

Francesco Bruno Niero

Portfolio 2025



Mostro di Cocevia

2024

Borgo Castello, Gorizia

6,3 x 7 cm cad.

Bronze, open wax casting.

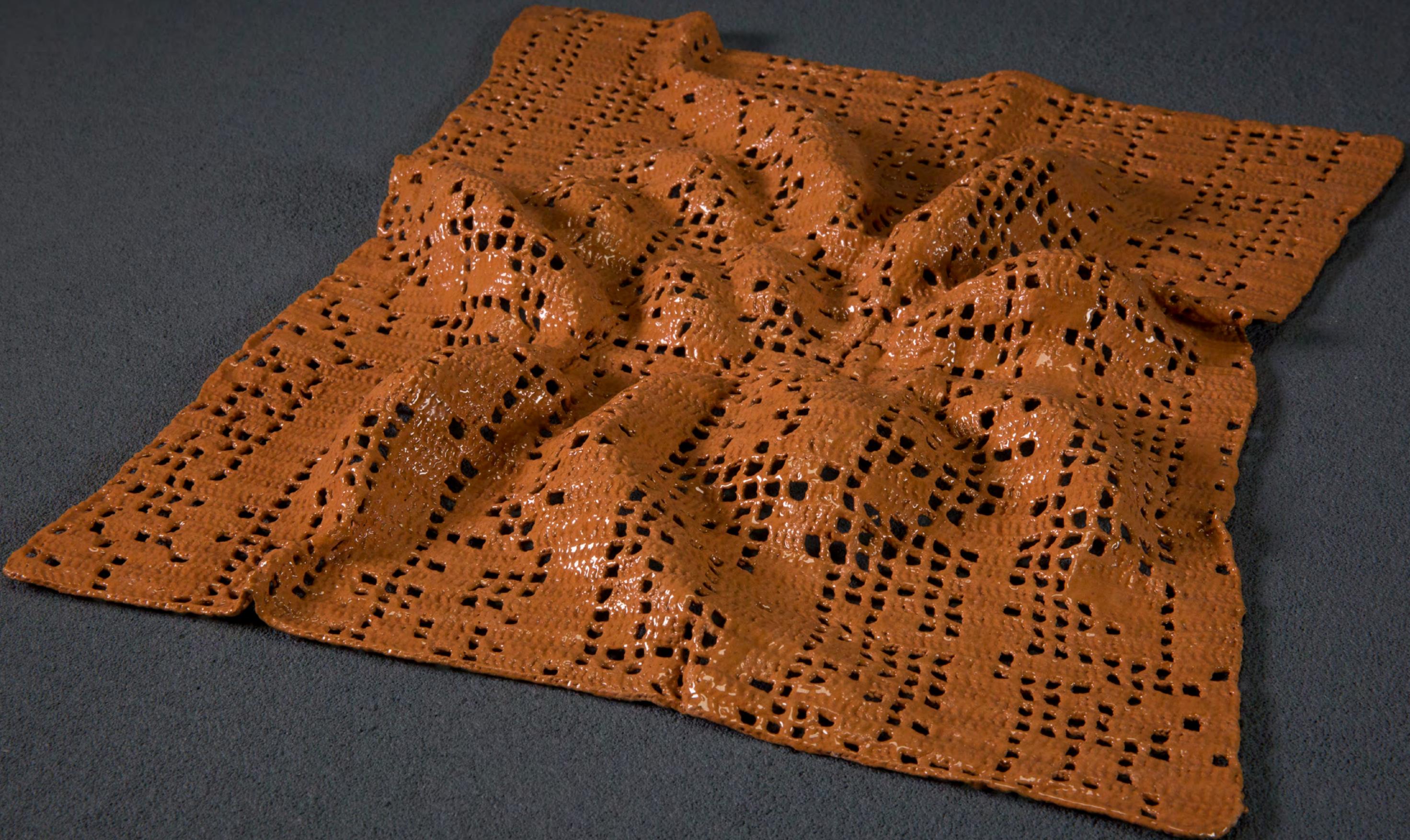


Inspired by the urban legend according to which in via Cocevia lived a monster with two heads, I reinterpreted the characteristic balcony-stopper depicting a nobleman and a lady, transforming it into a monstrous figure. The work explores the boundary between public space and private, creating a game of relationships in which observer and observed constantly exchange roles. Duality, understood as alterity and diversity, is decomposed into a design that, depending on the perspective from which it is observed, returns two distinct faces belonging to the same creature.

The Cocevia Monster balcony anchors are made of bronze in warm tones, deviating from the traditional black. However, the oxidation process over time will lead them to take on the dark tones typical of this architectural element. Some buildings of the Borgo Castello have been selected to house these balcony-stopper, installed in an isolated way between the traditional elements, creating a kind of constellation on the surfaces of the facades.

The choice of not unifying all balconies with the Mostro di Cocevia balcony-stopper responds to the intention of preserving exceptionality and the idea of alterity, making the monster a unique and different presence in a context of homogeneous bodies.

The project was presented during the widespread exhibition **Citt(?)** in Gorizia.

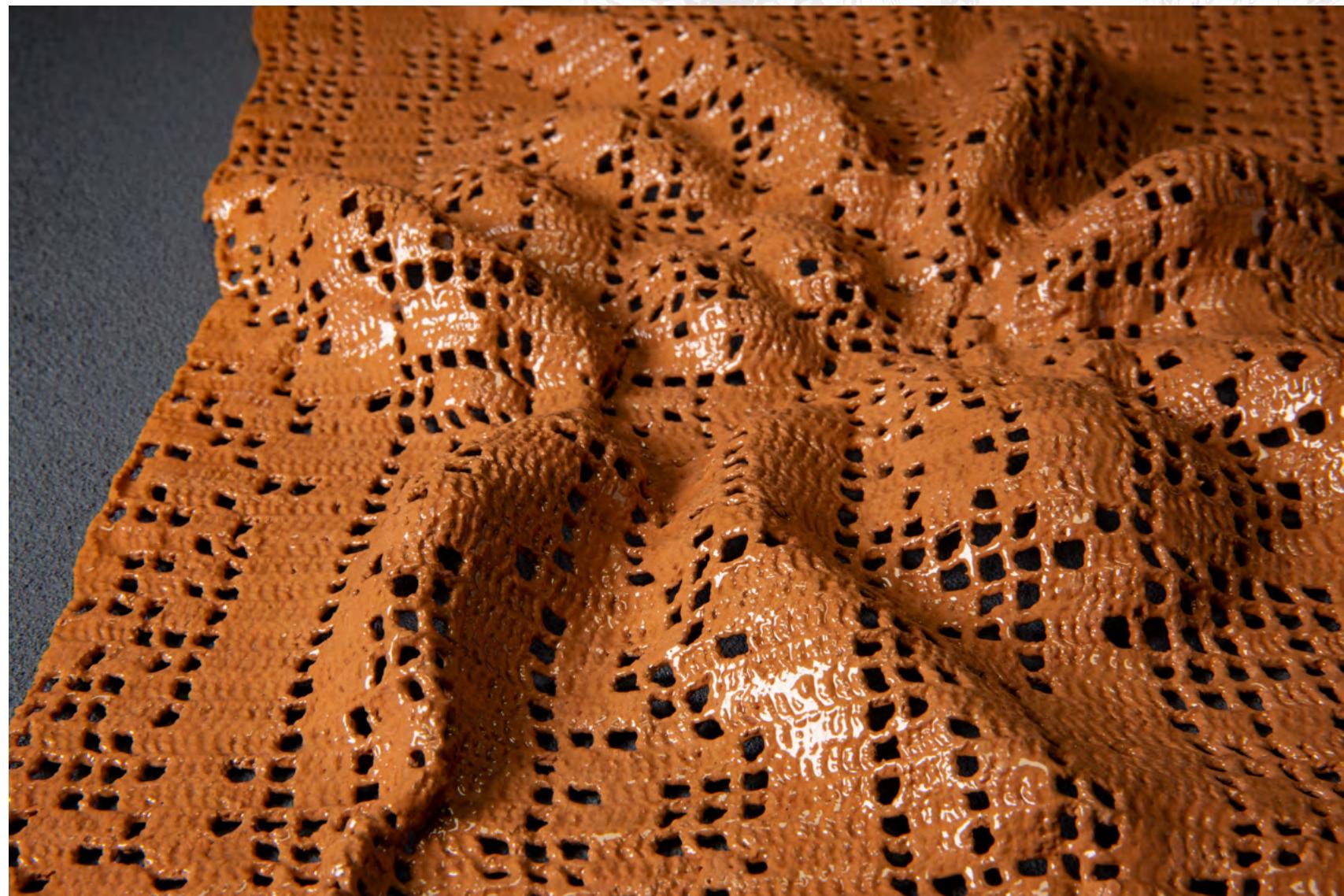


Esuvia (Faust 1-23)

2024

20x38x2cm and background of varying size

Terracotta



From an empty form, a peel, speculations full of terror are born. A spider that is not there but leaves a footprint on which to weave the plots of the world. This body opens to the Faustian cycle of the Mothers, supreme entities that weave lives and deaths in the cosmic frame of history. The words which Goethe dedicates to these figures are put into shape by means of a binary code translation which alternates, in the filet point crochet, white squares with empty spaces.

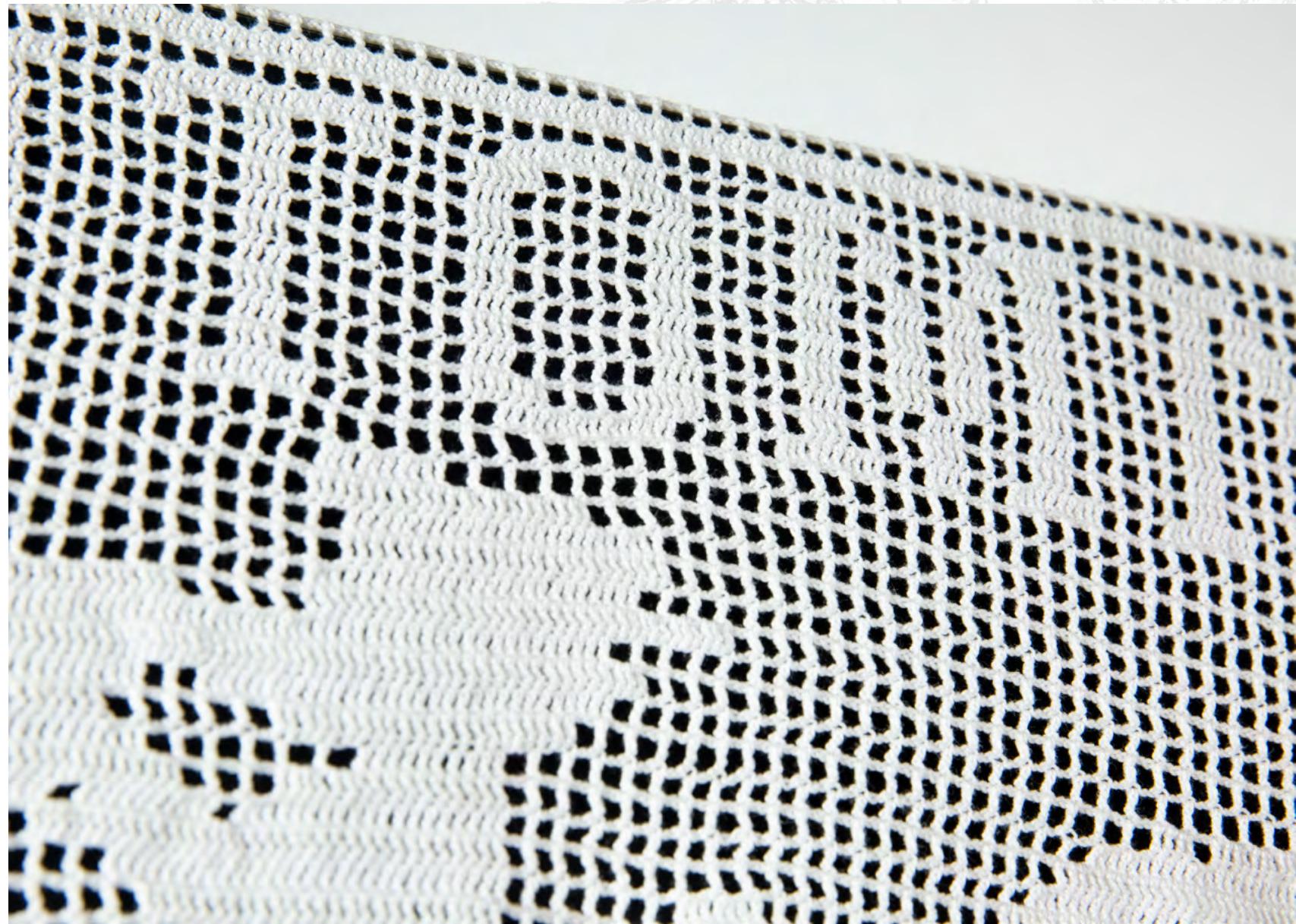
The process of transformation of the material from wire to terracotta involves the “sacrifice” a weaving work made of constant patient gestures – the renunciation of the matrix – and brings with it an exercise of care and listening to the fragility of the matter.

The whole process of translation (from Goethe’s text to the yarn) and transmission (the terracotta peel that imprints the thread) finds fertile ground in the spectrum of possibilities introduced by the techniques for imprint as proposed by George Didi- Huberman in the text *The similarity by contact*. Equally emerging is the condition of language which, at times, moves beyond the human, moving in the paths of thinkers such as Donna Haraway, Eduardo Kohn and Timothy Morton.



Run away from problems

2024
80x65x20cm
Crochet cotton thread, iMac 27"



During the night stories are told. During the night stories are lived.

The narratives emerge from woven plots where the void is not simple absence but reveals what lies behind the things: the background.

Positive and negative, straight and reverse, light and shadow, each point can be white or black, but only the alternation of these generates matter capable of telling.

The little doily that the grandmother held over the cathode-ray television is dialectically projected into the present, assuming the connotations of a new language.



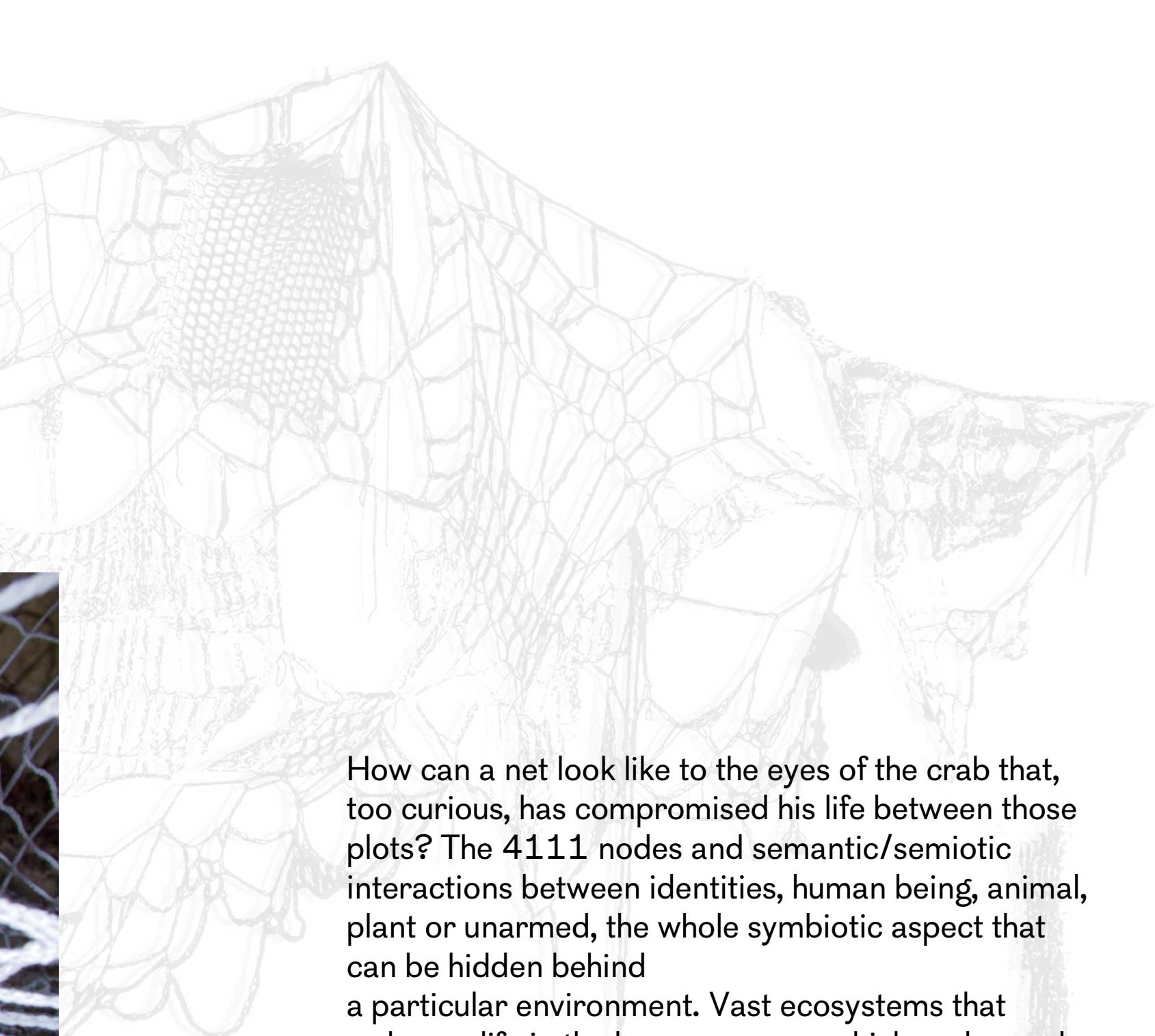
4111 NODI

2023

variable size

Polyester wire, lead weights, float

105ma Collettiva Giovani Artisti, Fondazione Bevilacqua La Masa



How can a net look like to the eyes of the crab that, too curious, has compromised his life between those plots? The 4111 nodes and semantic/semiotic interactions between identities, human being, animal, plant or unarmed, the whole symbiotic aspect that can be hidden behind

a particular environment. Vast ecosystems that welcome life in the lagoon, among which nodes seek their own space, or find spaces of reality deeply linked to the territory.

It is the figure of the moecante that with patient gestures and repetitive, transforms the mark on the carapace into a secret that is passed down through time. The pots along the barenes and the tides that mark the cyclical rhythms in the lagoon.

Biography

I was born in Pietrasanta (LU) on 3 March 1999. I started my artistic career at the Liceo Artistico P. Selvatico in Padova and continued my studies of New Technologies of Art at the Academy of Fine Arts in Venice. I am attending the course of specialization in Art and Public Space at the same institution.

I live and work in Venice where I participated in the **105105a Collettiva Giovani Artisti** of Fondazione Bevilacqua La Masa, at the exhibition **Diciottomila** on the occasion of Art Night 2024 and I contributed to the realization of the exhibition **Prometeo possibili** in collaboration with the Academy of Fine Arts of Venice, the Biennale and the Fondazione Archivio Luigi Nono. The last exhibition to which I joined under the name **Citt(?)** was inaugurated in December 2024 in the city of Gorizia, where I presented an intervention on urban decoration.

My artistic experiences intertwine, on several occasions, a collective work together with the group Selvadeghi with which I have created an exhibition for the Bolzano Art Week 2020 and the 48 Stunden Neukolln in Berlin 2023.

Research

The research tackles the great spectrum of language - translating and betraying - made up of declensions that deform the matter treated. Starting from the bad forms, that is those semantic and semiotic qualities that fill with fear the empty skins approaching them to reality, I built a reflection on storytelling strategies.

Plotting, in this sense, has a double value, it means weaving threads through which to bring out textures and surfaces; but it also means weaving relationships and creating stories.

In this sense, language and the net overlap in forms where translating, betraying and plotting become matter to read the world.

The formal returns that emerge range between disciplines, from the web through html and java to crochet practices that collect stories by marking them within its plots.

The whole operation can be welcomed as a constant dialogue between apparently discordant parts: the full and the void that alternate in the crochet patterns, the practices of the loom linked to the ancient custom of the Circle of Women and the rational computational device, materials and gestures in relation to each other. This dialectical quality does not imply the predominance of one of these parts but embodies the constant exchange and mutual need to exist so that meaning is generated.

Exhibitions

EXHIBITION: CITT(?) 15 November 2023,
Association
The Treasure, Gorizia.

EXHIBITION: KAIROSCITA, 20 - 21 July 2024,
Ledro Land Art, Cita Malaga (TN).

EXHIBITION: Diciottomila, 22 June 2024, Art Night,
Accademia di Belle Arti di Venezia (VE).

INSTALLATION: England and Venezuela Pavilion for the
Biennale Arte 2024 as a carpenter for M+B Studio.

EXHIBITION: KAIROSBOOMING, 3 - 4 - 5
February 2024, Booming Art Fiera, DumBo Bologna.

PREPARATION: Prometeo possibili, 26 January - 18
March 2024, collaboration of the Decorating Studio B of
the Academy of Fine Arts of Venice with La Biennale and
Fondazione Archivio Luigi Nono at Magazzino 3.

EXHIBITION: KAIROSKIO, 8 - 9 - 10 September
2023, Fabbrica Alta, Schio (VI).

EXHIBITION: Schlammkuchen, 23 - 24 June 2023,
48 Stunden Neukolln, Berlin.

EXHIBITION: KAIROPIAZZI 4 - 5 March 2023,
Associazione Culturale Spiazzi, Venezia.

EXHIBITION: 105a Collettiva Giovani Artisti, 28
January 2023, Fondazione Bevilacqua La Masa, Venezia.

Pubblicazioni

SITE: OOO Sounds Archive, 2024
[- go to site](#)

SITE: IDENTI-KIT, 2023,
[- go to site](#)

CATALOGUE: KAIROPIAZZI 2023.

CATALOGUE: 105a Collettiva Giovani Artisti, 2023,
Fondazione Bevilacqua La Masa, Venezia.

SITE: Le forme del cattivo, 2022, progetto di ricerca
semiotica.

[- go to site](#)

SITE: Teste cattive, 2022, web-display inerattivo.
[- go to site](#)

NARRATIVE: Ragnatela, 2022, raccolta di racconti.
[- go to site](#)

SITE: Micorriza, 2022, Sistema di archiviazione rizomatico digitale.
[- go to site](#)

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A faint, watermark-like background image of a complex spider web, showing intricate geometric patterns and radiating lines from a central point.

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