

FRIEZE NEW YORK

13 – 17 May 2026
Booth D11

P420

Adelaide Cioni
Francis Offman

ADELAIDE CIONI

(1976, Bologna, IT
- lives and works in Spoleto (PG), IT)

Adelaide Cioni studied drawing at UCLA, Los Angeles, and has a BA in Sculpture from the Academy of Fine Arts in Rome. With an MA in contemporary history and a master's degree in Literary Translation, for ten years she translated American literature (John Cheever, Lydia Davis, David Foster Wallace, amongst others). In 2012 she finished the translation of Cheever's journals and decided to quit translating literature, thereby she started her artistic practice.

Her work moves at the intersection of textile, painting, and performance. The constant elements at the core of her practice are drawing, an absence of narration and a feminist viewpoint. Over the past year she has been connecting her work to music and dance, in a multidisciplinary, collaborative approach. She lives and works between Spoleto (IT) and London.

Upcoming exhibitions

Le Divisament dou Monde: disegni italiani sull'Estremo Oriente, Jiangxi Provincial Art Museum, Nanchang, CN (2026); *Grande assurdo*, Palazzo Collicola, Spoleto, IT (solo, 2026); *Five geometric songs*, MAXXI, Roma, IT (performance, 2026).

Ongoing exhibitions

Tragicomica. Prospettive sull'arte italiana dal secondo Novecento a oggi, MAXXI, Roma, IT (2026).

Recent exhibitions

Teatro mobile, 91.530 Le Marais, Le Val-Saint-Germain, FR (solo, 2025); *Le Divisament dou Monde: disegni italiani sull'Estremo Oriente*, China Millennium Monument Contemporary Art Museum, Beijing, CN (2025); *Fantastica*, 18th Art Quadriennale, Palazzo Esposizioni Roma, Roma, IT (2025); *Le Divisament dou Monde: disegni italiani sull'Estremo Oriente*, Jiangxi Art Museum, Jiangxi, CN (2025); *True Colors. Tessuti: movimento, colori e identità*, MAXXI, L'Aquila, IT (2025); *Le Divisament dou Monde: disegni italiani sull'Estremo Oriente*, CAA Art Museum, Hangzhou, CN (2025); *Endless Summer*, Magazzini del Sale, Cervia, IT (2025); *...così fiorirà*, La Nube di Oort, Roma, IT (2025); *Di erbe e di fiori. Erbari d'autore. Da Besler a Penone, da De Pisis a Cage*, Fondazione Cosso, San Secondo di Pinerolo, IT (2025); *15 Years*, P420, Bologna, IT (2025); *Five Geometric Songs*, Padiglione de l'Esprit Nouveau, Bologna, IT (performance, 2025); *Breasts*, ACP Palazzo Franchetti, Venezia, IT (2024); *Archivio Aperto. Kew. A Conversation in Green*, Fondazione Home Movies, Bologna IT (site-specific installation, 2024); *I Sibburchi*, Chiesetta della Madonna degli studenti, Lecce, IT (2024); *Touch Song*, Southwood Gardens, Piccadilly, London, UK (performance, 2024); *Editions from 30 Years of Gasworks: All the Lovers*, David Zwirner, London, UK (2024); *True Form*, The Approach, London, UK (solo, 2024); *Infinita infanzia*, Palazzo Collicola, Spoleto, IT (2024); *Drawings for Myself*, P420, Bologna, IT (solo, 2024); *Il mondo*, Centro per l'arte contemporanea Luigi Pecci, Prato, IT (solo, 2023); *Italian Painting Today*, Triennale Milano, Milano, IT (2023); *Teatrino*, Museo del Tessuto e del Costume, Spoleto (PG), IT (site-specific installation, 2023); *Ab ovo / On Patterns*, Mimosa House, London, UK (solo, 2023); *Recent Acquisitions and Eternal Loves - Part I*, Nicoletta Fiorucci Collection, Principality of Monaco, MC (2023); *Panorama*, curated by Vincenzo de Bellis, a project by Italics, Monopoli, IT (2022); *An Incomplete A to Z for Art and Poetry*, 30 Old Burlington Street, London, UK (2022); *Prayers to Jupiter*, with Typhaine Delaup and Dom Bouffard, Fondazione Memmo/Gasworks, London, UK (performance, 2022); *Dante. Gli occhi e la mente. Un'Epopea POP*, MAR Museo d'Arte della città di Ravenna, Ravenna, IT (2021); *And the flowers too*, Fondazione Volume, Museo Orto Botanico, Roma,



IT (2021); *Tout Court. Un aperçu de l'art contemporain italien*, l'Istituto Italiano di Cultura a Parigi, Paris, FR (2021); *Mirabilia*, Casa Italia - Olimpiadi di Tokyo 2021, Kihinkan Guest House, Tokyo, JP (2021); *The Feuilleton: I will bear witness, Piggybacking from the Edicola*, Mahler & LeWitt Studios, Spoleto; MACRO, Roma; Edicola, S.M.I.T., Roma, IT (2021); *Painting stone*, Villa Lontana, Roma, IT (2021); *Sol LeWitt Open studios*, Mahler & LeWitt Studios, Spoleto, IT (2021); *141 - Un secolo di disegno in Italia*, Fondazione del Monte di Bologna e Ravenna, Bologna, IT (2021); *Io dico io (I say I)*, Galleria Nazionale d'arte moderna e contemporanea, Roma, IT (2021); *E subito riprende il viaggio*, P420, Bologna, IT (2020); *Stasi frenetica*, GAM, Torino, IT (2020); *The empty project*, first installment at MAMbo, Museum of Modern Art, Bologna,

IT (2020); *Verso Sera, Ipercorpo XVII Festival Internazionale delle Arti dal Vivo*, Forlì, IT (2020); *Ab Ovo*, Artefiera, Bologna, IT (2020).

Selected residencies

Amant, New York, NY, US (2026); Marea Art Project, Praiano (SA), IT (2024); CEAAC, Strasbourg, FR, in collaboration with IUNO, Roma, IT (2023); Gasworks, supported by Fondazione Memmo and Gasworks, London, UK (2022); Worlding, London, UK (2021); Mahler & LeWitt Studios, Spoleto, IT (2021).

Public collections

Voorlinden Museum, Wassenaar, NL; Centro per l'arte contemporanea Luigi Pecci, Prato, IT; A.R.M. Holding Art Collection, Dubai, AE.

The Hand of M.

These works began with a site-specific installation I did in the tiny church of Madonna del Pozzo in Spoleto. On the walls of the church there is a fresco by Bernardino da Campilio, dated end of the 1400s, Mary with baby Jesus between two saints, Saint John and Saint Anthony.

I wanted to hide the body of Mary, and show only her hand, which represents our being active in the world. This is the hand of Mary. It has to do with living in Umbria. Working close to Giotto. Watching Sol LeWitt and speaking with people who spoke with him. It has to do with Mary, virgin or not. The power and energy of Mary, of being a woman among men. Of being a woman and holding a mystery within her body. Of speaking through her body, almost no words.

It has to do with decoration as an awkward attempt to point towards infinity and nature. It has to do with drawing as a trace of the soul left by the body – whose body, whose drawing? I am the body, the drawing is by Bernardino.

Adelaide Cioni



Adelaide Cioni

The Hand of M.

2026

wool stitched on canvas

98 × 172 cm

unique work

Inquire



side view



detail



other view

Saying almost the same thing

The sea, Cioni says, is “that thing you cannot paint.” In fact, painters have never stopped trying. This, too, leads us to experience approximation, in the face of which “abstracting” gives us the illusion of being less imprecise. It means, when faced with an object, attempting to extract its essence, or as Deleuze reading Bacon put it, the “diagram”: that is why “no art is figurative,” the philosopher writes in *The Logic of Sensation*. For the same reason, it could be said that no art is abstract: even the most geometric pattern ends up evoking a series, a rhythm that is already an ordering of the real. From the outset, Adelaide’s research – obsessed with what she calls “secondary images,” i.e. ornamental motifs that lie at the margins of all figuration, and orient, most often inadvertently, its perception on our part – is located in the *terrain vague* which in Klee’s words is not form, *Gestalt*, but the vibration of the forming, *Gestaltung*. Cioni’s research, Cecilia Canziani has written, always aims at the “degree zero of the composition.”

[...] according to Freud, the *oceanic feeling* is but the primary form of religious feeling: that which each of us – whether or not we believe in some form of transcendence – senses when faced with the boundlessness of the sea. In his diaries, Baudelaire calls the sea “a diminutive infinite,” although for him this is primarily a source of anguish (in a letter he declares that he finds “freely flowing water” unbearable: “I want it imprisoned in a straitjacket, between the geometrical walls of a river’s banks”). The same oscillation is also conveyed by Leopardi, who sees shipwreck as “sweet” in the conclusion of his most famous poem: that *Infinite* that symbolizes the boundlessness of the rhetorical vanishing of the subject in the *oceanic* dimension of “such a sea.”

Well aware of the ambiguity of this feeling, it seems to me that Adelaide Cioni leans more towards the latter interpretation. If the sea suggests the infinite it is because whatever portion of it we try to “frame” (as Calvino’s *Reading of a Wave*, in *Mr. Palomar*, showed once and for all) refers back to its inexhaustible whole: but Adelaide – like Pino Pascali before her – appreciates the irony of this fate. “Any decorative motif alludes to the infinite,” she argues: for its precisely inexhaustible replicability.



Adelaide Cioni

Il mare

2026

wool stitched on canvas

176 × 136 cm

unique work

[Inquire](#)

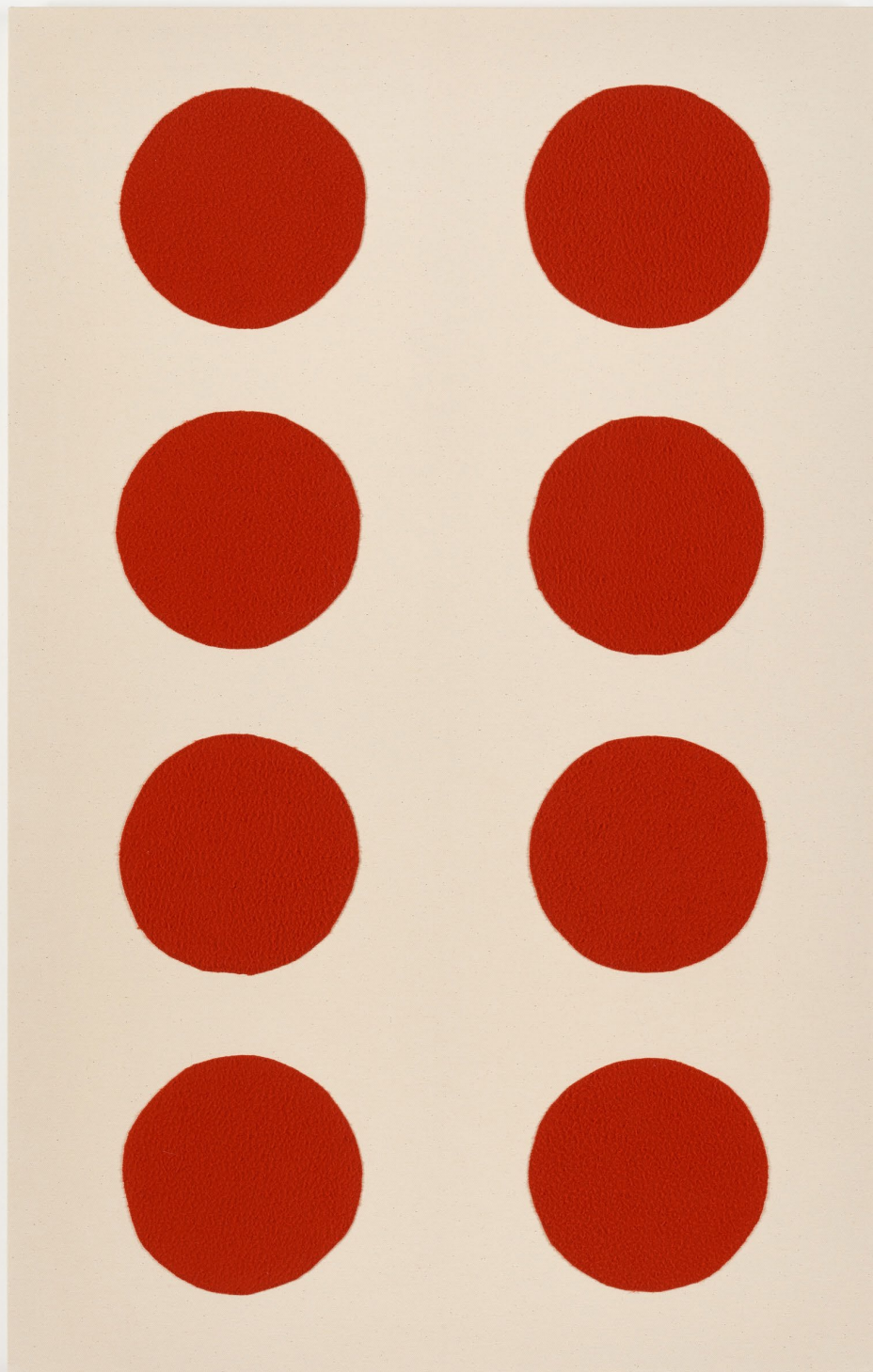




side view



other view



Adelaide Cioni

Eight Red Circles

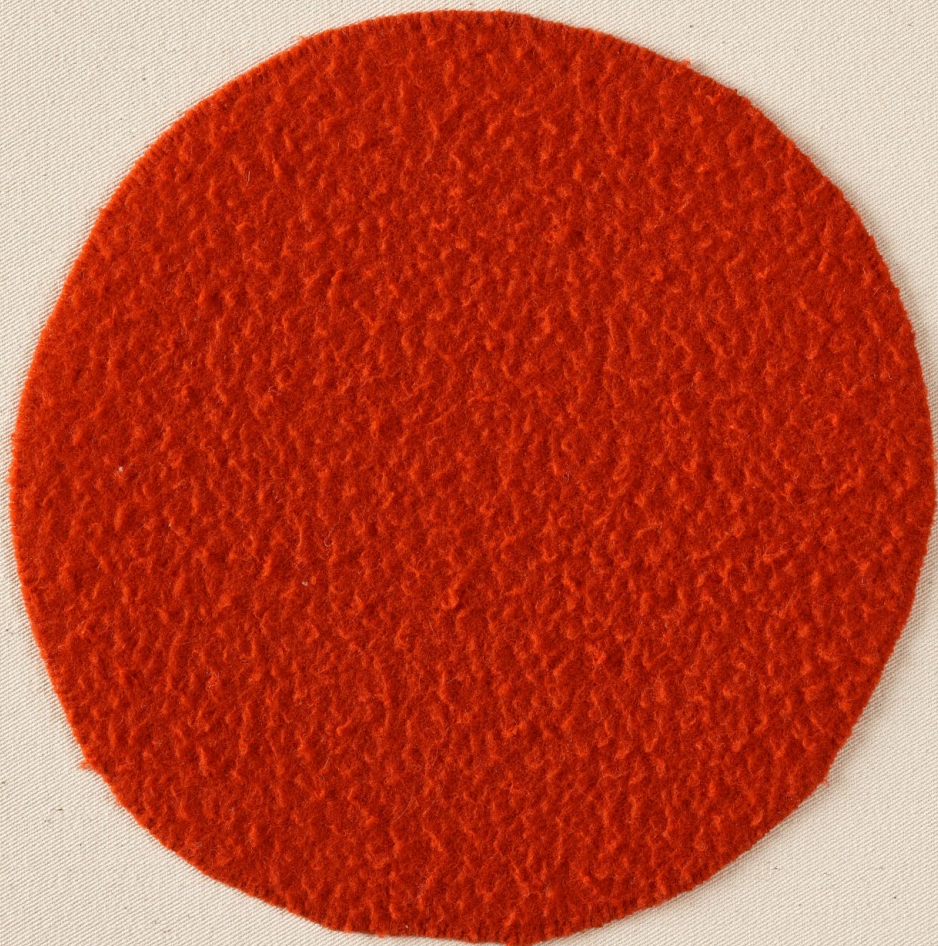
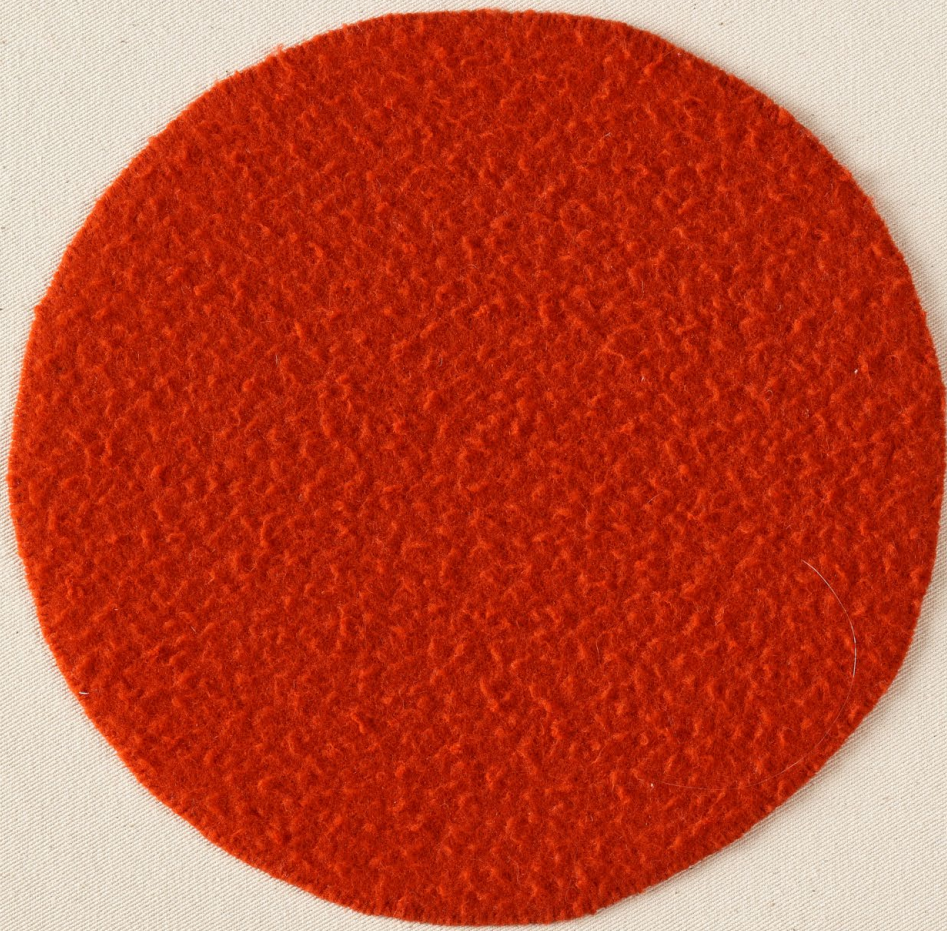
2026

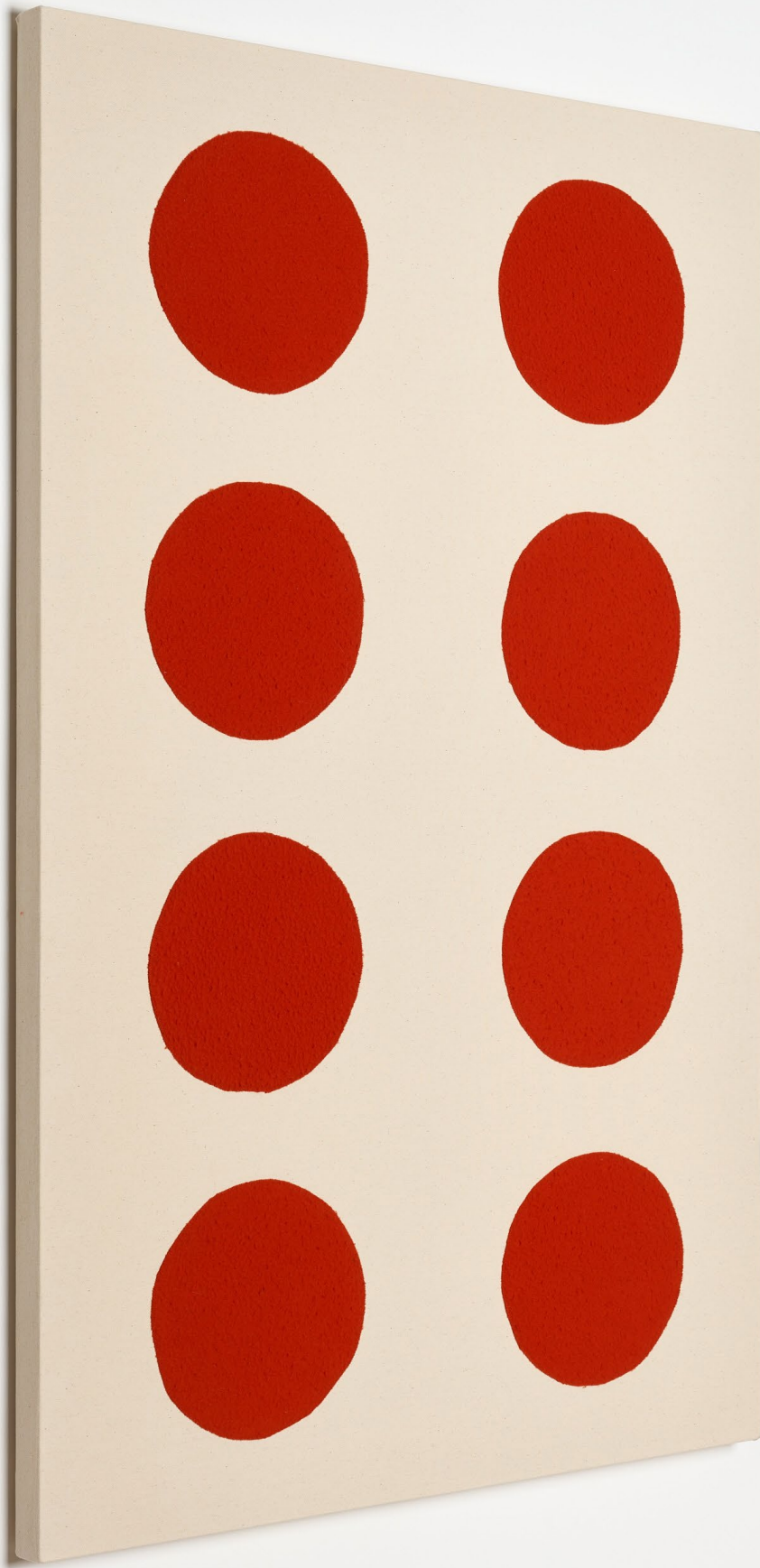
wool stitched on canvas

110 × 70 cm

unique work

Inquire





side view

FRANCIS OFFMAN

(1987, Butare, RW
- lives and works in Bologna, IT)

The works of Francis Offman consist of canvases (not mounted on stretchers) with irregular contours, featuring paintings that emerge from the associations of sections of vivid, flat, uniform colors, and collage zones made with the insertion of scraps of paper – thin or thicker sheets, salvaged from bread wrappers or shoeboxes – which enter the composition like rips or wounds. An encounter that only on occasion makes elements emerge that can be traced back to the real: a dry tree, a mountain, a portion of water, earth or sky...

Offman's pieces are free compositions that imply fragile references, minimal and understated, to a faraway world (Africa and Rwanda, where the artist spent some of his childhood) and its customs, a traumatic memory and an uncertain identity; jagged, dynamic spaces that cannot give rise to an integral landscape.

Davide Ferri

Upcoming exhibitions

Francis Offman, P420, Bologna, IT (solo, 2026);
Le ferite di Bologna, Villa delle Rose, Bologna, IT (2026).

Ongoing exhibitions

Soglia / Common Acts, La Società delle Api, Roma, IT (2026); *Sguardi sull'Africa*, Palazzo Gotico, Piacenza (2026); *Inuma: A Bird Shall Carry the Voice*, Gihanga Institute of Contemporary Art (GICA), Kigali, RW (2025).

Recent exhibitions

24mo Premio Cairo, Museo della Permanente, Milano, IT (2025); *The Daughters' Trilogy. Chapter II: Bindung & communion*, Taxispalais Kunsthalle Tirol, Innsbruck, AU (2025); Castello San Basilio, Matera, IT (solo, 2025); *Symptoms of Painting*, Gathering, London, UK (2025); *Domino*, Encounter, Lisbon, PT (2025); Thomas Dane, Napoli, IT (2025); *Weaving Stories*, Secession, Vienna, AT (solo, 2025); *15 Years*, P420, Bologna, IT (2025); *Still Grounded*, Blank projects, Cape Town, ZA (solo, 2025); *Ouverture 2024*, Castello di Rivoli, Rivoli, IT (2024); *Artists Making Books: Pages of Refuge*, American Academy, Roma, IT (2024); *La Linea Insubrica*, Merano Arte, Merano (BZ), IT (2024); *Notes from the heart*, La Società delle Api / Le Quai, Monaco, MC (solo, 2024); *My Dreams Were Dashed Against Your Walls*, DEO, Vessa Medieval Village, Chios, GR (2024); *Economics of Painting*, Mead Gallery, Warwick Arts Center, Coventry, UK (solo, 2024); *Editions from 30 Years of Gasworks: All the Lovers*, David Zwirner, London, UK (2024); *Keep Looking*, Deborah Schamoni, Munich, DE (solo, 2024); *Their Volumes*, Collezione Cristella, Piacenza, IT (2023); *Museo delle Opacità*, Museo delle Civiltà di Roma, Roma, IT (2023); *Conversation Piece. Part IX. La Biblioteca del Mondo*, Fondazione Memmo, Roma, IT (2023); *Untitled*, Palazzo Collicola, Spoleto, IT (2023); *Italian Painting Today*, Triennale Milano, Milano, IT (2023); *Sensing Painting. Opere dalla Collezione d'arte della Fondazione CRC*, Castello di Rivoli, Rivoli, IT (2023); *Art and Human Rights*, Palais des Nations, Geneva, CH (2023); *Arte Circolare*, Ministero delle imprese e del Made in Italy, Palazzo Piacentini, Roma, IT (2023); *De Profundis: Oscar Wilde*, L'Hotel, Paris, FR (2023); *Oh So Quiet, WHATIFTHEWORLD*, Cape Town, ZA (2023); *uMoya: The Sacred Return of Lost Things*, Liverpool Biennial 2023, Liverpool, UK (2023); *The Reason for Painting*, Mead Gallery, Warwick Arts Centre, Coventry, UK (2023); *Francis Offman*, Herald St, London, UK (solo, 2023); *Recent Acquisitions and Eternal Loves - Part I*, Nicoletta Fiorucci Collection, Principality of Monaco, MC (2023); *Arte Circolare*, MAXXI, Museo Nazionale delle Arti del XXI secolo, Roma, IT (2023); *Retrofuturo. Appunti per una collez-*



one, MACRO - Museo d'Arte Contemporanea di Roma, Roma, IT (2022); *Quotidiana: Paesaggio*, La Quadriennale di Roma, Museo di Roma - Palazzo Braschi, Roma, IT (solo, 2022); *The 't' is Silent*, 8th Biennial of Painting, Museum Dhondt-Dhaenens, Gent, BE (2022); *The Tending of the Otherwise*, Procida, IT (2022); *Cross Collection. Collezioni a confronto*, Raccolta Lercaro, Bologna, IT (2022); *Espressioni. L'Epilogo*, Castello di Rivoli Museo d'Arte Contemporanea, Rivoli, IT (2022); *Le 3 ecologie*, MACTE, Termoli, IT (2022) *Gettare il Sasso e Nascondere la Mano*, Istituto italiano di cultura di Parigi, Paris, FR (2022); *Les Filons Géologiques: Transafrique*, BHMf & BHMB, Palazzo d'Accursio, Bologna, IT (2021); *Pittura in persona. La nuova collezione della Fondazione CRC*, Chiesa di San Francesco, Cuneo, IT (2021); *Francis Offman*, P420, Bologna, IT (solo, 2021); *Mediterranea 19 Young Artists Biennale*, *School of Waters*, Repubblica di San Marino, SM (2021); *Progetto speciale Agitu Ideo Gudeta Fellowship*, doppia personale con Christian Offman, le garage, Trento, IT (duo, 2021); *TUCUL. Monumenti temporanei a Agitu Ideo Gudeta*, Parco di Melta & Giardino Alexander Langer, Trento, IT (solo, 2021); *You might know*, Museo MAGA, Gallarate, IT (solo, 2021); *Abecedario d'Artista, un viaggio alla scoperta dei giovani artisti dell'Emilia Romagna*,

Palazzo del Governatore, Parma, IT (2021); *Herald St | Museum St*, London, UK (solo, 2021); *Painting Stone*, Villa Lontana, Roma, IT (2021); Baleno International, Roma, IT (solo, 2021); *Gettare il sasso e nascondere la mano*, MAD, Le Murate, Firenze, IT (2021).

Public collections

Castello di Rivoli Museo d'Arte Contemporanea, Torino, IT; FRAC Bretagne, Rennes, FR; Museo delle civiltà, Roma, IT; MAMBO Museo d'Arte Moderna di Bologna, Bologna, IT; The University of Warwick Art Collection, Coventry, UK; The Hammer Museum, Los Angeles, CA, US.

Selected prizes and residencies

Arcolaio Art Prize, Castelbasso (TE), IT (2024); The Norval Sovereign African Art Prize 2024, Cape Town, ZA (2024); Gasworks, London, UK (2023); Visual Arts Fellowship, Civitella Ranieri Center, Umbertide (PG), IT (2023); *The Tending of the Otherwise*, Procida, IT (2022); *Agitu Ideo Gudeta fellowship — LIVE WORKS Performance Act Award*, Centrale Fies & Black History Month Florence, Centrale Fies, Dro (TN), IT (2021); *TUCUL. Monumenti temporanei a Agitu Ideo Gudeta*, Parco di Melta & Giardino Alexander Langer, Trento, IT (2021).



Francis Offman

Untitled

2025-2026

acrylic, ink, paper, coffee grounds, 100% cotton gauze,
Bolognese plaster on juta

137 × 110 cm

unique work

[Inquire](#)



side view





other view



Francis Offman

Untitled

2025-2026

acrylic, ink, paper, coffee grounds, 100% cotton gauze,
Bolognese plaster on line

98 × 78 cm

unique work

Inquire





side view



Francis Offman

Untitled

2025-2026

acrylic, ink, paper, fiberglass mosquito net, coffee
grounds, 100% cotton gauze, Bolognese plaster on jute

30 × 33,5 cm

unique work

Inquire





side view

Founded in Bologna in 2010 by Alessandro Pasotti and Fabrizio Padovani, P420 has always maintained a commitment to promoting creativity and pushing artistic boundaries. Born from the founders' initial experience in the world of art and artists' books, the gallery emerged with the aim of promoting an inclusive approach to contemporary art, embracing artists from diverse backgrounds, generations, and disciplines.

The name P420 is inspired by Pantone 420, a universally recognized shade of grey known for its ability to serve as the perfect background, enhancing whatever it accompanies. P420 thus emerges as a platform whose primary aim is to embrace and elevate artistic ideas and expressions, fostering their harmonious coexistence within a context that supports, encourages, and celebrates diversity and innovation. Here, every voice can resonate powerfully and distinctly, much like a work of art standing out against the backdrop of Pantone 420.

P420 has been instrumental in the rediscovery of artists such as Irma Blank, Laura Grisi, Ana Lupas, and Stephen Rosenthal, collaborating directly with the artists or, when necessary, with their heirs or the Estates representing them. Through exhibitions, off-site projects, fairs, and a strong online presence, the gallery also supports the evolving narratives of contemporary art, initiating and supporting the journey of many young emerging talents like Victor Fotso Nyie, Francis Offman, and Shafei Xia.

Over the years, P420 has expanded its program to encompass a diverse array of artists from around the globe. Despite this growth and its active engagement in international contexts, the gallery remains attentive to the local art scene. Recently, P420 has unveiled new spaces adjacent to the gallery, specifically dedicated to artists' studios, thus establishing a fresh hub for the artistic community in Bologna.