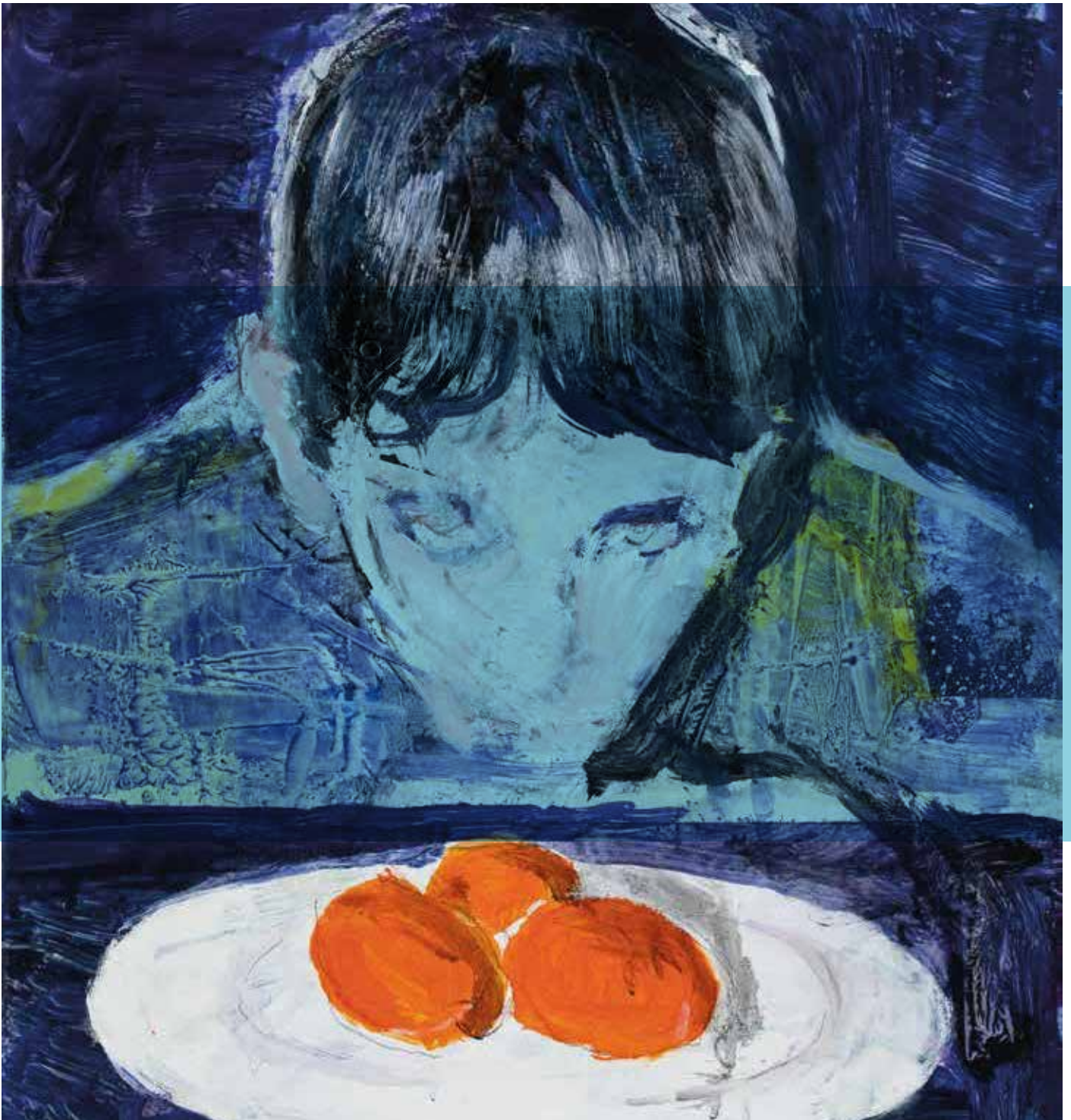


CONTEMPORARY IDENTITIES

International Art Magazine

Mohammed Alani | Tahir Ali | Elisa Ciarniello | Laura Grisi | Sophia Huang | Atefeh Majidnezhad | Marina Morón
Subhajit Naskar | Lydia Simon | Gertrude Moser-Wagner | Alexander Tinei | Giorgia Virde



" The job of the artist is always to deepen the mystery."

Francis Bacon

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Alexander Tinei, Oranges, 2025, Oil on canvas,
45x37 cm.

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EDITORS' NOTE

As we mark the 29th anniversary of ContemporaryIdentities, we pause to acknowledge a year shaped by dedication, dialogue, and creative exchange. With each issue, we have continued to bring together artists and writers whose voices expand and enrich the language of contemporary art. Page by page, conversation by conversation, the magazine has unfolded as a space of encounter where ideas are examined with care and artistic practices are given room to resonate. What has grown over time is more than publication; it is a shared rhythm of reflection, collaboration, and sustained commitment to art in its many forms.

This issue is published with a delay, shaped by the uncertainties of the time we are currently experiencing. Yet, in continuing this process, we reaffirm the importance of persistence, continuity, and the quiet work of creating and sharing.

This anniversary issue continues that trajectory. We are especially honored to feature an in-depth interview with Alexander Tinei (b. 1967), the Moldovan artist who lives and works in Hungary. Tinei's nuanced figurative practice has been presented internationally, with solo exhibitions in New York, Vienna, and Budapest, and participation in major group exhibitions in London, Berlin, Frankfurt, Amsterdam, Basel, Prague, and Athens. In 2010, Ana Cristea Gallery presented his work at VOLTA NY, and in 2009 he was among twelve Romanian and Hungarian painters featured in a curated exhibition at the Prague Biennale. His reflections on memory, displacement, and the psychology of space resonate strongly with the spirit of this issue.

We also extend our heartfelt appreciation to the artists and writers whose dedication sustains the intellectual and creative vitality of the magazine. Our board member Zoltán Somhegyi (Hungary) continues to contribute insightful essays, enriching our discourse with scholarly rigor and critical depth. This year, we were equally honored to collaborate with distinguished international critics, including Anna Guillot (Italy), Clive Barstow (Australia), Lenka Piper (Czech Republic), and Brajan Vojinović (Serbia). Their diverse perspectives further expand the global conversation that defines ContemporaryIdentities.

A special acknowledgment goes to Fabio Gamberini, Contributing Designer for Issue 29, and editor of our Artificial Intelligence section, for his continuous dedication to advancing the discourse between art and technology. In this issue, he presents an interview with Giorgia Virde, who recently completed a university program focused on fashion communication and artificial intelligence.

As we look toward the future, we reaffirm our mission: to provide a platform for both emerging and established artists; to nurture critical dialogue across borders; and to cultivate a space where art can be encountered not only visually, but intellectually and emotionally. We move forward with hope for more peaceful days ahead, and with a continued commitment to fostering thoughtful exchange and meaningful connection.

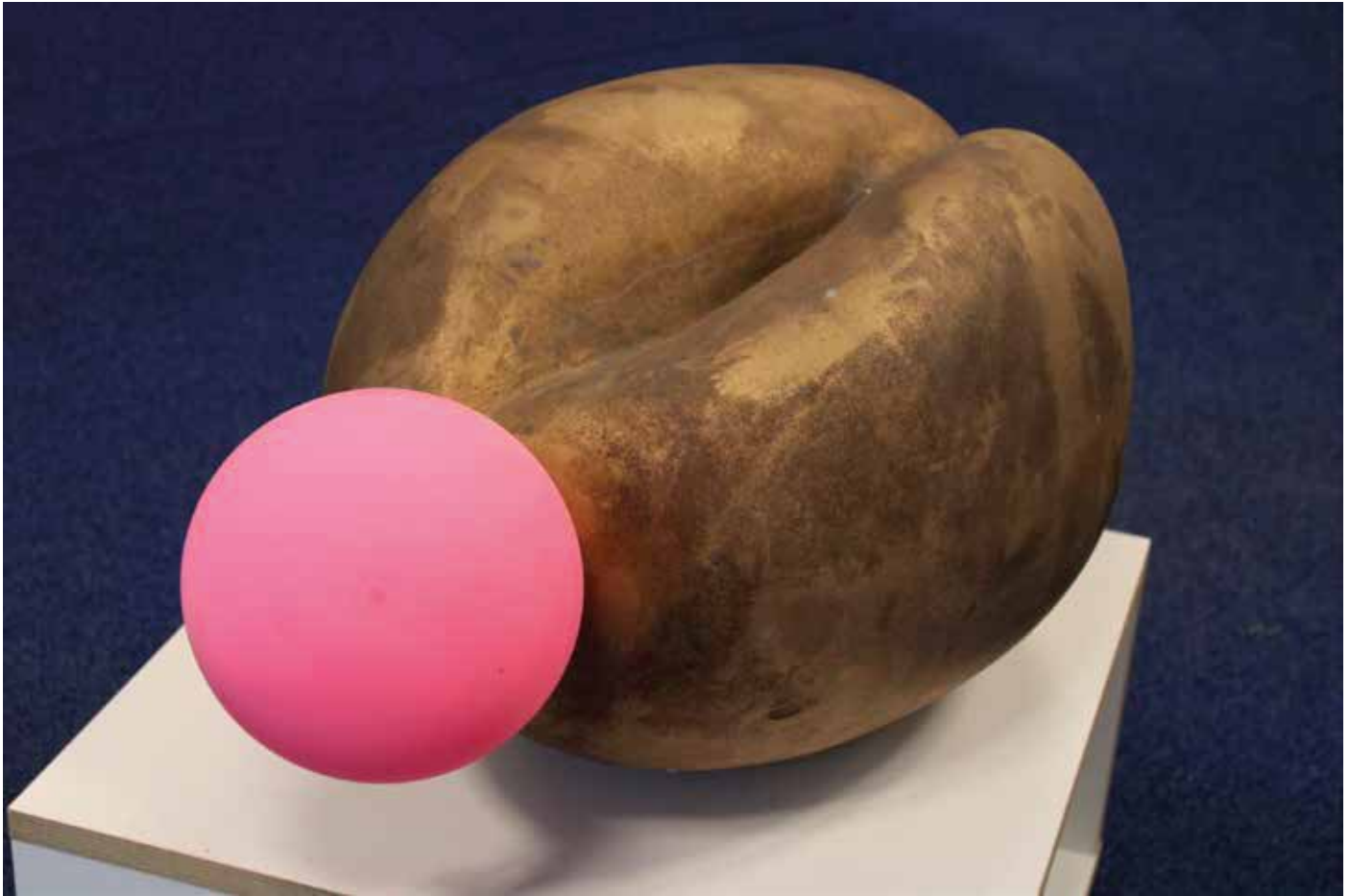
To our readers, contributors, collaborators, and supporters, thank you for your trust and continued engagement. Your presence makes this journey possible. We look forward to many more years of shared inquiry, discovery, and celebration of art in all its forms.

With Gratitude
Elham Shafaei & Sara Berti

Mohammed Alani

Iraq-Belgium

Anna
Guillot



Untitled, Courtesy of Mohammed Alani studio

Having moved to Brussels many years ago, where he studied at the J. J. Gailliard Academy of Fine Arts, Iraqi artist Mohammed Alani earnestly constructs ephemeral and playful micro-worlds through intuition and irony, and with extreme simplicity creates objects that highlight the banality of everyday life by recycling waste materials extracted from everyday objects. These mundane materials and remnants of worn-out objects, all destined to become rubbish, obviously bear traces of life and the imprint of time.

Alani's works explore the themes of memory and the human condition. He writes, 'My approach emphasizes simplicity and honesty in the nature of the material, leaving it as I found it, broken or deformed, with the signs of use and history as an integral part of the work itself. These imperfections and traces tell the story of the people who have interacted with the material and invite the viewer into a space of reflection, emotion and memory.'

What is surprising and amusing about this continuous busyness and combining of objects into ever new and, at first glance, absurd agglomerations is the artist's ability to give "another" meaning to things: a tennis ball becomes an apple, a pile of books seems to support a wall, the remains of frames become a landscape.



Untitled, Courtesy of Mohammed Alani studio

Alani's micro-worlds are ideas, snapshots of thought, flashes that engage the viewer as much as his micro-performative actions, which are equally playful, unsettling and brief. They are subtle reflections, disorienting in their caustic simplicity. In this case, Alani uses pretexts drawn from contemporary art or overturns principles. The paradoxes of Fischli & Weiss, Lutz & Guggisberg, the "gimmicks" of Ewin Wurm and Sarah Lucas, and even Michelangelo Pistoletto's "Venus of the Rags" come to mind.



Marion Sehier, Performance, Courtesy of Mohammed Alani studio



Untitled, Courtesy of Mohammed Alani studio



Echoes of the forest, 2026, Mixed media on canvas, 152x117 cm



Tahir Ali's paintings and installations are a stark reminder of the growing imbalance between humans and nature at a time when mass urbanization is undergoing exponential growth. Tahir's work touches our consciousness in the most direct way through his considered use of materials that stimulate a spectrum of emotions between fragility, guilt and resilience. The works present a dark, foreboding and desolate landscape that is now lost, leaving only remnants of dead tree stumps that evoke images of post-war graveyards, a reminder of the fragility of life both human and natural. Deleuze and Guattari's seminal work *A Thousand Plateaus* presents the theory of rhizomic interdependency between humans and nature where all life is inter-connected, but where these connections are seldom visible. In this context, Ali's works offer a reminder that these relationships can and are being destroyed. These works touch our very souls, a powerful mnemonic of our collective responsibilities toward conserving our fragile planet.



Silent Remains, 2025, Mixed media on canvas, 243x457 cm



Body landscape 14, 2018, Digital Photography

Elisa Ciarniello is an Argentinian photographer and dancer whose artistic practice brings together two seemingly opposing art forms that represent movement and stillness. By combining dance and photography, she explores their shared elements, particularly the expressive potential of the human body and the interplay of light and shadow. Elisa describes her artistic approach as an investigation into the relationship between the body, technology, and visual art, where each medium informs and expands the other. Equally important to her work is the broader spatial and environmental context in which her images are created. Her photographs capture fleeting moments of motion transformed into sculptural compositions, revealing a poetic dialogue between presence and absence, dynamism and silence.



Body landscape 7, 2018, Digital Photography



Elisa Ciarniello, 2009, Digital Photography with a compact camera in Arroyo Seco, Santa Fe, Argentina



The Endless Diagram, 2025, Installation view, Courtesy of P420, Bologna, Italy, Photo credit: Carlo Favero

In recent years, the work of Laura Grisi has undergone a powerful critical reappraisal. A sequence of major exhibitions, including retrospectives at Muzeum Susch and MAMCO Geneva, as well as appearances in international shows such as the 59th Venice Biennale, has repositioned her as a crucial voice whose investigations feel strikingly contemporary. Long overlooked in dominant accounts of postwar art, Grisi is now recognized as a pioneering figure whose investigations into perception, systems, and representation anticipated many central concerns of contemporary conceptual practice. The recent exhibition "The Endless Diagram," at the gallery P420, offers a concise yet revelatory look at her early work, curated by Marco Scotini.

The exhibition brings together rediscovered early works from the 1960s and key pieces from the 1970s, revealing the continuity of her artistic vision. Grisi's work is grounded in a radical premise: objects do not exist as fixed realities but only through their representations. From the start of her career, she explored how phenomena could be translated across media (into diagrams, numbers, photographic sequences, or textual signs), treating each form as an equivalent mode of knowledge. Rather than privileging expression, she emphasized processes of permutation, combination, and measurement. This methodological approach already appears in the early paintings presented in the exhibition, many of which were first shown in the 1960s.

These works resemble analytical charts more than traditional paintings. Some consist of layered frames filled with ideograms, calligraphic marks, and algebraic symbols, functioning less as gestures than as systems of notation. Others diagram photographic devices such as lenses, apertures, and exposure calculations—placing the mechanics of vision at the center while leaving the supposed subject indistinct. By foregrounding the apparatus of perception, Grisi challenges the belief that mechanical images provide objective truth. Travel played a decisive role in shaping this outlook. Journeys with filmmaker Folco



The Endless Diagram, 2025, Installation view,
 Courtesy of P420, Bologna, Italy, Photo credit: Carlo Favero



The Endless Diagram, 2025, Installation view,
 Courtesy of P420, Bologna, Italy, Photo credit: Carlo Favero

Quilici exposed her to diverse cultures and reinforced her skepticism toward singular perspectives. Translation became both a theme and a method: she repeatedly transformed images and data from one medium to another, demonstrating that meaning is always relative and contingent.

The exhibition culminates with major later works that extend these concerns into spatial installations. In “Hypothesis about Time” (1975), repeated stopwatch images stretch a single second across an entire room, disrupting linear temporality. Such works exemplify Grisi’s commitment to multiplicity and indeterminacy, qualities that resonate strongly with present-day artistic discourse.

By juxtaposing early experiments with mature masterpieces, “The Endless Diagram” shows that Grisi’s conceptual rigor was present from the beginning, reaffirming her historical importance and positioning her as a contemporary thinker whose art continues to challenge how we see, measure, and understand the world.



Hypothesis about Time (Ipotesi sul tempo), 1975, 360 photos mounted on board, in 20 parts, 28x120 cm each, Courtesy of Laura Grisi Estate, Roma e P420, Bologna, Italy, Photo credit: Carlo Favero

Sophia Huang

Taiwan-USA

Clive
Barstow



Even the Flowers Held Their Breath (Reality), 2024, Mixed media
(acrylic, cardboard, clay foam, lenticular print, plaster, resin), 28x20x48 cm

Even the Flowers Held Their Breath (Fantasy), 2024,
Mixed media (acrylic, cardboard, clay foam, lenticular print, plaster, resin), 28x20x48 cm

Sophia Huang's sculptures are soaked in luscious color, triggering a strong emotional and sensory experience that is both tactile and provocative rather than didactic in nature. The use of materials amplifies the feelings of fluidity and impermanence that position the viewer in a state of conjecture, an incomplete narrative that is transformative, offering multiple readings of the central themes of being human, those of memory, love, grief and personal identity. The works make nostalgic reference to Nam June Paik, and the Ant Farm collective as pioneers of technology as a mediated experience that predicted in many ways the de-humanizing of communication. In the current age of polarized uncertainty, Huang's artworks question the central tenets of truth, what is playful and what is sinister, what is real and what is constructed, what is fixed and what is transient. These sculptures are powerful and emotive objects that melt into our consciousness in the void between hope and despair.



Held, then hallowed, 2024, Mixed media (acrylic, cardboard, clay foam, lenticular print, plaster, resin), 28x20x48 cm

Atefeh Majidnezhad

Iran

Lenka
Piper



Revision Zero-G Columns, 2024, Ink on net fabric, Installation, 800x300x300 cm

Iranian artist Atefeh Majidi Nezhad explores the poetic relationship between architecture, memory, and perception through installations that transform monumental structures into states of lightness and suspension. Drawing on historical architectural forms, she reimagines spaces of permanence as fragile, transparent environments that hover between presence and absence. Working with materials such as nets, ink, and thread, she translates columns, domes, and spatial rhythms into floating constellations that dissolve gravity and solidity. Her practice reflects on how built environments shape personal and collective memory, proposing architecture as living and mutable entity rather than a fixed monument. Through this delicate balance between weight and air, past and present, her work invites viewers to encounter heritage as fluid, evolving, and open to reinterpretation.



Revision Zero-G Columns, 2024, Ink on net fabric, Installation, 800x300x300 cm



Revision Zero-G Columns, 2024, Ink on net fabric, Installation, 800x300x300 cm

Marina Morón

Spain

Brajan
Vojinović



Blue and air displacements Project, 2021, Large format digital photograph on brushed aluminum, 80x120 cm

Working through backlit images, Marina Morón, an artist duo, develops a practice situated at the unstable threshold of perception. Their work proposes the image as a liminal field, a space where seeing is neither immediate nor secure, but continuously renegotiated through light. Within these luminous constructions, color relinquishes its conventional authority as the primary reference of vision. Instead, light itself becomes uncertain. White and black no longer function as oppositional certainties but emerge as questions, suspending the viewer between presence and disappearance.

This instability generates a perceptual horizon shaped by tension between what appears firm and what remains only partially comprehensible. The works resist rapid recognition, inviting a slower engagement that unfolds through sensation rather than interpretation alone. Vision becomes an act of learning. What is offered to the viewer is not an image to decode but a field to inhabit.

In this context, the image operates as a complex linguistic system. It possesses its own grammar and syntax, structured through gradations of luminosity, density, and interruption. Meaning does not arise through narrative or representation but through relationships between light and emptiness, opacity and emergence. Such a language refuses the simplifications of stereotype or generalization; it cannot be reduced to symbolic shortcuts or stable definitions. Instead, it remains open, provisional, and experiential.

The creation of light within this artistic duo's practice is therefore an act of precision rather than spectacle. Illumination is carefully controlled so that its effects extend beyond the surface of the work, activating the surrounding environment. Light inhabits space, shaping atmosphere and altering spatial perception. The viewer encounters an environment subtly transformed by luminosity, a space animated by variations that seem almost organic in their rhythm.

This inhabited space can be understood as a fragment of landscape, though one that dissolves traditional distinctions between interior and exterior. Constructed through color fields and intervals of emptiness, the landscape emerges as a perceptual condition rather than a depiction of place. Emptiness functions alongside color as an active element, allowing pauses and thresholds through which attention deepens.

Crucially, this landscape does not operate as a formula to be accepted or rejected, nor as the result of arbitrary aesthetic decisions. It proposes instead a method for apprehending the world. Through calibrated light and suspended perception, Marina Morón constructs environments where seeing becomes an ethical and sensory practice, a way of encountering reality as something continuously formed through experience rather than certainty.



Blue and air displacements Project, 2021 - Large format digital photograph on brushed aluminum, 120x80 cm



Blue and air displacements Project, 2021, Large format digital photograph on brushed aluminum, 80x120 cm



Solastalgia, 2025, Digital Print on Paper, 30x45 cm

It is quite known by now that art can be helpful in raising awareness of the pressing environmental issues that humanity needs to face in our times. Many artists take responsibility for working on these questions. Some of them are well-known also much beyond the smaller circles of specialists and aficionados of contemporary environmental-oriented art. The works of these creators can, for example, document the grades of environmental decay, warn on climate-caused degradation, or mourn the loss of territories. Subhajit Naskar is also one of these artists focusing on such issues, however he takes a different approach: he concentrates on the psychological aftermath of catastrophic climate and extreme weather events. How can one cope with, mentally and psychologically, with extreme phenomena like unusually heavy rainstorms, cyclones and flooding? What consequences does it cause on those who live in the affected regions, and, just as importantly, what can the others – who live in other parts of the world – learn from these experiences, represented in and through the pieces of art?



Tick! Tock!, 2025, Digital Print on Paper, 30x45 cm



Storm, 2025, Digital Print on Paper, 30x45 cm



15.11.2025, 2026, LED matrix panel in a 3D-printed housing, controlled by ESP32, 20x10x5 cm

In her conceptual works Lydia Simon investigates our contemporary realities through modified objects. These pieces are first often hard to differentiate from everyday items that we use on a regular basis. It is precisely this aspect that will then raise the observers' attention and trigger us to reflect further on their features. For example, in her work titled "15.11.2025" what we first see is an average digital clock with the time displayed on it. It is only later that we realize that it does not show the flow of time in a regular way, i.e. changing every minute, but presents the moment when someone looks at the clock. It thus allows the perception of the passing of time in another, and definitely subjective, way. A similar correspondence between time and its "consumption" is analyzed in the work "Untitled", where a plexiglass box contains 365 pills containing crushed banknotes. While it may be read as a sort of "saving" and collecting, it may also refer to the opposite: a strong reminder of how much we spend in a day or in a year (365 days...) on keeping ourselves healthy or heal ourselves from illnesses, many of which deriving from our high-paced, unhealthy and greedy lifestyle. If we want to face further this difference between reality and its idealized form, we can look at the melted Barbie-dolls, placed on a mirror, in Simon's work titled "Sie is(s)t ein Stück vom Kuchen", meaning "She is (or eats) a piece of cake".



Sarvenaz, 2025, Untitled, 2025, Plexiglas box, pills filled with crushed banknotes, 18x18x18 cm Mixed media, 250x90 cm



SIE IS(S)T EIN STÜCK VOM KUCHEN, 2025, Melted Barbie dolls on mirror, 40x40 cm

Gertrude Moser-Wagner

Austria

Anna
Guillot



REDEFUSE, 1990-2026, Installation view, On the Contemporary, Catania, Italy; on the right wall: *Setzung B*, silk-screen printing 80x60; Ph. Studio Mörf, Courtesy of OtC, Catania, Italy

A conceptual artist and sculptor born in Styria, Gertrude Moser-Wagner lives in Vienna.

Moser-Wagner works in the field of communication and project art, planning research and poetic interventions for public spaces, galleries and international museums. Her work is interdisciplinary and interfacial, using different media: from text to video, photography to sculpture, sound to installation. One of her current collective projects, "Fluviale", involves multiple interventions spread out over time across Europe; begun in 2025, the project will conclude in 2028.

Moser-Wagner recently worked on REDEFUSE, a composite multimedia project focusing on the city of Catania (Italy), and in particular on Mount Etna. At the heart of REDEFUSE is the idea that a 'lava bomb' is translated into a political and social metaphor. The artist's pacifist political stance makes the REDEFUSE project an anti-war statement.



Defusing lava bombs, Photography, canvas print, Courtesy of On the Contemporary, Catania, Italy



Defusing lava bombs, 1991-2026, Paper documentation and videos, Ph. Studio Mörf, Courtesy of On the Contemporary, Catania, Italy



REDEFUSE, Installation view, Catania, On the Contemporary, Ph. Studio Mörf, Courtesy of On the Contemporary, Catania, Italy

The performance with which the operation debuts at On the Contemporary in Catania opens up several simultaneous steps coordinated in space; steps involving documents and paper works, videos, sound research on the landscape and musical interference – including a piece by sound artist Josef Reiter referring to the breath and noises of Etna – culminating in a documentary-style articulation directly involving volcanologist Boris Behncke (INGV-Catania).

In her writings – also exhibited in the context of the exhibition – Moser-Wagner states that she refers to a previous encounter with a volcano and to the concept of a 'lava bomb'. "I was struck by this terminology in 1991, at the Natural History Museum in Vienna, shortly before the start of the first Gulf War, when the United States entered the war. I removed the lava bomb from its museum display, held it in my hands and had the gesture filmed as 'lava bomb held'. As if I could stop something that was already in the air, something that would continue to fly, removing the bomb from its display, defusing it, removing the sting of language. I performed this gesture as a performative action of the same name in the museum."

With REDEFUSE, on the other hand, through her allegorical action "Giving Birth", Gertrude throws 24 clay spheres from outside into the exhibition space. "It is 'Mother Etna' – he declares – who now gives birth to planets, not lava bombs!".

Alexander Tinei



Two guitars, 2024, Oil and canvas, 200x200 cm

CI: Please introduce yourself.

AT: I was born in 1967 in Moldova, before independence, and I often describe myself as an absolute product of Soviet culture and later transformed by Western culture and ultimately transformed into myself. Growing up within the Soviet system shaped my early understanding of art, discipline, and ideology. Later, encountering Western culture challenged and expanded that foundation. Somewhere between these two forces, I began to define my own voice.

CI: Can you tell us about your early influences?

AT: I was formed, first and foremost, by the Soviet world. We lived inside what felt like a vast empire regardless of where you were born, culturally and psychologically the center was always Moscow. Russian literature, cinema, and painting surrounded me from childhood; they shaped my imagination and my sense of what art could be. My father, who was a police officer, played an important role in this. He was a deeply educated and curious man, always reading, always bringing books home. He loved art albums, and those books became my first museum. I remember sitting for hours with large volumes of

Rembrandt, Rubens, Jan van Eyck, and Russian masters like Serov, Vrubel, Repin, Vasnetsov, and Bilibin. These images entered my mind very early; they built my visual language long before I understood it intellectually. At the same time, my artistic education was shaped by limitations. Because of the Iron Curtain, we were almost completely isolated from developments in contemporary art. What I knew of modern painting stopped somewhere around Picasso and Matisse of the 1960s. I had no awareness of how dramatically art and society's way of thinking had evolved elsewhere. We were visually and intellectually cut off, and I didn't fully grasp that separation until much later. When I eventually moved to Hungary, it felt like discovering another universe. I couldn't afford to buy books, so I would spend entire nights in bookstores, studying albums of contemporary art. That period was intense, almost obsessive. I was trying to catch up, to understand what I had missed, to reconnect with a world from which I had been absent without even knowing it.

CI: What art do you most identify with?

AT: I feel most connected to art that exists in tension between tradition and the present moment. My foundation is deeply rooted in classical academic painting. I was trained to respect structure, composition, light, and the discipline of portraiture. That language still feels natural to me. But the world we live in today is radically different from the world that produced classical portraiture. What fascinates me now is the phenomenon of instant visibility of how the internet has transformed private individuals into public images almost overnight. We constantly witness intimate moments being exposed, shared, consumed. These people become a kind of contemporary iconography, not religious icons in the traditional sense, but digital ones, figures elevated and flattened at the same time. In my work, I bring these "new icons" into the framework of traditional portraiture. I stage them carefully, often isolating them from their original context and placing them into a painterly space that feels timeless. Then I intervene. Sometimes I introduce blue lines or patterns across their bodies subtle disruptions that suggest systems, fractures, or invisible forces



Red Boots, 2021, Oil on canvas, 200x140 cm



Measuring the roots, 2018, Oil on cardboard, 176x140 cm



Ghost rider, 2022, Oil on cardboard, 140x100 cm

acting upon them. These marks are not decorative; they are a way of questioning what we are really seeing. So, the art I identify with is not purely contemporary digital culture, nor purely classical painting. It is the intersection of the two where the historical language of oil painting confronts the hyper-visibility and psychological exposure of our time.

CI: What do you want viewers to take away from your paintings?

AT: I once believed that the word compassion captured everything, I was striving for in my work. It felt like the most accurate way to describe my motivation and emotional position as a painter. At that time, I saw life as deeply dramatic, almost tragic in its intensity. But over the years, my perspective has shifted. I no longer see life through that heightened lens. Now I feel that life simply is what is complex, contradictory, sometimes quiet rather than dramatic and my work responds to that acceptance rather than to a single emotional ideal.

CI: Was there a project that pushed you creatively or emotionally? How did you navigate that experience?

AT: The most difficult period for me was the moment of transition when I was trying to understand what it truly meant to be a contemporary artist rather than simply a classically trained painter. I felt an urgency to create images that genuinely belonged to the present, images that carried the spirit of our time. For a long while, I struggled to identify what those images could be. Then one day, at a swimming pool, I suddenly noticed how many people were covered in tattoos. It struck me as a powerful sign of the era, a visible marker of identity, belief, and self-construction. I realized this was something I could work with. From there, I began introducing blue and other colored lines over my figures. At first, it felt unusual, almost risky, but visually it made sense. These marks became my abstract layer, my way of bringing a non-figurative presence into the work. They functioned almost like a personal dialogue with abstraction, my own quiet conversation with artists like Cy Twombly or Richard Diebenkorn. Simply replicating tattoos was not enough; that felt too literal. So, I started adding branches, linear gestures, and subtle interventions elements that disrupted the surface and opened the image to something beyond representation.



Portrait of a boy, 2017, Oil on canvas, 50 x 40 cm

Interviewed with Giorgia Virde

By: Fabio Gamberini



Bad Witches, 2025

In the contemporary debate on artificial intelligence applied to the visual arts, the most prominent voices are often those of established artists, theorists, or professionals already embedded within the art and communication system. More rarely do we hear from those who are still shaping their creative identity while AI becomes an integral part of their educational journey. Giorgia Virde, 23, has recently completed a university program focused on fashion communication and artificial intelligence. She operates in a liminal space: between editorial imagery and visual research, between applied arts and authorial tension, between manual design practice and algorithmic generation. Her portfolio reveals suspended, at times unsettling atmospheres, where childhood aesthetics intertwine with masks, hybridity, and the uncanny. Engaging with a figure like hers means observing a generation that neither passively absorbs AI nor mythologizes it, but studies it while forming itself. A generation that must decide whether to become designers, art directors, artists—or something that does not yet have a name. In this context, the question is not only how to use artificial intelligence, but how to define oneself within a creative landscape where authorship is being reshaped by algorithms. This conversation stems from the desire to understand what it means to be a proto artist in the algorithmic age.

FG: You studied fashion communication and artificial intelligence. When did you realize that AI was not just a technical tool, but a possible creative language?

GV: I perceived artificial intelligence as a creative language from the very first moment I experimented with it, about three years ago, within an academic project that many considered merely a technical exercise. For me, however, it was a revelation: a space where imagination could express itself freely, without boundaries.

In my projects, the limits of reality have often constrained my creative vision, whereas AI, on the contrary, has allowed me to translate mental images into clear and defined visual representations, amplifying my already vivid imagination and pushing my aesthetic research toward almost unthinkable horizons.

I experienced it as a natural extension of my creative thinking, capable of generating new imaginaries and visual narratives. Since then, I no longer see it as a simple tool, but as a contemporary expressive language that is profoundly transforming the way we conceive and communicate.

FG: Many debates on AI are led by established professionals. You are studying AI while building your identity. How does your generation relate to these tools: enthusiasm, pragmatism, anxiety, indifference?

GV: My generation is deeply attracted to artificial intelligence but often encounters a sense of estrangement typical of the uncanny valley. It is fascinating, yet frequently unsettling, because it becomes difficult to distinguish what is real from what is generated by an algorithm.

Today's reality feels less captivating, because living in the present often makes us more drawn to what lies beyond its boundaries. It is no coincidence that AI is increasingly used in an ironic way by Gen Z. Excess becomes a way to play, to surprise, and to stimulate creativity, constantly pushing us to redefine what we consider "normal."

FG: In applied arts—fashion, graphic design, communication—the boundary between project and artwork is increasingly blurred. What distinguishes a creative from an artist today?



Bad Witches, 2025

GV: The boundary between creative and artist is becoming increasingly blurred. In my view, it is not only a matter of intention or context, but of how a work manages to combine freedom and function. An applied creative communicates an idea within the real world, while an artist creates for themselves or in pursuit of a freer vision. Language and systems often shape the outcome, but what truly makes the difference is the ability to transform intuition and imagination into something that resonates, moves, or surprises—regardless of the medium or intention.

FG: When you use AI tools, do you experience them as technical extensions of your imagination or as something that introduces alterity into the creative process?

GV: For me, artificial intelligence is a genuine creative partner, not merely a neutral tool that executes exactly what you had in mind—sometimes unfortunately, but much more often fortunately. There is a tendency to think that providing an input is enough for AI to perfectly reproduce the original idea, but reality is quite different. It must be trained, guided, and made one's own, because it often produces unexpected results. Sometimes these results diverge from what you intended, but more often they exceed my expectations.

Perhaps this is precisely what fascinates me: it represents a constant challenge that requires time, patience, and experimentation. Each creation becomes unique and unrepeatable, as it is impossible to replicate an identical result. The algorithm is constantly evolving, and every output carries an element of novelty.

FG: Your portfolio presents suspended and sometimes unsettling atmospheres: masks, hybrid figures, ambiguous childhood. Where does this imagery come from?

GV: My projects always originate from a deep personal sphere, because I believe they must first resonate within my own sensitivity before reaching others.

My work represents an intimate narrative of who I am today and who I have been, reflecting my relationship with fashion as a means of escape from everyday life. Over the years, I have developed a greater awareness of myself, learning to connect the elements of my identity and give form to an



Les Souffles Blancs, 2025



I don't See it, but I Feel it, Fashion Animation, 2025

authentic creative language, increasingly embracing that childlike part within me—curious and insatiable.

I do not see beauty as synonymous with perfection, but rather as an experience capable of evoking genuine emotion. I do not identify with traditional notions of elegance; instead, I am drawn to what resonates emotionally, often in unconventional ways. For this reason, I believe my imagery is also partly rooted in a generational sensitivity. Tired of conventional beauty, we seek to escape a flattened reality in search of something that provokes different emotional responses, whether attraction or repulsion, in a subjective way.

FG: Is the uncanny aesthetic amplified or standardized by AI?

GV: I believe the uncanny is extremely difficult to standardize, because it is vast, personal, and intimate. It would be like saying that paintings, fashion editorials, or art in general can be standardized. AI amplifies this dimension by combining real elements in unpredictable ways, generating hybrid figures, surreal environments, and faces that are “almost real, but not quite.” At the same time, each person works with different inputs and interprets uniquely. Strange as it may seem, everyone has their own “artificial partner,” and therefore each image becomes unrepeatable, different, and new. While innovations may eventually be surpassed, AI is constantly evolving, and I believe its ability to surprise and create unfamiliar visions will not disappear.

FG: Where does AI enter your process, and what remains strictly yours?

GV: Artificial intelligence will never replace my voice, my creative vision, my ideas, or my style—they remain inherently mine. I primarily use it as a generative tool, especially for projects that are impossible to realize physically but that I feel compelled to bring to life. In this sense, it allows me to give form to images that would otherwise remain confined to imagination.

I see it as an extension of my already expansive imagination. While it is useful for mood boards or post-production, its role remains secondary compared to the authentic creative work behind videos and shoots, where it is used mainly to enhance an existing idea or project.

FG: Do you feel responsible for the images you produce with AI?

GV: The ethical discourse around AI is complex and personal. Working with these tools has made me aware of how central the artist’s responsibility is, especially since AI systems can reflect biases such as racism or sexism.

AI does not possess its own consciousness—it is humans who guide it and decide what becomes public. This requires attention, sensitivity, and awareness, because even a single image can have real impact. My generation often approaches these issues with a certain lightness: experimentation tends to prevail, and sometimes the problem is simply not considered. This carelessness can have consequences. Those who work with AI must find balance exploring and experimenting with curiosity, without losing sight of personal responsibility. At the same time, AI is trained on millions of images, including those of creatives, raising questions about originality.

In 2026, I believe nothing is entirely original anymore. Everything draws from the past, transforms it, and reinvents it. Originality lies in reinterpretation, giving a personal voice to what already exists. This also applies to AI.



Haunting Waltzer Fashion Film, 2024



Potential Carcasses Editorial, 2025

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