



Castello San Basilio

FRANCIS OFFMAN

75015 Pisticci,
Italy

Francis Offman

(1987, Butare, Ruanda)

Residenza: 31 luglio - 20 agosto 2025

Esposizione: 22 - 29 agosto 2025

Francis Offman è noto per l'impiego di materiali di recupero che manipola per creare composizioni astratte e frammentate. Con il suo lavoro l'artista porta l'attenzione sulle storie degli oggetti e degli elementi costruendo narrazioni sottostanti all'intersezione di esperienze umane e non umane. L'artista esplora così temi legati alla memoria, all'identità e al post-colonialismo. Riutilizzando oggetti di scarto, l'artista dunque sfida le nozioni tradizionali sui materiali e sulla sostenibilità.

Francis Offman vive e lavora a Bologna, Italia. Tra le sue mostre più recenti si menzionano Secession, Vienna, Austria (2025); American Academy, Roma (2024); La Società delle Api, Monaco (2024); Mead Gallery, Warwick Arts Centre, Regno Unito (2024); Tate Liverpool, parte della Liverpool Biennale, Regno Unito (2023). Il suo lavoro è incluso in numerose collezioni d'arte tra cui FRAC, Bretagne; Castello di Rivoli, Torino; MAMbo, Bologna; MACRO, Roma e The Hammer Museum, Los Angeles, Stati Uniti.

Francis Offman

(b. 1987, Butare, Rwanda)

Residency: 31 July - 20 August 2025

Exhibition: 22 - 29 August 2025

Francis Offman is known for his use of reclaimed materials, which he manipulates to create abstract and fragmented compositions. Through his work, the artist draws attention to the stories embedded in objects and materials, constructing narratives that emerge at the intersection of human and non-human experiences. In doing so, he explores themes related to memory, identity, and post-colonialism. By reusing discarded objects, the artist thus challenges traditional notions of materials and sustainability.

Francis Offman lives and works in Bologna, Italy. His recent and ongoing exhibitions include Secession, Vienna, Austria (2025); American Academy, Rome, Italy (2024); La Società delle Api, Monaco (2024); Mead Gallery, Warwick Arts Centre, UK (2024); Tate Liverpool, part of the Liverpool Biennial, UK (2023). His works is part of prestigious collections, such as FRAC Bretagne; Castello di Rivoli, Turin, Italy; MAMbo, Bologna, Italy; MACRO, Rome, Italy; and The Hammer Museum, Los Angeles, US.



"Quando mia madre è tornata in Ruanda dall'Italia [nel 2013], è tornata con sacchi di caffè. Volevo avere un legame con il Ruanda; ne avevo una gran voglia. Sapevo che lì si coltivava il caffè e pensavo a tutte le mani attraverso cui era passato. Volevo essere in grado di catturare quell'energia dai viaggi che ha fatto. Ho iniziato a usare il caffè e l'ho studiato a fondo. Da lì in poi sono stato davvero felice. È stato un nuovo modo di fare pittura, perché prima disegnavo con l'olio, ma non era un granché. Chiunque avrebbe potuto dipingere quei quadri, perché io seguivo solo il modo classico di fare le cose. Iniziando a usare il caffè, ho capito che potevo usare la storia come materia prima. Con l'uso del caffè potevo anche confrontarmi con le persone qui in Italia e parlare della sua provenienza e dei Paesi che lo producono".

- Francis Offman in conversazione con
Tarisai Ngangura

"When my mother went back to Rwanda from Italy [in 2013], she returned with bags of coffee. I wanted to have a connection with Rwanda; I was so desperate to. I knew that coffee was grown there, and I just thought of all the hands it passed through. I wanted to be able to catch that energy from the journeys it took. I started to use coffee and really studied it. From there, I was really happy. It was a new way of doing my painting practice, because before I used to draw with oil, but it wasn't really good. It could be anyone who had painted those paintings, because I was just following the classic way of doing things. By starting to use coffee, I understood that I could use history as raw material. I could even engage with people here in Italy by using coffee, and talk about where it comes from and the countries that produce it."

- Francis Offman in conversation with
Tarisai Ngangura



Francis Offman studio at Castello San Basilio, Basilicata, Italy, 2025



Francis Offman during the open studio at Castello San Basilio, Basilicata, Italy, 2025



Francis Offman during the open studio at Castello San Basilio, Basilicata, Italy, 2025



Francis Offman

Untitled, 2025

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

147 x 162 cm



Francis Offman, installation view at Castello San Basilio, Basilicata, Italy, 2025



Francis Offman

Untitled, 2025

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

102 x 81 cm



Francis Offman

Untitled, 2025

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

102 x 78 cm



Francis Offman, installation view at Castello San Basilio, Basilicata, Italy, 2025



Francis Offman

Untitled, 2025

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

33 x 40 cm



Francis Offman

Untitled, 2025

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

33 x 40 cm



Francis Offma at Castello San Basilio, Basilicata, Italy, 2025

Francis Offman, installation view at Castello San Basilio, Basilicata, Italy, 2025



Francis Offman

Untitled, 2025

acrylic, ink, paper, fabric,
coffee grounds, 100% cotton gauze, Bolognese plaster
on linen
37 x 30 cm



Francis Offman, installation view at Castello San Basilio, Basilicata, Italy, 2025



Francis Offman

Untitled, 2025

acrylic, ink, paper, coffee grounds, 100% cotton gauze,
bolognese plaster on hessian

36 x 29 cm



Francis Offman
Untitled, 2025
acrylic, ink, paper, fabric,
coffee grounds, 100% cotton gauze, Bolognese plaster
on hessian
28 x 32 cm



Francis Offman

Untitled, 2025

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

25 x 35 cm



Francis Offman

Untitled, 2025

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

30 x 20 cm



Francis Offman
Untitled, 2025
acrylic, ink, paper, coffee grounds, 100% cotton gauze,
Bolognese plaster on linen
20 x 30 cm

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