

**JULIA
FRANK**

born 1988, Italy
lives and works in Vienna, Austria

2013-16 M.F.A. Royal College of Art, London (UK)
2010-11 BB.AA. Faculty Alonso Cano, Granada (ESP) Erasmus
2009-12 B.A. Accademia di Belle Arti di Carrara (IT)

Frank was the co-founder of the first **atelierhouse GAP** Glurns Art Point in South Tyrol, hosting international artists and supporting curatorial projects from 2011 until 2018.

Her works are included in **public and private collections** in Italy, Switzerland, United Kingdom, Germany, Spain and Austria.

Residencies where held at Centro Recoleta and The Gods Anger (Chella) at Buenos Aires (2017); Villa Arson, Nice (2015); Flat Time House, London (2014); New York City (2012)

Articles and Interviews where **published off/online** in femmeart, Mousse Magazine, Artribune, FF Magazine, Franz Magazine, RAI, Economic Paper Italy, mutualart, artsy, Parnass, Guardian. NUJ Magazine, Ariostea, Rivista Segno, Flash Art, Cagliari Art Magazine, ilsole24ore, My Art Guides, Falter Magazin Zeitschrift, atpdiary, exilart.

BMW Tate Live- **Participation in Performances** at Tate Modern London, for Marlon Griffith No Black in the Union Jack & Spatial Confessions (On the question of instituting the public), Bojana Cvejić, Christine De Smedt, Marta Popivoda and Ana Vujanović in 2014.

Assisted for Toby Ziegler, London (2015); Sarah Staton, London (2016-2019) and The Workshop by Gilad Ratman for the 55th Venice Biennale in 2013.

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2020

SupaStore Academy, cur. by Sara Staton & Egija Inzule, Nida Art Colony, Lithuania
KOPFhoch, Kunsthau Merano Arte, Italy
Kunstraum Korb, curated by Anna Khodorkovskaja, Vienna
(solo) Fine Corsa, Galleria Doris Ghetta, Italy

2019

High Five, Gallery Doris Ghetta, Italy
Club Grid, curated by Esther Stocker, Vienna
Cherry Pickers; curated by Vincent Crapon & Stilbé Schroeder, Luxembourg City
Cave Canem, Boccanera Gallery, Trento
Bivacco, curated by Christiane Rekade, San Servolo, Venice
Non-binary, curated by Victoria Dejaco, KS Room, Feldbach
Mythen der Diktaturen. Kunst im Faschismus u. Nationalsozialismus, curated by L. Andergassen, C. Kraus and H. Obermair, Museum of Culture and Provincial History Merano, Italy
Are you lonesome tonight, curated by Leander Schwazer, KdeWe Gallery, Esslingen
GAP, CASTRO Contemporary Art Studios Rome, Rome

2018

Affective Effects, curated by Sabine Gamper, Galleria Doris Ghetta, Italy
Grenzländer.Terre di confine, curated by G. Nicoletti, Gallery Boccanera, Trento
Castel Ganda Collection & Transart, Selected works on display, San Michele
Get Involved, curated by Lisa Trockner & Eva v.l. Harpf, Galleria Civica Bressanone
ACADEMIAE Biennale 2018, curated by Christian Jankowski, Museo Forte Fortezza
That's IT, sull'ultima generazione di artisti in Italia e a un metro e ottanta dal confine, curated by Lorenzo Balbi, MAMbo Museo d'Arte Moderna Bologna
Meaning gets unstable, curated by Sabine Gamper, Gallery Doris Ghetta, Italy

2017

Residency#9, La Ira De Dios, Buenos Aires
Julia Frank, Arte Verona, Galleria Doris Ghetta, Verona
Transmission, curated by Zohar Gottesman, Minshar Gallery, Tel-Aviv
Campus Int. (British Arts Council), Young Biennale BA, Centro Cultural Recoleta, Buenos Aires
Golden Lane, Julia Frank & Jacob Wolff, Art Lacuna, London
Wasteland, Hotel Amazonas, Italy
MUSEION Prize 1 (Julia Frank, Invernomo, Verena Dengler, Sonia Kacem), Museion, Bolzano

2016

100ma Collettiva Giovani Artisti, Fondazione Bevilacqua La Masa, Venice
SMARTUP, Premio Arte Contemporaneo, Naples
They shake the mountains when they dance, Chalton Gallery, London
Modes of Democracy, curated by Jaroslav Andel, Haimo Perkmann, Michal and Zdena Koleczek, Daniel Latorre, Todd Lester, Museum Forte Fortezza

2015

Measure, Number and Weight, curated by Silvia Höller & SKB, Certosa
Show, Royal College of Art, London
Pause Patina, Camden Art Center, London
N2, Platform One Gallery, London
From&To, curated by Eric Mangion and Valerio Dehò, Kunsthau Merano Arte
Vorsicht Stufe, Gallery Luciano Fasciati, Coire-Zürich

2014

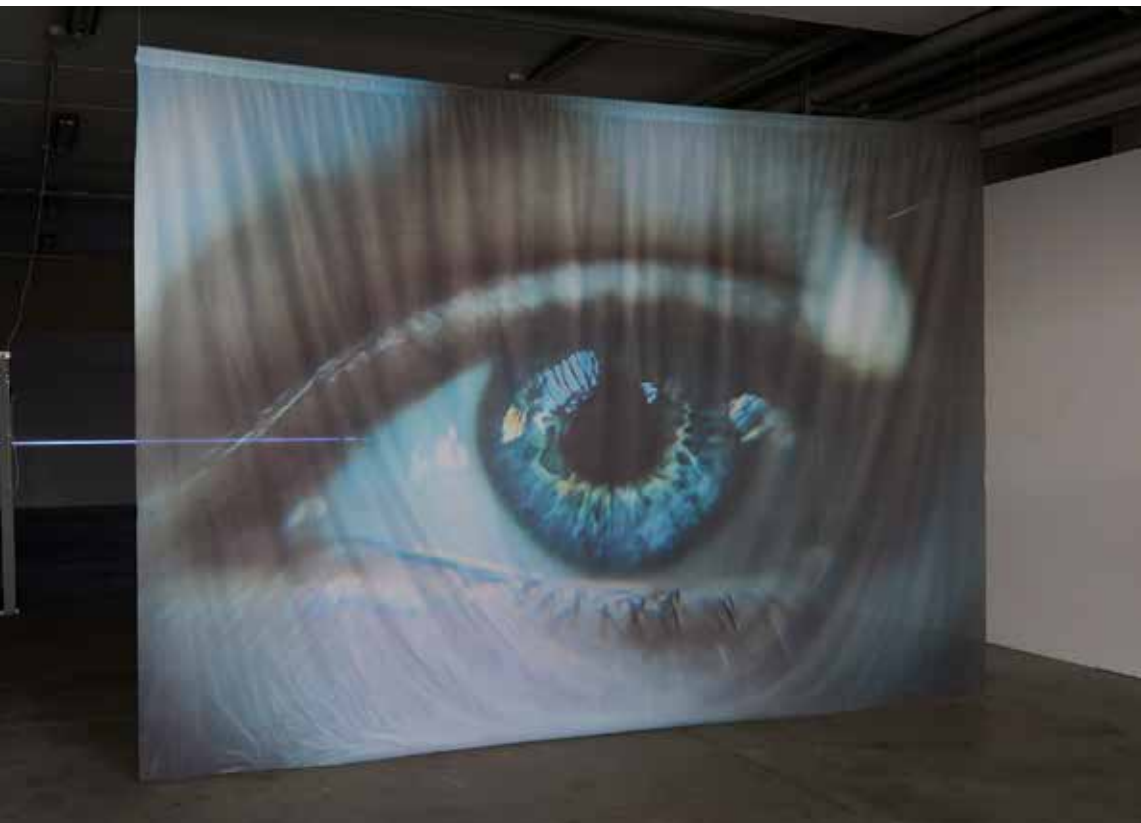
Modes of Democracy, curated by Jaroslav Andel and Haimo Perkmann, Michal and Zdena Koleczek, Daniel Latorre, Todd Lester, DOX Center for Contemporary Art, Prague
From&To, curated by Eric Mangion and Valerio Dehò, Villa Arson, Nizza
Spektrum Südtirol, curated by SKB, Gallery Luciano Fasciati, Coire/Zürich
Il disegno degli scultori, curated by Camilla Martinelli, Kunsthalle Eurocenter, Italy
ARCHE. Festung für Tiere; curated by Heinrich Schwazer, Museum Forte Fortezza
Cowley Manor Sculpture Park, Gloucestershire
On behalf of Facebook, Flat Time House, London
Mi mama se llama Medea, curated by José Luis Vicario, Gallery La Sonrisa, Madrid
Dark, Dyson Gallery, London
Sculpture, ECA, Edinburgh
WIP, Henry Moore Gallery, London

2013

Mirabilia, curated by Sabine Gamper, Sparkassen Academy, Bolzano
Real Naturally, curated by Cornelis van Almsick, Kunsthalle Eurocenter, Italy
STARTIV, curated by Victoria Dejaco & Lisa Trockner, Gallery Prisma, Bolzano

2012

ONE&ONE, City Archive Bolzano, New York City
(solo) Julia Frank, Kunsthalle Eurocenter Lana, Italy
Luxury Watt, Toast Contemporary Art Office, Carrara
6. Premio Arte Laguna (Under 25), Roman Institut, Venice



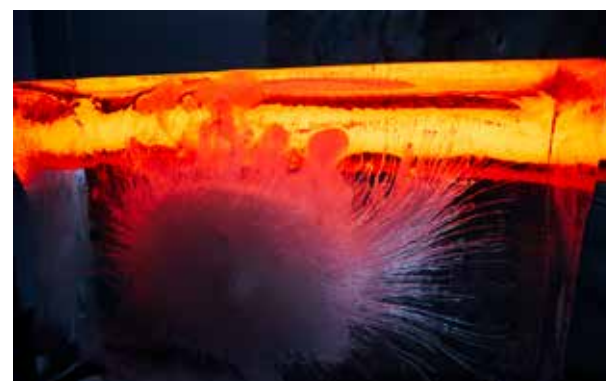
entrance exhibition view
FC / Eye Right (1/3), 2020
 Color print on semitransparent textile
 400 x 300 x 0,1 cm



exhibition view
Fine Corsa, 2020
 mixed media installation



exhibition view
Fine Corsa, 2020
mixed media installation



exhibition view
FC / Ice (Red), 2020
 ice, metal, rotation motor, electrical parts, wetlamp, LED, translucent red film
 190 x 115 x 30 cm



FC / Cartography, 2020
Blu membrane, gas, micro-plastic, wood
150 x 150 x 2 cm



exhibition view
Fine Corsa, 2020
Mixed media installation



https://soundcloud.com/julia-frank-885448993/fine-corsa_monolog-by-harald-pechlaner-de-einwohnergastkritiker

exhibition view
FC / Rock, 2020
 Audio 34:31min (loop)
 Voice: Dr. Harald Pechlaner
 local Porphyry 150 x 100 x 70 cm



Original German text

Du bist mein letzter Atemzug. Sag mir, dass du dich um mich sorgst. Du bist das erste und letzte an das ich denke. Womoeglich riskieren wir zu viel. Ist das Teil unseres Schicksals? Du gibst uns alles was wir haben, aber es ist nicht genug und deine Geduld ist am Ende, wir lassen es darauf ankommen. Die Zeit ist jetzt. Alle Augen sind auf die Uhr gerichtet (aber) die Zeit braucht zu viel... Setzen wir dem warten ein Ende? Die Atmosphaere ist geladen. In dich setze ich vertrauen. Und ich fuehle keine Furcht wenn ich tue, was ich muss. Von der Angst verfuehrt... Ich werde nicht zoegern. Die Zeit ist jetzt und ich kann nicht warten. Ich bin schon zu lange leer. So als waere es zu spaet. Die Zeit ist jetzt, die Zeit ist gekommen.



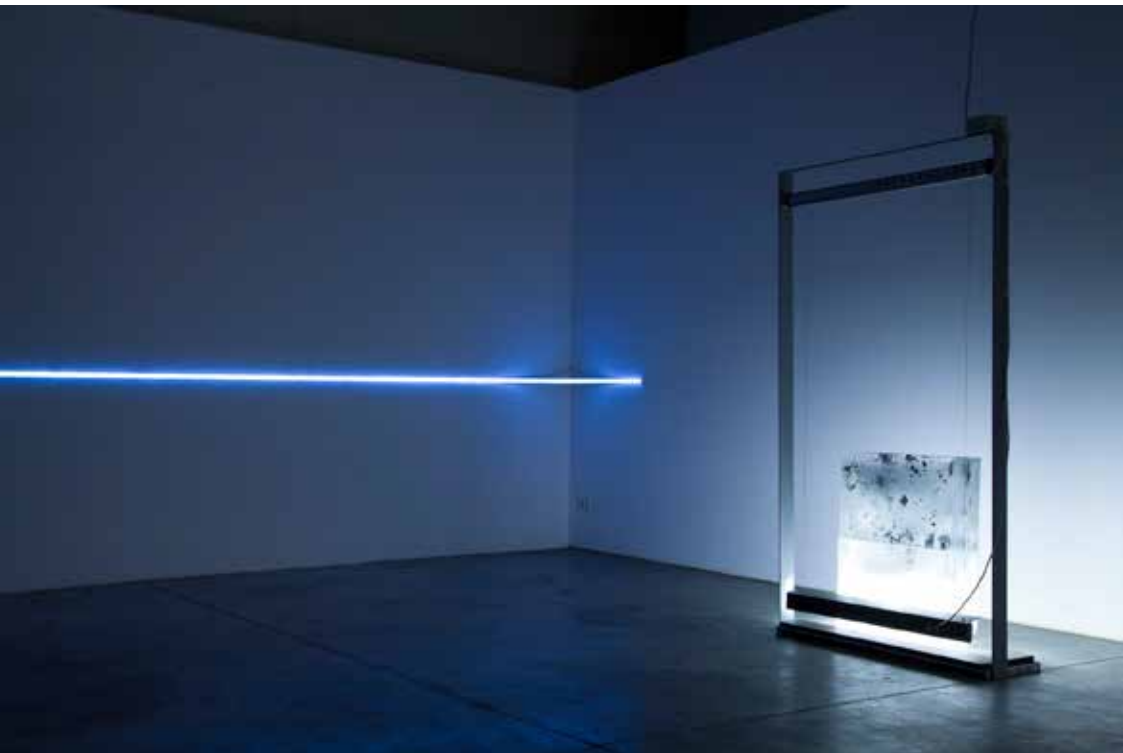
Italian translation

Il mio ultimo respiro sei tu. Dimmi che ti preoccupi per me. Sei la prima e ultima cosa a cui penso. Probabilmente rischiamo troppo. È questo il nostro destino? Ci regali tutto quello che abbiamo, ma non è sufficiente e la tua pazienza è finita, correremo il rischio. Il tempo è ora. Tutti gli occhi sono puntati sull'orologio ma al tempo serve tempo... Poniamo fine all'attesa? L'atmosfera è densa. In te ripongo la mia fiducia. E non sento nessuna paura quando faccio ciò che devo. Non mi lascerò sedurre dalla paura... Non esiterò il tempo è arrivato e non posso più aspettare. Sono vuota già da troppo. Come se fosse troppo tardi. Il tempo è ora, il tempo è arrivato.



English translation

You are my last breath. Tell me you care for me. You are the first and the last thing on my mind. Probably we risk too much. Is this part of our destiny? I give all i have, but it's not enough and your patience has run out, we let it happen. The time is now. All eyes are on the clock (but) the time takes too much... do we end our waiting? The atmosphere is charged. In you i trust. And i feel no fear as i do as i must. Seduced by the fear... i will not hesitate. The time is now and i can't wait. I am empty already too long. Tempted by fate. And i won't hesitate. The time is now, the time has come.



exhibition view

FC / Ice (white), 2020

Ice, metal, rotation motor, electrical parts, micro plastics leftovers
(FC / Cartography), wetlamp, LED

190 x 115 x 30 cm



exhibition view & ice block detail view
FC / Ice (white), 2020
 Ice, metal, rotation motor, electrical parts, micro plastics leftovers
 (FC / Cartography), wetlamp, LED
 190 x 115 x 30 cm



exhibition view

FC / Krystal _ Gegenwart, 2020

Photo tapestry rock/cave, on loan 4 rock crystal & 1 amethyst by
Priv. Collection R. Altstaeder, black paint, white spot lights, hand
modeled white silicon.

510 x 300 x 90 cm



detail view
FC / Krystal _ Gegenwelt, 2020
Photo tapestry rock/cave, on loan 4 rock crystal & 1 amethyst by Priv. Collection R. Altstaeder,
black paint, white spot lights, hand modeled white silicon.
510 x 300 x 90 cm



exhibition exit view (left)
FC / Eye Left (1/3), 2020
Color print on semitransparent textile
400 x 300 cm

Deutsch

Text von STEFANO RIBA

Als Geoden bezeichnet man in der Geologie Gesteinshohlräume, meist kugel- oder eiförmig, deren Inneres mit Kristallen bedeckt ist. Der Begriff, auf das altgriechische *geôdês* für erdartig zurückgehend, kann etymologisch direkt auf die Urgöttin Mutter Erde zurückgeführt werden. (Gea, Geo oder Ge, im Altgriechischen: Γῆ, Ghê).

Julia Franks Ausstellung *Fine Corsa* beginnt mit einem großen Vorhang, auf den das Bild eines blauen Auges aufgedruckt ist. Es wirkt wie die vom Weltraum aus gesehene Erde (Gea). Jenseits dieser Barriere befinden wir uns in einer Art künstlicher Geode, die in sich ebenso die Kosmogonie, die Geburt des Universums, wie auch seinen Tod umfasst – die Kosmo-Agonie. Anstelle von Kristallen schichtet die Künstlerin synthetische Membranen im Zerfall, kontaminiertes Eis in der Schmelze, Worte, die zur Veränderung einladen (sei es der Gewohnheiten oder auch des Klimas) und Leuchtdioden (denn nicht mehr Gott bringt uns das Licht, sondern die LED).

Am Ende dieses synthetischen Panoramas von *Fine Corsa* erwarten uns schließlich auch einige natürliche Elemente: eine Reihe von Kristallen und ein Amethyst. Zu ihrer Bildung bedarf es besonderer Bedingungen hinsichtlich der Temperatur, des Außendrucks, des Vorhandenseins von Flüssigkeiten und bestimmten chemisch-physikalischen Elementen. Und vor allem Zeit – viel Zeit. Hier lässt sich vereinfachend eine Parallele zur Entstehung des menschlichen Lebens ziehen. Für die Kosmo-Agonie, den Zerfall des Universums, hingegen bedarf es im Vergleich nur wenig. Vielleicht werden genau deshalb die Kristalle in einem Riss installiert, sie sind sichtbar, entziehen sich aber der Berührung. Was der Menschen zu berühren vermag, läuft Gefahr irreparabel beschädigt zu werden. Die Reinheit der Mineralien kann einerseits als Symbol der Erlösung, aber auch als Mahnung an die Unreinheit des Menschen gelesen werden.

Diese „geodenhafte“ Ausstellung von Julia Frank entlässt uns fasziniert und gleichsam voller Zweifel. Ein Gefühl, ähnlich wie nach dem Besuch der größten Geode der Welt nahe der spanischen Stadt Pulpí: Am Eingang informiert ein Schild darüber, dass zum Schutz der Kristalle nur eine begrenzte Anzahl von Besuchern zugelassen ist. Temperatur, Luftfeuchtigkeit und CO2 Gehalt der Umgebung werden von einer Reihe komplexer Maschinen stabil gehalten. Um dieses Wunder der Natur freizulegen, hat der Mensch das biologische Gleichgewicht erst zerstört um es im Anschluss wieder künstlich aufzubauen. So entsteht die Illusion von Unversehrtheit, ohne Fragen zu stellen, etwa, ob und wie lange dieses künstliche Gleichgewicht aufrecht erhalten werden kann.

Aber diese Frage zu stellen - das ist Julia Frank.

Italiano

testo di STEFANO RIBA

Le geodi sono rocce cave, generalmente di forma sferica o leggermente ovoidale, il cui interno è tappezzato da cristalli. Il termine può essere declinato sia al maschile (il geode), sia al femminile (la geode), e la sua etimologia riporta direttamente alla dea primordiale, la madre terra (Gea, Geo o Ge, in greco antico: Γῆ, Ghê).

Fine corsa, la mostra di Julia Frank, si apre con un grande tendaggio sui cui è stampata l'immagine di un occhio azzurro. Sembra la terra (Gea) vista dallo spazio. Oltrepassato il diaframma iniziale, ci si trova in una geode artificiale che racchiude sia la cosmogonia, la nascita dell'universo, che la sua morte, la cosmo-agonia. Al suo interno, al posto dei cristalli, l'artista innesta pellicole sintetiche in disfacimento, ghiaccio contaminato in scioglimento, parole che invitano al cambiamento (delle abitudini e del clima), diodi luminosi (in passato era il dio a portare la luce, ora sono i led).

Dal panorama sintetico di *Fine corsa* spuntano, infine, alcuni elementi naturali: una serie di cristalli e un'ametista. Affinché questi si formino sono essenziali particolari condizioni di temperatura, pressione, presenza di fluidi ed elementi chimico-fisici. C'è bisogno anche di tempo, moltissimo tempo. Insomma, è necessaria la stessa miscela di elementi che hanno generato la vita umana. Per la cosmo-agonia, al contrario, bastano poca poesia, poco tempo, poca attenzione. Proprio per questo, i cristalli sono custoditi in una crepa nel muro, raggiungibile solo alla vista e non al tatto. Ciò che gli esseri umani toccano, infatti, rischia di essere irreparabilmente rovinato. La purezza dei minerali indica allora una possibile via verso la salvezza o, al contrario, ricorda agli umani la loro impurità.

Dalla mostra-geode di Julia Frank si esce affascinati e dubbiosi. Un po' come quando si visita la geode (reale) di Pulpí, la più grande al mondo: all'entrata un cartello avverte che per proteggere i cristalli dal deterioramento il numero di visitatori è limitato e la temperatura, l'umidità e l'anidride carbonica sono mantenute stabili da appositi macchinari. Per vedere una meraviglia della natura, l'essere umano ha rotto l'equilibrio biologico e lo ha ricostruito artificialmente. Fingendo che nulla si sia infranto, non si chiede però quanto a lungo questo equilibrio fasullo potrà reggere.

A porci questa domanda è Julia Frank.

English

text by STEFANO RIBA

Geodes are small cavities in rock, which are generally spherical or ovoidal in shape and lined with crystals. In Italian the word, geode, may be either masculine or feminine, and its etymology derives directly from the primordial goddess Gea, Geo or Ge, the earth mother, in ancient Greek Γῆ, or Ghê.

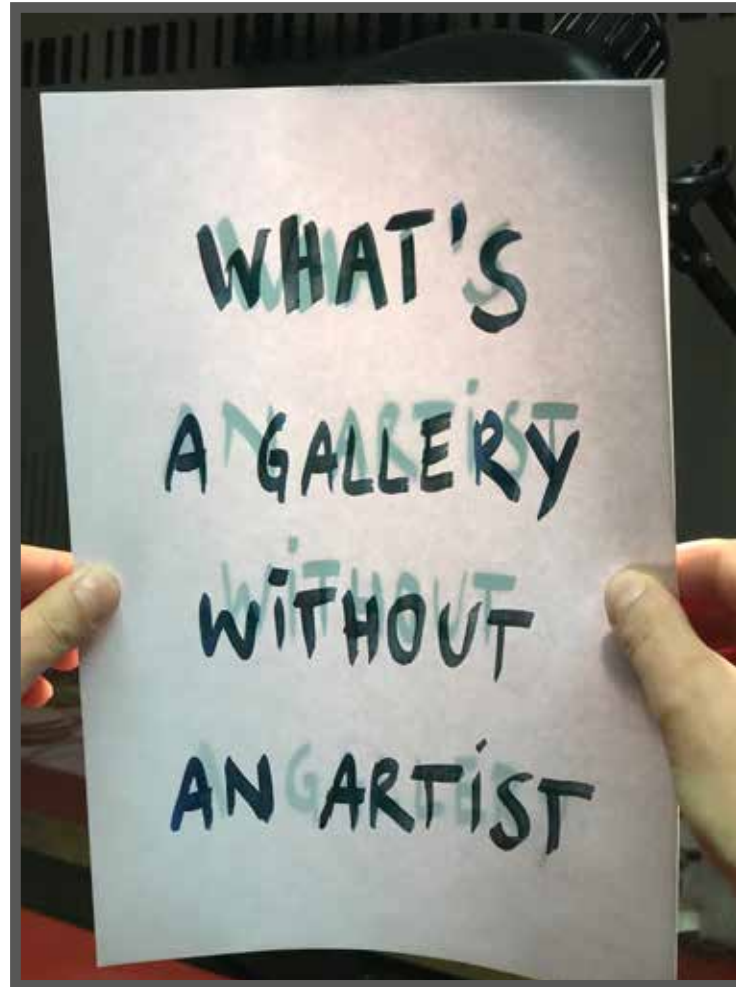
Julia Frank's exhibition *Fine corsa* (End of the road) opens with a large curtain printed with the image of a blue eye, which looks like the earth (Gea) seen from space. Behind the initial diaphragm, we find ourselves in an artificial geode containing both the cosmogony, the birth of the universe, and the cosmogony, its death. Inside it, instead of crystals the artist grafts decomposing synthetic films, melting contaminated ice, words evoking change (of habits and climate), and luminous diodes (in the past it was the godhead who brought light, now it is LEDs).

But eventually a natural element emerges from the synthetic panorama of *Fine corsa*: a crystal. Special conditions of temperature and pressure and the presence of fluids and chemical-physical elements are essential for them to form. It also takes time, a great deal of time. In short, what is necessary is the same mixture of elements that generated human life. For cosmogony, on the other hand, all it takes is a little poetry, a little time and a little attention. This is precisely why the crystals are kept in a crack in the wall, which can be seen but not touched. For whatever human beings touch risks being ruined irreparably. The purity of the mineral thus indicates a possible way to salvation or, on the contrary, reminds humans of their impurities.

One leaves Julia Frank's geode exhibition fascinated and puzzled. It is a bit like visiting the (real) geode of Pulpí, the largest in the world, where a notice at the entrance warns that in order to protect the crystals from deterioration admission is limited to a certain number of visitors and that the temperature, humidity and carbon dioxide levels are controlled and kept stable by a specially designed system. In order to see a wonder of nature, human beings have broken biological balance but have reconstructed it artificially by pretending that nothing has been broken at all, not knowing how long this fake balance will last.

How long will the illusions we have created last?

This is the question that Julia Frank asks us in this exhibition.



2019 (What's a gallery without an artist/
What's an artist without a gallery), 2019
color printed iOS photograph, traditionally framed
54 x 75 x 2 cm



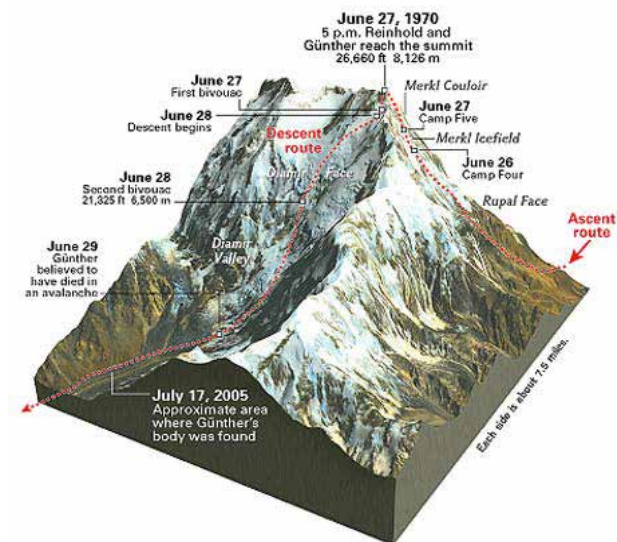
Exhibition View
YOOOU AARREE AANN AARRTTIISSTT (2), 2019
CLUB GRID, EST Project Vienna
white glass paint on mirror
80 x 100 x 0,5 cm

People passing by
in front of an art gallery,
s/he will have a quick look
... is this art?
Are you
an artist?
Those visitng
an art gallery,
for them
it's art.



Exhibition View CLUB GRID, Vienna
YOOUU AARREE AANN AARRTTIISSTT (1), 2019
white glass paint on vitrine
90 x 100 cm / 90 x 100cm

we see,
what we want,
to see
with or without
confirmation...

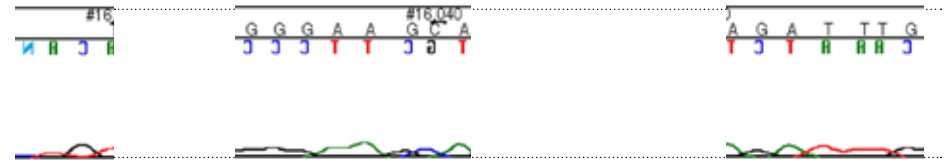


...On 27 June 1970, Reinhold Messner had set off at night from the last camp to go alone on to the Rupal Wall. The Rupal Wall is the highest steep face in the world and was still unclimbed at that time. His brother Günther, who had initially begun to secure the lower part of the Merklrinne, the climbing route before the Rupal Wall, with Gerhard Baur in the morning hours, soon made the decision to follow Reinhold and climbed up alone. This decision was highly risky, as he carried neither bivouac equipment nor sufficient warm clothing and food. Günther caught up with his brother but soon showed signs of altitude sickness and exhaustion due to his brother's enormously high pace of ascent. In the late afternoon they reached the summit together. What happened from then on is controversial...

On August 17th, year 2005, mortal remains of a mountaineer were found on the Diamir side. Reinhold Messner recognized the shoes and the jacket of his brother Günther Messner...
On the 8th of September 2005, the mortal remains were burned by Reinhold M. at the foot of the Nanga Parbat. It was a funeral according to Tibetan tradition. On 21st of October 2005, scientists in Innsbruck confirmed after a DNA analysis of tissue samples from the dead, that the glacier body discovered in August of the same year at Nanga Parbat, was probably, the mortal remains of Günther Messner. Thus the currently known circumstances suggest that Günther Messner died on the diamond side of the mountain and not on the ascent through the Rupal wall.



Exhibition View Bivacco San Servolo, Italy
Günther Messner (wacht und weht), 2019
 white, red, green, blue and black climbing robes knotted, hanging
 600 x 600 x 250cm

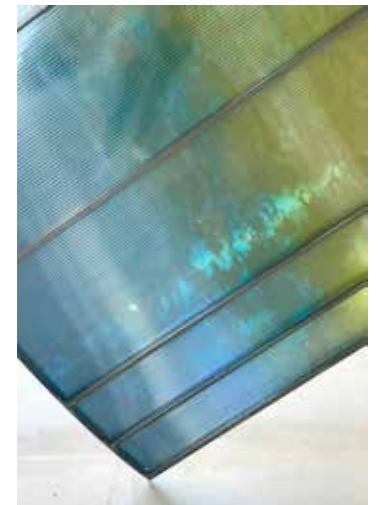


The five colored climbing robes follow extracts taken from the original RAW Data analysis, commissioned by Reinhold Messner at the Institute of Forensic Medicine at the Medical University of Innsbruck (GMI), to detect the identity of the found left fibula at the Nanga Parbat back in 2005. The analysis reveals a high potential that the fibula belongs to his brother, Günther Messner, who died during an attempt to rescue his brother at the Killer Mountain (Nanga Parbat) in June 1970.





Exhibition View NON-BINARY, 2019 KS Room Feldbach
Untitled 55, 2018
 Blue membrane, sintetic paint, micro plastics, gas, body weight, metal, plexiglas, magnetic lamps, blue strap, coat door hook.
 143 x 248 x 40cm





Exhibition View Landesmuseum Schloss Tirol, Italy
ARE YOU LONESOME TONIGHT, 2019
 (Hug me until the applause arrives & Theo)

Euphoria, Opuntia and Affenschwanz cacti. blue/white Plastic travel bag, connected blue/ white luggage strap, old wood bench, vinyl & turntable with emroided instructions, audio mix and remake - based on the Comedian Harmonists song Mein kleiner grüner Kaktus, backpack by Angel, hemp, soil. Theo: Succulents Portable Adult Coloring Book Page colored by boy age 10.

Exhibition View Are you lonesome tonight, KdeWe (Künste der Welt) Esslingen, Germany 2018

The installation presents three cacti, a painted anti stress coloring book page (by Amazon) and a looped audio remix, sourcing from a popular German song recorded in 1934. All three cacti (*Opuntia*, *Echinocactus grusonii*, *Cereus*) feature their own biography of migration, belonging originally to the lands and (sacrificial) rituals of Mexico and Chile. The gallery space echos the melody of a popular german folk song entitled "Mein kleiner grüner Kaktus (my little green cactus)" produced by the Berlin vocal Ensemble The Comedian Harmonists in 1934. TCH counted 150 concerts in 1933, although a few concerts were sabotaged by the Nazi regime because 3 (Collin, Frommermann, Cycowski) of the 6 members were Jews. As a result, the Ensemble tours around America the following months. On February the 22nd 1935, the "Arier" Biberti, Bootz and Leschnikow have been assigned to the Reichsmusikkammer (Nazi Music Institution), giving the permission only to Aryan musicians and singers to perform, in general. The acceptance of this membership was based on the immediate separation and blockage for further collaborations with their Jewish colleagues. The installation highlighted the original melody, played with piano and recorded by Tim Waldmann, a German age 32, living in Austria. The lyrics have been replaced by the German phrase "Hug me until the applause arrives" and vocally performed by the singer and Italian teacher Miriam Gutwenger, based in Austria. Alongside the three free standing cactus and the looped audio track, a stress - relieving Succulent Coloring page was the base material for Theo, age 10 (Italian, living in Germany), to color freely.

Hug me until the applause arrives bridges and visualizes past and present happenings, characterized by xenophobic and racist verbal and physical conflicts in and outside of Germany. It aims to create a stronger awareness and strength to step up and fight everyday racism and discrimination.



Theo, 2018
Framed Colored Succulents Portable Adult Coloring Book Page.
paper, wood, coloring pencils, ink, glass
35 x 54 x 4cm



Hug me until the applause arrives, 2018
3 cacti (*Opuntia* 86 x 47 x 70cm,
Echinocactus grusonii 100 x 100 x 100cm,
Cereus 43 x 45 x 120cm)
Audio Remix (loop) speakers, ceramic, soil, plastic



WORK
WORD
WORLD

SC HIMMEL

WIND
MIND

PRO
POPOLO =
POLLOS

DAM
MAD

BENG,
BENG,
TRUMP I AM

WE NEVER
FIND OUR

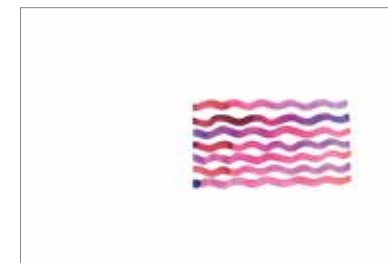
DON'T

WHAT

DO YOU
UNDER-
STAND

TAKE MY PLACE
INCLUDING ITS
P _ _ N,

COLD
LITTLE



AFFECTIVE EFFECTS

Gallery Doris Ghetta

Pontives, Italy

10.10. – 09.12.2018

Martina Steckholzer,

Philipp Messner,

Dejan Dukic,

Julia Frank:

is concerned with the different physical properties of painting materials and surfaces, and with how they are reflected on the human body. On show here are works from two different series: 'Untitled 88' from the 'Maps' series (2017), a large-scale banner, composed of overlaid strips of plastic film and various layers of colour, in which the artist investigates possibilities of shaping matter with gas and her own body weight, and tests new methods of pictorial production. Objectivity, materiality and the human body's performative act in the creation of the work enable the artist to experiment with painting as an extended medium, developing concepts such as movement, mutability and perception, and finding connections between painting technique and some of the other techniques used in contemporary art. A second series entitled 'Waiting for the...!' (2018) is made up of white and grey cement slabs with coloured concentric circles sprayed on the surface. Conceived as performative objects, they are not only bodies evoking matter and sound but are also a way of celebrating the pictorial surface.

The exhibition showcases the works of four artists in an exciting comparison of pictorial concepts such as materiality, corporeity and surface. The peculiarity of the artists' different positions consists in an active interest for the physical processes of painting itself, in processual work on the surface of the picture or object, in the symbolic or iconic treatment of the 'picture as body'. The artists concentrate on colour and pigment, seen as elements of matter and content that complete a painting's surface, sometimes expanding it into the three-dimensional plane – penetrating its support or cutting loose from it and taking on a life of their own. Pigments and supports communicate layer by layer, combining to form a single painted object addressing the theme of its own independence. The materiality of colour is more or less tangible in the works presented here, but in some of them the supports and the pigments' material properties become veritable tactile events. This new interest for medium and corporeity in painting should be seen both in parallel with and in opposition to the extreme volatility of digital images that characterises our post-media age. It should be interpreted in terms of renewed attention to the significance of the corporeity of the support and the surface. It is interesting to note that the practice of all four artists is characterised by a broader concern with other techniques, thus transcending the boundaries of painting to encompass sculpture, performance, video and other artistic genres.

Exhibition View Affective Effects, Galleria Doris Ghetta

Untitled 55 & Untitled 88, 2018

Blue membrane, sintetic paint, micro plastics, gas, body weight, metal, magnetic lamps (1b,1y), yellow banner.

(l) 143 x 248 x 0.5cm, (r) 100 x 250 x 0.5cm





Untitled 88, 2018
 Blue membrane, sintetic paint, microplastics, gas, body weight, metal, magnetic cold lamps,, yellow banner
 143 x 248 x 0.5cm



Waiting for the... IIII, 2018
synthetic paint residues in white and grey concrete cast, spray painted circles
38 x 42 x 1cm

Terre di confine . Grenzländer #Trentino-#AltoAdige, Italia

Boccanera Gallery
Curated by Giorgia Lucchi Boccanera & Giovanna Nicoletti
09 - 11/2018

Immaginando un titolo possibile, capace di collegare la ricerca dei quattro giovani artisti, selezionati per questa rassegna e provenienti dalla regione Trentino Alto Adige, ci è venuto in mente il termine "terre di mezzo" per una serie di ragioni. Per prima certamente la situazione geografica che caratterizza questo territorio storicamente sospeso tra il nord e il sud, tra la cultura germanica e quella latina. Secondariamente per il fatto che gli artisti, nati in queste zone, si sono sempre spostati chi verso l'Austria o la Germania chi verso le altre regioni italiane per frequentare le Accademie di Belle Arti, non esistendo questa tipologia di scuola in loco. Così hanno fatto Veronica de Giovanelli, Andrea Fontanari, Julia Frank e Federico Seppi, uscendo dal loro luogo di origine per ritornare, chi più a lungo o più frequentemente degli altri, per collegare quella parte di sé che ha incontrato e fatto esperienza del 'resto del mondo'.

Le terre di mezzo sono, dunque, luoghi specifici dove le zone di confine esprimono limiti geografici e temporali. Ma, è proprio in questi peculiari territori che gli elementi naturali e quelli antropologici sono fortemente messi in connessione. Sono, forse alla fine, dei luoghi privilegiati nei quali si sperimenta e si percepisce il fremito di qualcosa che sta per accadere. Si vive in maniera indipendente quello che accade fuori ma poi si ritorna a confrontarsi con la propria natura, attraverso linguaggi apparentemente diversi per raccontare mondi o per dare forma al proprio pensiero misurando ciò che si è imparato attraverso la propria ricerca personale. Accomuna il lavoro di questi artisti una analisi del vero che si fa forma della pittura nelle opere di Veronica de Giovanelli e di Andrea Fontanari, pensiero interrogativo e collettivo nelle installazioni di Julia Frank e volume nella scultura di Federico Seppi. Per questa mostra la scelta dei lavori si è concentrata su racconti o appunti di interni come fossero situazioni momentanee dove ogni cosa può accadere, o, meglio, ciò che è rappresentato è già successo e l'azione del dipingere è la sintesi. I titoli descrivono la momentanea concentrazione: l'attimo nel quale diventiamo protagonisti di questo osservare. Ambienti e mobili raccontati nelle stanze smettono di essere cose e diventano attori. Si mostrano senza alcun pudore trafitti dai raggi di sole o da fasci di luce. Ogni elemento può scomparire, pronto a lasciare che lo sfondo bianco e vuoto viva di pura pittura.

Julia Frank esprime, nella performance come nell'installazione, forme di riflessione e di trasformazione dei luoghi coinvolgendo attivamente il visitatore. Di forte impatto sociale, il suo lavoro è una critica attenta e sensibile alle realtà del quotidiano, dall'aspetto ecologista a quello urbano, al tema del 'genere'. Il suo dialogo spinge a rimettere in gioco i sistemi sociali e la loro interazione aprendo a riflessioni inaspettate e in continuo mutamento. Crea un dialogo aperto con l'osservatore restituendo esperienze e informazioni che hanno radici nel passato della memoria collettiva o addirittura nella dimensione popolare, a partire da quelle conoscenze che abbiamo esperito fin da bambini. In occasione di questa collettiva, Julia Frank apre un dialogo interrogandosi sul tema della identità della terra di mezzo e di noi che vi abitiamo o che ci troviamo a passare per questi stessi luoghi e per queste stesse esperienze di crescita, di sviluppo, di valori. Per questa ragione le sue scritte, le immagini, gli oggetti sono veicoli, o meglio pretesti, per definire le ragioni dell'esistere.





Exhibition View Boccanera Gallery Trento
Dichiara il confine..., 2018
water and ash painted walltext
dimension variable



Exhibition View Academiae Biennial, As Plato Thought.
Curated by Christian Jankowski. Museo Forte Fortezza 2018
Body Surface Area, London 2014, 2018
Video (looped) projection
Canvas, street residues, yellow load band



Exhibition View From&To Villa Arson Nice 2014
& presented at Kunsthau Merano Arte 2015 SmartUp Contemporary Art Prize Naples 2016
Body Surface Area, London 2014
Video (looped), flatscreen
canvas, street residues, yellow load band



Body Surface Area, London 2014 (video stills)
 Stretched and primed canvas, various street residues and substances, wood, 2 yellow straps
 HD Performance Documentation (looped), canvas/wood frame 100 x 170 x 4cm
 copy/paste to watch: <https://vimeo.com/114136662>



Public Performance, 2018
Civic Gallery Bressanone



A collaboration with Boedo Tango (Lucia & Antonio De Sarro), Peter Mayr Pfeffersberg Brass Band and Peter Kompriprötr (sound artist). Commissioned by the SKB (South Tyrol Arts Trust) and presented at the opening of the exhibition Get Involved at Civic Gallery Bressanone, Italy.

The collaboration consisted of combining two distinctive cultural characteristics. Former, the static played traditional South Tyrol folk music and secondly the bodily expressive Argentine tango dance. The aim was to find and present a choreography that will showcase the individuality of each but also show how a potential cultural fusion by inhabiting space in form of membership or partnership could (at least) look like.



In responds to the contrast of introverted and extroverted corporeal mime. Allowing visual tangents express questions such as: could the Latin American approach soften the Northern Italian edges? How could different cultures learn from each other and what would be necessary to even get there to built the interest in doing so?



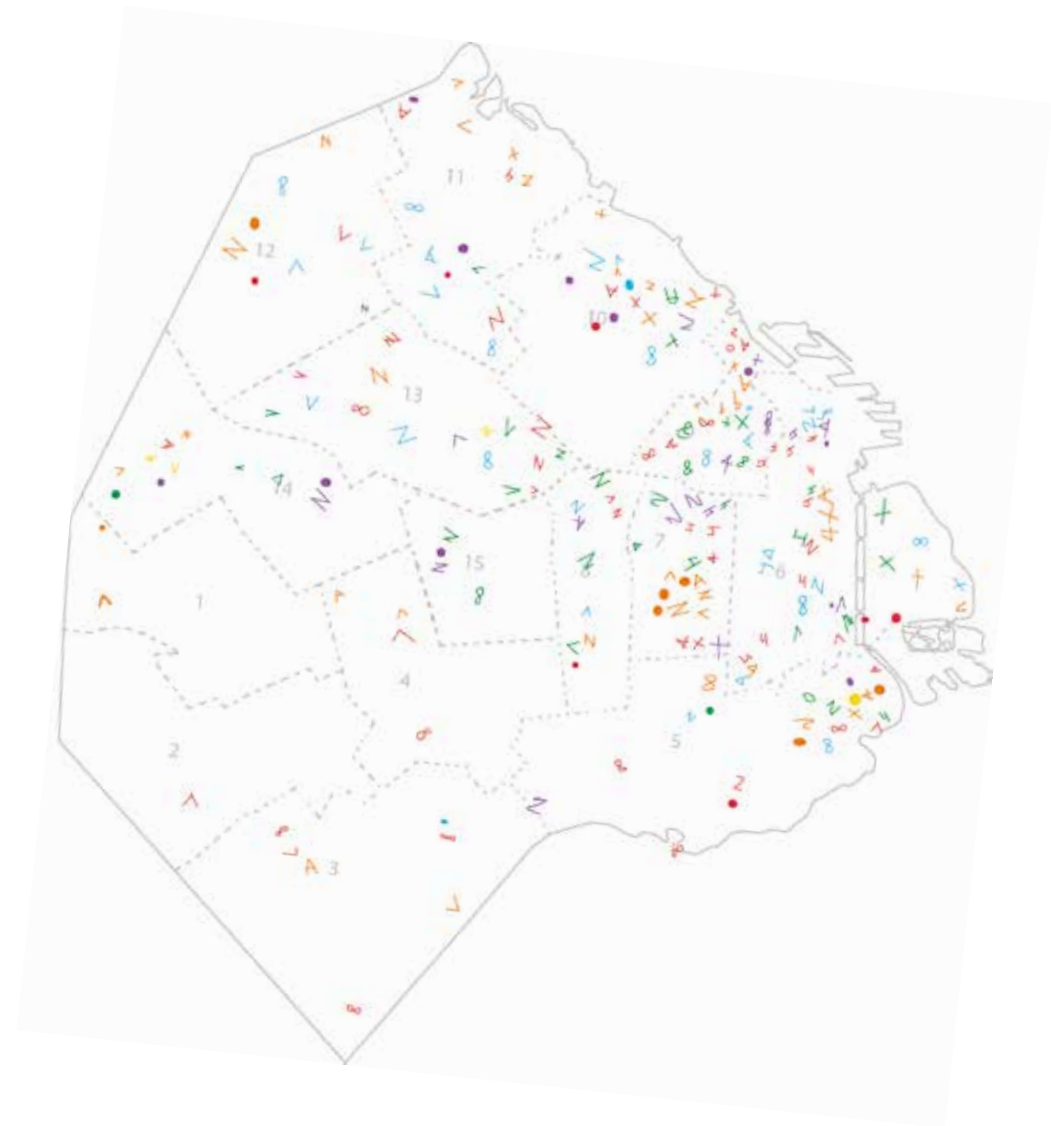
| REFERENZ | SYMBOL | COLOR |
|-------------|--------|--------|
| Beauty | > | Yellow |
| Power | X | Orange |
| Pride | o | Red |
| Affiliation | Z | Purple |
| Dependence | A | Blue |
| Risk | 8 | Green |
| Chaos | 4 | Brown |

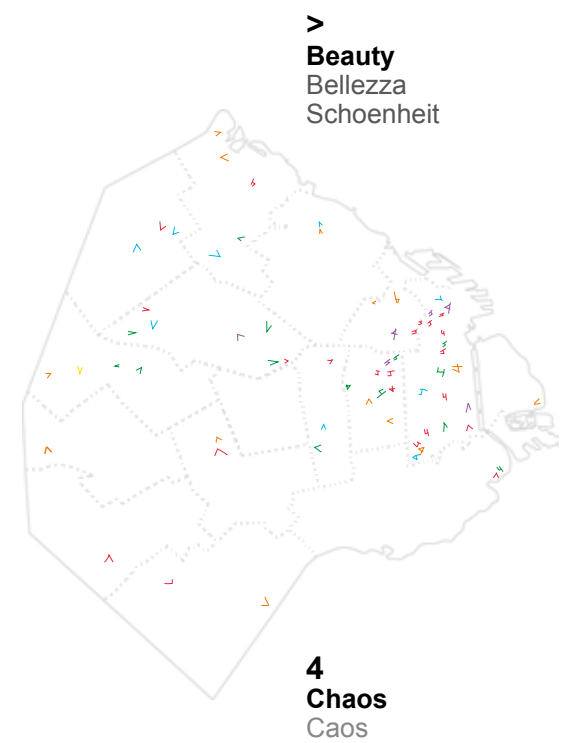
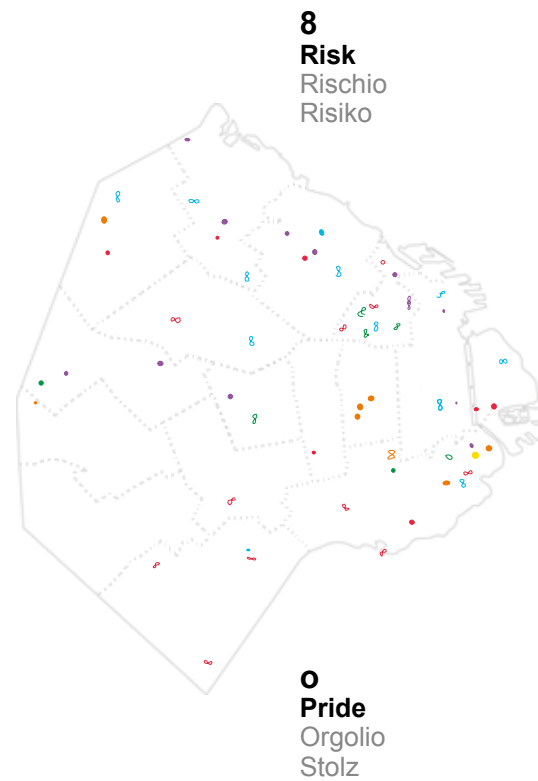
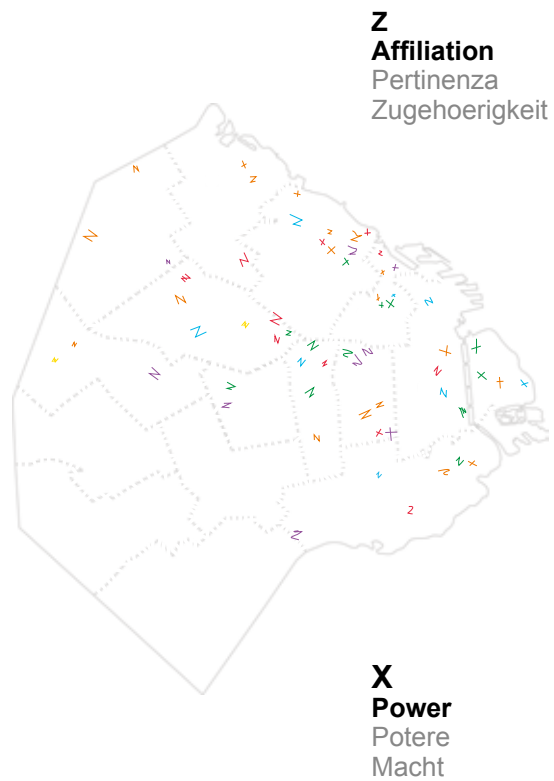


SURVEY (MAPEO)

Residency 9# . Buenos Aires, 2017
 participatory project/ digitized
 La Ira De Dios (The Gods Anger)

Testing the awareness and attention of nervous urban dynamics and conditions, defining the psychological and physical existence of the individual within the shared habitat via the participation of individual data.





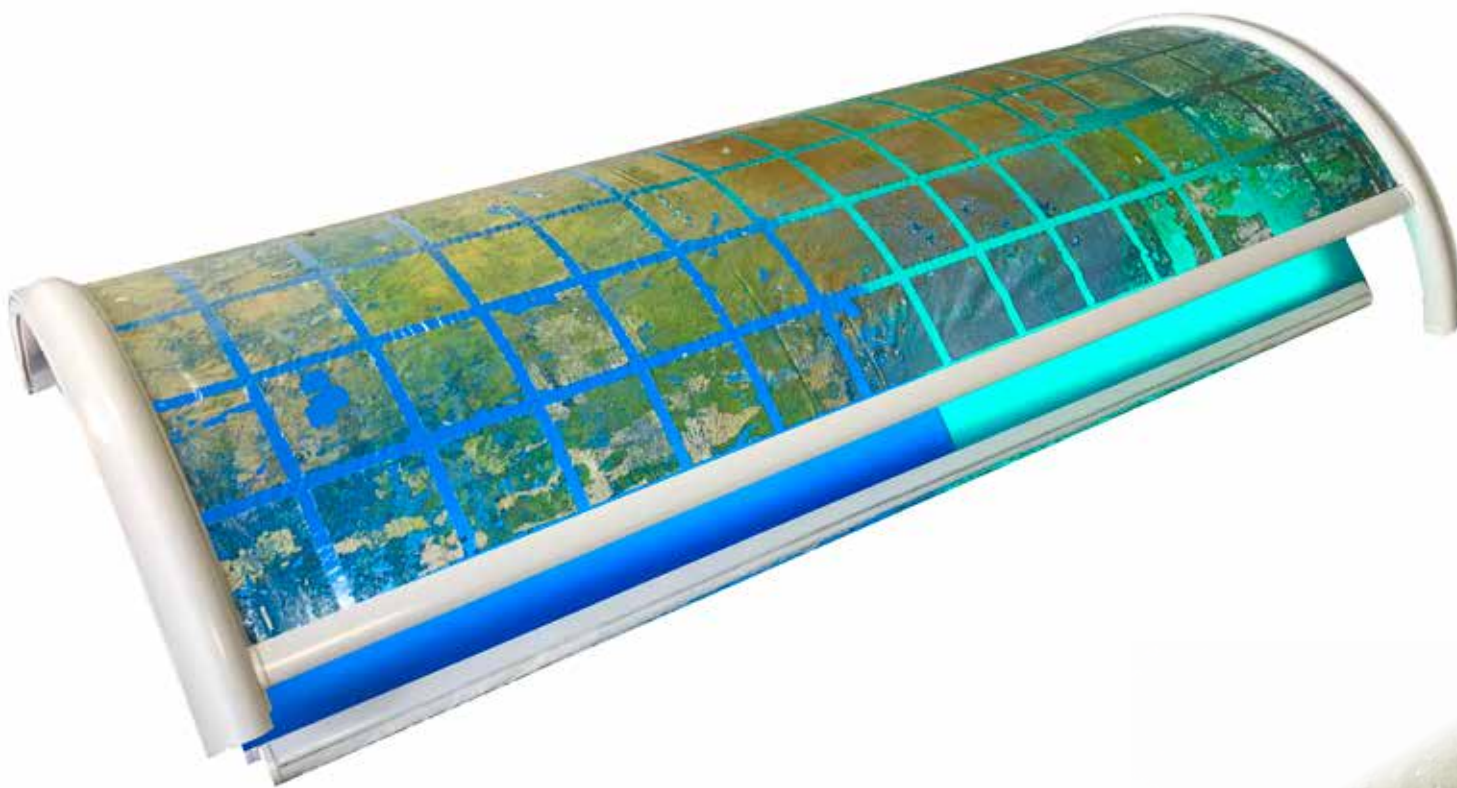


Concept of space and navigation, 2018

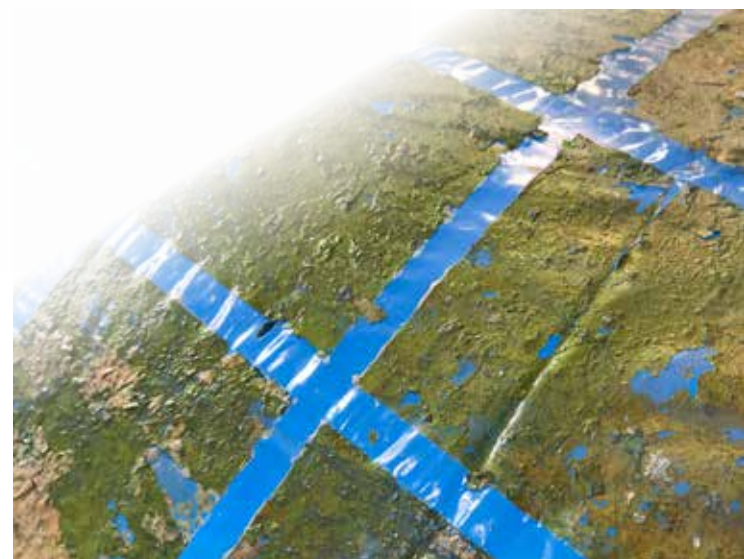
Nylon, sintetic paint, gas, body weight, wood.

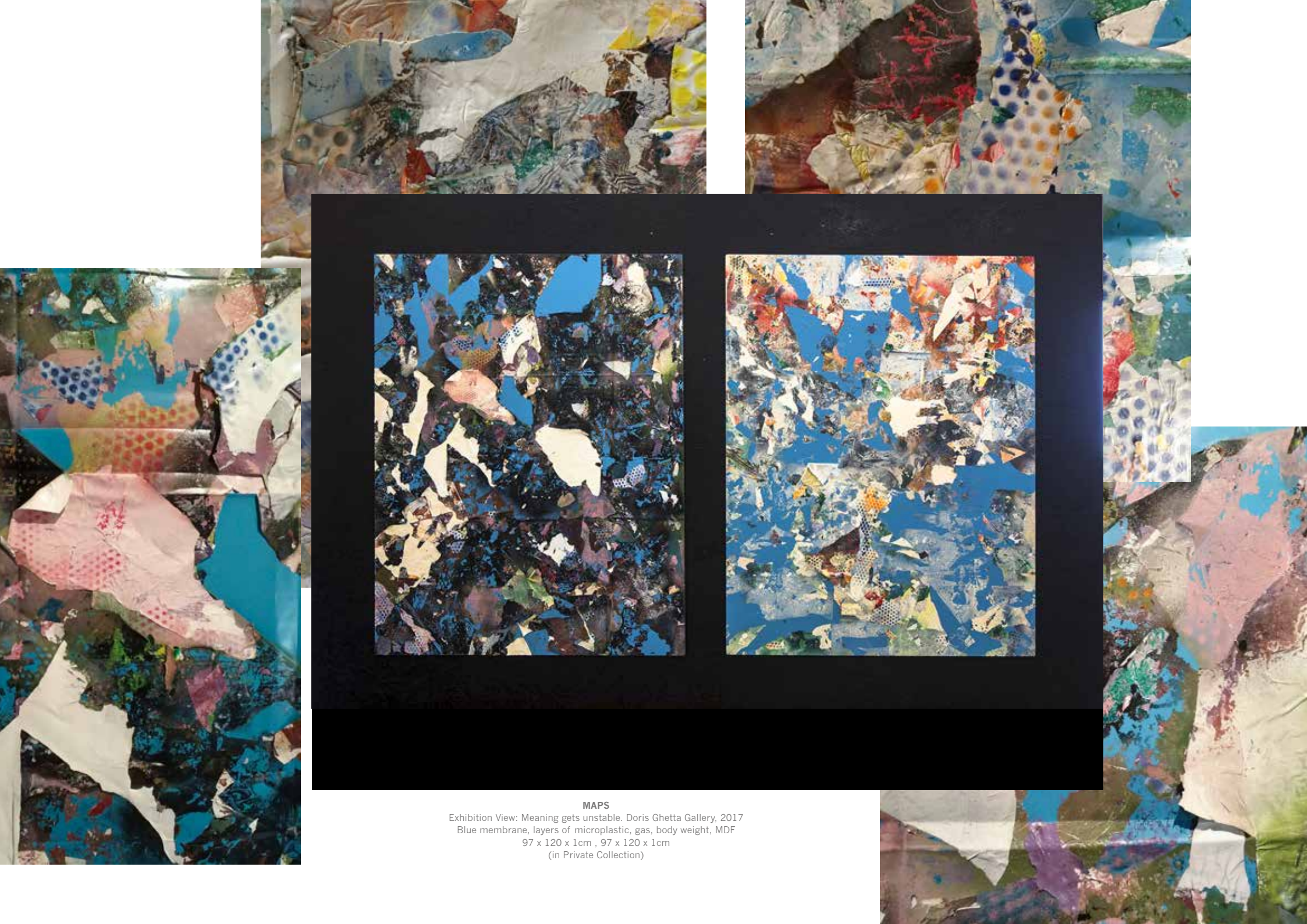
210 x 183 x 4cm

Produced for: That's IT! Sull'ultima generazione di artisti in Italia e a un metro e ottanta dal confine,
curated by Lorenzo Balbi at MAMbo Bologna. Private Collection, Italy.



Logo = Onto, 2018
 shower box, PVC, sintetic paint, vinyl sticker paper, gas, body weight, LED
 160 x 79 x 30cm
 Produced for: That's IT! Sull'ultima generazione di artisti in Italia e a un metro e ottanta dal confine,
 curated by Lorenzo Balbi at MAMbo Bologna





MAPS

Exhibition View: Meaning gets unstable, Doris Ghetta Gallery, 2017
Blue membrane, layers of microplastic, gas, body weight, MDF
97 x 120 x 1cm , 97 x 120 x 1cm
(in Private Collection)



Exhibition View
Transmission

Minshar Gallery,
Tel Aviv, Israel 2017
photocredits: Neta Cones



The first Google search result of the word 'Transmission' is: "Transmission is a BitTorrent client which features a variety of user interfaces on top of a cross-platform back-end." Although I find this sentences unreadable, I assume it implies a virtual transmission, which has long lost its tactical facet. No more passing radio waves, car gears shifting or neurons transmitted across synapses; but rather a senseless transmission between users and interfaces. This evaporation of physical actions and relations is at the heart of this group show, including works by six female artists, whose paths have crossed (or should I say "interfaced") during their art studies in London. However, the naive concept of virtual post-materiality has long been replaced by the achingly present reality of privately-owned server farms, blood coltan mines in Congo and debt economies. We are experiencing what Joshua Simon calls "Neomaterialism", in which symbols behave like materials and commodities become subjects.

The works in the show, mostly condensed towards the center of the space, all share a unique approach to materiality. The artists cast, press, intersect or blow up various substances (all "masculine" actions which inflict power), in order to form a spatial portrait of physical labour in which things, data, people and matter transmit and interact.

Keren Goldberg, art critic and writer



TRANSMISSION

Julia Frank, Beatrice Lozza, Laura O'Neill, Janina Lange,
Valentina Pini, Charlotte Whiston

יניפ היטנלו, קנרפ היל'ג, גנאל הינאי, ונטסיוו טולרש, לינא הרל, הצול סירטאיב

September 8th - October 15th, 2017
8 רשנמ הירלג, 15 רבטקואל - רבמטפסל

Minshar Gallery
Tel Aviv, Israel





RURAL 2016

Blue membrane, micro-layers of plastic, gas, body weight
89 x 102 x 1cm

Great Arthur House

London



The Great Arthur House, is a 1950s council housing complex in the City of London. It was built on the northern edge of the City, in an area devastated by bombing during World War II. It was designed by architects Chamberlin, Powell and Bon, who later designed the adjacent Barbican Estate. An example of Post-war recovery and social housing model. Frank & Wolff could save 6 of the original yellow glazing panels which have been demolished since the start of a fresh facading starting in 2014. The preserved 6 artifacts, have been the base for an artistic collaboration, entitled GOLDEN LANE, to address the historical and social value of past and present happenings, supporting or affecting the community.

GL Stars, 2017
Julia Frank & Jacob Wolff
Great Arthur House glazing (1957), LED lights
120 x 160 x 5cm

GL Public Intervention, 2017

Julia Frank & Jacob Wolff

Aphorism by Paul Scheerbart, designed with London's design style and colour standards
printed on paper and framed (A2 Format)



GL Urban Flowers, 2017

Julia Frank & Jacob Wolff

Great Arthur House glazing (1957), LED lights
200 x 95 x 3cm

Great
Arthur
House

London



Wasteland 1, 2017 . Photograph
Breastplate: To Eat 2014 (from the series: The body is ower general medium for having a world)



Wasteland 2, 2017 . Photograph / Billboard 270 x 180 x 0,5cm
Breastplate: To Eat 2014 (from the series: The body is ower general medium for having a world)

Museion Prize 1

25/11/2016 - 12/03/2017

Museion Bolzano - Bozen

<http://museionprize.museion.it>

(Finalists: Invernomuto / Julia Frank / Sonia Kacem / Verena Dengler)

We live in the age of plastic, or rather, of plastic bodies. Julia Frank takes on plastics as the first pollutant of the human body, our sacred temple, plasticity being the property of the material domain explored in her exhibition *The body is our general medium for having a world*. It was originally conceived in 2015 for her Master's degree show at London's Royal College of Art. The works are made of different plastic resins and have a strong resonance with purchasable commodities (food, toys, beauty and cleaning products) that have proven to be environmentally polluting. Among them is a vacuum-formed medieval plate armor and a yellow horse shaffron sized to a child's face whose studs recall the renowned LEGO blocks powerful body armors. Though appearing to shield us from imaginable harm or to play tongue-in-cheek with the medieval military architecture tradition of the South-Tyrolean town of Silandro/Schladers where the artist was born, all works manifest a preponderance of evidence toward, in her own words, "exploitation, transport, and metamorphosis."

Such notions present strong affiliations with the process of moulding, a practice interestingly relevant to the field of art production as to that of cosmetic surgery, and in line with the etymology of the Greek word "plastikos" that defines something able to be moulded and thus undergo permanent deformation.

Since the 1960s the legacy of Maurice Merleau-Ponty's phenomenological theories have exerted much influence in the aesthetic practice of contemporary sculptors obsessed by the concept of activation. Frank's artworks pertain to this tradition, consolidated in the 1990s at the heyday of so-called installation or relational art, given the inseparable knot that interlaces minimalist abstract sculpture, audiences, movement, and perception. As the phrasing of her exhibition title is openly inspired by the French philosopher, to Frank these pieces "attempt to encourage exchanges between the main viewers/audience and the artist." However, in her practice, the relationship of exchange, where the body ties all interacting elements together, is marked differently. Unlike minimalist artworks that forced spectators to pay attention to their participation in an artwork thus embodying the space to validate the act of perception, here the artist demands no voluntary motoric reactions.

Frank's approach disengages with the anthropocentrism typical of traditional sculpture to focus, instead, on the complex trans-mutant realm of inorganic things themselves.

This is possible thanks to the deployment of industrial materials and technologies, such as 3D scanning or acrylic paint that imitate life and objects in completely digital and transformed ways. Her production shows the inherent component of technologies, revealing the chemical and physical processes behind them. However, at times, such an approach is counter-balanced by an interest in appropriating found objects or situations. In the installation *Savoir Vivre* (2014) at Villa Arson, Nice, the outdoor floor tiles of the institution are replicated in a gallery space by means of black and brown shoe polish imprints. This method is also recalled in other works making use of materials of road tarmac and dirt that pertain to the urban sphere: in the video performance *Body Surface Area*: London (2014) their traces picture the surface of a stretched canvas dragged by the artist from Battersea to Kensington. Frank's practice highlights how the manufactured environment is equally important to that of the body.

The body and the world are inseparably shaped by each other, an idea reflected in the display of her presentation at Museion whose subtle *mise-en-scène* elicits an enlivened domestic environment.

This format highlights how the roots of identity can be found in the affective circuits of our everyday lives latched on to culture. Her approach seems to adhere to the theory of American psychologist and philosopher William James in *The Principles of Psychology* (1890) that states: "Plasticity means the possession of a structure weak enough to yield to an influence, but strong enough not to yield all at once." In other words, to be composed of a plastic substance is to be susceptible to influences from the outside, but the integrity of a subject is resistant to the affective and destructive excesses of existence. By materially fluctuating, our bodies are plastic. Even perception, says Merleau-Ponty, is physiognomic and therefore plastic. It is thanks to such plasticity that we form our identity: we yield so that we are able to encounter things and situations but our culture minimizes its dangers, keeping us from straying too far toward extremes.

Diana Baldon PLASTIC BODIES





Installation View **The body is our general medium for having a world** (M. Merleau-Ponty)
Museion Prize 1, Museum of Modern and Contemporary Art Bolzano, Italy 2017



to eat 2015
Colour printed Clear PETG, shelf life clip & tie
45 x 56 x 43cm



to maintain 2015
Mixed Media, (Top coat) Sprayed Nail Polish
71 x 39 x 14cm

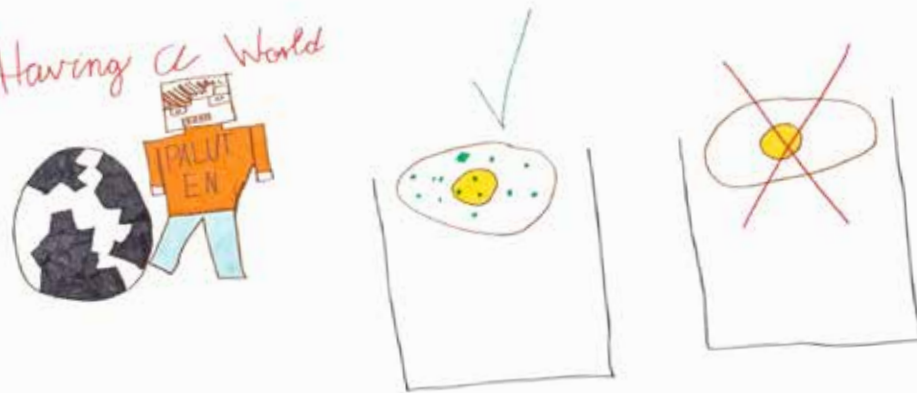


to clean 2015
clear 3D model, blue window cleaner by Sainsbury
10 x 12 x 19cm



to toy 2015
SLA resin, yellow acrylic coating
24x13x14cm

The Body is our general medium
For Having a World



Installation title **The body is our general medium for having a world** (2017)
written and drawn on to the gallery wall by a boy, age 12 ,colored pencils
120 x 90cm



GESTALT 2015 (It's all about the journey)
Object and sound based installation
From&To, Kunsthaus Merano Arte

FROM&TO

*Diane Blondeau,
Lorraine Châteaux,
Quentin Derouet,
Tony Fiorentino,
Julia Frank,
Sonia Leimer,
Roberto Pugliese,
Vivien Roubaud,
Leander Schwazer
Thomas Teurlai*

In a project entitled **FROM&TO**, five Italian artists and five French artists were invited to organize an exhibition together. The exhibition was created throughout 2013 and 2014 through meetings, workshops and exchanges. The first workshop was held in July 2013 at the Villa Arson. The second was held at the Kunst Meran/ Merano Arte the following October. An Internet platform was created to enable the participants to exchange information. Since then the artists have worked both individually and in groups. The artistic directors of both institutions (Valerio Deho and Éric Mangion) chose not to impose any particular theme or constraint, preferring to give free rein to their creativity and to the specific works that were originally chosen according to the variety of their practices. All of the works were produced specifically for the exhibition. Thus the Villa Arson will become an in vivo production studio during the month of October and the beginning of November 2014. Everything will come together on site, the way in which the works will confront each other, creating links or not. It is a gamble with ten young artists on the value of exchange, cross-fertilization and freedom.

The project From&To is a part of PIANO, a platform for contemporary art, France – Italy 2014 – 2015, initiated by d.c.a. / a French association for the development of art centers, in partnership with the Institut Français in Italy, the French Embassy in Italy and the Institut Français, supported by the Ministry of foreign affairs and of international development, the Ministry of culture and communication and the foundation Nuovi Mecenati.

A site responsive project involving local inhabitants and tourists in Nice, France. Starting from the public space where a tourist was invited to participate by the artist and one inhabitant invited via the help of the institution VA. Each person and following participant, was given the instruction to calculate their individual BSA (Body Surface Value) to start with and add the corresponding sized fabric, chosen and bought by the participating person and used over the course of 24h as a corporeal extension, to the initial piece of canvas. The first participant was invited by the artist in the public space to begin with the experiment, after all the active participant had to find a following participant and hand it over to a following local/tourist participant until the requested delivery date, the previous day of the exhibition opening to the Villa Arson.

> Exhibition View Savoir Vivre
Villa Arson ,Nice 2014

Locals: primed canvas, Colored silk and cotton fabric; blood, ash, creme and lipstick marks, fragrance, marks and traces of liquids.

>> (n.p) Tourists: primed canvas, fragranced purple sweatshirt, sweaty white/grey socks, food residues, liquid marks.
Metal. Veronique floor tile.
100 x 130 x 20cm

Additional installation elements:

* The gallery floor has been used to duplicate the typical Veronique floor pattern situated around the French Riviera. Painted with black and brown show polish, directed in the correct cardinal directions and dissolved to highlight the border between land and sea.

The floor painting was intended to act as a fragile surface, helping the viewer to orientate but parallel intervene in its conditions by simple walking over it. * Printed Call for participation, including minimal biographical data. Two featured at the gallery entrance and one folded, placed on the gallery floor (metaphorically in the sea).

savoir
vivre







Wwhhoo oowwnnss iitt? (I,II,III,IIII) 2014
 London Estate signs: to let/for sale,
 wallpaper, b/w acrylic, glas
 50 x 70 x 0,5cm



Sie 2014 (A lovestory)
black leather jacket, cow ivory
43 x 43 x 5cm
Museo Forte Fortezza



D+I+L 2012 (looped)

Interviews (overlapped): responding on current cultural affairs and the meaning of identity. Statements given by the representatives of the Italian, German and Ladin Culture Department in South Tyrol.

©Ulrich Egger



SüdWestNordOst 2012
DOX Center for Contemporary Art Prague 2014
Kruzifix, Marsch, Südtirolcheckpoint, church benches, red carpet
800 x 300 x 370cm
© Ulrich Egger



Kruzifix 2012 (SüdWestNordOst) Italian Wood, red textile . 20 x 25 x 4cm

Frank's artistic practice questions, analyzes and portrays the urgency of systematic rehabilitation. The central theme in Frank's questioning is the nature of conflicts, those in which the individual or the collective play a crucial role in the animation of such. No environment, can exist without its contributing member/s. Through the use of various media and research based components on topics like conflict, identity, corporeality, perception and social norms abstract concepts take an inviting shape for the viewer to engage. Creating the potential to contribute to the conversation and questioning at will. The works are supposed to function like spotlights illuminating the present with a critical view in regards to the future we are shaping right now. The encounter with Frank's work is a starting point to provoke a more conscious course of action for the better, fairer and freer SEIN (being).