

RIFUGIO DIGITALE

Soul Food ***Cibo per l'Anima***

24.06 - 16.07.2026

From **June 24 to July 16, 2026**, Rifugio Digitale will host *Soul Food – Cibo per l'Anima*, a collective photography exhibition presenting **international artists** such as: Fred Mungo, Gregg Segal, Lisa Sorgini, Anh Nguyen, Claire Rosen, Lucia Buricelli, and Klaus Pichler.

The exhibition, curated by Irene Alison and Paolo Cagnacci, is organized in collaboration with **Forma Edizioni** and **Unicoop Firenze**. To mark the occasion, Unicoop Firenze will launch a campaign across the LED walls of selected stores within its Florentine network, showcasing a selection of images from the exhibition at Rifugio Digitale. Unicoop Firenze has always been deeply committed to solidarity and reducing food waste; through its **"Buon Fine"** project, surplus food is donated to non-profit organizations and charities dedicated to supporting people in need.

As part of a broader investigation that the gallery is dedicating this year to the phenomenon of **overconsumption**, this collective exhibition explores the visceral – and sometimes distorted – relationship that contemporary humans maintain with edible matter. Moving along the fine line that separates abundance from excess, the show offers multiple perspectives on the theme of food, sparking critical reflection. The photographic narrative is structured into three key chapters, inviting the viewer to look "beyond the plate":

Food as Identity: we are what we eat, but also how we eat. This section explores how food defines geographical boundaries, social classes, and cultural or family affiliations. It features the works of Fred Mungo and Gregg Segal and Lisa Sorgini.

Food as Ritual: the second chapter celebrates the spiritual, symbolic, and convivial dimensions of food, capturing the gestures and sacredness surrounding the act of eating – transforming a biological need into a transcendent collective experience. This section showcases the works of Anh Nguyen and Claire Rosen.

Food as Excess: this final chapter investigates abundance turning into waste and consumption becoming alienation within a system that produces more than it can consume. It questions the visitor on the sustainability of our desires and the shadows cast by our lavishly set tables. It features the works of Lucia Buricelli and Klaus Pichler.

Through different visual languages and perspectives, the artworks explore the thin boundary between abundance and excess, offering a plurality of viewpoints and stimulating a critical reflection on our consumption habits. From the glossy perfection of *food porn* to the concrete reality of recovery and reuse, these images pose a fundamental question: Are we still capable of giving value to what sustains us and keeps us alive?



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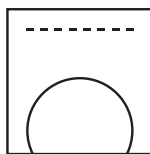
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RIFUGIO DIGITALE

Florence, via della Fornace 41

June 24, 2026

6:00 PM - 6:30 PM

Press preview in the presence of artistic director Laura Andreini and curators Irene Alison and Paolo Cagnacci at Rifugio Digitale.

Event by reservation by writing to info@rifugiodigitale.it

ore 18.30

Opening at Rifugio Digitale

Soul Food - Cibo per l'Anima

June 24 - July 16

Wed.-Frid. 11:00 AM - 7:00 PM

Rifugio Digitale

via della Fornace, 41

50125 - Florence (FI)



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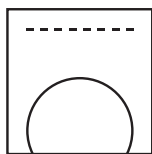
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Fred Mungo

She is an Italian photographer and visual artist. Born in Rieti in 1994, she moved to London in 2013 to study photography and visual arts. In 2017, she graduated with a BA in Fashion Photography from the London College of Fashion (University of the Arts London) and, in 2019, she earned a Master's degree in Visual Sociology from Goldsmiths, University of London.

In 2019, her project *Table For One*, dedicated to the social dynamics of eating alone, was exhibited in London and subsequently presented in Amsterdam and Paris. After moving to Bologna in 2021, she opened her own photography studio. In 2022, she completed a Master's degree in the Digitization of Photographic Archives at the University of Trieste and presented *Familiar Things*, a project focusing on individual and collective memory. In the same year, she took part in an artist residency at the ISSP in Riga, where she initiated Sudno.

Selected as a Fresh Eyes Artist in 2020 and as a Futures Artist 2023 by Organ Vida, in 2024 she participated in an artistic residency at the Domaine de Boisbuchet, thanks to the Nuovo Grand Tour grant promoted by the Italian Ministry of Culture. Her work has been published in numerous national and international publications.



Fred Mungo, photo by Lorenzo Piacevoli



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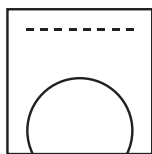
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Fred Mungo, *Untitled, (Table For One)*, 2021



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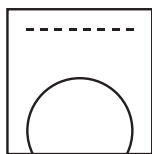
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Gregg Segal

He studied photography and filmmaking at the California Institute of the Arts (BFA), dramatic writing at New York University (MFA), and education at the University of Southern California (MA).

Their photographic practice has received recognition from American Photography, Communication Arts, PDN, Investigative Reporters and Editors, The New York Press Club, the Society of Publication Designers, LensCulture, and the Magnum Photography Awards.

Their portraits and reportage have been published by *Time*, *GEO*, *Smithsonian*, *The Independent*, *Le Monde*, *Fortune*, *National Geographic*, and *Wired*, among others. Their first monograph, *Daily Bread*, was published by Powerhouse Books in 2019, followed by a German edition of the same volume in 2020.

Their most recent exhibitions include *The Meal* at the Dom Museum Wien in Vienna, *In Feast or Famine* at the Palo Alto Art Center, *Daily Bread* at the Seaport in New York, PhEST in Monopoli, and the BBA Photography Prize exhibition at the Kühlhaus Berlin.



Gregg Segal



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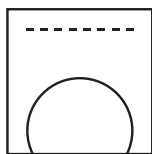
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Gregg Segal, Anchal Sahni, (*Daily Bread*), 2017



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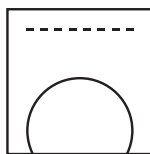
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Lisa Sorgini

She is an Italian-Australian artist whose photographic practice explores themes of care, motherhood, memory, and intimacy. Through images rooted in lived experience, she investigates the emotional, social, and political dimensions of domestic life, with a particular focus on maternal labor and relationships of interdependence.

Her major projects include *Mother*, *Behind Glass*, and *In-Passing*, works that reflect on maternal subjectivity and contemporary forms of care. Her research also extends to themes such as climate anxiety, gender, belonging, and intergenerational relationships, as seen in series like *The Bushfire*, *the Flood* and *Thick Like Water*. In 2025, *The Bushfire*, *the Flood* was exhibited at Les Rencontres d'Arles as part of On Country: Photography from Australia, coinciding with the publication of her second monograph, *In-Passing*.

Exhibited internationally, the artist is featured in the Hermès contemporary photography collection. Her work has been recognized by major awards and nominations, including the Taylor Wessing Photographic Portrait Prize and the National Portrait Prize, and has been published in outlets such as *The New Yorker*, *TIME*, *The New York Times*, and *The Guardian*.



Lisa Sorgini



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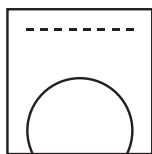
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Lisa Sorgini, (*Sustain*), 2011



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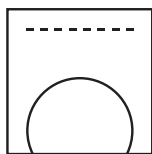
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Anh Nguyen

She is a Vietnamese photographer based in Brooklyn, New York. She graduated from Boston University with a degree in photojournalism and completed the Documentary and Visual Journalism program at the International Center of Photography in 2024. She has been selected as a New York Times Opinion Photo Editing Fellow for 2026–2027; previously, she was a Magnum Foundation fellow in New York. Her awards and honors include the Aperture x Google Creator Labs Fund and the British Journal of Photography OpenWalls Photography Award.

Her work explores the processes of transformation and adaptation of cultures outside their original contexts, with a particular focus on food rituals and their evolution over time. Incorporating references to Vietnamese traditions and iconography, she investigates how new meanings emerge through cultural interpretation and distance.



Anh Nguyen



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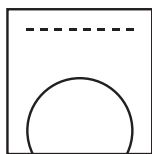
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Anh Nguyen, *Offering Table, (The Kitchen God Serie)*, 2024



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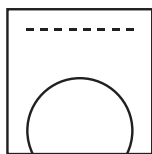
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Claire Rosen

Claire Rosen's photography explores the intersection of art, history, and nature, often featuring live animals in whimsical, fantastical settings to evoke reflection on environmental conservation.

Her visual style has been influenced since childhood by Beatrix Potter, the Victorian era, natural history museums, and the Dutch Golden Age still life tradition. Her compositions blend the enchantment of children's book illustrations with the sophistication of classical painting.

Her work has been featured and published in *Architectural Digest*, *Forbes 30*, *National Geographic*, *Smithsonian Magazine*, *PhotoVogue*, *NPR*, *Refinery29*, and *The Washington Post*.

Claire Rosen is also a speaker, educator, and the author of the books *Imaginarium: The Process Behind the Pictures* and *Birds of a Feather*. Her artistic journey has also been featured in the book *Why We Photograph Animals* by Huw Lewis-Jones.

She is also the creative director of Warwick Furnace Farm, a historic lavender farm where she lives and runs her own studio, an art gallery, and an artist residency program.



Claire Rosen



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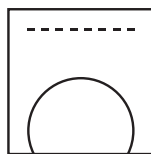
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Claire Rosen, *Sloth Bear Feast*, Wildlife SOS Agra Bear Rescue Facility, Agra, India, 2018



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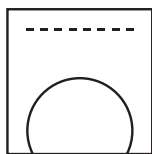
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Lucia Buricelli

She is a photographer born and raised in Venice, currently living between Venice and Milan. After graduating with a degree in Graphic Design from NABA, she moved to New York in 2017 to study Documentary Practice and Visual Journalism at the International Center of Photography.

Her interest in photography began as a teenager when her parents gifted her a Nikon D3100. From that moment on, she began exploring the streets of Venice on her own, spontaneously photographing strangers and developing a direct and instinctive eye for reality. During her studies in New York, she began working predominantly in color, a choice that would become one of the defining elements of her visual language.

With a keen eye for detail and a passion for urban environments, her work captures the essence of daily life through a combination of street photography and documentary storytelling. The use of direct flash and vibrant color palettes helps highlight often-overlooked details of everyday scenes. Today, she works as a freelance photographer, and her work has been published by *The New York Times*, *The New Yorker*, *Time*, *Vogue*, *BuzzFeed*, *The Wall Street Journal*, and other major international publications.



Lucia Buricelli, photo by Federica Valabrega



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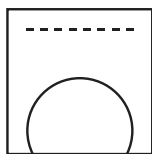
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Lucia Buricelli, *Flushing, Queens*, 2024



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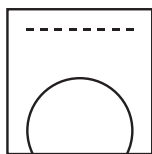
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Klaus Pichler

He was born in 1977 and lives and works in Vienna, Austria. He studied Landscape Architecture at the University of Natural Resources and Life Sciences in Vienna, graduating in 2005.

Since 2006, he has worked as a freelance photographer, developing independent projects that have been widely published, exhibited internationally, and partly compiled into books. His research focuses on the hidden aspects of everyday life in its various forms, as well as on social groups characterized by their own codes and rules, exploring their dynamics, rituals, and modes of representation.



Klaus Pichler, photo by Maren Jeleff



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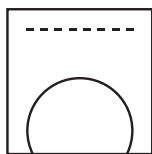
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Klaus Pichler, *Jelly, (One Third)*, 2011



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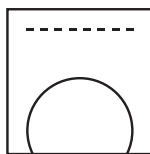
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Irene Alison

Professional journalist and photo-consultant by profession, Irene Alison was born in Naples in 1977.

She is the creative director of the DER*LAB studio of photographic consulting and design, and teaches at the European Institute of Design in Rome. She has collaborated as a tutor and consultant with several of the most prestigious Italian schools of photography (Isfci, Rufa, Scuola Romana di Fotografia in Rome and Fondazione Studio Marangoni in Florence, among others). As editor, she has worked for *Il Manifesto* and for *D - la Repubblica delle Donne*. As a freelancer, she has produced articles, with photographs, published in *Geo France*, *The Independent*, *L'Espresso*, *D*, *XL*, *Marie Claire* and *Riders*. Her articles of photographic criticism have also been published in periodicals like *La Lettura* de *Il Corriere della Sera*, *Il Sole 24 ore* and *Pagina99*. She has published two essays of photograph research, *My generation* (Postcart, 2012) and *iRevolution* (Postcart, 2014). Since 2020 she has been collaborating with CRFS Lipu in Rome, an important Italian rescue center for the recovery of wild animals, documenting its work photographically and managing its visual advertising. In 2022 the American publisher Yoffy Press put out *Holding Time*, a book written with the photographer Catherine Panebianco, for which Irene wrote the texts. Currently, she is the curator of the exhibition cycles *Homecoming* and *SuperNatural* at the Rifugio Digitale Gallery, devoted to contemporary photography. In 2023 her first photographic book was published by Postcart (*La Madre Attesa*, curated by Laia Abril). In 2024 she expects to public a new essay, *Muse col Muso*, the imaginary animal in contemporary photography: animals, and their cultural and iconographic representations, of which she write in her blog, *Zazie Dogzine*.

Paolo Cagnacci

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

He studied photography at Fondazione Studio Marangoni, where he currently teaches portrait photography and lighting techniques. He has done photographic projects for Regione Toscana, Festival della Creatività, Festival dei Popoli, Osservatorio dei Balcani, Fondazione Michelucci, Tempo Reale, Unicoop Firenze, Comune di Firenze, Fondazione Telecom, Mibact, CNA. He has worked for companies such as Patrizia Pepe, Diesel, Paula Cademartori, Peuterey, Starbucks, Stefanel, Ottodame, Dmail. He has published his images in magazines such as *D la Repubblica*, *Corriere della Sera*, *la Repubblica*, *La Stampa*, *Sette*, *SportWeek*, *L'Espresso*, *Pagina99*, *Specchio*, *Left*, *Donna Moderna*, *Famiglia Cristiana*, *La Lettura*, and *Frankfurter Allgemeine Zeitung*. His projects have been distributed by Luz Photo Agency and Parallelozero Agency.



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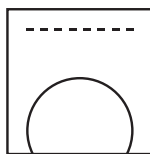
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Soul Food - Cibo per l'Anima
24.06-20.07.2026

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

IN COLLABORATION WITH
Forma Edizioni
Unicoop Firenze

ART DIRECTION
Laura Andreini

EXHIBIT CURATED BY
Irene Alison
Paolo Cagnacci

SCIENTIFIC COORDINATION
Beatrice Papucci
Ester Menichelli

EXTERNAL RELATIONS
Irene Borsotti

EXHIBITION TEXTS
Irene Alison

PRESS OFFICE AND COMMUNICATION
Associazione Rifugio Digitale E.T.S.
Niccolò Natali
Giulia Guasti
Eugenio Pincelli

GRAPHIC AND SET-UP PROJECT
Deepa Parapatt
Vitoria Muzi
Mattia Gerardi

GRAPHIC AND SET-UP PROJECT
Associazione Rifugio Digitale E.T.S.



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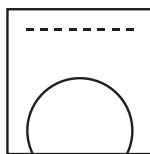
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Unicoop Firenze

For over twenty years, Unicoop Firenze has been actively working to reduce food waste while supporting organizations dedicated to fighting poverty. Thanks to the "Buon Fine" project, a supply chain has been established that allows products that are no longer sellable, but still safe for consumption, to be recovered and donated to volunteer associations.

Since 2007, alongside the recovery of manufactured food and non-food items, the Cooperative has also integrated the rescue of fresh and perishable products (close to their expiration date but still perfectly good) to be sent to soup kitchens. Furthermore, in 2013, a project was launched in selected stores to donate cooked food from the bakery, deli, and rotisserie departments. The goal is to provide volunteer associations with some of these food items to be used for meals in soup kitchens.

In 2025, thanks to Buon Fine, 87 Tuscan associations received donations sourced from 98 retail stores and 8 distribution platforms and warehouses, totaling over 495,000 kilograms of goods and 786,000 individual items.

The "Mangiarsi subito" initiative is also active in stores, allowing customers to purchase products nearing their expiration date at a 50% discount: in 2025, the project successfully met the budget-saving needs of Tuscan families, allowing members and customers to save over 4.115.000 euros.

Unicoop Firenze

Via Santa Reparata 43, Florence, Italy

50129 – Florence, Italy

comunica@coopfirenze.it

www.coopfirenze.it

FB: @informatore_coopfi

IG: @informatore_coopfi



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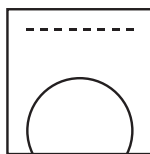
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Forma Edizioni

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
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www.formaedizioni.it
FB: @Forma Edizioni
IG: @forma_edizioni



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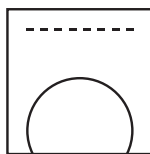
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Rifugio Digitale

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 *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.

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via della Fornace, 41
50125 – Florence – Italy
press@rifugiodigitale.it
info@rifugiodigitale.it
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IG: @rifugio_digitale
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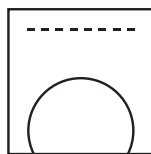
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Archea Associati, Rifugio Digitale, Florence, 2022
ph. Pietro Savorelli e Associati



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