

Some information on this page is only available in Dutch

SARA FRANCOLA

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/

EDUCATION

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

EXHIBITIONS

2025 left on seen Das Lot Vienna, Austria
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, Netherlands 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 workings of my psyche, creating a continuous loop of action. Beyond the photographs, a site-specific installation

PROJECTS

2025 unauthorised autobiography Den Haag, Netherlands 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 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

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

question: who controls the narrative of a shared memory?

INTERNATIONAL EXCHANGES/RESIDENCIES

- 2025 vienna, Austria
- 2024 Paris, France internship with laida lertxundi

AWARDS AND GRANTS

- 2025 Stroom young talent The Hague, Netherlands



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



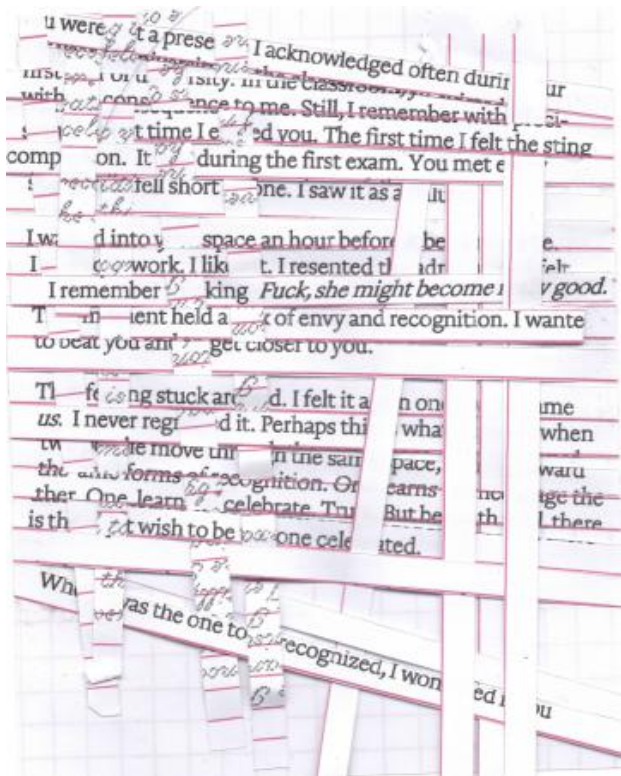
unauthorised autobiography, 2025



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



DODGE THE BULLET. (Figure 02), 2025
Steel rod, corrugated stainless steel sheets, dart tips



P.S., 2025
letter, paper weaving



Delete, Delete, Delete., 2024



Delete, Delete, Delete., 2024

