

object performative lingua  
cartography intervention

> 2023 <  
portfolio

[julia8frank@gmail.com](mailto:julia8frank@gmail.com)





duo exhibition view, Civic Gallery Bressanone  
Double Trouble, Karin Welponer & Julia Frank  
2023



film screening view, Civic Gallery Bressanone  
Double Trouble, Karin Welponer & Julia Frank  
Karin Welponer, HD Video, 11:02min, 2023

**object**

DRAWINGS MADE FROM THE ASHES, 2023  
(curated by Sonia Leimer at the office, Vienna)

Burned wood, charcoal, ashes, a drawing on the wall; the ghost presence of a familiar object, or the echo of a body. The solo exhibition "Drawings made from the ashes" by artist Julia Frank presents a series of sculptural pieces carved out of exact replicas of the iconic coat stand produced by Gebrüder Thonet in 1905, an object of everyday use by the legendary industrial manufacturers populating the modern Viennese imaginary: cafes and domestic interiors. Six bentwood beech hooks, curled and designed to accommodate coats, hats, and umbrellas. Bentwood furniture is elastic, lightweight and solid, flexible, and resistant to stress.

In the work of Julia Frank the components of the coat stand are taken apart, recombined, and altered. In the piece Troia, 2022, one of the six curled arms of the coat stand has been detached from its corpus and turned 180 degrees upside down around its axis; the surface of the entire object has been burned till carbonization. Symmetry is interrupted and the serpentine-like shape becomes a sinister claw or a coil.

The turning of the arm-hook upside down frustrates the possibility of engaging with the object in its original function. From this unnaturally oblong arm the head of a viper, an add-on, sneaks out. The sculpted snakehead, the add-on, the only alien part, takes the work to another dimension, with humor and horror at once. Taking a closer look at the burned wood of the sculpture we see a word engraved out on the central tubular stand: manipulus. It points at something tactile, it seems to ask to be touched, moved, lifted; it asks us to wrap our five fingers around it, squeeze it or choke it. The beginning of disintegration by means of burning the wood opens up an ambiguous position; it speaks not only of an object but also of a body in distress or in transformation. It seems as if a feeling of disquiet was already hidden somewhere inside the object, waiting to be unmasked, like a pun exploiting the different possible meanings of a word-beech, bitch, troia. But also a personal story of affects, or an age old story. The story of the cursed snake that lured mankind to be condemned to mortality: a narrative for the falling of a world. It's the voice coming out of a log that is soon to be turned into a puppet-boy; not flesh yet, but already burning, feeling pain and lamenting, even before being born.

The work addresses a form of intimacy, it turns onto itself as a body. Its skin, the ultimate membrane that separates it from the world, has been scarred by the shock of combustion. When our world starts to collapse after a trauma, the objects that surround us lose their meaning. We recognize threats and fears in formerly familiar surroundings. Words are not available to us as they were before; they have become inadequate. The work reinvents a language from the ashes. A post-traumatic subject is "deemed to have both the most and the least expertise over its significance - least because trauma definitionally dissolves the rules of continuity that stabilize self-knowledge over time and most because no one else can witness one's own story."<sup>1</sup> The carbonized beech becomes a charcoal for starting to draw again and be intimate, personal, to speak with an "I". It leaves a trace on the wall; it becomes performative. It is a leap out of a tempo frozen in repetition and becomes a singularity, vertical; a column for connecting the floor to the ceiling; a feeling; a story to make sense out of the ashes.

Text by Beatrice Forchini



Gebrueder Thonet, 1905 . beech, coat stand . 1850 x 520 x 520 mm



Troia, 2022  
modified Thonet stand, carbonized beech wood, snake head, engraving (manipulus), metal screws  
520 x 520 x 1800 mm



Untitled, 2023  
carbonized beech wood, metal screws  
500 x 630 x 250 mm



Janus, 2023  
modified original and reflected print,  
2 black ink prints, transparent A4 Dürer paper  
(original illustration by Carlo Chiostrì, 1901)  
160 g/m<sup>2</sup>





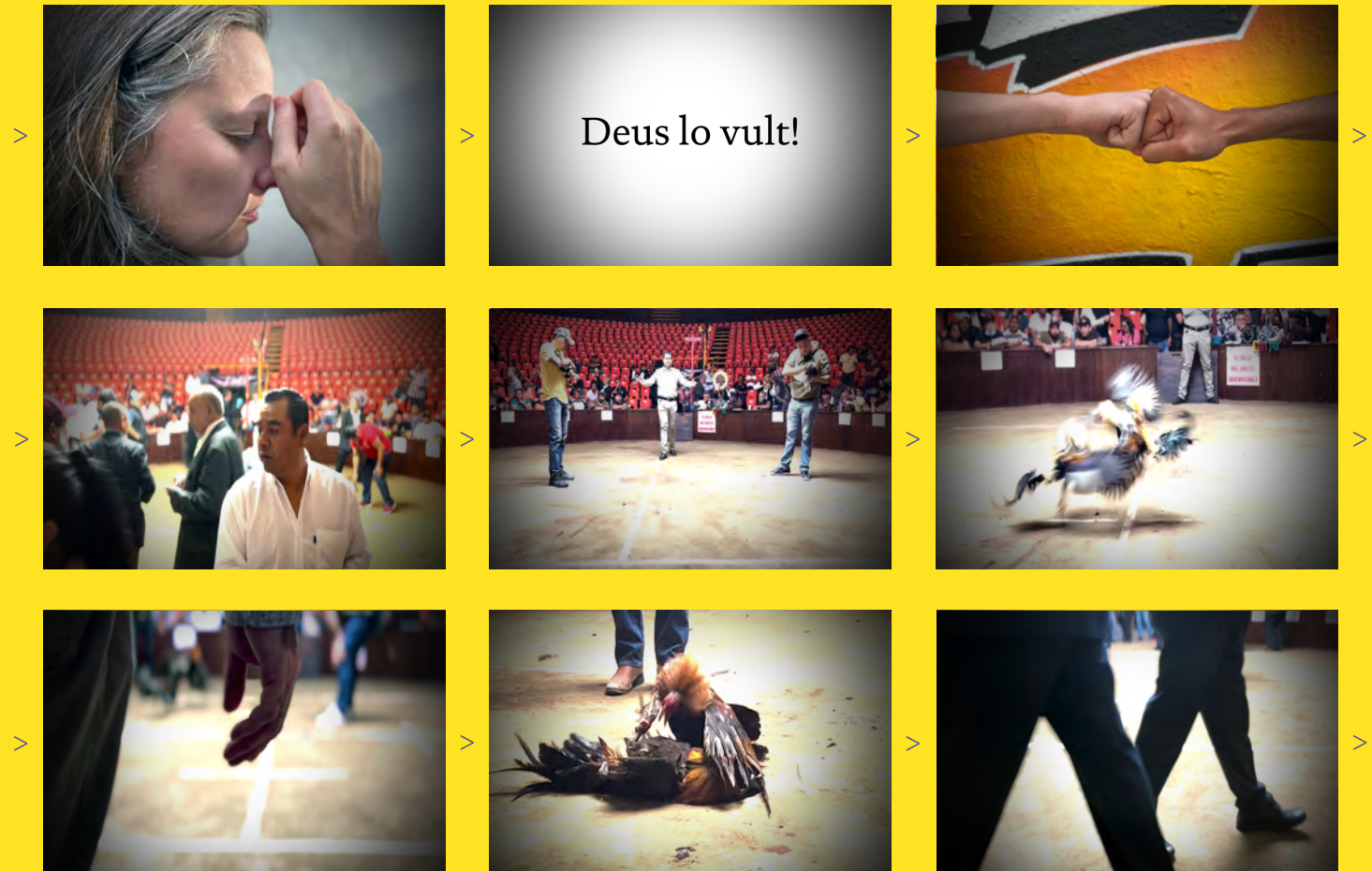


Untitled Time, 2023  
carbonized beech wood, charcoal drawing  
580 x 580 x 50 mm





<https://vimeo.com/781134520>  
Password: Wien2020



SKINWALK, 2022 (selection of stills)  
41 Digital stills transferred into reversal film slides, Kodak carousel projector S-AV 1010 . 4 min 30 sec (looped)

The footage was recorded on 5 May 2022 (a holiday commemorating the Battle of Puebla against the French in 1862) in the Puebla Arena in Mexico during the traditional celebrations. Selected still images were taken from the video footage, which was recorded with a mobile phone and whose visual-narrative structure is based on the Catholic rosary. 41 colour slides fill half of the carousel slide projector and are played back at three-second intervals, which corresponds to the average total length of a cockfight of 1.5 to 2 minutes. The carousel projector reflects the architecture of a "palenque de gallos", a competition arena; in the centre is the fighting ring, embedded in the geometric architecture, framed by the audience, which is staggered according to social status. The title of the work borrows from mythological concepts and suggests the presence of violence and power wrapped up in a social event in which ideology and tradition are postulated. Skinwalk examines and visualises the ubiquitous increase in violence in the world.

Kunstfenster Gnäs, curated by Michaela Leutzendorff Pakesch, 2022



to maintain, 2015  
mixed media, sprayed nail polish  
710 x 390 x 140 mm

The controversy centres on the use of cosmetic products and their invisible dangers. These products have a harmful effect on humans due to their toxic ingredients. The paradox seems to me that many blindly trust these products and/or is it the industry, capitalism, that so convinces consumers?

The symbol of the shield, which symbolises the protection of one's own body in battle, has not lost its historical and associative significance to this day, even if its purpose belongs to the past. In these works, the iconographic reference serves as an information carrier for time, danger and protection.





Propaganda, September 2021  
 acrylic, down feathers white and grey coloured, metal rivets, leather strap, plastic, elastic straps  
 480,5 x 480,5 x 90 mm

**Propaganda (>) and Playstadium (>>)**

are successors to the early work entitled **to maintain** from 2015.

Two round Plexiglas panels with white and grey coloured down feathers in between, connected by metal rivets without air. In the front centre is a stepped black, white-coloured pot lid head. At the back is a handle moulded from a former leather belt. The attached circular discs push the pair of feathers beyond their edge. The propaganda reflects the historical-political contrast between men and women. Democracy. The white feather is a historical reference to an English custom, a symbol of cowardice whose origins are said to lie in cockfighting. The symbol has been known since the 18th century, particularly in the British army. During the First World War, the awarding of the white feather by young women to men who were unfit or unwilling to go to war, especially students, became a public defamation campaign.





Playstadium, September 2021  
bitumen corrugated sheet, lacquer, spray, metal, wood  
740,5 x 470,5 x 145 mm

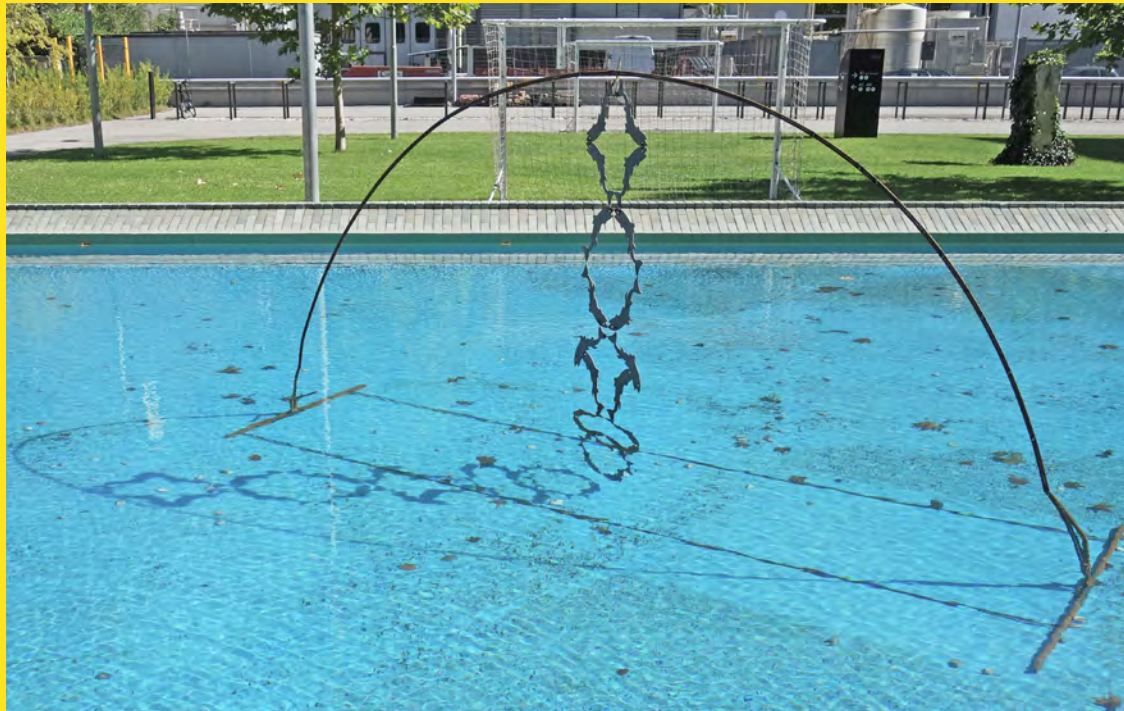
Playstadium, a reference to an anti-virus shield? A video game weapon?  
Underground and surface merge into one, that of the digital suction. The use of bright colours is reminiscent of game effects, of the "(you) belong here" forums, of the outer longing that is unconditionally sought in the www... Piled up centrally and vertically, the code of an incomplete question mark repeats itself. The course of a search that loses itself in the infinitum of the deceptive play\_search\_addiction.



seasigth, 2021  
semi transparent textile print  
4500 x 3800 mm

exhibition view,  
Notgalerie Vienna

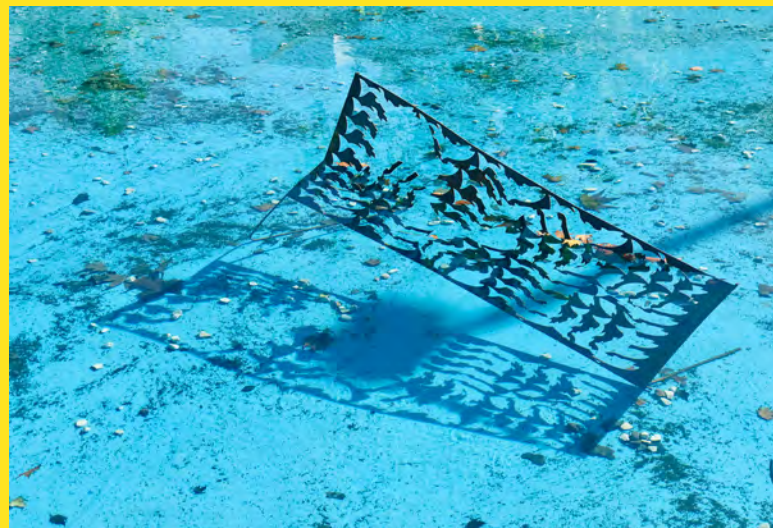




Totem, 2021 . steel . 3240 x 400 x 2300 mm



Coral, 2021 . steel . 1100 x 450 x 450 mm



Waterjet, 2022 . steel . 1510 x 700 x 2 mm





GESTALT (It's all about the journey), 2015  
tubes, metal, LED light, skull, wood, sound installation  
100 x 120 x 100 mm

**performative**



Cut My Edge, 2021  
8hour performance, lawnmower, white work clothes  
600m<sup>2</sup> private property

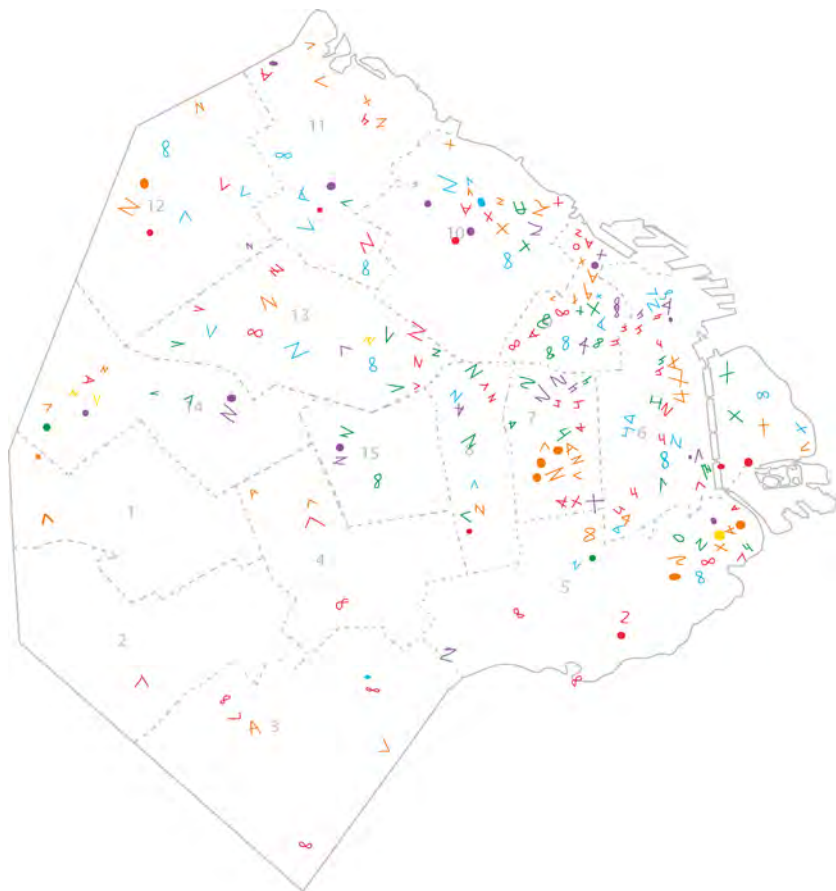


The bark, which had become detached from the trunk of the tree due to the extreme heat and the prolonged drought, was modelled back onto the injured trunk in a morning performance to protect it.



Get Involved, 2018

A performance in collaboration with Boedo Tango (Lucia & Antonio De Sarro), Peter Mayr Pfeffersberg Brass Band and Peter Kompriort (sound artist) for Civic Gallery Bressanone in Italy.



Alberto Greco (1931-1965), Vivo Dito 1962 (Paris) -1965

Based on a public invitation and the participation of about 100 people, an urban and collective sensorium was created. Participants were asked to identify their individual points of reference - places of beauty, power, pride, dependence, risk and chaos. They could mark these with a corresponding symbol and coloured crayons on a map of Buenos Aires sketched on the floor. The result was digitised and served as the basis for a choreographic production that depicted the psychosomatic properties and spatial characteristics of proximity and distance.



BODY SURFACE AREA



Body Surface Area, London 2014 (selection of video stills)  
Stretched and primed canvas, various street residues and substances, wood, 2 yellow straps HD Performance Documentation (looped), canvas/wood frame 1000 x 1700 x 40 mm

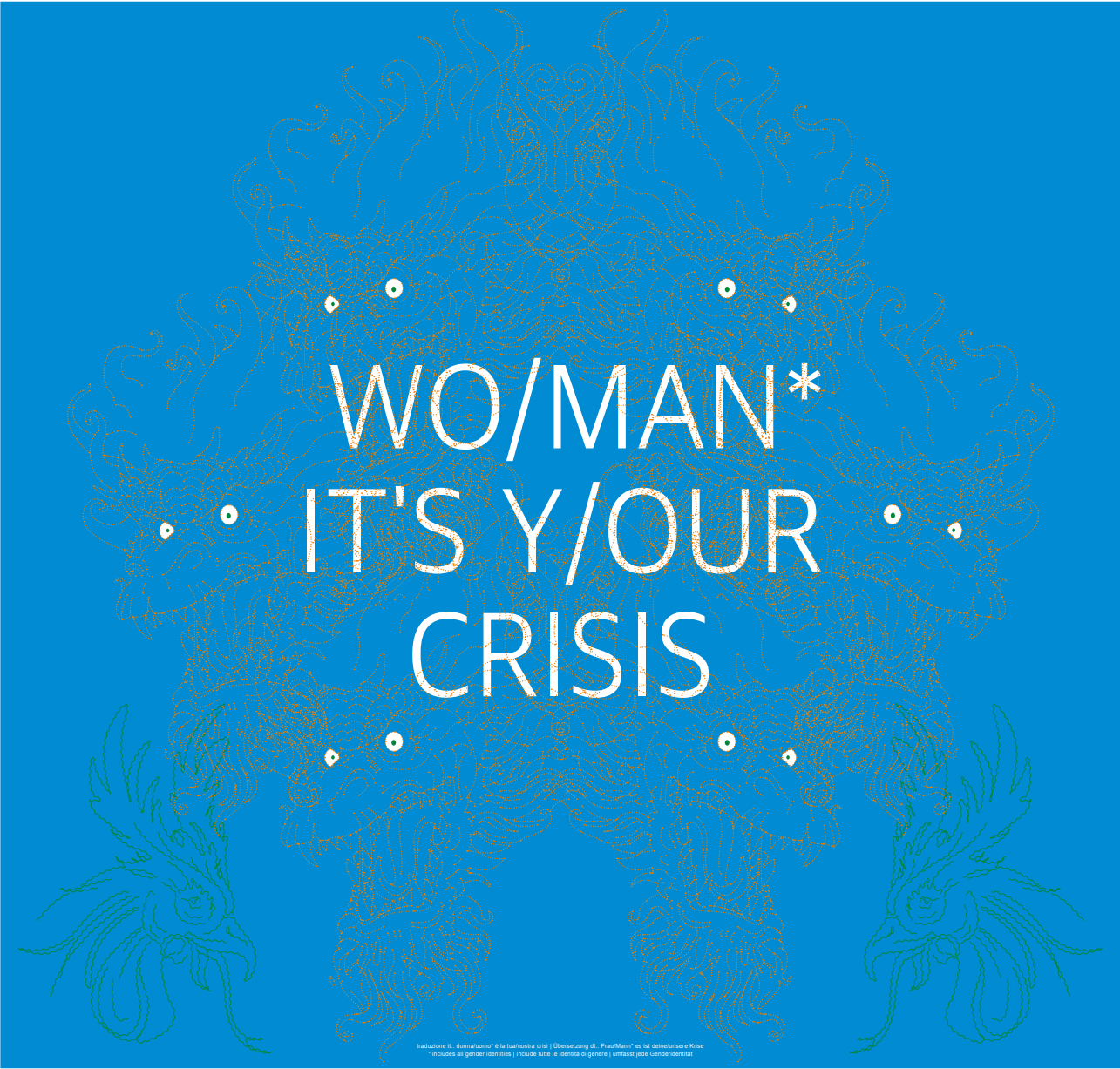


lingua



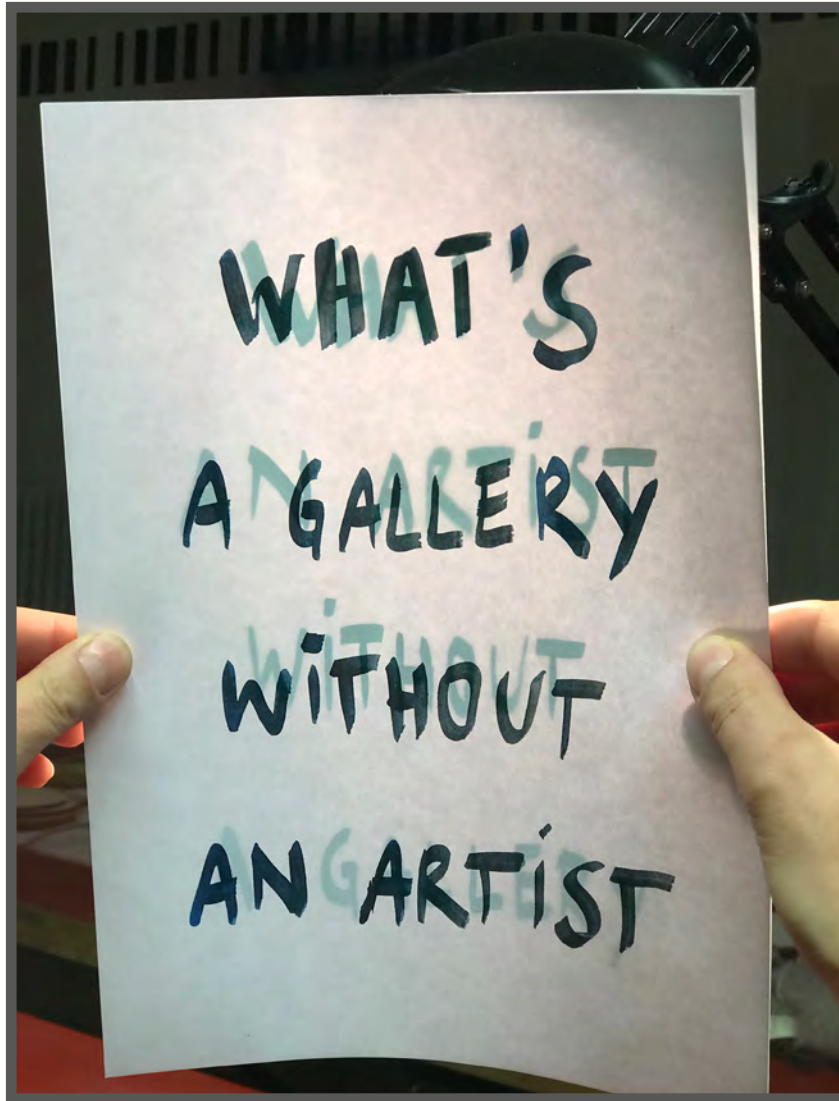


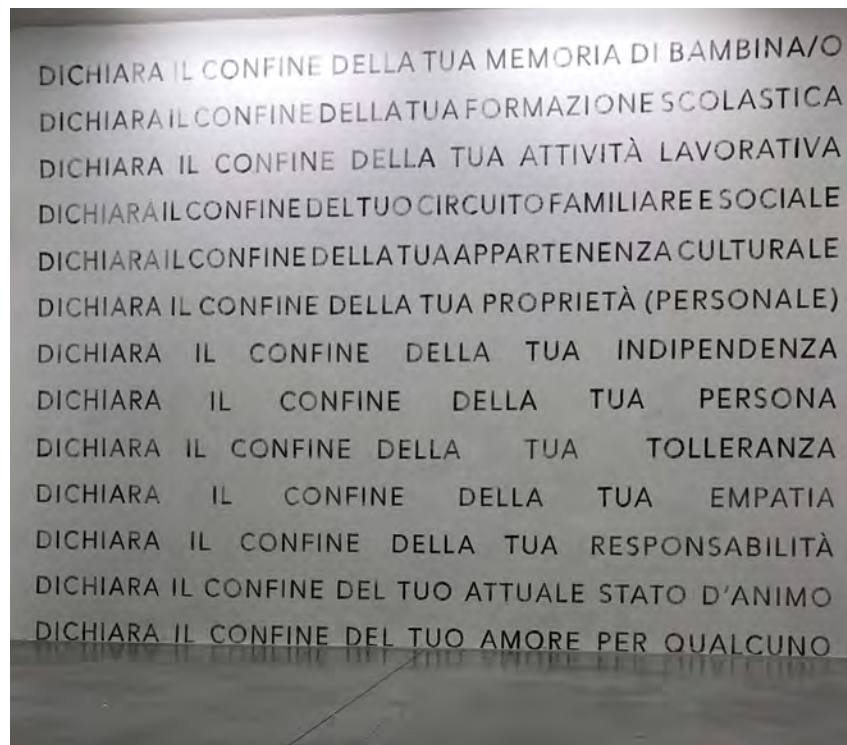




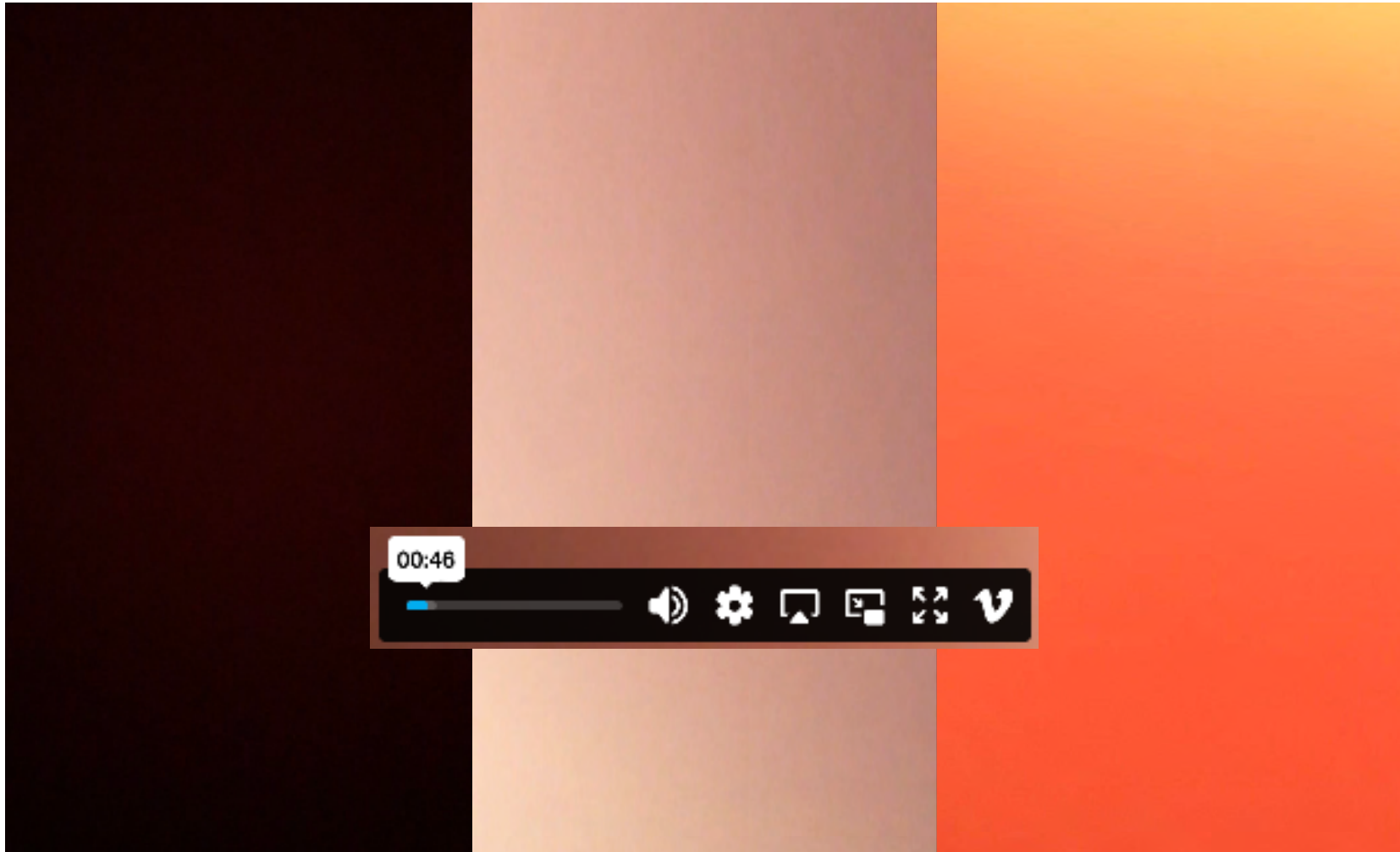
WO/MAN\*  
IT'S Y/OUR  
CRISIS

Realizzazione di: dommasom\* e la sua hostess crisi | Übersetzung di: FrauMann\* es sei die/seinere Krise  
\* includes all gender identities | include tutte le identità di genere | umfasst jede Genderidentität





<https://vimeo.com/523413854>  
Password: ecoECO2021









Wwhoo oowwnss iitt? (I, II, III, IIII) 2014  
London Estate signs: to let/for sale, wallpaper, b/w acrylic, glas  
500 x 700 x 5 mm (each)



D+L, 2012 . Video Interviews overlapped and looped.  
Office holders of the Italian, German and Ladin cultural departments in South Tyrol make their statements on current cultural affairs and the meaning of identity.

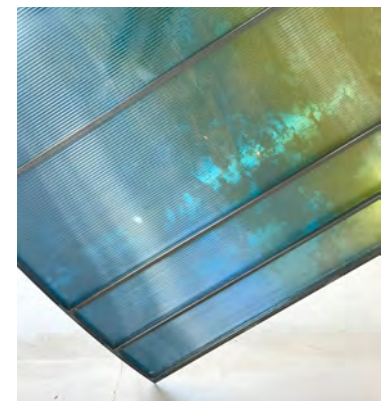
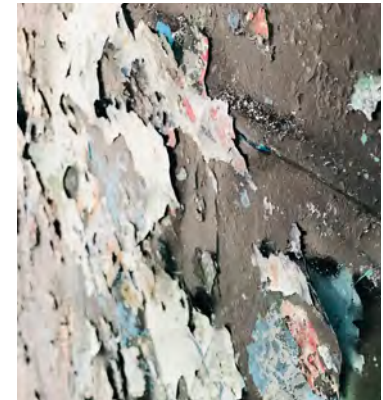
cartography





roundabout, 2021 (roundabout detail)  
clear pvc sheet, synthetic paint, aerosol, acrylic, bodily impact, perforated vinyl window film  
1200 x 900 x 3 mm









concept of space and navigation, 2018 (Private Collection, Verona)  
nylon, synthetic paint, gas, body weight, wood . 2100 x 1830 x 40 mm



Untitled 55 & Untitled 88, 2018 at Gallery Doris Ghetta  
blue membrane, industrial paint, microplastic, aerosol, body weight, metal, plexiglass,  
magnet lamps, tension belt blue, coat hook silver  
1430 x 2480 x 400 mm, 900 x 2500 x 2 mm



untitled (maps), 2017  
Nylon, synthetic paint, gas, body weight, mdf  
900 x 1500 x 30 mm, 900 x 1500 x 30 mm



rural, 2016 (Fondazione Bevilacqua La Masa, Venice)  
membrane, synthetic paint, gas, body weight  
600 x 900 mm

**intervention**

Echame un 18, 2022  
triptych bluepack posters  
(each) 1500 x 1500 mm

Echame un 18, is a Mexican expression used to ask someone to be vigilant and signal when danger is approaching. The expression used as a title refers to knowing and trusting each other. In Mexico, around 10 women are killed every day – one in three of them simply because of their gender. Out of jealousy, anger or simply because they are stronger. The perpetrators: (mainly) the partner, the ex-partner or the mother's partner. However, hardly any cases are officially recognised as femicide, let alone solved: 93 percent of the crimes go unprosecuted. Activists speak of a national emergency and have declared the country a "femicide state".



When I travelled to Mexico City in May 2022, I was primarily interested in the traditional cockfights for another project (see SKINWALK), but the misogynistic tensions and the oppression of women in public were far from my Central European understanding and shocked me. This prompted me to take the initiative and create these posters in consultation with the Mexican punk performance artist Katia Tirado. The three posters are divided into three life cycles: Coming of Age, Marriage and the Self-Determined Woman.

The iconography of Mexican public posters from the past was reused in fragments, recombined and reproduced in the two national colours of red and green. The central text served as a means of communication and referred to the past, the present and the promise of liberation. The redesigned symbolism in the corners of the posters symbolises the widely known influences and effects that led to the tragedy of women's oppression. The posters were placed in a nighttime action on walls near former violent assaults in a closing circle of Mexico City to commemorate past trans femicides and inspire a fear-liberated dialogue. The selected locations (theatre, market hall, bus stop, school, chapel, park, square) were documented as a route including photo documentation in Google Maps. Today, on 14 February 2024, the images have 1,931,725 views.

Angela Peralta Theater > Theater (Polanco District, CDMX)  
> Alejandra Cruz (24/01/2020), religious differences with boyfriend who is suspected as the aggressor #Femicide

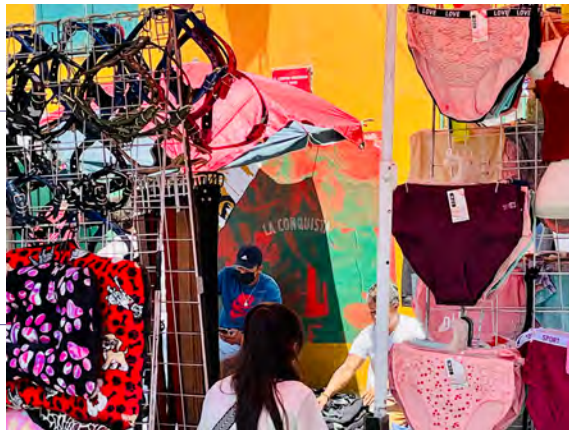


Parada Ricardo Flores Magon > BUS STOP (Guerrero District, CDMX)  
> Naomi (24/03/2020) #Transfemicide



Calle Libertad - Mercado & Edificio C3 Street Libertad > Market & Condominium Complex (Cuauhtemoc District, CDMX)  
> Tanya Orozco (31/03/2020), Involved in drug dealing, killed by a cartel who also killed her husband and son years before #Femicide #Femicide

Plaza de la belleza > Beauty Market Square (Storic City Center, CDMX)  
> Janeth (27/01/2020), Sex worker, strangled at the Hotel Las Americas; worked to support her four children.



Capilla del Señor de La Humillidad > Chapel of the Lord of Humility (Storic City Center, CDMX)  
> Noemy (09/03/2020), intoxicated father shot his daughter and her partner.

Escuela Secundaria Diruna Francisco L. Urquiza > Secondary School (Obrera District, CDMX)  
> Gloria (07/01/2020), a couple broke into the 74 old flat and killed her for a golden necklace.

Revier, 2021  
Mz. Baltazar Lab, Vienna

Julia Frank's exhibition REVIER at Mz. Balthazar's Lab presents a newly conceived project that invokes the Lab's collective code of conduct and addresses and visualizes the conditioned presence of the pandemic in relation to the definition of inhabited habitat by its main character(s) through a scenario that is atypical in urban space.

The exhibition can be experienced from the sidewalk in front of the exhibition space. Through the large windows, one first sees wire mesh, then the earth, grass, scattered, a few bushes and bark mulch behind. Opposite the window front, a timber wall closes off the room. In the room we encounter a wooden construction whose material was part of a detached house of a Viennese Kleingartenverein in a previous life cycle. In between, 7 hens cavort. Sometimes they can be heard from the street through the window above the door, which has been removed and replaced with a grid.

Almost every year, millions of chickens are slaughtered as a preventive measure because virologists find viruses during routine checks that could potentially be dangerous for humans, and now, in the middle of the second pandemic year, the artist is bringing quality Austrian poultry directly to us. The modern chicken industry is one of the most problematic areas of global meat production. Breeding is so complex on a genetic engineering level that only a few mega-farms are able to breed chickens at all. The EU and large international companies sell the remains of chicken meat processing (stomach, back, etc.) as frozen goods, mostly to Ghana. In Ghana, poultry farmers who had dedicated themselves to keeping chickens for over 20 years are now unemployed. A waste product that is unsaleable for the European market secures the daily livelihood of many families there who can hardly afford a live chicken. A prime example of the ongoing problematic colonial conditions.

Chickens are the oldest farm animal of humans and still the most popular among self-sustainers. Not necessarily for the sake of meat, but because chickens lay eggs regularly. Here in the exhibition space, the eggs are distributed in the community and to the neighbourhood. The hens live here as a female commune. Without a cock. That means the eggs the hens lay are not fertilized. They do not serve a reproductive purpose, but a productive one. Reproductive and affective labour are commonly considered unpaid labour in contrast to the male-dominated sphere of productive labour.

On a metaphorical level the hen touches on themes of rethinking, feminism, the relationship between humans and nature, even interaction within the neighbourhood of a big city. While other artists in the current information age are grappling with which files they could publish as NFT artworks, Julia Frank is sticking to the world of things. Bringing together living things, things with history. Tangible, unchanging things that can be found every day. Hannah Arendt writes: "From this viewpoint, the things of the world have the function of stabilizing human life, and their objectivity lies in the fact that—in contradiction to the Heraclitan saying that the same man can never enter the same stream—men, their ever-changing nature notwithstanding, can retrieve their sameness, that is, their identity, by being related to the same chair and the same table".

Globally, there have probably never been more uncertain times for humanity. What better to counter uncertainty than familiarity and tradition. The oldest farm animal of mankind as a symbol of stability in a world out of joint. Frank's art always sees itself as a wake-up call, as a counter-movement to the stream of information that makes us passive, as a deceleration machine and microscope.







Revier, 2021

Building and garden materials collected by allotment garden associations in and around Vienna, from which a traditional chicken coop was built, 7 purchased white chickens from industrial chicken farming (subsequently given away to an organic farming family), cooking pot, plate and bowl.

the intervention filled the entire gallery space  
Mz. Baltazar, Vienna



entrance view, Gallery Doris Ghetta  
Fine Corsa / Eye, 2020  
color print on semitransparent textile  
4000 x 3000 x 1 mm



exhibition view  
Fine Corsa, 2020  
mixed media installation



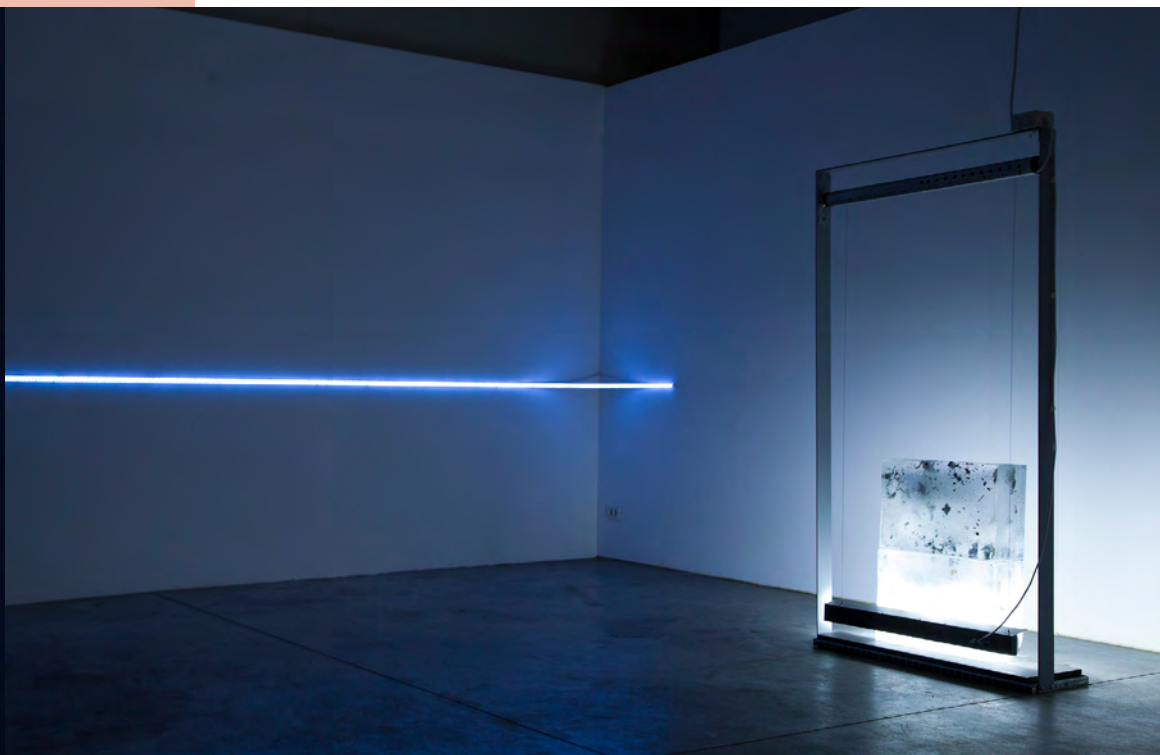
exhibition view  
Fine Corsa / Rock, 2020  
audio 34:31min (loop), Voice: Dr. Harald Pechlaner, local Porphyry  
1500 x 1000 x 707 mm



Fine Corsa / Cartography, Ice (red), 2020  
blue membrane, gas, micro-plastic, wood, ice blocks, metal,  
rotation motor, electrical parts, wetlamp, LED, translucent red film  
< 1900 x 1150 x 300 mm  
> 1500 x 1500 mm

English translation from the original German lyrics:

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.



Fine Corsa / The Time Is Now, 2020  
LED, aluminium, black vinyl letters  
10000 x 30 x 15 mm

exhibition view  
Fine Corsa / Ice (white), 2020  
ice blocks, metal, rotation motor, electrical parts, micro plastic leftovers  
1900 x 1150 x 300 mm

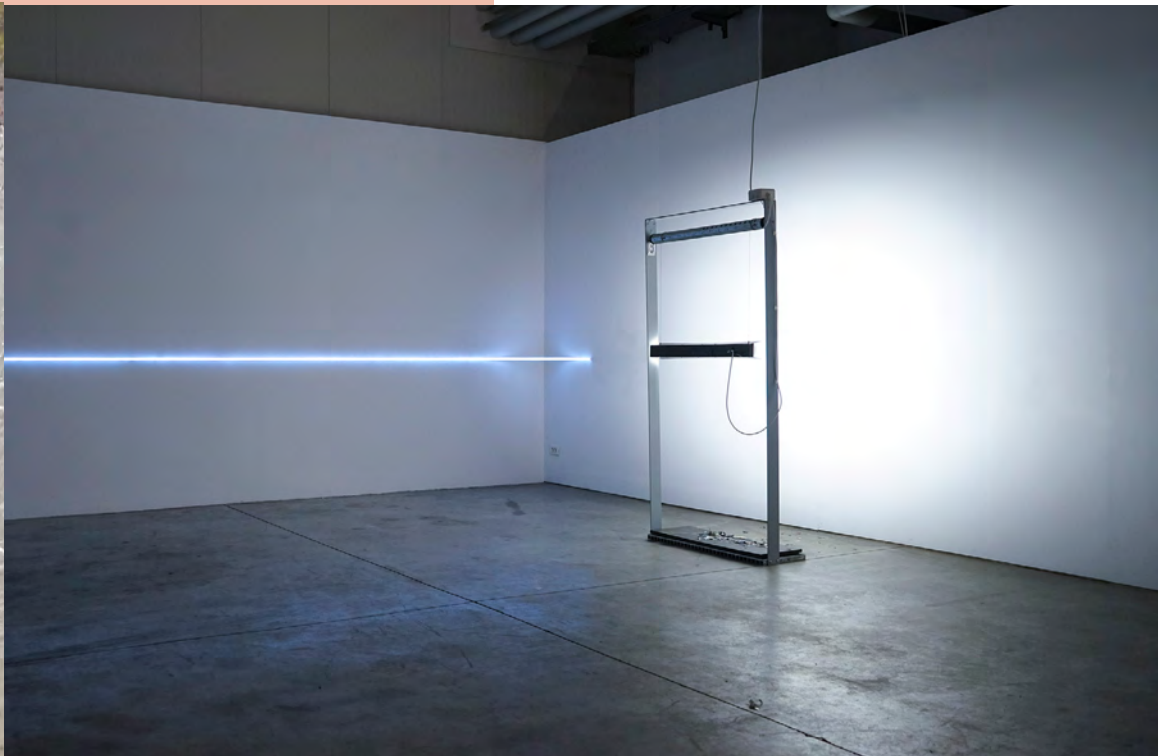


exhibition view  
Fine Corsa / Krystal \_ Gegenwelt, 2020  
photo tapestry rock/cave, on loan 4 rock crystal & 1 amethyst by Priv. Collection R. Altstaeder,  
black paint, white spot lights, hand modeled white silicon.  
5100 x 3000 x 900 mm

detail view  
Fine Corsa / Krystal \_ Gegenwelt, 2020



detail view  
Fine Corsa / Ice (white), 2020



exhibition view  
Fine Corsa / Ice (white), 2020  
Ice, metal, rotation motor, electrical parts, micro plastic leftovers  
1900 x 1150 x 300 mm



exhibition view and details  
 ARE YOU LONESOME TONIGHT, 2019  
 (Hug me until the applause arrives)  
 Museum Castel Tirolo, Italy

sound + voice composition, Euphoria- Opuntia- and Affenschwanz cacti,  
 blue/white plastic travel bag, connected blue/white luggage belt, old wood  
 bench, turntable with embroidered instructions, audio mix and remake on  
 vinyl: based on the Comedian Harmonists song Mein kleiner grüner Kaktus,  
 backpack by Angel, hemp, soil, drawing, magnets.  
 dimension variable



Theo, 2018  
 painted over by boy age 10,  
 Succulents Portable Adult Coloring Book Page  
 350 x 540 x 40 mm



exhibition view  
Transmission (Curatorial project), 2017  
Julia Frank, Beatrice Lozza, Laura O'Neill,  
Janina Lange, Valentina Pini, Charlotte Whiston  
Minshar Gallery, Tel Aviv, Israel





GL Public Intervention (Julia Frank & Jacob Wolff), 2017  
 Aphorism by Paul Scheerbarth, designed with the use of London's transport colour and font design standards.  
 Print on A2 paper and framed.

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 back side deposits (Julia Frank & Jacob Wolff), 2017  
 Great Arthur House glazing (1957),  
 Scan, print on paper  
 400 x 300 mm





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. 1700 x 1200 x 500 mm  
Flooring: replica of typical local pattern, painted with black and brown shoe polish.



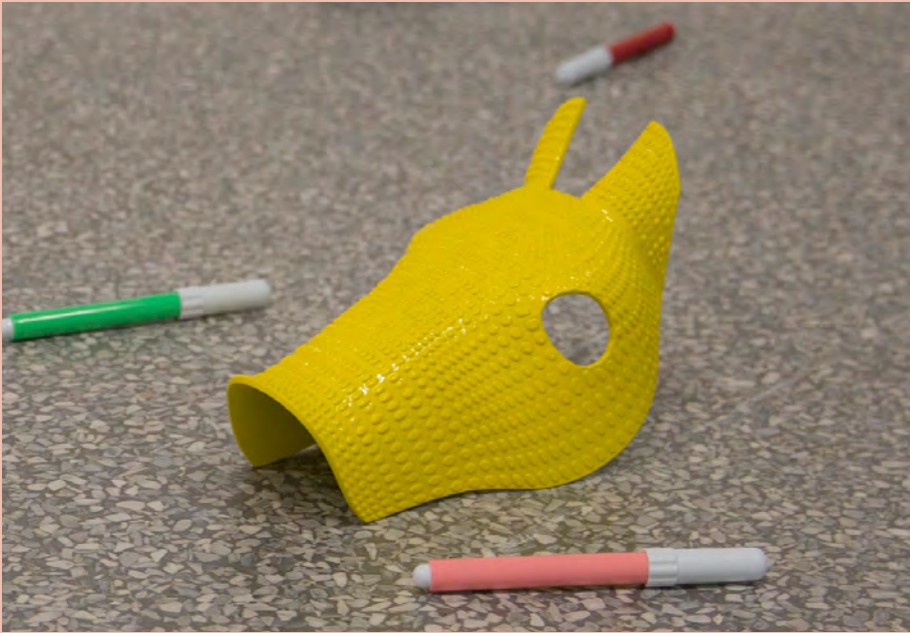
Tourists: primed canvas, fragranced purple sweatshirt, sweaty white/grey  
socks, food residues, liquid marks, metal.  
1000 x 1300 x 200 mm



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 (Museion Collection)  
colour printed clear PETG, shelf life clip & tie  
450 x 560 x 430 mm



to toy, 2015 SLA resin, yellow acrylic coating, 240 x 130 x 140 mm



to maintain, 2015 Mixed Media, (Top coat) sprayed nail polish, 710 x 390 x 140 mm



to clean, 2015 clear 3D model, blue window cleaner by Sainsbury 100 x 120 x 190 mm



Sie/She, 2014, Museo Forte Fortezza  
black leather jacket, cow ivory  
430 x 430 x 50 mm



a love story, 2014  
Zebra wallpaper, framed deer print with chalk inscription  
(congratulations David), candles, fur carpet, pair of horns.  
dimension variable



SüdWestNordOst 2012  
DOX Center for Contemporary Art Prague 2014  
Kruzifix (pic.), Marsch, Südtirolcheckpoint, church benches, red carpet  
8000 x 3000 x 3700 mm



un(d)endlich, 2020  
tempera on paper, aluminium frame  
130 x 86 x 20 mm, 130 x 86 x 20 mm

Julia Frank

born in 1988 (IT) based in Vienna (AT)

2013-15 M.F.A. Royal College of Art, London  
2010-11 Erasmus, Faculty Alonso Cano, Granada  
2009-12 B.A. Accademia di Belle Arti, Carrara

Residencies where held at Hotel Pupik (2023);  
Makers Space/Noitechpark Bolzano (2021),  
Centro Recoleta and The Gods Anger in Buenos  
Aires (2017); Villa Arson, Nice (2015); Flat Time  
House, London (2014); New York City (2012)

Collections: Prader Bank, Raiffeisen Bank,  
Sparkassen Bank, City of Vienna, RCA, Museion,  
Oberrauch Castel Ganda, Arts Council A.P. of  
Bolzano and numerous private collections in  
Europe.

Visiting Lecturer at Faculty of Design and Art  
Bolzano (2022-2024) and University of Arts in  
Linz - Transmedialer Raum (2019- 2022).

Didactic Creative Workshops for Museion  
SummerLab, OPLAB Corraini Edizioni & Library  
Merano, Faculty of Design and Arts Bolzano,  
Castel Goldrain.

Press Reviews in Trend Magazine, femmeart,  
Mousse Magazine, Artribune, FF Magazine,  
Franz Magazine, RAI, Economic Paper Italy, mu-  
tualart, artsy, Parnass, Guardian, NUJ Magazine,  
Ariosteia, Rivista Segno, Flash Art, Cagliari Art  
Magazine, ilsole24ore, My Art Guides, Falter  
Magazin Zeitschrift, atpdiary, exibart etc.

Frank was the co-founder of the first  
atelierhouse GAP Glurns Art Point in South Ty-  
rol, an artist residency program and supporting  
curatorial projects from 2011 until 2018.

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 Cvejic,  
Christine De Smedt, Marta Popivoda and Ana  
Vujanovic in 2014.

2023

Double Trouble, Karin Welpner & Julia Frank, Civic Gallery Bressanone  
CUT, Somers Gallery, London  
Benny, Sven und die Kuenstlermensen, cura O. Brenner, Bunker23  
Drawings Made From The Ashes, cur. Sonia Leimer, TheOffice, Vienna  
Kingdom of the Ill, cur. Pavel Pys und Sarah Clugish, MUSEION, IT

2022

Skinwalk, cur. Michaela Leutezendorff Pakesch, Kunstfenster Gnas, AT  
Kingdom of the Ill, cur. Pavel Pys und Sarah Clugish, MUSEION, IT  
Supavenezia, cur. Sarah Staton & curatorial school, AplusA Gallery Venice  
Echame un 18, Mexico City  
SPRITEGATE, cur. Burn Bjoern, Nina Buchner, Helmut Heiss, Vienna  
DC, cura Alessandra Tempesti, Salto & Lottozero, IT

2021

uomouniversalelafemme, Semperdepot Vienna  
Companion, cur. Nadine Lemke, Notgalerie Vienna  
Maker Space, cur. Victoria Dejaco, Transart21 Festival  
Komisch Wetter II, cur. by Sigggi Hofer, Kunstverein Schattendorf  
Revier, Mz. Baltazar's Lab, Vienna  
Artcardproject by Kunsterleben, Austria  
Ein Museum auf Probe, Esslinger Kunstverein, Villa Merkel Esslingen

2020

Comission, Prader Bank Spa, IT  
SupaStore Academy, Nida Art Colony, Lithuania  
KOPFhoch, cur. by U. Schnitzer, Kunsthaus Merano Arte, IT  
(solo) Fine Corsa, acc. text by Stefano Riba, Gallery Doris Ghetta, IT

2019

High Five, Gallery Doris Ghetta, IT  
Club Grid, cur. by Esther Stocker, Est-Projets Vienna  
Cherry Pickers; cur. by V. Crapon & S. Schroeder, Luxembourg City  
Cave Canem, Boccanera Gallery, Trento  
Bivacco, cur. by Christiane Rekade, San Servolo, Venice  
Non-binary, cur. by Victoria Dejaco, KS Room, Feldbach  
Myths of Dictatorship. Art in Fascism and National Socialism,  
cur. by L. Andergassen, C. Kraus and H. Obermair, Civic Museum Merano  
Are you lonesome tonight, cur. by L. Schwazer, KdeWe, Esslingen  
GAP, CASTRO Contemporary Art Studios Rome, Rome

2018

Affective Effects, cur. by S. Gamper, Gallery Doris Ghetta, IT  
Terre di confine, cur. by G. Nicoletti, Gallery Boccanera, Trento  
Castel Ganda Collection & Transart, San Michele- IT  
Get Involved, cur. by L. Trockner & E.v.I. Harpf, Gallery Civica Bressanone  
ACADEMIAE Biennale, cur. by Christian Jankowski, Museo Fortezza  
That's IT, sull'ultima generazione di artisti in Italia e a un metro e ottanta  
dal confine, cur. by Lorenzo Balbi, Museo d'Arte Moderna Bologna  
Meaning gets unstable, cur. by S. Gamper, Gallery Doris Ghetta, IT

2017

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

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, cur. by Jaroslav Andel, Haimo Perkmann, Michal  
and Zdena Kolecek, Daniel Latorre, Todd Lester, Museum Fortezza

2015

Measure, Number and Wight, cur. by Silvia Höller & SKB, Certosa  
Show, Royal College of Art, London  
Pause Patina, Camden Art Center, London  
N2, Platform One Gallery, London  
From&To, cur. by Eric Mangion and Valerio Deho, Kunsthaus Merano Arte  
Vorsicht Stufe, Gallery Luciano Fasciati, Coire

2014

Modes of Democracy, cur. by Jaroslav Andel, Haimo Perkmann, Michal  
and Zdena Kolecek, Daniel Latorre, Todd Lester at DOX Center for  
Contemporary Art, Prague  
From&To, cur. by Eric Mangion and Valerio Deho, Villa Arson, Nizza  
Spektrum Südtirol, cur. by SKB, Gallery Luciano Fasciati, Coire  
Il disegno degli scultori, cur. by C. Martinelli, Kunsthalle Eurocenter, IT  
ARCHE. Festung für Tiere; curated by H. Schwazer, Museum Fortezza  
Cowley Manor Sculpture Park, Gloucestershire  
On behalf of Facebook, Flat Time House, London  
Mi mama se llama Medea, cur. by J. L. Vicario, Gallery LaSonrisa, Madrid  
Dark, Dyson Gallery, London  
Sculpture, ECA, Edinburgh  
WIP, Henry Moore Gallery, London

2013

Mirabilia, cur. by Sabine Gamper, Sparkassen Academy, Bolzano  
Real Naturally, cur. by Cornelis van Almsick, Kunsthalle Eurocenter, IT  
STARTIV, cur. by V. Dejaco & Lisa Trockner, Gallery Prisma, Bolzano

2012

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