FRANCESCO BENDINI

FRANCESCO BENDINI / PORTFOLIO 2026 / SELECTED WORKS

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Francesco Bendini (b.1996 in Sansepolcro (AR), Italy) lives and works in Turin, IT
STUDIO: via Oropa 100/a, Turin (TO), 10153

Untitled (self-portrait)

2026

Bronze, plastic
2,5 x 12 x 13 cm

A work made of contrasting materials: plastic and bronze. The outer case, made of plastic, is a standard container for toilet cleaning balls. Inside it there are four small bronze sculptures, intentionally oxidized with chemicals to mimic the natural deterioration of large monumental sculptures.

The subject of the replicas is the artist's head: first 3D-scanned and printed in resin, then casted in bronze using a microcasting technique.



Bancarella

2026

Performance held on May 30th at Area Treviglio, Treviglio (BG)
3h

"The artist performs like a desperate street vendor who inevitably faces the public's mockery and disdain. For him this is a form of existential precariousness: in order to survive, he is reduced to sell his sculptures on the street, at a price that is completely out of context."

Excerpt from the curatorial text by Matteo Scabeni, on the occasion of the exhibition *Cinque alla Prima* (2026), at Area Treviglio, Treviglio (BG).



Photographic documentation of the performance.
Photo credits: Giovanni Anselmi Tamburini.



Are you satisfied with your experience? (1,2,3)

2026

Aluminium
5 x 21 x 21 cm

The work *Are you satisfied with your experience?* takes as its formal and semantic reference the rating systems that govern many everyday experiences: from public hygiene services to digital platforms.

Seemingly neutral tools that aim to profile and understand consumer needs.

From the three wall sculptures emerge stylised faces, each slightly different from the others, with a mocking smile and droplets running down their faces - similar to a *bukkakeru* - alluding to the media flood of information to which we are constantly exposed.



Installation view at miart 2026, Allianz MiCo (MI).
Courtesy: AF Gallery Bologna. Photo credits: Gabriele Abruzzese.



Dj-set for sculptures

2024

Performance held on September 23rd at Parco della Montagnola, Bologna
45min

Dj-set for sculptures is a 45-minute performance staged in the landscape of the Montagnola urban park. The artist, in the role of a dj, performs in front of an unusual audience: hyperrealist sculptures made by him. These, visually similar to stones, were created in concrete from a matrix mould of a rock.

The performance is a conceptual work with humorous connotations that plays with the boundary between true and fake, challenging the idea of an assumed purity of the "natural" element. The artist thus affirms that the relationship with matter is never neutral, but always the result of a cultural process.



Photographic documentation of the performance, curated by Exit (Olivia Teglia and Lucia Fontanelli), at Montagnola urban park, Bologna (2024). Photo credits: Ornella De Carlo.



Gargolla

2024

Iron and aluminium
31 x 33 x 19 cm

The work is made from an ornamental dragon-shaped drainpipe, a standard decorative element commonly used in country houses. Made by tinsmith companies, it is usually fixed to the end of gutters to direct rainwater towards the garden ground.

Molten aluminum was poured repeatedly onto this structure. The metal was obtained by melting approximately 5 kg of tin foil, including rolls, containers and food trays.

During the solidification process, the castings stratified, resulting in shapes that evoke crystallized jets. These solidified flows can recall a rushing waterfall or, more simply, the dripping of a spit.



Studio view (2024).
Video documentation of the process can be viewed here.





Untitled (site-specific fish)

2023

Reinforced concrete and plastic eyes
160 x 300 x 150 cm

An imposing concrete work is roughly configured as a tiger shark. Fake plastic eyes, similar to those of dolls and, curiously, the artist's own, were added as a finishing touch.

Created in three intense days of work during a residency prior to the exhibition *Cowboy Crudo* (2023), the sculpture was on show and then completely destroyed at the end of the exhibition. Dismantled, knocked down by the artist himself, 300 kg of concrete were disposed of in a single day, in a gesture of radical iconoclasm.

In addition to the contrast between the heaviness of the material and the speed of its execution and demolition, the work evokes the greatness of statuary sculpture, emptied however of its monumentality and transfigured into a grotesque presence. The human eyes, an alienating and disturbing detail, accentuated its anthropomorphic and clumsy character.





Installation view at Fuocherello in Volvera (TO), during the exhibition *Cowboy crudo* (2023), curated by Miral Rivalta. Photo credits: Edoardo Garis.



Untitled (milanese risotto with diced bacon)

2023

Stainless steel
3,5 x 15 x 9 cm

The title recalls the factual nature of the object: a bowl of a risotto to be cooked in the microwave, reproduced in stainless steel through a moulding and casting process.

During the preparation of the mold, the organic compound remained sealed inside the plastic container, with the protective film. It was subsequently cooked and eaten by the artist, who at the time worked as a metalworker in a foundry. Pre-cooked risotto was one of his usual dishes at the time.

The lower part of the sculpture has been polished to a mirror finish, but is displayed covered, thus concealing its reflective potential. The work aims to be anti-aesthetic and aseptic, reducing any possible visual appeal in favor of a cold and impersonal presence.



Installation view at Fuocherello in Volvera (TO), during the exhibition *Cowboy crudo* (2023), curated by Miral Rivalta. Photo credits: Edoardo Garis.



Exhibition gnomes

2023

Concrete, glitter and glaze
38 multiples
33 x 15 x 15 cm each

Exhibition gnomes is a sculptural work inspired by the "Garden Gnome Liberation Fronts:" international organizations that fight for the liberation of garden gnomes. These "liberation" groups - which can be seen as cults or simply as groups of pranksters - attempt to free the world from the unjust imprisonment of gnomes. They are often cited for illegal behavior, including theft and trespassing.

The artist reproduced, through a concrete moulding, a "stolen" dwarf in 2015.



Installation view at Terzospazio Zolforosso in Venice, during the exhibition *Emergere* (2023), curated by Leonardo Bentini. Photo credits: Nicolas Magnant.



Installation view at Palazzo Collicola in Spoleto (PG), during the exhibition *La sostanza agitata* (2023), curated by Saverio Verini. Photo credits: emaki.



Studio view (2023).

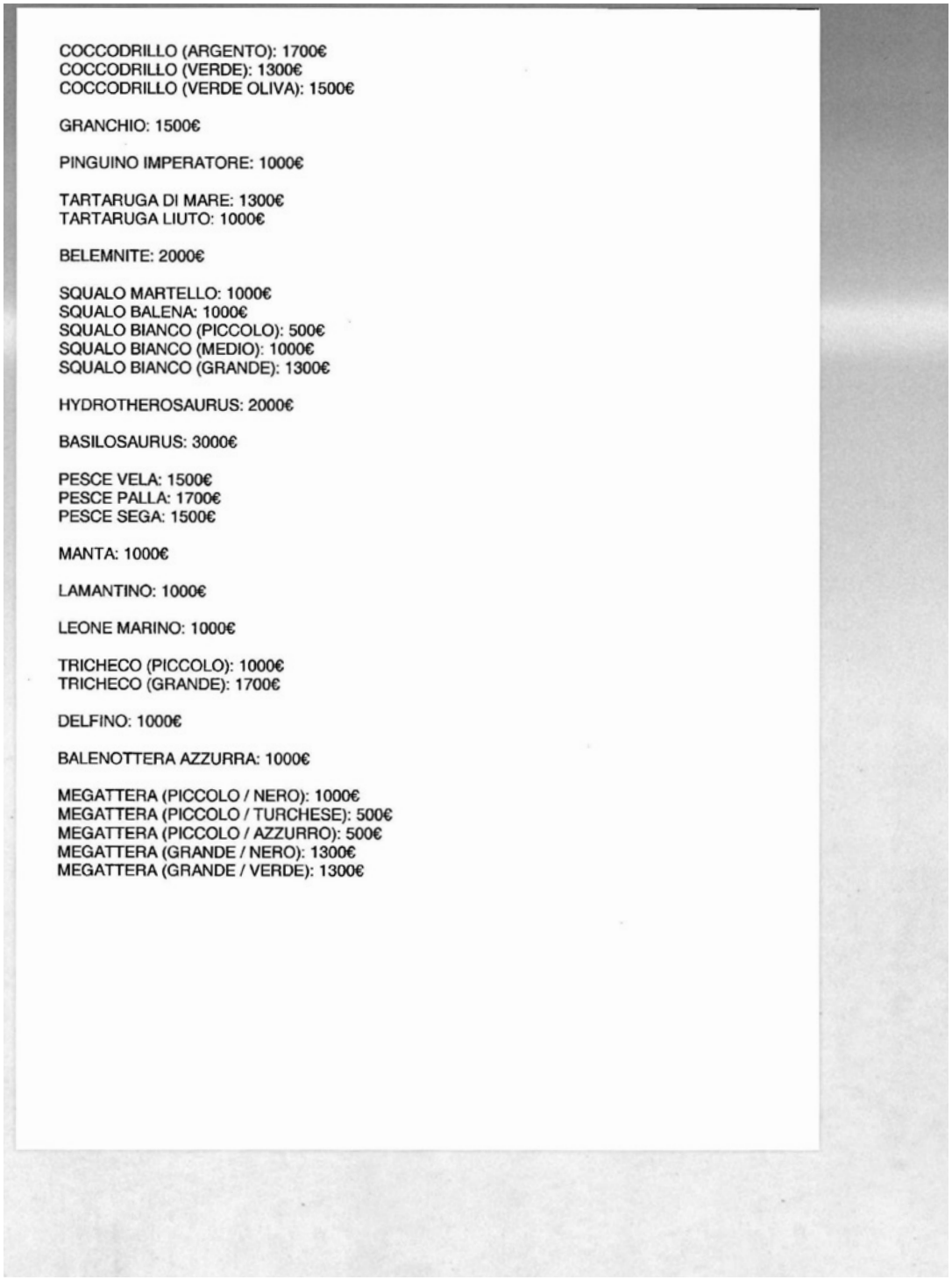
Bancarella

2022

Performance held on October 7th in Viale Venezia, Lignano Sabbiadoro (UD)
3h

Bancarella is a street performance set up along the main street of Lignano Sabbiadoro. The artist pretends to be a peddler who sells small sculptures of toy animals (selected and bought in the city following a personal aesthetic taste). Each sculpture-object, which became a piece of art through an "artist reselling", was put up for sale at an extremely high price compared to the original value.

The operation revolves around the concepts of industrial production, illegitimacy and aesthetic sensitivity.



Price list placed next to the sculptures for sale. Digital scan.



Photographic documentation of the performance.
Photo credits: Chiara Ventura.

Cingomma (chewing gum)

2023 ed.

Glazed earthenware
100 pieces
5 x 4 x 3 cm circa each

2021 ed.

Glazed porcelain
73 pieces
5 x 4 x 3 cm circa each

Each multiple of the work *Cingomma* was created by the artist by chewing clay. After "modeling" the material inside the mouth, the clay was spat out onto a flat surface, leaving it to dry before being fired and glazed. The sculptures are set up on the floor in relation to the environment, emphasising the intimate dimension and the act of creation itself.

In this processual practice, the intention is to demystify sculpture, reducing it to a basic human operation.

There are two editions of this work: the first, created in England in 2021, is in porcelain; the second, made in Italy in 2023, is in earthenware. The choice of materials reflects the artist's lifestyle in each of the respective nations.





Cingomma (2023), earthenware edition.



Installation view at Area Treviglio, Treviglio (BG), during *Cinque alla prima* (2026), curateb by Matteo Scabeni.
Photo credits: Giovanni Anselmi Tamburini.



Cingomma (2023), earthenware edition.

Installation view at Arena Forlivese in Forlì (FC), during *Ipercorpo* festival (2023), curated by Davide Ferri in collaboration with Miral Rivalta. Photo credits: Gianluca naphtalina Camporesi.



Cingomma (2021), porcelain edition.

Installation view at TIC space in Newcastle University Fine Arts department (UK).

Spaghetti

2019

Concrete
9 multiples
25 x 16 x 14 cm each

The sculptures are the result of a cement casting of ten 500g packs of Barilla Spaghetti No. 5. The original mould was reused to produce nine replicas, a number that corresponds to the cooking minutes of the pasta. The progressive consumption of the mould made each copy slightly different, introducing subtle material variations.

The artist conceives the pasta impressed in concrete as a cultural symbol of contemporary Italy, transforming an iconic organic food into a rigid object.

The work is part of the *Pasta* series (2019-2021) which includes: *Spaghetti* (2019), *Bavette* (2020), *Bucatini* (2020), *Capellini* (2021), *Spaghetti quadrati* (2021), *Linguine* (2021) e *Spaghettini* (2021). Pictures of the complete series can be found here.



Installation view at Corte del Terribilia in Bologna, during the exhibition *Inside show (*2021), curated by Pier Luigi Tazzi. Photo credits: Francesca Zanardi.



Installation view at P420 in Bologna, during the exhibition *To be going to* (2019), curated by Davide Ferri.
Photo credits: Carlo Favero.

Peluches

2019

Concrete reinforced with peluches
11 pieces
12 x 10 x 10 cm circa each

Peluches is a sculptural series obtained by dipping plushies in liquid cement. Once extracted, the material solidified, transforming the soft objects into rigid, definitive forms.

The puppets used belonged to the artist; they were toys from his childhood.



Studio view (2024).





In May 2022, the work was re-enacted and re-contextualized in a workshop for children aged 8 to 13, at the Cooperativa DENSA spaces in Perugia. Each participant used their own plushie.

Building memories with concrete - workshop at CO\DENSA OPEN LAB in Perugia (2022).
Photo credits: Stefano Coviello.