

Federico de Francesco

And now

September 25 - November 1, 2025

Opening Reception: Thursday, September 25 | 6-8 PM

55 Delancey Street, New York, NY 10002



In *And Now*, Federico de Francesco presents a new body of paintings, synthesizing his lush abstractions and lyrical drawings. Taking inspiration from the body in motion, the artist makes records in paint, his line a seismographic mark of limbs shifting in space and time. Together, they mark a focused development in his practice, consolidating themes of movement, gesture, and form.

Beginning from images, taken, given, and found, of bodies in motion and moments of intimacy, the artist extracts his forms, first in sketches, then expanded on canvas. In paint, line dissolves into stroke, and bodies emerge from the force of color as light. Decontextualized, it is unclear if the writhing body is wrestling or dancing; the twisting limbs caught between *Eros* and *Thanatos*.

Take *Amor Vincit Omnia*. De Francesco's putto vibrates with force. Time collapses as the body is rendered in two postures, superimposed. The painting takes its name from Caravaggio's depiction of a cupid, smiling dumbly at the hungry viewer. "Love conquers all", says Virgil underfoot. The boy makes a mess of the room, instruments and armor, art and war, strewn across the floor. De Francesco's cupid isn't nearly as dumb. He's careening, head tossed back, nearly off the canvas, like he's been thrown, or throws himself, against the picture plane. There is an intimate ecstasy to the pose, the oceanic blue of the putto standing in sharp relief against the thick fleshy pinks and custard yellow of the ground.

Music permeates these paintings. De Francesco is a violinist. One sees that motion in the paintings, the push and pull of hand arcing color through space. These elegant gestures give away a profound connection between the mind and hand, guiding the brush on its fatal course. To make without looking is to trust that the hand will do as the mind tells it. This trust grows through practice and training. The trained hand is able to improvise. Working through a process guided by improvisation, his improvised gesture is intentional, rigorous even. De Francesco's practice exists in the place where chance meets intention.

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What emerges from these paintings is a lyrical recording of the present. Life streaks before us, but de Francesco captures the moment for us. For him, painting is a practice through which he accesses embodied being. In our fugitive world, time escapes us. Through his paintings he condenses flashes of beauty and connection into something physical. The paintings are not memory but presence.

About the artist:

Federico de Francesco was born in Calabria, Italy in 1979 and lives and works in New York. He is a classically trained violinist and received a Ph.D. in Economics from UCLA in Los Angeles, California.

De Francesco's recent solo and group exhibitions include "Painting Energy" at the Portland Art Museum in Portland, Maine (2025); "Fortune Teller" at V1 Gallery in Copenhagen, Denmark (2024); "Travelin' Light" at the Journal Gallery in Patmos, Greece (2024); "Social Practice" at Amanita in New York, New York (2024); "Just How I Like It" at the Journal Gallery in New York, New York (2024); "City Life" Curated by Marcus Leslie Singleton at V1 Gallery in Copenhagen, Denmark (2024); "Oak House" at Fernberger Gallery in Newport, Rhode Island (2023); "I am the Ocean" at Outpost in Copenhagen, Denmark (2023); "Sea Bound" at V1 Gallery in Copenhagen, Denmark (2023); "Federico de Francesco and Emmett Moore" at The Pit in Los Angeles, California (2022); "Spring Waters" at Ross + Kramer Gallery in East Hampton, New York (2022); Tennis Elbow at The Journal Gallery in New York, New York (2021); "Summer Sun" at The Journal Gallery at Van de Weghe Fine Art in East Hampton, New York (2021); "Vanquishing Ocular" curated by David Salle and Nicole Wittenberg at Rental Gallery in East Hampton, New York (2019); "Downtown Painting" presented by Alex Katz at Peter Freeman Inc in New York, New York (2019); "Garden Dwellers" at Regina Rex in New York, New York (2017); "Shed" curated by Darryl Westly at Christie's in New York, New York (2017) and "Federico de Francesco" at Four A.M. in New York, New York (2016).

Works by de Francesco are held in numerous public collections, including the Alex Katz Foundation in New York, New York; the Margulies Collection in Miami, Florida; The University of Maine Museum of Art in Bangor, Maine; the Colby College Museum of Art in Waterville, Maine; the Portland Art Museum in Portland, Maine; the Institute of Contemporary Art in Miami, Florida; and the High Museum of Art in Atlanta, Georgia.

Caption: Federico de Francesco, *My Way*, 2024, oil, oil stick, and wax on canvas 73 by 96 in. Photograph by © Federico de Francesco Courtesy of the artist and Jupiter, Miami Beach, FL.

Press inquiries: info@jupitercontemporary.com