

Gaia Ginevra Giorgi

Performing Arts

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□ BIOGRAPHY

Gaia Ginevra Giorgi is an artist and researcher working in the fields of performing arts and sound art. Her practice integrates writing, sound, voice, and performative devices. She is a co-curator of the monthly radio show *Walk so silently that the bottoms of your feet become ears* (Fango Radio) and an artist-in-residence at Radio Raheem with *Haunt*.

As a performance maker, dramaturg, and performer, she has taken part in various theater and performance projects presented at institutions and festivals such as Santarcangelo Festival, BASE Milano, Istituto Svizzero (Milan), TBA21-Academy (Venice), Short Theatre (Rome), Triennale Teatro (Milan), Romaeuropa, Lavanderie a Vapore (Turin), Fondazione Antonio Ratti (Como), Schlachthaus Theater (Bern), Espacio Fundación Telefónica (Madrid), Schirn Kunsthalle (Frankfurt), Barcelona Poesia, Das Weisse Haus (Vienna), Bears in the Park (Vienna), La Biennale di Venezia, and many others.

Her work has been featured in various scholarly publications, including *Voice* (Castelvecchi Editore) by Caterina Tomeo and *Suono: la dimensione sonora del quotidiano tra arti visive, macchine, musica elettronica. Prospettive teoriche, pratiche e culturali* (Connessioni Remote), edited by Claudia Attimonelli and Caterina Tomeo, with an essay by Giada Cipollone.

She holds a Bachelor's degree in Philosophy and a MA in Theatre and Performing Arts from IUAV University of Venice, with which she collaborates regularly. In 2023, she was an artist-in-residence at Malagola – Center for Vocal and Sound Creation. She was named one of Exibart's 2024 emerging artists and is the recipient of the *Premio Vienna 2024* (awarded by Direzione Generale Creatività Contemporanea del Ministero della Cultura in collaboration with the Italian Cultural Institute of Vienna and the Universität für angewandte Kunst Wien / Angewandte Performance Laboratory).



□ STATEMENT

Through a feminist, ecological, and situated approach, my artistic practice explores methodologies for the affective and political rewriting of archives and landscapes—understood as sites of manipulation and expressions of power, but also as potential tools for counter-narratives. My interventions—spanning performances, installations, and workshop-based projects—generate ephemeral habitats, spaces for embodied and radical imagination. My current research investigates hauntological practices through sonic, vocal, and performative lenses, emphasizing their political potential to shape and generate alternative futures. Rooted in a gender- and class-conscious perspective, my practice examines the entanglements between archival documents, immaterial traces, ghosts, and collective heritage.

□ SELECTED WORKS

Haunted

2024

Performance

Approximately 45 min

A project by and with Gaia Ginevra Giorgi

Dramaturgical dialogue Giada Cipollone

Sound curation Glauco Salvo

Lighting and technical direction Andrea Sanson

Costumes Giuditta Tanzi / Garbage Core

Editorial project by Vittoria Assembri

A production INDEX

In collaboration with Extragarbo

Co-production Snaporazverein

With the support of Ravenna Teatro, Segni-

Residenze Franche, C.U.R.A. Centro Umbro

di Residenze Artistiche, C32 Live Arts

Cultures, Malagola, Superbudda production,

Organization, administration Valentina

Bertolino, Silvia Parlani, Grazia Sgueglia

Communication Francesco Di Stefano

Première

Preview

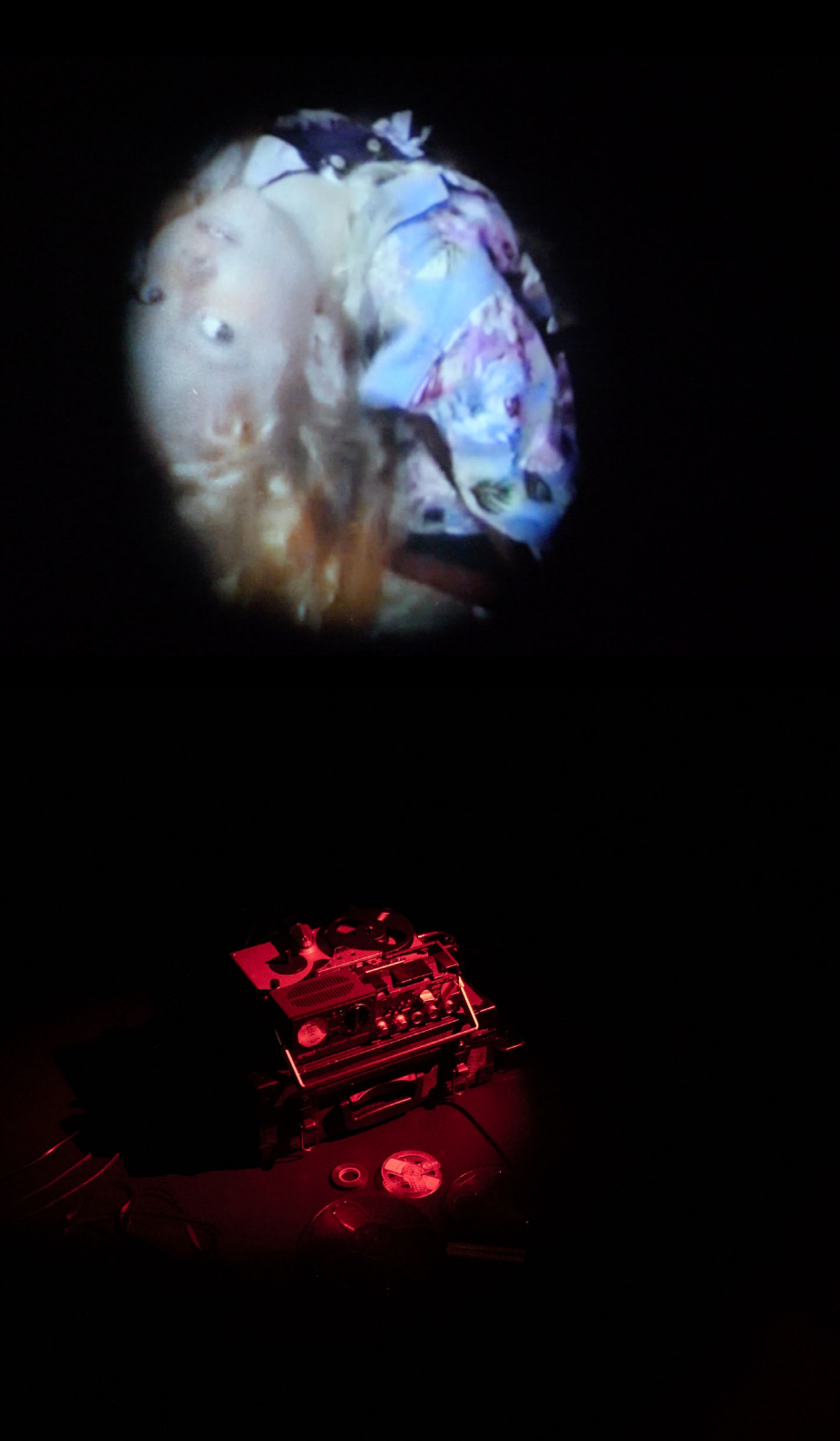
Video Experts

Teaser

In 1994, a flood drowns a radio archive and corrupts the magnetic traces of a voice. The voice disappears from the ruined and deteriorated tapes, testifying to the fragile consistency of memory and the precariousness of its archives, which are not presented as

solid and persistent architectures but as precarious and temporary landscapes. The discovery of the reels, many of which have undergone irreversible degradation processes, opens to haunting the way into that archive, not to re-institute, repair and reintegrate it within a positive regime of visibility and permanence, but to create the conditions for its reappearance of it, desiring and spectral. Haunted auto-ethnography informs a process of performative-sound creation that therefore does not aspire to the recirculation of the vanished voice of the past or summon the anachronistic return of the ghost. Haunted is a sound dramaturgy of remembrance, which pours into the subtle circuits of the analogue a polyphony of field-recordings, recordings of letters, recordings of dreams, voices, soundscapes extracted from home movies, distorted radio frequencies, interference, and sounds live. The sound fragments spill over into samplers, magnetic tapes, antennas that pick up the electromagnetic spectrum, ultrasound detectors, hydrophone, and contact microphones.

Beginning with the paradoxical rewriting of the self Haunted recounts a phantom, material, and spectral archive that oscillates on the threshold between archaeology and imagination.





□ SELECTED WORKS

No archive will restore us

2024

Performative installation

**Co-produced by Lavanderie a Vapore,
Workspace Ricerca X – Research and
Dramaturgy (Turin)**

The work, moving in the field of hauntology, questions the relationships between memory, archive document and ghost. no archive will restore us is a performative installation for one viewer at a time, hovering between archaeology and imagination. An impossible archive is freely navigated by the visitor, who, by choosing what to engage with, co-creates an unprecedented micro-dramaturgy/editing of texts, images, actions, and sounds with the artist. Developed in the context of RESEARCH CAMPING 2024 | Floating Bodies.





□ SELECTED WORKS

If I turn into liminal sounds, you won't catch me

2024

Site-specific soundwalk
60 min ca

Concept and practice Gaia Ginevra Giorgi
Co-produced by Piedicavallo Festival, Threes
Productions, Progetto Bao: BAO Sound
Experience, Spazi Indecisi

Walking redefines the concept of composition, editing, execution, silence, and sound, opening up new modes of perception and sound production. If I turn into liminal sounds, you won't catch me is a soundwalk that explores, from a somatic, affective, political, and ecological perspective, alternative ways of listening and producing sound. It opens up new relational and choreographic possibilities for rewriting the landscape.





□ SELECTED WORKS

If I turn into water, you won't catch me

2024

Performance site-specific
Approximately 40 min

**Imagination, research, sound dramaturgy
and vocal performance Gaia Ginevra Giorgi**
Sound design Chantssss
Dance Catarina Ribeiro
Costumes Andrea Chiampo
Visual Andrea Polichetti
Produced by Festival dei Due Mondi /
Progetto speciale Fuori Festival (Spoleto)

Première

Concert for Hydrophone and Submerged Voices. Starting from the idea that water is the element that best retains sediment and ghosts, displacing them and allowing the lost memories of places to proliferate, this project seeks to bring to the surface the submerged aspects of oral knowledge—marginalized and silenced by dominant narratives, always written by the victors. Minor stories—embodied, unhistoricized, and therefore mysterious—are activated within the landscape through an expanded dramaturgy, drawing from ethnographic cues and a collective act of speculative fabulation. The intent was to assimilate elements gathered through site-specific practice into a single interdisciplinary and transformative gesture. The sonic material—voices and field recordings—was captured between the Abbey and the banks of the Nera River. The costume was inspired by the observation and study of the metamorphosis of the dragonfly, an inhabitant of the river. The text is drawn from magical formulas of the local witchcraft tradition, which have survived the neo-rationalist project of invisibilization. Through the reactivation and rewriting of place-based memory, new impulses are released—fueling the struggles to come.



□ SELECTED WORKS

Il Nome del Mondo è Marea

2023

Participatory performance
Approximately 1 hour

**Imagined and realised by Gaia Ginevra Giorgi
and The Tidal Garden**
Produced by TBA21 Academy
With the support of Ocean Space (Venice, IT)

Première

Il Nome del Mondo è Marea it's a performative walk that explores the interactions between humans and lagoon plants in order to decolonise the preservation policies of Venice Lagoon.

The name of the world is tide is a participatory performance that interrogates the conservation and care policies of worlds considered infertile. It does it by guiding us through agricultural fields where the land is a spectre of the sea; where a diffuse salinity reshuffles genealogies; and where future and past mingle in a continuous present.





Inforestarsi in viaraffineria

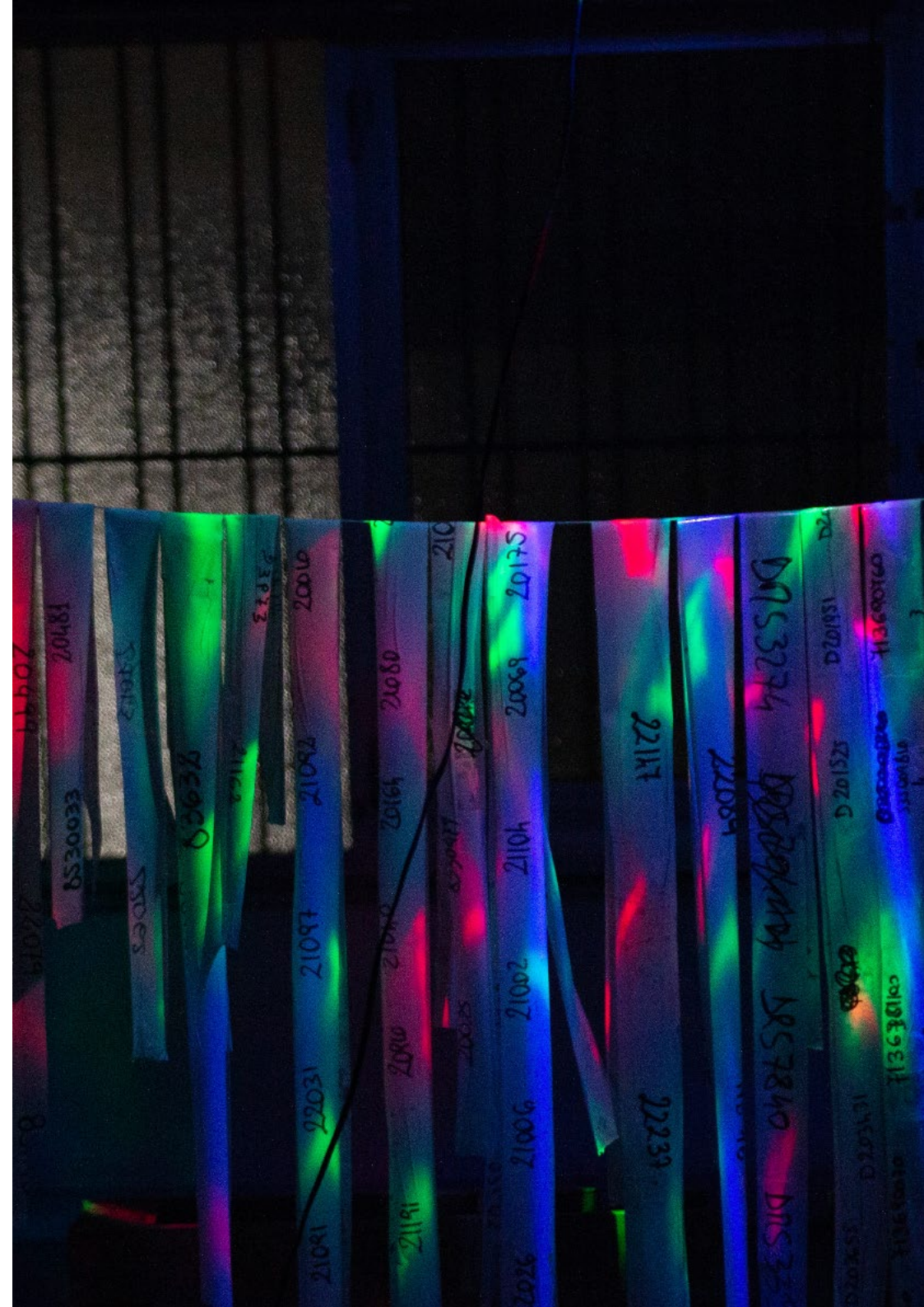
2023

Installation

Imagined and realised by Gaia Ginevra Giorgi in
collaboration with Vittoria Assembri
Produced by viaraffineria (Catania, IT)

[Link](#)

Inforestarsi in viaraffineria is an installation/participatory dispositif conceived on the occasion of the project Stendali – suonano ancora l una sagra contemporanea, curated by Ilaria Leonetti and Rosita Ronzini. Inforestarsi reflects on place-threshold and crossing as an opportunity for contamination and proliferation of new possibilities. Through field-recordings processed and installed in viaraffineria spaces (interviews and environmental recordings), Inforestarsi lets the voices and the sounds of the neighbourhood's meeting places, exchange and traffic, proliferate within the exhibition spaces, producing a porous and tactile experience of shared space. The dispositif offers to the visitor/participant the possibility of rewriting and reinventing spaces, summoning memories and folklore to rename them and imagine new possibilities of being together. The production of scores for participants activates a complex network of relationships and negotiations between the inside and the outside (as of the building so of the individual). According to the artists, traversing an environment is always a relational and contextual practice of exploration, rewriting (memory as well as future) and temporary occupation of non-purposed spaces, thus it is a non-neutral action. Thus, in the clandestine measure of 'making an assembly', of 'making a market', hence of 'making a party', the space of the exhibition becomes through this operation a potential meeting place.





Dizionario fantastico

– Sul paesaggio e sui suoi attraversamenti

2023

Book

Project by Gaia Ginevra Giorgi
Produced by IoDeposito (Friuli V.G., IT)

[Link](#)

Dizionario fantastico – Sul paesaggio e sui suoi attraversamenti is a book, result of a research residency in Friuli-Venezia Giulia, which involved performative practices and workshop-based processes with local people.

Historically, the dictionary represents the rationalist aspiration for the methodical categorisation of the existing- an existing narrated as universal, but culturally constructed by patriarchal domination. This process of research, relational and horizontal, through the subversion of dominant criteria and imposed scientific canons, on the one hand highlights, against all universalism and pretense of systematisation, the (marvellous) partiality of all narratives, and on the other becomes a mythopoeic tool for the reinvention of reality.

This deeply anti-encyclopaedic dictionary is a playful attempt to challenge the system by which we take cultural facts for 'natural'. And it attempts to do it by passing through the question of personal memory, of the embedded archive, which, in its intrinsic and structural fragility, opens up possible avenues for an imaginative rewriting of local culture and folklore. An archaeological, but anti-museum research. How can we produce new futures from the processing of personal memories? The project is an exercise in embodied and radical imagination.



□ SELECTED WORKS

Fin che ci trema il cuore

2022

Site-specific performance, 50 min

Imagination and realisation Cosimo Ferrigolo,
Gaia Ginevra Giorgi, Edoardo Lazzari
Sound Emanuele Pontecorvo
Administration Giusy Guadagno / Extragarbo
Production Extragarbo (Venice, IT)
Co-production BASE Milano (Milan, IT)

[Link](#)

Fin che ci trema il cuore is a multiformat performative dispositif that takes its foundations from an urban investigation around the historical, social and economic transformation that has affected Tortona district, in Milan. A small group of spectators will cross the former factory, accompanied by a performer/guide who, from the basement to the everyday workplaces, will re-enchant the spaces of BASE producing temporal short circuits, participatory devices and dissidents to “relocate” the bodies in the space they cross, to rethink together the toxic and oppressive dynamics of precarious work affecting the creative sector, and to implement a transformative action.





□ SELECTED WORKS

RADURA (52. 29' 18.12" N / 13. 29' 51" E)

2021

Site-specific performance,
Workshop-based project,
Sound work

Imagination and realisation Gaia Ginevra
Giorgi in collaboration with Vittoria Assembri
Production Rooms of Kairos (Berlin, DE)

[Link](#)
[Release](#)

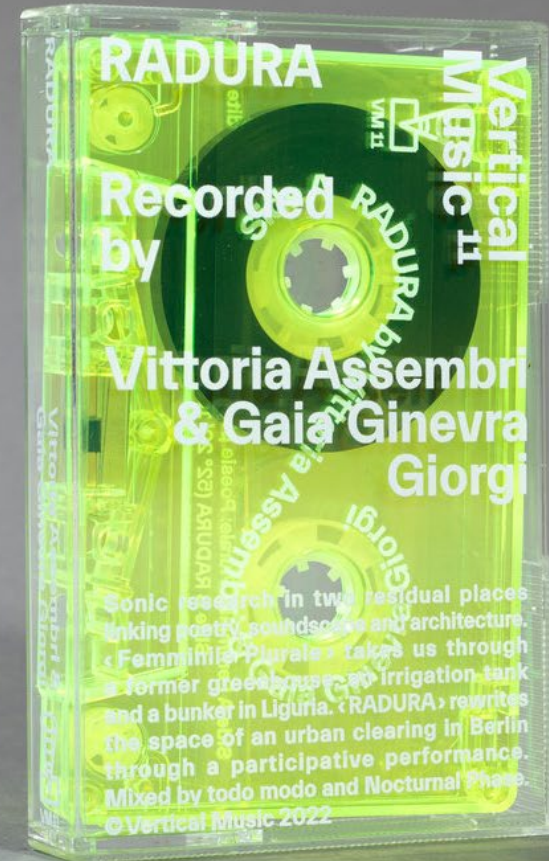
RADURA

= clearing, glade: an area with few or no trees or
shrubs in wooded or overgrown land

RADURA comes to life in the residual space lingering between the Vattenfall Wärme power plant (which has run the heating business in Berlin since 1927), the ICE Werk train maintenance plant (with an operational area of about 625,000 square metres), and Funkhaus Berlin (former headquarters of DDR's Rundfunk, the state radio and broadcasting company of the German Democratic Republic).

We are accustomed to thinking of cities starting from their fullness of solid constructions. RADURA is an experiment of radical politics that intends to let us reflect together on the theme of the 'urban clearing', of the negative space, of the liminal, the provisional, the Third Passage, the residue.

As a research in progress, RADURA involves decolonising and anti-capitalist practices that are designed for bodies to relate with the landscape they cross.



□ SELECTED WORKS

ACABADABRA

2021

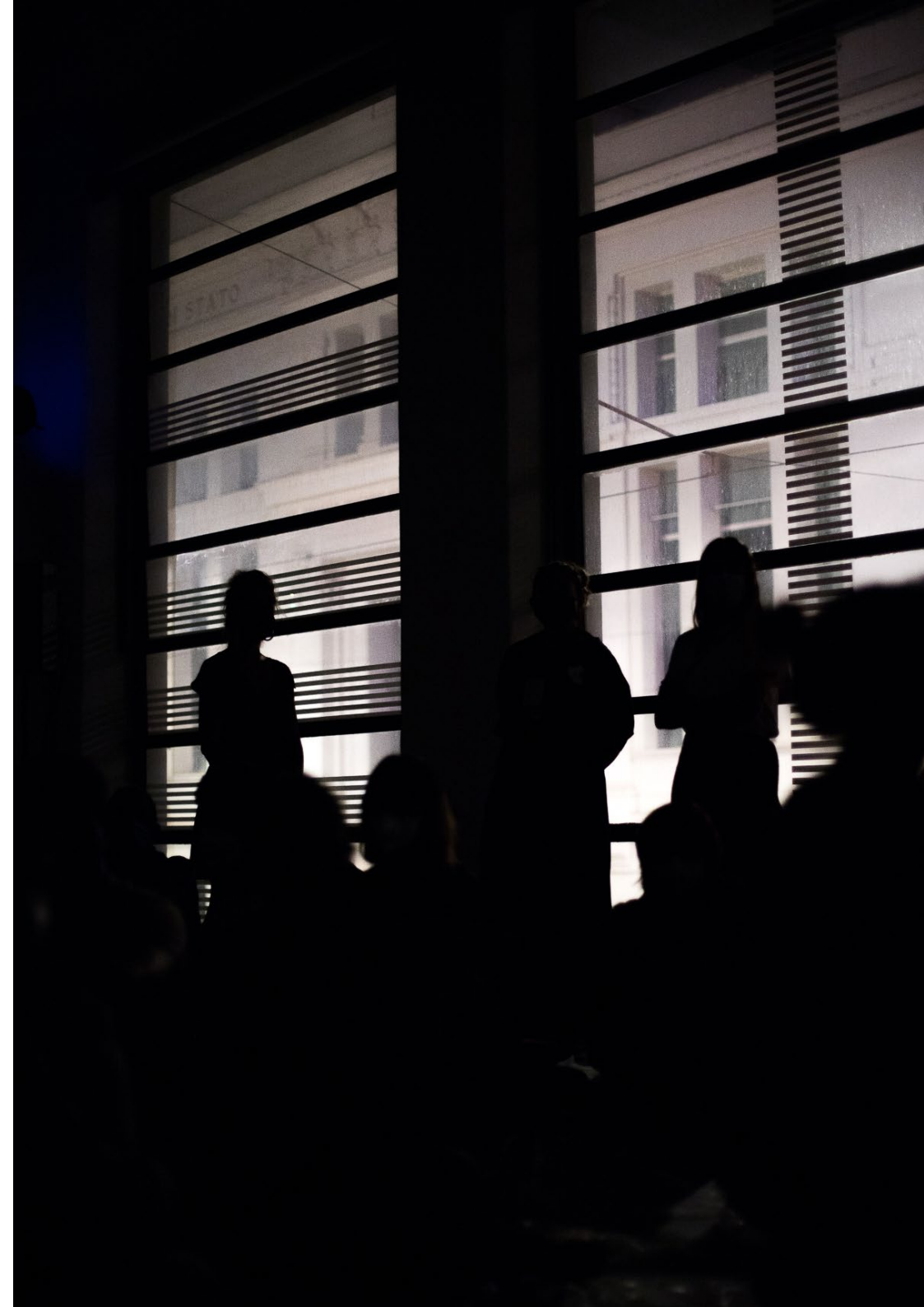
Performance, Installation, 50 min

**Imagination, research, visual and sound
dramaturgy** Cosimo Ferrigolo, Gaia Ginevra
Giorgi, Edoardo Lazzari
Sound design Riccardo Santalucia in
collaboration with Emanuele Pontecorvo
Lighting consulting Andrea Sanson
Administration Giusy Guadagno
Production Extragarbo (Venice, IT)
Co-production Short Theatre (Rome, IT)
With the support of Teatro India (Rome, IT)

[Link](#)

[Link](#)

ACABADABRA takes shape in the CRATERE_ WEGIL: the sound whirlwinds of the past, witnessed by the former fascist building, collide with the clandestine voices of today's city. The aim is to acoustically penetrate and profane the context in which they are recalled, in a "Saturnian necromantic practice". The work takes shape from the collection of sound materials resulting from marginal wanderings in the folds of the city, then translated into poetic compositions, musical disappearances and peripheral presences. These world-sounds will activate new possible relationships with haunted places, ghostly voices that overturn the canonical divisions between outside and inside, center and periphery.





□ SELECTED WORKS

Call Monica

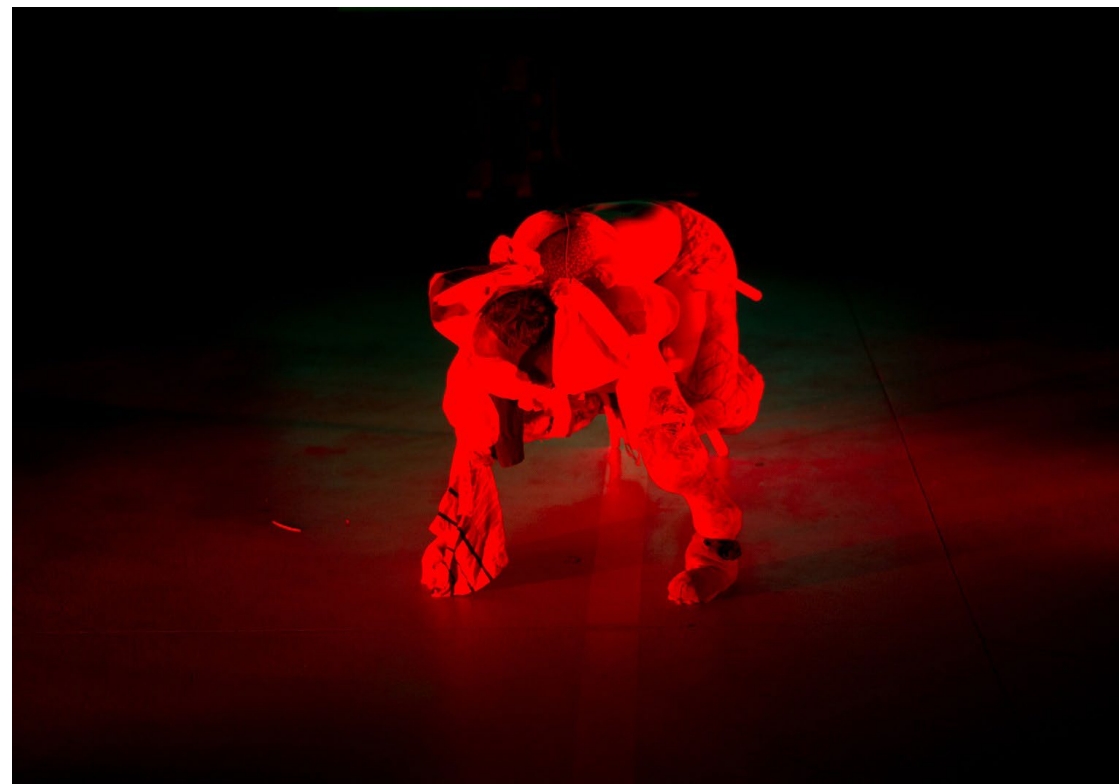
2021

Performance, 50 min

Concept, realisation, performance: Call Monica
Produced by Santarcangelo Festival
(Santarcangelo di Romagna), Istituto Svizzero
(Milan)

Teaser
[Instagram](#)

Call Monica is an investigation on the male gaze as cultural construction and as haven of power. Inspired by the theoretical and critical study of the performance scene linked to posthuman feminism and by authors such as Michel Foucault, Donna Haraway and Judith Butler, Call Monica aims to defy and disrupt for a brief moment an area of daily experience which is taken for granted. We are not mere receptors; we are above all projectors. Behind every gaze, there is an embodied author, a precise position within the hierarchy of powers and privileges – privilege being, by definition, a blind spot.





□ WORKSHOP-BASED PROJECTS

Corte dei Miracoli

Produced by Societas Raffaello Sanzio (Cesena)

What drives us to walk are the relics of meaning and sometimes their discards, the overturned remains. The magical powers that words possess guide the steps of the walker: linking minor gestures and steps, opening senses and directions, these words produce liberated spaces, therefore employable. The workshop intends to produce a new affective cartography of the landscape, a hidden, opaque mapping, a dramaturgy anti-authorial and collective, against literal geography and top-down control and surveillance devices. subtle substances (memories, dreams, desires, scraps, residues) and minor stories – mythopoeic practices that create space – will translate into dissident and decolonizing writings of the landscape we pass through.

A path is formed by walking

Part of the summer school produced by NOCITY with the support of L'Università degli Studi Roma Tre (Rome) and IUAV University of Venice (Venice).

The workshop consists of a performative walking, a participative practice conceived to rewrite the landscape, through a horizontal transmission of knowledge and embodied experiences against the main narrative, open to the whole community of the neighbourhood. In the belief that telling stories is more generative than studying History, inhabitants and students are invited to share anecdotes, facts, and memories related to the landscape.

- ♦ 23/25 giugno 2023: Landscape for Holidays. Landscape and Contemporary Art Festival, San Terenzo, SP
- ♦ 24/25 settembre 2022: EXIT. Festival indipendente di arti visive, performance, workshop e pratiche partecipate, Bologna, BO
- ♦ 29/30 agosto 2022: As part of the summer school produced by NOCITY with the support of L'Università degli Studi Roma Tre (Rome) and IUAV University of Venice (Venice)

Becoming fresh & salty drops (of water)

When I breathe, I swallow the Lagoon
By Lodovica Guarnieri
Lecture, participatory performance
Dramaturgy, sounds, performance by Gaia Ginevra Giorgi
Produced by Ocean Space (Venice), TBA21–Academy
With the support of S+T+ARTS
[link](#)

“When I Breathe, I Swallow the Lagoon” chronicles the bonds between humans and non-humans in a toxic environment. It does so by taking us where the environment of the Lagoon rebels against binary geographical and temporal coordinates: land becomes liquid; emerged islands are part of the seabed; past and future blur into a continuous present.

Set in this amphibious Lagoon, never fully emerged or submerged, the performance winds along the infrastructure of the former ENI refinery in Via dei Petroli in Porto Marghera. Interweaving different characters, places and times, “When I breathe, I swallow the Lagoon” highlights the interconnection between bodies, environments and power structures and rethinks responsibility in deep time.

Muse indisciplinato

By Call Monica
Produced by Peggy Guggenheim Collection (Venice)
[link](#)

Surrealists explored the themes of identity, desire and spirituality, searching in occultism and the alchemical sciences for an alternative to the rational world dominated by the male gaze. Call Monica leads the participants of this workshop on a journey of self-analysis and a study of the “gaze” as a cultural construct that is a vehicle for power. By employing feminist methodologies, Call Monica creates a space that encourages sharing and listening, as well experimentation with the transformative potential of our bodies beyond the binary principles that attempt to discipline them. The workshop ends with a collective event that takes place at the museum.



□ CURATORIAL PROJECTS

2023

Haunt

Produced by Radio Raheem
[Link](#)

Tapes, field-recordings, voices, lo-fi recordings, and sonic scraps. Haunt is a ghostly, necromantic archive, researched selections of tracks and fragments straddling sound-ecology and hauntological music.

2022

Walk so silently that the bottoms of your feet become ears

Curated w/ Vittoria Assembri
Produced by Fango Radio
[Link](#)

Walk So Silently That the Bottoms of Your Feet Become Ears is a collection of sound materials by artists who work with a site-specific approach. Archives of soundscapes that reflect on the theme of liminal territory, waste, residue: field recordings, interviews, vocal soundscapes, poems, sound installations, then in close relationship with the architectural space and its crossings (human and non-human).

2021 (with Extragarbo)

S.A.F.E. - Strumenti per artiste future in emergenza

Curated w/ Extragarbo
Produced by Palazzo Grassi (Venice)
[Link](#)

S. A. F. E. is a training project aimed at young art and culture workers on the Venetian territory. It aims to provide tools for orientation in the world of artistic-cultural work in the delicate transition between training and precarious work. Invited mentors: Martina Merico, Sarah Parolin, Giuseppe Allegri, Initiative für Solidarität am Theater

Training for the Future: Within and against utopia: commoning art institutions

Curated w/ Extragarbo in collaboration with Sale Docks (Venice)
Produced by Goethe Institute
[Link](#)

Training for the Future is a utopian training camp by Florian Malzacher and Jonas Staal, in which the audience is transformed into a group of athletes to imagine scenarios alternatives and reclaim the means of production of the future. Due to the coronavirus pandemic, the 2021 edition had a decentralized form, with training sessions taking place in parallel all over the world and Extragarbo was one of the companies invited to curate it for Italy.

☐ PUBLICATIONS

Soundworks releases

In Questa Tua Prima Lettera (Details Sound, Turin)
[Link](#)

RADURA (Vertical Music, Berlin)
[Link](#)

Racconto Concreto (Oceani)
[Link](#)

Dal Bosco (Fango Radio)
[Link](#)

L'animale nella fossa (WRAAA WRAA, Rome)
[Link](#)

Books

- G.G. Giorgi, L'animale nella fossa, Miraggi Edizioni, Torino 2021
 ITA/ENG/DEU/NL/SI/HU/CZ
[Link](#)

- G. G. Giorgi, Manovre segrete, Interno Poesia, Milano 2017
 ITA/ESP/ENG/DEU/RO/TRK
[Link](#)

- G.G. Giorgi, Maniobras secretas, La Bella Varsovia, Barcelona 2018
 ESP/ITA
[Link](#)

- G.G. Giorgi, Dizionario Fantastico. Sul paesaggio e sui suoi attraversamenti, B#S Edizioni, Gradisca d'Isonzo 2023
 ITA
[Link](#)

- G. G. Giorgi, Sylvia Plath. L'altare scuro del sole, Edizioni della sera, Roma 2019
 ITA

Book contributions

- Manifesto Futuro
 A project by Tina-Maria Feyrer
 Poems by Gaia Ginevra Giorgi
 In collaboration with Internationale Literaturdialoge & Forum austriaco di Cultura Milano
 ITA/ENG
[Link](#)

- Biophilia, Sali e Tabacchi Journal, Milano 2023
 Poems by Gaia Ginevra Giorgi
 ITA/ENG
[Link](#)

Journal contributions

“A precarious balance between miracle and disaster”, TURBA MAGAZINE nr. 1, Berghahn Books, New York, Oxford 2022

□ ARTIST IN RESIDENCY

2025

- ♦ Istituto Italiano di Cultura di Vienna
- ♦ Universität für angewandte Kunst Wien / Angewandte Performance Laboratory, Vienna
- ♦ Bears in the Park, Vienna

2024

- ♦ Le CENTQUATRE, Paris
- ♦ Triennale Teatro, Milan
- ♦ Festival dei Due Mondi, Spoleto
- ♦ Spazio Matta, Pescara
- ♦ Pianofabriek, Brussels
- ♦ Casa degli Artisti, Milan
- ♦ Spazio K, Prato
- ♦ Istituto Italiano di Cultura di Vienna
- ♦ Universität für angewandte Kunst Wien / Angewandte Performance Laboratory, Vienna

2023

- ♦ Usmaradio-Centro di Ricerca per la Radiofonia dell'Università degli Studi della Repubblica di San Marino, Giardini Pensili, Rimini e Transcultures-Media Arts Center Europe- Pépinières de Création, Bruxelles
- ♦ C.U.R.A. Centro Umbro di Residenze Artistiche (recognized by Regione Umbria e il Ministero dei Beni e delle Attività Culturali), in collaboration with La MaMa ETC in New York, CultureHub in New York, and ITI International Theatre Institute, Spoleto
- ♦ Spazio Franco, Palermo
- ♦ Cosmo, Venice
- ♦ C32 performingartworkspace, Venice
- ♦ Superbudda, Turin
- ♦ viaraffineria, Catania
- ♦ La Station - Gare des Mines, Paris
- ♦ Malagola / Teatro Rasi, Ravenna
- ♦ Triennale Teatro, Milan
- ♦ Radio Raheem, Triennale, Milan

2022

- ♦ Kiosk Radio, Bruxelles
- ♦ SCHIRN KUNSTHALLE FRANKFURT, Frankfurt
- ♦ LFP, Nomadic School - OHT
- ♦ BASE, Milan
- ♦ Schlachthaus Theater, Bern
- ♦ Centrale Fies, Dro

2021

- ♦ Rooms of Kairos, Berlin
- ♦ Short Theatre, Rome
- ♦ Teatro India / Teatro di Roma, Rome
- ♦ Santarcangelo Festival, Santarcangelo di Romagna

2020

- ♦ Santarcangelo Festival, Santarcangelo di Romagna
- ♦ DiD Studio / Fabbrica del Vapore, Milan

2019

- ♦ Spazio Fattoria / Fabbrica del Vapore, Milan

□ EDUCATION AND TRAINING

2023

MALAGOLA Higher Education course
Practices in vocal and sound creation
(Ravenna)

2019 - 2021

MA in Theater and Performing Arts at
Iuav, University of Venice (Venice)

2016 - 2018

Institute of theatrical practices
Teatro Stabile di Torino (Turin)

2012 – 2015

Bachelor’s degree in Philosophy
(Turin)

