

SARA FRANCOLA

Italiano

Sara Francola (b. 1998 in Rome) works with moving images, photography, and installation. The essence of her practice lies in dissecting the confusions and vulnerabilities embedded in a personal past, shedding light on the intricate layers of experience and memory. In her projects, the boundaries between fiction and reality are blurred through a continuous loop of deconstruction, construction, and interpretation.

SOCIAL MEDIA

www.instagram.com/sara.francola/

OPLEIDINGEN

2021 - photography Den Haag, Koninklijke
2025 Academie van Beeldende Kunsten Diploma
behaald

TENTOONSTELLINGEN

2025 left on seen Das Lot Vienna, Oostenrijk
Sara Francola and Paula Punkstina
collaborative practice navigates the
shifting territory of intimacy, language,
and memory. As friends, lovers, and co-
creators, their work frames personal
histories through playful yet
melancholic metaphors. Through irony
and encoded gestures, they turn private
dialogue into public inquiry, asking:
What remains when intimacy is
deconstructed?

[Duo](#)

2024 Delete, Delete, Delete, Breda Photo
Festival Breda, Nederland In "Delete,
Delete, Delete," photography becomes
a transformative and therapeutic
process as I confront and deconstruct
memories of a past abusive
relationship. Through repeated empty
frames, self-portraits, and moments of
intimacy stripped of their original
meaning, the work reflects the internal

PROJECTEN

2025 unauthorised autobiography Den Haag,
Nederland This work reconstructs
fragments of the author's past relationship,
pieced together from its remains. The set
presented is a copy of a copy of a space.
Inspired by Val del Omar's vision of cinema,
the work parallels blinking and the gaps
between film frames. Just as the camera
assembles reality from isolated images -
never fully capturing events as they unfold -
the characters blink out of sync, disrupting
the illusion of a shared gaze. As the
characters process their emotions through
an imaginative performance, a past
dialogue of text messages is reenacted,
transforming a private conversation into a
public reflection. The work explores the
memory between two people as a
constructed and contested space,
highlighting the difficulty of mutual
understanding when we can only grasp
fragments of each other's worlds. In re-
staging interpersonal dynamics through the
mechanics of the camera, the author

workings of my psyche, creating a continuous loop of action. Beyond the photographs, a site-specific installation features paper prints gradually eroded by falling water droplets, illustrating the impact of seemingly futile yet persistent actions. This slow deterioration mirrors the transformation of something once solid.

Solo

suggests that creation is never neutral, as it is shaped by what is interpreted, altered and lost. At the heart of this work lies a question: who controls the narrative of a shared memory?

INTERNATIONALE UITWISSELINGEN / ARTIST-IN- RESIDENCIES

2025 vienna, Oostenrijk

2024 Paris, Frankrijk internship with laida lertxundi

PRIJZEN EN STIPENDIA

2025 Stroom young talent The Hague, Nederland



unauthorised autobiography, 2025
4-channel synchronized vhs video 4min loop; sound;
paper grass; wooden set; pamphlet; engraved tree trunk
with key



unauthorised autobiography, 2025
engraved tree trunk with key; pamphlet



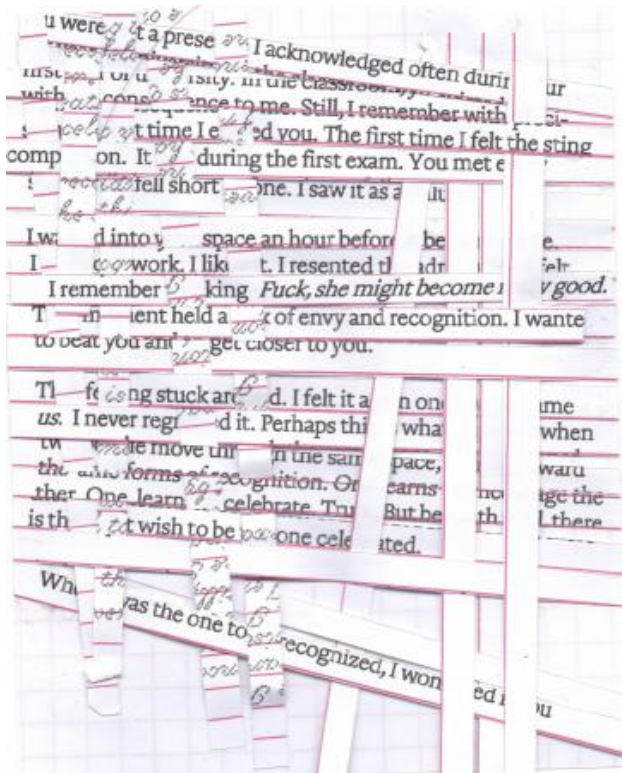
unauthorised autobiography, 2025



DODGE THE BULLET. (Figure 01), 2025
Steel rod, corrugated stainless steel sheets, dart tips,
120 x 250 cm



DODGE THE BULLET. (Figure 02), 2025
120 x 250 cm



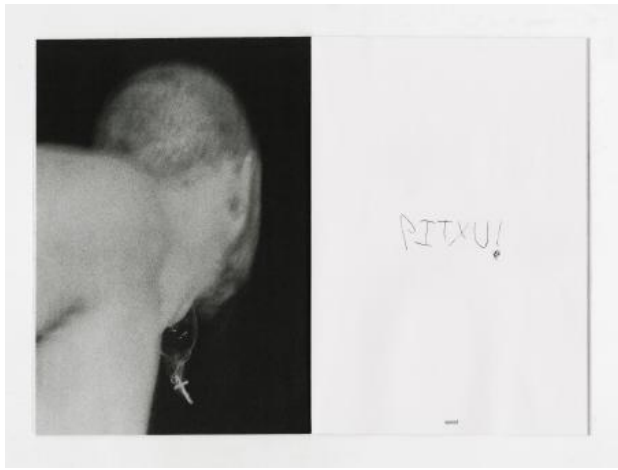
P.S., 2025
letter, paper weaving



Delete, Delete, Delete., 2024



Delete, Delete, Delete., 2024



ASKCO, 2023
Zine



ASKCO, 2023
Zine