
Gianluca Di Francesco
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Gianluca Di Francesco
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Gianluca Di Francesco (Teramo, 2000) lives and works between Teramo and Rome.

His multimedia artistic practice investigates the intersection of contemporary media theory, mass surveillance, and the post-human condition shaped by interactivity and artificial intelligence.

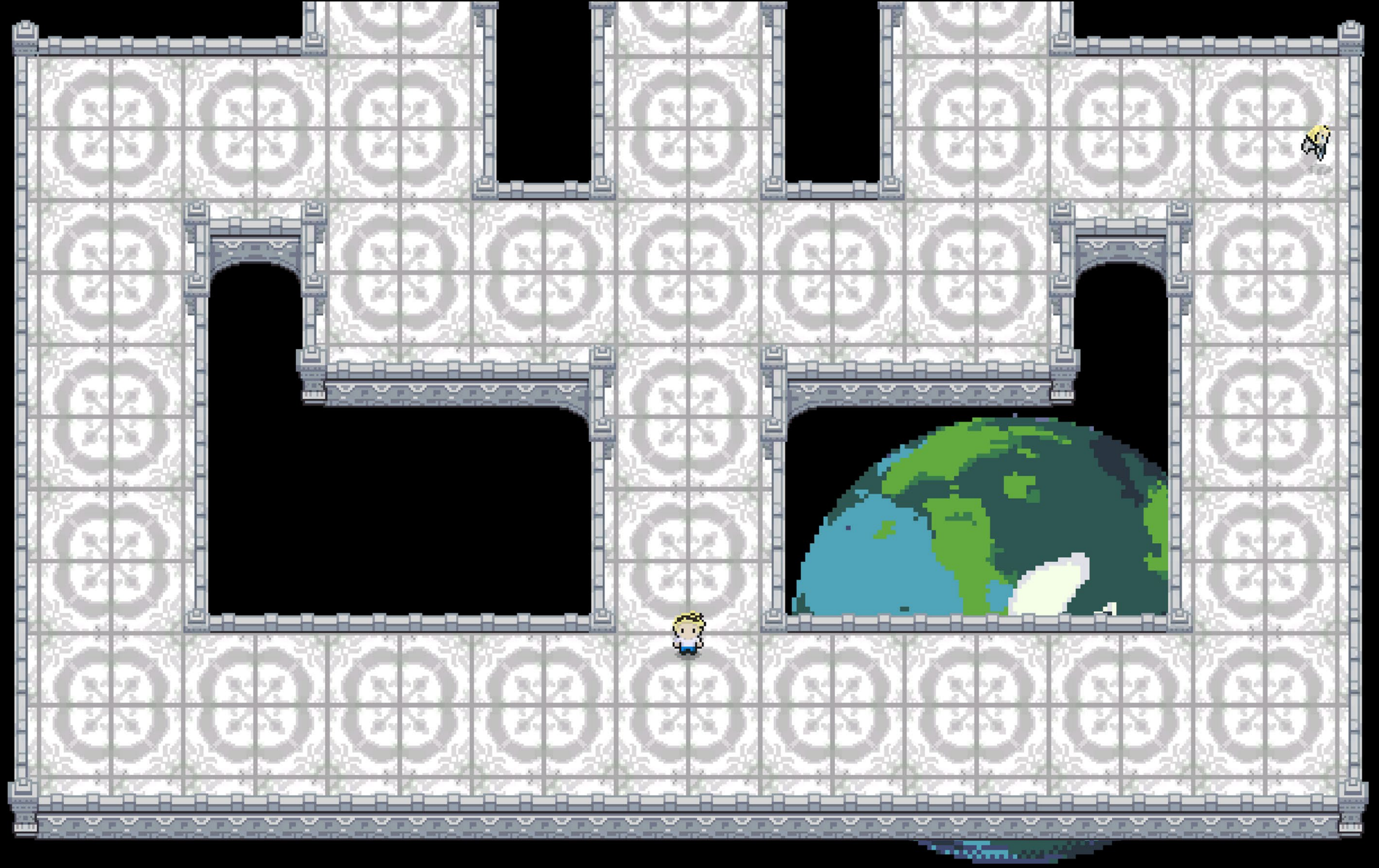
His work operates primarily within video art and installation, drawing freely from art history as well as from the visual and sonic landscape of contemporary culture: social media, gaming, ASMR, and streaming; interrogating the cognitive exhaustion of the contemporary viewer.

This tension between past and present, between high art and contemporary imagery, is the ground on which Di Francesco builds a critical reflection on contemporary life, examining the mechanisms of repetition, overstimulation, and alienation that define our relationship with the technologies of the gaze.

Curatoral text by Barbara Blasi




Eerye™
Videogame, 2026.



Set within a vast and melancholic Limbo, this interactive narrative explores the fragile threshold between life and the beyond. The player takes on the role of a demon, a depressed girl's distorted "imaginary friend", tasked with guiding the recently deceased girl through an isolating cosmic void.

Driven by existential dialogue, atmospheric aesthetics, and piercing battles, the project serves as an intimate reflection on companionship, memory, and the unsettling beauty of transition.



LIMEN TALES™

Documentary, 17’00”, 2026.













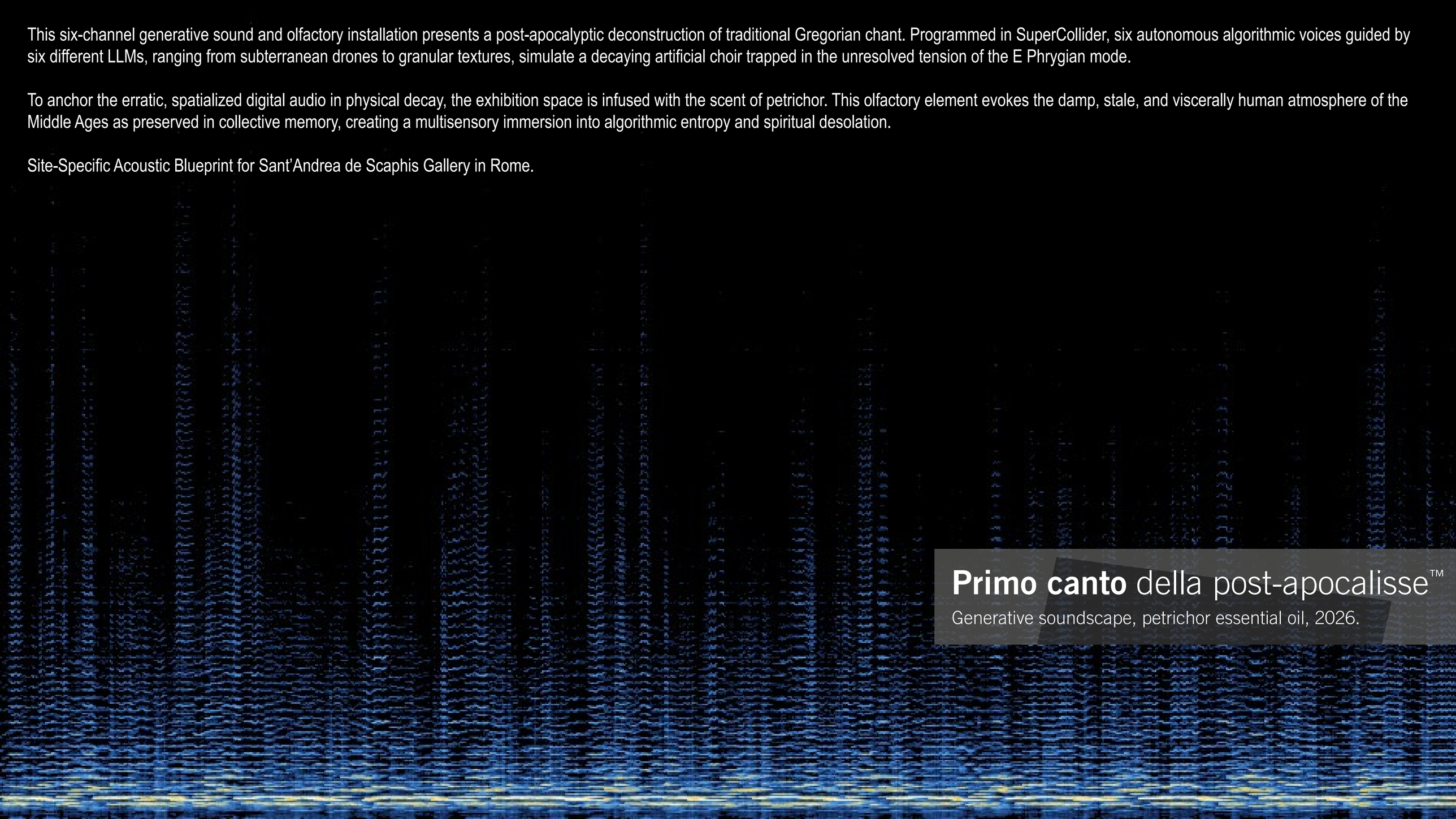
Situated at the intersection of artist documentary and video essay, this 17 minutes work maps the psychological infrastructure of the post-digital age. Appropriating the format of VHS video guides, the work investigates contemporary internet folklore: liminality, the Uncanny, and the denaturalized architecture of the Backrooms.

Across five distinct chapters, the video chronicles the research of artist Flavia Melchiorri, whose practice is deeply rooted in these digital psychological states. Visually employing generative decay, weirdcore aesthetics, and datamoshed spatiality, LIMEN TALES operates as a living archive of contemporary dissociation. Ultimately, it acts as a catalyst to shatter algorithmic limbo and reclaim the visceral, physical body through reconnection with nature and the act of play.

This six-channel generative sound and olfactory installation presents a post-apocalyptic deconstruction of traditional Gregorian chant. Programmed in SuperCollider, six autonomous algorithmic voices guided by six different LLMs, ranging from subterranean drones to granular textures, simulate a decaying artificial choir trapped in the unresolved tension of the E Phrygian mode.

To anchor the erratic, spatialized digital audio in physical decay, the exhibition space is infused with the scent of petrichor. This olfactory element evokes the damp, stale, and viscerally human atmosphere of the Middle Ages as preserved in collective memory, creating a multisensory immersion into algorithmic entropy and spiritual desolation.

Site-Specific Acoustic Blueprint for Sant'Andrea de Scaphis Gallery in Rome.



Primo canto della post-apocalisse™

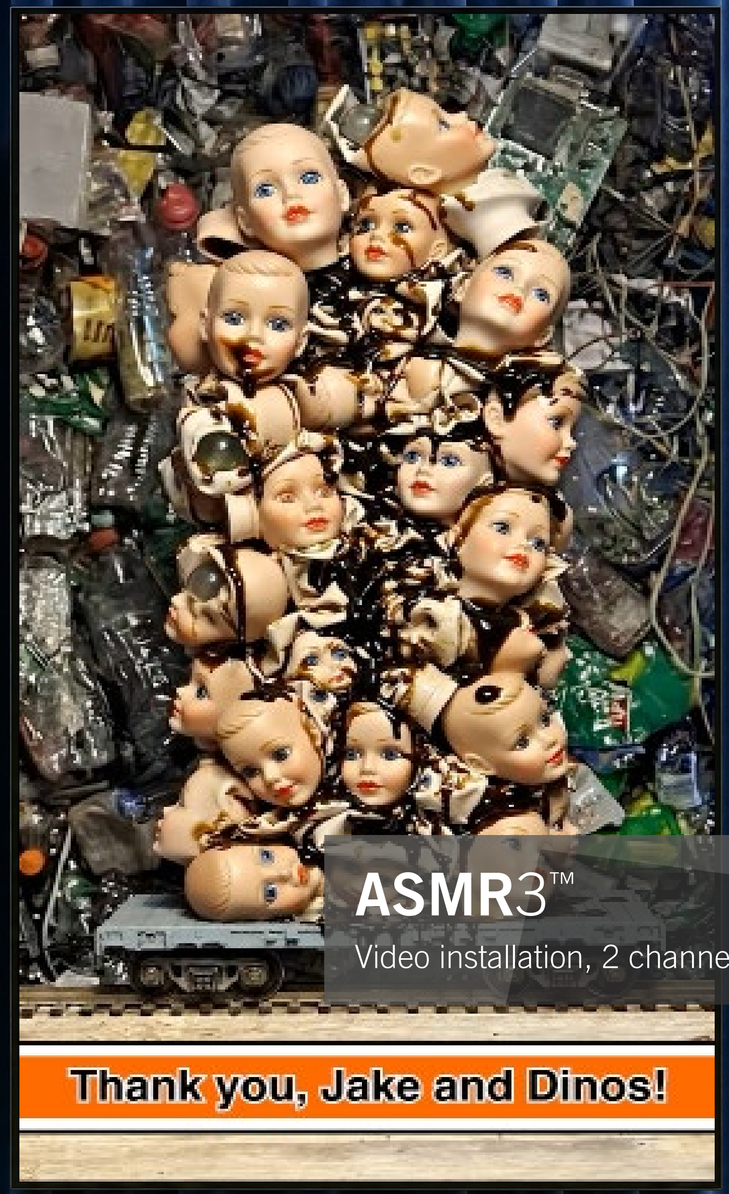
Generative soundscape, petrichor essential oil, 2026.

A satirical reflection on the contemporary art market. Great art is reduced to a TikTok Shop product, hawked by a VTuber who ironically and frenetically reviews the pieces as cheap, everyday utensils.

The artist themselves becomes the buyer, repeatedly thanked for the purchase. The work investigates art as an algorithmically optimized commodity rather than a conceptually challenging experience.

Installation view, HAHAHAN'T, CinemaZero, Pordenone, 2026





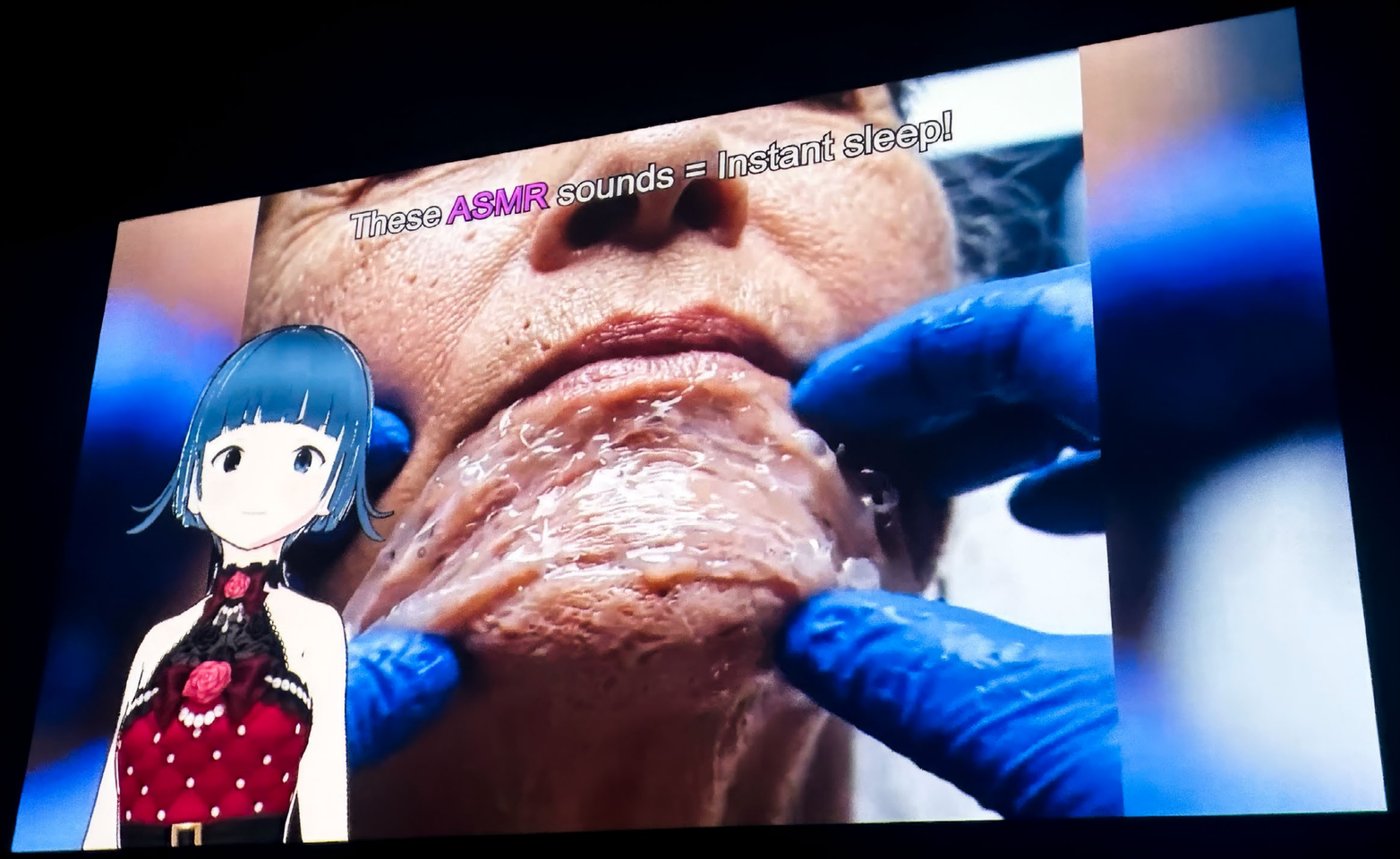
ASMR3™

Video installation, 2 channels, loop, 2026.



ASMR2™

Video, 2’00”, 2026.



A two-minute synesthetic experience that subverts the sensory expectations of ASMR. A Twitch-style anime avatar delivers a soft-spoken commentary over some visceral, uncanny footage of a dystopian plastic surgery SPA where various elderly people skin gets treated like slime, with closeup shots that resemble a social media feed.

By merging the hypnotic allure of ASMR with the abject aesthetics of body horror, the work creates a sharp dichotomy between relaxation and repulsion, trapping the viewer in a totalizing and unsettling experience.

Installation view, HAHAHAN’T, CinemaZero, Pordenone, 2026



ASMR1™

Video, 19’13”, 2025.



Conceived as a contemporary video-painting, ASMR1 enforces a radical deceleration of the digital gaze. Spanning over 19 minutes, the work appropriates the aesthetic tension of Caravaggesque theatricality, specifically echoing the iconography of Judith, and subjects it to extreme temporal dilation.

By isolating mundane gestures (eating, smoking) within a hyper-stylized Baroque chiaroscuro, the piece deliberately neutralizes the frenetic consumption native to online platforms. This excruciating slow-motion choreography strips the actions of their narrative utility, trapping the viewer in a visceral, meditative endurance test that challenges the cognitive limits of attention in the hyper-mediated era.

Judith is performed by Gloria Venere Orsolini.

Education
Urbino Fine Arts Academy, 2020-2024
Rome Fine Arts Academy, 2024-Ongoing

Exhibitions
Surprize 4, Fondazione Pescheria, Pesaro, 2022.
HAHAHAN'T, CinemaZero, Pordenone, 2026.

UPCOMING - RomaEuropaFestival 41, Roma, 2026.
UPCOMING - Bianco Vibrante, Studio Primalinea, Roma, 2026.
UPCOMING - Roma Diffusa Esquilino, Roma, 2026.

Residencies
W.I.P., Rough Radio, Web Radio Residency, 2024-2025.
Drift FM, Rough Radio, Web Radio Residency, 2025-Ongoing.

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