanea, Prato, curated by Luca Beatrice.

Grrrrrls, Es. Arte Contemporanea, Torino, curated by Luca Beatrice.

1995

Bestiamara, Es. Arte Contemporanea, Torino, curated by Luca Beatrice.

1992

De Grandi, Galleria delle Ore, Milano, curated by Gianna Di Piazza.

## GROUP SHOW

2021

Camera Picta, curated by Margherita de Pilati, Gabriele Lorenzoni e Federico Mazzonelli, Galleria Civica, Castello del Buonconsiglio, Mart, Trento

141 - Un secolo di disegno in Italia, curated by Maura Pozzati e Claudio Musso, Fondazione del Monte Palazzo Paltroni, Bologna

NORTH TO NORTHWEST, curated by Paolo Falcone e Ilaria Gianni, Il Frantoio, Capalbio

2020

EX MACHINA, ex Convento del Carmine di Scicli, curated by Site Specific and AA29 Project gallery

Quando non aveva nome il cielo, un progetto di Ignazio Mortellaro e Francesco Pantaleone, Casa Balat, Noto

2019

New Visionaries, annarummagallery, Napoli

2018

Foresta Urbana / Urban Forest, curated by Paolo Falcone, Museo Riso - Piazza Bologni, Palermo.

La Scuola di Palermo, Museo Riso, Palermo, curated by Sergio Troisi e Alessandro Pinto.

2017

QUANTUM LEAP, RizzutoGallery, Palermo.

2016

Piccolo compendio d'istruzioni di Pittura vol. II, Galleria Bianconi, Milano, curated by Alberto Zanchetta.

Contemporanea: collezioni 2006-2016, Galleria d'Arte Moderna, Palermo.

Sosta, RizzutoGallery, Palermo,

2015

Un amore asimmetrico, Galleria Bianconi, Milano, curated by Andrea Bruciati.

Walking on the planet, Casa Masaccio, Casa Giovanni Mannozi, Palazzo Panciatichi, San Gio-

vanni Valdarno (AR), curated by Pietro Gaglianò.  
Ottocelle, Museo D'Arte Contemporanea Collegio dei Gesuiti, Alcamo (TP), curated by Enzo Fiammetta.

2014  
Artsiders, Galleria Nazionale dell'Umbria, Perugia, curated by Fabio De Chirico e Massimo Mattioli.  
Anima Pura. Dialogo tra sacralità e contemporaneità, Palazzo Costantino e Di Napoli, Palermo, curated by Giacomo Rizzo.  
Artisti di Sicilia. Da Pirangelo a Iudice, Ex Stabilimento Florio delle tonnare di Favignana e Formica, Favignana (TP), Palazzo Sant'Elia, Palermo, curated by Vittorio Sgarbi.  
Made in Filandia 2014, Filanda di Pieve a Presciano (AR), mostra conclusiva del progetto di microresidenze.  
In Absentia, Museo Il Correggio, Correggio (RE), curated by Margherita Fontanesi e Salvatore Trapani.  
Die Grosse 2014, Museum KunstpalastHerenhof, Dusseldorf.

2013  
Lo sguardo invisibile // Un'indagine sulle possibilità del paesaggio, Von Holden Studio, Palermo, curated by Federico Lupo.  
Die Schule Von Palermo 4 Künstler ausSizilien, Goethe Museum, Dusseldorf, curated by Alessandro Pinto e Michael Kortlander.

2012  
Come una bestia feroce, Bonellilab, Canneto sull'Oglio (Mn), curated by Andrea Bruciati, Daniele Capra, Federico Mazzonelli e Alberto Zanchetta.  
Hohò Messer Boccaccio, Palazzo Pretorio, Certaldo (FI), org. Museo Pecci Prato, curated by Marco Bazzini  
Loci natura, Bianca Artecontemporanea, Palermo, curated by M.C. Valacchi.  
Anni 90, Studio d'Arte Cannaviello, Milano.  
La Peste, Palazzo Costantino e Di Napoli, Palermo, curated by Alessandro Bazan e Salvatore Davi.  
Amici Miei, Spazio Cannatella, Palermo, curated by Tiziana Pantaleo.  
Per te solo il cuore dimentica ogni suo affanno, Galleria d'Arte Moderna, Udine, curated by Andrea Bruciati e Eva Comuzzi.

2011  
Il ramo d'oro, Teatro Nuovo Giovanni da Udine, Udine, curated by Andrea Bruciati e Eva Comuzzi.  
Difetto come indizio di desiderio, Neon Campobase, Bologna, curated by Andrea Bruciati.  
54° Biennale di Venezia, Padiglione Italia, Corderie dell'Arsenale, Venezia, curated by Vittorio Sgarbi.  
Painting Detours - Senza di te che sarei mai io?, Guado dell'Arciduca, Nogaredo al Torre (Udine), curated by Andrea Bruciati.  
Sicilia sopra tutti, Galleria Civica Montevergini, Siracusa, curated by Duccio Trombadori.  
Contemporanei a confronto, Libra Arte Contemporanea, Catania, curated by S. D. Torrisi.  
Casa Out, Casa Badalamenti, Cinisi (PA), curated by Laboratorio Saccardi.

2010  
Italian genius now, MuseoPecci, Prato, Italian Pavilion Expo Shanghai, Kaohsiung Museum of Fine Arts, Taiwan, curated by Marco Bazzini.  
Orde di signatori, Antonio Colombo Arte Contemporanea, Milano, curated by G. Guatta.  
IT Italian Art Today, Italian Cultural Institute, San Francisco (Ca), curated by S. Girardi.  
Ritratti Italiani, Fondazione Durini, Milano, curated by V. Sgarbi.  
SweetSheets (Moves to Modica), Palazzo della Cultura, Modica (RG), curated by F. Lupo.

Il Mito del Vero. Il Ritratto. Il Volto, Palazzo Durini, Milano, curated by P. Lesino e G. M. Prati.  
II Western China International Art Biennale, Sedi Varie, Yinchuan, Ningxia, Cina, curated by Tian Ye.

2009

Milanogallerie, Triennale di Milano, curated by Giorgio Verzotti.

Plenitudini, Galleria delle Logge e Pinacoteca di San Francesco, San Marino, curated by Alberto Zanchetta.

Ditalia. Contemporanei 2009, Civica Pinacoteca di Follonica Amedeo Modigliani, Follonica (GR), curated by Maria Chiara Valacchi.

Degli uomini selvaggi e d'altre forasticherie, Lab 610 XL, Loc. Servo di Sovramonte (BL), curated by V. Siviero.

Passaggi in Sicilia. La collezione di Riso e oltre, Palazzo Riso, Museo Regionale d'Arte Moderna e Contemporanea della Sicilia, Palermo, curated by Valentina Bruschi e Paolo Falcone.

Una forza del passato – HangART-7 Edition 13, Red Bull Hangar-7, Salisburgo, curated by L. Reddeker.

ItalianCalling / Future Star, Bonelli Lab, Canneto sull'Oglio (MN).

A fior di pelle: pratiche disegnative a confronto, Galleria Comunale d'Arte Contemporanea, Monfalcone (GO), curated by Andrea Bruciati.

I was so much older then, I'm younger than that now, Antonio Colombo Arte Contemporanea, Milano, curated by Luca Beatrice.

Upupa, Museo Nuova Era, Bari, curated by Grazia De Palma.

Contemplazioni. Bellezza e tradizioni del nuovo nella pittura italiana contemporanea, Castel Sismondo, Rimini, curated by A. Agazzani.

2008

Il Drago di Giorgio, Lab 610 XL, Loc. Servo di Sovramonte (BL), curated by A. Zanchetta e V. Siviero.

Collezione Farnesina – Experimenta, Palazzo della Farnesina, Roma, curated by M. Calvesi, L. Canova, M. Meneguzzo, M. Vescovo.

XV Quadriennale d'Arte di Roma, Palazzo delle Esposizioni, Roma, curated by Claudio Spadoni.

L'Oscuro Confine, 3G Arte Contemporanea, Udine, curated by Guido Comis.

Direzione Sud-Est, Arte Contemporanea in Sicilia, AT Borgia del Casale, Siracusa, curated by Luigi Cerutti e Stefania Giazzi.

Effetto Stalker #2, Galleria dell'Arco, Palermo, curated by Helga Marsala.

2007

L'immagine sottile, Galleria Comunale d'Arte Contemporanea, Monfalcone (GO), curated by Andrea Bruciati.

Scuola di pittura, Galleria Civica di Trento, curated by O. Berlanda e G. M. Montesano.

Wundergarten, Orto Botanico di Palermo, Palermo, curated by Helga Marsala.

Arte Italiana. 1968-2007 Pittura, Palazzo Reale, Milano, curated by Vittorio Sgarbi.

Arcani Maggiori, Antonio Colombo Arte Contemporanea, Milano, curated by Massimo Kaufmann.

"Apocalittici e Integrati" utopia nell'arte italiana di oggi, MAXXI (Museo nazionale delle arti del XXI secolo), Roma, curated by A. Mattiolo e P. Colombo.

Il Grande Disegno, Fabbrica Borroni, Bollate (MI), curated by Elisa Gusella.

2006

Sicilia!, Galleria Credito Siciliano, Acireale, curated by Marco Meneguzzo.

Senza Famiglia. Storie di amicizia nell'arte italiana, Promotrice delle Belle Arti, Torino, curated by L. Carcano.

Carla, Salvo e i Siciliani, Andrea Arte Contemporanea, Vicenza, curated by Luca Beatrice.

Meridiani Paralleli. Percorsi di pittura a Palermo tra gli anni '80 e il 2000, Museo Civico, Castelbuono (PA), curated by Marina Giordano.  
Stile Libero, Museo Spac, Buttrio (Udine).  
2005  
Altri fantasmi, Ermanno Tedeschi Gallery, Gagliardi Art System/Gallery, Galleria In Arco, Torino, curated by M. Kaufmann, L. Carcano e N. Mangione.  
Urbana. La città in trasformazione, Museo del Territorio Biellese, Biella, curated by Olga Gambari.  
Facce da es, Es Arte Contemporanea, Torino, curated by Olga Gambari.  
NPP, nonpensiamoci più, Galleria 61, Palermo, curated by Andrea Di Marco.  
Ovalitudine, Centro Culturale Le Ciminiere, Catania, curated by Gianluca Marziani.  
2004  
Italiani da sette generazioni. 1980-2004, Centro Cultural Borges, Buenos Aires, curated by E. Cannaviello e M. Meneguzzo.  
Locchio, Iorecchio, il cuore, Palazzo Ducale di Lucca, curated by Sergio Tossi.  
Trentacinquesimo. Gli anni Novanta, Studio d'Arte Cannaviello, Milano.  
Italian paintings: a new landscape, Galleria Hof & Huyser, Amsterdam, curated by Luca Beatrice.  
Questi fantasmi..., Galleria 1000 Eventi, Milano, curated by M. Kaufmann.  
Legami, la visione continua, tra sogno e realtà, tra arte e cinema, Fabbrica del Vapore, Milano, curated by Marina Mojana e Giuliana Montrasio.  
Settembrini 45, Collettivo Settembrini 45, Milano, curated by Luigi Presicce, Federico Pietrella e Fabiola Naldi.  
XIV Quadriennale. Anteprema. Torino, Palazzo della Promotrice, Torino, curated by Alessandro Riva.  
2003  
SchwarzweiausItalien, Galerie Davide Di Maggio - Mudimadue, Berlino, curated by Achille Bonito Oliva.  
Futuro italiano, Parlamento Europeo, Bruxelles, curated by L. Canova.  
Arte Italiana per il XXI secolo, Ministero degli Affari Esteri, Palazzo della Farnesina, Roma, curated by L. Canova e V. Coen.  
2002  
Metropolis. Sguardi sul paesaggio, Stamperia dell'Arancio, Grottammare (AP), curated by Alberto Fiz.  
Bizzarre, 3G Arte Contemporanea, Udine.  
2001  
Palermo Blues, Cantieri Culturali alla Zisa, Palermo; Cartiere Vannucci, Milano, curated by Alessandro Riva e Alessandra Galletta.  
Trailers, Studio d'Arte Cannaviello, Milano.  
Nuova Pittura Europea, GalerieA@O+Cannaviello, Berlino.  
2000  
Sui Generis, PAC, Milano, curated by Alessandro Riva.  
Sguardi a corte, Corte delle Giare, Parma.  
Trapassato Futuro, Carterie Vannucci, Milano, curated by Alessandro Riva.  
Racconti destinate, B&B Arte Contemporanea, Mantova, curated by Alessandro Riva e Carlo Lucarelli.  
Alleviare irrefrenabili impulsi, Collegio Fratelli Cairolì, Pavia, curated by Pietro Finelli.  
Visioni, temi e modi, la giovane figurazione italiana nell'anno 2000, Premio Cairo Communications, La Posteria, Milano, curated by Nicoletta Cobolli Gigli.  
Porta d'Oriente 2, Palazzo Tupputi, Bisceglie, curated by Luca Beatrice.

1998

Rock around the clock, Ciocca Arte Contemporanea, Milano, curated by Alessandra Galasso.

Extra Corpi, Marazzani Visconti Terzi s.r.l. Arte, Roma.

Cronache Vere, Spazio Consolo, Milano, curated by Alessandro Riv a.

Psiconauta, Il Mascherino, Roma, curated by Gianluca Marziani.

Pre-Millennium Tension, Fabbrica Eos, Milano, curated by Luca Beatrice.

Il nuovo ritratto in Italia, Spazio Consolo, Milano, curated by Alessandro Riva.

Il Genio di Palermo, Studi aperti degli artisti, Palermo, curated by Eva Di Stefano.

Premio di Pittura Città di Bordighera, Ex Chiesa Anglicana, Bordighera (Imperia), curated by Marco Di Capua.

1997

NRDE, Ciocca Arte Contemporanea, Milano, curated by Luca Beatrice.

In che senso Italiano?, Galleria Anna D'Ascanio, Roma, curated by Matteo Boetti.

Gattopardi, Artisti viaggiatori in Sicilia, Pinacoteca Comunale, Capo D'Orlando (ME), curated by Luca Beatrice.

Fermo Immagine, LesChances de L'Arte, Bolzano, curated by Giovanna Nicoletti.

Locus Amoenus, Cartello di Cumiana, Torino, curated by Francesca Comisso.

1996

Martiri e Santi, Fabio Sargentini L'Attico, Roma, curated by Alessandra Galletta.

Timecode, Iperspazio, Milano, curated by Alessandra Galletta.

Antologia, SpazioHerno, Torino, Trevi Flash Art Museum, Perugia, curated by Luca Beatrice.

Trance Italia Xpress, Art Events, Benevento, curated by Luca Beatrice.

1995

Il rock è duro 3, Autorimessa, Roma, curated by Luca Beatrice e Cristiana Perrella.

Vacanze Romane, Galleria Banchi Nuovi, Roma, curated by Luca Beatrice.

Allarmi!!, Ex Quartiere Militare Borbonico Casa Giove, Caserta, curated by Raffaele Gavarro.

1994

Pittura al muro, Ex Palazzo Pretorio, Fucecchio (FI), curated by Raffaele Gavarro.

1993

XXXII Biennale d'Arte Città di Milano, Palazzo della Permanente, Milano, curated by Giancarlo Ossola.

Per Amore Per Forza, Galleria Comunale d'Arte Moderna Ex Convento San Domenico, XXXVI Festival dei due mondi, Spoleto, curated by Raffaele Gavarro.

1990

Console, De Grandi, Incardona, Galleria delle Ore, Milano, curated by Antonio Giusto.

1989

Accademia Europa, San Michele a Ripa, Roma.

1988

Arte come cultura del fare, Scuole Comunali, San Biagio Platani (AG), curated by Francesco Carbone.

Il Cavallo Immaginato, Fondazione Whitaker, Palermo, curated by Francesco Carbone.

Forme del Sacro nell'Arte, Santuario di Altavilla Milicia, Altavilla Milicia (PA), curated by Francesco Carbone.

Il Centro a Colori, Arte nelle piazze, Palermo.

1987

Oltre la città, Associazione Culturale Pro-Ventimiglia, Ventimiglia (ME).

1986

Segnali in fuga, la giovane pittura a Palermo, Scuole Comunali, Lascari (PA), curated by Gaetano La Rosa.

## PUBLIC COLLECTIONS

Palazzo Riso, Museo Regionale d'Arte Moderna e Contemporanea, Palermo.

Collezione Farnesina Experimenta, istituita dal Ministero degli Esteri, Palazzo della Farnesina, Roma.

HangART7, Red Bull Hangar collection, Salisburgo, Austria.

Museo Civico, Pinacoteca Comunale, Marsala (TP).

Museo Civico di Castelbuono, Castelbuono (PA).

Museo del Novecento, Collezione Bertolini, Milano.

Galleria d'Arte Moderna, Palermo.

Galleria Comunale d'Arte Contemporanea di Monfalcone (GO).

Museo d'arte contemporanea collegio dei gesuiti, Alcamo (TP)

Museo d'arte Moderna e Contemporanea Repubblica di San Marino.

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