

RIFUGIO DIGITALE

Florence, via della Fornace 41
20th July 2023

12:00 p.m.

Press conference at Rifugio Digitale with Petrina Hicks

6:30 p.m.

Inauguration of the event

From July 20 to September 3 2023, Rifugio Digitale, in collaboration with Forma Edizioni and thanks to the support of Banca Ifigest, will present the seventh and final stage of the photographic cycle SuperNatural, curated by Irene Alison and Paolo Cagnacci: *Mythologies* by photographer Petrina Hicks. The artist herself and the curators will be present at the inauguration on July 20, at 6:30 p.m.

After exploring the diverse concept of SuperNatural, stemming from the need to reflect on the dialogue between natural and artificial in the era of the Anthropocene, the cycle conceived by Irene Alison draws to its conclusion with the *Mythologies* exhibition by Petrina Hicks, a retrospective look at the work of the Australian photographer, exhibited in Italy for the first time.

Rewriting myths, such as the stories of Medusa or of Adam and Eve, and choosing animals with strong symbolic connotations like snakes, cats and birds as the co-protagonists of her shots, Petrina Hicks's photographs allude to the complexity of woman's identity and the spiritual nature of her relationship with animals. According to the photographer's vision, animals are closer to the "divine" than humans because they exist in a state of pure awareness, and women are closer to animals because they are more capable of understanding that we exist in the same single continuum.

Framed within her shots, albino pythons wrap themselves around the wrists of diaphanous muses, snow-white barn owls soar through the air and cats with an evanescent glow cast magnetic glances into the lens. Alluding to a mythical dimension constantly evoked through references to classical antiquity, her images reveal an instinctual and magical dimension, a reality beyond the boundaries of the visible in which animals and humans reconnect and recognize their mutual individuality as they observe each other.

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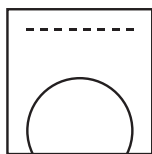
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It will be possible to purchase the NFT(s) of a selected video from the artist on the knownorigin.io/refuge-digital website and the physical artworks on the Forma Edizioni website - www.formaedizioni.it.

Mythologies
Petrina Hicks
July 20 - September 3 2023
Tue.-Sat. 11 a.m. - 8 p.m.

Rifugio Digitale
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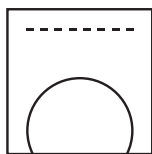
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Petrina Hicks, *Lauren and Monk*, 2018.

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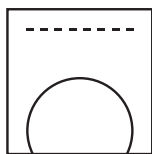
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Petrina Hicks, *Five Dragons*, 2021.

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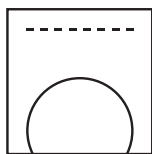
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Petrina Hicks, *Hercules*, 2021.

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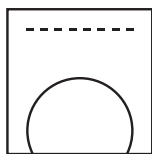
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Petrina Hicks

Petrina Hicks is an Australian artist who has gained a reputation for her large scale photographs that explore representations of women and feminine iconography throughout art history and mythology.

Her photographs are rich with mythological and historical symbolism and imbued with a sense of the surreal and uncanny. Symbolic animals and females often appear together in her work to represent psyche and identity.

Her work is held in many public collections including National Gallery of Victoria, National Gallery of Australia, Art Gallery of New South Wales, Queensland Gallery of Modern Art, Art Gallery of Western Australia.

In 2019 the National Gallery of Victoria held a major survey show of Hicks work, titled 'Bleached Gothic'. This exhibition included fifty photographs and video works spanning the period 2003 to 2019.

From June-September 2021 Hicks survey show 'Gothique Blanc' was held at the Australian Embassy, Paris, France displaying photographs spanning the period 2003 to 2019.

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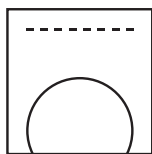
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Petrina Hicks

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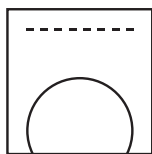
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Irene Alison

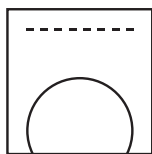
The professional journalist and photo-consultant, Irene Alison, was born in Naples in 1977.

She is creative director of the photographic project and consulting studio, DER*LAB, and teaches at the European Design Institute (IED) in Rome, in addition to collaborating as a tutor and consultant with some of the most important Italian schools of photography (Isfci, Rufa, Scuola Romana di Fotografia in Rome and Fondazione Studio Marangoni in Florence, among others). As an editor, she has worked for the *Manifesto and D*, *La Repubblica delle Donne*. As a freelance journalist, she has produced, with other photographers, a number of reports published in *Geo France*, *The Independent*, *L'Espresso*, *D*, *XL*, *Marie Claire* and *Riders*. Her articles of photographic criticism have been published by newspapers like *La Lettura*, *Corriere della Sera*, *Il Sole 24 ORE* and *Pagina99*. She has published two essays of photographic research, *My generation* (Postcart, 2012) and *iRevolution* (Postcart, 2014) and, in 2022, the American publisher Yoffy Press printed "*Holding Time*", a book written with the photographer Catherine Panebianco, for which Irene authored the texts. In 2022 Postcart has published her essay, *Muse col Muso (Muses with Muzzles, imaginary animals in contemporary photography)* and in these days the same editor has published her first book of photography *La Madre Attesa (The Mother Awaited)*, cured by Laia Abril. She loves animals and their cultural and iconographic representations, and talks about them in her blog *Zazie Dogzine*.

Paolo Cagnacci

Professional photographer and teacher of photography, Paolo Cagnacci was born in Florence in 1971.

He studies photography at the Studio Marangoni Foundation, where he currently teaches portrait photography and lighting techniques. He has also taught at the European Design Institute of Florence. His pictures have been published in magazines like: *D la Repubblica*, *Corriere della Sera*, *La Repubblica*, *La Stampa*, *Sette*, *SportWeek*, *L'Espresso*, *Pagina99*, *Specchio*, *Lei*, *Donna Moderna*, *Famiglia Cristiana*, *Corriere della Sera-La Lettura*. He has produced photographic and video projects for the Region of Tuscany, the Festival of Creativity, the People's Festival, Balkan Observatory, the Michelucci Foundation, Tempo Reale, Unicoop Firenze, the City of Florence, Telecom Foundation, Mibact, CNA. He has worked for companies like: Diesel, Patrizia Pepe, Paula Cademartori, Peuterey, Starbucks, Stefanel, Ottodame, Dmail, Rinascimento. He has worked for the Massimo Sestini Agency. His work is distributed by the Luz Photo Agency of Milano.



RIFUGIO DIGITALE

Mythologies

Petrina Hicks

20.07 - 03.09.2023

MOSTRA PROMOSSA DA
AN EXHIBITION PROMOTED BY
Rifugio Digitale

IN COLLABORAZIONE CON
IN COLLABORATION WITH
Forma Edizioni

DIREZIONE ARTISTICA
ART DIRECTION
Laura Andreini

MOSTRA A CURA DI
EXHIBIT CURATED BY
Irene Alison
Paolo Cagnacci

COORDINAMENTO SCIENTIFICO
SCIENTIFIC COORDINATION
Beatrice Papucci
Andrea Benelli
Chiara Mezzabotta
Margot Modonesi
Fabio Gnassi

TRADUZIONI
TRANSLATIONS
Sonia Hill

TESTI IN MOSTRA
EXHIBITION TEXTS
Irene Alison

MUSICA DI
MUSIC OF
Max Richter

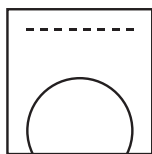
UFFICIO STAMPA E COMUNICAZIONE
PRESS OFFICE AND COMMUNICATION
Associazione Rifugio Digitale
Niccolò Natali

PROGETTO GRAFICO E DI ALLESTIMENTO
GRAPHIC AND SET-UP PROJECT
Vitoria Muzi
Alessandro Baraccani
Alessandro G. Cosentino

INSTALLAZIONE VIDEO
VIDEO INSTALLATION
TNT Events S.r.l.

NFT IN COLLABORAZIONE E CON L'ASSISTENZA
NFT WITH THE ASSISTANCE AND COOPERATION
MoCDA Museum of Contemporary Digital Art

REALIZZATO CON IL SUPPORTO DI
REALIZED WITH THE SUPPORT OF
Banca Ifigest S.p.a.



RIFUGIO DIGITALE

Forma Edizioni

Forma is an editorial (publishing) initiative developed in order to allow the dissemination and knowledge of avenues and experiences belonging to the world of art, architecture photography and more generally, to promote the best research in production and technology, following the changing lifestyles and contemporary living.

Since its foundation in 2010, the catalogue has grown with about twenty titles a year giving "form" to the expressive traces that animate today's cultural debate, deepening both specific areas of knowledge already known to the public, and investigating those intellectual and artistic areas considered, for various reasons, revealing new points of observation of reality. A common feature of each project is the high quality of the product, images, printing, typographic or IT processes used, as well as a targeted diffusion and distribution in places of use, such as specialized bookstores, museum bookshops and exhibition sites, which they add to the normal availability on the net that necessary and indispensable presence in the "sites" where opinions and evaluations of merit are built.

The publications range from, important monographs dedicated to contemporary and renowned architectural works, such as *Cantina Antinori, to chronicle of the construction of a new landscape*, research and insights related to university study issues, catalogues of important exhibitions, such as the one hosted at the Cini Foundation of Venice *EST. Italian travel, city and architecture stories* curated by Luca Molinari or the monographic exhibition hosted at the MAXXI Museum in Rome *Gio Ponti. Love architecture* in 2019.

Exhibitions and events expand the cultural enhancement process that Forma sets out to offer to a refined and attentive public. The publishing house is in fact involved in the creation of volumes relating to the exhibitions annually hosted at the Forte di Belvedere in Florence or at the Stefano Bardini Museum and to the monographic exhibitions hosted in private galleries dedicated to artists of the calibre of Alighiero Boetti, Arnaldo Pomodoro, Lucio Fontana and Alberto Burri. There is no shortage of photography and design texts, such as the important monograph dedicated to the work and life of Karim Rashid, or the overview of contemporary Milanese design *The Design City. Milan city laboratory*.

The on the road city architectural guide series is currently under construction. Mainly focused on contemporary works, each volume investigates the peculiar aspects of the most important cities in the world, proposing a critical reading of future scenarios.

The publishing house has counted important collaborations with personalities of high intellectual depth and international fame such as the late Adolfo Natalini, founder architect of Superstudio, Bruno Corà, Luca Massimo Barbero and Sergio Risaliti, art critics and historians, Luca Molinari, architecture critic.

Forma Edizioni

via della Fornace, 18
50125, Firenze, Italia
T +39 055 689698

redazione@formaedizioni.it
info@formaedizioni.it

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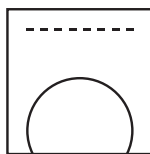
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RIFUGIO DIGITALE

Banca Ifigest

In the Middle Ages, the two largest banks in Europe already existed in Florence, the Bardi bank and that of the Peruzzi family, with branches all over Europe, lending money to merchants and monarchs.

In the early 20th century, for the great bankers of New York, Florence was the icon of the maximum splendor they wanted to imitate and, indeed, when the building that houses the Federal Reserve was constructed, its architects were inspired by Palazzo Vecchio, Palazzo Pitti and, above all, Palazzo Strozzi, to give the structure an idea of stability, solidity and security.

So it was in Florence, thanks to the initiative of several groups of entrepreneurs and historic Italian families, that Banca Ifigest was founded, in 1987.

Banca Ifigest, one of the main Italian independent banks is still today the most trusted partner for the management and conservation of family wealth, thanks to its personal approach.

Today the bank operates branches in Rome, Turin, Genoa, Milan, Prato and Santa Croce sull'Arno, in addition to its main headquarters in Florence, it also has offices of Financial Consultants in Sesto Fiorentino and Casalecchio di Reno.

Among the numerous services provided by the banking group, Banca Ifigest offers services of assistance to those clients who need to preserve and safeguard complex equity situations, through its subsidiary Sevia Fiduciaria; it operates in the market of common investment funds, with its highly experienced management team, through its equity investment Soprano SGR and through Fundstore.it, the largest supermarket of online funds, where it is possible to purchase in as many as 7,000 different sectors using your own current account with any Italian bank.

Throughout its history, Banca Ifigest has always paid close attention to social considerations, working alongside small enterprises to ensure that their money is always used for the purpose for which it was intended. The Bank has often contributed to sponsor and realize cultural and sports events, demonstrating its strong ties to the local community.

Banca Ifigest spa

piazza Santa Maria Soprano 1- 50125 Firenze

www.bancaifigest.com

comunicazione@bancaifigest.it

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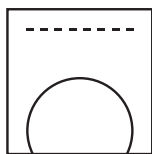
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INFOTO

The cultural association INFOTO-Florence was founded in 2019.

Its founding partners, photographers who are all Florentine by birth or adoption, number eighteen at the moment, but it is an open number: one of the primary goals of the Association is the promotion of initiatives and projects targeted on increasingly broadened participation. In addition to organizing exhibitions, and the constant participation of many of our members in nationwide competitions, we are particularly focused on training, encouraging didactic activities guided by professional photographers. The main goal of INFOTO is to create a reference in Florence for photographic culture, which has been neglected for far too long. Attention to visual culture in its broadest sense, tends to make us more appreciative of other artistic disciplines as well, with a better understanding of painting, sculpture, architecture and the urban structure of our cities. Our members have participated regularly in exhibitions where their photography was featured alongside works of painting and sculpture, in search of the similarities and shared difficulties: a broader outlook from which to draw inspiration and new stimuli.

At this time, with the support of Banca Ifigest, we plan to organize a series of workshops alongside the important exhibitions presented at Rifugio Digitale. The workshops will be held by Italian and international photographers.

Working alongside the professional journalist and photo-consultant, Irene Alison, and the photographer Paolo Cagnacci, who participated with us in organizing the exhibitions and workshops, we gleaned a number of interesting ideas for our activity in the field of quality photographic research.

INFOTO

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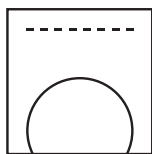
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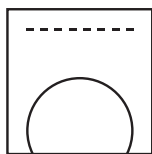
RIFUGIO DIGITALE

Rifugio Digitale

Rifugio Digitale (Digital Refuge) is a new exhibition space in a former bomb shelter tunnel repurposed as a site devoted to the promotion of digital art, where architecture, design, photography, cinema, literature and all the other multiple forms of art and visual expression find their dimension and interact with one another. It was built on the foundations of an old anti-aircraft tunnel that served from 1943 as a bomb shelter in World War II. It was known as the "Forge Refuge" a safe haven during the tragedy of the war, and now it has been rechristened as the "Digital Refuge", a place of rebirth, where technology meets art, offering a contemporary space where people can explore creativity through the modern language of technology.

The requalification project, handled by Archea Associati, will house digital expressions of every kind, with an eye always on the future and on the new vanguards. In collaboration with the publisher Forma Edizioni, it will house exhibitions, but also events and performances related to art, architecture, photography, literature, cinema and other initiatives linked to the digital world. It will show original views and more on the 16 screens positioned along the 33 meters of the tunnel, a new idea for Florence where the connection between art, people and technology generates an intense visual experience, unexpected and interactive. It is a space designed for constant change, always dynamic, with a new and exciting speed that distinguishes it from a traditional art gallery.

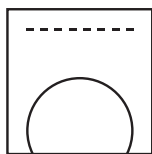
Rifugio Digitale occupies an area of 165 square meters and is a versatile structure ideal for organizing exhibitions, events, presentation, but also debates, lectures and simple discussions. It is expected to appeal to a vast public desirous of indulging their interest in ideas and novel cultural experiences right in the heart of Florence.



RIFUGIO DIGITALE



Archea Associati, Rifugio Digitale, Florence, 2022
ph. Pietro Savorelli & Associati



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Archea Associati, Rifugio Digitale, Florence, 2022
ph. Pietro Savorelli & Associati

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