

ALICE VISENTIN

Alice Visentin (b. Turin, Italy) uses differing approaches across media such as video, sculpture, and painting. She grounds herself in an understanding of reality as a mutable dimension, constantly transformed by the interactions between bodies and words, dreams, and murmurs. Through her work, she explores the generative capacity of the imagination and the possibility of accessing other levels of sensing and experiencing according to an intuitive understanding of things, which appears possible only thanks to encounters with *others*.

Her research explores the uncovering of cultural and political processes present within our bodies, rethinking the ethical basis of existence in the world and emphasizing the forms of interconnection that bind all people on planet earth. In her creative process, she finds herself in this game of recomposition, where she turns images into stories and stories into images.

Figures, words, and colors become tools to transform the meanings of things, weaving together temporalities and experiences and thus giving shape to reality. Her inspirations come from various sources, including spoken and written words, the wisdom of ancient and contemporary literature, and the oral archives. Playing with language as a tool for the imagination, she explores the myriad shades of knowledge, embracing intuitive and genealogical processes.



Arcano Místico
New commission for Walk and Talk Biennial
Gestures of Abundance, Arquipélago — Centro de Artes
Contemporâneas, Azores, PT
25.09 — 30.11.2025
<https://2025.walktalkazores.org/en/>
Photo: Mariana Lopes

Alice Visentin, *Arcano Místico*. Papier
maché on robot
Photo: Mariana Lopes, New commission
for Walk and Talk Biennial
Gestures of Abundance, Arquipélago
Azores, PT



Arcano Místico is a roaming robotic nun that revives the life and legacy of Madre Margarida do Apocalipse, a cloistered Azorean nun and creator of the Arcano Místico—an extraordinary and mystical work composed of over 10,000 small figurines made from bread, resin, seashells, and natural pigments found on the island. Visentin reimagines this figure as a symbol of resistance and emotional expression, proposing a speculative cosmology that combines themes of childhood, make-believe, and mythic soothsaying.



SOL INVICTUS, Swiss Institute, Milan.

A program curated by Gioia Dal Molin

18/12/2024

ICA Milan, Via Orobia 26

<https://www.istitutosvizzero.it/it/performance/sol-invictus-7/>

The title *Materials for Thousand Stories* refers to the artist's use of analog film as a space for opening up new narrations for herself. The performance presents the outcome of the artist's exploration of images, worlds and sound recordings she made together with Andrea Penso (Canti Magnetici). The following is a list of the sounds featured:

Volo su una Cascina (per Alice) diario sonoro / studio fragments.

Raccolta della legna (la legna riscalda tre volte: quando la tagli, quando l'accatasti, quando la bruci)

Esercizi al pianoforte di Maria Valentina (voce Marious, sui Vangeli)

Nastro Ritrovato #33 (lato B, musica tradizionale sarda)

Adagio del Concierto de Aranjuez de Joaquín Rodrigo, versión "En Aranjuez con tu Amor", interpretato en el órgano electrónico clásico Howard Skyline (Youtube)

Registrazioni Viaggio Montenegro / Crna Gora:

Risveglio al monastero di Ostrog (camerata uomini)

Bar / baracca sul mare. In compagnia di un piccolo cane libero randagio con una zampa paralizzata

Registrazioni casalinghe (casa sopra la parrocchia di Traversella, pensando a Giacinto Scelsi), registrate su audiocassetta trovata (musica marocchina)

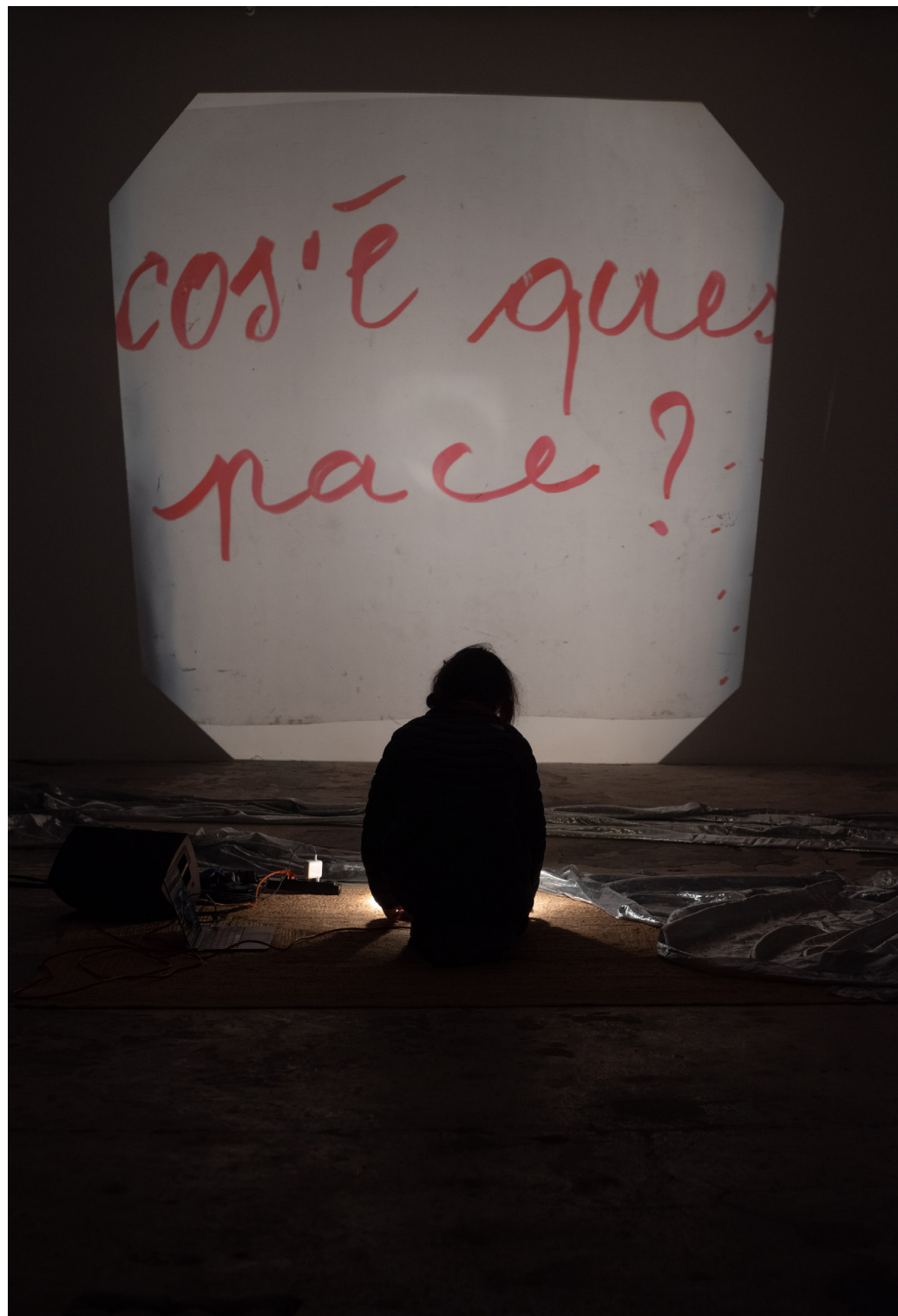
Melodia composta per Giulia (per praticare sulla fisarmonica) Harmonium e oggetti con Maria Valentina, baita Chiara (Valchiusella), sessioni di composizione di "Quando Nascette Ninno"

Pioggia su pentole, vasi e padelle alla casetta occupata nel bosco

Loop di ritorno da Crna Gora (pensando al disco di poesia sonora antifascista, Europa cavalca un toro nero)

The reel of films she made is a deconstruction of stories where she combined different temporalities. Letters by the French novelist Marguerite Duras are mixed with personal memories and drawings. This work can be understood as an archaeology of representation, searching for the possibility that thoughts and aesthetics can survive in our contemporary world.

Alice Visentin, *Material for a Thousand Stories*, 20'. Photo: Giacomo Alberico, Swiss Institute, *Sol Invictus* 18.12.2024







In the voices of others
With works by Leda Papaconstantinou, Carole
Roussopoulos, and Alice Visentin
A program curated by Marta Federici
16/10/2024
Kunsthalle Winterthur, 25 ZH, Switzerland
[https://kunsthallewinterthur.ch/en/news-events/in-the-voices-
of-others](https://kunsthallewinterthur.ch/en/news-events/in-the-voices-of-others)
Link film [here](#)

"My work has always been in the voices of others," Carole Roussopoulos (1945–2009) once said. Pioneering the use of the camera to accompany social struggles, especially feminist movements, Roussopoulos expressed a way of understanding filmmaking as a practice for engaging with life through dialogue. Quoting her words in its title, *In the voices of others* is a program curated by Marta Federici that thinks about art practice as a relational space and a tool for building collective narratives. It brings together Bouboulina, a film shot in 1981 by Leda Papaconstantinou and Carole Roussopoulos, and *Material for a Thousand Stories*, a newly developed performance by Alice Visentin."

".. Listening is at the center of Alice Visentin's work. In her performance *Material for a Thousand Stories* (2024), she combines images and sounds in a reinterpreted form of what the artist calls "analogue cinema". Instead of film reel, a long roll of drawn and painted paper is manually unfolded and run over the bottom plate of an episcopes, a tool similar to a magic lantern that transforms the opaque images into light projections. Simultaneously, a soundscape recomposes recordings sampled by the artist during her journeys to different locations. We hear the sea backwashing inside a cave on the Sardinian coast blending with distant chatter, bells, sounds in the London Underground, fragments of a spoken word concert, and more. Visentin collects bits of reality through the exploration of places, conversations with people, books and gossip, then weaves them together in an intuitive approach. Coming from an education and practice in painting, the artist is drawn to cinema for its imaginative potential and possibilities of montage. Put into motion, her works summon the mercurial texture of dreams and are permeated with the lights and shadows of memories, or fantasies. In them, life is never caught in a fixed representation, but messed up by a process of proliferation that enacts a constant shift of meanings. If we refer to Leda and Carole as conductors, we might think of Visentin's work as a vessel for the emergence of subterranean tales that flow out and spread in multiple rivulets.

In the
voices
of others

20.00
16 October
2024

With
works
by

Kunsthalle
Winterthur



Leda Papac onstantinou
& Carole R oussopoulos
and Alice Visentin

A program
curated by

Marta Federici





RECORDED
LIBRETTINO
ARNED 93 SONG
melody

Everyday Mystery
Gió Marconi, Via Tadino 15, Milan
4/10 – 20/12 2024
Photo by Fabio Mantegna
Text by Geraldine Tedder

Everyday Mystery
04.10. – 20.12.2024
Installation view
Gió Marconi, Milan
Courtesy: the artist; Gió Marconi, Milan
Photo: Fabio Mantegna

Shapes – more and less distinct shapes – flicker across the canvases of Alice Visentin's paintings. Overlapping, seeping into one another, they seem to be manifesting or dissolving, as if captured in moments of flux.

Allowing water, shadows of plants and other external factors to define the flow of the initial base colours, Visentin outlines, almost sketches, creatures, figures, single letters or whole words on top of or proceeding from them. A sense of letting go, of a loss of control, even of trance emanates these paintings – a wanting towards chance as the harbinger of mystery. In this relinquishing of control is a sense of spontaneity that gives the paintings a hypnotic quality: a warm, magical, fluid world of images and stories. These images and stories are not figures of the imagination – they are recognizable and familiar as objects, scenes, expressions and symbols of our every- day. Apples sit beside tongues, the moon, a teary eye, an angel, two people sharing a bed, hearts, a gaping face, a shoe.



Visentin summons this dream-like world from a fill of genres that span the history of the magic lantern to cartoons to doodles. The visual politics behind this aesthetic is far from the idea of the painter whose stroke is conceptual, whose reference can be clearly placed against a canon. It is akin to the surrealist interest in defying logic in representation. Yet, unlike surrealism, Visentin does not ask 'why', how to map the psyche, but is rather more engaged with the experience of the sensual and perhaps, more than an unlocking of the author's unconscious, the paintings are an allegory of a self morphing into another. They are driven by a deeper, more bodily sense of transformation, where the self is constantly shifting, evolving, and dissolving into the world around it, a self in the process of becoming. Not knowing, one might think the work was made collectively – not two but more hands, not one steady but several different rhythms.

Lit from behind, fore- and background merge, the flat canvas unfolds a fictive space encompassing layers of dream-like fragments, appearing somewhere between painting, shadow play and set design. Laid out on a table, fragments of canvas are laid out like books. Moving between the works, they relate to the body, create meditative spaces of intermingling shapes that allude to landscapes, faces, expressions, mythological animals, plants and many other forms. Their installation seems almost archaic, like cave paintings holding memory and telling a story, evoking a sense of the historical that is deeply aware of its gap to reality. As much as they look back, though, they too look forward, playing freely with references in order to forge a new vocabulary that seeks to re-enchant the world.

Geraldine Tedder









Gossip, 2024
London, UK
Performance documentation: magic lantern, painted film,
pencil on paper, canvas, and projectors
Voice of Sonia D'Alto
This project is made possible by the Fondazione Memmo,
Rome (IT)

Gossip. Exhibition view, London, 2024

"Spirit and mind, soul and body, are one, and together they perceive a reality greater than the vision experienced in the ordinary world. I know that the universe is conscious and that spirit and soul communicate by sending subtle signals to those who pay attention to our surroundings, to animals, to natural forces, and to other people. We receive information from ancestors inhabiting other worlds. We assess that information and learn how to trust that knowing. The mind does not make things up; it just imagines what exists and tells the soul to remember."

Gloria E. Anzaldúa, *Light in the Dark/Luz en lo oscuro*,
Rewriting Identities, Spirituality, Reality







Amanti Fabula
Sundy, in collaboration with Almanac
63 Black Prince Road
London SE11 6AB
Text by Mariana Lemos
11/05—22/06 2024
Photos by Christa Holka
Link: <https://lc.cx/YwcsEw>

amanti fabula, Exhibition view, Sundy,
London, 2024

'amanti fabula' is presented by Sundy and Almanac, and is the first solo show in the UK by Alice Visentin. The exhibited works have been produced during the artist's residency at Gasworks.

'amanti fabula' is an ode to storytelling by artist Alice Visentin (b. Turin, Italy). A lover of stories, her world is one where all things converge. Teardrop cutouts weep from wonky paintings, a cat tumbles into a teapot in the middle of a naked canvas or cycles across a recipe for cookies. This is Visentin's diary, impressions of her time in London – a culmination of symbols, feelings, archival materials, and art references, all of equal relevance. Both she and her paintings are porous and open, collages that spread out onto the walls, letting in the world and in turn spilling out everywhere, dripping. There is absolute balance in her chaos, which is that of the Greeks, the cosmos, the birth of all things.

Visentin works towards an affirmative fantasy. Her practice is not only colourful but embodies affirmation, employing methods like fabulation – a storytelling approach that blurs the lines between reality and fiction – to project and visualise better worlds. She uses techniques such as hydromancy, a form of divination that involves interpreting signs through the movement of water. By wetting her paintings and letting the water guide her, she engages in an act of entrustment in the larger forces of the universe. During her residency at Gasworks, the artist immersed herself in the archives of Bishopsgate and May Day Rooms, looking for oral traditions and communities shaped around speech and vocality. She was compelled by the ephemera of the Wages for Housework campaigns of the 1970s, there was something unique in those images that spoke to her. As the daughter of a nursery teacher, she noted how political messages were conflated within a kindergarten's aesthetics. Child-care advice mixed with colouring pages, and information on feminist organising with cooking recipes and nursery rhymes. Both adult and child could enjoy these publications, reflecting the entwined lives of women bound to housework and childcare, where the languages of adulthood and childhood inform one another, like reality and fantasy. Seeing the world through a child's eye holds a subversive power.



The DIY and school-like aesthetic – coloured paper, pins, and pinking shears – is far from naive, and the readily available materials that Visentin also adopts, reaffirm the feminist motto that 'the personal is political'. Like fantasy in fables, feminism communicates effectively through the use of metaphor. While feminism addresses real-world inequalities, it also serves as a metaphorical framework to illuminate truths about reality and possibility. Ursula Le Guin said 'Fantasy is true, of course. It isn't factual, but it is true. Children know that. Adults know it too, and that is precisely why many of them are afraid of fantasy. They know that its truth challenges, even threatens, all that is false, all that is phony, unnecessary, and trivial in the life they have let themselves be forced into living.' Visentin's work exists in this world, not of factual truth but of true truth, the essence of things.

Searching in the archives, Visentin also revisited the legacy of Italian comedians and married couple Dario Fo and Franca Rame, known for their contributions to political satire and comedy. The duo employed a similar accessible tone to the women's magazines, using humour to communicate anarchist messages and advocate for social justice. Visentin began collecting and tracing materials from the archives, employing her magic lantern (an early-type projector) to cast them onto her canvases. She drew, transferred, and layered these symbols alongside elements from other artists and notes from her everyday life. The process of collage serves to level the playing field, allowing Visentin to include herself in the company of others and project her position in the world. This act mirrors the feminist practice of citation proposed by Sara Ahmed, which seeks to situate references together as a form of devotion in acknowledgement of those who came before us.

In her previous works, Visentin utilised the magic lantern to work with transparency, often using a plastic film on which she directly drew before projecting onto gallery walls or her paintings, creating a performance that superimposed a series of drawings to narrate a story. This time, Visentin introduces opacity by blocking elements with paper cutouts or leaving the canvas untouched. The blank spaces serve as sites for future archaeology, hinting at hidden stories waiting to be unearthed, much like Visentin's exploration of the archives, they reveal layers of possibility. When asked about this shift, Visentin responds, 'I simply cannot fully comprehend it, as I am only human.'

Mariana Lemos





COSMOS. The Volcano Lover
Fondazione BTS COMO ARTE
Curated by Sonia D'Alto
15/10/2023 — 7/1/2024
Photos by T_Space
Link: <https://lc.cx/c5N-SR>

Faccia di velluto, 2023, monotype on
paper, drawing on fabric, ceramic, video



Lingua, 2023

The tongue unrolls thick and red, for kilometers and kilometers. Dividing countries like a soft wide pillow high as mountains. The tip of the tongue shows the way to where it is touching, to where it is reaching. The problem is that it doesn't arrive, never lands. We are only able to see the middle of the tongue. We never know from where it comes and where it goes. The middle of the tongue is a red mountain that divides here from there, there from here, land from sky. Tongue that makes the horizon a hot wet body between ground and sky. How it keeps itself hot and wet, they ask. The tongue has been out of a supposed mouth, a supposed cave, for so long. This one and other mysteries of the tongue we won't be able to unravel. Therefore, we wake up.

Raphaëla Melsohn



Diario Notturmo. Di sogni, incubi e bestiari immaginari
MAXXI L'Aquila
Group show curated by Bartolomeo Pietromarchi with Chiara
Bertini and Fanny Borel
3/12/2023 — 2/3/2024
Photos by Filippo Zoccoli
Link: <https://lc.cx/1n8Wsl>

Planète, 2021
Watercolour and gouache on paper

Le opere di Alice Visentin se ne stanno ad altezze diverse, sospese a mezz'aria come astri. Eppure, esse non gravitano intorno a un astro celeste. Il centro di gravità dei tondi che Alice dipinge sono immagini nascoste nel linguaggio, talvolta in una storia raccontatale, altre volte in una memoria appesa al vento. Una memoria di tutti e di nessuno, intima come una montagna, che porta con sé i canti che nelle valli italiane venivano affidati al vento affinché raggiungessero la persona troppo lontana, distante nel tempo o nello spazio.

Come pianeti stanno sospesi, in una costellazione la cui contingenza prende, con Planète, la forma di una mostra. Era quadrata la rivista Planète. In bianco e nero, piena di testi che celebravano il potere dell'immaginazione. Tradotta in italiano, è arrivata sino a Torino dove Alice vive, per tornare con lei in Francia nella città dove l'hanno creata gli autori de Il mattino dei maghi (Le matin des magiciens). Nei numeri di Planète si legge di un invito alla poesia, del quarto stato della materia e di biologia cosmica, di intelligenza artificiale e dell'amore nel sufismo. Soprattutto, Planète si interessa a ogni sorta di nozione suscettibile di modificare in tutti i modi possibili il vivente e il mondo. Una fabbrica di metamorfosi e interconnessioni, sulle cui pagine, tra gli anni sessanta e gli anni settanta del XX secolo, il padre della cibernetica Norbert Wiener coesiste con Borges e Fellini. Mircea Eliade con Edgar Morin e Umberto Eco.

Nella mostra di Alice, Planète si trasforma, come in una reincarnazione della carta in carta, ma di una carta che nel farsi astro si carica di cera e pigmento. Nei pianeti di Alice Visentin l'immagine contrae mondi e in una crasi visiva diventa



“pittostoria”, veicolando quanto il tempo – forse il vento – ha permesso di salvare ma a una condizione, quella di posarsi su una materia in ascolto. Arrivano così i canti di zia Nerina, e di altre prima di lei che Amerigo ha registrato per darli da cantare alle persone che Alice dipinge, che compongono i cori dei suoi tondi.

Il cosmo di Planète è un crocevia cosmico di storie, una costellazione contingente di immagini sonore trasmesse di bocca in bocca, che servono a trovare la via attraverso il mondo e il linguaggio, un po' come le annotazioni scritte sul palmo della mano di Émile Zola, che senza conoscere l'inglese si esiliava a Londra per sfuggire alla condanna inflittagli per aver difeso un altro dall'accusa più ingiusta. “I am hungry”, “Where”, “Hotel”: Alice immagina cosa avrebbe potuto aiutare lo scrittore, e in una sala a Parigi la storia, il possibile e l'immaginazione si raggiungono in un luogo, quello dell'immagine, capace di ridefinire il tempo e lo spazio.

Planète è un'ipotesi sul tempo. Un tempo circolare come un tondo eppure capace di saltare un tratto, come se in fondo il suo criterio non fosse l'omogeneità della sequenza lineare degli istanti, ma la relazione associativa e affettiva. Il tempo di Planète salta e si contrae perché ad Alice interessano i racconti viventi, quelli che passano da un'esistenza all'altra per tenere insieme la vita, libero di non dover sostare là dove non può amare. Un tempo il cui parametro è l'incontro, profondamente diverso nella sua struttura dal tempo cronologico. La voce che Alice dipinge è una chimera di età: presente e insieme infinitamente vecchia, ha vibrato in altri corpi e ha viaggiato attraverso il tempo senza mai smettere di vibrare. Il tempo di Planète è un tempo che si muove, spostato dai corpi che lo spazio accoglie e che passa, se vuole, da nonna a nipote saltando una generazione. Figlia di nonna, Alice Visentin dipinge l'incontro tra l'infinitamente grande e l'infinitamente piccolo, il micromega in cui il linguaggio, in quanto ha di più sonoro, si fa immagine per permettere a un'esistenza di ricapitolare in sé la vita stessa.

Chiara Vecchiarelli



The Morning Tide of Moods

Lateral Rome, Roma

Curated by Marta Federici

28/06/2023 — 27/07/2023

Photo by Roberto Apa

This project is made possible by the Fellows' Project Fund of the American Academy in Rome

Link: <https://lc.cx/XkpVEi>

The morning tide of moods presents a group of works realized by Alice Visentin between March and June 2023, the period she spent in residency at the American Academy in Rome. These works hold within them the blooming of plants in spring, the lengthening of daylight hours, the intense rains of May and the arrival of that humid heat which every year, in early summer, covers the city with a viscous air. At the same time, they also record months of encounters with places and people, fragments of stories heard or read, dreams, noises, smells and rhythms of daily gestures. Voraciously attracted by the richness of the living, in her production Visentin elaborates and blends the impressions gathered along her journey. She acts as a vessel for the materialisation of images that sometimes break off from words and that can be found in the curves of an elbow or an ear, images that emerge from the depths of memory or perhaps trickle down from the brink of an old fountain, before disappearing in the incessant flows of a stream, like the Tiber. The creative process of the artist unfolds within this game of recomposition, turning images into stories. Figures, words, colors, arranged one next to the other, transform the meanings of things, weaving together temporalities and experiences, and thus giving shape to reality: a personal cosmos, which appears connected to everything that surrounds it.

In Visentin's imaginative universe, just as the artist becomes a vessel, the individual cannot exist as a sealed and autonomous entity but is engaged in a dynamic relationship with the outside world, with the past and with the days to come. An interdependence which is reflected in the tangle of the display: paintings, drawings, sculptural elements and projections invade the exhibition space and generate narratives that chase each other and intertwine in a mutual dialogue.

While the numerous painted and drawn faces direct the viewer's attention to the singularity of each person, the tongues that unroll on the floor refer to language, a central theme in the artist's research, and to vocality as a nodal point

Grand Ma's Dream, 2022, watercolour, acrylic and fabric on cut-out canvas and paper, 30 x 40 cm



of juncture between body and word. Analyzing the intrinsically relational quality of vocal expression, Adriana Cavarero describes as “true voice” the voice which “involves the throat, saliva, infancy, the patina of experienced life” and that transfers the perception of one’s uniqueness from the corporal surface to the intimacy of the internal body, “the most bodily part of the body.” From the outside world, information comes in through the eyes, mouth, nostrils, ears, and penetrates the depths of the subject, reaching those cavernous and fleshy cavities where it is archived, stratified and where it resonates. The work’s faces have their eyelids or lips wide-open, they gently let themselves be contaminated and scrutinized, with an available and receptive attitude.

The rummaged complexity of Visentin’s practice rejects the understanding of a fixed and univocal reality, to embrace the capricious chaos of life. The capacity to split the vision, just as the line drawn by the artist’s hand splits, responds to a desire to welcome multiple perspectives and levels of perception; by abandoning full control of the focus, the secret energy that animates all things begins to vibrate. Rather than searching in bright light, we need to look in the dark spaces, linger in the folds of the bodies and of language, to rediscover also words - following Anne Carson - as “part of a system / that argues with shadow, like Venetian blinds.”

The morning tide of moods evokes an emotional flow which is blue like a river, like the veins that mark our wrists or like bruises, which rises and then withdraws like the tides. It is an intuitive feeling, which celebrates irrational events, dreamlike visions, fantasies and other imagining processes as indispensable movements that guide us in the “attempt to understand, to reach awareness,” as Gloria E. Anzaldúa writes. The queer-feminist poet and theorist goes on to say that we become “able to see” only “when we shift our stance from the perceptual to the imaginal, from [...] the world of ordinary everyday reality to the other reality. When we shift our attention, we enact “dreaming,” ... “seeing” from the other side, seeing the ego as other and seeing familiar elements from that other alien perspective.”





Espressioni con frazioni
Castello di Rivoli Museo d'Arte Contemporanea, Turin
24/04/2022 - 24/12/2022
Photos by Sebastiano Pellion Di Persano

The art of Alice Visentin is rooted in the Canavese region, a part of Piedmont defined by the Morainic Amphitheater of Ivrea, a relief formed by the transport of sediment by ancient, now extinct, glaciers. From the traces left by its Neolithic inhabitants to the presence of the Olivetti headquarters, the area has a rich history that includes the pre-Roman Salassi, a Gallic tribe the language of which left a mark on the local dialect, especially words related to the elements of nature and breeding animals. The artist's drawings and paintings, produced using a palette of strong primary colors, intertwine local legends with her memories of stories passed down by her maternal grandmother and the women of her family's mountain village.

Like a fantastical tale spread over five chapters, *Banda di fiori (Notturmo)*, 2021, offers an up-close encounter with a powerful, mysterious natural world that at times seems to have eyes and the ability to communicate even through words. As the artist explains: "These five works are nocturnal flashes. I wanted to imagine the wild, colorful life of flowers in the dark of night. The representation of these natural, non-human bodies allows me to draw near a theme of special importance to me now: the human condition, linked to the physical and transcendental universe. Through the natural image of the flowers and the night (both archetypes and symbols of the collective unconscious), I imagined the roots that push down into the earth, while petals and leaves extend upward, towards the starry skies. Amidst the stems, leaves, and petals there are tiny words and phrases that the plants offer us as if they were little oracles or advisors."



Band of Flowers – Nocturne. Installation
view. Castello di Rivoli, Turin. 2022.
Photos by Sebastiano Pellion Di Persano



Band of Flowers – Nocturne, 2021 mixed media on canvas, 130 x 150 cm (detail)

My Heritage, 2022

Glazed earthenware, lacquer, and terra sigillata on wall

Approximate installation dimensions:

900.9 x 487.7 x 30 cm

Piazza San Sebastiano, Limone Piemonte, Turin, IT.

Permanent public artwork originally commissioned by CRC Foundation and Castello di Rivoli Museum of Contemporary Art.

Photos by Francesco Doglio

Link: <https://lc.cx/IH65FX>

My Heritage is a composition of painted ceramic elements, which extends over a 34-meter long wall. The work was inaugurated in the square of San Sebastiano in Limone Piemonte in September 2022 and takes inspiration from a local story, featuring six women as protagonists: the skiers Elisabetta Astegiano, Elisabetta Bellone, Margherita and Franca Bottero, Anna and Caterina Tosello. When they began their careers in the 1950s, these sportswomen, still very young, had to measure themselves against a society that was still deeply male and sexist – the second wave of feminist movements had yet to take hold. It's a complex historical phase, during which Italian women – after having taken part in the Resistance against Nazi-fascism and having acquired the right to vote – were pushed back within the walls of the home, once again destined to domestic work and family care. In parallel to the economic boom, between 1959 and 1965, more than one million women lost their jobs – these figures are impressive. Le Cavallette (the “Grasshoppers”, as the six skiers from Limone Piemonte were nicknamed) could not participate in the 1958 World Championships or in the 1960 Olympics because the FIS (Italian Winter Sports Federation) preferred to invest the available funds to support the male team. Their career experienced the bias of an unjust system, and still, the young women decided to confront it, in order to pursue their dreams.



My Heritage. Installation view, Piazza

San Sebastiano, Limone Piemonte.

Photo: Francesco Doglio



Malefate
Almanac Inn, Turin, IT
Photos by Sebastiano Pellion di Persano
29/03/2022 — 29/04/2022
Link: <https://lc.cx/ulcYby>

Malefate, Installation view. Almanac Inn,
Turin. March 29 – April 29, 2022. Photos
by Sebastiano Pellion Di Persano

Alice Visentin's research investigates the imaginative power of orality and storytelling, exploring stories, songs and rituals that unite past and present. The passage of the word from body to body, from subject to subject, reflects archetypes, memories, traditions - collective and personal - which weave a complex, dense and universal plot.

Painting is used to trace and intertwine images that come from arcane stories, from the origins or from a simple, more silent and authentic everyday life chat or story.

This collection of images wants to follow the flow of life and give voice to a multiplicity of subjects, to approach the complexity of the world from singular perspectives and experiences, even at the margins, making their words resonate.

The place of these images is the body: not only for the necessary presence of an interlocutor so that our words would take on meaning, but also as origin and filter. Not surprisingly, the silhouettes that host the stories that Alice collected and interpreted are shaped from her own body. These paper supports with repeated forms, but with always different lines, remind us of the uniqueness and singularity underlying each collectivity.

Voices and stories of women are taken as main source, as "women have been seen historically, in many parts of the world, as the weavers of memory - those who keep alive the voices of the past, the histories of the communities, who transmit them to the future generations and, in so doing, create a collective identity and profound sense of cohesion."



They are also the repositories of acquired knowledge and wisdom regarding medical remedies, sentimental problems and the understanding of human behavior, starting with that of men.” (1)

The stories intertwine in a forest of bodies and narratives that overlap, join and continue in other profiles and new configurations projected on the walls with a play of light and shadow.

Waiting for them, fixed as religious icons or simple copper pans hung in the kitchen, there are a series of earthenware lids: they are the “malefate” of the exhibition title.

It was said that the malefate were small female figures who whispered the destinies to newborn children appointing their fate for better or for worse. They loved to dress in red and, on gold looms, wove splendid fabrics that they spread on the fields in the moonlight. These presences seem to appear from the terracotta, reminding us of other female myths of the origins that address the inevitable coexistence of good and evil. Also in this case, as for the curious Pandora, the containers are open. Only the lids remain. The intertwining stories that emerged have now animated the room.

For the malefate the spoken word is the means to weave a destiny on a person; whispering their story determines their future, drawing the path that will guide them in life. It is no coincidence that in Piedmontese the ‘desmentioura’ is the woman who practices the ‘smentia’, the magical ritual. The word comes from ‘desmetié’, to forget. When the spell is done, the trace of the narration is lost, forgotten.

The thread of history and time also comes back in the characters of the Moirai of ancient Greece: other skilled female weavers and daughters of the night who have the task of weaving everyone’s fate, unfolding it and finally cutting it off, marking its end.

This recurring role of the word and of the narrative thread entrusted to female figures who intertwine it and determine the complexity of the human condition is what Alice researches in Malefate.

“A magical thread seemed to tie the women, giving them a composed and ardent excitement. The row began to bend, slowly forming a circle: from time to time a woman advanced, detached two joined hands, intertwined them with hers, increased the black and red garland behind which the fringe of shadows moved. And the feet rose faster and faster, beating over each other, beating the earth as if to awaken it from its stillness.” (2)

(1) Silvia Federici, *Witches, Witch-Hunting and Women*

(2) Grazia Deledda, *Canne al vento*





Il comizio la merenda il canto.
Avisé (AO), Valle d'Aosta
Una boccata d'arte, promoted by Fondazione Elpis
in collaboration with Galleria Continua with the
participation of Coro Bajolese.
Photo by Claudiu Asmarandei
September 29 – October 29, 2020
Link: <https://lc.cx/f9zHLm>

Il comizio la merenda il canto.
Avisé (AO), Valle d'Aosta
Una boccata d'arte, promoted by
Fondazione Elpis.
Photo by Claudiu Asmarandei
September 29 – October 29, 2020

Alice Visentin conceived *Il comizio, la merenda, il canto* (The assembly, the snack, the song) as a three-part project to give back to the village and as an occasion for social aggregation. The comizio (assembly) is an installation in the Castello of Avisé, covered with cards and large drawings of groups and gatherings, stories that have been listened to and then reinterpreted, and texts of popular songs and lengthy written stories. Accompanying the installation are the pictorial works “Io ed Anna” (Anna and me), showcasing what was, for Alice, a period of intense shared happiness, and “Congresso di strane religioni” (Congress of strange religions), which consists of eight wooden silhouettes that, according to the artist, speak to future possibilities amid the recent period of isolation for the Covid19.

The merenda (snack) is one of the gifts to the village of Avisé. It is a shared social moment between the village's residents and its visitors. Alongside the singing choir, the *Sunday snack* aims to stimulate local energy and nurture a sense of community belonging.

The canto (singing) is an onstage chorus (Coro Bajolese) brought to life by “social sculptures”: many people harmonizing with each other, linked together at the same moment.







Cieli Neri
Toast Project Space, Manifattura Tabacchi, Via delle Cascine
33, Firenze
24/03 – 19/05 2021
Photo by Leonardo Morfini
Text by Sonia D'Alto

*J'habite ma propre maison, n'ai jamais imité personne...
Hélène Cixous
Perché l'immaginazione è così importante e perché non è poi
così difficile ?¹*

Sembra che la scienza abbia bisogno dell'immaginazione in un periodo di urgenze come quelle che viviamo.² L'arte si misura, invece, con un immaginario che capovolge e rintraccia i sistemi disciplinari e scientifici di ordine, classificazione e controllo. All'ossessione per la conoscenza, la comprensione senza fine e senza fini (una sorta di hubris), c'è chi si preoccupa di guardare oltre il lato oscuro di questa artificiale illuminazione. C'è chi ai territori predilige la poetica del paesaggio e chi alza gli occhi verso il rigore di una relazione molteplice e stratificata, chi rifiuta le deboli convenzioni universali. La pittura di Alice Visentin s'iscrive in questa dimora, nel luogo della memoria che non ha limiti nelle ombre della notte, che risuona dei contorni preesistenti, dell'eco lontana e dei rumori familiari, dell'erranza della vicinanza, della parola orale. La casa abbatte finalmente le sue mura e ritorna all'origine. La trasparenza dello spazio lascia intravedere l'opacità delle relazioni, le sue connessioni, le sue iscrizioni e filiazioni, i suoi rizomi, le sue germinazioni. Le figure di questa pittura sono giochi della memoria e del luogo, che iscrivono l'esperienza nella poetica di una relazione e di una sacralità fuori dalla storia. Visentin firma con l'acqua un manifesto. Non è il suo nome, ma una corrente di esperienze e di tracce del cosmo, organizzate in disegni su larga scala, dipinti ad acquarello e pastelli a cera. L'acqua fa da collante all'esperienza soggettiva, agli elementi e ai fiumi osservati. I colori si stagliano su un lungo manifesto di carta: agglomerato di rovesciamento e intrusione, di rottura e raccordo. Silhouette e maschere, personaggi stilizzati e caricaturali seguono le articolazioni grottesche di un ricalcolo: un'astrologia al contrario, non più nel cielo, ma sulla terra³.



Cieli Neri
Toast Project Space
Manifattura Tabacchi
Via delle Cascine 33, Firenze
24/03 – 19/05 2021
Photo by Leonardo Morfini
Installation View

*Come contagiare l'architettura con il suo esterno? Come trasformare in divenire l'architettura?*⁴

Nella pittura di Alice Visentin è sempre presente un passaggio. I passaggi si fanno permeabili e i bordi diventano confini da attraversare. Le figure non sono mai completamente statiche, anche se frontali e quasi ieratiche, ma sono sempre sull'orlo di immedesimarsi in un limite da trasgredire, in un colore o in una parola da inghiottire. La cultura vernacolare, popolare e le storie orali di cui questa pittura si nutre non sono statici elementi di una grammatica disciplinare, ma movimenti dell'in-teriorità, della domesticità, pronti a deragliare con il caos per poter riordinare. Interno e esterno coabitano in un patchwork di ritagli, ricomposizioni, rimescolamenti. Una giuntura per storie dimenticate, che si ritrovano in maniera simbiotica e sincretica. Si creano alleanze con altre specie, si costruiscono più storie con più creature. Si autorizza la parola a rinnovarsi. Non ci sono più limitazioni delle condizioni di esistenza degli organismi. Vogliamo uscire dalle case e contagiare l'esterno con l'interno. Il manifesto di carta dipinta è un papiro del futuro, che ricorda la notte dei tempi, le case vissute dall'umanità per molti secoli, la repentina desolazione ecologica dell'ultimo secolo e poi nuovamente l'abbandono di ogni dimora. "Questa passione dell'erranza profetizza la poetica della relazione"⁵ tra creature e temporalità molteplici.

¹ È la domanda che Monica Gagliano ci rivolge durante un talk per Bioneers (2018). <https://bioneers.org/monica-gagliano-plant-intelligence-and-the-importance-of-imagination-in-science/>

² Cfr. Donna Haraway.

³ E. Coccia, *Metamorphoses*, Edition Payot & Rivage, Parigi, 2020.

⁴ E. Grosz, *Space, Time and Perversion*, Routledge, New York/London, 1995.



Alice Visentin

Born in 1993, Castellamonte, IT

Works in Turin

visentinalicemartina@gmail.com

EDUCATION

PhD student at the Abana Faculty of Fine Arts in *Visual Arts and Creative Practices*, Naples, IT

2026

Studentship, Warburg Institute, UK (upcoming)

2025

Royal College of Art, *Visual Art Summer School*, London, UK

2018

Master's degree in Fine Arts, *Painting and Drawing Department*, Academy of Fine Art, Turin, IT

2015

Bachelor's degree in Fine Arts, *Painting and Drawing Department*, Academy of Fine Art, Turin, IT

PRIZES / GRANTS

2024

Italian Council 13, grant, with the project *Gossip Divination: Storie inventate, storie che si biforcano e mille altre storie*

2023

Fellows' Project Fund, American Academy in Rome, IT
Collective International Art Award, finalist, IT
Culture Moves Europe, grant, Goethe Institute, DE
Fondazione Sviluppo e Crescita CRT Italian Fellow in Visual Arts, American Academy in Rome, IT

2020

Award *AccadeMibact*, finalist, ideated by the Directorate-General for Contemporary Art and Architecture and Urban Peripheries (DGAAP) – the organ of the Ministry of Cultural Heritage and Activities.

RESIDENCIES / WORKSHOP

Attention Lab Activism at Strother School of Radical Attention, Brooklyn, US (upcoming)

2026

Workshop and conference, École cantonale d'art de Lausanne (ECAL), CH (upcoming)

2025

Laboratorio di fantasia collettiva, Madre Museum, Naples, IT

2024

Gasworks, London, UK, supported by Fondazione Memmo

2023

Italian Fellow in Visual Arts, American Academy in Rome, Rome, IT

Frans Masereel Centrum, Kasterlee, BE, supported by *Culture Moves Europe Grant*, Goethe Institute, DE

2022

AccadeMibact fellowship, Lisbon, PT, supported by *MIC and Italian Ministry of Foreign Affairs and International Cooperation (MAECI)*

2021

Italian Cultural Institute, Hôtel de Galliffet, Paris, FR with the support of the Italian Ministry of Foreign Affairs and International Cooperation (MAECI), the Italian Ministry of Cultural Heritage and Activities and Tourism (MIBACT)

Karussell, curated by Matilde Galletti, Porto San Giorgio, IT

2018

Q-rated, La Quadriennale workshop, Castello di Rivoli Museo d'Arte Contemporanea, *Il resto dell'immagine*, with Carolyn Christov-Bakargiev and Sofía Hernández ChongCuy

Bocs, curated by Giacinto Di Pietrantonio and Caterina Molteni, Cosenza, IT

SOLO EXHIBITIONS

2025

Grow Up Beautiful World, Peep Project, Philadelphia, US

2024

Everyday Mystery, text by Geraldine Tedder, Gió Marconi, Milan, IT

Amanti Fabula, text by Mariana Lemos, Almanac Project and Sundry, London, UK

2023

The Morning Tide of Moods, curated by Marta Federici, Lateral Roma, Rome, IT

2022

Malefate, Almanac Projects, Turin, IT

2021

Planète, text by Chiara Vecchiarelli, Italian Cultural Institute, Paris, FR

Cieli Neri, text by Sonia D'Alto, Manifattura Tabacchi, Florence, IT

2020

Il comizio la merenda il canto, Una boccata d'arte, promoted by Fondazione Elpis in collaboration with Galleria Continua with the participation of Coro Bajolese

2019

Io, Solimano, curated by Giulia Menegale, Erbaio della Gorra, Turin, IT

2017

Prima Persona Singolare, Tile Project Space, Milan, IT

SPECIAL PROJECTS AND PERFORMANCES

2025

Everyday Mystery (performance), Villa Medici, Rome, IT (upcoming)

Reinhabit the earth, the wind, the sea (film screening) curated by Alice Labor, Villa Medici, Rome, IT

2024

Material for a Thousand Stories (performance), curated by Gioia Dal Molin, Swiss Institute in collaboration with ICA, Milan IT

In the Voices of Others (performance), with works by Leda Papaconstantinou, Carole Roussopoulos, and Alice Visentin. Program curated by Marta Federici, Kunsthalle Winterthur, CH

2023

Hollow Earth (performance), Swiss Institute, Rome, IT Open Studio, curated by Ilaria Gianni and Lexi Eberspacher, American Academy in Rome, Rome, IT

2022

My Heritage, public art commission, CRC Foundation, Limone Piemonte, IT

Traffic Festival (Fare Acqua), Pergola, IT

Instudio, curated by Elena D'Angelo, Davide Daninos, Jacopo Menzani (<http://www.in-studio.net/alice-visentin>)

La montagna canta, Magico Bus Elettrico, curated by Gianluigi Ricuperati, Turin, IT

2020

Dal Brasile alle mie orecchie, Italian Cultural Institute, Rio de Janeiro, BR

2019

For an Imaginist Renewal of the World. The Alba Congress: 1956-2019, drafted by Carolyn Christov-Bakargiev and Caterina Molteni, Alba, IT

2017

Assistant of Anna Boghiguan, Castello di Rivoli Museo d'Arte Contemporanea, IT

CURATORIAL PROJECTS

Bagni D'Aria, scuola di autoformazione per la pratica del pensiero e dell'azione, co-founder and co-curator, Frassinetto Canavese, IT

Spaziobuonasera, co-founder and co-curator from 2014 to 2019, Turin, IT

GROUP EXHIBITIONS

2025

A Gap in the Clouds, curated by Elisa Schaar, Downing College, Cambridge, UK

Gestures of Abundance, Walk&Talk, Bienal de Artes, São Miguel, Azores Island, PT

Essere Fiume, curated by Silvia Franceschini, Spazio 21, Lodi, IT

2024

CHEZ *Paint It Black*, a project curated by Pieter Vermeersch & Paint It Black, Turin, IT

2023

Cosmos. The Volcano Lover, Villa Olmo, curated by Sonia D'Alto, IT

Sensing Painting, Castello di Rivoli Museo d'Arte Contemporanea, Turin, IT

Pittura Italiana, Triennale Milano, Milan, IT

Diario Notturmo. Di sogni, incubi e bestiari immaginari, MAXXI L'Aquila, IT

2021

Espressioni con Frazioni, Castello di Rivoli Museo d'Arte Contemporanea, Turin, IT

Pittura in Persona, CRC Foundation, IT

The Zany, text by Marta Federici, Lateral Roma, Rome, IT

2020

Domani, Qui, Oggi, curated by Ilaria Gianni, Palazzo delle Esposizioni, Rome, IT

2019

Artagon, curated by Anna Labouze and Keimis Henni, Cité Internationale des Arts, Paris, FR

Hypnagogia, Nevven Gallery, Göteborg, SE

2018

Sauvage, curated by Sonia D'Alto, Dom, Palermo, IT

Allenamento#1, Basis, Frankfurt am Main, DE

L'isola portatile, curated by Caterina Molteni, ADA, IT

2017

Artagon, curated by Anna Labouze and Keimis Henni, Paris, FR

SELECTED PRESS AND PUBLICATION

2025

Le meraviglie: nel vento, sotto la luce, dentro, sopra il fuoco e oltre la terra by Sonia D'Alto, FLASH ART Italia - Agenda 2025

2024

Castello di Rivoli Museo d'Arte Contemporanea. La Storia e le Collezioni, curated by Carolyn Christov-Bakargiev and Marcella Beccaria

Gucci Prospettive 3: Italiane Ancora, curated by Eva Fabbris and Giovanna Manzotti

Amanti Fabula at Sundy, London, by Leonardo Bentini, Mousse Magazine (magazine publication)

2023

Espressioni, exhibition catalogue, curated by Carolyn Christov-Bakargiev and Marianna Vecellio, Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin (Italian/English)

Sensing Painting, exhibition catalogue, curated by Carolyn Christov-Bakargiev and Marcella Beccaria, Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin (Italian/English)

The Morning Tide of Moods, FLASH ART #362 Autumn 2023 (magazine publication)

The Transformative Chaos of Love, in conversation with Marta Federici, NERO Magazine

2022

Premio Termoli, exhibition catalogue, MACTE Museum, Termoli, IT

A Feminine Lexicon, curated by Arts Curating 2021-2022, exhibition catalogue, Istituto Marangoni, Florence, IT

Pittura in Persona. La Nuova Collezione della Fondazione CRC / Painting in Person. The New

Collection of Fondazione CRC, exhibition catalogue curated by Carolyn Christov-Bakargiev and Marcella Beccaria, Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin (Italian/English)

2021

Andante, ritmo di uno spirito appassionato e lento, monograph curated by Ilaria Gianni and Caterina Molteni, Gallerie d'Italia, Skira. ISBN 9788857244198
CONTINENTE ITALIA. La mappa di Marcella Beccaria, in *Il Giornale dell'Arte*, Turin, October 20, (online magazine publication)

Planète, exhibition catalog, Italian Cultural Institute of Paris, text by Chiara Vecchiarelli

Torino, Metaphysical City, by Carolyn Christov-Bakargiev on Art Viewer (web)

2020

Una Boccata d'Arte (1st edition), project by Fondazione Elpis in collaboration with Galleria Continua, exhibition catalogue

Domani Qui Oggi, curated by Ilaria Gianni, exhibition catalog, Viaindustria Publishing

Libro dei Canti, Turin, artist's book printed and produced by Fondazione Elpis, 52 pages

Racconto Plurale, Fondazione CRT, curated by a. Titolo
Oltre i limiti del linguaggio: sulla pittura di Alice Visentin, by Eloisa Morra, Antinomie (web)

2019

Per una Pittura Situata, by Caterina Molteni, FLASH ART #345 July – September 2019

Io, Solimano, exhibition text by Giulia Menegale