

DANIELE FORMICA

PORTFOLIO

2026

Artist Statement, Daniele Formica, 2026

My artistic practice develops through painting, writing, sculpture, performance and video performance. Often ideas and attitude take the center, dictating what to do and how to bring forward the process. This nonchalant character in adopting ever new styles and techniques has been described as pantagruelic eclecticism, and I really find myself in this description. At the center of the practice is precisely an auto-performative activity where I honestly try to enact doubts and reflections with any artistic medium at my direct disposal, relating with my weight and body to its creative possibilities. All is in continuous movement: identity, sexuality, moral, reason and even the spiritual dimension. In the practice, at the best I can, I try to map each fragment of this great transformation, to give back my wide and frenzy vision of the times we live in.

Language and performance are at the center of the practice, even when I develop paintings or sculptures. My relation to language develops through recognizing repetitions and variations in associations and interpretations. This happens both when I work through seriality, allowing me to study similarity and difference; as well as specifically through the direct use of text, producing writings that are half way between prose and poetry, widening and distressing the meaning of words.

The performative aspect of my practice is given by the fact that everything departs and returns to the artist, as a corporeal breathing, a dance. And precisely in the last years I have gotten conceptually closer to dance, to imagine an abstract movement, a body that jumps and rests from technique to technique as a bee that pollinates flower after flower.

In this dance everything is involved and the surrounding acquires new creating power. From this power come the ready-mades and the wide use of personal experiences and emotions transformed to reflect on their collective human dimension. The performance is not limited to the performative act, but expands itself to escape and resist any definition, that is by it defused.

And it is precisely this resistance to the end that characterizes the struggle of the artist and my political commitment in realizing and transmitting the creative power to defuse univocal visions of the world and the times we live in.



Slim Boy Sunday Morning, 2026, 15x250x125cm, cardboard rolls, rope, yellow plastic trash bags, © Daniele Formica



Brussels Dance Studies,
2026,

Installation Overview,
LUCA Brussels, BE

© Daniele Formica

These series of works take movement and stillness to point at the possibilities of being in-between. Within streams of variation and repetition and altering gesture through seriality, they make terms with the chaos surrounding the event of identification. Dance is taken as a principle of all performance, and the dancer is addressed as its agent. The works are thus sketches of possible positions and disappearing acts.

Dancing has been substituted by the dandy act of finding myself in objects as bodies around me, suggesting the possibilities in stasis as precarious and delicate sculptures, still dancers paused between acts.



Sub Giant/Red Sculpture,
2026,

150x100x100cm,
red varnish on found metal object

© Daniele Formica

While ***Slim Boy*** (previous page) is installed as the result of a physical action -throwing the sculpture on the yellow stage, letting it fall each time in a new arrangement, ***Sub Giant/Red Sculpture*** is a ready-made coated with red varnish. Its accidental finding is sharpened through positioning and staging to highlight the associative moment of the encounter and selection of the piece. The object partly reminds of a bowing skeletal structure.

By working at the threshold of recognizable bodies and imposed actions, both works hint at the power exchange between dancer and choreographer, sculptor and sculpted and thus between discipline and chaos.



Dancers in the fog, 2026, installation view LUCA Brussels, © Daniele Formica



Dancers in the fog,
2026,

60x40cm,
oil on linen canvas prepared with rabbit
glue and gesso

© Daniele Formica

The ***Dancers in the fog*** are a series of works studying visualization of movement through the optical stasis of painting. The idea of emergence from the fog is realized through visualizing gestures as traces of the pictorial action, such as caressing, scratching, running the brush through the raw canvas -with gesso, with paint-strokes- the movement is found, brought about in the space-time of the painting, in its own universe of possibilities. Each painting develops its process as a choreography that fills the space in a different composition: some end up dispersing the body, other point towards a focal depth, core and unity; pointing at the coincidences between composition and written movement.



Dancers in the fog,
2026,

60x40cm,
oil on linen canvas prepared with rabbit
glue and gesso

© Daniele Formica



Dancers in the fog,
2026,

60x40cm,
oil on linen canvas prepared with rabbit
glue and gesso

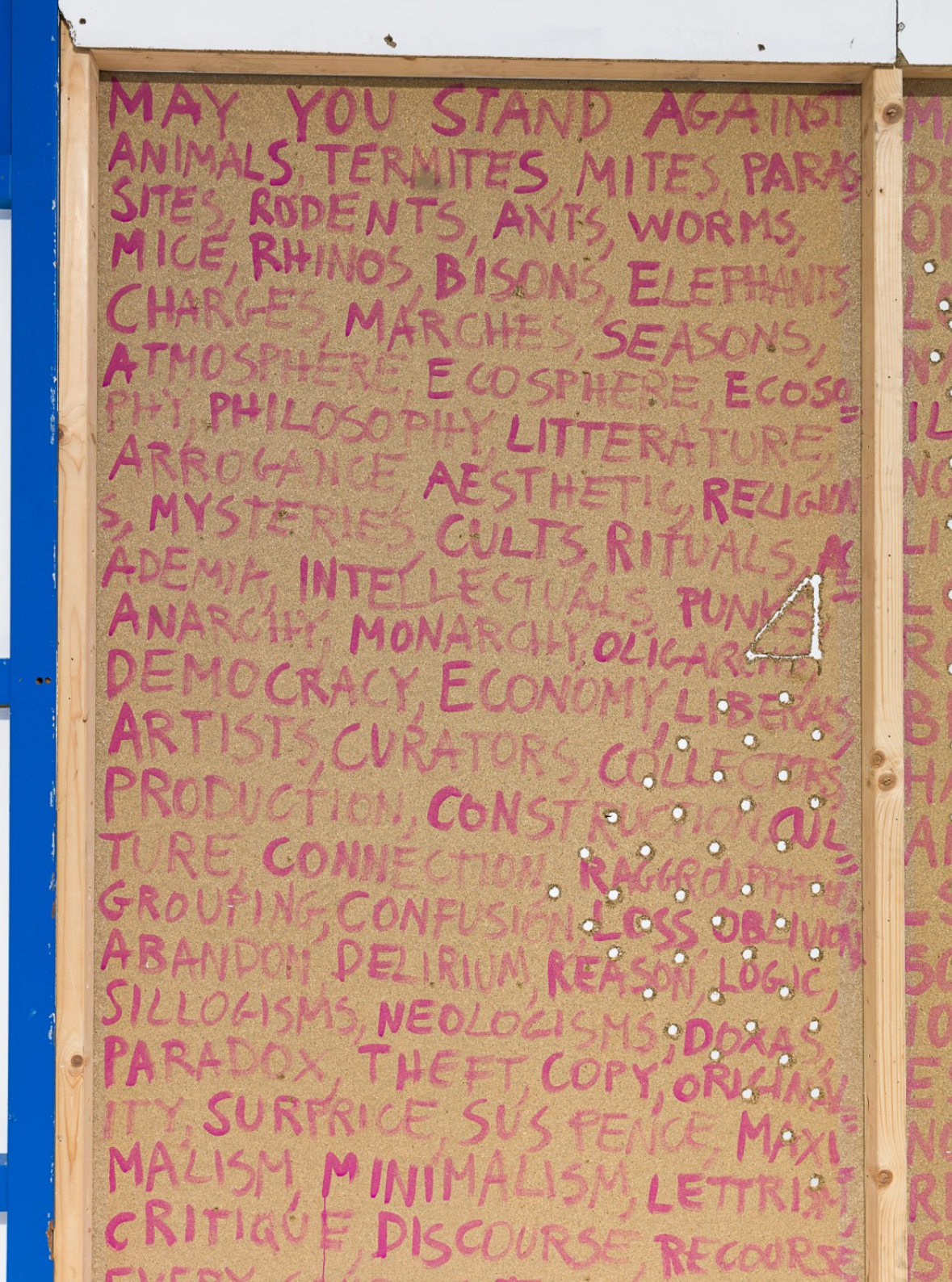
© Daniele Formica



Janua (Studio Façade), 2023-2026, © Daniele Formica Foto: JMR-Dokumentation, © VG Bild-Kunst, Bonn 2026



Janua (Studio Façade), 2023-2026, © Daniele Formica Foto: JMR-Dokumentation, © VG Bild-Kunst, Bonn 2026



Janua (Studio Façade),
2023-2026,

Installation Detail

© Daniele Formica

Foto: JMR-Dokumentation,
© VG Bild-Kunst, Bonn 2026

Janua is a large-scale ready-made: the wall structure and door of my studio in The Hague, re-installed in the exhibition space of the Museum Schloss Moyland. “Janua” is Latin noun for door. It connects to the daily function of transit as the repetition of the act of going through. The façade, like the threshold of a temple, marks the edge, entrance and exit, between private and public worlds, the artist studio as inner space and its negative as the outer space. It is a permeable membrane incarnating separation and connection, inside and outside, verso and recto. The façade was built in 2022. In 2023 I painted on it, with pink paint, the mural that recites: “MAY YOU STAND AGAINST” and lists many words that we may stand against, or that the studio façade may face in the future. These words, written as a stream of consciousness, are meant to inflate the structure of the list to enlarge the possible at the threshold of the infinity outside the list. So ultimately stands many threshold in **Janua**: a physical one, a linguistic one, a symbolic one, a personal one,... converging in the one between fiction and reality as the meeting place of museum and studio.



[Link to video file](#)

Dancing the Symphony: Evolution, Revolution, Volution, Spin! Spin! Spin! 2026, Video-performance, © Daniele Formica



Dancing the Symphony: Evolution, Revolution, Volution, Spin! Spin! Spin!
2026,

Installation, video and performance

© Daniele Formica

Foto: JMR-Dokumentation,
© VG Bild-Kunst, Bonn 2026

This work responds to the action *Siberian Symphony* (1963) by Joseph Beuys. I accepted quite literally to dance the *Symphony*, interpreting this invitation to dance by Beuys himself, responding to the elements in the original action as a 2026 dancer, placing the creation of this dance-based work between re-enactment and enactment; between reading and re-writing a compossible score: ultimately to point at the deeper possibility of agency and collaborative authorship we hold onto through life, space and signification, between a past composer and an Occurrent present-dancer.

The dance is divided in two parts, corresponding to two phases and songs: first the *Messe Des Pauvres* by Erik Satie, then *The Poor People of Paris* by Les Baxter. These two songs/music have the same distance in time between Beuys's action and my dance. The first dance involves a series of movements working at the edge and above the piano surface, without touching it, as to channel my weight on this piece to transform it into a dance floor. The second part involves the spinning, as I wear the transparent cape, making it flap in the air as my body spins, spins, spins.

Dancing the Symphony: Evolution, Revolution, Volution, Spin! Spin! Spin!
2026,

Cape in polyester, polaroid photo, metal hanger

© Daniele Formica

Foto: JMR-Dokumentation,

© VG Bild-Kunst, Bonn 2026



This cape worn in the dance performance is a response to the dead hare from which Joseph Beuys removed the heart during the action *Siberian Symphony* (1963). As a reaction, Formica takes a polaroid photo of the wet surface of a freshly wiped blackboard, the flash bouncing off the water and being caught into the exposed film. This polaroid film is then hung on the cape and develops throughout the duration of the dance, as Formica spins wearing the cape, resulting in a shot from an ephemeral moment, a new symbol for a vanishing heart of light.

VERSO
 UNITA' POETICA, POESIA, POETICA
 GRIDO, DI UCCELLI, ANIMALI
 ESCLAMAZIONE INARTICOLATA CHE
 ESPRIME FORTE EMOZIONE
 MODO DI PARLARE CARATTERISTICO,
 CADENZA, INFLESSIONE DIALETTALE
 MODO DI ATTEGGIARSI,
 MUOVERSI, CAMMINARE
 SMORFIA, VERSACCIO,
 GESTO
 IMITARE I MODI (FARE IL VERSO)
 DIREZIONE, ORIENTAMENTO, SENSO
 VERSO UN LUOGO, VERSO SERA,
 VERSO I 30 ANNI, VERSO L'ALTRO
 NEI CONFRONTI DI,
 ANDARE A VERSO
 PER UN CERTO VERSO
 IN QUEL VERSO
 IN UN VERSO
 CONTROVERSO, CONTRO VERSO
 VERSO ORARIO
 LATO, FACCIA POSTERIORE
 GIRARE IL VERSO (DELLA FORTUNA)
 MODO
 NON C'E' VERSO
 MANIERA
 INCLINAZIONE DEI PELI
 ORIENTAMENTO DEL VETTORE FORZA
 VERSARE
 VOLTARE
 GIRARE
 VOLGERE (PAROLE, UN LIQUIDO, EMOZIONI, LACRIME)
 DEPOSITARE
 FARE ESPERIENZA
 TROVARSI
 VERSIONE, DIVERSIONE, CONVERSIONE
 IRREVERSIBILE
 AVVERSO, ATTRAVERSO
 TRAVERSO
 PERVERSO
 ESTROVERSO, INTROVERSO
 INVERSO
 UNIVERSO
 SOVVERSIVO
 VERSATILE
 CONVERSAZIONE
 DIVERSO

Verso List (Italian), 2026,

Acrylic Gouache on Tengucho Paper

© Daniele Formica

Foto: JMR-Dokumentation,
© VG Bild-Kunst, Bonn 2026

This is a list of meanings of the Italian word "Verso", which is then translated in English and German, keeping the same organization of the original Italian list. The Italian word "Verso" has meanings that involve: poetry (as the verse in a poem), animal cries, direction in space and time, the back of something (recto/verso); and it is used to assemble many words such as: uni-verse, averse and even diverse.

In classical mechanics, "Verso" is used to describe where the vector force is pointing towards, expressed with the symbol of the arrow point.

This originates from Latin "Vertere" which makes me think of the turning point of the plough in the field.

All these meaning of VERSO seem to point at something that has to do with trying to express our experience beyond a line, time... our exact condition of being experiencing, through consciousness, the one thing following the other. This VERSO is itself the wording of the human condition of consciousness, of the inability to escape the interlinking of physical interactions, the necessity of placing one's presence within a line and the urge to escape it.

VERSE

POETIC UNITY, POEM, POETIC
SCREAM OF BIRDS, ANIMAL CALL
DISARTICULATED EXPRESSION OF
STRONG EMOTIONS
CHARACTERISTIC WAY OF SPEAKING
CADENCE, DIALECTAL INFLECTION
WAY OF BEHAVING
MOVING, WALKING
SMIRK, RUDE SOUND
GESTURE
TO IMITATE
DIRECTION, ORIENTATION, SENSE
TOWARDS A PLACE, TOWARDS EVENING,
TOWARDS 30 YEARS, TOWARDS THE OTHER
IN RESPECT TO
GO AS IT SHOULD
TO A CERTAIN EXTENT
IN THAT SENSE
IN A WAY
CONVERSE, AGAINST THE WAY
CLOCKWISE
SIDE, BACKSIDE, FLIP SIDE (OF LUCK)
WAY
THERE IS NO WAY
MANNER
INCLINATION OF HAIR
ORIENTATION OF THE FORCE VECTOR
TO POUR
TO TURN
TO TWIST
TO FACE (WORDS, A LIQUID, EMOTION, TEARS)
TO DEPOSIT
TO EXPERIENCE
TO GO THROUGH
VERSION, DIVERSION, CONVERSION
IRREVERSIBLE
ADVERSE, ACROSS
TRANSVERSE
PERVERSE
EXTROVERTED, INTROVERTED
INVERSE
UNIVERSE
SUBVERSIVE
VERSATILE
CONVERSATION
DIVERSE

Verso List (English),
2026,

Acrylic Gouache on Tengucho Paper

© Daniele Formica

Foto: JMR-Dokumentation,

© VG Bild-Kunst, Bonn 2026

02
Ellen de Bruijne Projects,
Amsterdam
Klaas Kloosterboer,
Daniele Formica



JUNE Art Fair, Basel, CH, 2025, Klaas Kloosterboer and Daniele Formica, Ellen de Bruijne Projects.



A Couple (two standing pauses),
2025,

195x135 cm,
acrylic on raw cotton canvas sewn together
with cotton thread

The series of paintings titled “pauses” is resulting from a process of moving and staying still, posing in front of the canvas. The pose is quickly traced onto the surface of the painting, working with suggesting gestures of an ephemeral instance of the body, the imprint of a fading arrangement. Every painting becomes a possible instruction to re-enact previous and successor poses in an indeterminate choreographic chain.



Love will tear us apart,
2022,

00:22:04

Video Performance

© Daniele Formica

Foto: JMR-Dokumentation,
© VG Bild-Kunst, Bonn 2026

Link: <https://youtu.be/-0nU4SYfOLY>



In the video work, Formica is in his studio dancing to different songs from Youtube, wearing different costumes. The legionnaire party costume specifically laughs at the Ancient Roman fetish associated with Italian origin by Italian Fascists, at the same time playfully diverting the role of the soldier from killer to dancer. The second costume, a black tracksuit, brings the dance to the contemporary time of diffused sportswear as streetwear among (often heteronormative) males of middle and lower classes. The tracksuit becomes a uniform for this young kind of soldiers/dancers. The third costume, a cheap long country dress with tiny flowers pattern, is a transition towards the old female figure in Formica's family, the countryside Nonna, worn in an attempt to transform himself playing with gender, appearance and identity. The dances expressively follow and are improvised directly on the songs, that vary from faster to slower rhythms, characterized by love, romance, rock and ecstasy.

Every Day/Every Night Series,
2022,

4 sheets 29x21cm each,
gouache on paper



Words, as if entries on a diary, emerge from Formica's vital experience and create linguistic rhythms of repetition and alternation wherein to gather and position fragmented identities and knowledges.

-text by Sergi Rusca, 2022

The series Every Day/Every Night emerge from a week-long video performance executed in my domestic environment in The Hague. Every day as soon as I woke up and every night just before sleeping I would film myself, trying to grasp the subtle difference between awakening, when one is fresh from sleep, and the moment before sleeping, when the day has its weight on the mind. Each sheet of paper creates an ambiguous existential sentence obtained from the simple association of a word with the day or the night.

EVERY
NIGHT
A
212

EVERY
NIGHT
A
WISH

EVERY
NIGHT
A
PROPHECY

EVERY
NIGHT
A
LIGHT

Every Night Series,
2022,

4 sheets 29x21cm,
gouache on paper



Boys by the pool, 2021, exhibition view, Ellen De Bruijne PROJECTS, Amsterdam, photographer: Jeroen Desmalen



Boys by the pool, 2021, 29 x 43 cm, gouache on paper, photography Jeroen Desmalen

FLYING
DIVING
SURFING
SAILING
SWIMMING
IMMERGING
SHIPWRECKING

DRIFTING
DROWNING
SINKING ~~TOWARDS~~
~~THE BOTTOM~~
~~LET UNDERNEATH CURRENTS~~
~~TRANSPORT YOUR BODY~~ WALKING
SITTING
LAYING AT THE BOTTOM
ANCHORING

List of actions that deal with
states of matter,
2020,

60x40cm,
gouache on paper

Daniele Formica's new series of work follow a common thread in his practice that began last year while he was rediscovering his domestic environment. Drifting in a confining atmosphere with a decreasingly structuralized perception of time, his belongings started dissolving around him. Formica further dived into this process in his drawing series Boys by the Pool, which originated from an attraction towards the erotic and bucolic imagery of young male figures bathing. This series evoked a new realization on the condition of floating; in Formica's words, "liquid modernity is interpreted as a condition transforming subjects into sensual and vulnerable drifting bodies, somewhere between phenomenological victims and sentient actors playing in water."

-text by Sergi Rusca, 2021