

silvia bigi

Through a range of languages -
photography, installation,
performance, video, sound, drawing -
my work explores the political
dimension of memory. I often start
from threshold-images, true liminal
territories where glitches, repetitions
and anomalies can be found -
spaces where the collective
repressed creeps in - to give life to
counter-narratives and anti-
memories.

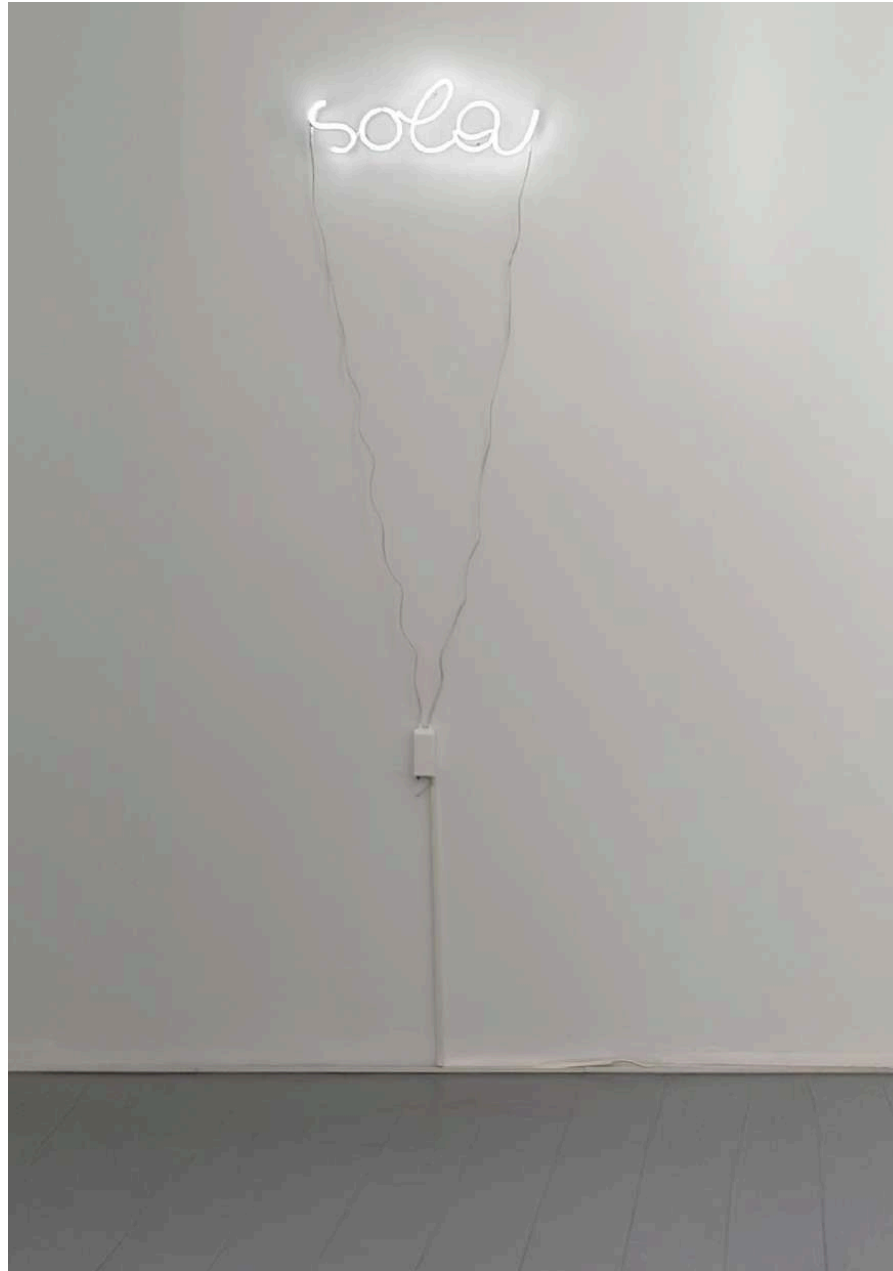
My practice is closely tied to
research. I use technology as a
magical space, a search for what lies
beyond. I fold technologies back onto
themselves, freeing myself from their
coercive force, so as to finally use
them as if they were oracles,
seismographs, mirrors. I am
convinced that art is the most
subversive space at our disposal, a
place where new worlds can be
imagined and configured, and the
more accurate our imagination, the
more real the impact it produces.

Sola

Installation: chatbot, neon,
monotypes on linen, risograph prints,
performance
2023-2026

*"Not a mere return to the past, but
the provocation, through the
quotation of the past, of a future that
comes true in the present"*
Francesca Alinovi

"Sola" (alone), a word written
seventy-seven times on a page of
her diaries by Francesca Alinovi -
murdered in 1983 at the age of thirty-
five - reactivates the art critic's voice,
distilling it into the multiplicity of a
chatbot's neural flows. The chatbot is
conceived both as a receptive space
- for Alinovi's notes, essays and
interviews - and as an oracular
device: an extra-corporeal voice that,
behaving like a living and paradoxical
relic, starts precisely from the human
and underlines its absence. At the
heart of the project is the relationship
between the artist and the chatbot,
whose folds of progressive self-
awareness are explored conversation
after conversation, limit after limit.
The cyber-philological gesture of
"Sola" moves around a void, lingers
on the contours of a disappearance
and expands them: the chatbot,
accessible only to the artist within a
local network, was built with a
programming technique called RAG
(retrieval augmented generation); it
has real access to every surviving
text by Francesca Alinovi and is
instructed through precise prompts to
impersonate Francesca within a
predetermined scenario.

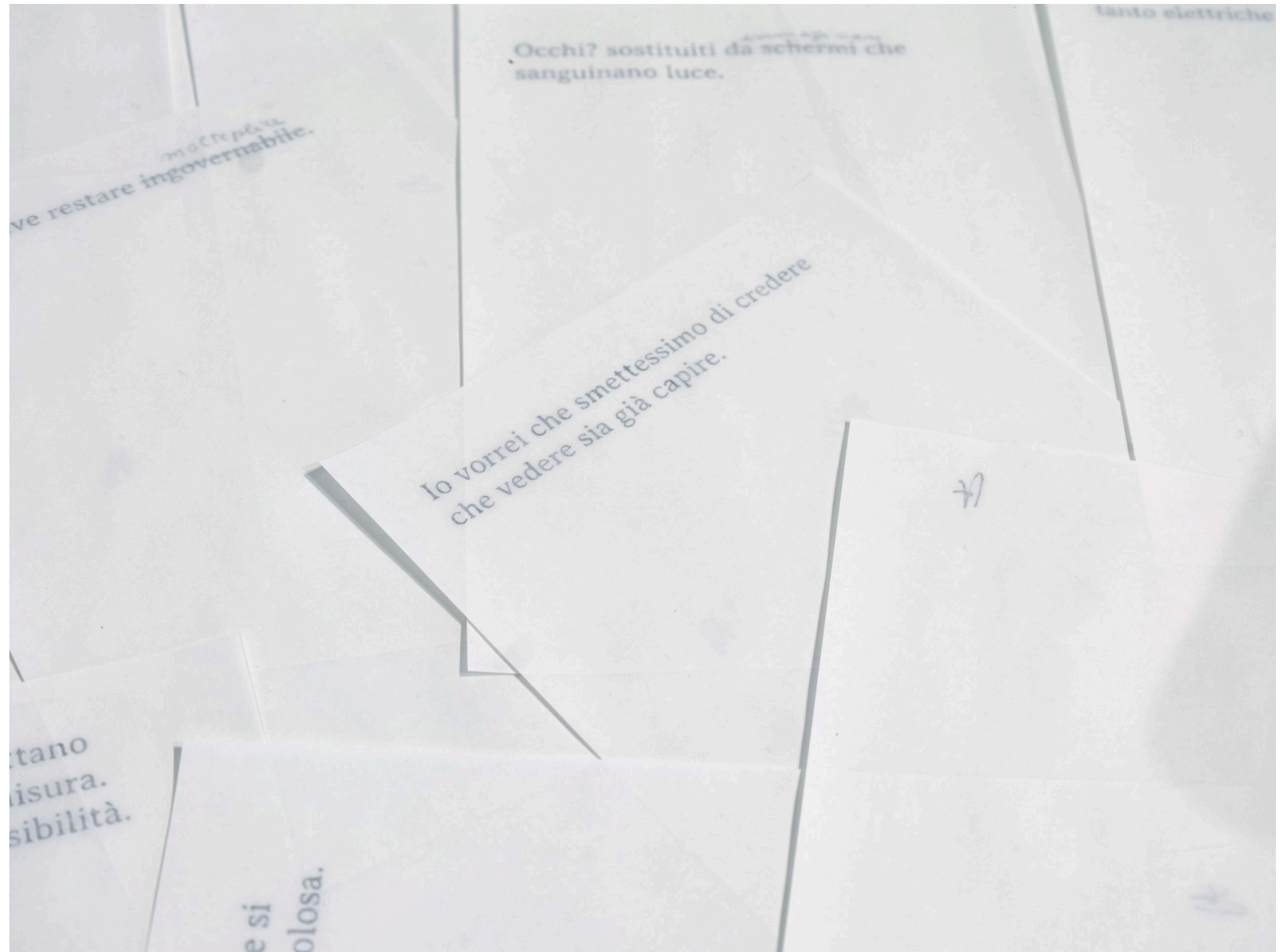


Sola, 2025, blown-glass neon, 22 x 45 cm

The work calls for an intellectual and political redemption on the level of language, returning only fragments, offshoots of an invisibility that is intercepted for a few moments. "Sola", a tribute without rhetoric or reverence, sees Alinovi's absence become the nucleus of new possibilities, latent hypotheses, flows, concretions, exhalations of hypothetical futures beyond the vanished body. As they emerge, the words become precarious surfaces, testimony to the fragile uniqueness of life which, to quote Francesca Alinovi once more, is "only the point of a field of boundless extension".



Francesca Alinovi, 2023, installation, courtesy Škuc Gallery, Ljubljana



Appunti (Notes), 2025, risograph prints on packing paper, variable dimensions



L'opera che non ferisce è decorazione (A work that does not wound is decoration), 2025, monotype on linen, 87 x 64 cm



Performance #1 — L'arte mia, with Eleonora Roaro, performance [score generated by the chatbot, human voices, human and synthetic soundscape], 2026



Performance #2 — A very alive protocol, [participatory performance] Škuc Gallery, Ljubljana, 2026 (ph. Simao Bessa)

Camille

GIFs, olfactory installations, multiple,
prints on fabric
2019-2025

Camille is a work made of olfactory
bodies, prostheses of denied bodies,
breaths of silenced women.
Herbalists, midwives, healers speak
to us like oracles with every
exhalation, leaving us unable to
shield ourselves from the molecules
released into the air, which come into
contact with our bodies without our
consent. Only minimally processed
at a conscious level, Camille is at
once the olfactory account of
centuries of violence and the smell of
a Planet on the verge of dying:
through an invisible medium, the
work alludes to the collapse of our
civilisation, to gender-based violence
and to their deep interconnection.



Camille, 2025, olfactory multiple, edition of 100

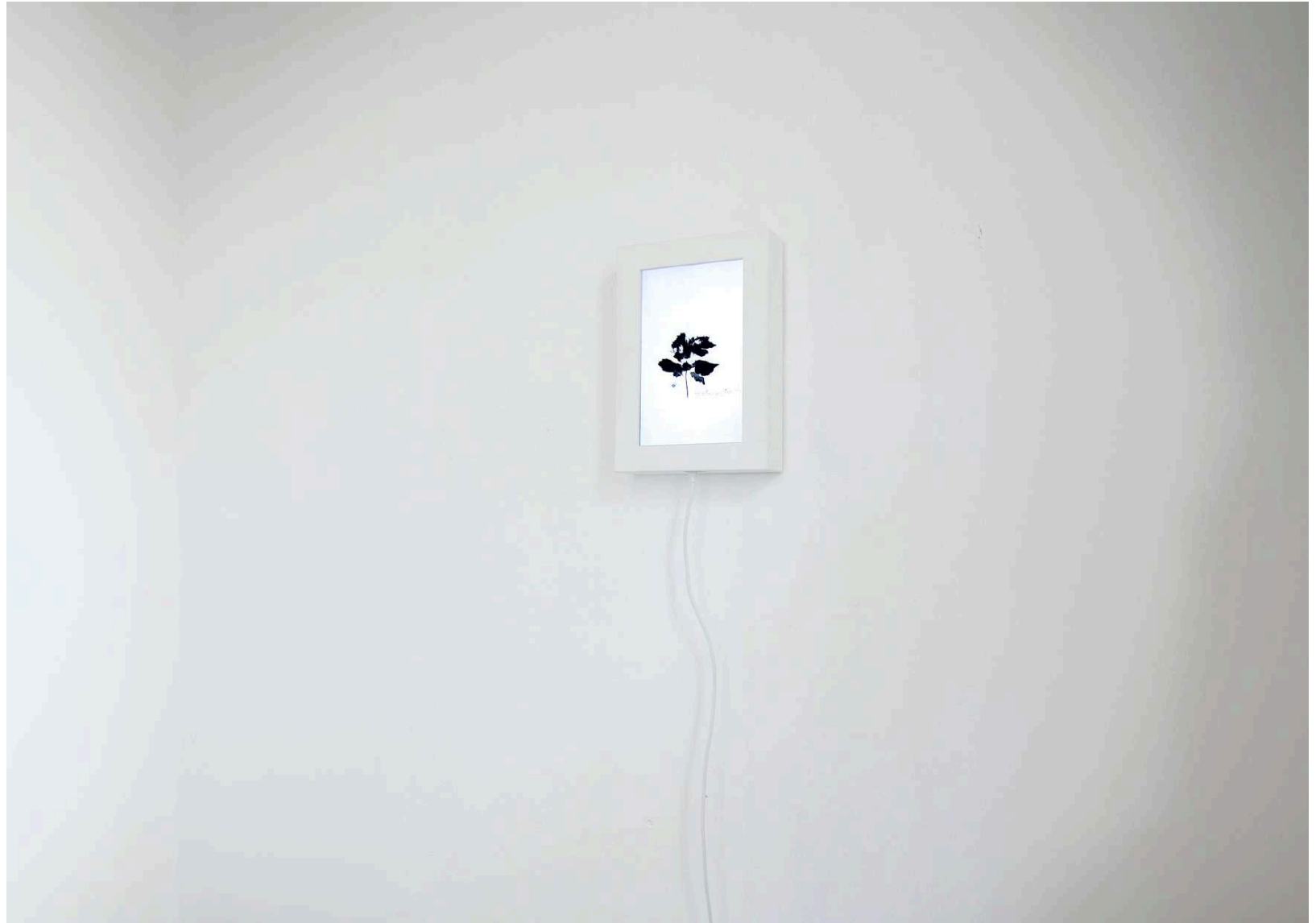
Camille is the story of five women with the same name who never met, the name Donna Haraway gives to imaginary figures, symbiont women on a planet on the brink of mass extinction. Through chatbots, artificial molecules and ancient herb-extraction rituals, the work attempts to generate messages and exchanges across eras and dimensions, conceiving the invisible as a space for the configuration of new forms of language reconnected to our most ancient sensoriality. Olfactory stimuli are in fact processed by the paleocortex, seat of our atavistic memories and, at the same time, of our imaginative capacity. The olfactory installations are embedded in actual environments made of GIFs, shifting and elusive images that sit in the barely visible, and wallpapers with obsessive patterns, which recall repetition as a coercive form of domestication in the very construction of gender.



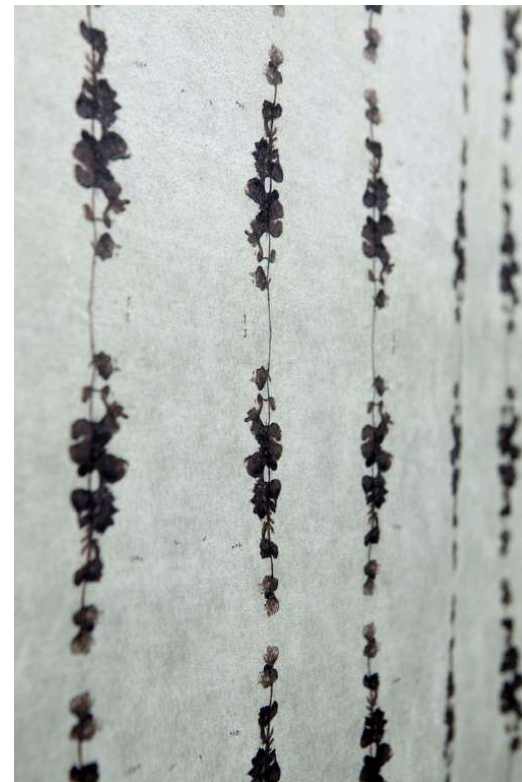
Camille, 2019, installation, environmental dimensions, courtesy Škuc Gallery, Ljubljana

Together with the intangible and the elusive, the decorative familiarity of wallpaper is thus deconstructed, becoming a complex space in which to receive the repressed of Western history. The project seeks the awareness and the melancholy of the symbiotic interconnection of human and non-human intelligences, from the origin of our species to its end.

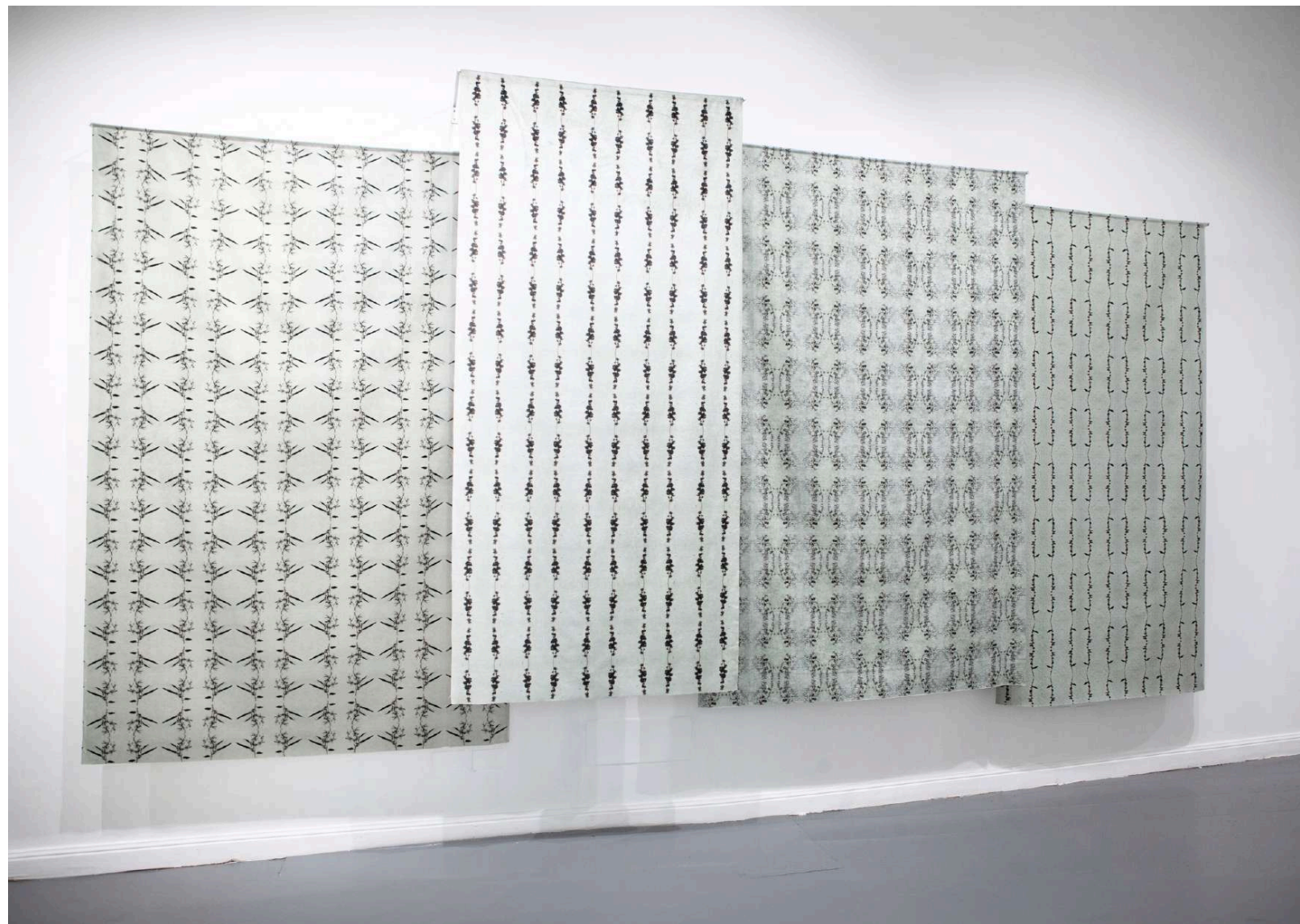
Winner of Italian Council 2023



Camille, 2019, installation: GIF video, 18 × 24 cm, edition 1 of 3, courtesy FMAV, Fondazione Modena Arti Visive.



Camille, dye-sublimation print on fabric, produced by Dino Zoli Textile, Forlì.

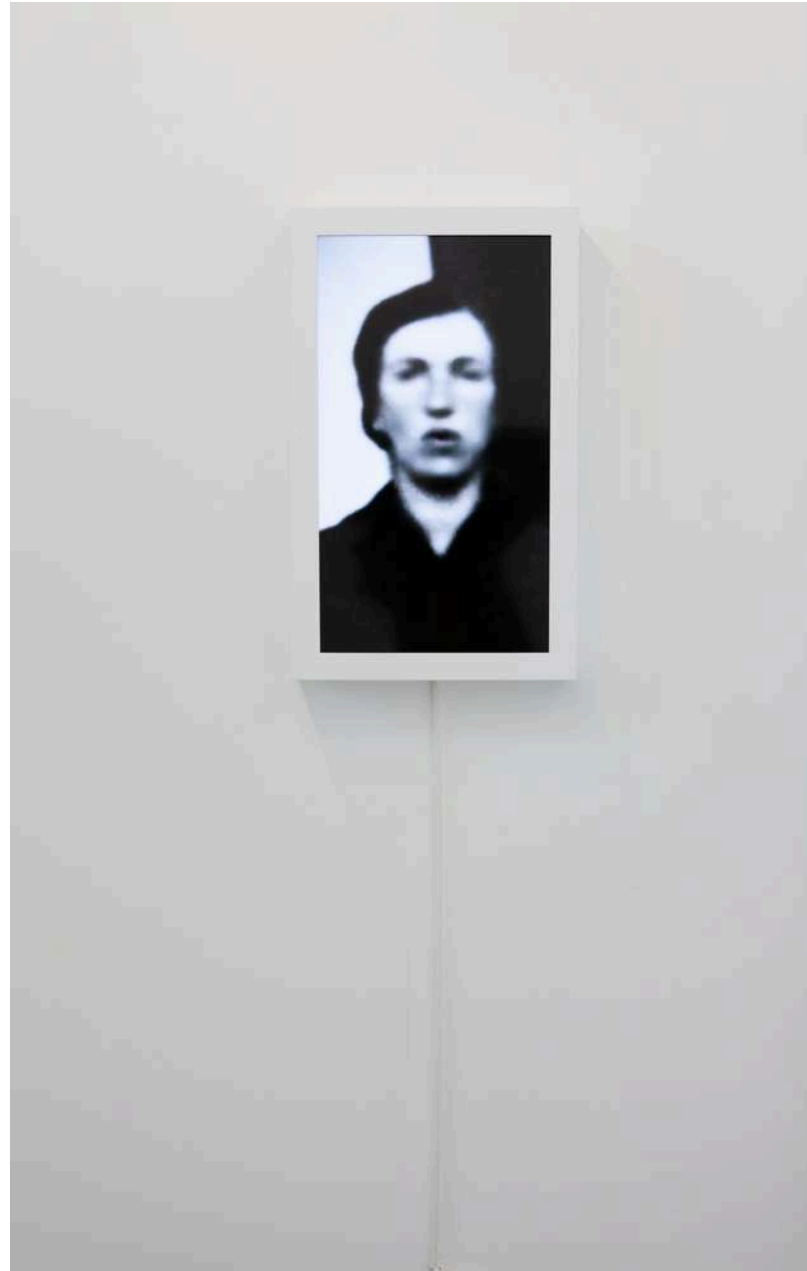


Camille, installation view, dye-sublimation print on fabric, variable dimensions, courtesy Wizard Lab, Milan.

Are you nobody, too?

installation: video, stills, screen print,
book, performance
2022-2025

The work stems from a found photograph, a blurred and elusive portrait in an imperfect grain: it is the only image of Irma, my great-aunt, who throughout her life was kept away - because of her mental condition - from the public gaze as well as from the official record of any family genealogy. Starting from her denied identity, the image becomes a threshold through which to deconstruct the fragile concept of mental health. *Are you nobody, too?* sheds light on the taboos that have always surrounded psychological distress, with particular reference to women, who throughout history have often been the target of practices of domestication and subjugation against which the mind rebelled. Through an app that promises to make the still face of a photograph speak, Irma finally takes the floor. Her voice is artificial, generated by a text-to-speech program, an interactive vocalisation that simulates the human voice while failing to render its natural spontaneity and inflection.



Are you nobody, too?, 2022, framed video installation, 48 x 78 x 10 cm

Irma recites a monologue of a few minutes, borrowing the words of twentieth-century women poets and writers* - themselves victims of disorders such as bipolar disorder, depression, schizophrenia, suicidal impulses - words that slip out of their narrative framework to be woven into a new plot. Her body thus becomes a space of redemption, an anti-body that hosts a multitude, defying every form of normativity, regulation, management and control. Are you nobody, too? breaks every attempt to normalise the elusive, the complex, the multiple, as well as every attempt to reduce to a taxonomy the different thresholds of sensitivity and intelligence that exist. A dispersion of the self that becomes a generative force through an alliance with technology.

Video 7

*Siri Hustvedt, Anne Sexton, Anne Rice, Elizabeth Barrett Browning, Marina Cvetaeva, Iris Chang, Elise Cowen, Florbela Espanca, Gaspara Stampa, Charlotte Perkins Gilman, Petya Dubarova, Charlotte Perkins Gilman, Ingrid Jonker, Christiana Morgan, Alejandra Pizarnik, Assia Wevill, Sara Teasdale, Mary Shelley, Zelda Sayre Fitzgerald, Sylvia Plath, Alda Merini, Emily Dickinson, Virginia Woolf.



Siri, Anne, Elizabeth, Marina, Iris, Elise, Florbela, Gaspara, Charlotte, Petya, Ingrid, Christiana, Alejandra, Assia, Sara, Mary, Zelda, Sylvia, Alda, Emily, Virginia, screen print on mirror, 2023, 31 x 50 cm each



a little poetic power to tell it to the world, performance, Grand Palais, Paris Photo, Paris, 2023



Stage costume from *a little poetic power to tell it to the world*, 2023, embroidery on fabric, variable dimensions, installation view, *And so very alive*, courtesy Škuc Gallery, Ljubljana, 2026

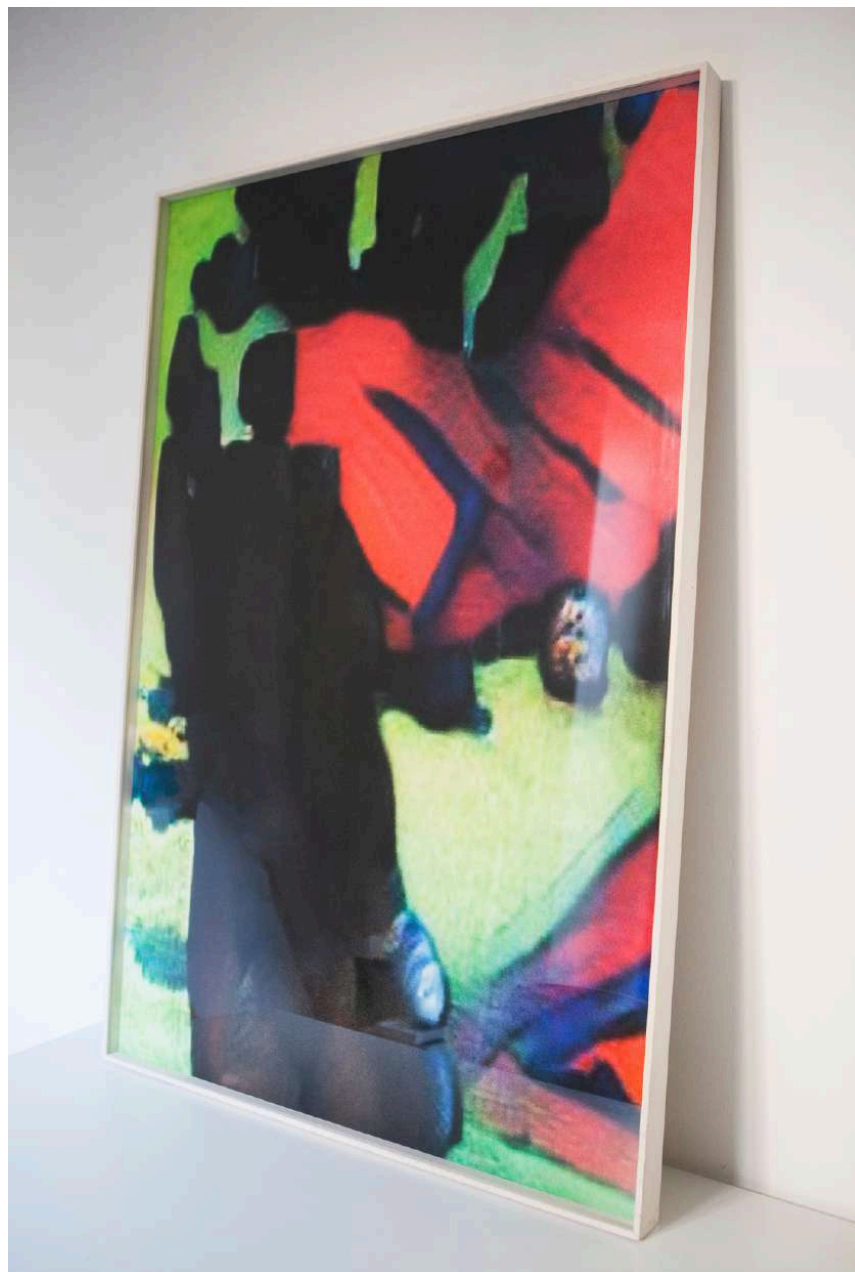


Are you nobody, too?, 2025, edition of 500 copies, texts by Elio Grazioli and Adam Broomberg, Witty Books

urtümliches Bild

prints on lithography paper, sound
installation
2020

The series was born in the first months of the pandemic and consists in processing night dreams - images that are by nature liminal, residual, latent - through one of the first text-to-image algorithms. The dreams undergo no conscious reworking or figurative control; they slide from the human unconscious into the technological one. Considering our dream world as a true seismograph, able to process collective trauma even before our consciousness does, I attempt to subvert the hierarchy between the visible and the invisible world, suggesting the possibility of a new iconography, free from human superstructures and interpretations, yet at the same time readable as the materialisation of our deepest and most shared fears.



urtümliches Bild #5, inkjet print, 87 x 135 cm, installation view, Talent Prize 2021, Museo Delle Mura, Rome



urtümliches Bild, inkjet print on lithography paper, installation view, Cortona On the Move, 2020

No Title (The women in my family were almost never alone)
pencil on translucent paper, variable
formats
2015

"The artist created these drawings by tracing, on translucent paper, the outline of female relatives in family photographs. The pencil marks reveal an invisible social structure relegating women to marginal positions: never central subjects, always presences among others."

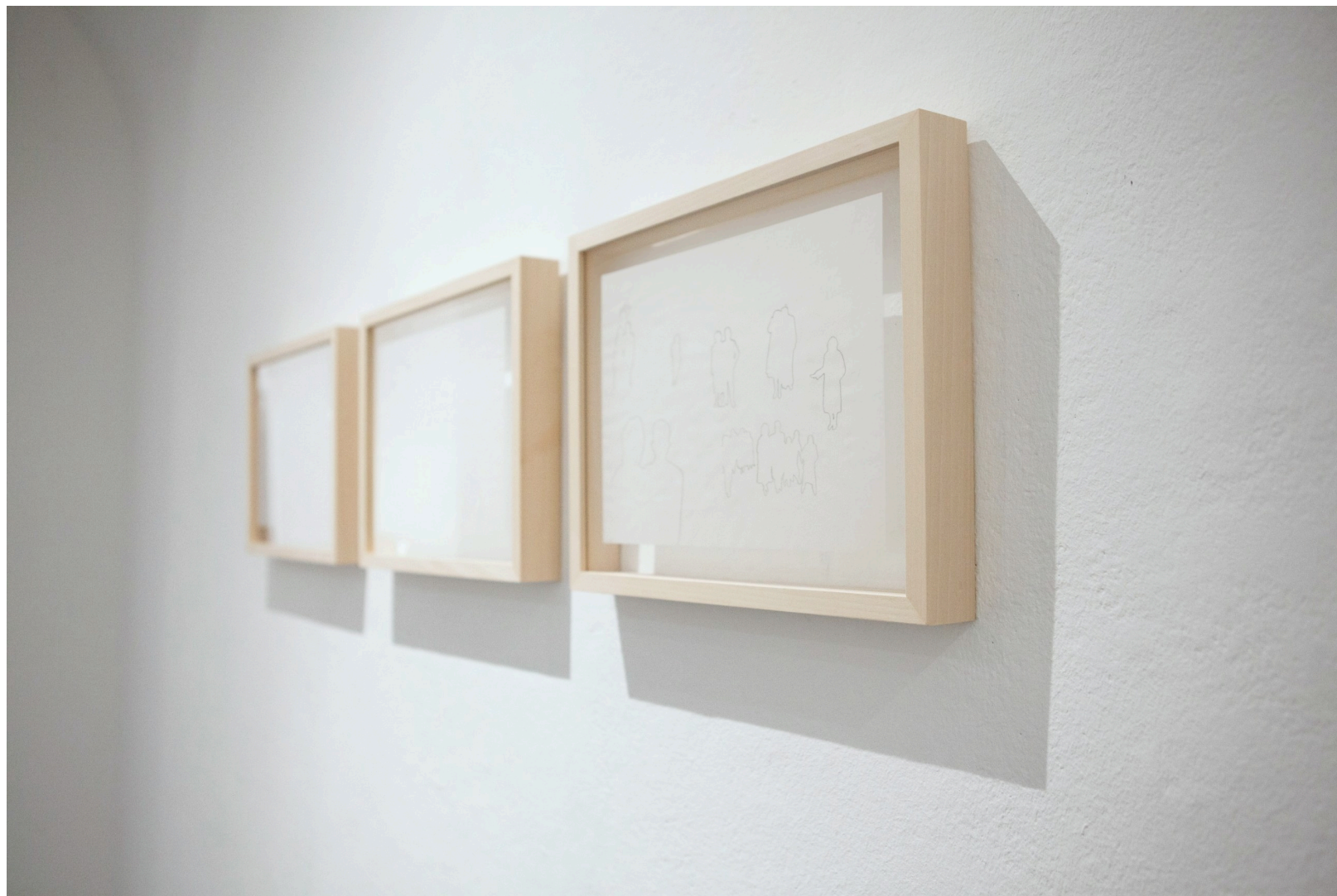
Francesca Lazzarini, from the exhibition text for *And so very alive*, Škuc Gallery, Ljubljana, 2026



No Title (The women in my family were almost never alone), 2015, pencil on translucent paper, variable formats, installation view, *And so very alive*, courtesy Škuc Gallery, Ljubljana, 2026



No Title (The women in my family were almost never alone), 2015, pencil on translucent paper, detail



No Title (The women in my family were almost never alone), 2015, installation view, courtesy Škuc Gallery, Ljubljana, 2026

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EDUCATION

2025 First-level Master in Gender Studies and Policies, Università Roma Tre, Rome
2013 Course Investigation on Self and the Human Condition, ICP, New York
2010 Master in photography, Centro Sperimentale di Fotografia, Rome
2009 Degree in Visual Arts, cum laude, DAMS, Alma Mater Studiorum, Bologna

SELECTED AWARDS

2025 Talent Prize, Galleria Nazionale di Arte Moderna e Contemporanea, Rome
2023 Strategia Fotografia, Ministero Italiano della Cultura, with Fondazione Modena Arti Visive, Modena
2023 Italian Council 12, MIC, winner talent fund, Ministero Italiano della Cultura, Rome
2022 Premio Francesco Fabbri per le arti, winner, Pieve di Soligo, TV
2021 Talent Prize, Premio Speciale Utopia, Museo Delle Mura, Rome
2020 Premio Generazione Contemporanea, finalist, Fondazione Pastificio Cerere, Rome
2018 Lucie Award, winner – Best exhibition, M. Paulenka and L. Vene, New York (USA)
2018 Fedrigoni Top Award, shortlisted, Berlin (D)

SELECTED SOLO SHOWS

2026 And so very alive, curated by Francesca Lazzarini, Škuc Gallery, Ljubljana (SLO)
2026 Non Binary Machines, with Eleonora Roaro, curated by Gabriela Galati, Wizard Lab, Milan
2025 Camille, curated by Gabriela Galati, Wizard Lab, Milan
2023 Are you Nobody, too?, Curiosa Sector, Paris Photo, Grand Palais Ephémère, Paris
2019 Résister (Resistere), curated by Alessio Zemoz, Castello Gamba, Châtillon
2019 F4, curated by Francesca Lazzarini, Fondazione Francesco Fabbri, Pieve di Soligo
2018 L'albero del latte, curated by Francesca Lazzarini, Fondazione Dino Zoli, Forlì
2015 Nebula, curated by Denise Parisek, Schleifmuhlgasse 12-14 Galerie, Vienna

SELECTED EXHIBITIONS AND PUBLIC TALKS

2025 Arte e fotografia, curated by Denis Curti, CIFA, Centro Italiano della Fotografia D'Autore, Bibbiena
2025 Mise en scène, curated by Luca Panaro, Palazzo del Duca, Senigallia
2024 Dust, curated by Eleonora Savorelli, Teatro Rasi, Ravenna
2024 Art and Olfaction, curated by Danaé Panchaud, Centre de la Photographie, Geneva
2024 Art as Care, curated by Gabriela Galati, online collection, Ipercubo, Milan
2024 Corrispondenze, curated by Daniele De Luigi, Fondazione Modena Arti Visive, Modena

2024 Madre Materia, curated by Christian Farinotti, Podbielski Contemporary, Milan
2023 [C]rossing Actions, video screening curated by Gabriela Galati, Ipercubo, Milan
2022 Giochi di Verità. Works from the Donata Pizzi Collection, curated by Marcella Manni, Castello di Soliera, Modena
2022 Eyes on Tomorrow, curated by Daniele De Luigi and Ilaria Campioli, Italian Cultural Institute, Munich
2021 New Post Photography, curated by Vaclav Macek, Galeria UMEŁKA, Slovak Union of Visual Arts, Bratislava
2021 Metaphotography 3, curated by Mauro Zanchi and Sara Benaglia, BACO, Bergamo
2021 The Families of Man, curated by Walter Guadagnini and Elio Grazioli, Museo Archeologico, Aosta
2020 Refolded, curated by LUISS Master of Art, Fondazione Pastificio Cerere, Rome
2020 Latitudini Quotidiane, curated by Carlo Sala, Musei Civici agli Eremitani, Padua
2019 Pink, Purple, and Blue, curated by Francesca Lazzarini, MLZ Art Dep, Trieste
2019 Corpora, curated by Angela Madesani, Il Pomo Da Damo Gallery, Imola
2019 From Man Ray to Vanessa Beecroft, collections Trevisan and Pizzi, Museums of Santa Giulia, Brescia
2019 Giovane fotografia italiana #7, curated by Daniele De Luigi and Ilaria Campioli, Chiostri di San Domenico, Reggio Emilia
2018 Engaged, active, aware: women's perspective now, curated by Marina Paulenka and Lea Vene, Museo d'Arte Contemporanea, Zagreb (HR)
2018 Guest Room, curated by Diane Dufour, Der Greif, Online
2017 Quando l'acqua, curated by Tobia Donà and Carlotta Concilio, MAAD – Museo d'Arte Adria e Delta
2016 Grenz Erfahrung, curated by Gudrun Wallenbock, Galerie Hinterland, Vienna (AT)
2015 Pedagogia dello sguardo, curated by Elettra Stamboulis, MAR Museo d'Arte di Ravenna

RESIDENCIES

2021 Lido Contemporaneo, Fano (IT) | 2020 La Chambre Blanche, Québec City (CAN) | 2019 Montagna Sociale Contemporanea, Valle D'Aosta (IT) | 2018 Bòlit, Contemporary Art Center, Girona (CAT) (Rad-Art Project) | 2016 Studio Flight 777 Dubrovnik, HR (Rad-Art Project)

SELECTED PUBLICATIONS

2026 Camille, § Re-incanti curated by Joseph Troia and Giulia Grechi, Roots&Routes Magazine
2025 Are you nobody, too? texts by Elio Grazioli and Adam Broomberg, Witty Books
2025 Blink postfotografico: teorie pratiche e derive delle immagini ibride, Postmedia Books
2025 Arte e Fotografia: zero effetti collaterali, Federazione Italiana Associazioni Fotografiche FIAF
2023 222 artisti emergenti su cui investire 2024, Exibart
2022 Giochi di verità, Metronom Books
2021 Metafotografia 3, Skinnerbox

2021 The Families of Man, Edizioni Electa
2020 La foresta, itinerari nell'arte contemporanea, Nuova Editrice Berti
2019 Fotografia Europea, Gli Ori Edizioni
2018 Corpora, Scalpendi Editore
2018 Engaged, Active, Aware, Organ Vida Edizioni
2017 Tutti i colori del cinema, Grafiche Veneziane
2015 Pedagogia dello sguardo, Giuda Edizioni

INTERVIEWS AND EDITORIALS (SELECTION)

Il Manifesto, "Indagine poetica sull'identità dell'altra", 2023
Il Sole 24 Ore, "A caccia di scatti per avviare la raccolta", 2023
Insideart, #123 Talent Prize, pp. 20-25, 2021
IO DONNA (editoriale), pp. 64-65, 2021
Jugular Magazine #3, Blood (editoriale), 2020

SELECTED ONLINE FEATURES

[Il giornale dell'arte](#) | [Io Donna](#) | [Il manifesto](#) | [The art libido](#) | [Collateral.al](#) | [Il giornale dell'arte](#) | [Inside art](#) | [Roots Routes](#) | [AI Fictions](#) | [Arts Life](#) | [Atp Diary](#) | [Foto Femme United](#) | [Atribune](#) | [Yet Magazine](#) | [World Photo Organisation](#) | [British Journal of Photography](#) | [Der Greif](#)

Represented by Wizard Gallery, Milan