

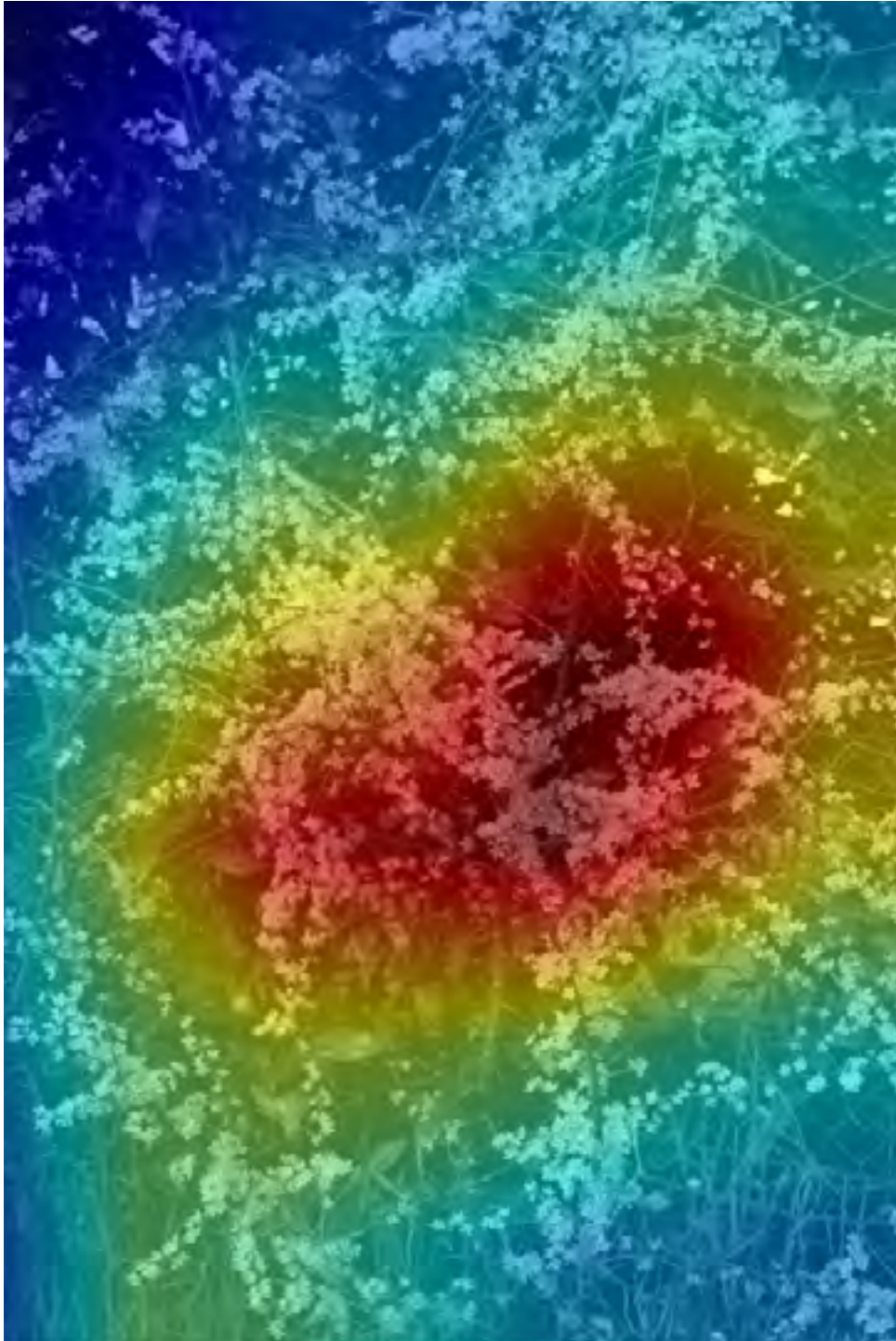
CLAUDIA SINIGAGLIA
PORTFOLIO / selected works

Claudia Sinigaglia (b.1985, Italy) currently lives and works in Milan. Her practice combines visual experimentation with conceptual research, exploring the balance between reality and abstraction. Her work has been exhibited in various international institutions and galleries, including the MUNAF - National Museum of Photography, Milan (Italy, 2025); MEET Digital Culture Center, Milan (Italy, 2025); Triennale Museum, Milan (Italy, 2021); Culture Hall, Matsudo (Japan, 2019); Pushkinskaya 10 Art Center, St. Petersburg (Russia, 2018); Galeria Sztuki Wozownia, Toruń (Poland, 2019); and Fabbrica del Vapore, Milan (Italy, 2024, 2018). *She has also participated in several artist residency programs, including St. Petersburg Art Residency (Russia, 2018), the Paradise A.I.R. program in Matsudo (Japan, 2019), and an artist exchange at Bayt AlMamzar in Dubai (United Arab Emirates, 2023), supported by Viafarini and the Italian Cultural Institute in Abu Dhabi.* In 2021, her work was selected for REFOCUS, a project supported by the Italian Ministry of Culture (MiBACT), the National Museum of Photography MUNAF and Triennale Design Museum of Milan.

Claudia Sinigaglia (1985, Italia) vive e lavora a Milano. La sua pratica unisce sperimentazione visiva e ricerca concettuale, esplorando le soglie percettive tra realtà e astrazione.

Il suo lavoro è stato esposto in istituzioni e gallerie internazionali, tra cui il MUNAF - Museo di Fotografia Contemporanea, Milano (Italia, 2025); MEET Digital Culture Center, Milano (Italia, 2025); Triennale Milano (Italia, 2021); Culture Hall, Matsudo (Giappone, 2019); Pushkinskaya 10 Art Center, San Pietroburgo (Russia, 2018); Galeria Sztuki Wozownia, Toruń (Polonia, 2019); e Fabbrica del Vapore, Milano (Italia, 2024, 2018).

Ha inoltre partecipato a diversi programmi di residenza artistica tra cui St. Petersburg Art Residency (Russia, 2018), il programma Paradise A.I.R. a Matsudo (Giappone, 2019) e un artist exchange presso Bayt AlMamzar a Dubai (Emirati Arabi Uniti, 2023), promosso da Viafarini e dall'Istituto Italiano di Cultura di Abu Dhabi. Nel 2021 il suo lavoro è stato selezionato per REFOCUS, un progetto promosso dal Ministero Italiano della Cultura (MiBACT), da MUNAF Museo di Fotografia Contemporanea e Triennale Design Museum di Milano.



HYPER-LANDSCAPES

Photographic series

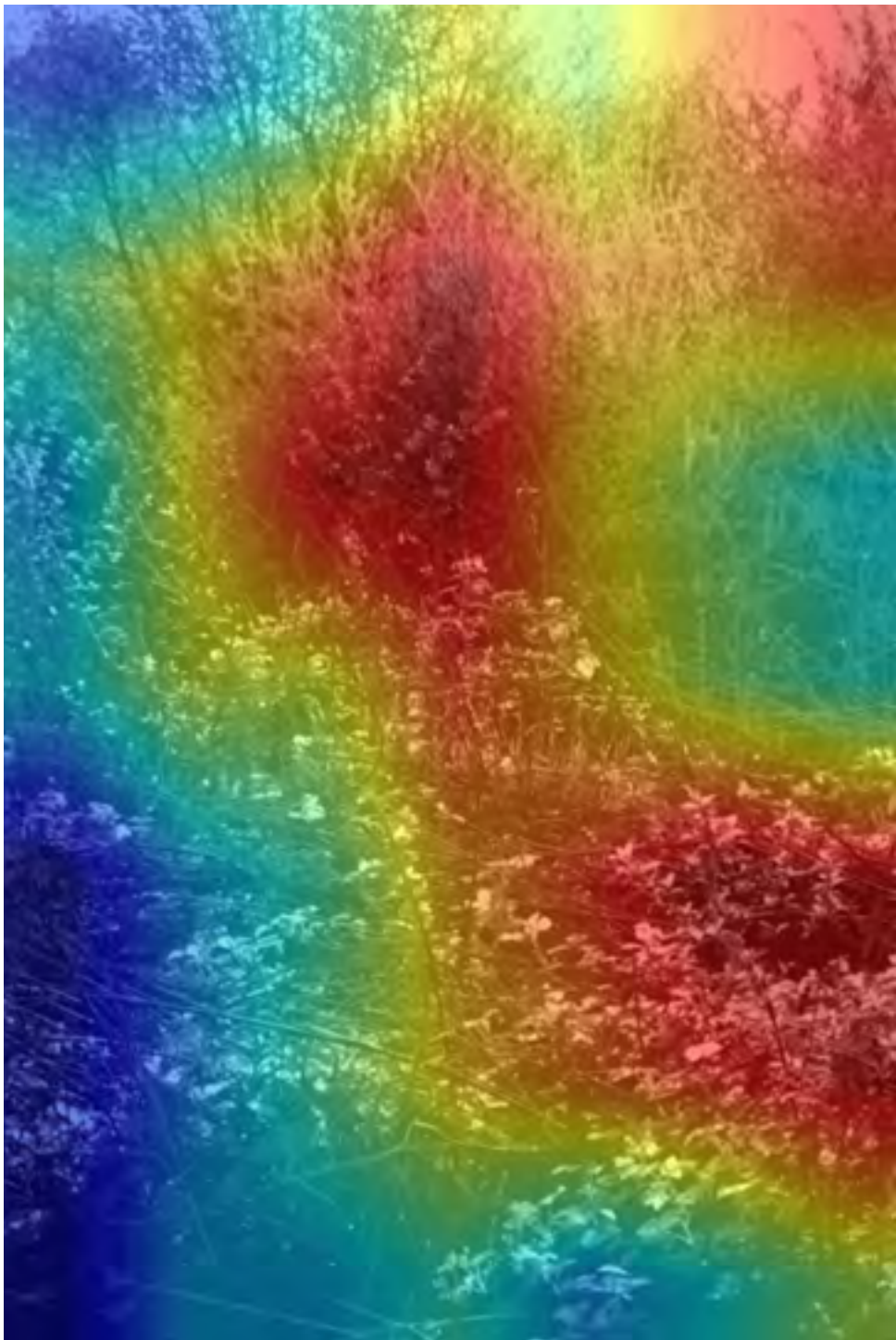
With the growing diffusion of artificial intelligence across different fields, our perception of reality is increasingly mediated, filtered, and shaped by algorithmic systems. Artificial intelligence is capable of seeing, categorizing, and interpreting the world on our behalf, at times influencing our decisions, while also contributing to the formation of a collective imagination and reshaping our relationship with what we define as reality.

This work originates from a series of photographs of natural landscapes, later analyzed by a convolutional neural network trained for image classification. Through a technique known as Grad-CAM, I then observed the categorization process carried out by the system. This method makes it possible to highlight, through an attention mapping, the areas of the image on which the neural network focuses during the recognition process of a subject.

The final images combine my photographs with these chromatic activation maps, generating layered visuals in which human gaze and machine vision overlap and intertwine. The landscape, traditionally associated with a contemplative and subjective experience, is here reinterpreted through the mechanisms of a non-human perception, opening a reflection on how contemporary technologies are transforming the way we observe, interpret, and construct the world.

Hyper-landscape #1, 2025

Inkjet print on Hahnemühle Photo Rag paper, 40x60 cm



HYPER-LANDSCAPES

Serie di fotografie

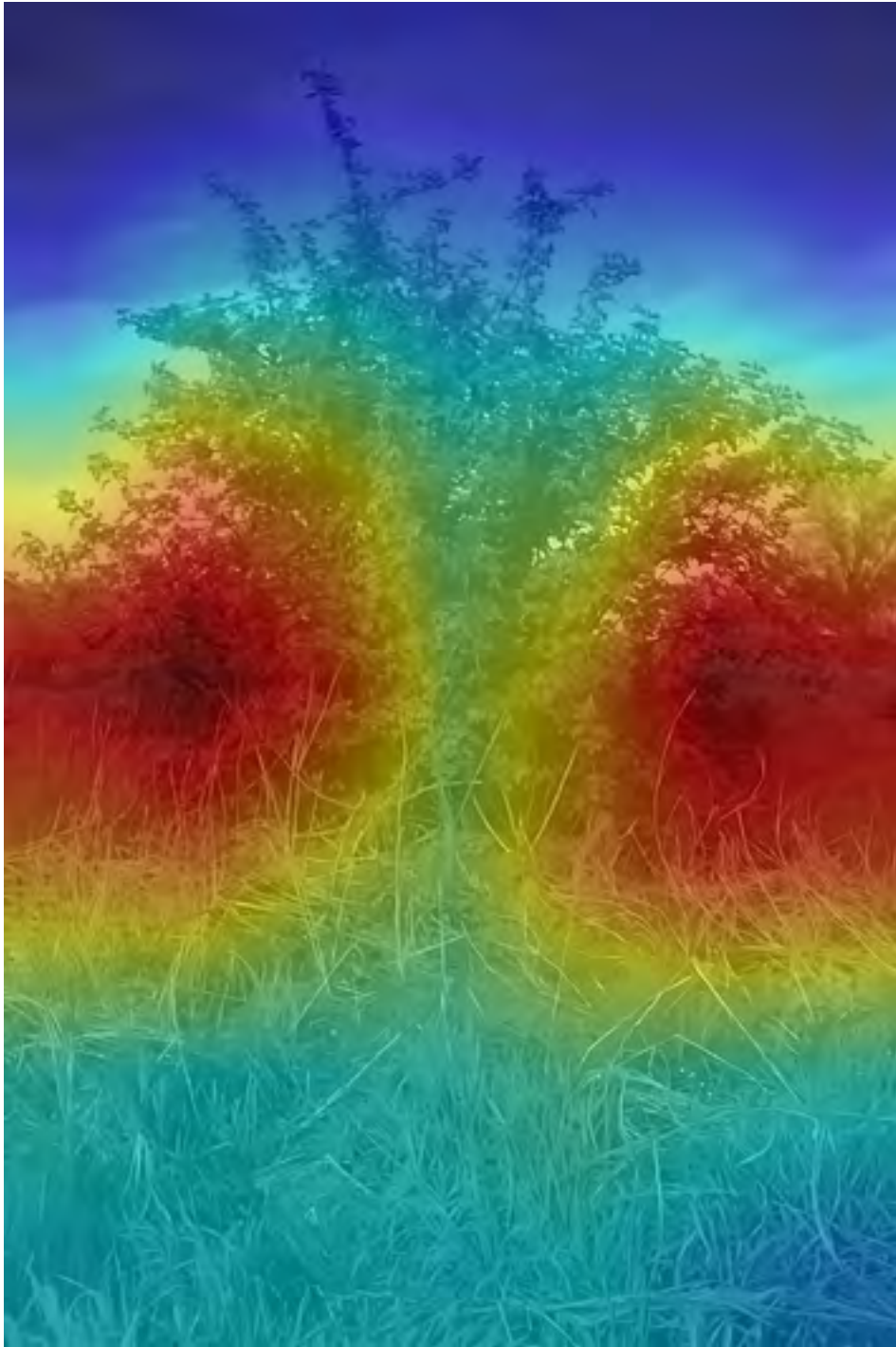
Con la crescente diffusione dell'intelligenza artificiale nei vari ambiti, la nostra percezione del reale viene sempre più spesso mediata, filtrata e orientata da sistemi algoritmici. L'intelligenza artificiale è in grado di vedere, catalogare e interpretare il mondo per noi, talvolta influenzando le nostre decisioni, ma anche contribuendo a modellare l'immaginario collettivo e il nostro rapporto con ciò che definiamo realtà.

Questo lavoro nasce da una serie di fotografie di paesaggi naturali successivamente analizzate da una rete neurale convoluzionale addestrata alla classificazione delle immagini. Attraverso una tecnica chiamata Grad-CAM ho poi osservato il processo di catalogazione compiuto dal sistema. Questa tecnica permette infatti di evidenziare, mediante una mappatura dell'attenzione, le aree dell'immagine su cui la rete neurale si concentra durante il processo di riconoscimento di un soggetto.

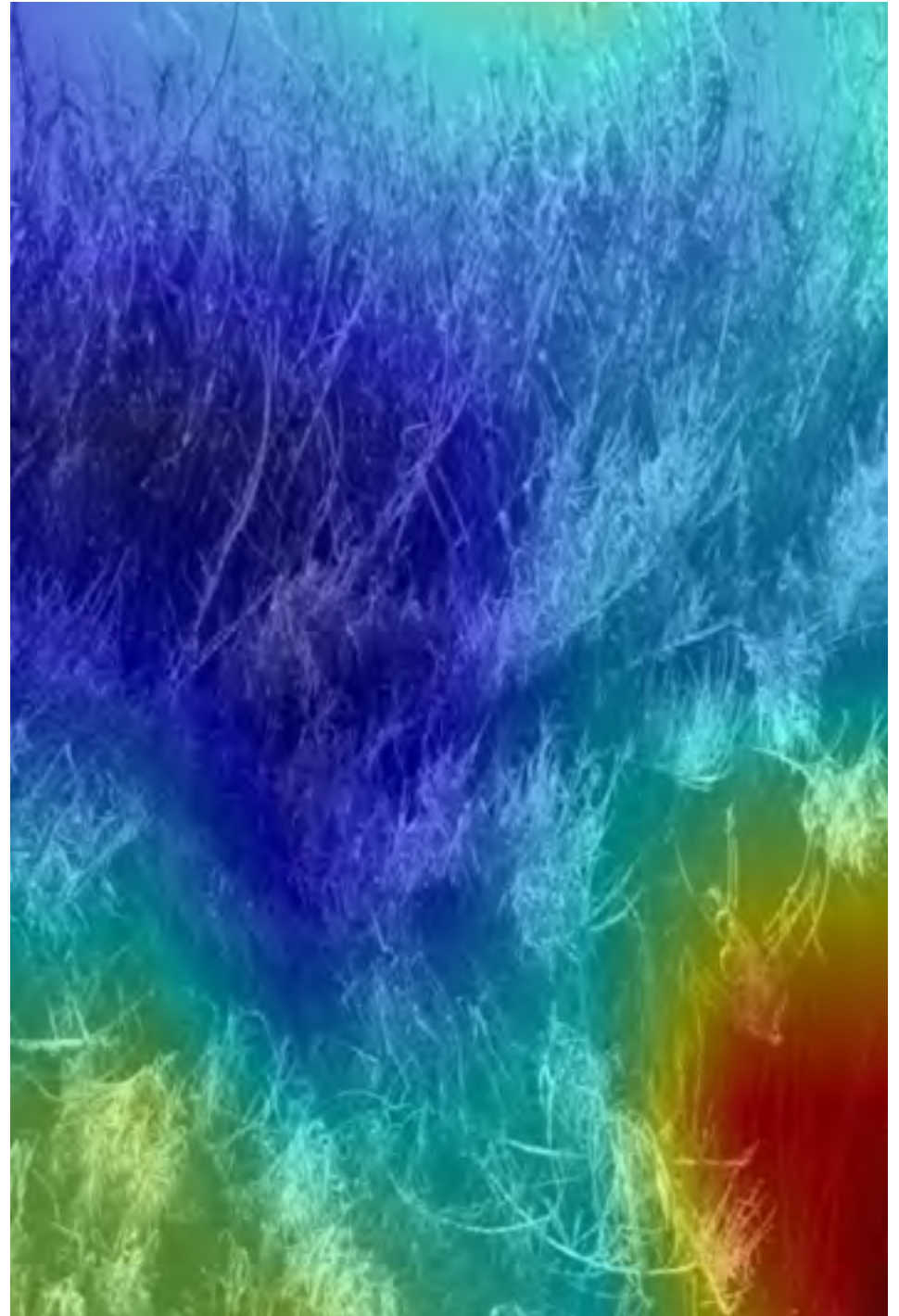
Le immagini finali combinano le mie fotografie con queste mappe di attivazione cromatiche, dando origine a immagini stratificate in cui sguardo umano e visione artificiale si sovrappongono e si intrecciano. Il paesaggio, tradizionalmente associato a un'esperienza contemplativa e soggettiva, viene qui riletto attraverso i meccanismi di una percezione non umana, aprendo una riflessione su come le tecnologie contemporanee trasformino il nostro modo di osservare, interpretare e costruire il mondo.

Hyper-landscape #2, 2025

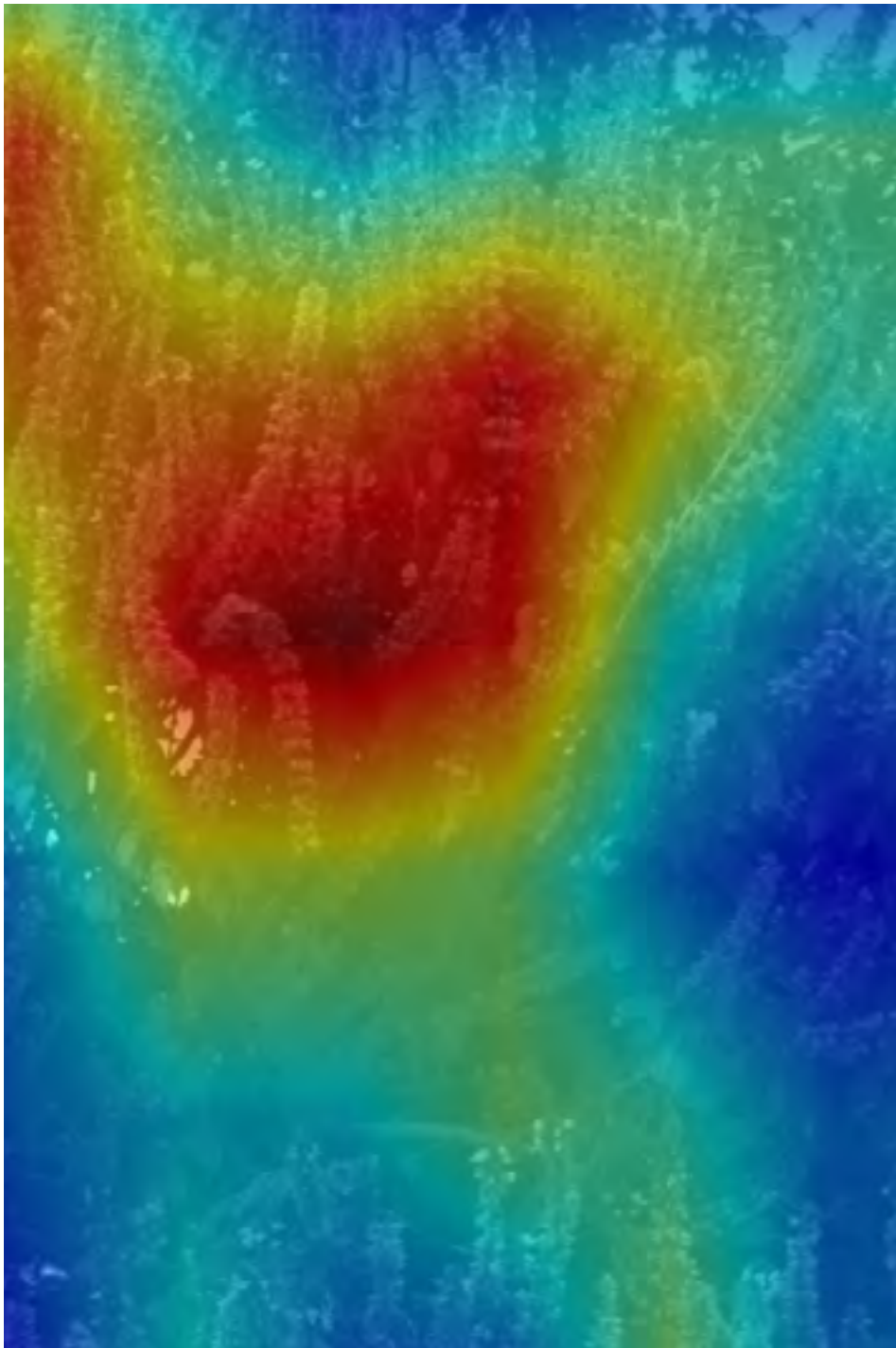
Inkjet print on Hahnemühle Photo Rag paper, 40x60 cm



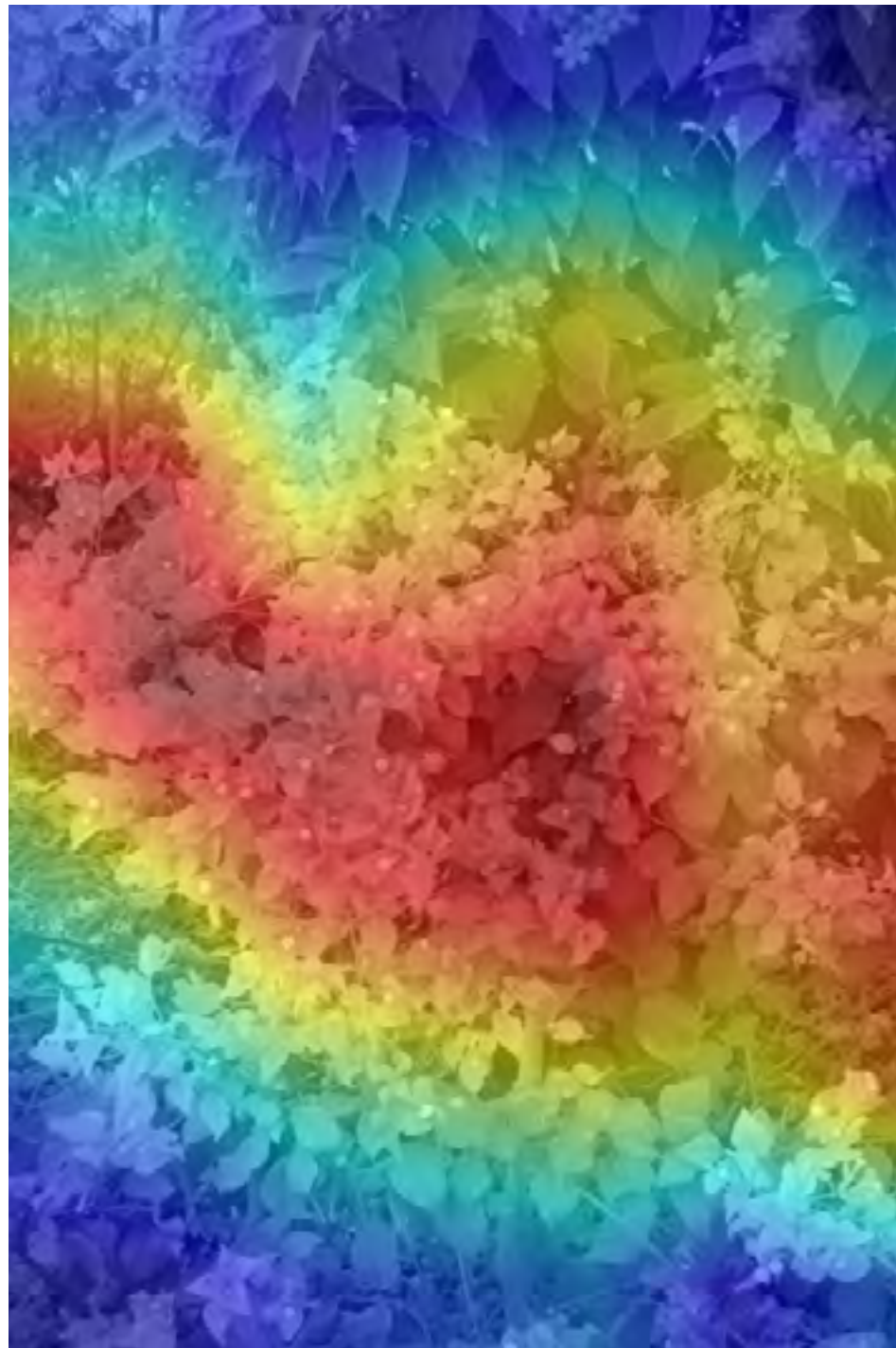
Hyper-landscape #13, 2025
Inkjet print on Hahnemühle Photo Rag paper, 40x60 cm



Hyper-landscape #8, 2025
Inkjet print on Hahnemühle Photo Rag paper, 40x60 cm



Hyper-landscape #12, 2025
Inkjet print on Hahnemühle Photo Rag paper, 40x60 cm



Hyper-landscape #13, 2025
Inkjet print on Hahnemühle Photo Rag paper, 40x60 cm



ATLAS COELESTIS, 2020
photography series

“Atlas Coelestis” recreates images of constellations drawn from star charts found in historical celestial atlases through a series of photographs of glass fragments. The resulting images offer a distorted interpretation of pulsing presences that mark a void, where the dark space is interrupted by luminous reflections.

[view more >](#)

Project created for Transposition III: Mind The Gap, online exhibition curated by Anastasia Patsey for Museum of Nonconformist Art, St.Petersburg, (RU).

Atlas Coelestis, (il Cigno), 2020
Inkjet print on Hahnemühle Photo Rag paper, 40x60 cm



ATLAS COELESTIS, 2020

Serie di fotografie

“Atlas Coelestis” ricrea immagini di costellazioni tratte da mappe stellari illustrate in antichi atlanti celesti attraverso una serie di fotografie di frammenti di vetro.

Le immagini che ne derivano sono un'interpretazione alterata di presenze pulsanti che segnano un vuoto, in cui lo spazio oscuro è interrotto da riflessi luminosi.

[view more >](#)

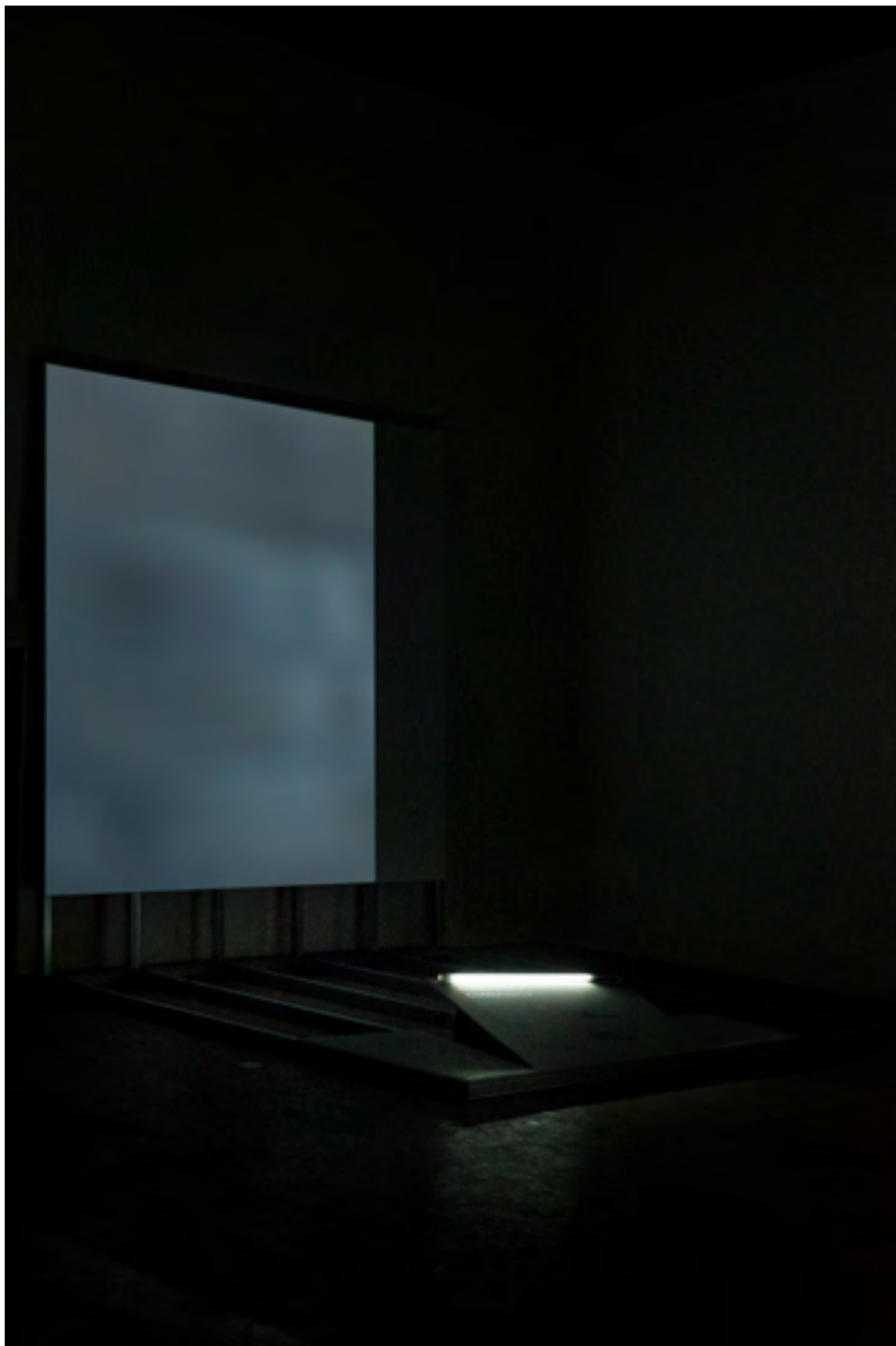
Progetto realizzato per Transposition III: Mind The Gap, online exhibition a cura di Anastasia Patsey per Museum of Nonconformist Art, San Pietroburgo (RU).

Atlas Coelestis, (il Serpente), 2020

Inkjet print on Hahnemühle Photo Rag paper, 40x60 cm



Atlas Coelestis, (Orione), 2020
Inkjet print on Hahnemühle Photo Rag paper, 40x60 cm



21 DAYS MONOCHROME SERIES

Photography series, 2021

Photographs selected as part of the MiBACT DGCC 2020 Refocus project, supported by MiBACT, MUFOCO Museum of Photography and Triennale Milano.

According to some theories in the psychological field, twenty-one days is the minimum amount of time needed to adjust to a change and create a habit. This project, developed during the Covid-19 outbreak in Milan, attempts to reflect on the adaptation processes by portraying elements that became central to our everyday life during the lockdown in Italy. The photos of this project show details of masks, gloves, and alcohol-based hand gels from a close-up photographic framing until they “disappear” into monochrome backgrounds.

The series of photographs, through a repetition of colors that return similar in the sequence of monochromes, aspires to investigate the nuances of psychological processes of adaptation and habit creation.

[view more >](#)

21 DAYS MONOCHROME SERIES

Serie di fotografie, 2021

Alcune teorie in ambito psicologico sostengono che 21 giorni corrispondano alla quantità minima di tempo indispensabile per adattarsi a un cambiamento e iniziare a creare un'abitudine.

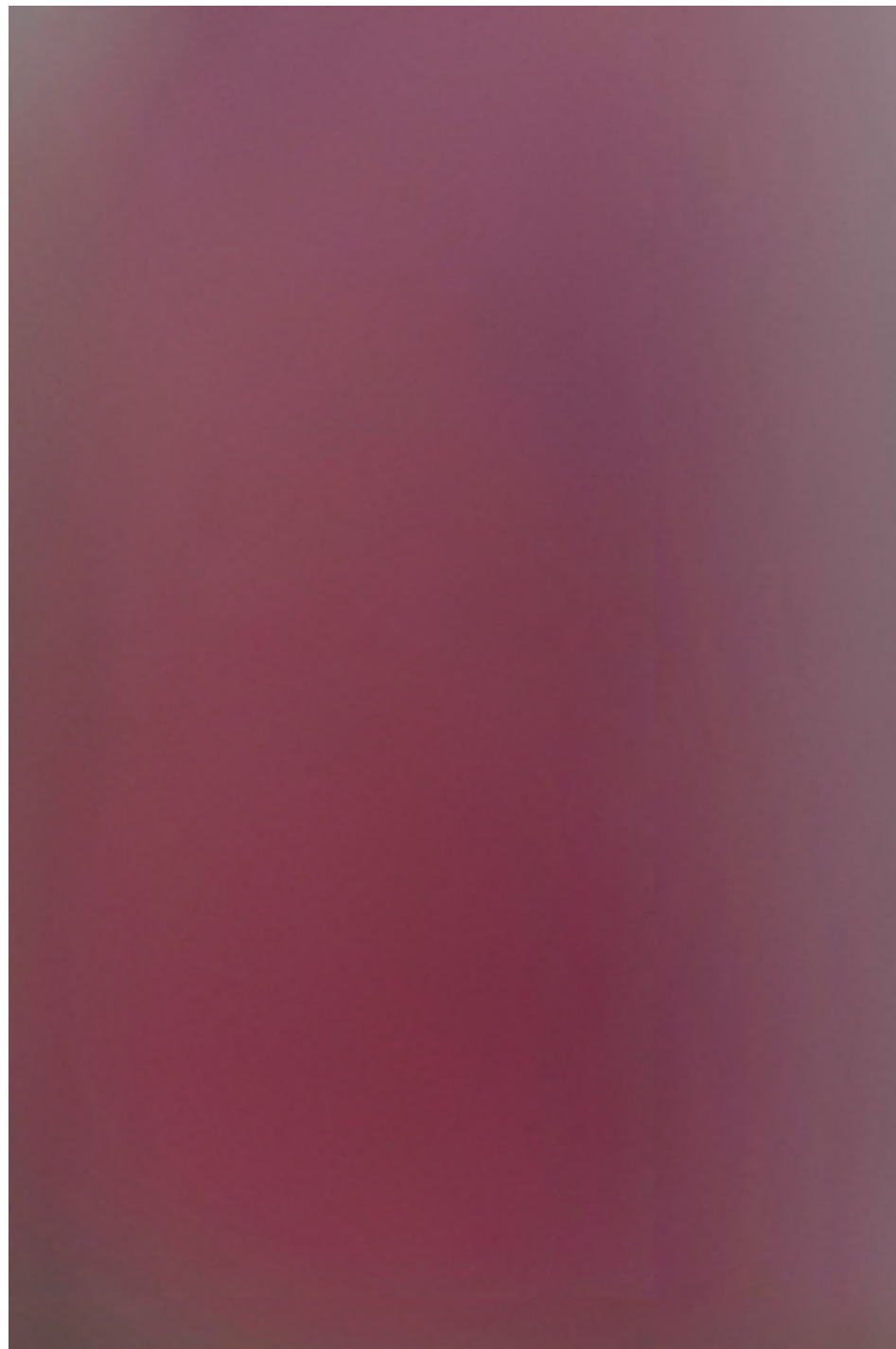
“21 Days Monochrome Series” tenta di riflettere sul processo di adattamento ritraendo elementi che hanno acquisito un ruolo centrale nella quotidianità del post-lockdown. Le fotografie di questo progetto mostrano dettagli di mascherine, guanti, alcol e gel disinfettanti ravvicinati e ingranditi a tal punto da “scompare” in campiture monocrome.

La serie di fotografie, attraverso un ripetersi di colori che ritornano simili nella sequenza di monocromi, ambisce a indagare le sfumature dei processi psicologici di adattamento e di creazione delle abitudini.

“Refocus. Archivio visivo della pandemia.”, installation view, Triennale Milano, Milan (IT), 2021



21 Days Monochrome Series #1
Inkjet print on Hahnemühle Photo Rag paper, 50x70 cm



21 Days Monochrome Series #2
Inkjet print on Hahnemühle Photo Rag paper, 50x70 cm



21 Days Monochrome Series #3
Inkjet print on Hahnemühle Photo Rag paper, 50x70 cm



21 Days Monochrome Series #4
Inkjet print on Hahnemühle Photo Rag paper, 50x70 cm

The image shows a dark, minimalist gallery space. A large, rectangular screen is the central focus, displaying white text in Italian. The screen is supported by a thin metal frame. Below the screen, a bright light source creates a strong horizontal glow on the floor. The overall atmosphere is somber and contemplative.

Dopo un certo tempo ogni
cambiamento si trasforma
in abitudine.

"Refocus. Archivio visivo della pandemia.", installation view, Triennale Milano, Milan (IT), 2021



Untitled (Guggenheim), 2018, pencil on paper, 42x30 cm. (Detail)

UNTITLED

Series of drawings

"Untitled" consists of a series of drawings depicting crowded situations. This work is inspired by models used to study collective behavior and crowd movement dynamics, and reflects on the possibility of observing general patterns of behavior and recurring dynamics that can also be represented through algorithms. Indeed, while it would be essentially impossible to predict the behavior of individuals (given the physical, emotional, cognitive and social variables that determine it), the movement of people within groups or crowds can be compared to that of particles in a fluid.

[view more >](#)

Untitled (Stadium), 2017,
pencil on paper,
42x30 cm.



UNTITLED (CROWDED PLACES)

Serie di disegni

"Untitled" consiste in una serie di disegni che raffigurano situazioni di affollamento.

Ispirato ai modelli utilizzati per studiare le dinamiche del comportamento collettivo, questo lavoro esplora la possibilità di individuare schemi comportamentali generali e pattern ricorrenti, rappresentabili anche attraverso algoritmi. Infatti, sebbene sia impossibile prevedere il comportamento di un singolo individuo a causa delle variabili fisiche, emotive, cognitive e sociali che lo influenzano, le persone in gruppo spesso si muovono in modo simile a particelle in movimento all'interno di un fluido.

[view more >](#)

Untitled (Vernissage), 2017,
pencil on paper,
42x30 cm.





Untitled (Concert), 2023,
pencil on paper, 42x30 cm.

Untitled (Central Station), 2018,
pencil on paper,
42x30 cm.









PORTRAITS
2022

Capsule Collection
progetto per Micro_Mosso

[view more >](#)

Portrait #7, 2022
mixed media, 20x30 cm



PORTRAITS, 2022

Capsule Collection for Micro_Mosso

[view more >](#)

"The subjects inhabiting the Portraits are successful individuals—aspirational figures that Claudia found in business and economics magazines, cut out and then painted over. Her painting, however, doesn't add anything to the image; rather, it subtracts information, covering the faces until they become completely unrecognizable. So, who are these people? We no longer know—but the truth is, we never really did.

The serial nature of the photographs of men and women featured in these magazines speaks to an image that is intentional, constructed, and necessary for the role they are meant to represent. One must choose the right pose, select the photo that flatters, and write a story about oneself—essentially deciding how to present the best version of who they are.

Claudia minimizes this whole process by playing with their images, removing details and adding others. It's a playful gesture that reflects on our possible identities and the complexity that defines the individual. After all, Claudia's entire artistic practice questions the mechanisms of the world and the phenomena of contemporary society. Her work draws from diverse fields of study in search of answers—never finding certainties, but always developing new ways to reflect with us through her artworks."

Text by Giulia Zompa

www.micro-mosso.com

Portrait #8, 2022

mixed media, 20x30 cm



PORTRAITS, 2022
Capsule Collection per Micro_Mosso

[view more >](#)

"I soggetti che abitano i Portraits sono persone di successo, figure aspirazionali trovate da Claudia nelle riviste di economia e business, ritagliate e poi dipinte sul volto. La sua pittura però non aggiunge niente all'immagine ma, piuttosto, sottrae informazioni, copre i volti fino a rendere tutti irriconoscibili. Chi sono allora queste persone? Non lo sappiamo più ma la verità è che non lo sapevamo nemmeno prima. La serialità che caratterizza le fotografie delle donne e degli uomini presenti su queste riviste ci parla infatti di un'immagine voluta, costruita e necessaria per il ruolo richiesto. Si deve decidere la giusta posa, selezionare la fotografia in cui si è venuti bene e scrivere la propria storia scegliendo insomma come presentarsi al meglio. Tutto questo processo Claudia lo minimizza giocando con le loro immagini, togliendo dettagli e aggiungendone altri.

È uno scherzare che riflette sulle nostre identità possibili e sulla complessità che caratterizza l'individuo. Del resto tutto il lavoro artistico di Claudia si interroga sui meccanismi del mondo e i fenomeni della nostra società contemporanea appoggiandosi a studi sempre diversi in cerca di risposte, non trovando mai certezze ma sviluppando sempre ulteriori modi per riflettere insieme a noi attraverso le sue opere."

Testo di Giulia Zompa
www.micro-mosso.com

Portrait #4, 2022
mixed media, 20x30 cm



Portraits, installation view, Generator Projects, Dundee (UK), 2021



UNTITLED (PORTRAITS), 2021

"Untitled (portraits)" explores the construction of identity within contemporary communication formats. The project consists of a series of small portraits painted over photographs cut from business magazines, in which the subjects' faces are painted over and rendered anonymous. Suspended between uniqueness and repetition, the portraits in this series explore the fluidity and complexity of identity in its representation.

[view more >](#)

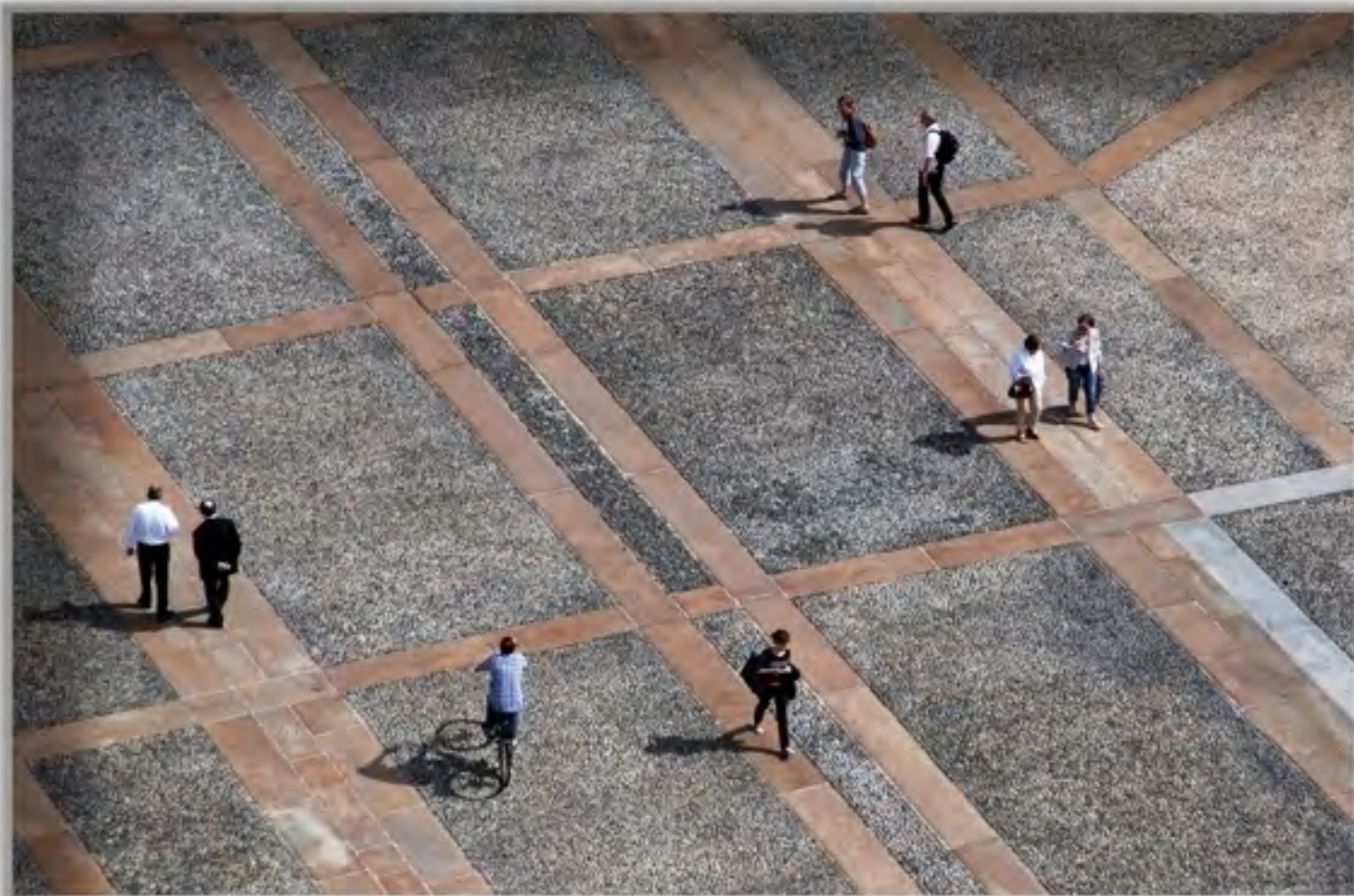
UNTITLED (PORTRAITS), 2021

“Untitled (portraits)” è un progetto che esplora la costruzione dell'identità all'interno dei format di comunicazione contemporanei. Questo lavoro consiste in una serie di piccoli ritratti dipinti su fotografie ritagliate da riviste di business, in cui i volti dei soggetti sono dipinti e resi anonimi. Sospesi tra unicità e ripetizione, i ritratti di questa serie esplorano la fluidità e la complessità dell'identità nella sua rappresentazione.

[view more >](#)



Untitled #6, 2021
mixed media, 5x5 cm







Untitled (collective behavior), Milan, 2016,
lambda print mounted on dibond, 20x30 cm.

Untitled (collective behavior), Milan, 2017,
gelatin silver print mounted on dibond, 20x30 cm.

Untitled (collective behavior), Milan, 2016,
lambda print mounted on dibond, 20x30 cm.

UNTITLED (COLLECTIVE BEHAVIOR)
photography series

“Untitled (Collective Behavior)” consists of a series of photographs documenting collective situations and cases of aggregation. Each image in this work portrays circumstances in which people seem to be part of a choreography dictated by different needs. The photos in this project are inspired by various organizational phenomena on which biological literature bases some mathematical models of collective configurations. This series is part of research that, through images and the exploration of other disciplines such as sociology, anthropology, and management, aims to develop a reflection on habits, the process of change, and, in some cases, the algorithms that constitute or describe our contemporaneity.

[view more >](#)

UNTITLED (COLLECTIVE BEHAVIOR)
serie di fotografie

“Untitled (collective behavior)” consiste in una serie di fotografie che documentano situazioni collettive e casi di aggregazione. Ogni immagine di questo lavoro ritrae circostanze casuali in cui le persone sembrano parte di una coreografia dettata da diverse necessità. La serie fa parte di una ricerca che, attraverso le immagini e attraverso l'approfondimento di altre discipline come la sociologia, l'antropologia e il management, ambisce a sviluppare una riflessione sulle abitudini, i processi di cambiamento e, in alcuni casi, gli algoritmi che costituiscono o descrivono la nostra contemporaneità.

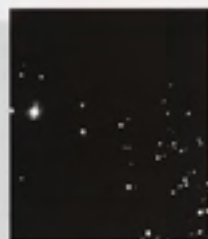
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VIR Open Studio, installation view, Viafarini, Milan, 2017

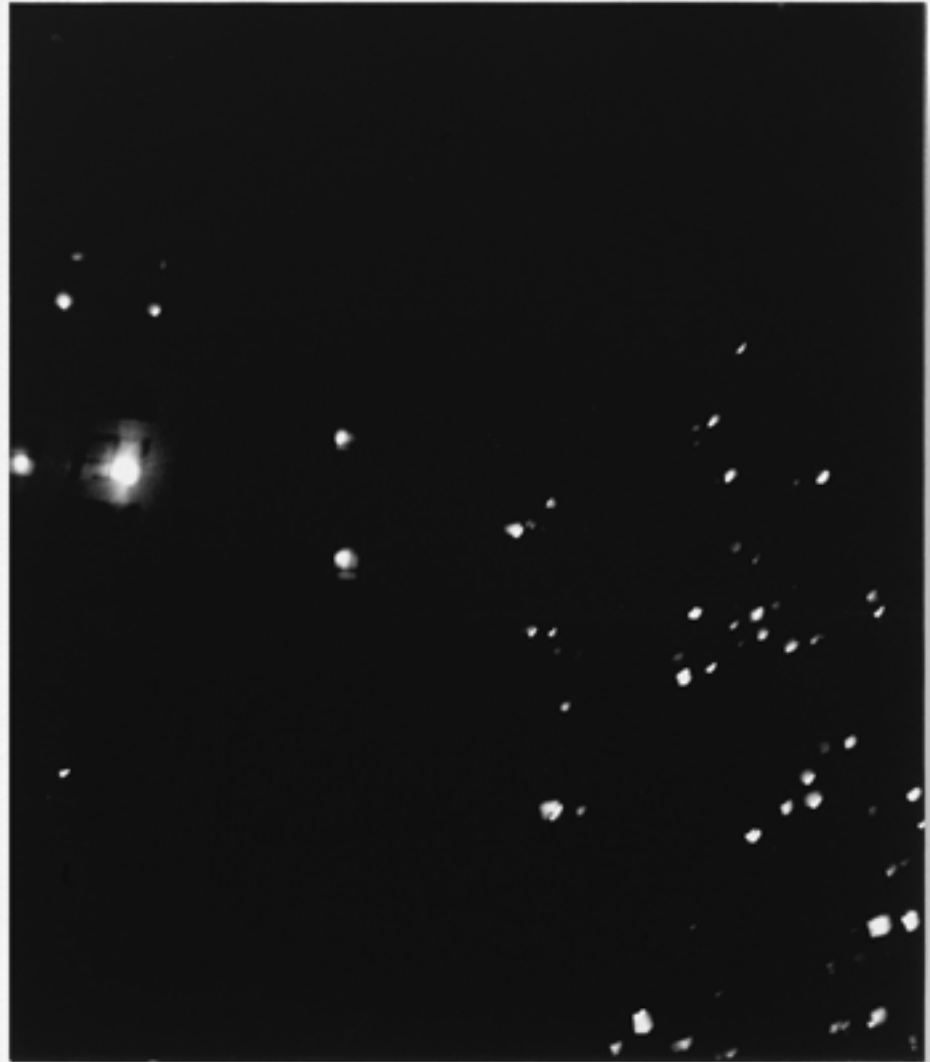


UNTITLED (CONSTELLATIONS)

photography series

Untitled (constellations) is a photography series of nocturnal urban landscapes. The images form a kind of visual travel journal which portrays places and architectures as constellations. The photographs in this project were taken in various cities and metropolises around the world such as Dubai, Tokyo, Kyoto, Shanghai, St. Petersburg, New York, Milan, Berlin, London.

[view more >](#)



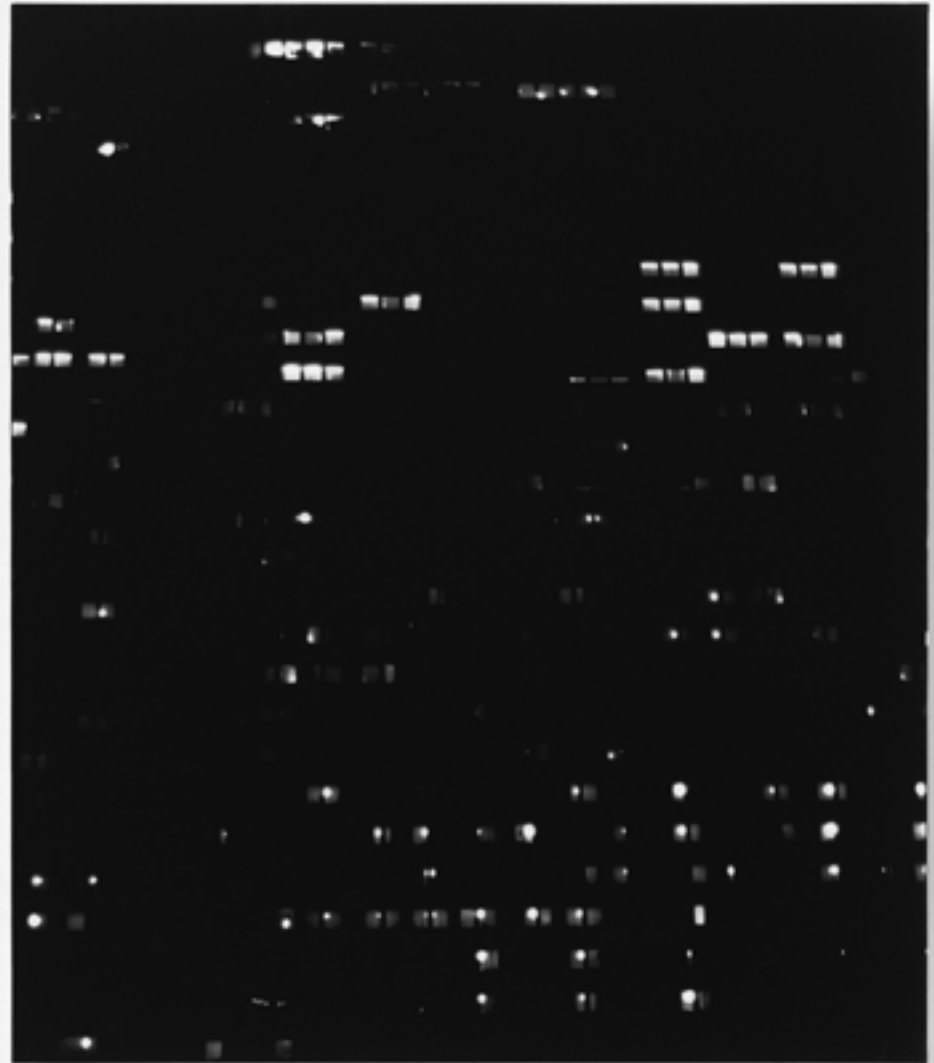
Untitled (constellations), 2015,
Dubai - JBR,
fine art inkjet print on baryta paper
mounted on dibond, 45x39 cm.

UNTITLED (CONSTELLATIONS)

serie di fotografie

“Untitled (Constellations)” consiste in una serie di fotografie di paesaggi urbani notturni. Le immagini di questo “work in progress” compongono un diario di viaggio che ritrae architetture con finestre illuminate di diverse città, come fossero costellazioni. La serie include fotografie scattate in varie metropoli del mondo, tra cui Dubai, Tokyo, Kyoto, Shanghai, New York, Milano, San Pietroburgo, Berlino, Londra.

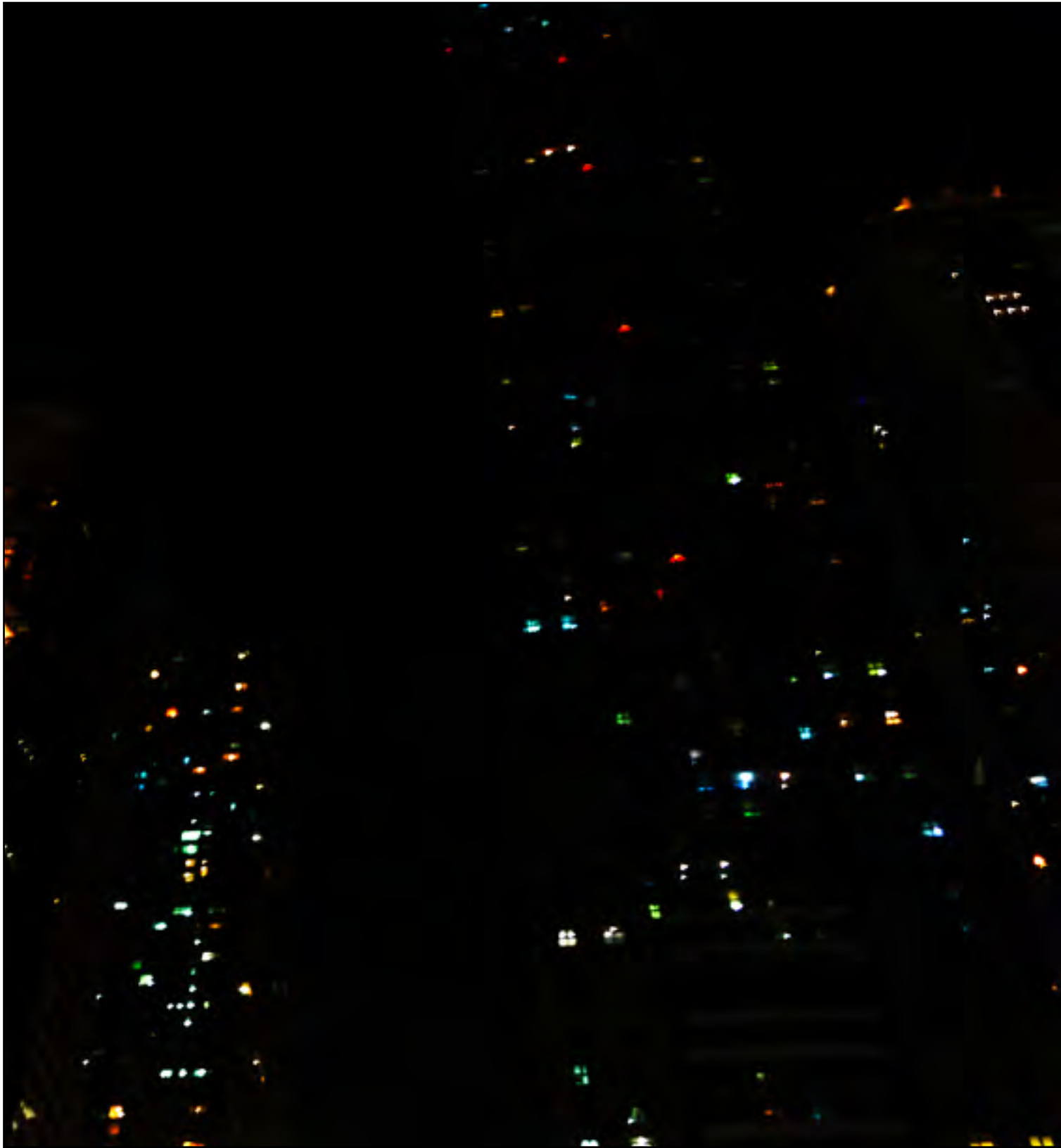
[view more >](#)



Untitled (constellations), 2016,
Tokyo - Metropolitan Government Building,
fine art inkjet print on baryta paper
mounted on dibond, 45x39 cm.

Untitled (constellations), 2015,
Dubai - King Salman Bin Abdulaziz Al Saud St.,
inkjet print on photo paper 150x100 cm.





Untitled (Constellations), 2023
Dubai Harbour,
Inkjet print on cotton paper
39x42cm

CLAUDIA SINIGAGLIA

Padua, 1985. Lives and works in Milan.

SOLO & TWO PERSON EXHIBITIONS

2021: Portraits - duo show -, Generator Projects, Dundee, UK.

2020: Il Crepaccio Instagram Show, curated by Caroline Corbetta, Il Crepaccio/IG.

2019: Immersions, curated by Junpei Mori, Culture Hall, Matsudo, JP.

2018: Urban Entropies, Gallery 2,04/Pushkinskaya 10 Art Center, curated by Anastasia Patsey, St. Petersburg, RU.

2017: Constellations, Numer02 Gallery, London, UK.

GROUP EXHIBITIONS (selected)

2025: Animati. God, Human, Animal, Machine, curated by Chiara Bardelli Nonino, MUNAF – National Museum of Photography, Milan, IT.

2025: The Archive of the Future, MEET Digital Culture Center, Milan, Italy.

2024: Address Unknown, curated by Giulio Verago, Fabbrica del Vapore, Milan, IT.

2024: Collettiva Viadellafucina 16, curated by Kaninchen-Haus, Borealis Art Space, Turin, IT.

2023: 20+ a call for DRAWINGS, curated by Camilla Remondina, Cremona Art Fair, Cremona, IT.

2021: REFOCUS. Archivio Visivo della Pandemia, curated by Matteo Balduzzi and Matteo Piccioni, Triennale Design Museum, Milan, IT.

2021: Untitled, OVR Green Gallery, online exhibition, WEB3.

2020: En Route – Walk-In Studi Festival, Alessandro Zambianchi Studio, Milan, IT.

2020: Transpositions III: Mind The Gap, online exhibition curated by Anastasia Patsey for Museum of Nonconformist Art, St. Petersburg, RU.

2020: Mail For Art, CRAG Chiono Reisova Art Gallery, Turin, IT.

2019: Living In Imagination, curated by Dobrosława Nowak, Galeria Sztuki Wozownia, Torun, PL .

2018: Distilled Revery, Acentric Space, Shanghai, CHN.

2018: Fotopub 2018 – The Wanderer Proximity, curated by Gabriele Tosi, Novo Mesto, SLO.

2018: Milano Photo Week 2018 – Dei Nuovi Confini della Fotografia, curated by Massimiliano Monnecchi, Fabbrica del Vapore, Milan, IT.

2017: 44 Ideas for Viadellafucina16, Viadellafucina16 condominio-museo, Turin, IT.

2017: VIR Open Studio, VIR Viafarini-in-residence, curated by Giulio Verago, Viafarini, Milan, IT.

2017: Studi Festival #3, VIR Viafarini-in-residence, curated by Giulio Verago, Viafarini, Milan, IT.

2015: Reset, Palazzo Gopceovich, curated by Susan Petri, Trieste, IT.

2008: Alberi d'artista, curated by Giacinto Di Pietrantonio, GAMeC, Bergamo, IT.

2006: Stazione Isola, curated by Katia Anguelova and Stefano Bocalini, CRAC Centro Ricerca Arte Contemporanea, Cremona, IT.

2006: Real Presence, curated by Biljana Tomic and Dobrila Denegri, Museum of Applied Arts, Belgrade, RS.

2005: La necessità di un'Isola, curated by Bert Theis, Isola Art Center, Milan, IT.

2005: Talk to the city, Careof, Milan, IT.

RESIDENCIES

2023: Bayt AlMamzar (artist exchange Bayt AlMamzar/Viafarini supported by the Italian Cultural Institute of Abu Dhabi), Dubai, UAE.

2019: Paradise A.I.R., Matsudo, JP.

2018: Acentric Space Artist in Residence Program, Shanghai, CHN.

2018: SPAR St.Petersburg Art Residency, St. Petersburg, RU.

2017: VIR Viafarini-in-residence, Milan, IT.

2006: Real Presence – Generation 2006, Belgrade, RS.

AWARDS

2020: REFOCUS#2 promoted by Direzione Generale Creatività Contemporanea – MiBACT, MUFOCO – Museum of Contemporary Photography and Triennale Design Museum, IT.

2018: Artifact Prize 2018, (third prize), Castello di Levizzano, Modena, IT.

2017: ContemporaneaMenti, (special mention photography section), Fondazione l'Arsenale, Brescia, IT.

2016: Combat Prize 2016, (shortlisted), Museo G. Fattori, Livorno, IT.

2014: Francesco Fabbri Prize, (shortlisted), curated by Carlo Sala, Fondazione Francesco Fabbri, Pieve di Soligo, IT.

TALKS AND PROJECTS

2025: Rational Inattention, Talk/book presentation, Spazio Sedici, Prato, IT.

2023: Open Studio - final presentation of the residency - Bayt AlMamzar, Dubai, UAE.

2023: Etherbloom, a short novel published in SpaghettaETH Zine.

2022: Float Magazine, IG Takeover December 2022.

2022: Capsule Collection for Micro_Mosso, IT.

2017: Artist talk for Art Licks Weekend 2017, Numer02 Gallery, London, UK.

2005-2007: Collaboration with Isola Art Center, Milan, IT.

EDUCATION

2004-2007: Brera Academy of Fine Arts, Milan, IT.

2007: Akademie der bildenden Künste Wien, (Erasmus), Vienna, AT.

INTERVIEWS & PUBLICATIONS

Rational Attention, published by Zerofeedback, JP, 2025

Spaces With a Room for Doubt, interview curated by Dobrosława Nowak The Italian Art Guide, 2025.

Compounding Dreams, Fotografia dell'Architettura, 2025.

Playground, Seenzeen, 2025.

Flat Journal, Issue 3 - After Tomorrow, curated by UCLA L.A., 2023

Kudrovo, photographic project published in Perimetro, June 2023.

Geometry of Time, photographic project published in Mediterraneo Fotografia, 2023.

Almanac of Suspension, catalogue curated by Matteo Balduzzi and Matteo Piccioni, edited by Witty Books, 2021.

Opera Al Centro, focus by Generazione Critica, March 2021.

A Striking Conversation with Claudia Sinigaglia, interview curated by Uzomah Ugwu, Arte Realizzata Magazine, December 2020.

Living In Imagination, exhibition catalogue, Galeria Wozownia, PL, 2019.

Five Questions for Claudia Sinigaglia, interview curated by Marco Marelli, FormeUniche, 2019.

Artifact 2018, exhibition catalogue, Metronom Books, IT, 2018.

Combat Prize 2018, catalogue, Sillabe, IT, 2018.

ContemporaneaMenti, exhibition catalogue, Fondazione l'Arsenale, Brescia, IT, 2017.

Combat Prize 2016, exhibition catalogue, Sillabe, IT, 2016.

I'm NOT Tino Sehgal, catalogue, edited by Nahmad Projects, texts by Francesco Bonami and Joseph Nahmad, GB, 2016.

Combat Prize 2015, exhibition catalogue, Sillabe, IT, 2015.

Reset, exhibition catalogue, edited by Martina Billia, Marina Fragiaco, Susan Petri, IT, 2015.

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