



**Consortium
Museum**

Diego Marcon

"FORZA CANI"



Exhibition from December 5, 2025 to May 24, 2026

Consortium Museum
37 rue de Longvic
21000 Dijon, France

Diego Marcon

“FORZA CANI”

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Curated by Stéphanie Moisdon

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Acknowledgements: Buchholz gallery, Cologne, Berlin, New York; Sadie Coles HQ, London.

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Born in 1985, Busto Arsizio, Italia.
Lives and works in Milano, Italia.

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"FORZA CANI", which could be translated as “Go, dogs, go !” is the performative title that Diego Marcon has chosen for his exhibition at the Consortium Museum, which includes a photograph, ten ceramic sculptures of dead dogs, and a 16mm film projected on a loop.

The exhibition unfolds according to a mechanism with its own logic: a purposeless regularity in which the elements persist, delineate the spaces and voids, perpetually coming back around again.

The title is all the more ironic—or paradoxical—in that it seems to announce a life force whereas these dog carcasses are in fact immobilized, fixed forever in their dual condition as corpses and sculptures—at once realistic and decorative, shiny and polychrome.

The brutal objectification of these adorable domestic creatures is one of the tragi-comic devices of the mis-en-scène, meticulously conceived in terms of rhythm, scansion, and score. Hung on the walls, the sculptures define a space—between image, object, and representation—loaded with a domestic and cultural history (scenes of hunting or sacrifice, anatomical studies, still lifes), cinematic narratives (from *Lassie* to *Rin Tin Tin*), and emotional clichés.

Beyond these formal procedures, Marcon places us in an undecidable in-between space, forced to imagine the pathetic, violent, and repetitive vicissitudes that have led to the serial deaths of these poor beasts.

Dead dogs initially appeared in Marcon’s work in 2018, at THEVIEW, a tiny exhibition space located in Sant’Ilario, just above Genoa in Italy, opposite a cemetery overlooking the sea. It was also a time when Marcon was drafting his collection of poems *Oh mio cagnetto*, 2020, eighty-one nursery rhymes revolving around the missed and mourned figure of a puppy.

Throughout his oeuvre—short films on loop, videos, sculptures, installations—Diego Marcon insists on the pointlessness of finding meaning in his pieces, of identifying with the narratives, the characters, or their inevitably fatal and brutal fate.



↑ Diego Marcon, *Altri cani morti* (8), 2023.

© Diego Marcon. Courtesy the artist and Sadie Coles HQ, London. Photo: Andrea Rossetti.

In his work, everything always comes down to language, structure, and composition—a structure built on repetition as excess, the driving principle whereby the most disturbing subjects wear themselves out, coil around themselves, where humor inexplicably emerges from a horrific or painful scene.

It is an obsessional humor as in Samuel Beckett or Thomas Bernhard, which places its intermediary figures—neither fully human nor fully inanimate—within a circularity that mimics madness through syntax.

The animatronic mole parents in *Dolle* (2023) run through an endless list of numbers and additions—mad accountants, blind, anxious and resigned to the asthmatic breath of their sick child right beside them.

The father puppet in the video *The Parent’s Room* (2021) is singing while admitting the murder of his whole family and his subsequent suicide. Snow keeps on falling and the melody of melancholic horns and woodwinds marks the rhythm for the verbal, hypnotic, and comic music of the narration, trapped in its macabre obsession.

This same morbid precision occurs in the looped video *Fritz* (2024): a computer-generated young boy hanging from a rope never stops dying. He squirms, clutches his throat, grimaces, all the while singing a yodel in a loop. A slight kick—a heart-wrenchingly precise detail—sets this eternal choreography in motion again. The scene has been emptied of all emotion, the body of substance; only the movement remains.

Children who die, dogs that die are emotional traps Marcon uses to better conceal a dual content that resists language and legibility: the dislocation of human relationships mired in issues of class, alienation and misunderstanding. Empathy—or rather its absence—is the true political aesthetic motif of Marcon’s work, which is only expressed through erasure and suspension.

We get a glimpse of this social isolation in *La Gola* (2024), where the connection between two lovers wears out through their mutual ignorance; it revolves around gastronomical obsession, madness, physical decay, solitude, and confinement, where nothing—neither in love nor in speech—is ever resolved.

— Stéphanie Moisdon

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Diego Marcon studied film (Scuola Civica di Cinema, Televisione e Nuovi Media, Milan, 2006), visual arts, and theater (IUAV University, Venice, 2012).

His work is exhibited internationally (Renaissance Society, Chicago; Kunstalle Wien, Vienne; MADRE Museum, Naples, Bozar Centre for Fine Arts, Brussels; Museum Boijmans Van Beuningen, Rotterdam; FID Marseille, Marseille; Fondazione Prada, Milan; Institute of Contemporary Arts Singapore; La Triennale di Milano, Milan, MAXXI Museum, Rome; Centre international d’art et du paysage, Vassivière; Whitechapel Gallery, London; Fondation d’entreprise Ricard, Paris...).

In 2018, Marcon won the Foundation Hernaux Sculpture Award and the MAXXI Bulgari Prize 2018. His films have been screened in film festival including the International Rotterdam Film Festival, Cinéma du Réel, Paris, Courtisane, Gent, BFI, London, and doclisboa, Lisbon.



↑ Diego Marcon, *Torte et Carol*, 2025.

© Diego Marcon. Courtesy the artist.



Consortium Museum

Directors:
Franck Gautherot
Seungduk Kim
Stéphanie Moisdon
Éric Troncy

Since 1977, the Consortium Museum has been a contemporary art center, located just a few steps from the city center of Dijon. A place of artistic experimentation and innovation, its objectives are to produce and exhibit contemporary artworks, to enrich the public heritage in this field, and to promote, disseminate and provide knowledge of contemporary art and thinking.

Considered by the *New York Times* to be “The Under-the-Radar French Museum That Quietly Predicts Art's Next Big Thing”, Consortium Museum has today acquired national and international renown through the organization of exhibitions by major artists (Yayoi Kusama, Steven Parrino, On Kawara, Bertrand Lavier...), international events (French Pavilion at the Venice Biennale, Lyon Biennale...) and the establishment of an art collection.

In a building transformed by architects Shigeru Ban and Jean de Gastines and awarded the “Architecture contemporaine remarquable” label, the Consortium Museum hosts around ten exhibitions a year, with a particular focus on international creation. The second floor is dedicated to exhibiting its collection of over 500 artworks.

With a bookshop, screening room and performance hall, Consortium Museum hosts a wide range of events: conferences, concerts, shows...

↓ Consortium Museum
Architects: Shigeru Ban and Jean de Gastines
Photo: Jérémie Blancféné



Consortium Museum
37 rue de Longvic, 21000 Dijon
France

Opening hours
Wednesday – Sunday, from 2 pm to 6 pm
and on Friday from 2 pm to 8 pm (free entrance on Friday, 5-8 p.m.)
Closed on public holidays, on December 24 and 31, 2025.

Getting here
37 rue de Longvic
21000 Dijon, France

The Consortium Museum is a 20-minute walk from the Dijon railway station.
400 m from Place Wilson
10-minute walk from the musée des Beaux-arts
Free underground parking
By bus: lines 5, 6, 8 and 12, stop “Wilson”

Admission
5 euros
Free on Friday 5 pm - 8 pm
Free (with supporting document) for : Friends of Le Consortium, – Under 18, school groups, disabled people and helper, French students, teachers in: art history, fine arts, decorative arts and architecture, journalists and art critics, artists with a Maison des Artistes affiliation.

"Abstraction excentrique"
Diego Marcon "FORZA CANI"
Lili Reynaud-Dewar "Je suis une chose publique"

High-res pictures available on demand.

Press contact
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