

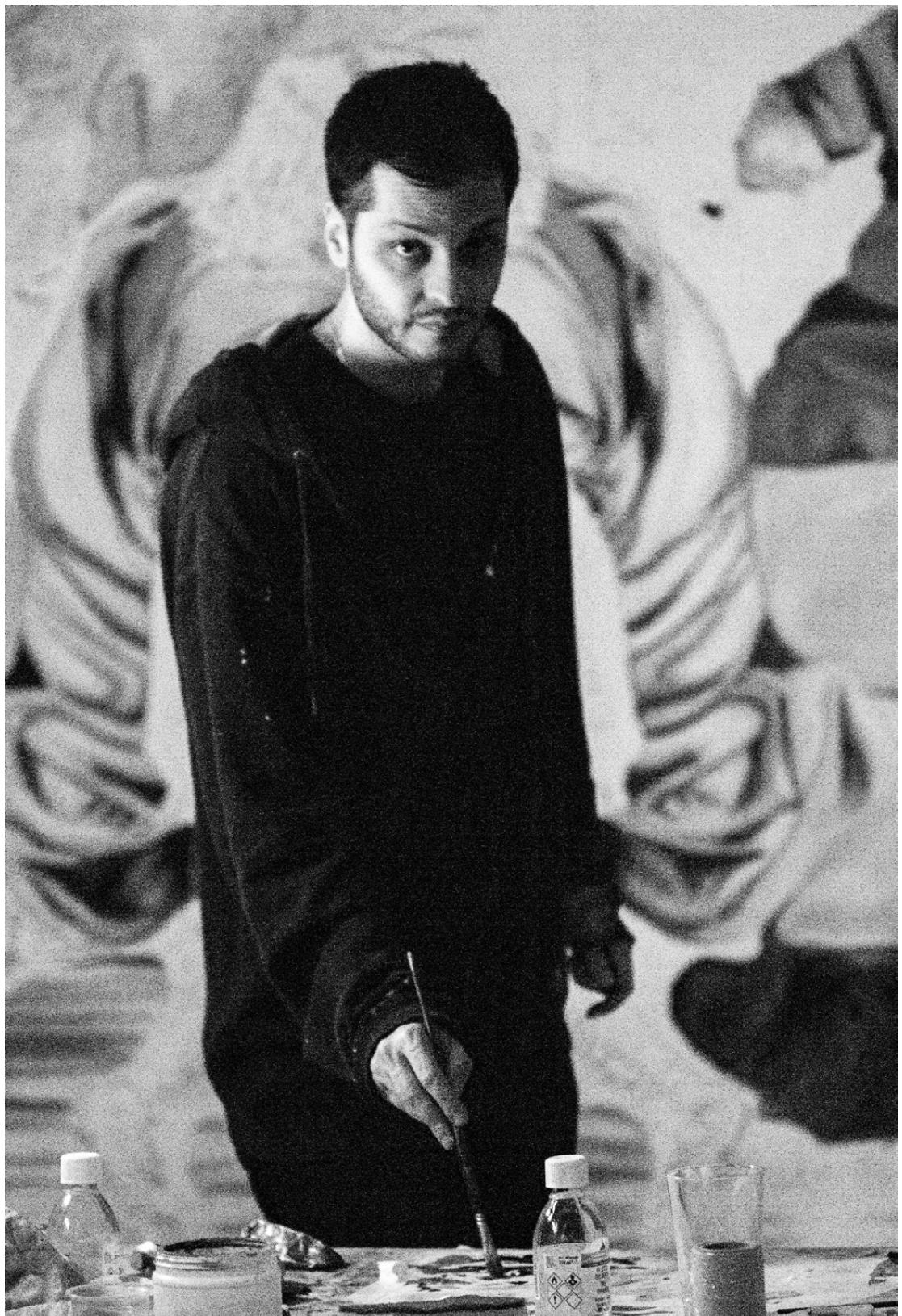
ALESSANDRO GIANNÌ

Born in Rome in 1989, lives and works in Rome. In his work he collects aesthetic fragments from the web with the intention of giving them a new existence. In his artworks the analogical practice of painting merges with the use of new media, with the Internet and digital culture, investigating the connections between the digital universe, parallel universes, and the dreamlike and introspective world of human beings. In his research there are different types of works, both of a traditional nature (painting, drawing and sculpture), and of a technological nature (artificial intelligence, VR, video, animation, 3D printing). In 2019 He has created an artificial intelligence called "VASARI", which is able to emulate his creative and conceptual process and can assist him in composing sketches.



[Click to see VASARI video presentation](#)

Giannì exhibited in several national and international institutions, amongst which Corcoran Gallery of Art (Washington DC, USA); American University Katzen Arts Center (Washington DC, USA); the residence of the Italian ambassador to the USA "Villa Firenze" (Washington DC, USA); La Galleria d'Arte Moderna di Roma (Italy); the Swiss Institute of Rome (Italy); the Swiss Institute of Milan (Italy); MAXXI museum (Italy). his work belongs to museum collections, including He Art Museum, designed by architect Tadao Andō, in Shunde District, Foshan, China. In 2020 he is one of the founders of Spaziomensa, an artist-run space created to enhance the Roman artistic ferment.



SELECTED EXHIBITIONS

Alessandro Giannì- Solo Show
Galleria Mazzoli, Modena, Italy, 2026

« Painting, as we know, is a screen; it grants us the opportunity to explore reality, its most cryptic connotations, those least prone to visualization in our immediate everyday life, which flows obsessively and rapidly towards increasingly unknown destinations, even when we deceive ourselves into thinking that is no longer the case. It allows us to experience new worlds, investigating contexts, perspectives and explosions.

Painting, still today, is the great mystery of art, the space in which the invisible appears in different guises that endlessly question us about the meaning of the pictorial language itself. On this screen which painters have employed for centuries, reinventing it time after time or moving along threads already posited by the pioneers, we have the opportunity to experience mutant perspectives, forms, signs, bodies, places, but also voids, contexts that disarm the gaze, and others that train it to use new escape routes. »

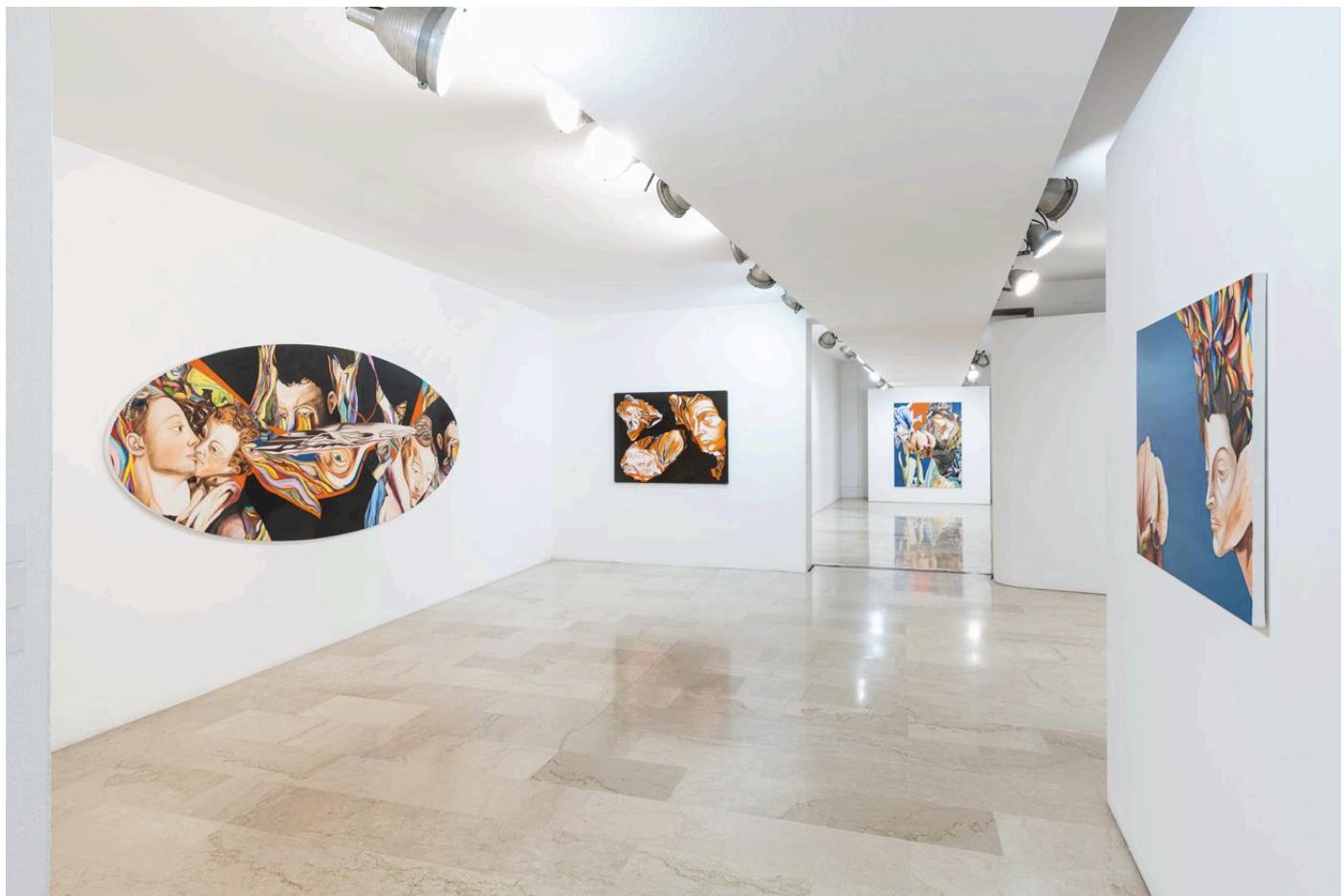
Catalogue texts by Lorenzo Madaro and Giuliana Benassi

[\(Full text\)](#)



Alessandro Giannì
Exhibition view, Galleria Mazzoli, Modena, Italy, 2026

ph Rolando Paolo Guerzoni



Alessandro Gianni
Exhibition view, Galleria Mazzoli, Modena, Italy, 2026

ph Rolando Paolo Guerzoni



Memoria nuova

2025

oil on canvas, 200 x 150 cm



Lo sguardo che crea

2025

oil on canvas, 130 x 300 cm



Il vuoto divora il tempo (Paesaggio)
2025
oil on canvas, 120 x 300 cm

Multiple Unrealities - Solo Show

Tang Contemporary Art, Hong Kong, China, 2025

« The title of the exhibition, “Multiple Unrealities,” is inspired by a painting from 2018 and introduces a series of works conceived between 2024 and 2025. Here, Gianni interrogates the very nature of the image, deconstructed and reworked through a creative process that enhances the evocative power of fragments. The subjects of his canvases are extracted from diverse contexts and stripped of their original meaning: sacred images, details from masterpieces of the past, or elements from his previous works. Torn from their context, these fragments transform into floating bodies, beings suspended between recognition and abstraction, memory and reinvention. This operation is not merely an act of removal but a rewriting of visual language that invites the viewer to reconsider their relationship with the image. »

Curated by Michela Sena

[\(Full text\)](#)



Click to see the **Exhibition** presentation

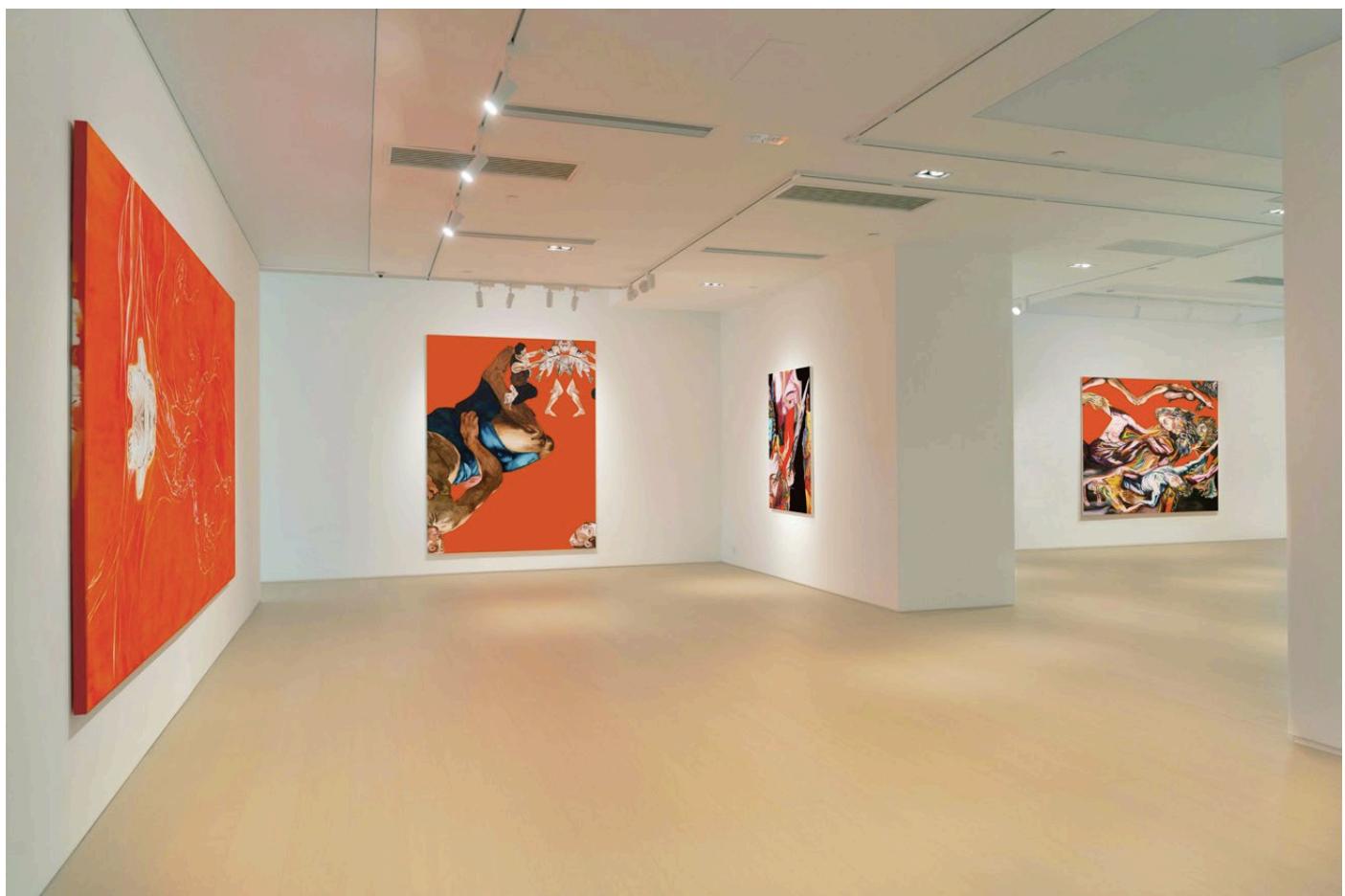


Click to see the **Virtual Tour** of the exhibition



Multiple Unrealities

Exhibition view, Tang Contemporary Art, China, 2025



Multiple Unrealities

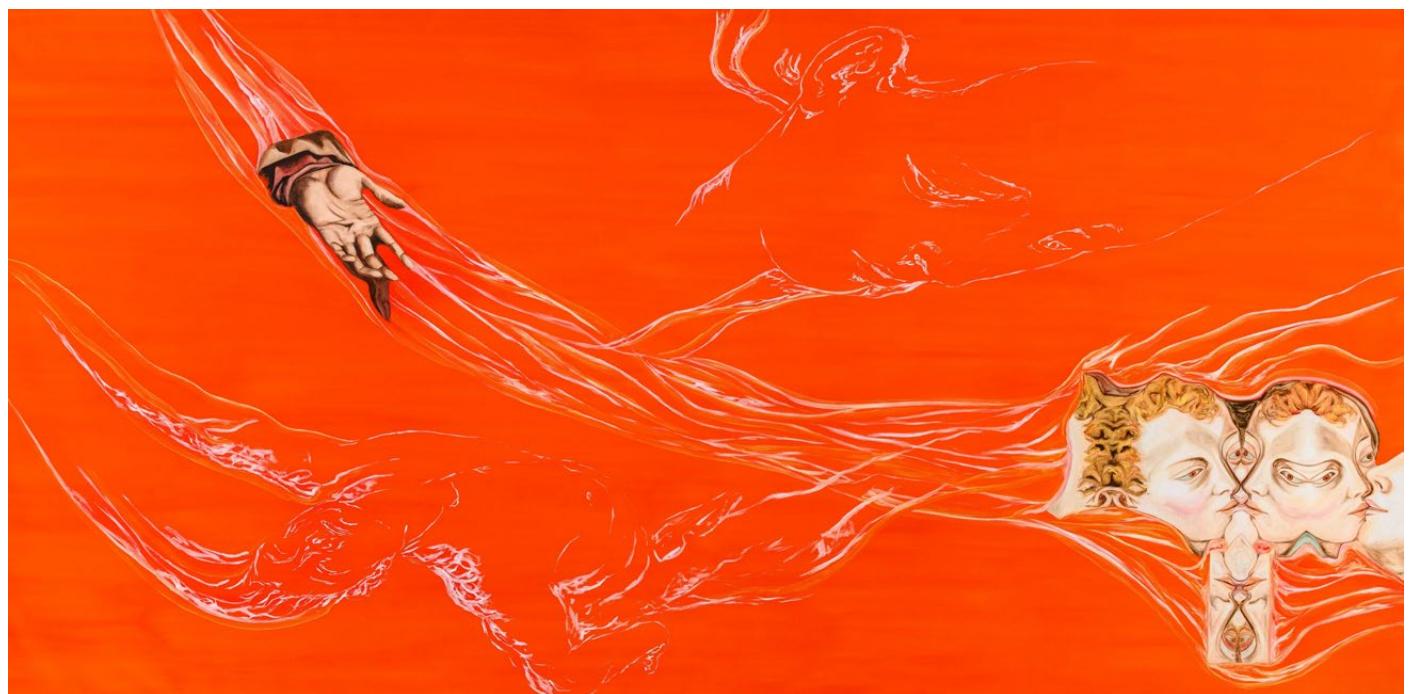
Exhibition view, Tang Contemporary Art, China, 2025



Dissolution and Rebirth

2025

oil on canvas, 270 x 370 cm



Multiple Unrealities

2025

oil on canvas, 197 x 398 cm



Shattered

2024

oil on canvas, 197 x 249 cm

Shining Within - Solo Show

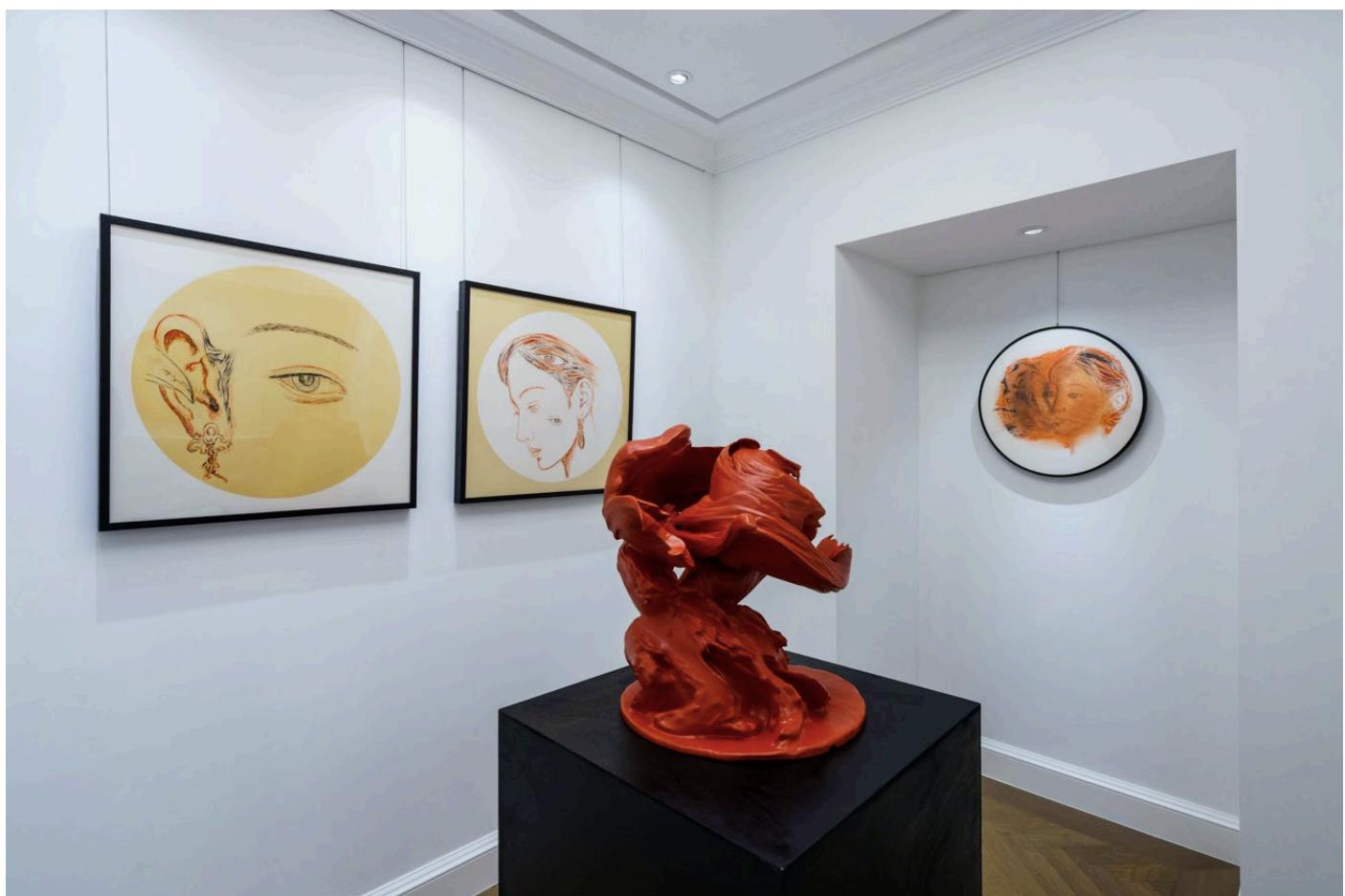
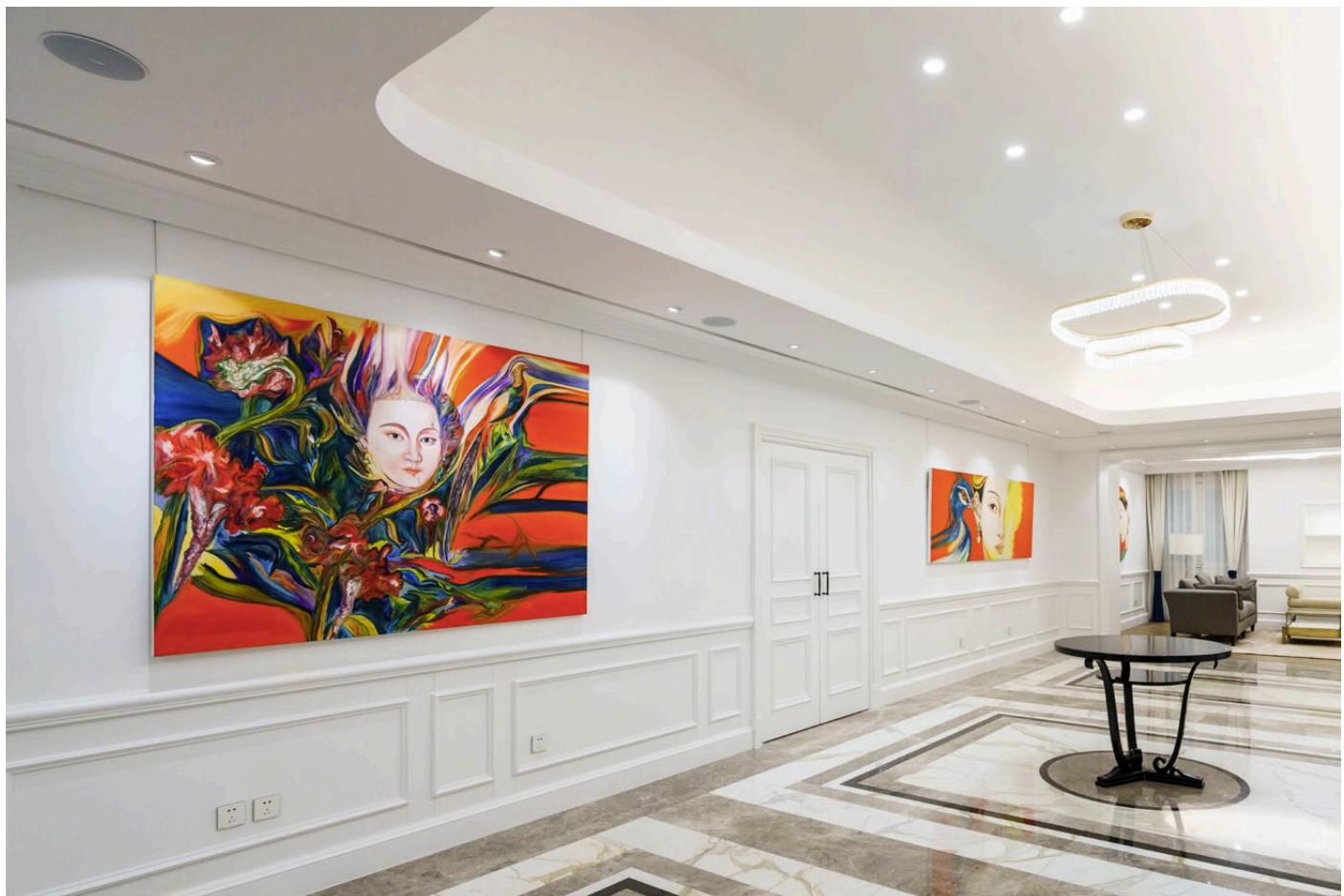
78 space, Museum of Modern Art Shanghai, China, 2025

« Alessandro Giannì directed the gaze of his artificial intelligence toward a compatriot and fellow artist who arrived in China over three hundred years ago: Giuseppe Castiglione, known in China as Lang Shining. For this research, Giannì did not rely solely on his custom-built AI system, VASARI, but also employed several other AI systems to generate a series of images inspired by Castiglione's visual world and painterly language. These tools produced numerous portraits depicting Chinese subjects rendered in a hybrid style—blending Western realism and perspective with the composition and linework of traditional Chinese painting. Giannì paid particular attention to the eyes, which, for him, reveal a fundamental distinction between Eastern and Western ways of seeing. Through these AI-generated works, he explores not only formal synthesis but also deeper cultural contrasts, using the digital medium as a lens to investigate the differences between two distinct visual traditions. »

Curated by Noname Studio



Click to see the [Virtual Tour](#) of the exhibition



Shining Within

Exhibition view, 78 space, Museum of Modern Art Shanghai, China, 2025



The Day Watches Us

2025

oil on canvas, 180 x 150 cm



The Shelter of the Day, The Brushed Gaze
2025
oil on canvas, Ø 120 cm



Beneath the Eyelid, the Serpent
2025
oil on canvas, 120 x 120 cm

Breaking Darkness - Solo Show

Tang Contemporary Art, Bangkok, Thailand, 2023

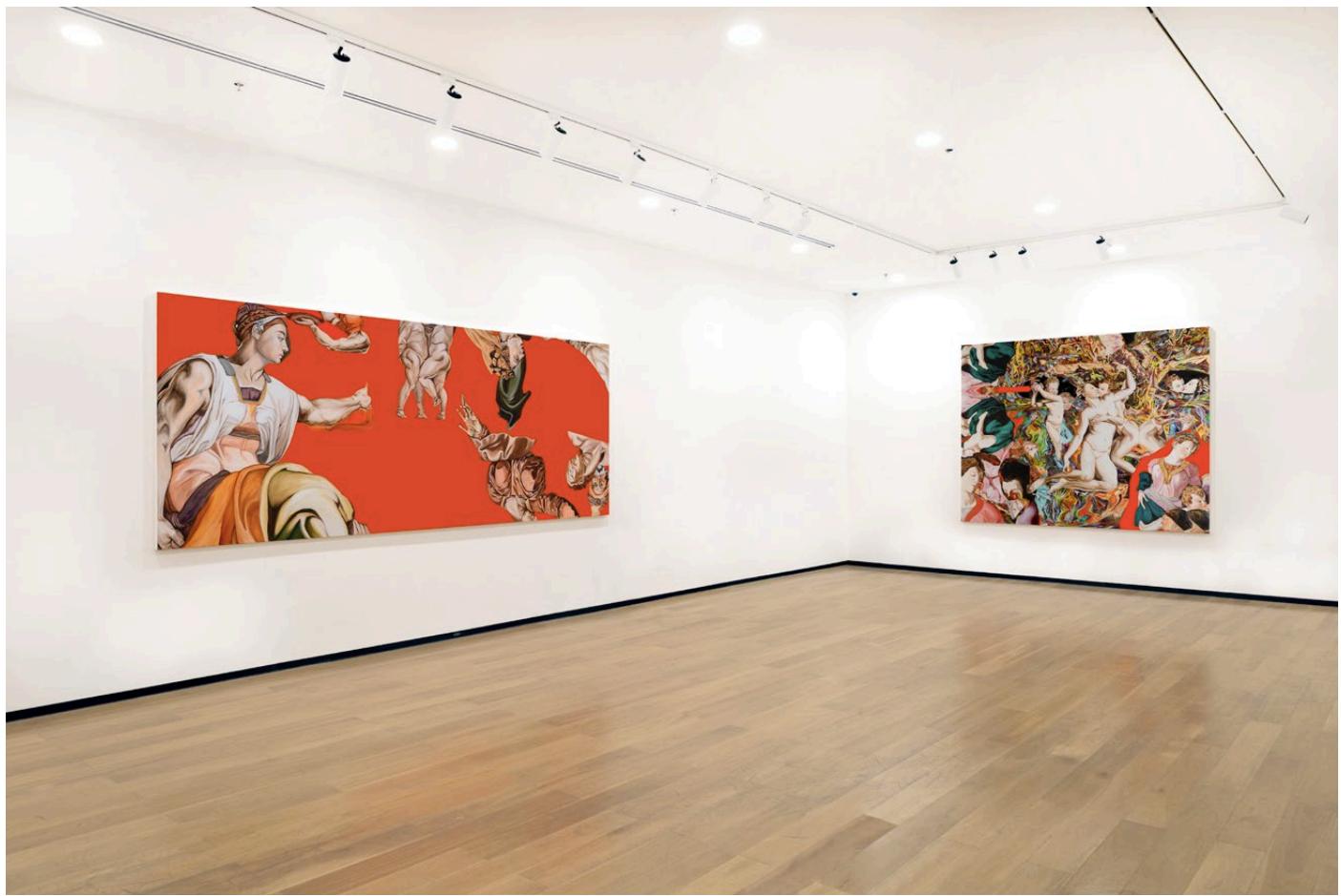
« Will the image survive the future? Walking through Alessandro Gianni's works conceived for his solo exhibition at Tang Gallery in Bangkok, this question can arise like a distant echo, a faint voice that resurfaces as if fixed in time, as if asked by a past that is still alive. Of this still-living past, the first to give trace of it are the subjects Gianni portrays: excerpts of subjects from Renaissance paintings live on and merge into utterly new forms and vivid, current colors. They are recognizable and at the same time unrecognizable, familiar and at the same time undefinable subjects. They stand out among vivid red backgrounds or seem to merge into multicolored cascades. They are parts of past works that in Gianni's canvases have lost their author, albeit endlessly quoting him. »

Curated by Giuliana Benassi and Michela Sena

[\(Full text\)](#)

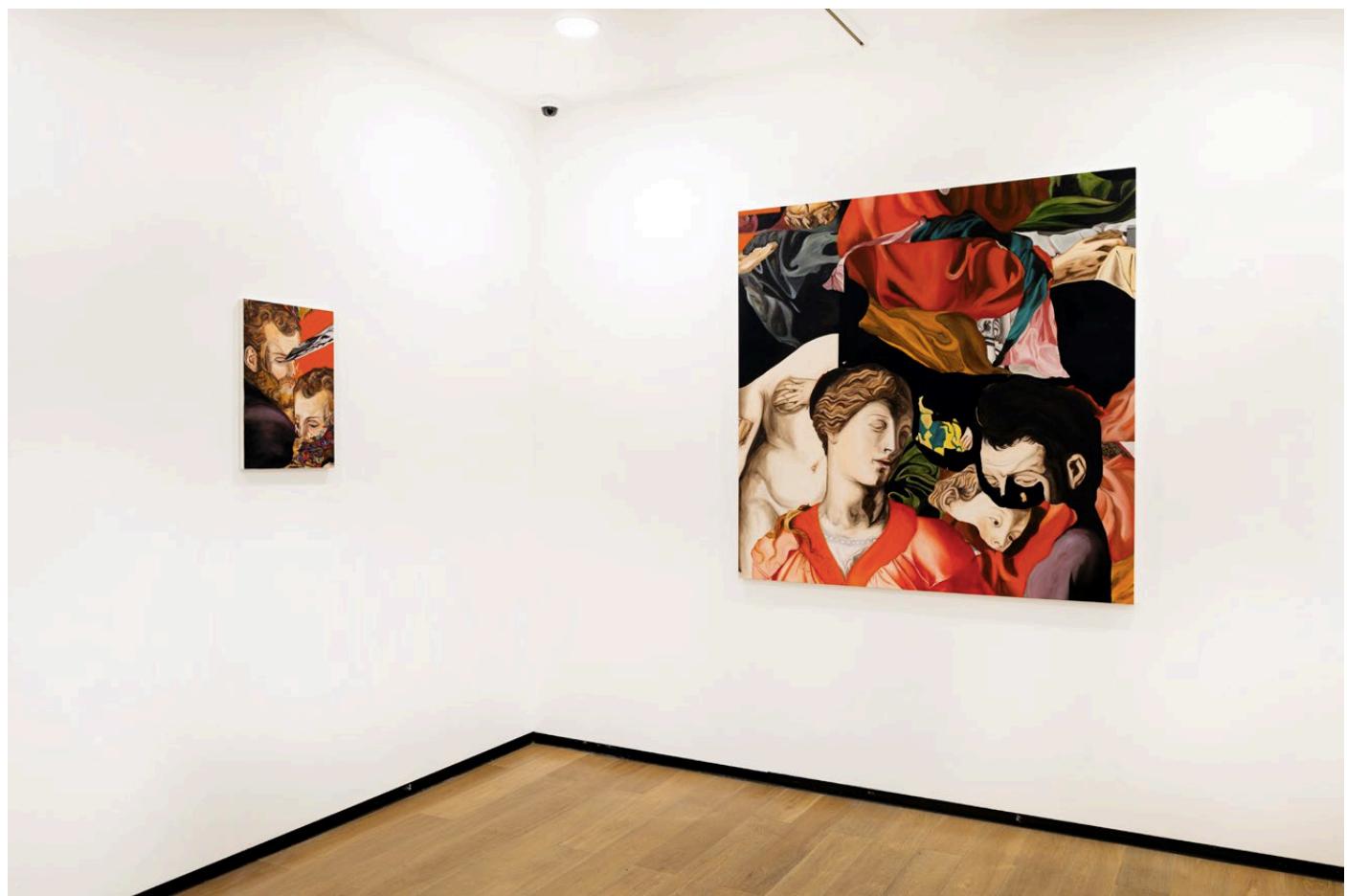


Click to see the [Virtual Tour](#) of the exhibition



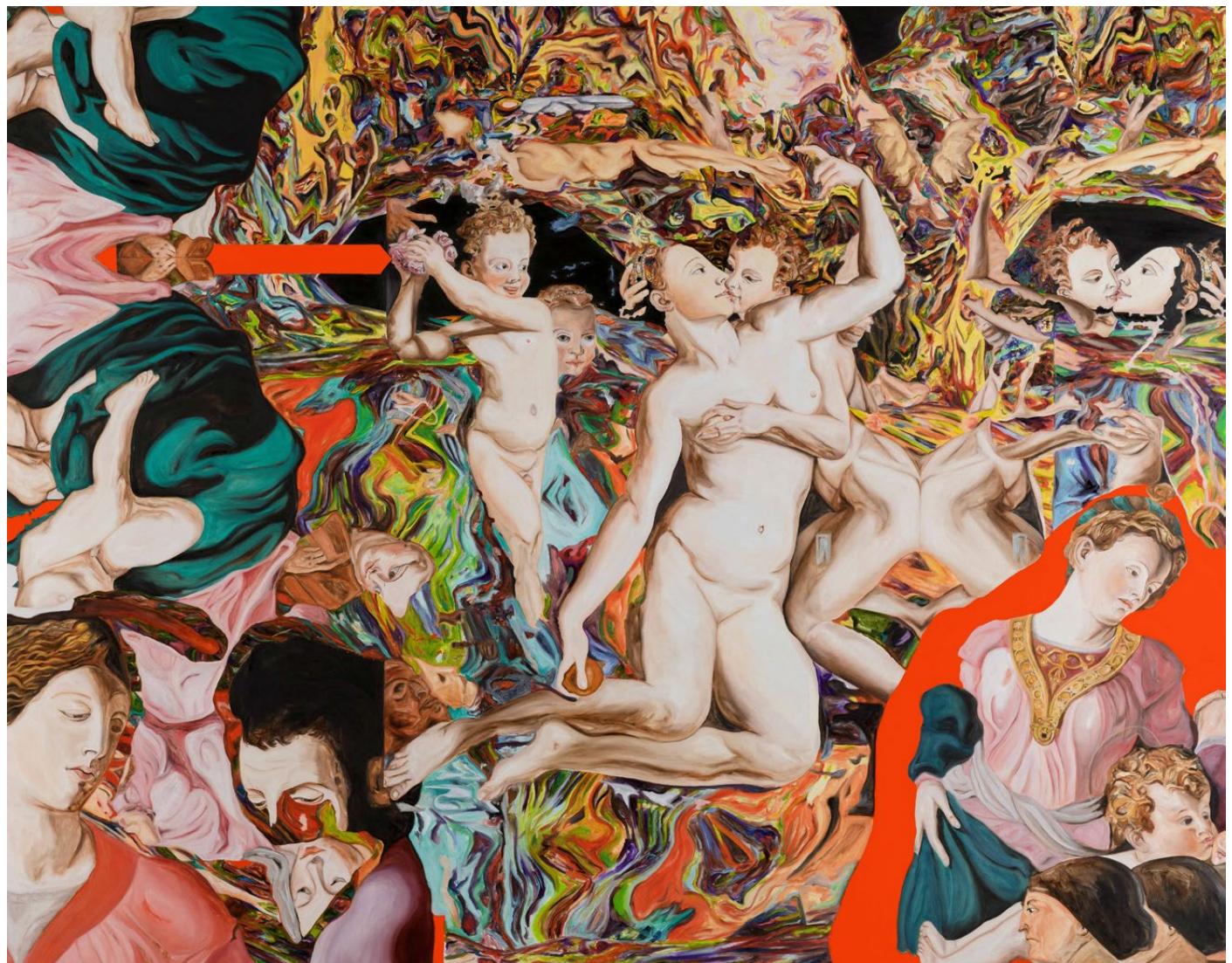
Breaking Darkness

Exhibition view, Tang Contemporary Art, Bangkok, 2023

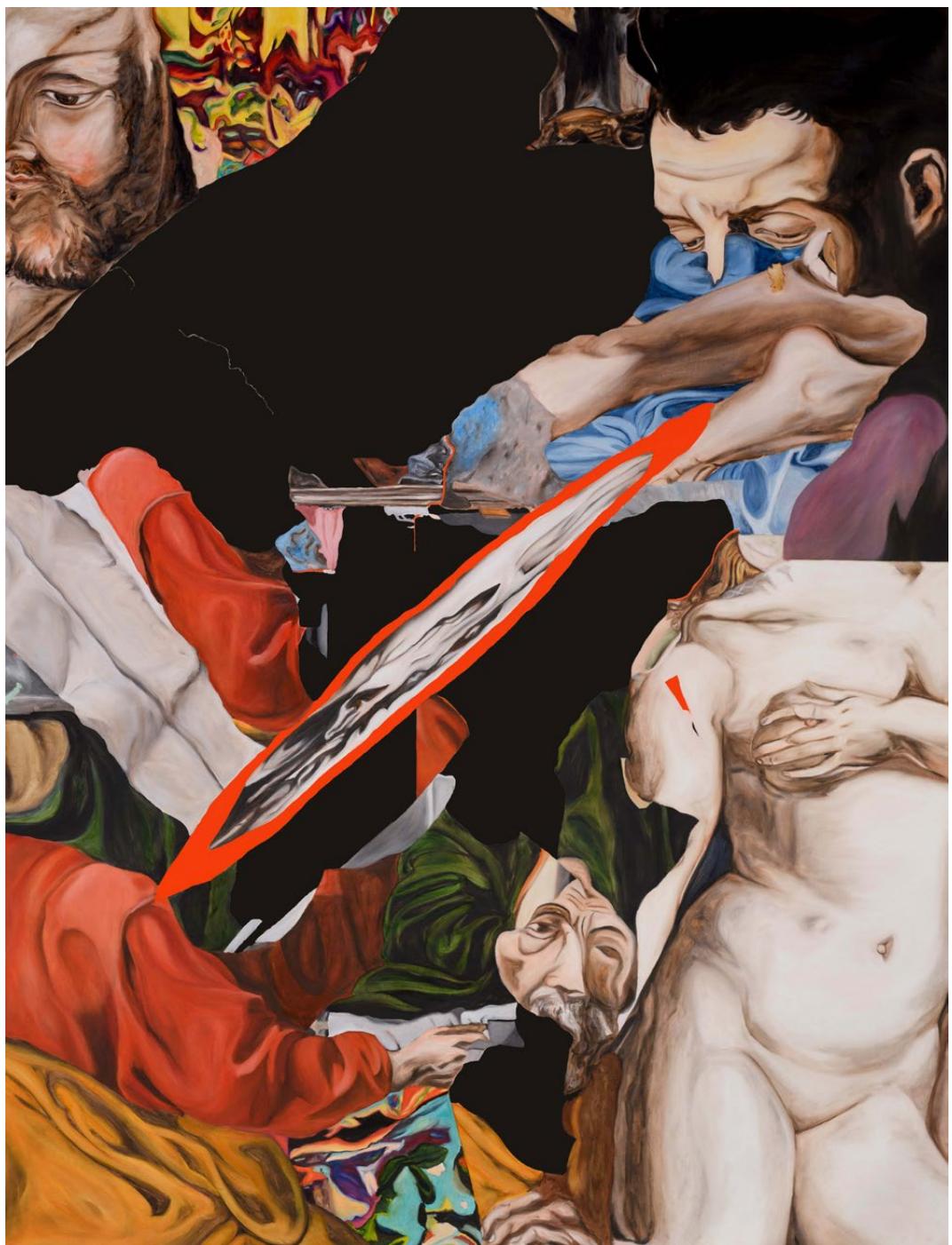


Breaking Darkness

Exhibition view, Tang Contemporary Art, Bangkok, 2023



Breaking Darkness
2022
oil on canvas, 250 x 200 cm



The Eye Pierces the Darkness

2023

oil on canvas, 198 x 150 cm



Haunting Echoes

2023

oil on canvas, 198 x 150 cm

DUE TO THE IMAGE - Solo Show

Postmasters Gallery, New York, NY, 2021

« This tentative approach brings us back to the reassessment of the relationships between the history of images, with the resulting critique of tradition and the history of contexts.

But watch out (!) this attempt to Reinterpret the Italian Iconographic Past in Alessandro Gianni must not be confused with that accusation, which has often been made, a superficial one, in which foreign critics often improperly look for picturesque dimensions and vestiges of a remote past almost as if the Italian artist were unable to detach himself from his past. (How many times have I had to argue about this!)

Our culture of efficiency and pragmatism is a painful byproduct of the loss of that feeling of measure, cosmic harmony, and wonderment. »

From *Puer Aeternus or the Incredible Artistic Bound Between Alessandro Gianni and the A.I.* by Renato Miracco

[\(Full text\)](#)

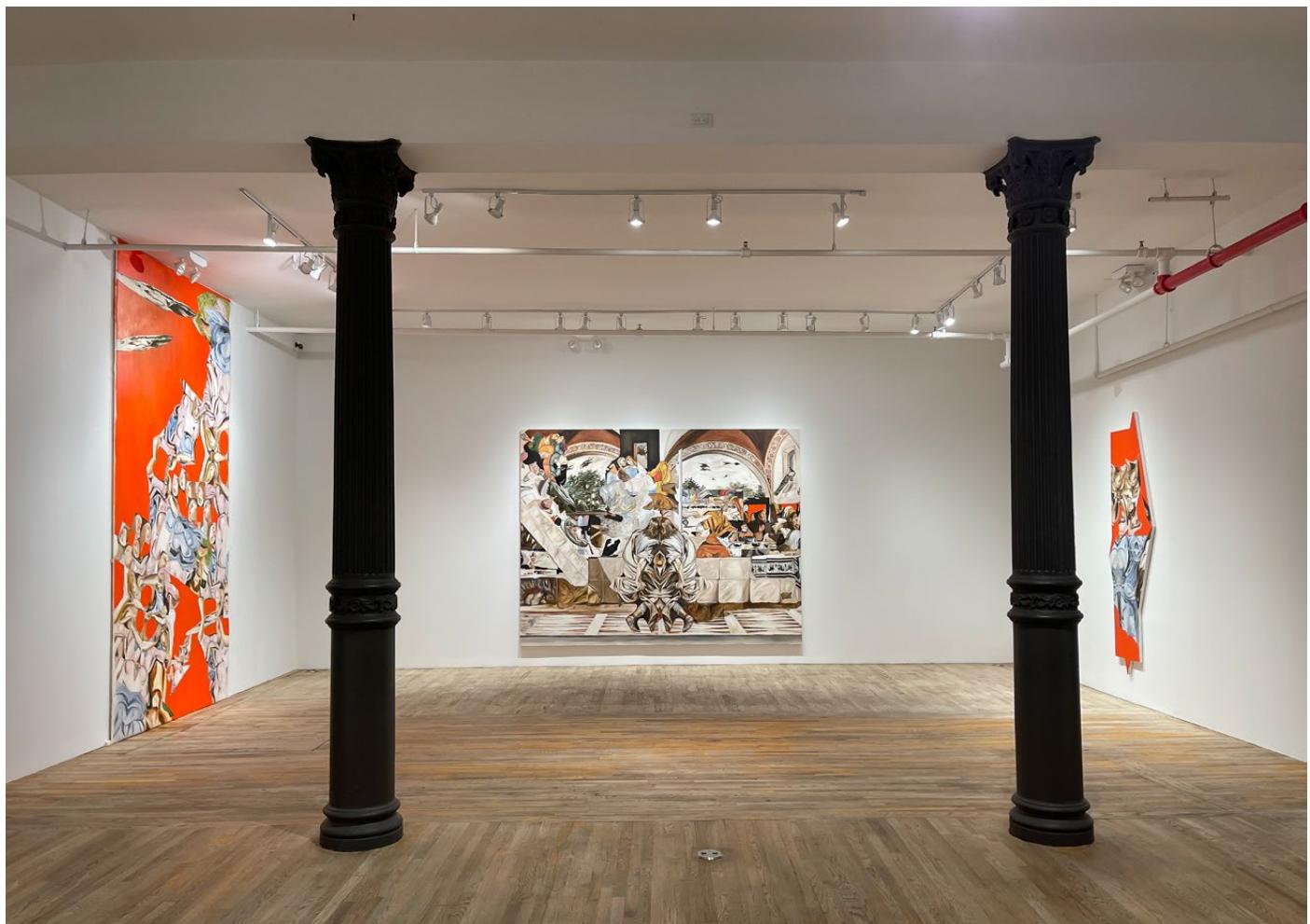
« Alessandro Gianni is a translator. Only with such premise can one possibly grasp the extent of his operations and give him credit for his works. He is a translator of “classic” images, of which peaceful, impassive and intangible existence in the mythical space of art, escapes the attempt to be brought to “light”. They are images whose “glory”, however, is determined precisely by their “survival” in translations. Michelangelo, Domenico Ghirlandaio, Leonardo, Rosso Fiorentino, Pontormo, Holbein: these are some of the names of artists inside the virtual “library” he feeds upon. »

From *Stratagems of Resemblance* by Giuseppe Armogida

[\(Full text\)](#)

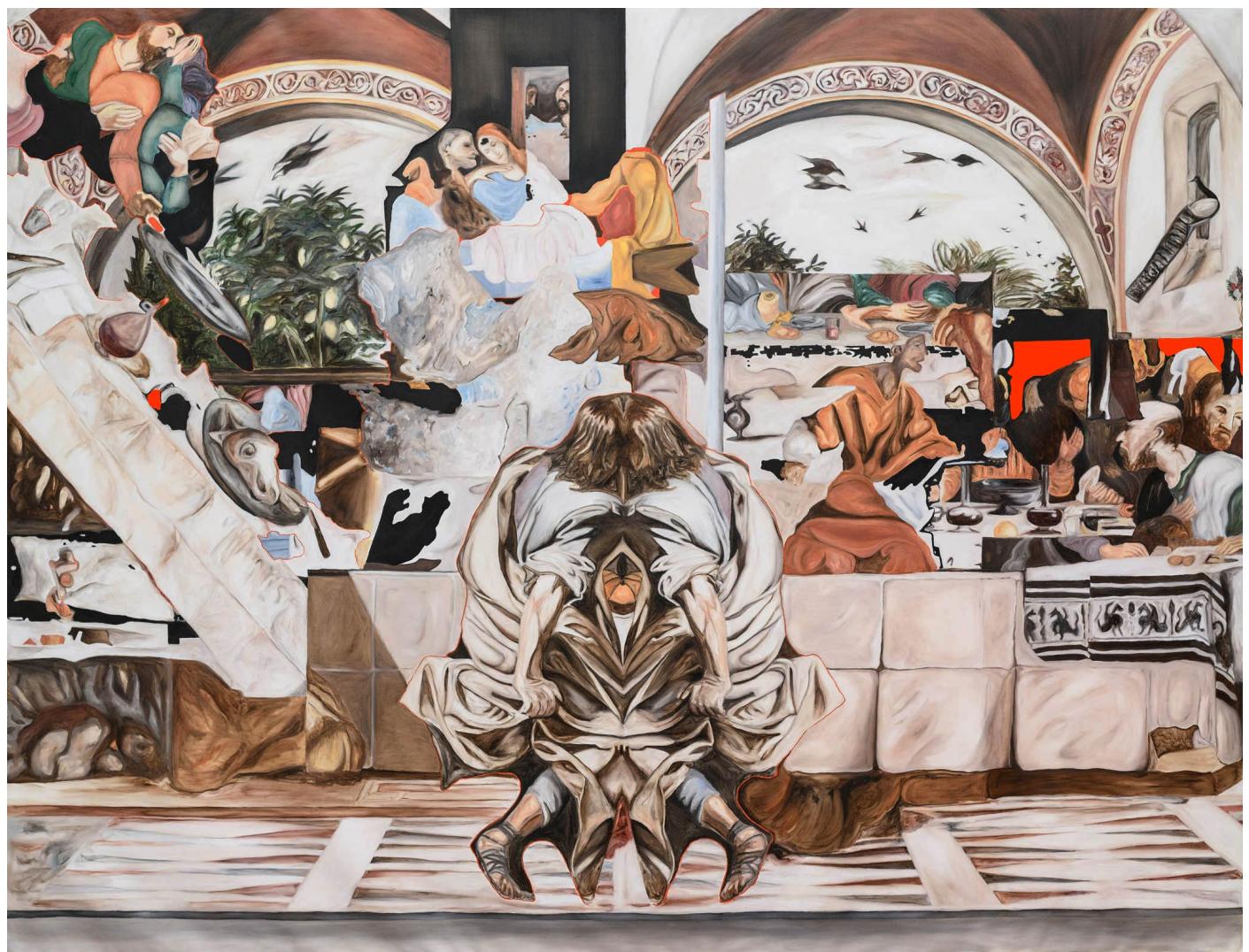


Click to see the [Virtual Tour](#) of the exhibition



DUE TO THE IMAGE
Exhibition view, Postmasters Gallery, New York, NY, 2021

ph John Parvin McBride



Due to the Image (The Last Supper)

2021

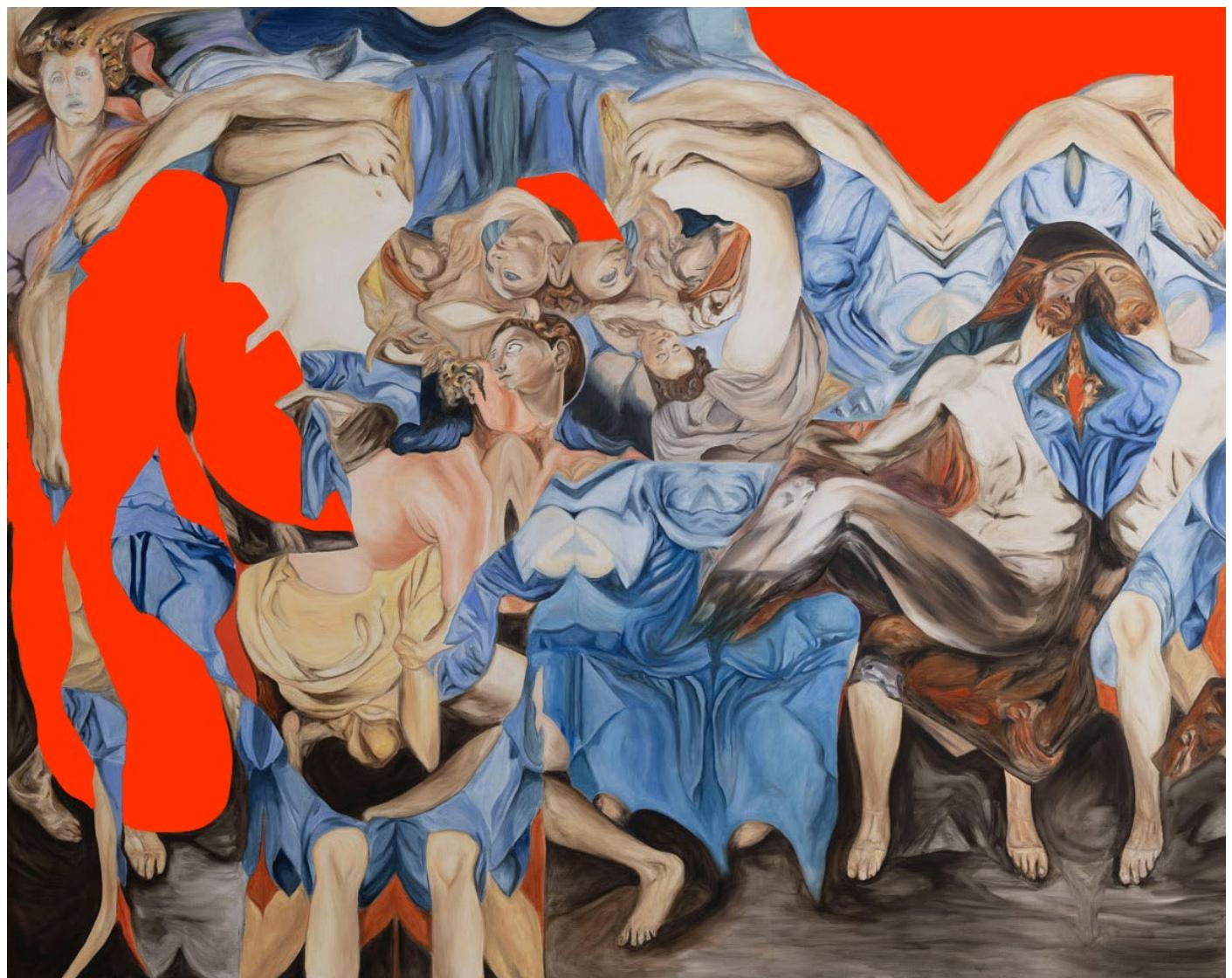
oil on canvas, 269 x 349 cm



Due to the Image (The Right Mistake)

2021

oil on canvas, 250 x 90 cm



Due to the Image (Genesis)
2020
oil on canvas, 200 x 250 cm

Global Song

Tang Contemporary Art, Hong Kong, 2021

« The step beyond metaphor (which could also be a step backward, or a more post-modern step) is an ‘affective image’. As we confront an increasingly complex world, we would need to be determined yet also proactive in internalising and expressing this metaphor. Hope and anxiety fleet; melancholy and prosperity approach. As Hermann Bahr had written, “never was happiness so unattainable and freedom so dead. Distress cries aloud; man cries out for his soul; this whole pregnant time is one great cry of anguish. Art too joins in, into the great darkness she too calls for help, she cries to the spirit.” Here, Art calls out to Expressionism, which often uses representational painting for expressing the human soul. Reminiscent of a ghost, art can ‘play the role of human’, intently stalking the image – the avatar of human souls – to revolutionise continuously. We can see this art, and we may even interact with it. »

From *Global Song* by Fiona Lu

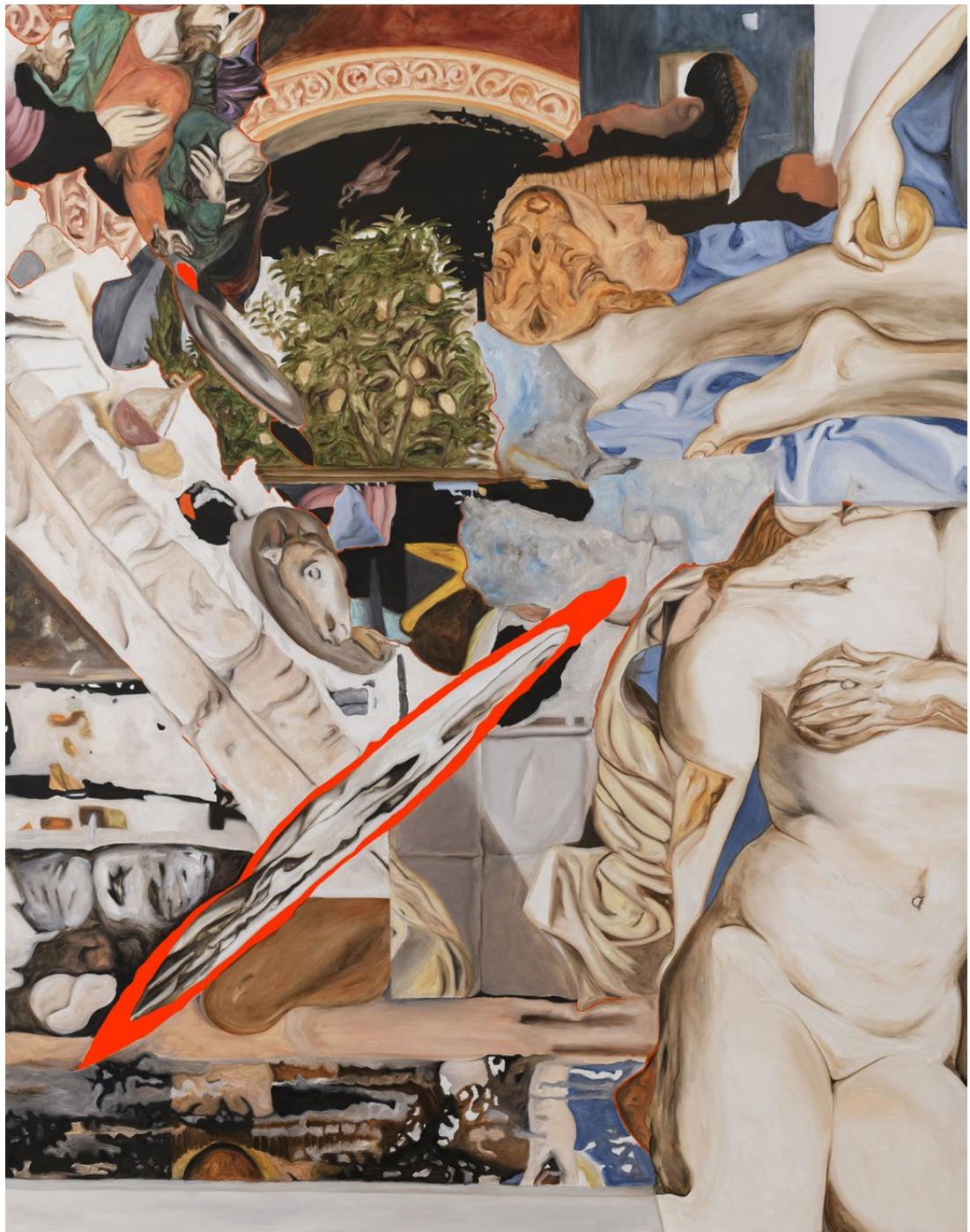
[\(Full text\)](#)



Global Song
Exhibition view, Tang Contemporary Art, Hong Kong, 2022



Untitled
2021
oil on canvas, 230 x 250 cm



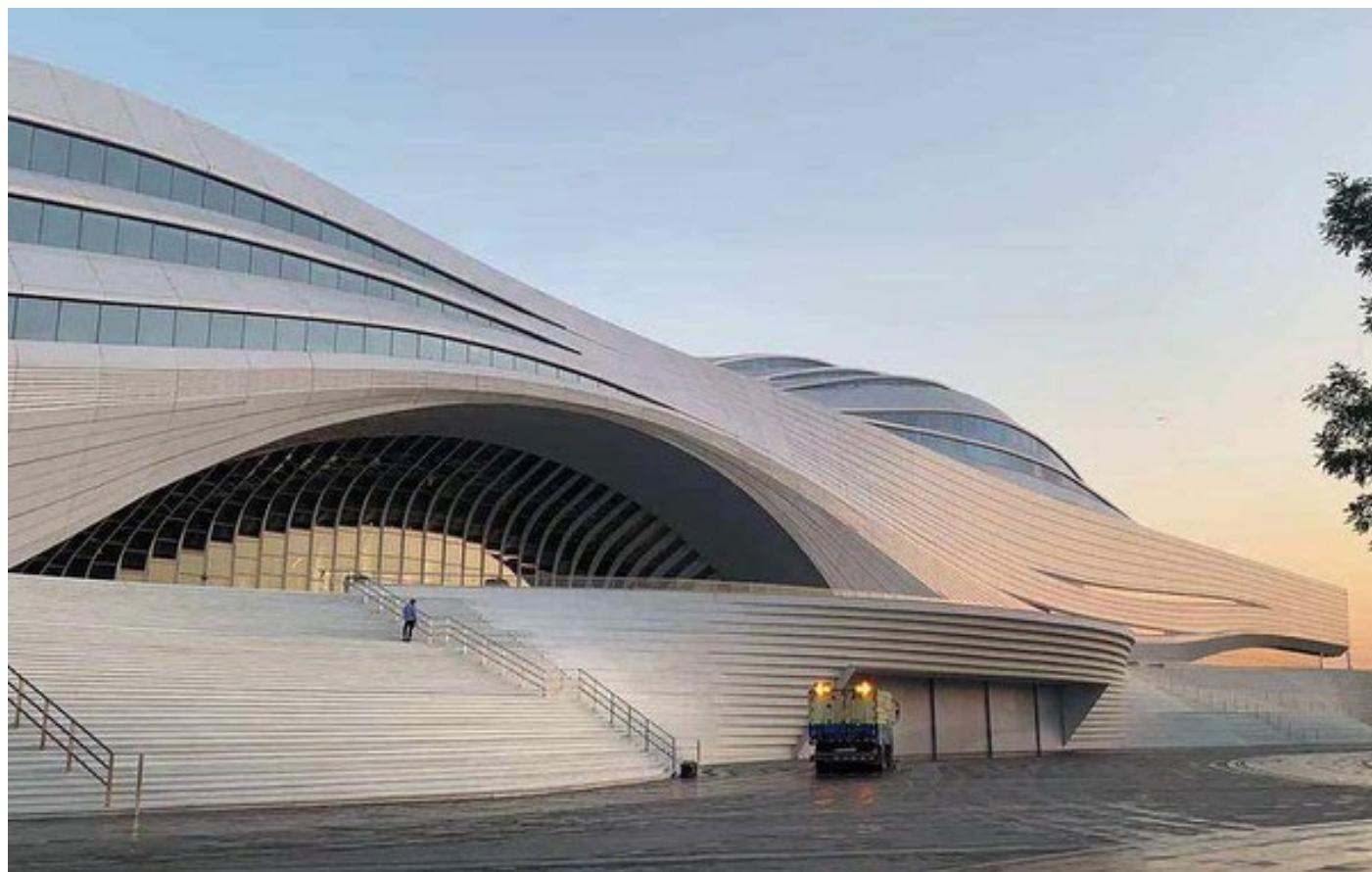
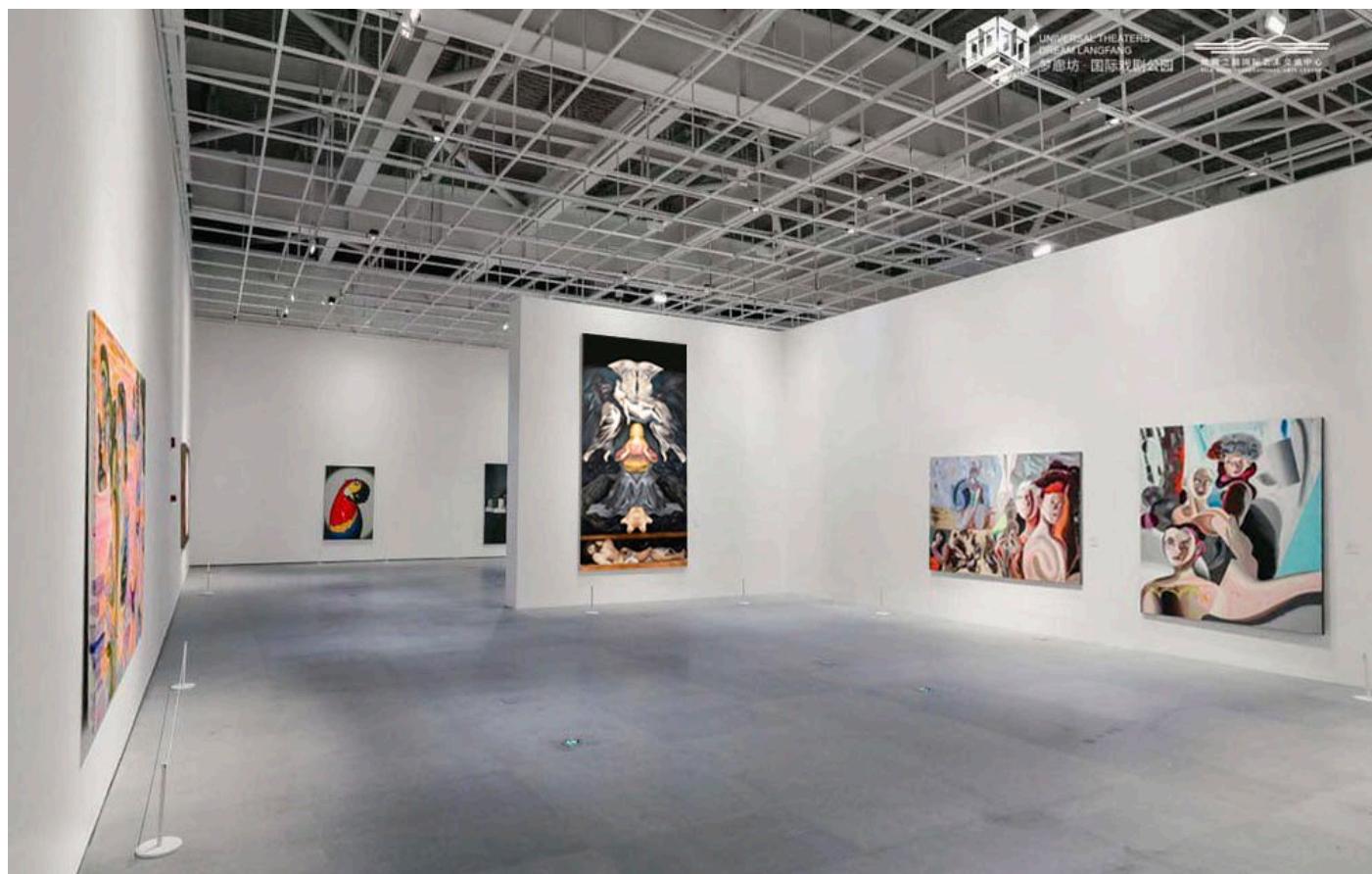
The Gentle Wind Moves Silent, Invisible

2021

oil on canvas, 250 x 196 cm

The power of painting 绘画的力量
ENNOVA Art Museum, LangFang, China, 2024

Group exhibition with: Alessandro Giannì, Anish Kapoor, Antony Gormley, Bernard Frize, Cheney Thompson, Christopher le Brun, Ding Yi, Etel Adnan, Etsu Egami, Fang Lijun, Friedrich Einhoff, Gillian Ayres, Hans Hartung, He Duoling, John McLean, Jörg Immendorff, Liu Wei, Ma Ke, Marlene Dumas, Martha Jungwirth, Miriam Cahn, Shang Yang, Sun Yidian, Val Shawkey, Wang Haiyang, Wang Mai, Wang Yuyang, Wu Xiaohai, Xu Lei, Yang Maoyuan, Yang Yang, Zhao Bandi, Zhang Enli, Zhang XiaoGang
Curated by Han KunZe, Sun TianYi



The power of painting 绘画的力量
CAFA Art Museum, LangFang, China, 2024

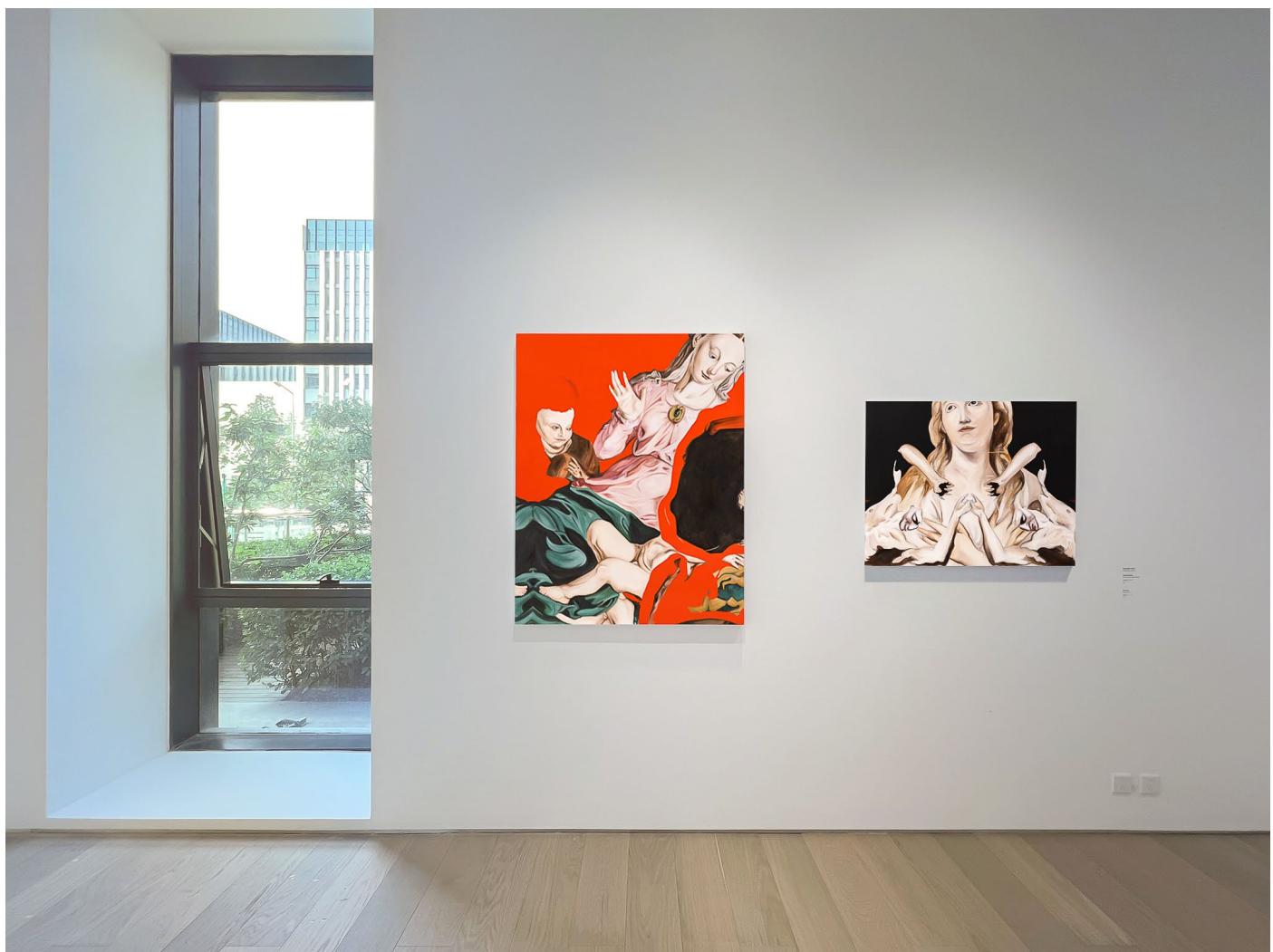
Post me Generation: How to write about young artists

Tang Contemporary Art, Beijing, 2022

« The step beyond metaphor (which could also be a step backward, or a more post-modern step) is an 'affective image'. As we confront an increasingly complex world, we would need to be determined yet also proactive in internalising and expressing this metaphor. Hope and anxiety fleet; melancholy and prosperity approach. As Hermann Bahr had written, "never was happiness so unattainable and freedom so dead. Distress cries aloud; man cries out for his soul; this whole pregnant time is one great cry of anguish. Art too joins in, into the great darkness she too calls for help, she cries to the spirit." Here, Art calls out to Expressionism, which often uses representational painting for expressing the human soul. Reminiscent of a ghost, art can 'play the role of human', intently stalking the image – the avatar of human souls – to revolutionise continuously. We can see this art, and we may even interact with it. »

From *Post me Generation: How to write about young artists* by Fiona Lu

[\(Full text\)](#)



Post-me Generation: How to write about young artists
Exhibition view, Tang Contemporary Art, Beijing, 2022

Psychomachia- Solo Show

National Archaeological Museum of Palestrina, Roma, 2024

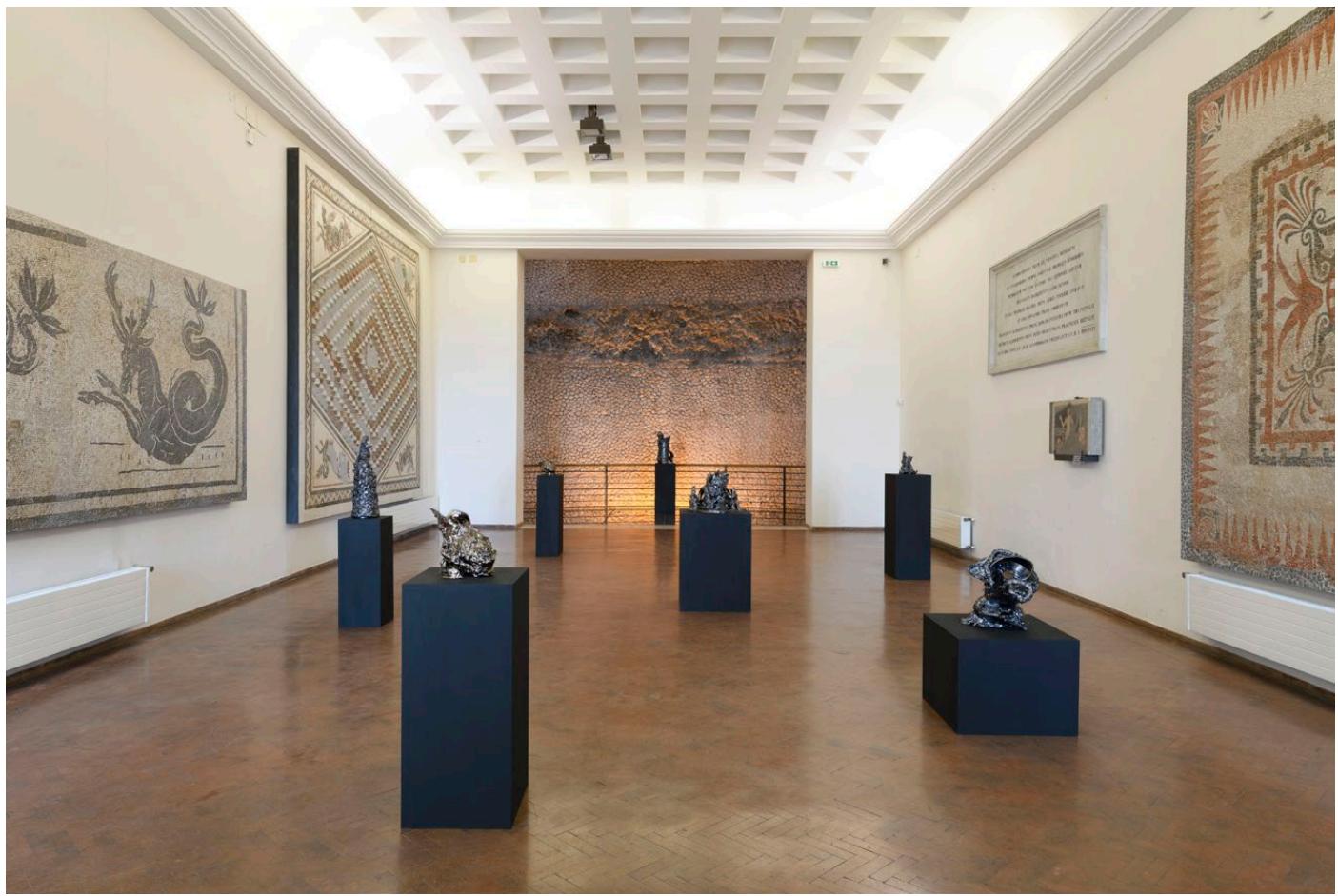
« Between order and chaos, representation and pure matter, glazed ceramic photographs this moment, freezing the constant struggle that takes place in artistic creation at a specific moment, full of power and meaning. Giannì does not start from an image, he does not have an idea beforehand. The form emerges through work, so much so that the artist continues to decipher them once completed. The artist allows himself to be acted upon by the material even in dialogue with the unconscious, which can only occur through the movement of hands and actions. »

From the text by Edoardo De Cobelli

[\(Full text\)](#)



Click to see the [Virtual Tour](#) of the exhibition



Psychomachia

Exhibition view, National Archaeological Museum of Palestrina, Rome, 2024



Vaga e viva

2024

ceramic, 69 x 33 x 33 cm



Psychomachia
2024
ceramic, 54 x 53 x 42 cm



Dall'oblio e dall'indifferenza

2024

ceramic, 29,5 x 22 x 48 cm

Psychomachia II: Silent Collapse - Solo Show

Spazio Volta, Bergamo, 2024

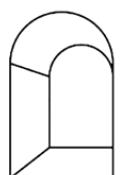
« In both the image and the sculpture, the mental idea of the form is never perfectly clear and defined. One perceives a sense of endless plasticity between form and formlessness, figure and abstraction, and the struggle from one extreme to the other, in a state of continuous tension. This struggle is precisely the 'Psychomachia', which literally means battle of the mind. The sculptures express the unfolding of a battle between antagonistic forces, where images emerge from a dreamlike subconscious: an eagle, recognizable by its sharp beak, merges into a burning tower; a snake penetrates a vase, possibly breaking it, in the collapse of disintegration. »

From the text by Edoardo De Cobelli

[\(Full text\)](#)



Click to see the [Virtual Tour](#) of the exhibition





Hemeroskopeion
2024
adhesive vinyl print on glass, site specific installation in
exterior, 273 x 420 cm

SELECTED WORKS



Memoria nuova (Bagliore)
2025
oil on canvas, 200 x 150 cm



L'ora in cui

2025

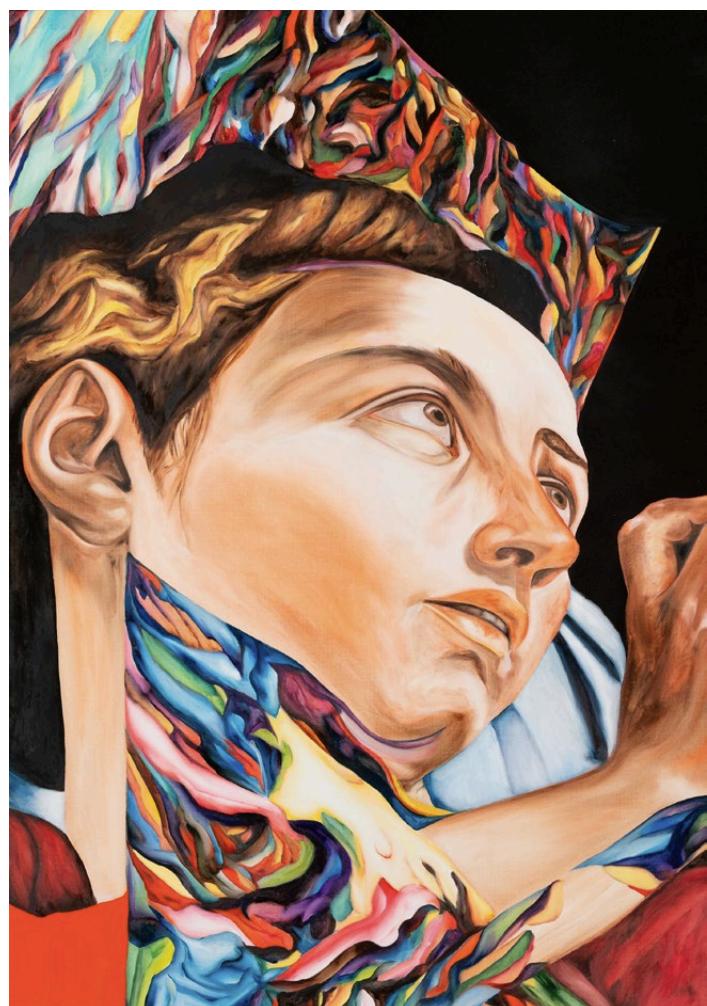
oil on canvas, 200 x 250 cm



Il vuoto divora il tempo (Ritorno)

2025

oil on canvas, 250 x 90 cm



Illusioni residue

2025

oil on canvas, 100 x 70 cm



Ombra infranta (Rivelazione)

2025

oil on canvas and iron, 100,5 x 131 cm



Ombra infranta (Origine)
2025
oil on canvas and iron, 70,5 x 100,5 cm



Ombra infranta (Sospensione)

2025

oil on canvas and iron, 70,5 x 50,5 cm



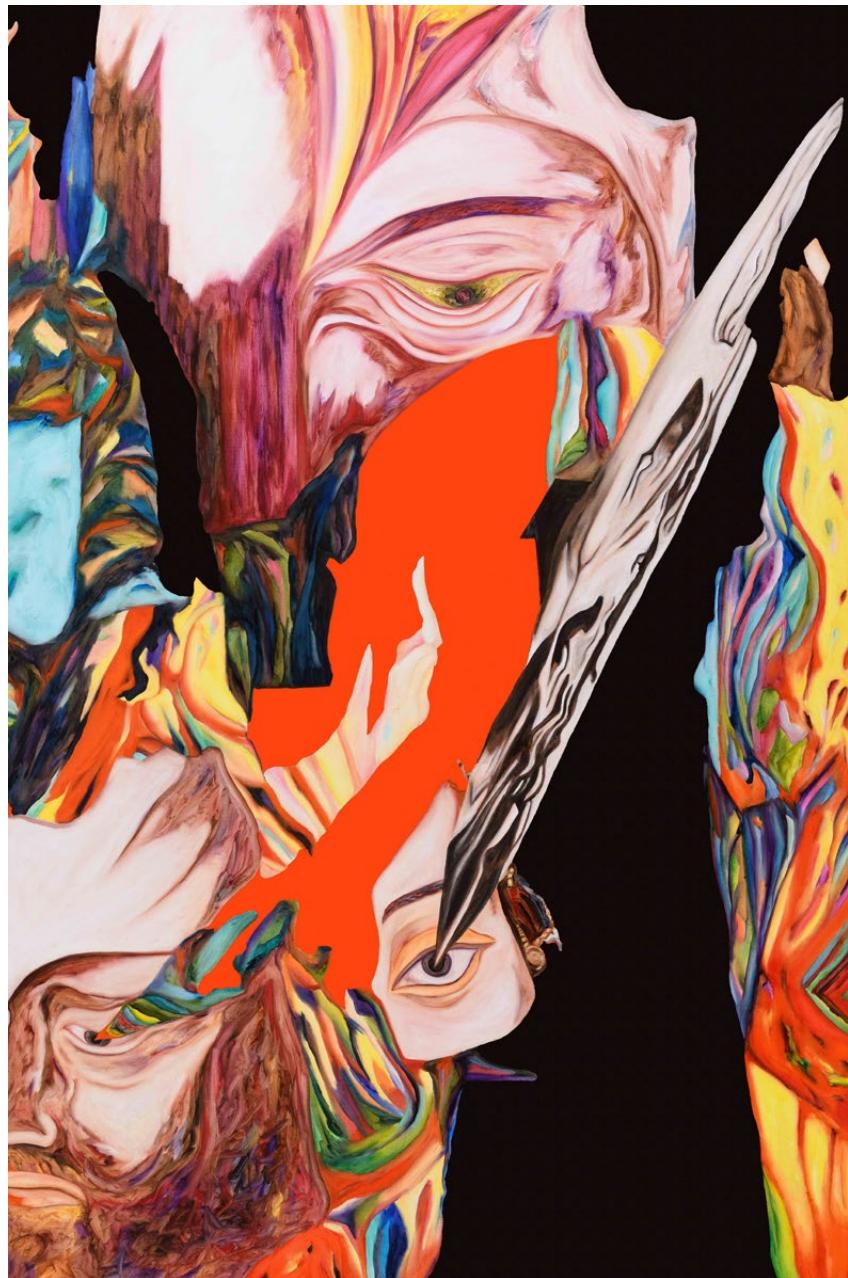
Illusioni residue

2025

oil on canvas, 120 x 65 cm



Multiple irrealità
2018
oil on canvas, 70 x 50 cm



The Persistence of Shadows

2025

oil on canvas, 149 x 99 cm



The Collapse of Known Forms
2024
oil on canvas, 200 x 150 cm



Before it Fades Again

2022

oil on canvas, 198 x 150 cm



Whispered Memories

2023

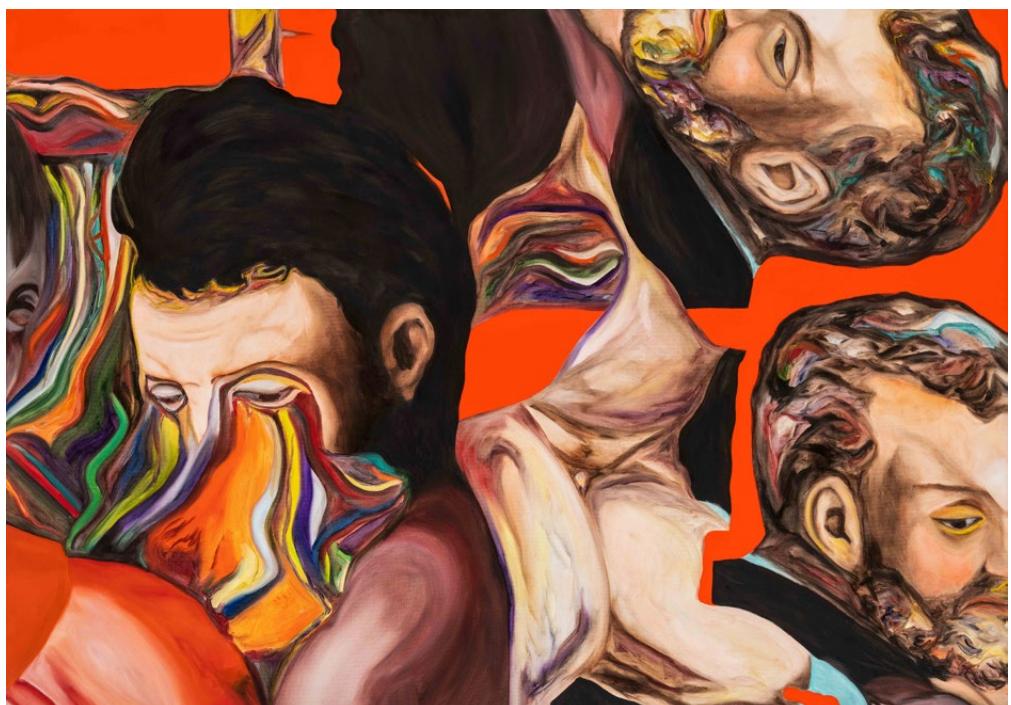
oil on canvas, 150 x 150 cm



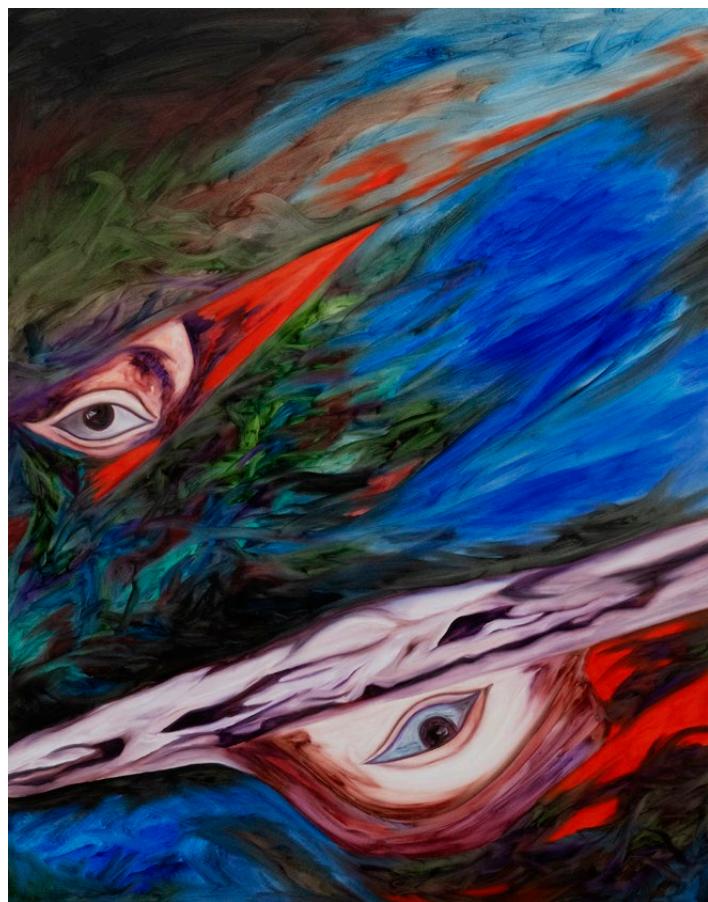
Altro Scenario

2017

oil on canvas, 90 x 70 cm



Lo vidi piangere fuoco
2023
oil on canvas, 70 x 100 cm



L'intelligenza oltre lo sguardo

2024

oil on canvas, 90 x 70 cm



Non nasce, non tramonta per noi il sole

2022

oil on canvas, 200 x 150 cm



Untitled

2023

oil on canvas, 150 x 200 cm



L'inganno fluido del tempo

2017

oil on canvas, 200 x 150 cm



La creazione dello sguardo
2018
oil on canvas, 150 x 100 cm



Untitled
2018
oil on canvas, 150 x 100 cm



Shapeshifter (Sensitive Volume)
2025
3D print, 50 x 40 x 40 cm



Untitled
2018
ceramic, 20 x 40 x 11 cm



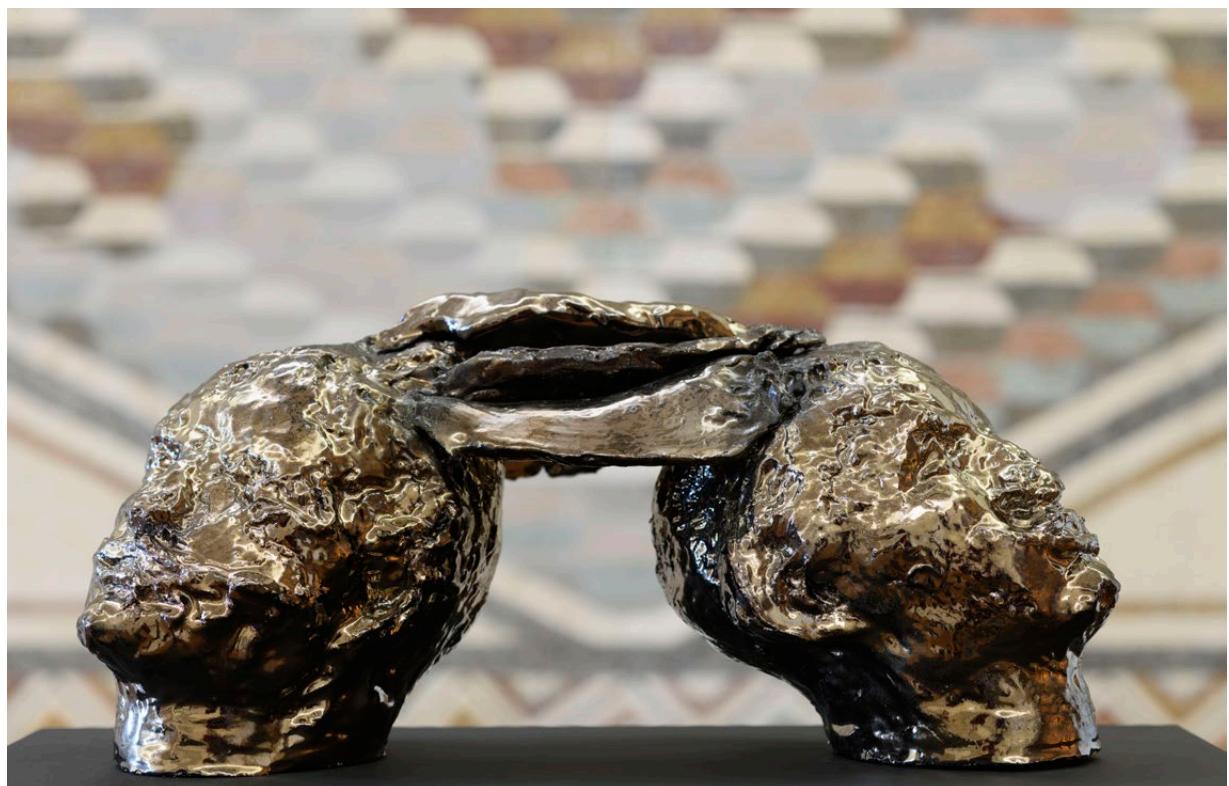
Synchronic Existence
2019
ceramic, 21 x 50 x 50 cm



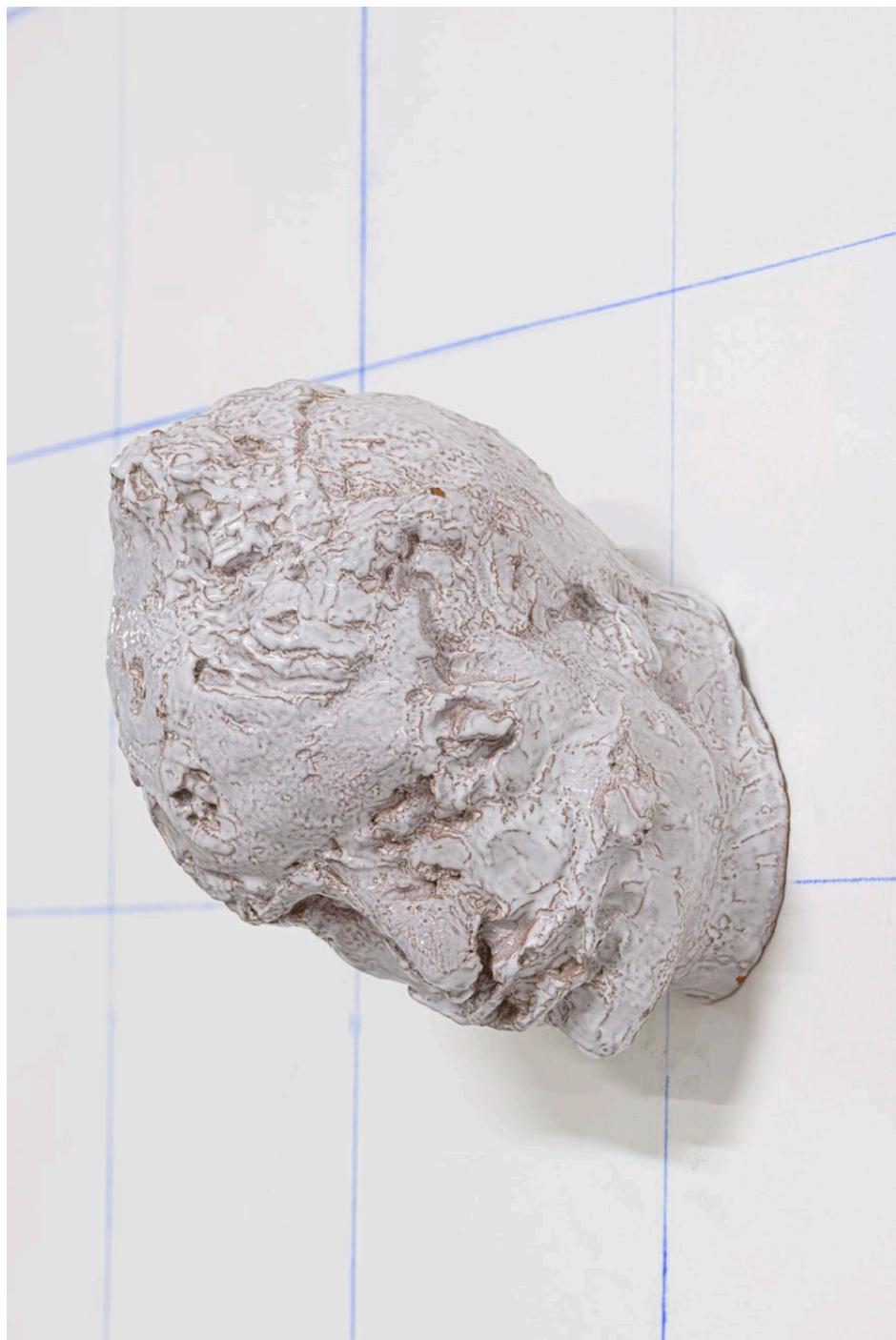
Untitled

2023

ceramic, 28,5 x 24 x 27 cm



Teste comunicanti
2023
ceramic, 27 x 22 x 48 cm



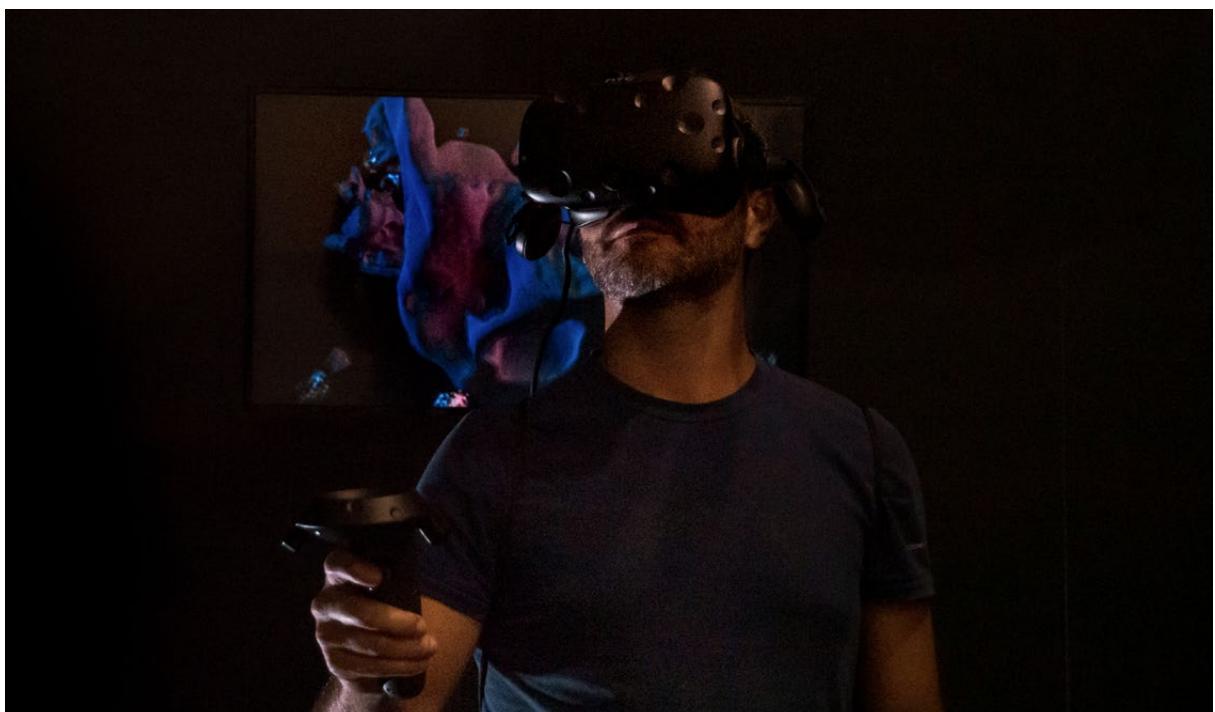
Il pensiero cambia pelle
2018
ceramic, 21 x 18 x 21 cm



Questa razza di diavoli non conosce regole!
2019
ceramic, 33 x 50 x 27 cm

“Questa razza di diavoli non conosce regole!” is a series of works in which the traditional process of sculpture is merged with new media such as 3D animation and VR.

Each ceramic sculpture is scanned in 3D and then becomes a new component and layer of a 3D landscape. The video works and sculptures are connected in their matrix, but they are separate works that will each go their own way.



Questa razza di diavoli non conosce regole!

2019

video projection and HTC Vive (developed by UNBOOLEAN)



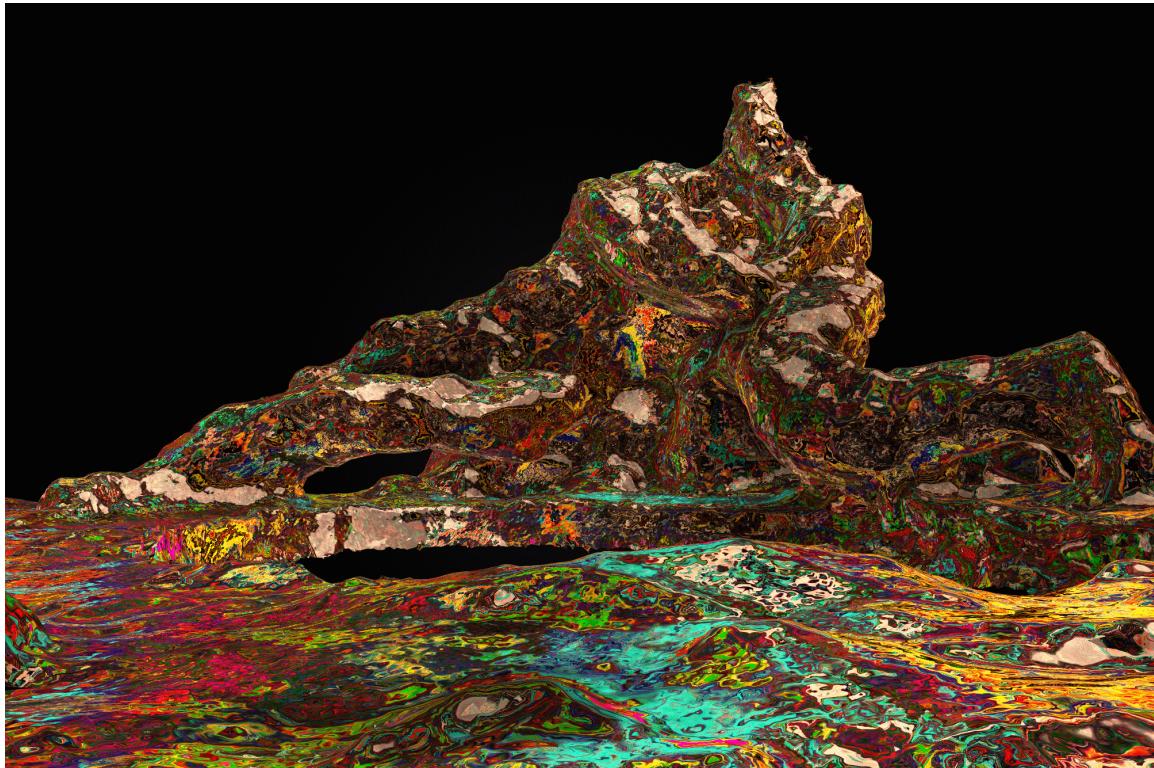
Guai a voi, anime prave!
2021
ceramic, 40 x 100 x 30 cm



The Great Red Dragon and the Beast from the Sea
2021
ceramic, 25 x 25 x 35 cm



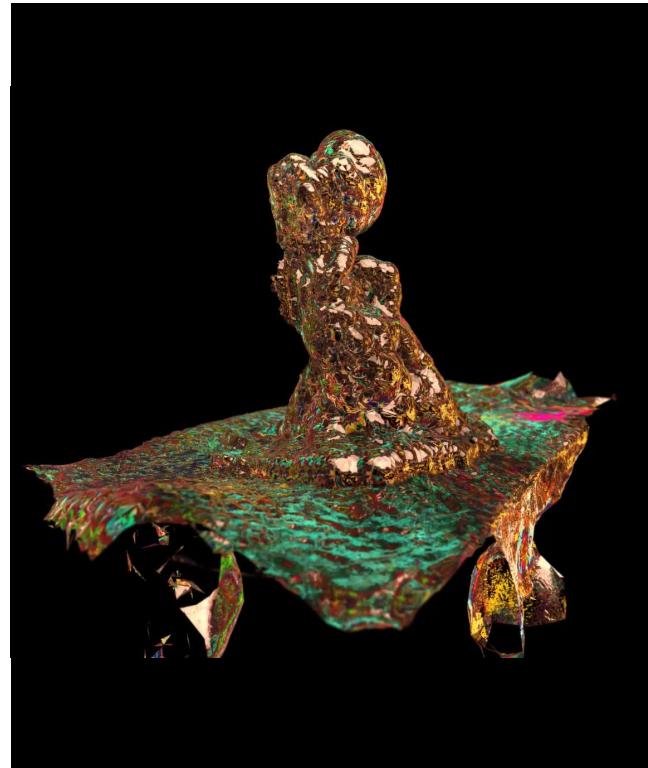
Untitled
2021
ceramic, 50 x 55 x 10 cm



Synchronic Existence
2022
3D video (developed by UNBOOLEAN)



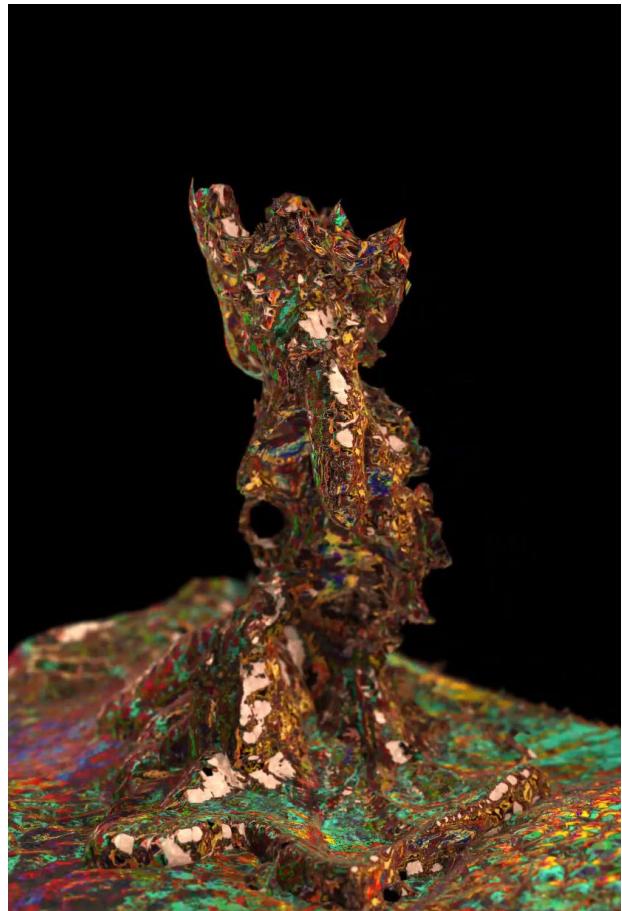
Synchronic Existence
2020
ceramic, 19 x 30 x 32 cm



Untitled
2022
3D video (developed by UNBOOLEAN)



Untitled
2019
ceramic, 33 x 50 x 27 cm



Untitled
2022
3D video (developed by UNBOOLEAN)

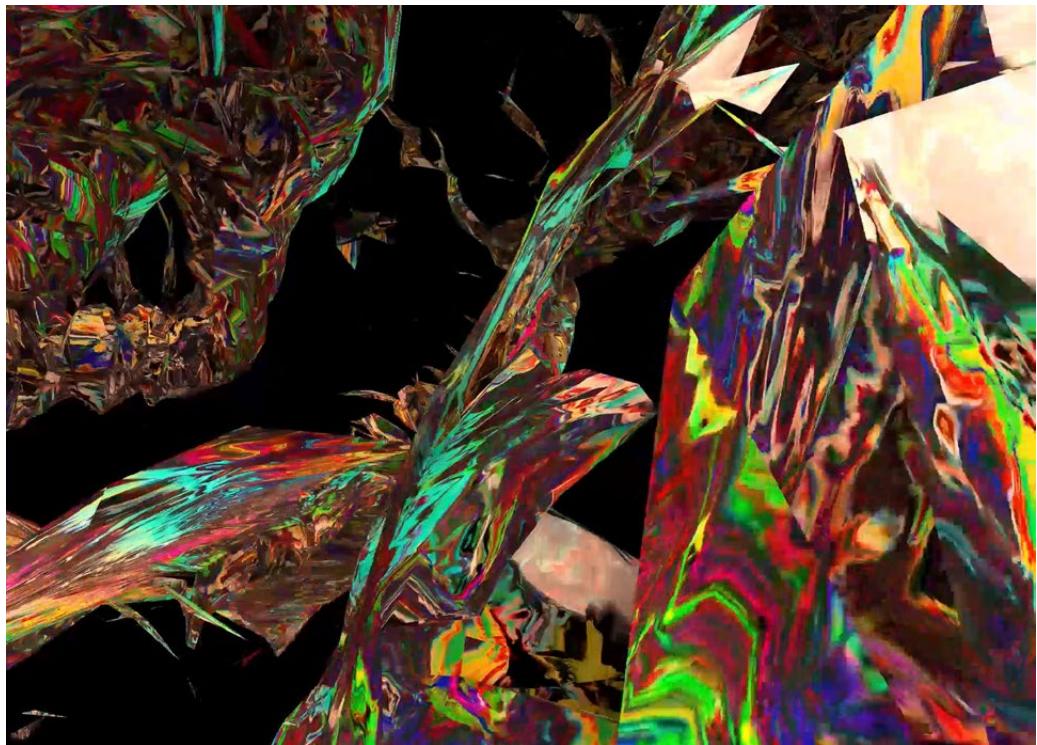






[Click here](#) to see the video

Untitled
2022
video on LCD screen, 3D graphics by UNBOOLEAN



[Click here](#) to see the video

Not Meant to Exist
2022
video on LCD screen, 3D graphics by UNBOOLEAN

Alessandro Giannì

b. 1989, Rome, Italy

EDUCATION

2011 Accademia Belle Arti di Roma, Italy

SELECTED SOLO EXHIBITIONS

2026 *Alessandro Gianni*, Galleria Mazzoli, catalogue with texts by Lorenzo Madaro and Giuliana Benassi, Modena, Italy

2025 *Multiple Unrealities*, Tang Contemporary Art, Hong Kong
Shining Within, 78 Space, curated by Noname Studio, Museum of Modern Art Shanghai, China

2024 *Psychomachia II: Silent Collapse*, Spazio Volta, Bergamo, Italy
Psychomachia, Museo Archeologico Nazionale di Palestrina, Palestrina, Rome, Italy

2023 *Breaking Darkness*, curated by Giuliana Benassi and Michela Sena, Tang Contemporary Art, Bangkok, Thailand
SPRING/BREAK Art Show, duo-solo show with Agata Bebecka, Skylight Culver City, Los Angeles, USA

2021 *Due to the Image*, Postmasters Gallery, New York, USA
II, double solo show with Lulù Nuti, Spaziomensa, Rome, Italy

2019 *Questa Razza Di Diavoli Non Conosce Regole!*, curated by Valentino Catricalà, Maker Faire, European Edition
L'apocalisse Dell'ora, curated by Lorenzo Gigotti, Albumarte, Rome, Italy
Messinscéna, curated by Numero Cromatico, Pastificio Cerere, Rome, Italy

SELECTED GROUP EXHIBITIONS

2024 *The power of painting*, curated by KunZe, Sun TianYi and AZhang ZiKang, Ennova Art Museum, LangFang, China

2023 *Frammenti da lontano*, curated by Giuliana Benassi, Galleria Mazzoli, Modena, Italy
Amici o pittori, curated by Marcello Smarrelli and Marco Emmanuele, Pastificio Cerere, Rome, Italy
Riportando tutto a casa, curated by Lorenzo Madaro, Museo delle Navi Romane di Nemi, Rome, Italy
Niente di antico sotto il sole, Palazzo Ducale, Tagliacozzo, L'Aquila, Italy

2022 *Transformer 20*, curated by Victoria Reis, Corcoran Gallery of Art, Washington DC, USA
Post me generation, curated by Fiona Lu, Tang Contemporary Art, Beijing, China
Global Song, curated by Fiona Lu, Tang Contemporary Art, Hong Kong
Imprint, Sector 1 Gallery, curated by Domenico De Chirico, Bucharest, Romania
Da Chagall a De Chirico, curated by Cesare Biasini Selvaggi, 21 gallery, Treviso, Italy
Spazio, forma, ritmo – e a Capo, curated by Davide Silvioli, Museo Civico d'Arte Moderna e Contemporanea di Anticoli Corrado, Rome, Italy

2021 *Ineffable Worlds*, curated by Giuliana Benassi and Michela Sena, Tang Contemporary Art, Hong Kong
Transfiguration: Leaving Reality Behind, Postmasters Gallery, New York, USA
La linea retta non appartiene a Dio (inferno), Contemporary Cluster, Rome, Italy
Materia Nova, curated by Massimo Minnini, Galleria d'Arte Moderna, Rome, Italy
La comunità inoperosa, curated by Giuseppe Armogida, Palazzo Ducale, Tagliacozzo, L'Aquila, Italy
Bazar, Federica Di Carlo Studio, Milan, Italy
Ricominciare Dal Silenzio, Spazio Coatto, Milan, Italy
There Is No Place Like Home, curated by Giuliana Benassi, Rome, Italy
Salon Palermo, Rizzuto Gallery, Palermo, Italy

2020 *Spaziomensa group show*, Spaziomensa, Rome, Italy

Shh... It's A Secret, Postmasters Gallery, Rome, Italy
Arcoscenico, Numero Cromatico, Pastificio Cerere, Rome, Italy
Roma Nuda, Spaziomensa, Rome, Italy

2019 *RE-NEW*, Postmasters Gallery, Rome, Italy
Preparing For Darkness, Kühlhaus Berlin, Berlin, Germany
Internet Paintings, Maxxi Museum, Rome, Italy
18:18, Curated by Delfina Santoro, Maxxi Museum, Rome, Italy

2018 *Movements*, Villa Orlandi/Casa Musumeci Greco, Capalbio, Italy
Ex Voto, Ex Dogana, Rome, Italy
Futuropatia, Rome, Italy

2017 *Comsurrogate*, Galleria Richter, Rome, Italy
Del Sublime, Siena, Italy
07:07, Mompeo, Rimini, Italy

2016 *Artist In Residence*, curated by Renato Miracco, Italian Ambassador's Residence-Villa Firenze, Washington DC, USA
Display At American University's Katzen Arts Center, Washington DC, USA
Egh, Sala Expo, Rome, Italy
“5”, curated by Miltos Manetas, Casaprota, Rimini, Italy

2015 *Congresso Dei Disegnatori*, Turin, Italy
Histories Hidden In Plain Sight, curated by Maria Thereza Alves, Swiss Institute, Rome, Italy
Springsters, Rome, Italy
89-2012, Città Dell'altra Economia, Rome, Italy
Too Big To Fail, Città Dell'altra Economia, Rome, Italy

2014 *Hey(Bleeding)Uys!*, CODALUNGA, Casa Delle Armi, Rome, Italy
>Newpressionism In Milan – 1,11,111, Swiss Institute, Milan, Italy
Newpressionism, curated by Salvatore Lacagnina, Swiss Institute, Rome, Italy
L'arte Per L'articolo 9, Parco Regionale Dell'Appia Antica, Rome, Permanent Work, Italy

2013 *Moltologico*, curated by Patrizia Ferri, Macro Museum, Rome, Italy
Electronic Orphanage, curated by Miltos Manetas, Macro Museum, Rome, Italy

SPECIAL PROJECTS

2024 Urbanreel, curated by Giulia Valerii, city installation, Rome
2021 HIC ET NUNC, Lemme Associati Law Firm, curated by Alessandra Iezzi and Rosaria Madeo, Rome
2020 Co-founder Spaziomensa, Artist-run space in Rome
2016 A Starchild For None And All, curated by Enrico Ghezzi and Emiliano Montanari, 73rd Venice Biennale of Cinema, Venice, Italy
2015 Pratalata, Swiss Institute, curated by Maria Thereza Alves

PUBLIC COLLECTIONS

He Art Museum, Shunde District, China
Fondazione Coppola, Vicenza, Italy



He Art Museum
projected by Tadao Ando
Shunde District, Foshan, China



Fondazione Coppola
Vicenza, Italy

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Damiana Leoni (ed.)

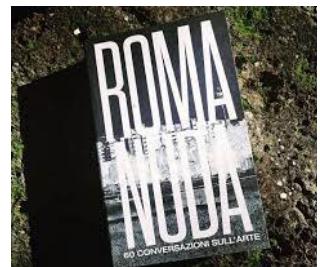
Quodlibet, 2021

Due to the Image
Texts by R. Miracco, Giuseppe Armogida, Unboolean;
design by Silvio Saccà
Italian Cultural Institute New York / Postmasters Gallery,
2021



Materia Nova. Roma Ultime generazioni a confronto
Massimo Mininni (ed.)
Manfredi Edizioni, 2021

ROMA NUDA. 60 conversazioni sull'arte
Giuseppe Armogida (ed.)
MINIERA, 2020



Arte e tecnologia del terzo millennio. Scenari e protagonisti
Cesare Biasini Selvaggi e Valentino Catricalà (eds.)
Electa - Collezione Farnesina, 2020

Immersi nel Futuro. La Realtà virtuale, nuova frontiera del cinema e della TV,
Simone Arcagni (ed.)
RAI-Palermo University Press, 2020



La civiltà delle macchine
Fondazione Leonardo, 2021

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