Luca Luce Bosani

PORTFOLIO

Artist Statement

Luca Luce Bosani (b. 1990, they/he) is a multimedia artist working with sculpture, painting, installation and performance. Bosani's practice explores identity, dismantling gender binaries and challenging systems of categorisation, discrimination, and power. Through immersive environments, wearable artworks and character-building, they interrogate normative constructions of gender, critique toxic masculinity, and present queer and gender-non-conforming ways of being.

Since 2017, Bosani has developed the ongoing body of work *UPOs: Unidentified Performing Objects*, queer artworks that resist categorisation, existing between sculpture and shoe, painting and garment, object of contemplation and performative device. Activated through live performance, the *UPOs* reject fixed definitions and propose fluid and inclusive ways of inhabiting space and identity. Bosani's residency at the V&A Museum in 2024 marked a significant expansion of this practice. Through large-scale performances presented in the South Kensington galleries, the *UPOs* functioned as portals to access alternative mental and physical states, channelling transformation, vulnerability, healing, and ecstatic transcendence.

The residency also enabled Bosani to reconnect with their family's shoemaking heritage. Inspired by their grandfather, a shoemaker, they began exploring traditional shoemaking and woodcarving techniques, introducing these crafts into new sculptural works. By combining artisanal knowledge with unconventional forms and materials, Bosani honours and subverts tradition, producing a critical response to the rigid ideals of masculinity they experienced growing up as a gender-non-conforming person in a small town in northern Italy. In 2025, the V&A residency culminated in a major year-long exhibition, bringing together the artist's drawings, *Mini* and *Wearable UPOs*, an artist film, and a performance film.

Collaboration and participation are central to Bosani's practice. The *UPOs* are conceived not only as static artworks but as catalysts for encounter, transformation, and collective experience. Through performance and live activation, they become practical and conceptual tools that foster visibility, diversity and representation for LGBTQIA+ and neurodivergent communities, creating safe spaces for critical reflection, care, and resistance.

1. *Unidentified Performing Objects*
Exhibition (2025)
V&A Museum, Gallery 29, London, UK
Mixed media Installation & Video Projection
Gallery 29, Room 2: 8m (L) x 4m (W) x 5m (H)
Photography: Peter Kelleher

1. Unidentified Performing Objects

Exhibition, Victoria & Albert Museum, Gallery 29, London, UK (2025)

Unidentified Performing Objects interrogates the high-heeled shoe as a culturally constructed symbol of gender, power, and identity. During their V&A Museum Artist-in-Residence, Bosani created a new series of works that reimagines the platform heel as a site of transformation and resistance. Through historical research and studying the museum's collection, they traced the origins of the heeled shoe to Persian cavalrymen in the 10th century, before it became increasingly associated with femininity in the 18th century. The later adoption of platform heels by men in the 1970s, alongside broader sexual and political revolutions, reveals the shifting and unstable relationship among clothing, gender expression, and social expectations.

For Bosani, the platform heel becomes a gender-fluid object and artistic medium: a structure that destabilises fixed ideas of masculinity and femininity. Using the heel as a starting point, they construct sculptural forms from aluminium, wood, leather, cotton, and hybrid materials, transforming footwear into monumental wearable sculptures. These *Unidentified Performing Objects (UPOs)* exist between categories: garment/sculpture, object/body, performance/identity, inviting new ways of inhabiting and rethinking the self. Activated through performance, the *UPOs* become tools of embodiment and transformation, challenging normative constructions of gender and offering alternative visions of identity and masculinity beyond dominance and restriction. Through these works, Bosani continues their exploration of fluid identities, queerness, and the power of objects to unlock new forms of expression, representation, and belonging.

Unidentified Performing Objects
Exhibition (2025)
V&A Museum, Gallery 29, London, UK
Mixed media Installation, Artist Film Portrait
Gallery 29, Room 1: 8m (L) x 4m (W) x 5m (H)
Photography: Luca Bosani studio

Shoe-shoe
unique piece (2025)
V&A Museum, Gallery 29, London, UK
Leather, Wooden Heel (hand-carved)
26cm (L) x 28cm (W) x 20cm (H)
Photography: Peter Kelleher

Unidentified Performing Object (13)
unique piece (2025)
Platform shoes donated by the London queer community, aluminium, epoxy clay, thread, hybrid rubber, leather, paint, gesso strips
29cm (L) x 45cm (W) x 28cm (H)
Photography: V&A Museum

Unidentified Performing Object (59)
unique piece (2025)
Artist's platform shoes, EPS, XPS, aluminium, epoxy clay, thread, hybrid rubber, leather, paint
55cm (L) x 40cm (W) x 70cm (H)
Photography: V&A Museum

Unidentified Performing Object (55)
unique piece (2025)
Vintage 90's platform shoes, carved limewood, aluminium, epoxy clay, leather, paint
50cm (L) x 55cm (W) x 80cm (H)
Photography: V&A Museum

2. *Unidentified Performing Objects (live)*
Performance (2024)
V&A Museum, Raphael Court, London, UK
Duration: 30 minutes
Photography: Peter Kelleher

2. Unidentified Performing Objects (live)

Performance, Victoria & Albert Museum, Raphael Court, London, UK (2024)
by Luca Bosani; with: Rebecca Solomon, CJ Calderwood, Rafael Escardo, Conn Williams

Unidentified Performing Objects: Live activates Bosani's fluid artworks through a performance in the V&A Raphael Court, transforming the *UPOs* from static objects of contemplation into living forms. Gradually worn by performers, from the lowest heel height of 7.5 cm to the monumental 205 cm *UPO*, the works unfold as a choreography of transformation, inviting reflection on the shifting boundaries between sculpture, fashion, the body, gender, and identity. The performance asks: When does a shoe become a sculpture? When does a sculpture come alive? What does masculinity mean, and who is allowed to inhabit certain forms?

As the performers move through the space, their faces are concealed behind veils, their bodies are dressed in genderless garments, and their feet become extensions of the artworks. The *UPOs* challenge fixed ideas of masculinity and femininity, proposing instead fluid and ever-evolving identities. Rising between vulnerability and power, the performers embody alternative ways of inhabiting the self and occupying public spaces.

Mirroring the exhibition display (portfolio project 1.), the increasing height of the *UPOs* shapes the rhythm of the performance, culminating in an ecstatic ascension into the towering *Unidentified Performing Object (205)* positioned at the centre of the gallery and worn with the aid of an aerial rig. Through performance, collaboration, and ecstatic ascension, the work reveals the *UPOs* as tools for reimagining identity beyond binary systems of categorisation and gender stereotypes.

Unidentified Performing Objects (live)
Performance (2024)
V&A Museum, Raphael Court, London, UK
Duration: 30 minutes
Photography: Peter Kelleher

Unidentified Performing Objects (live)
Performance (2024)
V&A Museum, Raphael Court, London, UK
Duration: 30 minutes
Photography: Peter Kelleher

Performance Documentation

Unidentified Performing Objects (live), V&A Museum, Raphael Court, London, UK (2024)
by Luca Bosani; with: Rebecca Solomon, CJ Calderwood, Rafael Escardo, Conn Williams

click here or on the image for the video documentation (duration: 4 minutes)

Unidentified Performing Object (205)
unique piece (2025)
Vintage 70's platform shoes, cedar & walnut
wood, XPS, steel, aluminium, epoxy clay, paint
60cm (L) x 130cm (W) x 205cm (H)
Photography: V&A Museum

Unidentified Performing Object (cornillaro)
unique piece (2023)
Vintage 80's platform shoes, aluminium, epoxy clay, hybrid rubber, studs, airbrush paint
60cm (L) x 95cm (W) x 75cm (H)
Photography: Luca Bosani studio

Unidentified Performing Object (cornillato)
unique piece (2023)
70’s platform shoes, aluminium, epoxy clay, hybrid rubber, studs, airbrush paint
45 (L) x 55cm (W) x 75cm (H)
Photography: Luca Bosani studio

3. *Queering the Mind, Releasing the Body 02*
Performance (2024)
V&A Museum, The Globe, London, UK
Duration: 30 minutes
Photography: Hydar Dewachi

3. Queering the Mind, Releasing the Body

Collaborative Project on Queerness & Mental Health,Various Locations (2023-ongoing)

Queering the Mind, Releasing the Body is an ongoing collaborative project initiated by Luca Bosani in 2023 that explores the intersections between queerness, mental health and collective care. Developed through dialogue with queer and neurodivergent artists and creatives across disciplines (including visual art, sound, choreography, and fashion), the project creates immersive performative environments where personal experiences, emotions, and memories are transformed into shared rituals.

Each iteration is collectively developed as a multi-sensory journey, combining sonic compositions, movement, costume and wearable artworks to foster reflection, vulnerability, and connection. The performances invite active participation, exploring tenderness, trauma, healing, and transformation. Through queer world-building and collaborative practice, the project challenges dominant narratives surrounding mental health and identity, creating spaces where diversity and non-conformity are encouraged and celebrated. The project explores how collective imagination and care are tools for liberation, allowing participants to reconnect with their bodies and each other.

Queering the Mind, Releasing the Body 02 was presented at the V&A Museum, London, in April 2024 through two 30-minute live performances. *Queering the Mind, Releasing the Body 01* was presented at Hypha Studios, London, in February 2024 as a 30-minute performance followed by an open Q&A, funded by Wandsworth Council *Grow & Flourish* project grant. Collaborating artists and creatives to date: FLORA L. (they/them), Lulu Manning (she/her), Conn Williams (he/they), Sakeema Peng Crook (she/her), Michael Kesting (he/him), Luca Bosani (they/he). Fashion contributors for each iteration are listed in the video credits.

Performance Documentation

Queering the Mind, Releasing the Body 02, V&A Museum, The Globe, London, UK (2024)
by: , Luca Bosani, Lulu Manning, Conn Williams, Sakeema Peng Crook, FLORA L.

click here or on the image for the video documentation (duration: 5 minutes)

Queering the Mind, Releasing the Body 01
Performance (2024)
Hypha Studios, Battersea, London, UK
Duration: 30 minutes, followed by Q&A
Photography: Ines Brochado

Performance Documentation

Queering the Mind, Releasing the Body 01, Hypha Studios, Battersea, London, UK (2024)
by: Luca Bosani, Lulu Manning, Conn Williams, FLORA L. supported by Grow & Florish Wandsworth Grant

click here or on the image for the video documentation (duration: 3 minutes)

C0042: Los Portales Del Tiempo
Exhibition (2023)
Paijáàäâãåąæāªn, Trujillo, Peru
Gallery Room 1: 6m (L) x 6m (W) x 3m (H)
Photography: Paijáàäâãåąæāªn

4. C0042: Los Portales del Tiempo

Exhibition & Residency, Paijáàäâãåąææª̄n, Trujillo, Peru (2023)
supported by NLPG Art Council England

C0042: Los Portales del Tiempo is an immersive installation and performative investigation developed during a residency at Paijáàäâãåąææª̄n in Trujillo, Peru. The project unfolds as a speculative archaeological expedition and fictional investigative archive, tracing the imagined ancestral origins of the *UPOs* across pre-Columbian cultures, contemporary Peru, and imagined futures.

Through a series of wearable sculptures, artefacts, field reports, videos and photographs, Bosani blurs the boundaries between fact and fiction, history and mythology, inviting viewers to question how identities, cultures, and collective memories are constructed. Drawing on Moche and Chimú iconography, ritual objects, local histories, and everyday contemporary materials, the project develops a series of evolving *UPOs* that construct an alternative, queer mythology.

By reimagining archaeological narratives through a non-binary lens, *C0042: Los Portales del Tiempo* challenges linear histories, colonial systems of knowledge, and fixed categories of gender and identity. The work proposes magic and metamorphosis as creative tools to encounter histories and to build inclusive futures; imagining identities that transcend stereotypes, blurring the boundaries between animal and object, past and present, human and mythical.

C0042: Los Portales Del Tiempo
Exhibition (2023)
Paijáàäâãåąæāªn, Trujillo, Peru
Gallery Room 1: 6m (L) x 6m (W) x 3m (H)
Photography: Paijáàäâãåąæāªn

Unidentified Performing Object (hype)
unique piece (2023)
Counterfeit Adidas, Inka Kola
22 (L) x 30 (W) x 40cm (H)
Photography: Paijáàäâãåąæāªn

Unidentified Performing Object (zapallo loche)
unique piece (2023)
Ceramic, pigment
45cm (L) x 20cm (W) x 30cm (H)
Photography: Paijáàäâãåąæā³n

C0042: Los Portales Del Tiempo
Exhibition (2023)
Paijáàäâãåąæāªn, Trujillo, Peru
Gallery Room 2: 6m (L) x 6m (W) x 3m (H)
Photography: Paijáàäâãåąæāªn

5.

C0034-B: The Upo's Chant
Installation (2022)
Collective Ending, London, UK
Gallery size: 15m (L) x 3.5m (W) x 5m (H)
Photography: Luca Bosani Studio

5. C0034-B: The Upo's Chant

Installation & Performance, Collective Ending, London, UK (2022)

C0034-B: The UPO's Chant is an immersive multimedia installation and collective performance. A 5-metre-long and 2.5-metre-tall orange *Unidentified Performing Object* is the source of a mysterious chant. An electric guitarist, a drummer, and a restless investigator attempt to decode this evolving language and to initiate a constructive dialogue with the entity. As the live work progresses, the interlocutors develop a shared communicative pattern that, through a trance-like experience, envelops the witnesses visually and sonically.

Through an encounter that invites familiarisation with the unknown, the project opens the door to the unexpected, the unpredictable and the magical. Combining sculpture, vibrant nail-gel surfaces, sound and performance, *C0034-B: The UPO's Chant* creates an encompassing environment that fosters transcendence and closeness. The audience is immersed in a living cipher, where sounds and unexpected communication patterns gradually reveal a queer mode of relation through acts of decoding, becoming vehicles for transformation and new encounters with diversity and otherness.

C0034-B: The Upo's Chant
Installation & Performance (2022)
Collective Ending, London, UK
Duration: 1 hour 30 minutes
Photography: Luca Bosani Studio, Tom Ribot

C0034-B: The Upo's Chant
Performance (2022)
Collective Ending, London, UK
Duration: 1 hour 30 minutes
Photography: Tom Ribot

Performance Documentation

C0034-B: The Upo's Chant, Collective Ending, London, UK (2022)
by Luca Bosani; with: Johnston Sheard, Johnston Sheard, Zach Toppin, Sonja Teszler, Lea Malgouyres, Zarina Rossheart.

click here or on the image for the video documentation (duration: 4 minutes)

Unidentified Performing Object (zapallo loche)
Detail, unique piece (2023)
Watercolour, pencil, pen, paint and marker on paper
framed in custom MDF and anti-glare glass frame
100cm (W) x 130cm (H)
Photography: Luca Bosani studio

Unidentified Performing Object (krishnasaar)
unique piece (2021)
70’s platform shoes, aluminium, hybrid rubber, studs, acrylic paint
45 (L) x 55cm (W) x 75cm (H)
Photography: Luca Bosani studio

Unidentified Performing Object (cornillano)
unique piece (2021)
Vintage 80's platform shoes, aluminium, hybrid rubber, studs, acrylic paint
60cm (L) x 95cm (W) x 65cm (H)
Photography: Luca Bosani studio

Too Early to Love You, Too Late to Kiss You
Performance (2019)
Tate Britain, London, UK
Duration: 1 hour
Photography: Elena Romero Laguna

6. Too Early to Love You, Too Late to Kiss You

Performance, Tate Britain, London, UK (2019)
supported by Tate Collective and Chelsea College of Arts

Room 1840 of Tate Britain is turned into an unconventional clock, where seconds and minutes are marked by flamenco steps and stomps. At the centre of the clock, two performers display a fluid interpretation of time, as the result of their inner lives, desires, and emotions. In contact but distant, in extreme proximity but not touching, one ‘Too Early’, the other ‘Too Late’. Except for a few fleeting moments, the hour they display is never exact.

The work reflects on queer love and the politics of visibility, exploring the tension between intimacy and public space. The performers’ desire to touch echoes the lived experience of many LGBTQIA+ people, for whom gestures of affection can remain acts of vulnerability or resistance, often expressed only in private because of the discrimination, stigma, and hostility they may face publicly. By presenting time as fluid rather than fixed, the work proposes queer temporality as a space for liberation, where love unfolds beyond normative expectations and prescribed timelines.

Too Early to Love You, Too Late to Kiss You
Performance (2019)
Tate Britain, London, UK
Duration: 1 hour
Photography: Hugo Lami

Performance Documentation

Too Early to Love You, Too Late to Kiss You, Tate Britain, London, UK (2019)
by Luca Bosani; with: Conn Williams, Jack Wallace.

click here or on the image for the video documentation (duration: 2 minutes)

Knaves of Radiance (Bloan edition)
Performance (2018)
Nine Elms Pavilion, London, UK
Duration: 1 hour 30 minutes
Photography: Nine Elms on the Southbank

7. Knaves of Radiance (series)

Installation & Performance series, Various Locations, London, UK (2017-2019)

Knaves of Radiance challenges and subverts codes of masculinity, power, and confrontation. Through the creation of a fictional cast of male-identifying characters: the 'Knaves', Bosani examines how gender identities are performed, constructed, and maintained through rituals, competition, and displays of dominance.

Inspired by historical duelling traditions, military ceremonies, and hyper-masculine behaviours, the performances transform acts of aggression into absurd, theatrical, and vulnerable encounters. Through choreographed duels involving exaggerated gestures, layered rituals and repetitive motions, the work disrupts stereotypical representations of masculinity and questions the relationship between strength, violence, intimacy, and sexuality. The 'Knaves' occupy an unstable space between hero and anti-hero, performer and character, challenging fixed ideas of gender and identity.

By creating an alternative mythology populated by fictional figures, wearable paintings and sculptural footwear, *Knaves of Radiance* lays the foundation for Bosani's ongoing exploration of fluid identities and non-binary forms of embodiment through the *Unidentified Performing Objects (UPOs)*. Ultimately, the project reveals masculinity as a constructed performance: one that can be dismantled, reimagined, and transformed.

Knaves of Radiance (Bolan edition)
Performance (2018)
Nine Elms Pavilion, London, UK
Duration: 1 hour 30 minutes
Photography: Nine Elms on the Southbank

Performance Documentation

Knaves of Radiance (Point of Contact), Royal College of Art, London, UK (2017)
by Luca Bosani; with: Rafael Escardo, Tom Ribot.

click here or on the image for the video documentation (duration: 2 minutes 30 seconds)

Knaves of Radiance (Knight)
unique piece (2017)
Watercolour, acrylic, pen, pencil, marker and stickers on paper in anti-glare glass & wood frame
25cm (W) x 25.5cm (H)

UPO: Knaves of Radiance (Heart)
unique piece (2017)
Acrylic, marker and stickers on fabric
68cm (W) x 120cm (H)

UPO: Knaves of Radiance (Sword)
unique piece (2017)
Acrylic, marker and stickers on fabric
68cm (W) x 120cm (H)

artist website

LINK TO EXHIBITIONS

LINK TO LIVE WORK

more info

LINK TO CV

LINK TO INSTAGRAM

Additional Content: Artist Film Portrait

Luca Bosani: Adobe Creative Residency, V&A Museum, London, UK (2025)

click here or on the image for the artist film (duration: 8 minutes)

Additional Content: Lecture & Live Activation

Untold History of Heels, Lecture, V&A Museum, London, UK (2024)

click here or on the image for the lecture and UPOs Activation (duration: 1 hour 27 minutes)