

RIFUGIO DIGITALE

Invisible Matter ***Nahuales, Spirits and Augmented Presences***

Giuliana Cunéaz

03.06 - 20.06.2026

From **June 3 to 20, 2026**, Rifugio Digitale presents ***Invisible Matter. Nahuales, Spirits and Augmented Presences***, a solo exhibition by **Giuliana Cunéaz**, a pioneering figure in Italian Media Art. The exhibition unfolds through a journey that intertwines archaic imagery with contemporary visual languages, opening a dialogue between nature, spirituality, and technological vision.

Curated by **Serena Tabacchi** and **Rebecca Pedrazzi**, under the artistic direction of **Laura Andreini**, the exhibition is realized with the support of **FinecoBank** and in collaboration with **Forma Edizioni**.

The opening will take place on **Wednesday, June 3 at 6:30 pm**, preceded by a **press preview at 6:00 pm**.

Invisible Matter. Nahuales, Spirits and Augmented Presences weaves together the two central bodies of research in Giuliana Cunéaz's most recent practice: the *Nahuales* – spirit guides from Mayan tradition, animal-based figures connected to the relationship between nature, consciousness, and individual destiny – and the *Spirits* – anthropomorphic and liminal presences suspended between corporeality and mystery, appearance and disappearance, reflecting an inner identity that can never be fully defined.

The works on display do not depict another world; rather, they allow it to emerge, positioning themselves within a **threshold** between what is visible and what remains to be perceived, between image and intuition, **dreamlike vision and digital matter**. The images retain the unstable quality of early experiments with **generative artificial intelligence**: a visual material traversed by glitches, imperfections, and zones of indeterminacy that are not concealed, but embraced as an integral part of the artist's poetic language. Cunéaz does not seek the perfection of simulation, but rather a visual space in which the figure may appear without ever becoming entirely fixed or defined. The *Nahuales* and *Spirits* thus emerge as **mutable archetypes, visions suspended between memory, imagination, and interiority**, capable of evoking a **deeper and quieter perceptual dimension**.

In a present dominated by image overproduction, hyperconnectivity, and accelerated perception, ***Invisible Matter*** invites viewers to slow down their gaze and **recognize in the invisible not an absence, but a different form of presence**. The spirituality evoked by the artist is not an escape from reality, but a way to rediscover a more complex and authentic relationship with nature, mystery, and the deepest layers of human consciousness. In each work, the dialogue with artificial intelligence generates a shared territory of action, where **human sensitivity and generative unpredictability continuously shape one another**.



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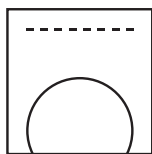
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Florence, via della Fornace 41

June 3, 2026

6.00 - 6.30 pm

Press preview in the presence of the artist Giuliana Cunéaz, artistic director Laura Andreini, curator Serena Tabacchi, and co-curator Rebecca Pedrazzi at Rifugio Digitale.

Event by reservation, writing to info@rifugiodigitale.it

6.30 pm

Opening at Rifugio Digitale, with the participation of the artist Giuliana Cunéaz.

Invisible Matter
Giuliana Cunéaz
June 3 - 20, 2026
wed-sat. 11 am - 7 pm

Rifugio Digitale
via della Fornace, 41
50125 - Florence (FI)



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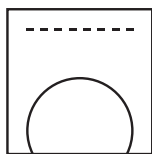
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Giuliana Cunéaz



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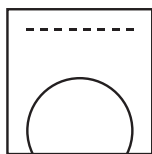
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Giuliana Cunéaz

She is a new media artist, born in Aosta in 1959. A graduate of the Accademia Albertina di Belle Arti di Torino, she works across a wide range of artistic media, from video installation to sculpture, from photography to painting, including painted screens. Since the early 2000s, she has created her works using computer graphics. In 2004, she was among the first artists to employ 3D technology within a research practice in which science and technology became her primary fields of investigation.

Her experimentation combines virtual and material components, and many of her sculptural works evolve through different research areas. In recent years, immersivity has taken on a central role in her practice, as demonstrated by her three-screen film installation *I Cercatori di Luce* (2021).

Since 2023, she has been working with artificial intelligence, achieving particularly innovative results.

Giuliana Cunéaz has exhibited in numerous solo and group exhibitions in Italy and abroad. Her works are included in prestigious public collections such as the Collezione Quirinale Contemporaneo, the Museo Nazionale dell'Arte Digitale, the GAM Verona, and the Castello Gamba collection.

Among the major events in which she has participated are the São Paulo Biennial, Tina B. Festival, Videoformes, Youniverse Biennial of Seville, Antepima Torino within the framework of the Quadriennale di Roma, Project Daejeon in China, MADATAC, the Festival Internacional de la Imagen, CYFEST 15, and the Mantova Light Art Biennale.

Her works have been exhibited in many important venues, including the Museo Revoltella, the Fondazione Sandretto Re Rebaudengo, the Centro per l'Arte Contemporanea Luigi Pecci, Castello Ursino, the Museo Riso, Sapienza University of Rome, MACRO Testaccio, Gallerie d'Italia, La Triennale di Milano, the Studio Museo Francesco Messina, MEET Digital Culture Center, Casa degli Artisti, the Museo d'Arte della Svizzera Italiana, the Museo Marino Marini, the Museo Civico di Storia Naturale di Verona, the Museo di Scienze Naturali di Brescia, the Museo Archeologico Nazionale della Lomellina, the Fondazione Palazzo Albizzini Collezione Burri, and the Pushkin State Museum of Fine Arts.



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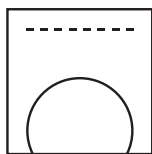
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Giuliana Cunéaz, *Horse, (Nahuales)*, 2024 - 2026, video



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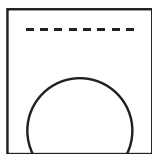
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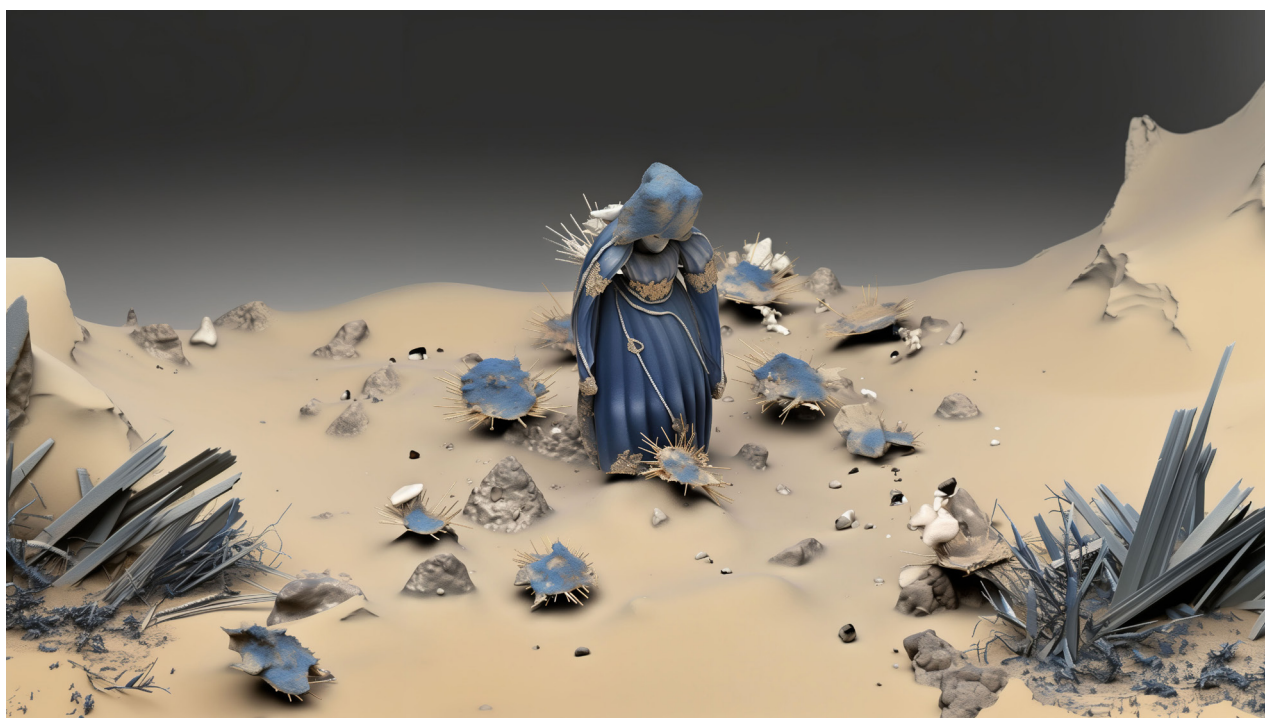
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Giuliana Cunéaz, *Ricercaatrice, (Spiriti)*, 2024 – 2026, video



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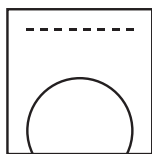
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Giuliana Cunéaz, *Dialoghi, (Spiriti)*, 2024 - 2026, video



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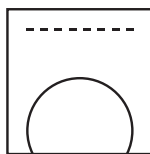
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Serena Tabacchi

She is a curator of contemporary and digital art, with a deep interest in the dialogue between creativity and new technologies. Her education developed between Rome and London, where she studied theatre directing and dramaturgy at the Royal Academy of Dramatic Arts and furthered her expertise in cultural management at City, University of London. She worked at Tate Modern in a managerial role supporting exhibition activities, coordinating the preparation of temporary exhibitions and collaborating with artists, foundations, sponsors, and the museum's editorial department. This experience allowed her to develop an integrated vision of curatorship and artistic production, combining research, organization, and communication.

She later founded MoCDA – Museum of Contemporary Digital Art, a museum dedicated to the promotion and dissemination of digital art through an online platform and international projects. She has curated exhibitions for institutions in Italy and abroad, including *Borderland* for the Carlon Collection at Palazzo Maffei (2024), *Let's Get Digital!* at Palazzo Strozzi (2023), *Ipotesi Metaverso* at Palazzo Cipolla (2023), *Performative.01 Phygital* at MAXXI L'Aquila, National Museum of 21st-Century Arts (2022), *The Foundry* at OGR Torino (2022), and *DART 2121* at the Museo della Permanente in Milan (2021), helping to define a curatorial language capable of connecting art and technology in innovative ways.

She collaborates with institutions, galleries, auction houses, and luxury brands, producing projects that explore new forms of visual expression generated by technological innovation. She has also hosted events, talks, and podcasts dedicated to digital art and visual culture, contributing to the dissemination of a critical and interdisciplinary perspective on the relationship between art, society, and technology.

She currently curates the digital art exhibition program for the Rifugio Digitale gallery and serves as Artistic Director of *The Bunker Magazine*, published by Forma Edizioni. The magazine, founded in 2025 together with architect Laura Andreini, explores the human side of technology and the impact that innovation has on culture, art, and society.



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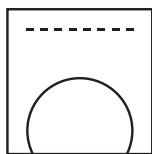
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Rebecca Pedrazzi

She is an art historian, critic, independent curator, and journalist, specializing in the relationships between contemporary art, artificial intelligence, and digital cultures.

Founder and director of "NotiziArte.com", she has published over 3,500 articles dedicated to contemporary art and cultural transformations linked to emerging technologies. She is the author of the volumes *Futuri possibili. Scenari d'arte e Intelligenza Artificiale* (Jaca Book, 2021) and, together with Chiara Canali, *L'opera d'arte nell'epoca dell'Intelligenza Artificiale* (Jaca Book, 2024).

She collaborates with media artists and artists working with artificial intelligence, curating exhibitions, exhibition projects, and research pathways dedicated to the new languages of contemporaneity. At the 61st International Art Exhibition – Venice Biennale, for the National Pavilion of Sierra Leone, she curated Jacopo Di Cera's multimedia installation *Ciclica*. She has also co-curated, with Chiara Canali and Davide Sarchioni, the exhibition *L'opera d'arte nell'epoca dell'Intelligenza Artificiale*, and, for ETH Milan, the exhibition *AIotropocene*.

Her curatorial and research activity focuses on the languages of AI art and on the relationships between aesthetics, technology, and society, developing projects with cultural institutions, universities, and international contexts, including CINECA, within the *S+T+ARTS GRIN* programme, and *ARTIFACT* Project, funded by the European Union's Creative Europe programme (Grant Agreement No. 101255817).

She teaches at the Istituto Europeo di Design (IED), where she leads the course "Phenomenology of Contemporary Arts," and carries out teaching activities and masterclasses for academic and cultural institutions, including Treccani Accademia and the University of Pavia, where she is a subject expert in "Economics and Management of Art" for the 2025–2026 academic year. She regularly speaks at conferences, festivals, and institutional contexts, including Bocconi University, ICOM, H-FARM, Gallerie d'Italia, and Forte di Bard. She is the author of the *AI Horizons* column for "Artuu Magazine", dedicated to the dialogue between art, artificial intelligence, and contemporary culture. She is a member of IKT – International Association of Curators of Contemporary Art and the Gallery Climate Coalition. Her research integrates themes of inclusion, sustainability, and cultural transformations driven by emerging technologies.



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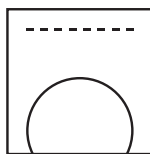
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Giuliana Cunéaz
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AN EXHIBITION PROMOTED BY
Associazione Rifugio Digitale E.T.S.

IN COLLABORATION WITH
Forma Edizioni
FinecoBank

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Laura Andreini

EXHIBIT CURATED BY
Serena Tabacchi
Rebecca Pedrazzi

SCIENTIFIC COORDINATION
Beatrice Papucci
Andrea Benelli
Chiara Mezzabotta
Ester Menichelli

EXTERNAL RELATIONS
Irene Borsotti

EXHIBITION TEXTS
Serena Tabacchi
Rebecca Pedrazzi

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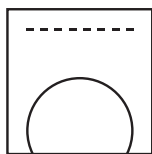
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Forma Edizioni

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. 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 and 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 - Florence - Italy
info@formaedizioni.it
www.formaedizioni.it
FB: @Forma Edizioni
IG: @forma_edizioni



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info@rifugiodigitale.it

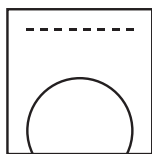
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Rifugio Digitale

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 *Rifugio della Fornace* a safe haven during the tragedy of the war, and now it has been rechristened as the *Rifugio Digitale*, 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.

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via della Fornace, 41
50125 - Florence - Italy
press@rifugiodigitale.it
info@rifugiodigitale.it
FB: @Rifugio Digitale
IG: @rifugio_digitale
YT: @RifugioDigitale



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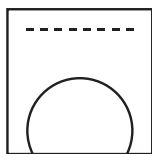
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Archea Associati, Rifugio Digitale, Florence, 2022
ph. Pietro Savorelli e Associati



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