



1 Exhibition *Tutti I Fiori Del Mondo Son Fratelli*, Faenza (Italy), 2026
Installation view (photographic prints, wood, glazed ceramic, found objects)











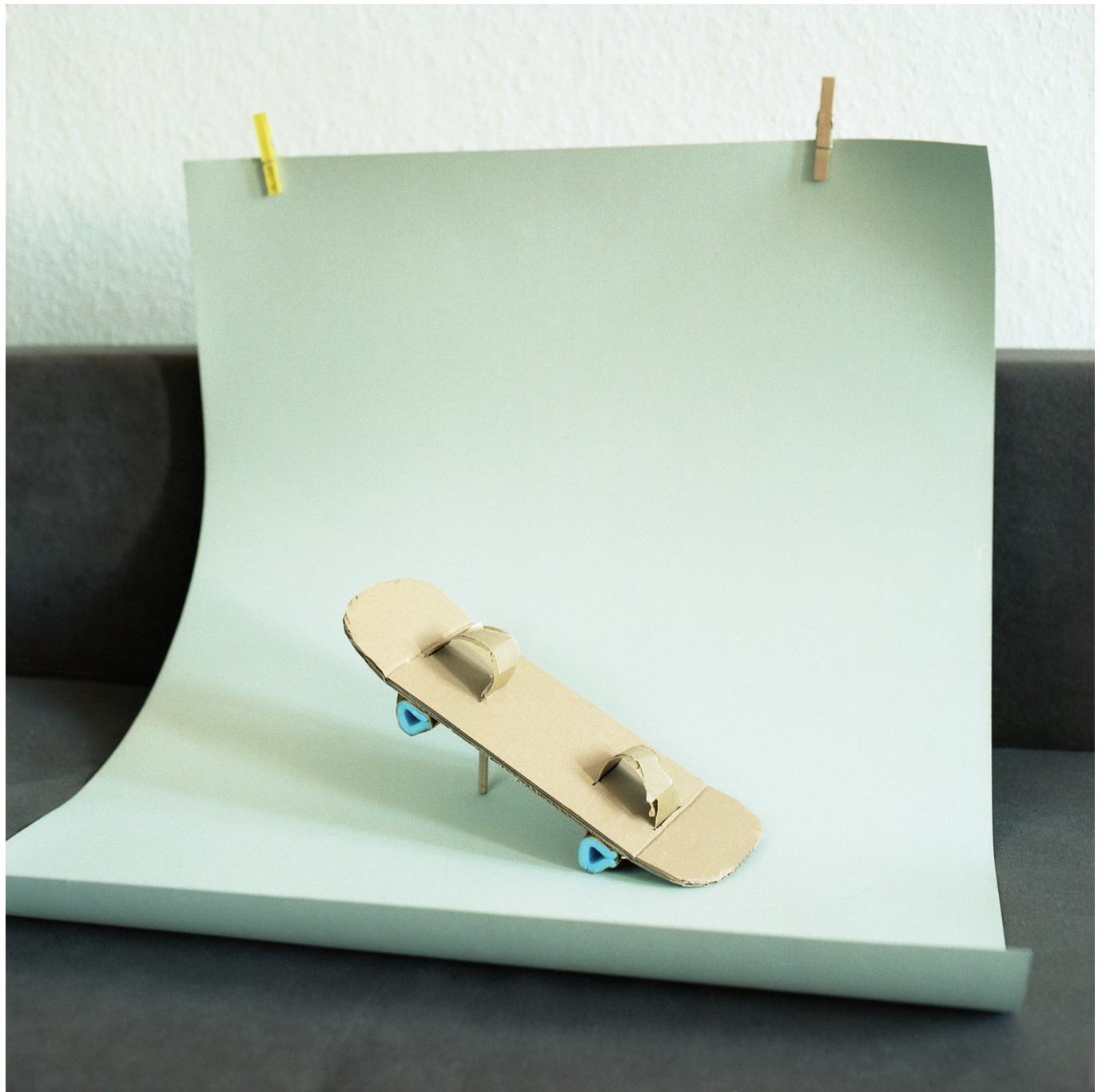




8 Exhibition *House To How A Renovate*, Berlin, 2024
Installation view (wood, acrylic glass, photographs, scans of drawings), 1000x1700x1200 mm









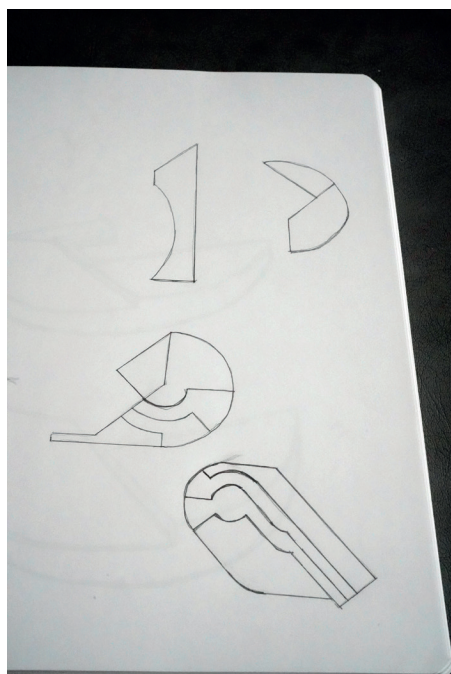
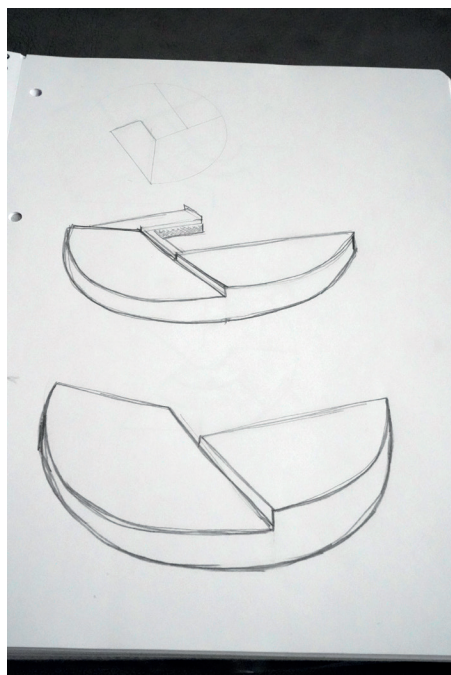






15 Exhibition 17 *Western American Wood Utility Poles & Other Stories*, Faenza (Italy), 2023
Installation view (posters, photographic prints, frames)







Francesco Lusa
CV

Born in Faenza, Italy, in 1980, Francesco Lusa's work centers on the continuous exploration of landscapes, seen as an inexhaustible source of surprise and wonder. His experience as a skateboarder has profoundly shaped his understanding of light, materials, space, and the potential for interaction with his surroundings. His passion for music and involvement in various countercultural scenes have cultivated an ethical and aesthetic sensibility that permeates much of his work. Through various mediums—including analog photography, sculptural interventions, and poetry—Francesco embarks on a process of inquiry, seeking a deeper understanding of his existence and his relationship with the elements that inspire and fascinate him. He currently lives and works in Berlin, Germany.

EXHIBITIONS

- Tutti I Fiori Del Mondo Son Fratelli, Galleria Comunale d'Arte, Faenza (IT), 2026
- Accumulative Photography, Mekan 2, Berlin (DE), 2024
- 168PS x Gallery Weekend, 168PS, Berlin (DE), 2024
- Offene Ateliers am Südkreuz, Südkreuzateliers, Berlin (DE), 2023
- Agitatevi, Cheap public art project, Bologna (IT), 2023
- Ghosting/Vergeisterung, Capsula Vulgaris, Berlin (DE), 2023
- 17 Western American Wood Utility Poles & Other Stories, Officina Matteucci X NOAM Festival, Faenza (IT), 2023
- Elften Tempelhofer Kunstaussstellung, Galerie im Tempelhof Museum, Berlin (DE), 2022
- Hinweise für den Weg durchs Unterholz, Bis Aufs Messer, Berlin (DE), 2021
- Alte Räume, Art Passepartout, Berlin (DE), 2019
- Abstract Gesture Containing Explicit Content, Ventilator, Berlin (DE), 2017
- Am Himmel die Sonne, Kunstquartier Bethanien, Berlin (DE), 2017
- The Last House on the Left, Schillerpalais, Month of Photography, Berlin (DE), 2016
- Aperitivo in Fototeca, Fototeca Manfrediana, Faenza (IT), 2015
- Viaggio in Emilia Romagna, MAR, Ravenna (IT), 2015
- Der Greif "A Process", Neue Galerie im Höhmannhaus, Augsburg (DE), 2014

EVENTS

- "The Tree Which Has Been Struck 3 Times by Lightning" book presentation and artist talk:
- Graphic design studio Klimaite Klimaite, Berlin (DE), 2023
 - Kaunas Art Book Fair, Kaunas (LT), 2023
 - Panevezys Public Library, Panevezys (LT), 2023
 - Lithuanian Artists' Association, Vilnius (LT), 2023
 - Fototeca Manfrediana & Nove100, Faenza (IT), 2022

PUBLICATIONS

- The Tree Which Has Been Struck 3 Times by Lightning, Self published, 2022
- Atlantide Hardcore D.I.Y. Punx Live 2001/2015, Zooo Print and Press, 2021 (feature)
- Clash Magazine, Balmorhea, 2019 (feature)
- Maybe. magazine for analogue photography, Freiraum für analoge Fotografie, 2019 (feature)
- 20 Western American Wood Utility Poles & Other Stories, Self published, 2017
- Wim Wenders Annoys Me by Wearing His Blue Sneakers, A/B Books, 2017
- The Last House on the Left, Self published, 2016

SEMINARS, WORKSHOPS, STUDIES
AND WORK EXPERIENCES

- "Pricing the priceless", workshop with Chiara Zampetti, bbk, 2024
- "Understanding the Contemporary Art Scene", workshop with Valentina Galossi, bbk, 2024
- "Ceramic Handbuilding" workshop, Ceramic Kingdom, 2024
- "Metalworking and Welding basics" workshop, Südkreuzateliers, 2023
- "Woodworking workshop", Südkreuzateliers, 2023
- "Sculptural Photography", workshop with Giuseppe de Mattia, 2023
- "Photographic Storytelling", workshop with Alec Soth, 2021
- Ostkreuzschule Weekendseminar with Sibylle Fendt, 2016-2017
- "Looking On. Landscape and Urbanscape Photography", Osservatorio Fotografico Summer School with Guido Guidi, Gerry Johansson and Joachim Brohm, 2014
- Collaboration with Fine-Art-Framing Studios in Berlin (DE) since 2014
- Degree in Communication Sciences from the University of Bologna, with a thesis in Sociology of Communication titled "D.I.Y or Die", supervised by Prof. Pina Lalli, Bologna (Italy), 2008
- Various unremarkable job experiences

GRANTS

- Senate Department for Culture and Social Cohesion of Berlin, Visual Arts Research Grant, 2025
- Lithuanian Council for Culture, Individual Grant, 2021

Francesco Lusa
Artistic statement

I explore landscape as a living entity — something that exists not only as a physical environment, but also as an emotional and psychological space. Through my work, I investigate the relationship between external places and internal states, considering how perception shapes both our experience of the world and our understanding of ourselves.

I am interested in the way familiar environments can reveal unexpected meanings when observed with attention and sensitivity. For me, landscape becomes a space where memory, symbolism, experience, and transformation intersect. The objects and spaces that surround us are never neutral; they carry traces of lived experience and invite reflection on our connection to the environments we inhabit.

My background in skateboarding has profoundly influenced the way I approach movement, architecture, light, materials, and spatial interaction. It taught me to read environments intuitively and to engage with them physically and creatively. Likewise, my connection to music and countercultural scenes has shaped the ethical and aesthetic sensibility that informs my practice.

Working across different mediums, I use artistic practice as a form of inquiry — an open-ended process through which I attempt to better understand my relationship with space, experience, and transformation. While my research often begins with specific intuitions or themes, I am equally interested in the unpredictable shifts, limitations, and discoveries that emerge throughout the process itself.

What interests me most is the possibility of remaining open to uncertainty: to the unexpected detours and moments of transformation that occur through making. Rather than viewing these elements as secondary to the work, I consider them an essential part of the work itself.