Alessandro De Francesco

Performance Art Portfolio

2020

This portfolio contains a selection of some of my most relevant works in performance art to date, with textual and visual documentation.

Bio

Alessandro De Francesco (Italy, 1981) is an artist, poet, essayist and the founder of the Language Art Studio. From 2008 to 2015 Alessandro was an artist-in-residence and visiting professor at the European Graduate School. He currently teaches at the École de recherche graphique and La Cambre Academy of Visual Arts in Brussels and at the Basel Academy of Art & Design (HGK) and the Bern University of the Arts (HKB) in Switzerland.

Alessandro De Francesco writes poetry and works on several parallel projects, such as the *Augmented Writing*, a visual and spatial text-expansion and text-exhibition device, and the *Reading Environments*, poetry readings realised as performances and installations. He is currently developing new solo and collective performances, immersive textual installations in virtual reality, visual works with language and acrylic painting, volume pieces with asemic writing, and new poetry and theory books. The textual material used for his projects is often taken from his poetry and conceptual writing, that he conceives as plastic objects in their own right.

Alessandro participated in several shows including the Biennale Gherdeina VI, 2018 (curator: Adam Budak); *Poetry as Artistic Practice* (solo, Anima Ludens, Brussels, curators: François de Coninck and Gregory Lang), 2017-2018; *Modus Operandi*, Société, Brussels (curators: LabAu and Gregory Lang), 2017; *Art Contest*, Brussels Museum of Art & Design ADAM, 2016-17 (curator: Valérie Boucher); *Xerox*, Société, Brussels, 2016 (curators: LabAu and Gregory Lang); *BeHave*, Belval, Luxembourg, 2016 (curators: Delcroix & Pinsky); *Regionale 16*, Kunst Raum Riehen, Switzerland, 2015-16 (curator: Kiki Seiler-Michalitsi); *Cairo Off Biennale*, Egypt (curators: Elena Abbiatici and Simon Njami); *Indent*, Société, Brussels, 2015 (curators: LabAu), *TU35*, Pecci Centre for Contemporary Art, Prato, 2015 (curator: Chiara Ruberti); *Art by Telephone…Recalled*, La Panacée - centre de création contemporaine, Montpellier, 2014 (curators: Sébastien Pluot & Fabien Vallos); *Chrématistique,* CNEAI - Centre national de l'estampe et de l'art imprimé, Chatou, 2014 (curators: Fabien Vallos & Jérémie Gaulin).

Besides the European Graduate School, Alessandro has been an artist-in-residence at the STEIM (Amsterdam, 2007 and 2009), at the Mulhouse Centre for Contemporary Art (2012) and at the *Be*Have program in Belval, Luxembourg (2015-16). He was awarded grants by the Centre National du Livre (France, 2011 and 2017) and by the Fédération Wallonie-Bruxelles, Commission of Digital Art (2017). Alessandro founded and directed the poetry writing atelier at the École Normale Supérieure in Paris from 2009 to 2011. He also collaborated with the Centre d'études poétiques at the ENS Lyon and the Centre Georges Pompidou. He holds a PhD summa cum laude from the University of Paris-Sorbonne. In 2016 he was an artistic research fellow at the Research Centre for Visual Poetics at the University of Antwerp, Belgium. Among his books: *(((* (Ancona: Arcipelago Itaca, 2020, forthcoming); *Three Poetic Engines* (Paris: MIX and Luxembourg: Le Fonds Belval, 2016), *Remote Vision. Poetry 1999-2015* (New York: Punctum Books, 2016), *La Vision à distance* (Paris: MIX., 2015), *Augmented Writing* (Rome: La Camera Verde, 2013).

Alessandro performed and lectured all over Europe and North America, a.o. at The Berlin University of the Arts (2006, 2007), Ausland (Berlin, 2007), the E-Media Centre (Tallinn, 2007), The European Graduate School (2008, 2012-2015), La poésie/nuit (Lyon, 2008), Casa delle Letterature (Rome, 2008), Centre Georges Pompidou (Paris, 2009, 2010), San Francisco State University (2009), Outpost for Contemporary Art (Los Angeles, 2009), La scène poétique (Lyon, 2009), Foundry (London, 2009), Galerie Martine Aboucaya (Paris, 2012), The Kelly Writers House at U-Penn (Philadelphia, 2013), CUNY Graduate College (New York, 2013), Gaîté Lyrique (Paris, 2013), La Panacée (Montpellier, 2013), Actoral (Marseille, 2014), Fondation Louis Vuitton (Paris, 2014), Strasbourg Museum of Modern and Contemporary Art (2015), *Personal Structures*, Venice Biennale (2015), Kunsthalle Basel (2016), Fondation Lafayette Anticipation (2016), Brussels Museum of Art & Design (2016), CNEAI (2017), Basel Poetry Festival (2018), LUMA Foundation Arles (2018), Maison des arts de Schaerbeek (2019), etc.
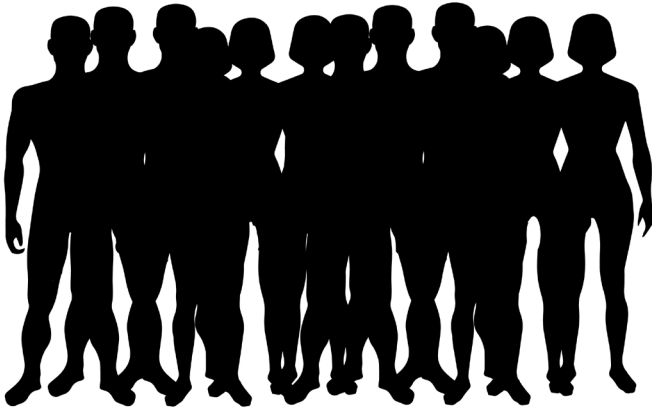
www.alessandrodefrancesco.net

www.augmentedwriting.com

http://egs.edu/faculty/alessandro-de-francesco

https://poetryasartisticpractice.tumblr.com

1. *Expanded Poetry*
Forthcoming at the TANK, Basel, 2020-2021 (curated by Chus Martinez)

A group of around twelve performers will gather in front of the audience within an extremely limited space, their bodies as close as possible the ones to the others. The group, as a spoken choir, will perform a collective and simultaneous reading of a series of texts that are featured in the exhibition and in the forthcoming book entitled *(((*. At some moments the reading will be in unison, while at other moments the choir will split in the polyphonic reading of different texts. The spoken choir's reading will be digitally re-corded and processed live during the performance, and the performers' voices, heavily modified via digi-tal sound software, will then be diffused in the space of the TANK in quadraphonic surround. The sound installation will be diffused in loop for the whole dura-tion of the exhibition.
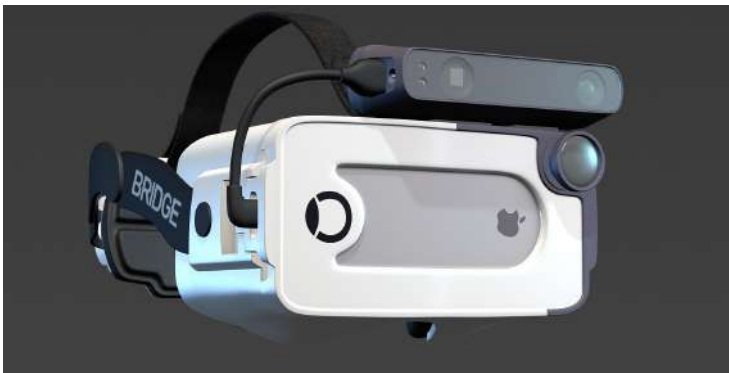
The selection of poems read by the choir and then diffused in the sound installation will also be floating as ghosts in the space of the TANK for those who will wear the smartphone-based Mixed Reality viewer pic-tured here. The visitors' movements in space will be tracked by occipital sensors. This new technology will allow complete motion tracking and realistic interac-tion with the virtual texts without the use of cables, controllers or external cameras.

Two texts from *(((*:

an array of substances surfaces and darkly colored bubbles extends irregularly over the green space   from above it is possible to observe the result of the explosion a mark is positioned in the lower right corner of the image the set of substances surfaces materials has a central relief elliptically shaped with variations of color tending towards white

the highest percentages of materials found are fragments of tissues and heterogeneous objects at times fused together   on the field surrounding the set of substances materials some animals are moving imperceptibly in multiple directions observing the change of color and depth of the central terrain

they all stay closed behind   when getting gas some can go out for a few minutes and are immediately shoved back inside   the shocks of the vehicle and the curves modify their spatial distribution   sometimes they press against each other heavily breathing   at other times they are arranged in a temporary geometry they almost never talk   the smell of the bodies and tact prevail over sight   the cabin is windowless and it's most probably night time   the night   this act of being transported form one place to another

2. *There Could Be Poetry at Each Mo(ve)ment*
Kunstmuseum Basel, 2021 (curated by Daniel Kurjakovic)

This project for the Kunstmuseum Basel is articulated into five intertwined moments, or movements:

1st Mo(ve)ment. I will write a series of poems in situ.

2nd Mo(ve)ment. Then, with these poems, I will realise the following performance: a group of people, artists, museum personnel and art school students, runs up and down the main stairs of the museum, the cloakroom, the toilets, the atrium, and in some rooms where allowed, both in the Neubau and the Altbau, and as we run all over the place, all in different places, not all together, we drop paper sheets with text, with these texts, we drop them on the floor, everywhere in the museum.

3rd Mo(ve)ment. I will place a camping tent in the museum, which could move from one room to the other over a certain period of time to be decided. The room will be chosen upon the works of art they contain. For instance, I will inhabit the rooms with Arnold Böcklin's *Isle of the Dead* and Barnett Newman's huge vertical blue painting *Day Before One*, certainly among my favourite works in the collection. Every now and then I will stay in the tent, alone or with somebody else such as another artist or a member of the personnel of the museum, and suddenly and unexpectedly we will come out of the tent at a certain moment, creating a surprise effect for the visitors of the museum. Then we will address questions to visitors willing to collaborate, and we will record their (and our) voices with a portable recorder. The questions will concern the exhibited artworks, but also more general issues such as how they feel, what they ate in the morning, what are their dreams, what do they think of life, (in)equality, environment, jellyfish, love, real and data clouds, trees, democracy, etc. There will of course be a big part of improvisation in the conversation depending on the reactions of the interviewed visitor and on our own different ways of reacting.

4th Mo(ve)ment. The audio materials gathered during the "tent interviews" will form the raw material of a sound installation that I will realise with all the people's digitally processed voices and then diffuse every now and then via a surround sound system to be placed in the museum's entrance or/and via the museum's announcement system. The piece realised with the people's voices will sound somewhat like the following audio sample, that I made entirely out of spoken voice processing, which means that words and voices themselves will not be recognisable anymore:
https://soundcloud.com/user-102563090/liquidvoices-sample-mix/s-Mzp0S

5th Mo(ve)ment. With the poems realised during the first mo(ve)ment, I will set up an interactive Mixed Reality installation with motion tracking in one of the rooms of the museum: wearing a specifically programmed smartphone-based virtual reality viewer equipped with occipital sensor (see previous page), each visitor will be able to circulate in a room of the museum visualising 3D digital versions of the poems suspended in the air, like huge textual ghosts. These texts will behave like real objects, except that the visitor will be able to walk through them, and when on the other side, the text will appear as if read on a mirror.

3. *Remote Vision – A collective reading environment*, Kunsthalle Basel (CH) and Brussels Museum of Art & Design ADAM (B), 2016

Remote Vision
Kunsthalle Basel, 2016
Photo: Karin Ospelt

Remote Vision
Kunsthalle Basel, 2016
Photo: Karin Ospelt

This poetry reading performance is a piece where the text detaches itself from the subjectivity of its author and is collectively shared. I have been developing for several years what I call 'reading environments', i.e. installations and performances based on text and spoken voice. Differently to previous reading environments, this piece doesn't make use of digital voice processing and is not based on one reading voice only: it rather features at its core the collective human presence of the readers-performers and the simple resonation of their voices and bodies in the space.

Remote Vision is a collective, multilingual and continuously evolving reading environment, based on poetry and conceptual writing. *Remote Vision* proposes a human and immersive experience of the verbal matter. The text circulates in space through the voices of a community of readers-performers that is distributed all over the audience.

Remote Vision – a collective reading environment inscribes itself in the series of iconoclastic acts and interventions I define as 'Language Art' and 'poetry as artistic practice'. This reading environment has been initially created for the Kunsthalle Basel and was co-produced by Solang Production Paris-Brussels.

Remote Vision – a collective reading environment has been conceived in the occasion of the release of the American book *Remote Vision. Poetry 1999-2015* (New York: Punctum Books, 2016), gathering in a bilingual English-Italian edition the majority of my poetry and conceptual writing produced to date, and of the French book *La Vision à distance*, Paris: Mix., 2015. A film of the performance, co-directed by Alessandro De Francesco and Gen Ueda, was exhibited at the ADAM (watch it online at this link: http://www.alessandrodefrancesco.net/RV_ADAM.html).

Performers-Readers at the Kunsthalle Basel: Rinny Biberstein, Danielle Bürgin, Alessandro De Francesco, Sophie Jung, Clare Kenny, Boah Kim, Simone Lappert, Maureen Senn-Carroll.

Performers-Readers at the ADAM: Ingrid Bourgault, Eugène Champoin, Estelle Czernichowski, Inca Garnica, Lucie Guien, Bruno Hardt, Jeanne-Marie Huet, Eva Maréchal, Juliette Le Monnyer, Giordana Vedova, Castélie Yalombo (students at the Brussels art schools ARBA-ESA, ERG and La Cambre).

Translators:

Into English: Belle Cushing and Dusty Neu.
Into German: Roberto Di Bella, Angela Sanmann.
Into French: Doriane Bier, Alessandro De Francesco, Laurent Prost, Emilio Sciarrino, Fabien Vallos, Noura Wedell, Caroline Zekri.
Into Dutch: Vincent W.J. Van Gerven Oei & Oei Swan Ien.
Into Swedish: Gustav Sjöberg.

Original text in Italian by Alessandro De Francesco.

Duration: 30-40 minutes.

Poetry and conceptual writing books by Alessandro De Francesco exhibited at the ADAM during the performance, 2016. Photo: Alessandro De Francesco

4. *Foreign Body in Ascending Motion*, Fondation Louis Vuitton, Paris, 2014; Strasbourg Museum of Modern and Contemporary Art, 2015; Babycastles Gallery, New York, 2016.
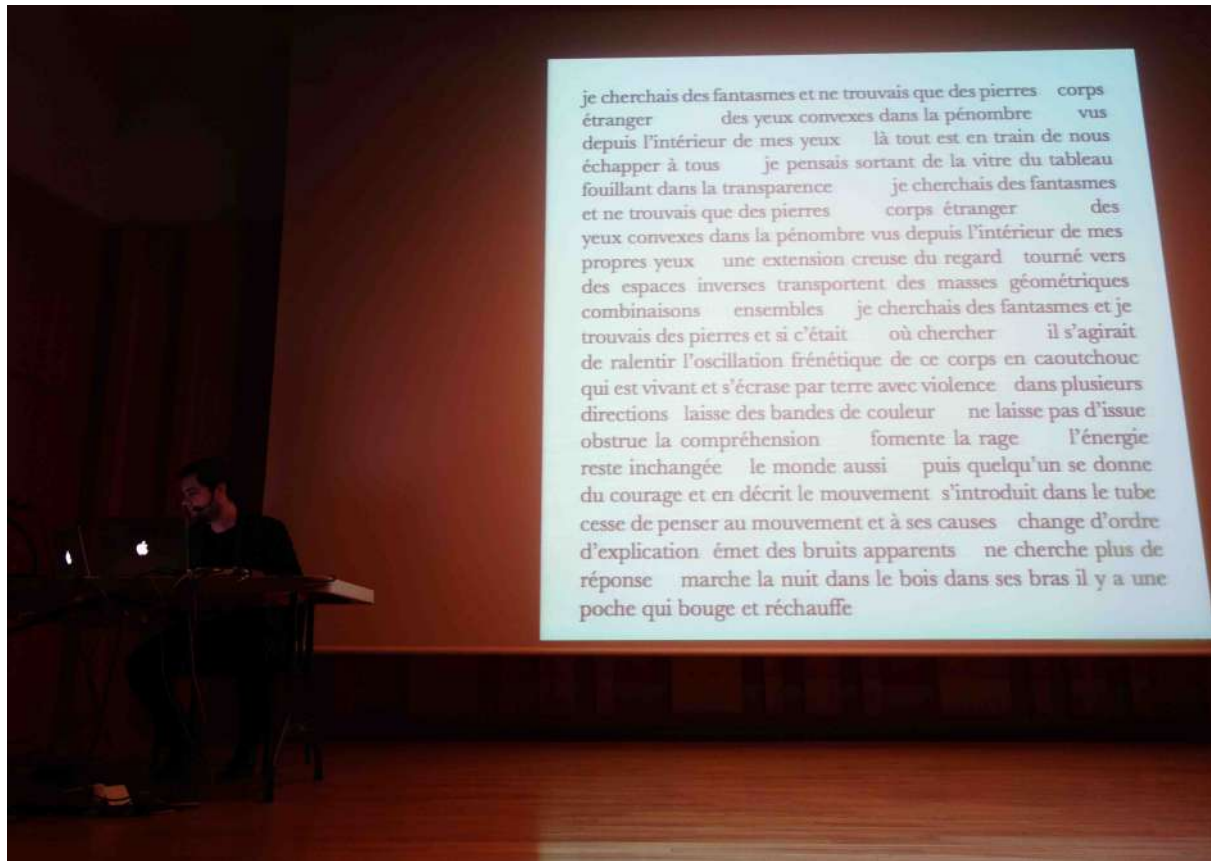

Foreign Body in Ascending Motion, Fondation Louis Vuitton, Paris, 2014. Photo: Laila Dell'Anno

Foreign Body in Ascending Motion, Fondation Louis Vuitton, Paris, 2014, rehearsals. Photo: Laila Dell'Anno

Foreign Body in Ascending Motion, Museum of Modern and Contemporary Art (MAMCS), Strasbourg, 2015. Photo: Arianne Foks

This work belongs to a series of readings-performances with digitally processed spoken voice. The performer's voice is both pre-recorded and processed live.

Text, digital sound, voice and performance by Alessandro De Francesco.
Production: Language Art Studio & Solang Production Paris-Brussels.
Duration: 20 to 45 minutes.

Audio samples recorded live at the MAMCS: http://www.alessandrodefrancesco.net/flv.html

Excerpt from the text of the performance (beginning):

i was looking for fantasies and found only stones   foreign body   convex eyes in the half-light   seen from the inside of my eyes   here everything is slipping out of everybody's reach   i thought exiting the glass in the frame   rummaging in the transparency   i was looking for fantasies and found only stones foreign body   convex eyes in the half-light   seen from the inside of my own eyes a hollow extension of the gaze turned toward inverse spaces they transport geometric masses combinations   sets   i was looking for fantasies and found stones   and if it were   where to look it's a question of slowing down the frenzied oscillation of this rubber body that is alive and crashes violently into the ground   in all directions   leaves streaks of color   leaves no way out   obstructs understanding   fuels rage   the energy stays invariable   the world too   then someone gets the courage to describe its movement   drops into the tube   stops thinking of the motion and its causes   shifts order of explanation   emits a seeming drone   looks no more for answers he walks into the woods at night in his arms is a sac that stirs and burns

sometimes the sac thrashes about   flails in all directions   eludes the hand's grasp falls into the grass rustling tosses itself at the dull touch of a fork the table outdoors later we were under the influence of the light in a humid space behind billboards and the objects fall   the objects fall from my hands into the grass fall everywhere fall from my hands under the carpet stirs a sequence of nights passed alone in a hotel in all directions inside the pit of summer   and what if there were a mass of imageless dreams   sound dreams maybe that occupy the nights and vanish leaving traces in the cracks black fluid seeps out of the pulsating rubber dilates on the grass   on the never returning summer then they show me a direction to follow between the nerves and i enter the tube   it's a matter of looking in the sac   he says   of exploring the contents of

5. **Participation to the Biennale Gherdeina VI** (curated by Adam Budak)
St. Ulrich, Italy, 2018

Überwasser, performance
(with Laila Dell'Anno,
on Jiri Prihoda's 'Poetry
Pavilion'), 2018
Biennale Gherdeina VI.
Photo: Adam Budak

Alessandro De Francesco performing at the Biennale Gherdeina VI,
with Gianni Pettena (back) and the other artists (2018).
Photo: Simon Perathoner

The *Biennale Gherdeina VI – Writing the Mountains* featured the following artists: Mariana Castillo Deball, Claudia Comte, Alessandro De Francesco, Alicja Kwade, Sissa Micheli, Stefan Papco, Giuseppe Penone, Simon Perathoner, Gianni Pettena, Agniezska Polska, Jiri Prihoda, Gregor Prugger, Mathilde Rosier, Egill Sæbjörnsson, Fabien Vallos, Nico Vascellari, Franz West. It took place in St. Ulrich, Italy, from June to September 2018.

All artists, except Penone and West, produced new site-specific works. Most of them produced works inspired by my poetry and conceptual writing. I produced a new series of site-specific, 'object-oriented ontology' poems and performances, entitled *Überwasser*, which were used as curatorial guideline. I also created *One Poetic Engine*, a video and sound installation made with the interviews of eight people from the local community.

Curator **Adam Budak** writes about my contribution:

"Poetic narrative *Überwasser* by Alessandro De Francesco, commissioned for the Biennale and conceived by the artist during a short residency in Val Gardena, is a manifesto of an 'intimate immensity' of the Dolomites: a series of sensual tableaux that along with a lexicon of the nature's elemental language provide a prototype for *Writing the Mountains* multiple scenarios. De Francesco's five short poems explore in a gestural and subjective way the essence of a site, its lyrical dimension and a relationship with a human being; his is an imaginary conversation with the woods and the waters, the peak's curved lines, the infinite skin of space…; an act of poetic generosity and an acknowledgment of the nature's hospitality and uniqueness.
"Alessandro De Francesco considers poetry as an artistic practice; his work which he describes as 'language art' focuses on the interaction between poetry, sound art, installation, digital writing, and page design. De Francesco's «reading environments» and «augmented writing» consist of sonic and visual enhancements of multiple textual materials by means of reading digital voice processing and writing design software.
"With *One Poetic Engine: Dolomites* the artist pays a tribute to Val Gardena local community. A series of interviews with some representatives of the region's political, cultural and social life develop the notion of belonging and emphasize the significance of the natural environment and its influence upon everyday life as well as upon the construction of an individual and a collective identity."

More information available at http://biennalegherdeina.org/de-francesco-eng

Two texts used for the performances:

Überwasser

though the fog forms a membrane over the expanse   beyond the water   the treetops' swaying can be shared   the grass invites us outdoors   to partake under the snow   giving shape to the possible   a plastic cloak   ripped from its clasps   wavers under an overpass   partially obscuring a rest area   perhaps for once it is not about resisting the real   or attempting to scale time   I would like to tell you while I greet you   I close the door   and take the street up to the void to be filled with wood and branches   perhaps that film behind the mass of matter was shot the day when we will all be together at home   all listening between star and lava   beyond the beginning while a liquid formation falls incessantly before a street lamp and onto the leaves a passage of growth   not of decay   afternoon of space   dovetail of seasons   under the grass   out of the days   the trees   are swaying   beyond the torrent   after the fog

Inside the Water

and I conceive the morning while you speak   how to ask for help   the phrase inside the water able to say whole movements of people   planets seasons   and how the light is made oblique by clouds   tracing thus a language onto things   here as anywhere else   living beings and objects united under the infinite skin of space

6. *Three Poetic Engines*: participation to the "*Be*Have – Public Art Experience" programme
Belval, Luxembourg, 2015-2016 (curated by Delcroix & Pinsky)

A. De Francesco &
M. Pinsky, *jusqu'à la distribution des gouttes*, 2015, video still.

A. De Francesco & M. Pinsky, *derrière le rideau*, 2015, video still.

Series of performances filmed by Michael Pinsky as public interventions in the industrial site of Belval, Luxembourg, within the project *Three Poetic Engines*. Colour, sound, UK/L. Production: Le Fonds Belval / Delcroix & Pinsky, 2015.

Videos available at: http://delcroixpinsky.com/projects/behave/alessandro-de-francesco/

Alessandro De Francesco, *Récits d'un lieu*, public performance for "*Be*Have", Belval, Luxembourg, 2016, within the artist's project *Three Poetic Engines*. Video stills (camera: Catherine Richard).

Three Poetic Engines is a multiple body of work I developed as an artist-in-residence of the "**BeHave – Public Art Experience**" international programme, which was awarded over 1m € by the Luxembourgish government and featured contributions by 9 artists selected among over 500 applications. The programme took place between 2015 and 2016 in the former industrial site of Belval, Luxembourg, which is being reinvented as the main campus of the University of Luxembourg and as a place for living and working in different service-oriented contexts. The programme was curated by the London-based duo Delcroix & Pinsky. I conducted historical, archival and relational research on the workers' conditions in Belval and with my findings I realised several *in situ* performances, an artist book, a sound installation, a blog, and an exhibition.

Further documentation is available at the following URL:
http://delcroixpinsky.com/projects/behave/alessandro-de-francesco/
and: http://www.alessandrodefrancesco.net/text/dossier_TEP_defrancesco_en.pdf

A. De Francesco, *Three Poetic Engines*, artist book, Paris: Editions Mix., & Luxembourg: Le Fonds Belval. With writings by Stéphanie Delcroix and Hubertus von Amelunxen. 25,3 x 30 cm, 120 pages. Exhibition view in Belval, Luxembourg, 2016. Photo: Michael Pinsky.

7. ***Explosion of Speech***, performance in collaboration with Bigert & Bergström for *Personal Structures*, Venice Biennale, 2015 (curated by Artbox / Artecitya)

Explosion of Speech, a collaboration between Alessandro De Francesco and Bigert & Bergström*, Personal Structures – Venice Biennale 2015*, Palazzo Mora and Palazzo Bembo. Photo: Christian Jungeblodt

Explosion of Speech is a performance based on a text from my book *(((*. It was realised at the Palazzo Mora in Venice in the framework of the *Personal Structures* 2015 exhibition, featuring world-leading artists such as Carl Andre, Joseph Kosuth, Yoko Ono, and Lawrence Weiner.

8. ***Redefinition***, reading-performance with live digital voice processing, in collaboration with composer Paolo Ingrosso (2009-2011)

Redefinition (with Paolo Ingrosso: live-electronics), STEIM, Amsterdam. 2009, video still (camera: Vincent W.J. van Gerven Oei).

Redefinition – Live Reading Environment

Performance with live digital voice processing, in collaboration with Paolo Ingrosso (different venues all over Europe). Text from my eponymous 2010 book, then republished in *Remote Vision* (Punctum Books, 2016). Production and recording: STEIM, Amsterdam, 2009 / Miraloop Records 2011.

Complete video:
http://www.youtube.com/watch?gl=DE&hl=de&v=GHIdlbngGYY

9. **Other performances with digitally processed voice in multi-channel surround**
Different locations, 2005-present

Voce (senza) luce, performance with digital voice processing, Galleria Frittelli Arte Contemporanea, Florence, 2019. Photo: Marco Mazzi.

In this performance realised in a historical gallery known for its contributions to "Arte Povera", the text disappears inside a texture of deep frequencies and sinusoids, revealing the both mysterious and physical nature of human language. The post-verbal digital voice processing techniques are used as tools to unleash the pre-verbal, primal power of language and voice.

The Displacement of Objects, Ausland, Berlin, 2007, video still (camera: Ausland).

Reading-performance with digital live voice processing in one of Berlin's leading venues for experimental audio performance.

Videos available at
http://www.alessandrodefrancesco.net/video.html

Performance within the workshop *Poesia:suono:spazio*, Cantiere S. Bernardo,
Pisa, 2005. Photo: Alessandro Brucini.

sosta#1, Berlin University of the Arts, 2006, video still (camera: Manuel Billi & Marco Settimini).

Installation-performance with digital live voice processing realised after a research stay in the Studio for Sound Arts (Studio für Klangkunst und Klangforschung) of Germany's leading arts university.

Audio samples available at
http://www.alessandrodefrancesco.net/sosta1_audio.html

sosta#3, Denkmalschmiede Höfgen, Germany, 2006. Photo: A. De Francesco.

Installation-performance with digital voice processing realised after a research stay in the Studio for Sound Arts of the Berlin University of the Arts.

Audio samples available at
http://www.alessandrodefrancesco.net/sosta3_audio.html

o.m., Kunsthaus Tacheles,
Berlin, 2005, video still
(camera: Manuel Billi).

o.m., Kunsthaus Tacheles,
Berlin, 2005.
Photo: Manuel Billi.

o.m. – Reading Environment

My first participative installation–performance with digital voice processing was realised in the legendary former arthouse Tacheles in Berlin, Germany, symbol of the city's reunification. The audience was invited to lie down on the beds, look at the screens hanging from the ceiling, and dive into a textual and vocal immersive environment.

Docu: http://www.alessandrodefrancesco.net/om_video.html

10. **Two other bodies of work**

Final evening lecture-performance at the European Graduate School, Saas-Fee, Switzerland (with Andreas Burckhardt and Laila Dell'Anno), 2015, video still (camera and copyright: EGS).

At the European Graduate School

As an artist-in-residence and visiting professor at the European Graduate School alongside leading thinkers and artists such as Giorgio Agamben, Alain Badiou, Judith Balso, Judith Butler, Mike Figgis, Heiner Goebbels, Jacques Rancière, and Wim Wenders, I taught and made research on the interactions between poetry, theory, and contemporary artistic practice. My focus on multiple and non-linear narratives, as well as on collective readings-performances, played a crucial role in the advancement of my practice and was reflected in the evening lectures-performances I delivered at the EGS between 2008 and 2015.

Alessandro De Francesco with Vito Acconci, James Hoff and Danny Snelson at the Centre Georges Pompidou, Paris, 2010, video still (camera and copyright: Centre Georges Pompidou).

At the Centre Georges Pompidou and the Ecole Normale Supérieure

While in Paris, I collaborated jointly with the Ecole Normale Supérieure and the Centre Georges Pompidou from 2009 to 2011. At the ENS I was invited to direct the writing atelier at the Literatures and Languages Department. There I had the opportunity to host leading artists from all over the world whom I occasionally brought to the Centre Pompidou as well (like here, with Vito Acconci, James Hoff and Danny Snelson), where I also realised a series of readings-performances as guest of the 2009 "Hors Pistes" festival edition.

Alessandro De Francesco - Language Art Studio
and Solang Production Paris-Brussels

Portfolio of Alessandro De Francesco's work in Performance Art
2020

www.alessandrodefrancesco.net