

Vaidman
2025



VOIRHUMAIN

2025



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SEEING THE HUMAN WHERE IT IS NOT LOGICAL TO SEE IT

As human beings we have always been confronted with a world that speaks many languages, but not ours; a world we inhabit without ever fully grasping it, or recognising what distinguishes us from everything around us and from all that we engage with. And we strive to understand it, not the other way around.

We talk to animals, we observe nature, we study mathematics and the sciences, which help us to comprehend the rules of the world and to discover the mechanisms by which everything functions. The animal kingdom makes us feel less alone in the realisation that we are alive and possess thought and consciousness, but at the same time, this realisation highlights just how unique our way of thinking and communicating is, even compared to what we might find in the world that most resembles us in terms of being consciously alive.

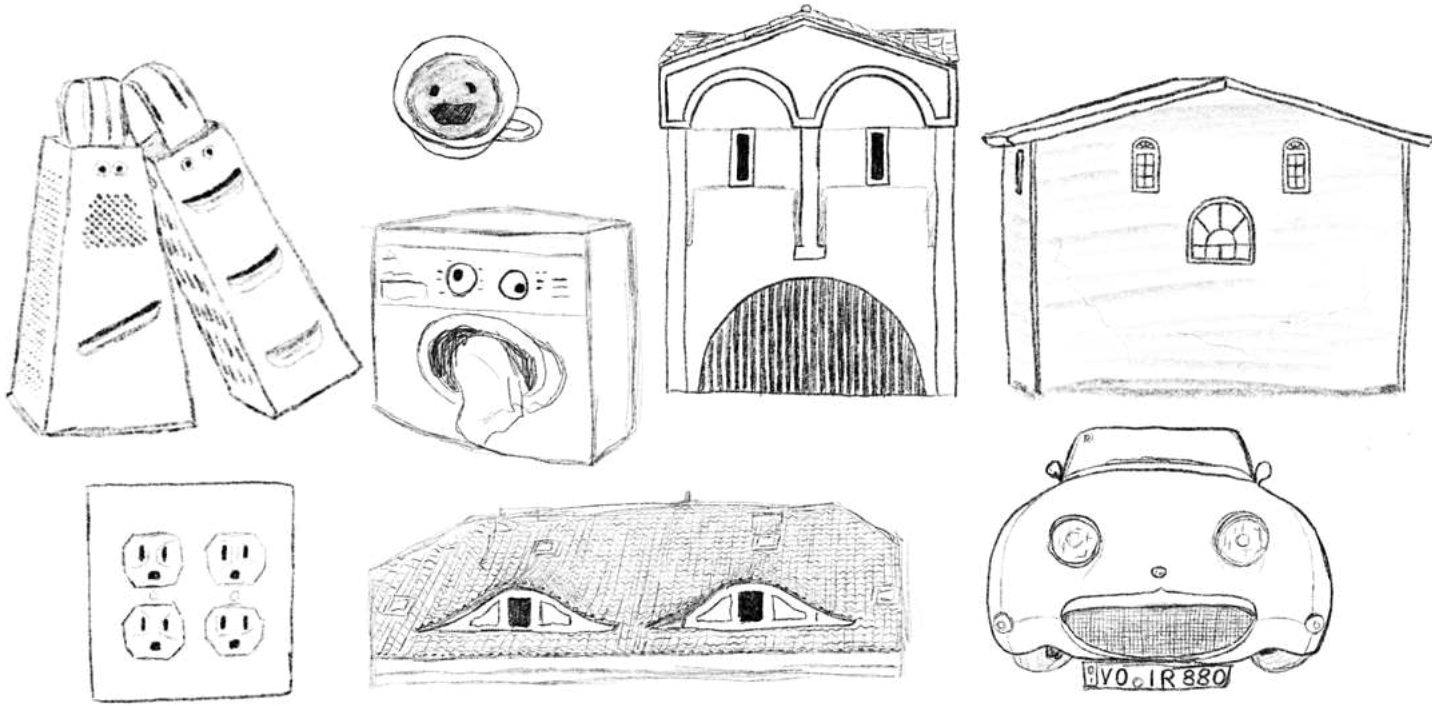
Humanity's gaze upon the world is one that seeks to explore, and explores in order to find itself, to find a sense of self within this vast and mysterious universe and to find meaning and protection. Voirhumain observes the living traces of this primordial instinct in the phenomenon of pareidolia. It has been widely observed that, when faced with something that resembles human features, people tend to see human faces, even when it would not be logical to do so. But where is the limit? How far can we go in breaking human features down and still recognise the human? Can we take any object and, by adding depictions of human parts such as hands and eyes, turn it into a character shaped like that object? Does a chair with eyes become a human in the shape of a chair? Or does it remain a non-humanised chair?

Voirhumain is an answer to the question: do we still see the human even if the human elements are misplaced within

the lines of a scribble? From this question springs the statement of the artist, which is the guiding thread running through her entire artistic output:

Anything endowed with human elements (albeit misplaced) becomes human in our eyes.

Her artistic inquiry is, therefore, both a search for and a discovery of humanity (on paper, on canvas, in the mechanism of her interactive works): not only the intrinsic humanity of the artwork itself, but also the inevitable humanity of those who observe it. And so characters emerge, created from scribbled lines and fragmented human elements which, when viewed as a whole, take on a human identity of their own and can be seen as little human beings who, by looking at us, allow us to look within ourselves.



NOT SEEING THE HUMAN WHERE IT WOULD BE LOGICAL TO SEE IT

The hyper-realism of images depicting human figures generated by artificial intelligence conveys a feeling of alienation in the observer. Subjects created by artificial intelligence canonically represent human beings, yet something makes them inhuman, something does not convince.

On the other hand, a human can create the furthest thing from a human figure, such as a scribble, and yet it appears unequivocally human.

However, AI is becoming increasingly accurate and convincing and, as a result, it is becoming harder to tell what is real and what is not. The boundary between the human and the inhuman has been strongly challenged. The ability to distinguish is one of the cognitive processes necessary for evolution, so when we misjudge, a shared feeling seems to unite us in that moment of error: an alienating, perhaps distressing, sense of estrangement. What at first seemed plausible suddenly no longer does; instead, it evokes a piercing sense of inhumanity. This applies both when we assume that content is human-made but is

in fact generated by AI, and in the opposite situation: when we see something created by a human and wonder whether it might be AI, meaning we fail to recognise the human element in something that is actually human.

Any step forward, any advance in science and technology, is a necessity in our society and should not be condemned. However, it is important to consider people's emotional responses and how the world is adapting to this new tool, which is unsettling the balance for many.





THE SCRIBBLE AS A MARK OF HUMAN VALUE

Voirhumain wants the viewer to regain an awareness of their own human value, and chooses the scribble, the most human mark possible, to communicate this.

The advent of artificial intelligence, with its pervasive presence, has profoundly challenged the perception of human value across a wide range of fields and within the collective consciousness more broadly. This unfolds within a larger context in which overstimulation, driven by excessive scrolling, has led a significant portion of the population into a state of emotional freezing, marked by a mental fatigue that makes it difficult to find the motivation or energy to act, or to pursue creative and intellectual impulses of various kinds. These impulses often end up trapped in an endless to-do list that never materialises.

Everything begins to feel too vast, too difficult to even begin, a condition that is widespread in contemporary society, particularly among younger generations, who often feel discouraged on multiple fronts and perceive reality as highly fragmented. Their attention is constantly pulled in different directions by countless stimuli, all conveying the same message: "you are not, and cannot be, enough"; "there is already too much, and the standards are always too high"; "what you would like to begin is not worth pursuing". This leads many to give up before even starting.

Voirhumain perceives this as a profound waste of human potential: a form of suffering that remains largely unspoken, yet is widespread and radiates through many individuals, who come to feel normalised in living passively and in suppressing any instinct to listen to themselves freely, creatively, intuitively, and without constraint.

According to Voirhumain, art has the power to reawaken this sensibility and this awareness of value, and this is the core of her artistic mission. The scribble is, for the artist, an expression of something intimate, essential, and undeniably human: it unites us all, from childhood through adulthood and into old age; we have all found ourselves scribbling at some point in our lives. It is the result of a moment of distraction, or of abstract thought, which, by its very definition, cannot be reproduced in any way by artificial intelligence.

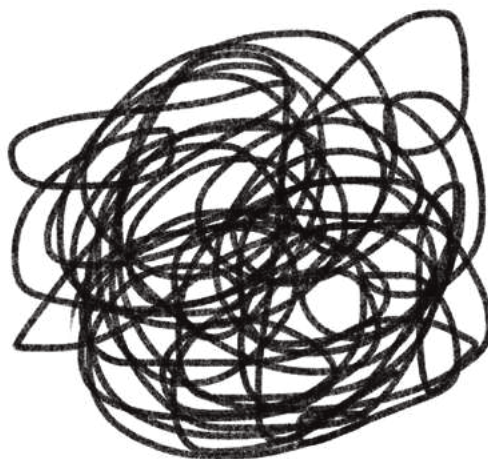
The mark of the scribble, in its essentiality, recalls archetypal and pure concepts. Thought, as it drifts, becomes unregulated and unstructured, unintelligible, like the still unknown languages of the world, and for this reason closer to them. The inexorable distance and sense of difference that consciousness perceives between itself and the mystery of the world dissolves in the moment of the scribble. That moment of distraction leads to a temporary suspension of the structure and logic of thought: in those moments, we exist without words.


The scribble is, for the artist, the sign of something untranslatable that resides within us, making us human, and in this humanity, as mysterious as the existence of the world and of life itself. As if it were a kind of "scribble-language", a human language that is understood even before language itself exists: an intimate structure of things, comprehensible and rich in meaning even before those things fully take shape. This primordial state of things is at once untranslatable and universal; it does not, in fact, require translation. It is something instinctive that connects all human beings, regardless of age or geographical origin.

In Voirhumain's works lives a sense of collectivity and, at the same time, of uniqueness: just as the scribble is something that anyone can produce, and may at first appear always the same, yet is irreducibly unique, so too are people, united by their shared humanity, yet unique and irrepeatable in their individuality, with an intrinsic value that lies simply in being.

The human search for human value is inherent to human nature, almost as if it were an instinct for finding oneself: to recognise the value of another, to recognise one's own value, is at

once a deeply intimate act. The human being that exists behind any activity, whether creative, intellectual, practical, professional, or personal, is what gives that activity its value, what fills gesture with meaning. Voirhumain is a powerful invitation to the viewer to reclaim an awareness of this value, and to allow that awareness to flourish in their own life, in whatever form it may take.





**ANYTHING ENDOWED
WITH HUMAN
ELEMENTS
(ALBEIT MISPLACED)
BECOMES HUMAN
IN OUR EYES.**



NOSE.



HAND.



EYE 1.



EYE 2.



MOUTH 1.



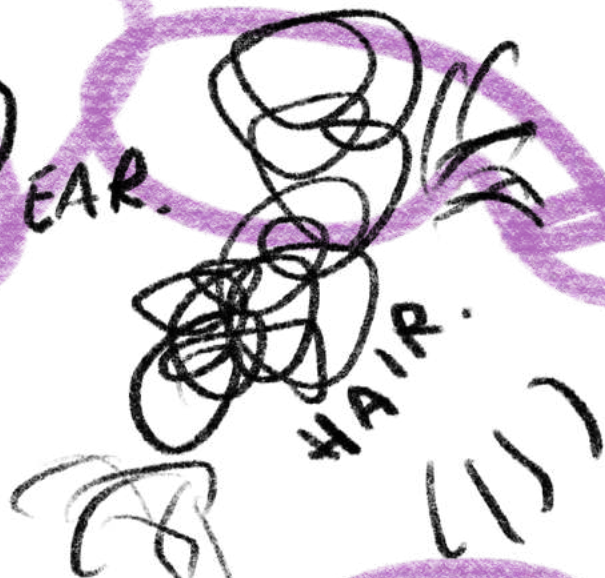
MOUTH 2.



FOOT.



EAR.



HAIR.

PAPER VOL.1

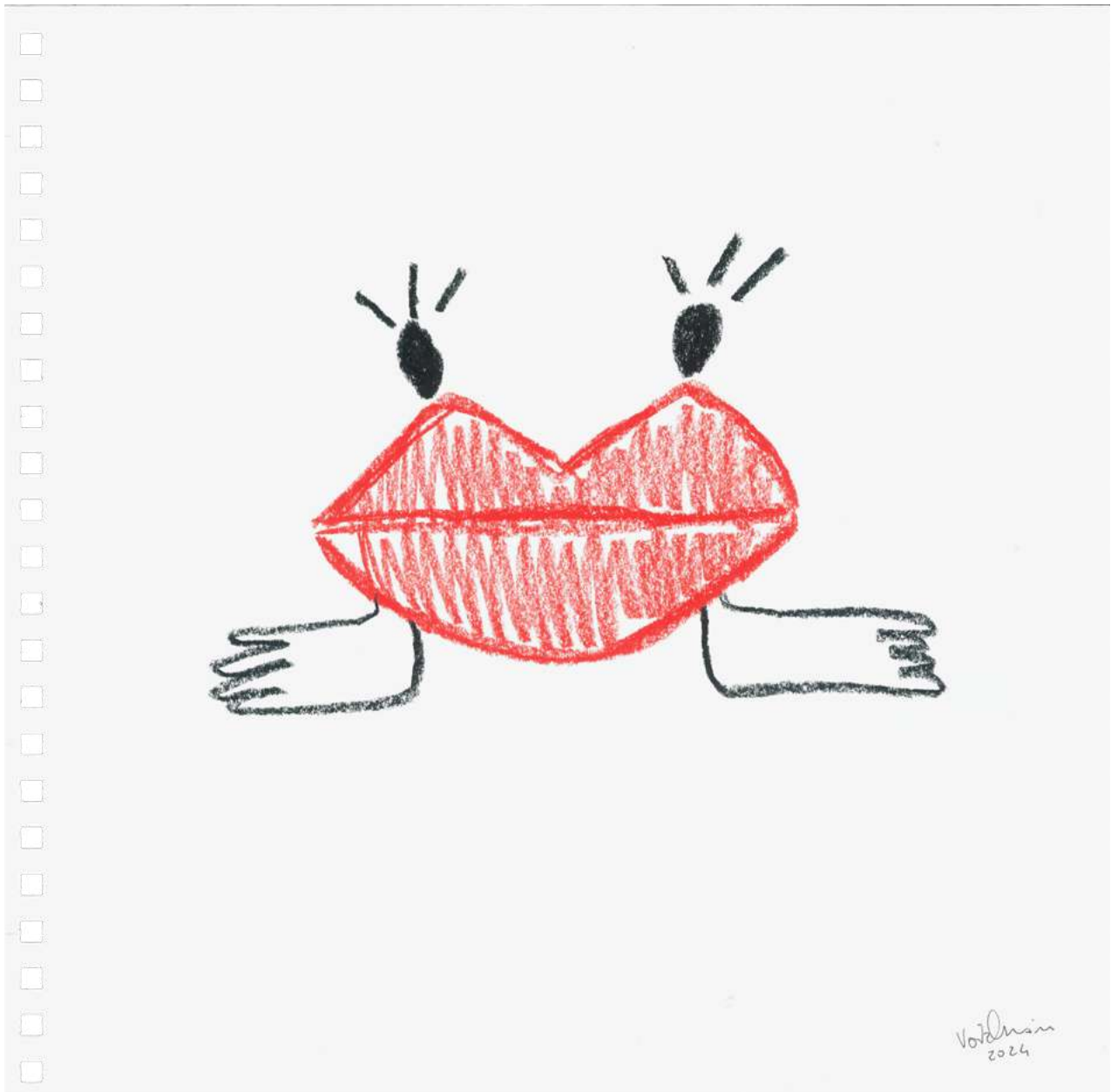
Collection of works whose focus is solely on the study of the perception of the human within the illogical.



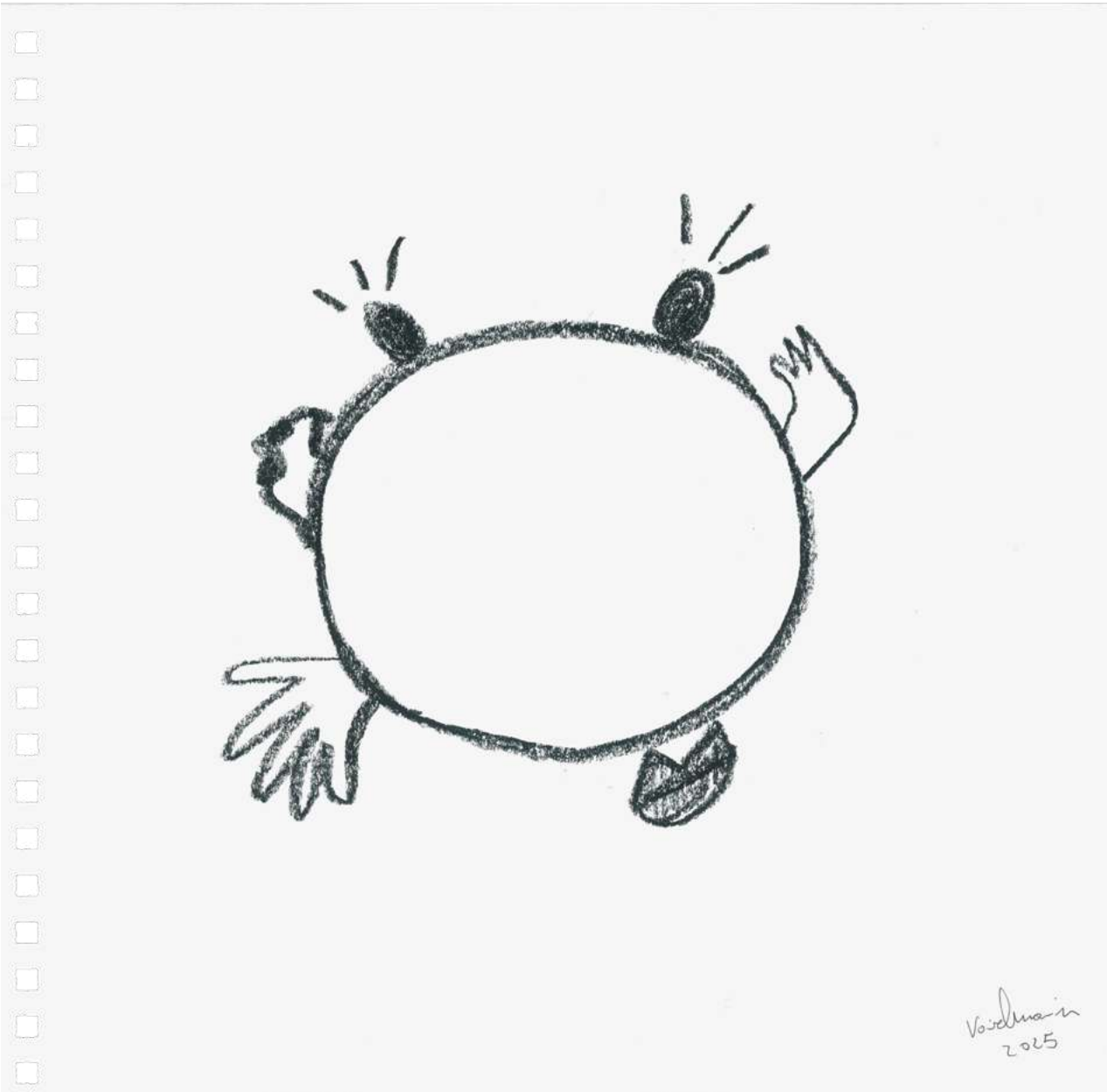
BULBI, 2024
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



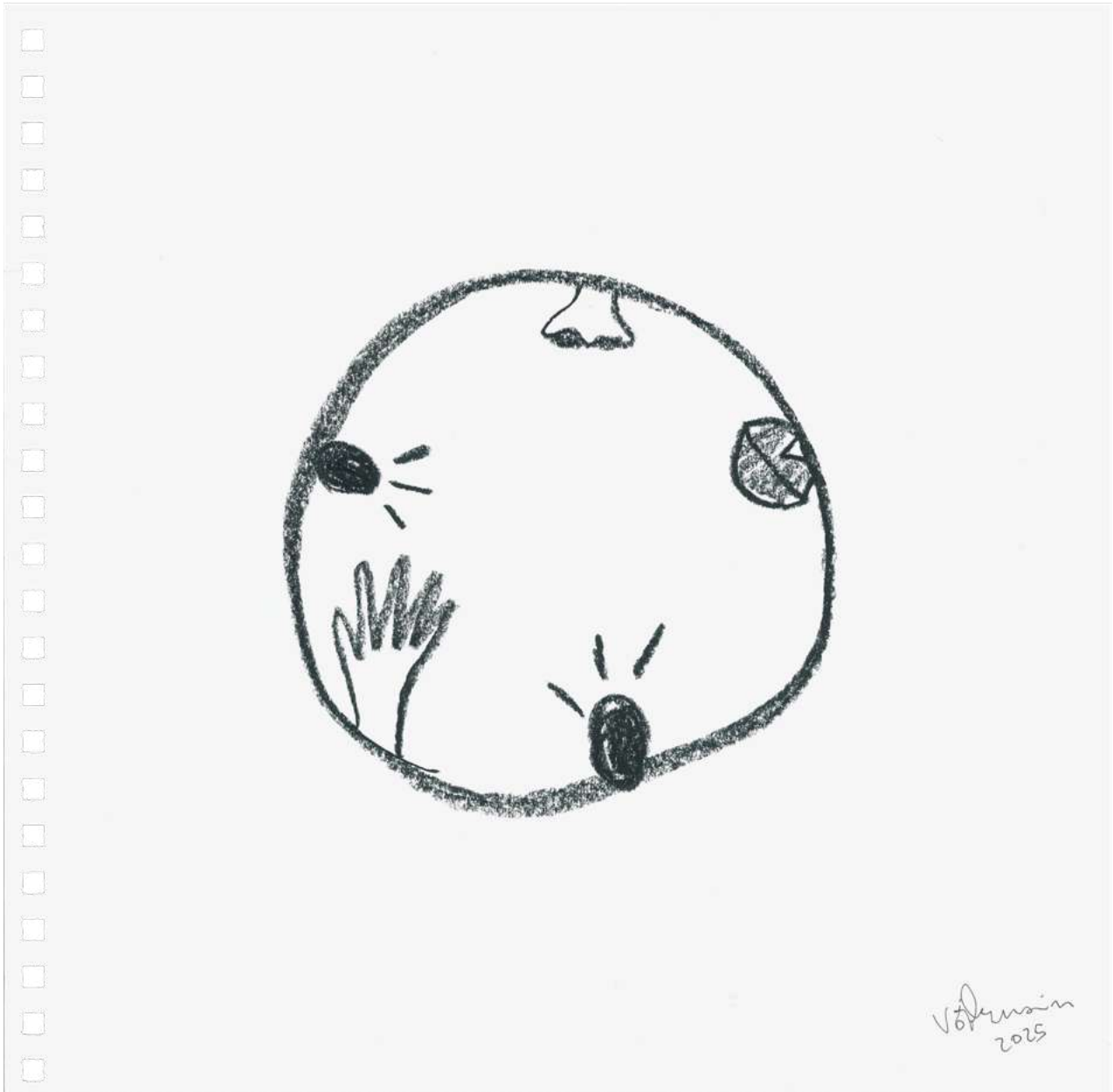
CVI 10, 2024
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



HUMAN 18_2, 2024
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



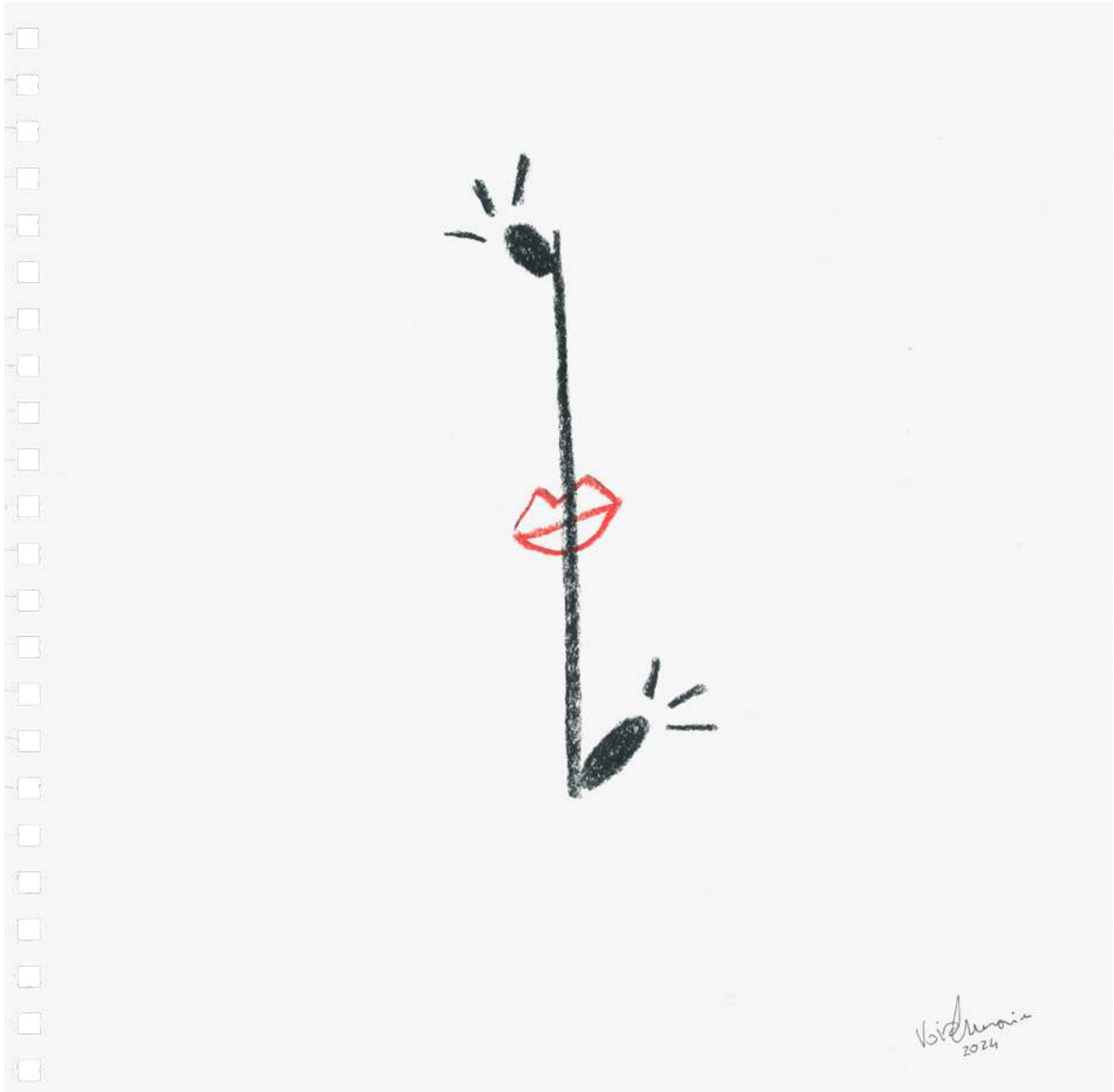
ESTROVERSO, 2025
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



INTROVERSO, 2025
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



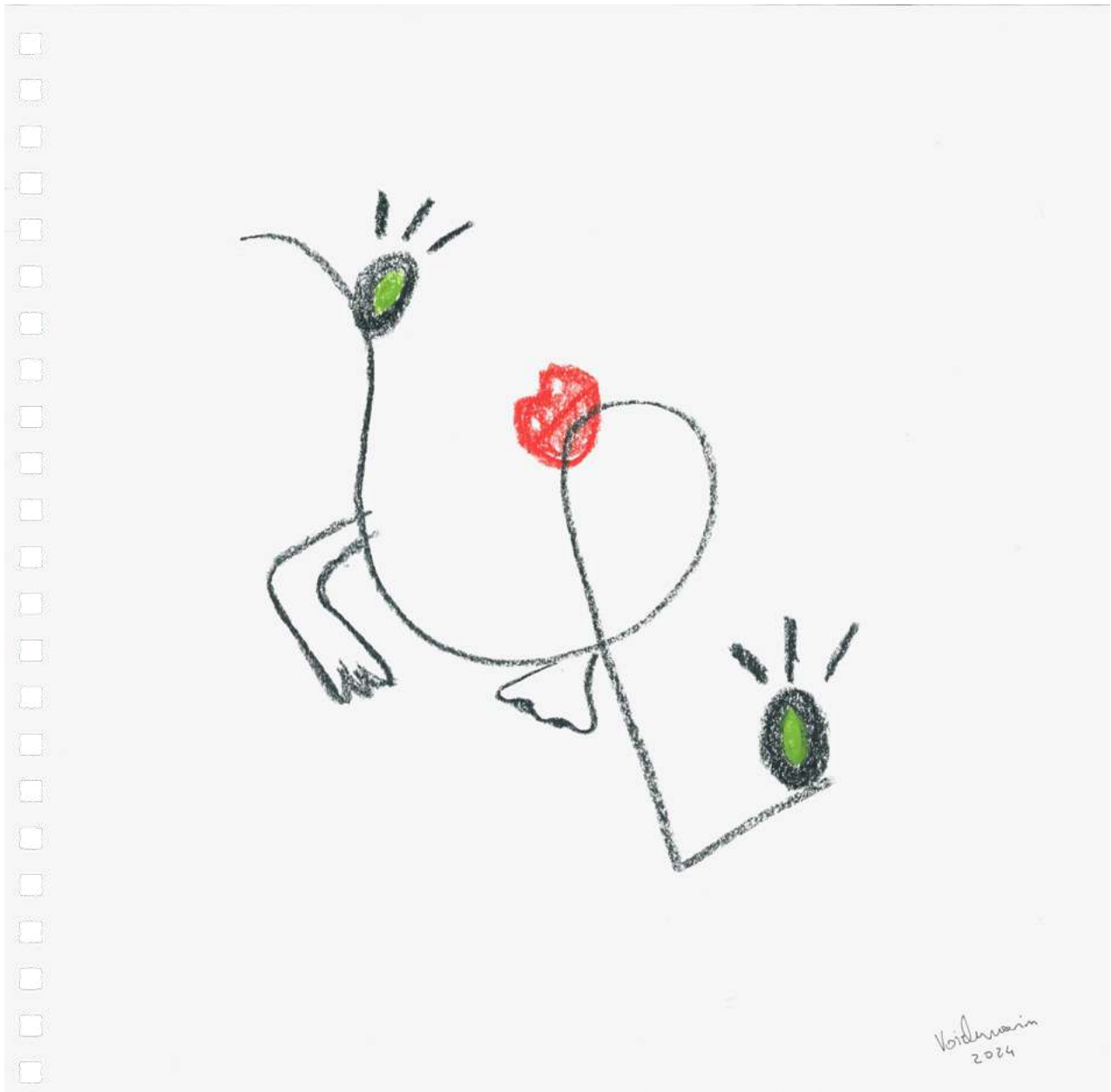
HUMAIN 30, 2024
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



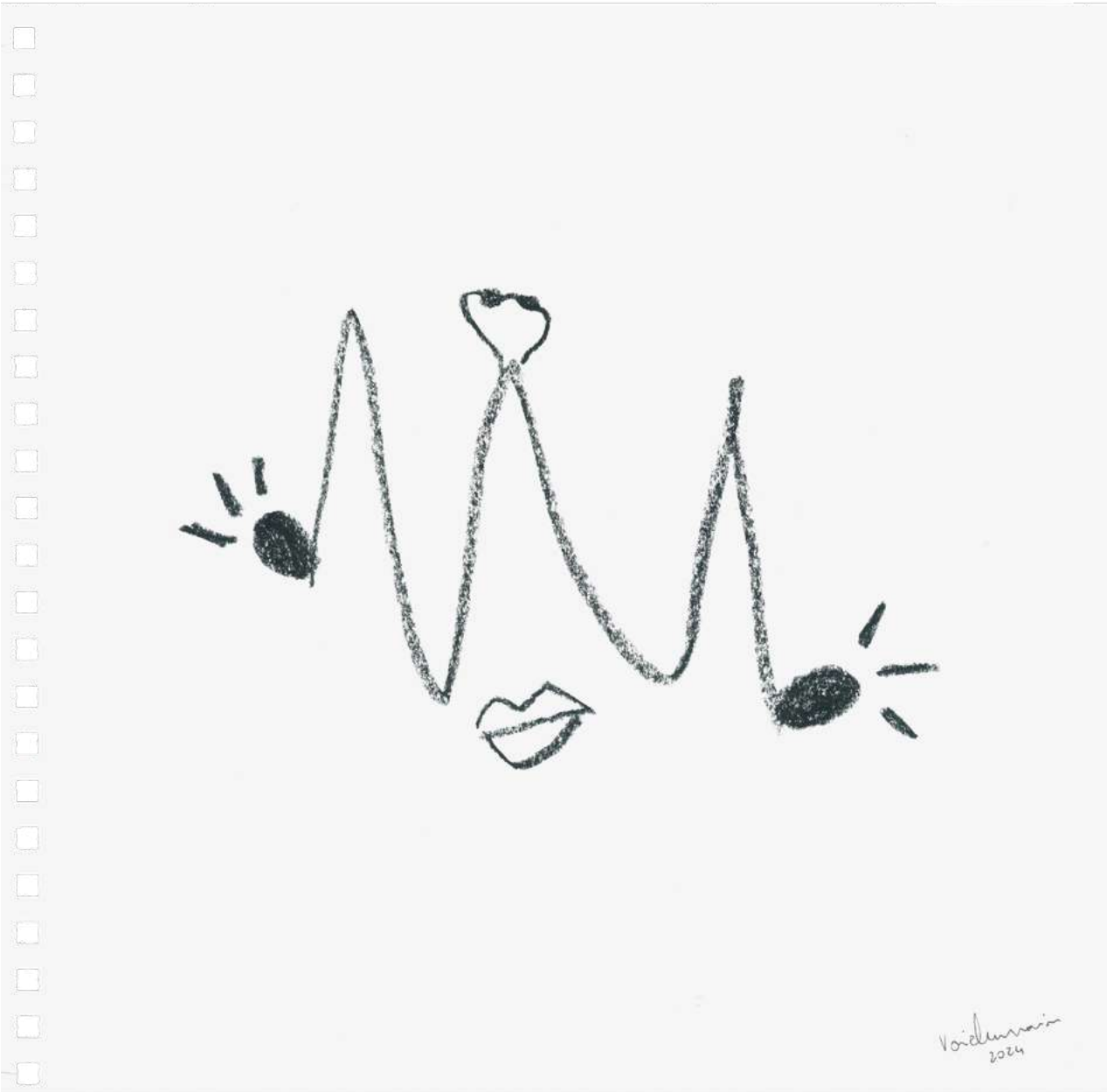
HUMAN 32, 2024
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



HUMAIN 33, 2024
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



HUMAN 34, 2024
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



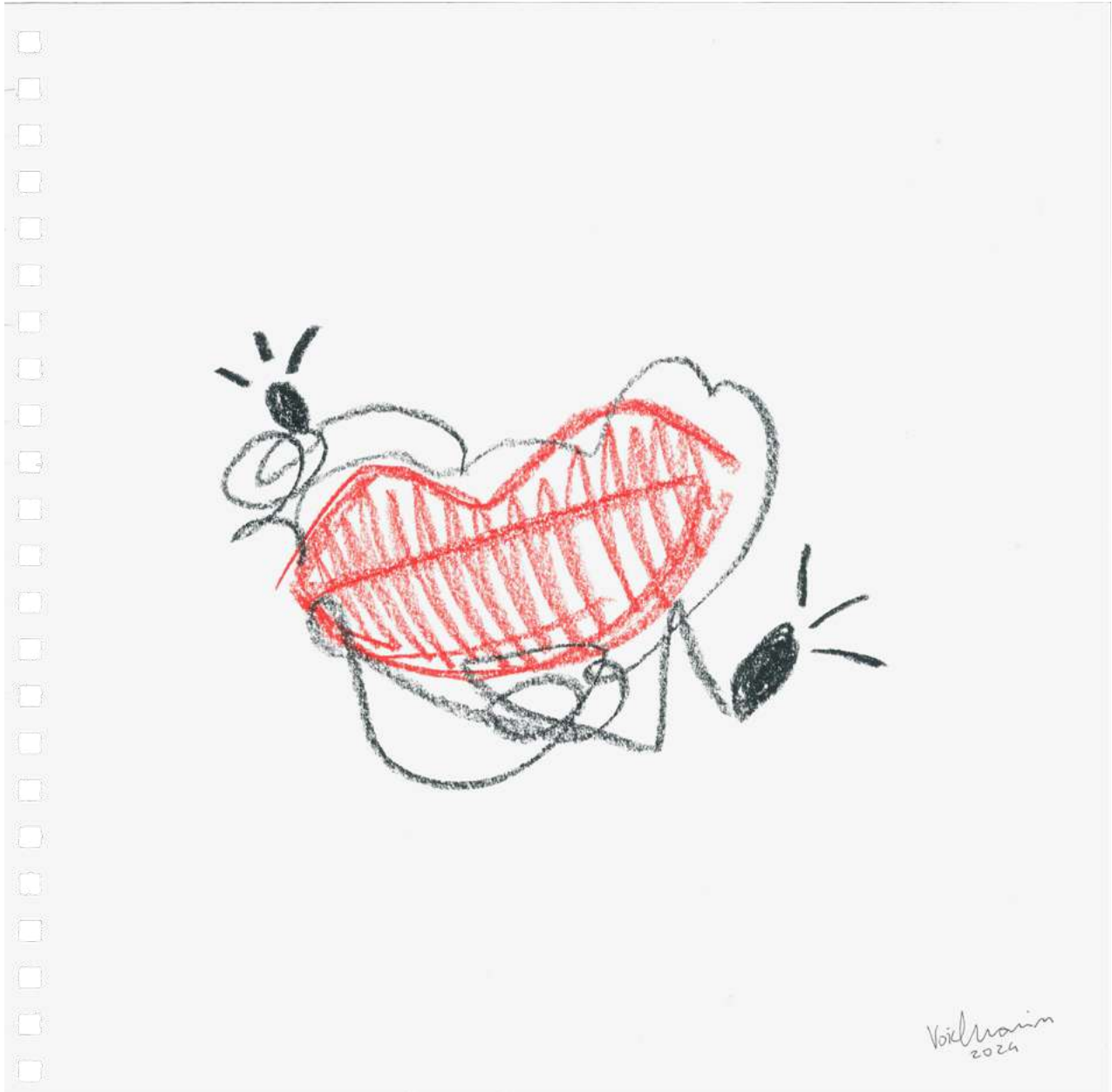
HUMAIN 36, 2024
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



HUMAN 38, 2024
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



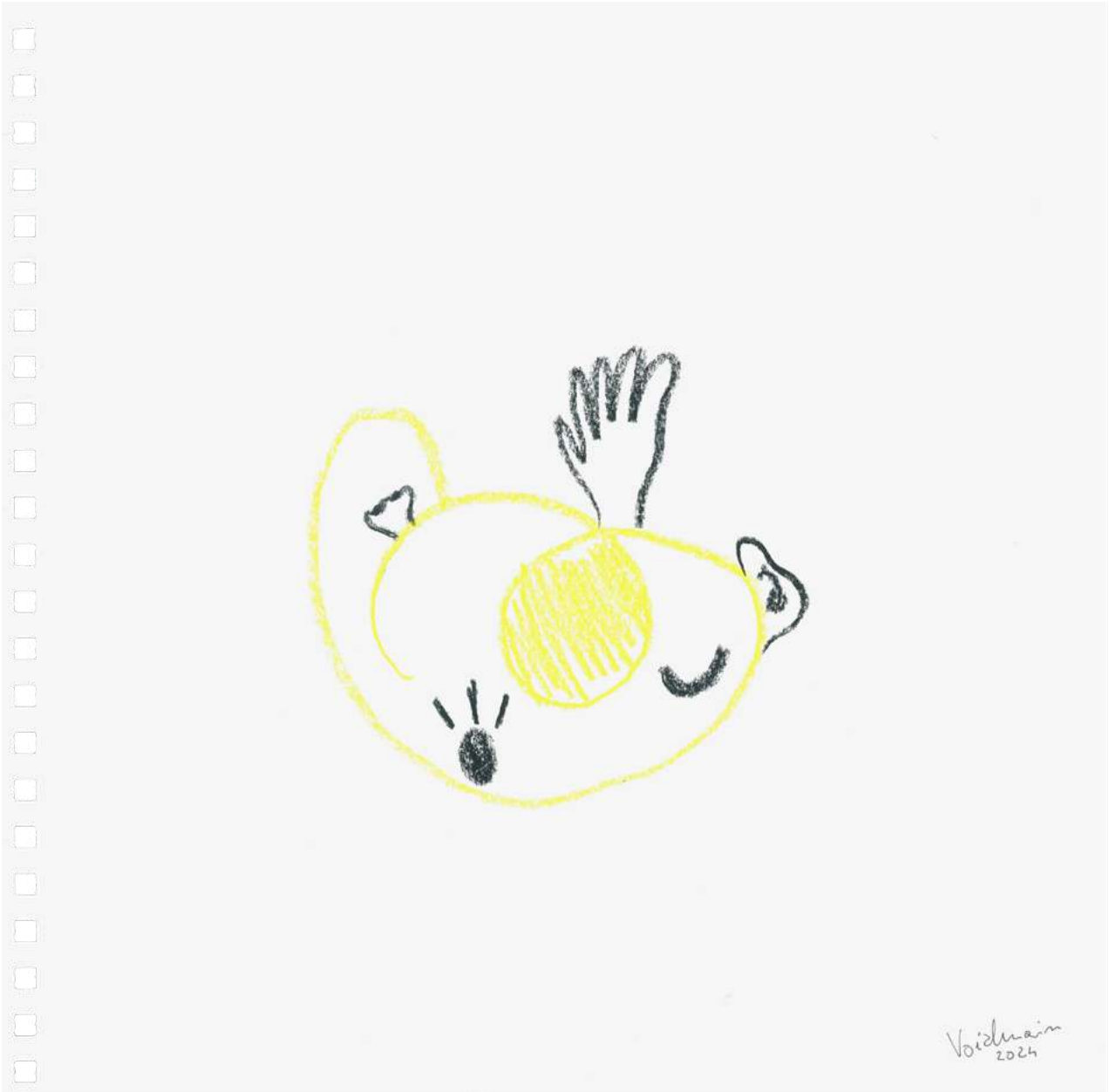
HUMAIN 39, 2024
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



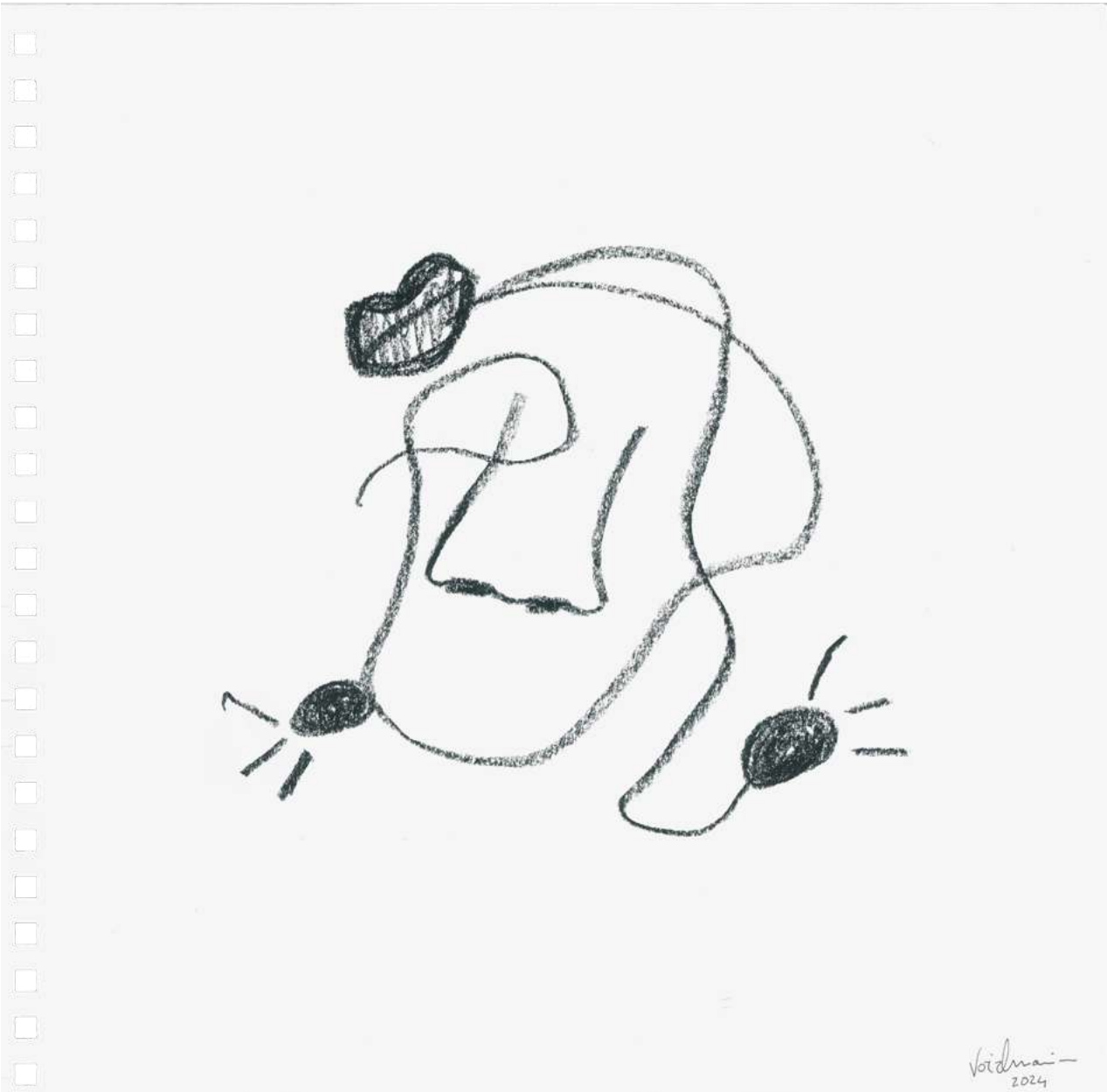
HUMAN 41, 2024
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



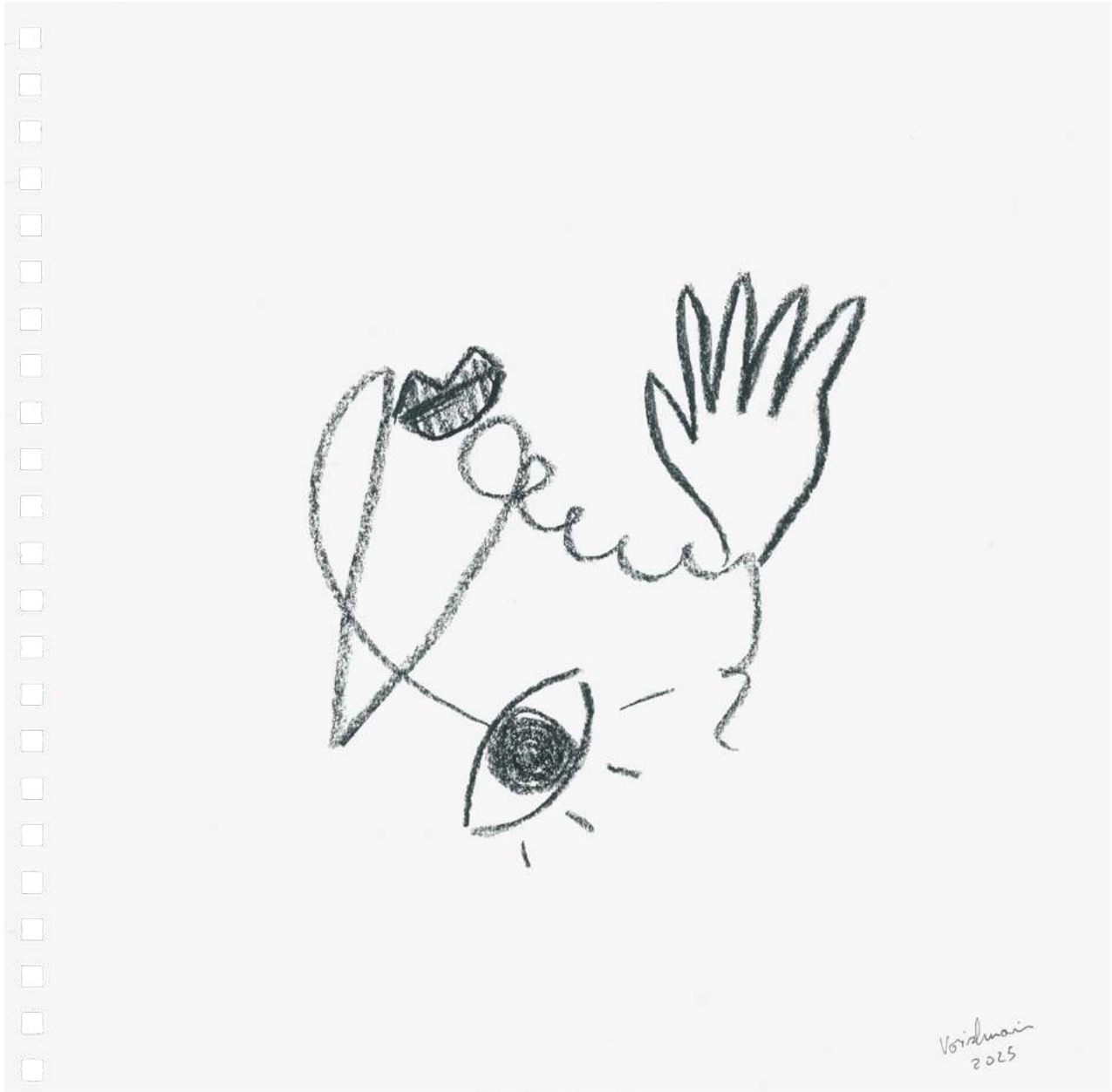
HUMAIN 43, 2024
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



HUMAN 49, 2024
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



HUMAIN 50, 2024
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



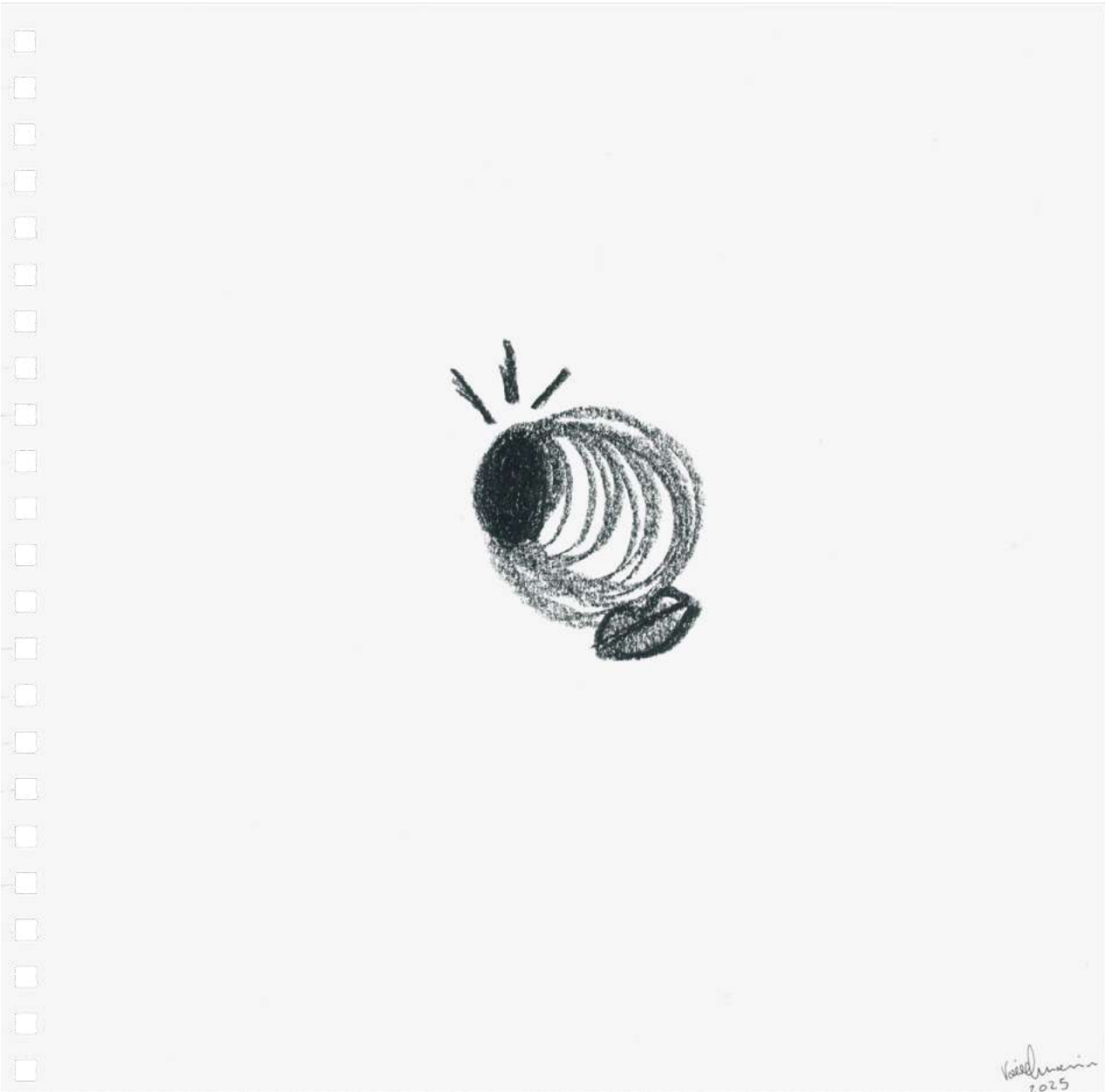
HUMAN 51, 2024
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



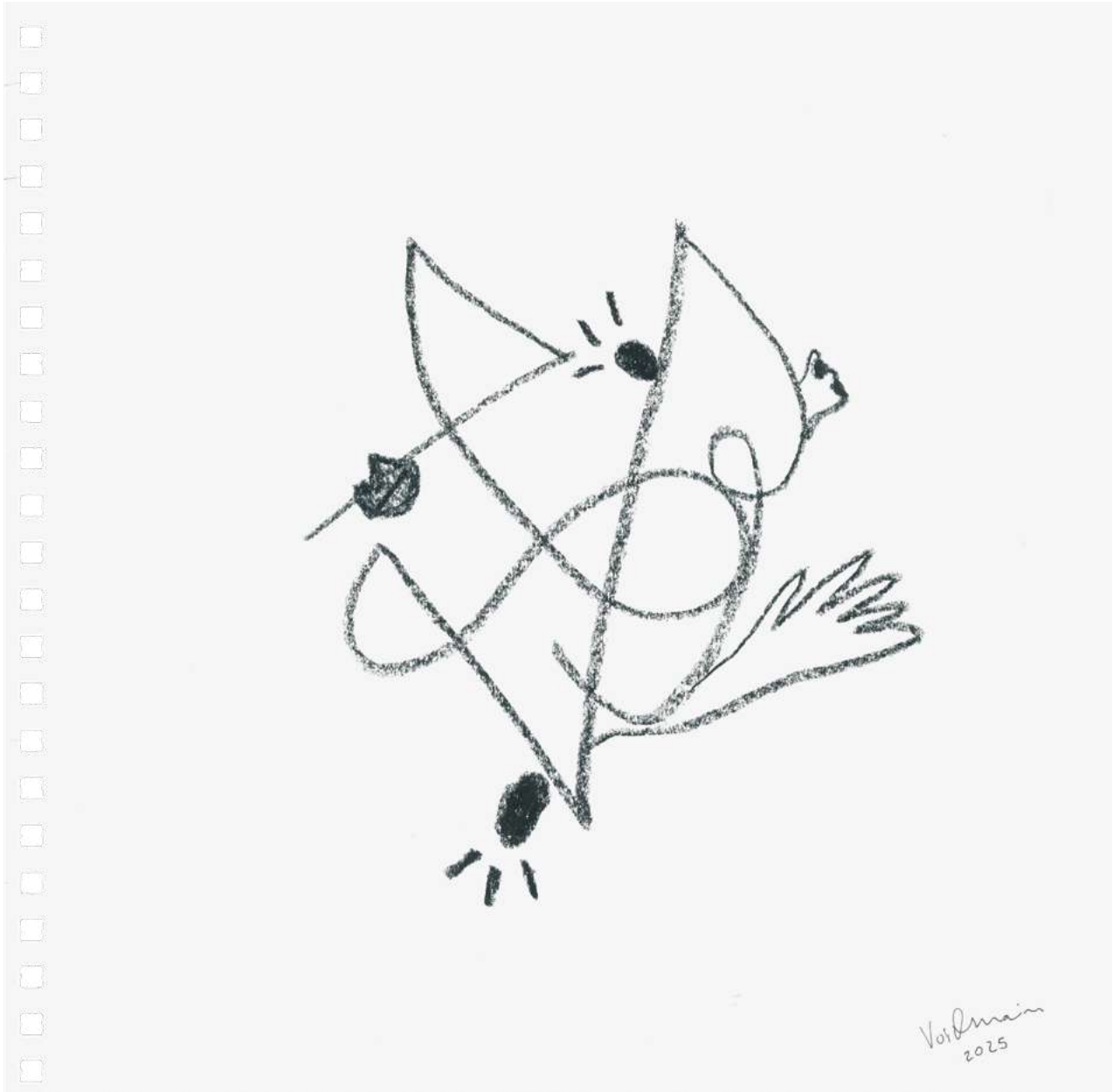
HUMAIN 55, 2025
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



HUMAN 59, 2025
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



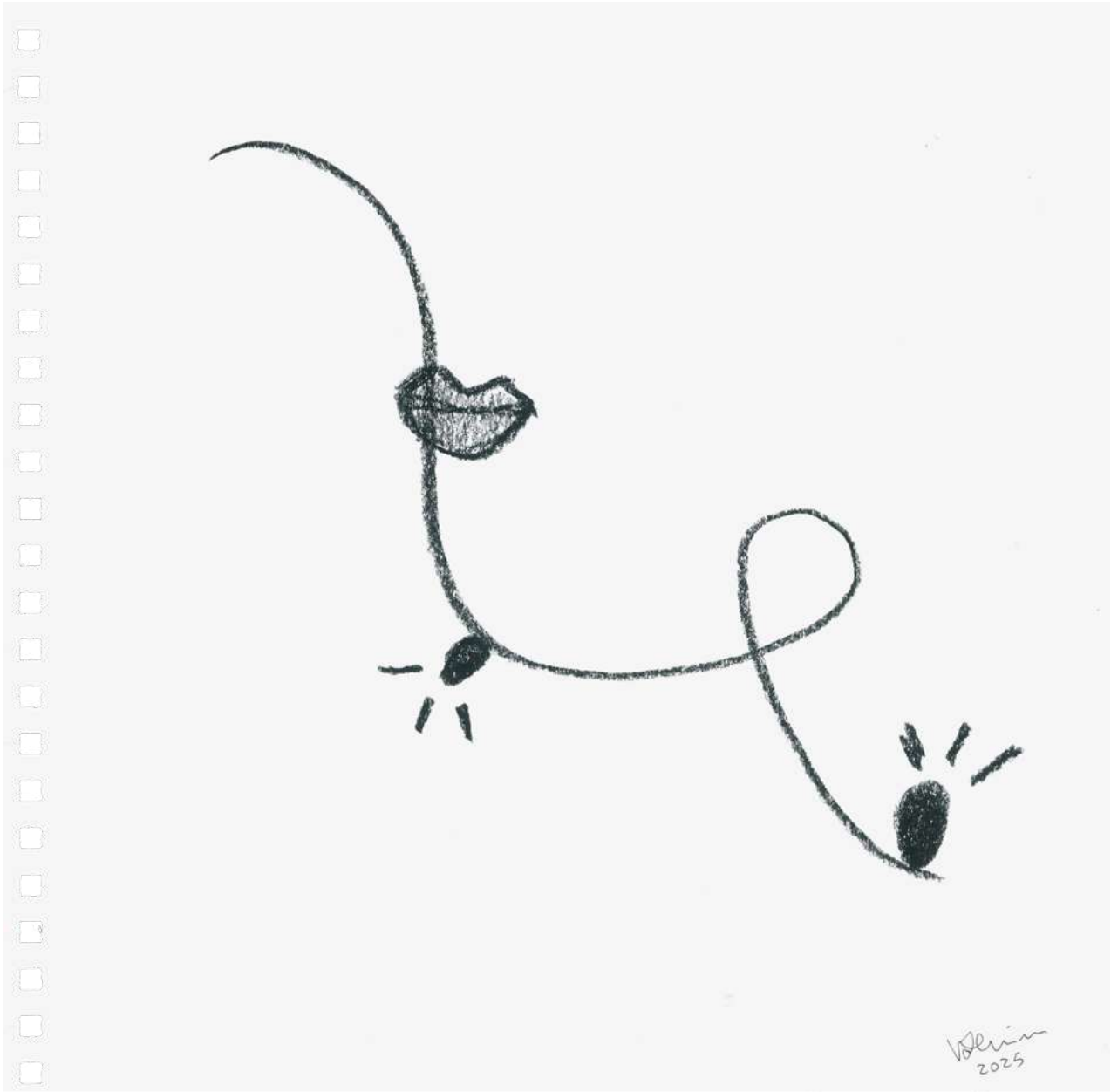
HUMAIN 60, 2025
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



HUMAN 61, 2025
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



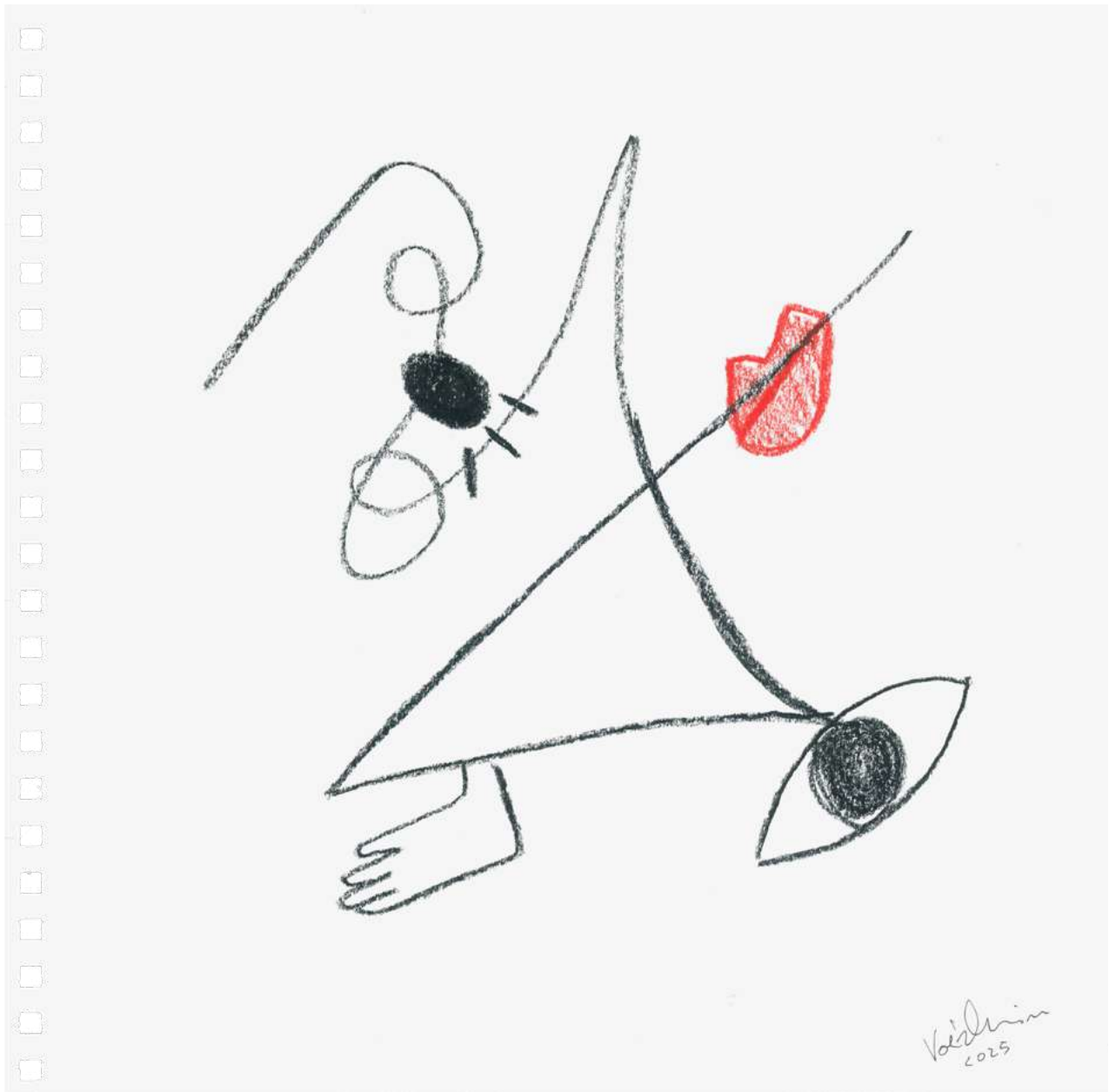
HUMAIN 62, 2025
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



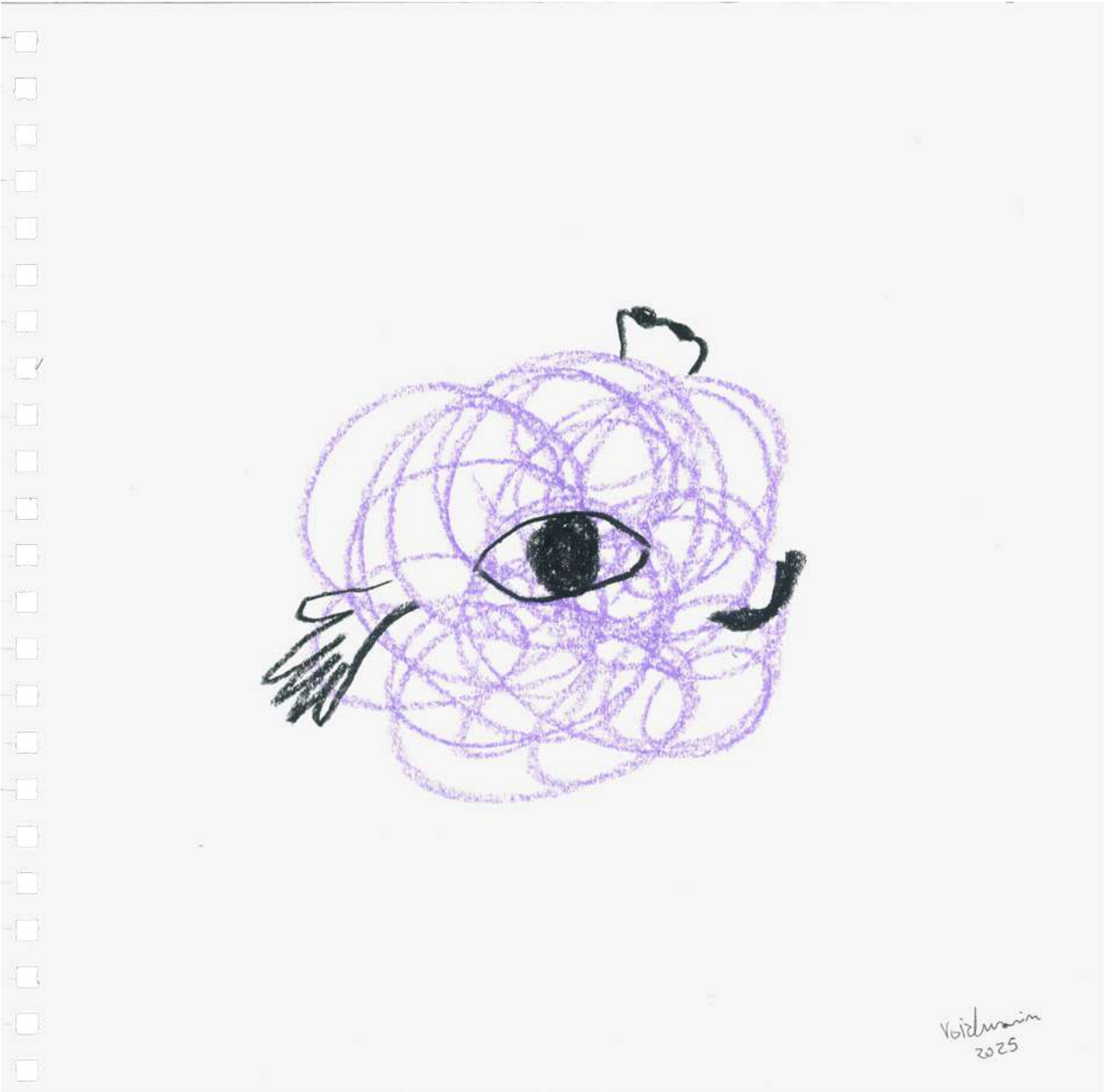
HUMAN 63, 2025
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



HUMAIN 64, 2025
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



HUMAN 65, 2025
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



HUMAIN 66, 2025
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



NAKED, 2025
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)

PAPER VOL.2

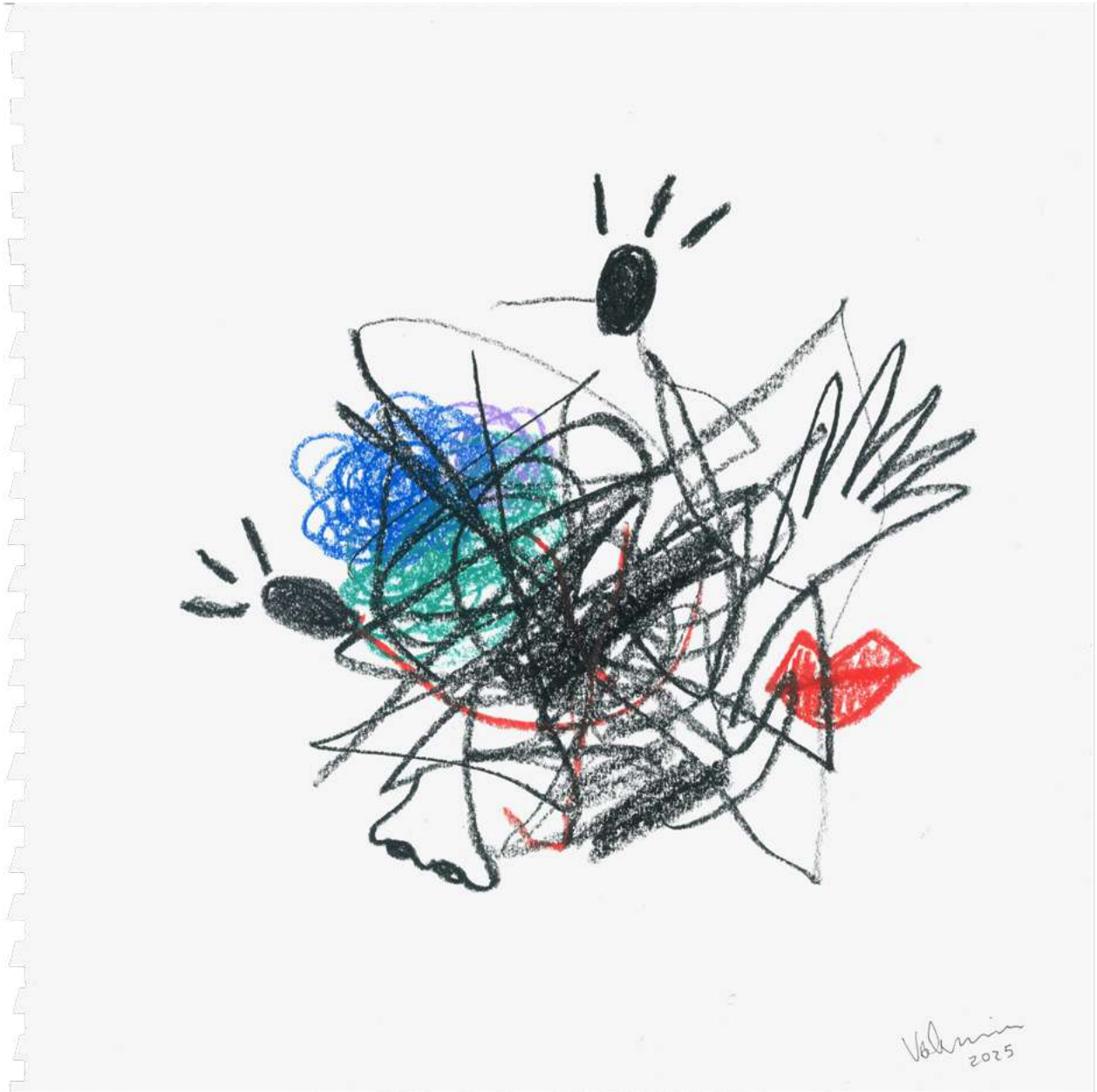
Collection of works in which an emotional component is added to the study of the perception of the human within the illogical.



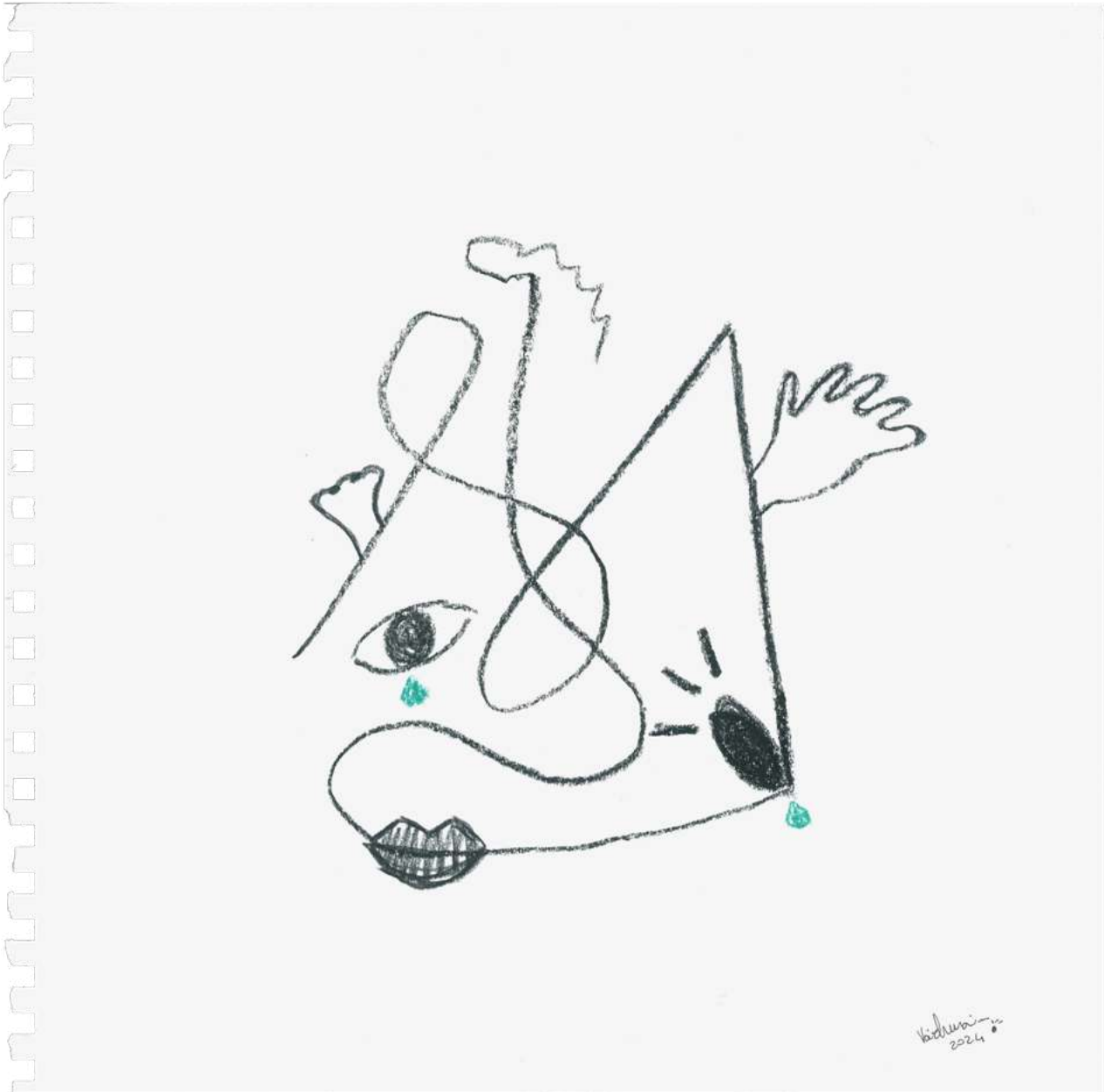
HUMAN 26_2, 2024
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



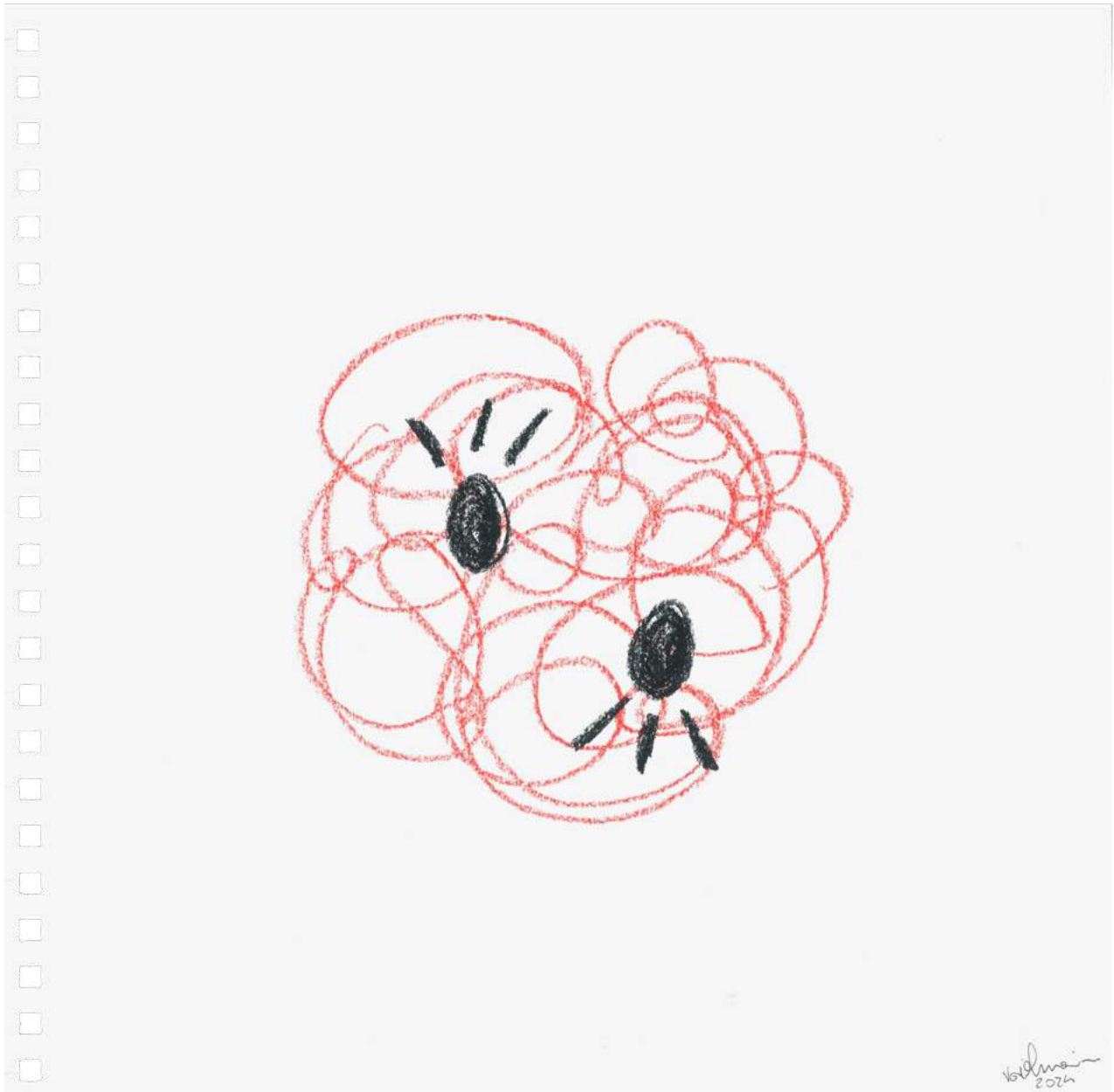
HUMAIN 25, 2024
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



HUMAN 29, 2025
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



HUMAIN 31, 2024
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



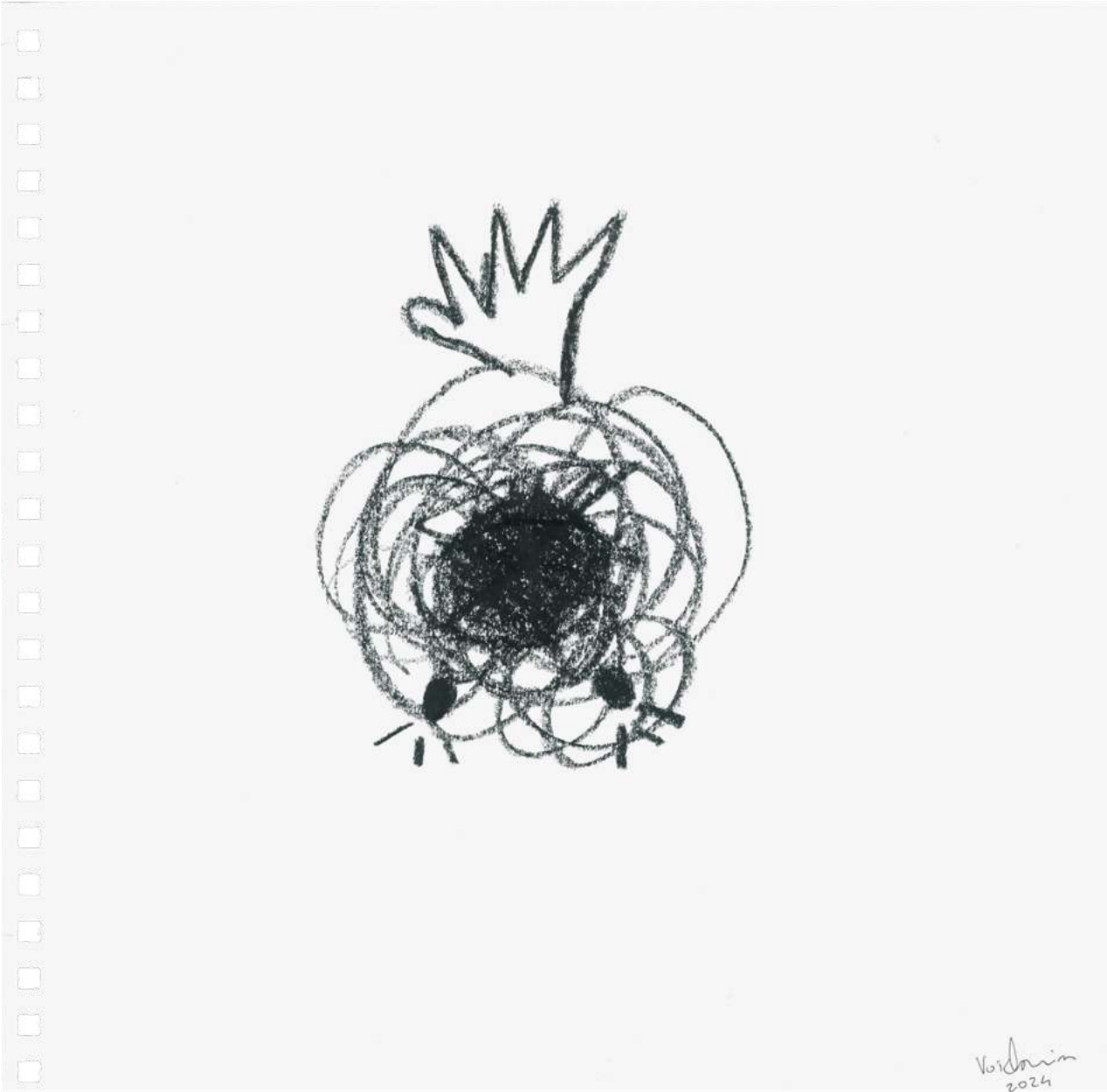
HUMAN 35, 2024
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



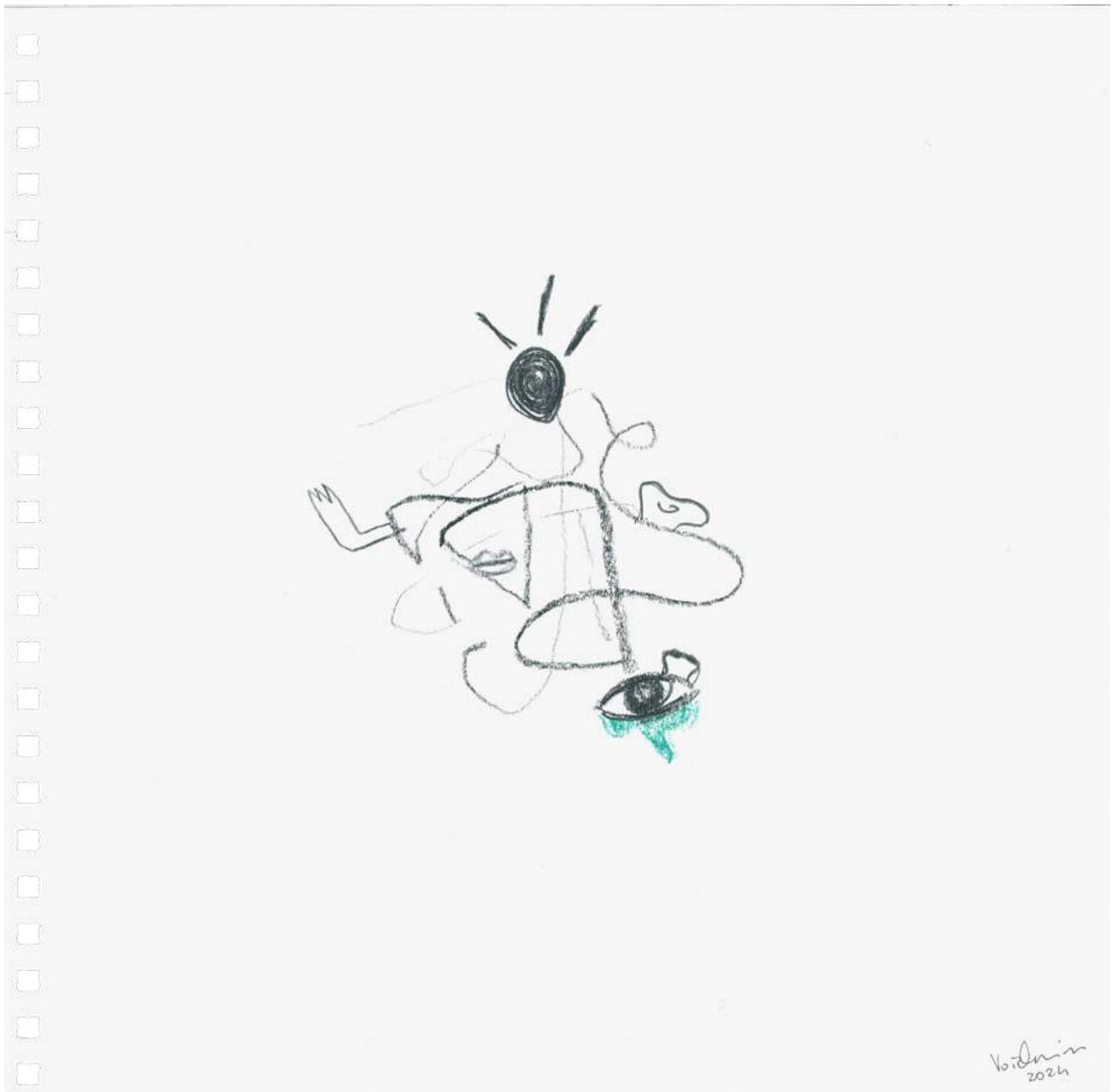
HUMAIN 37, 2024
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



HUMAN 40, 2024
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



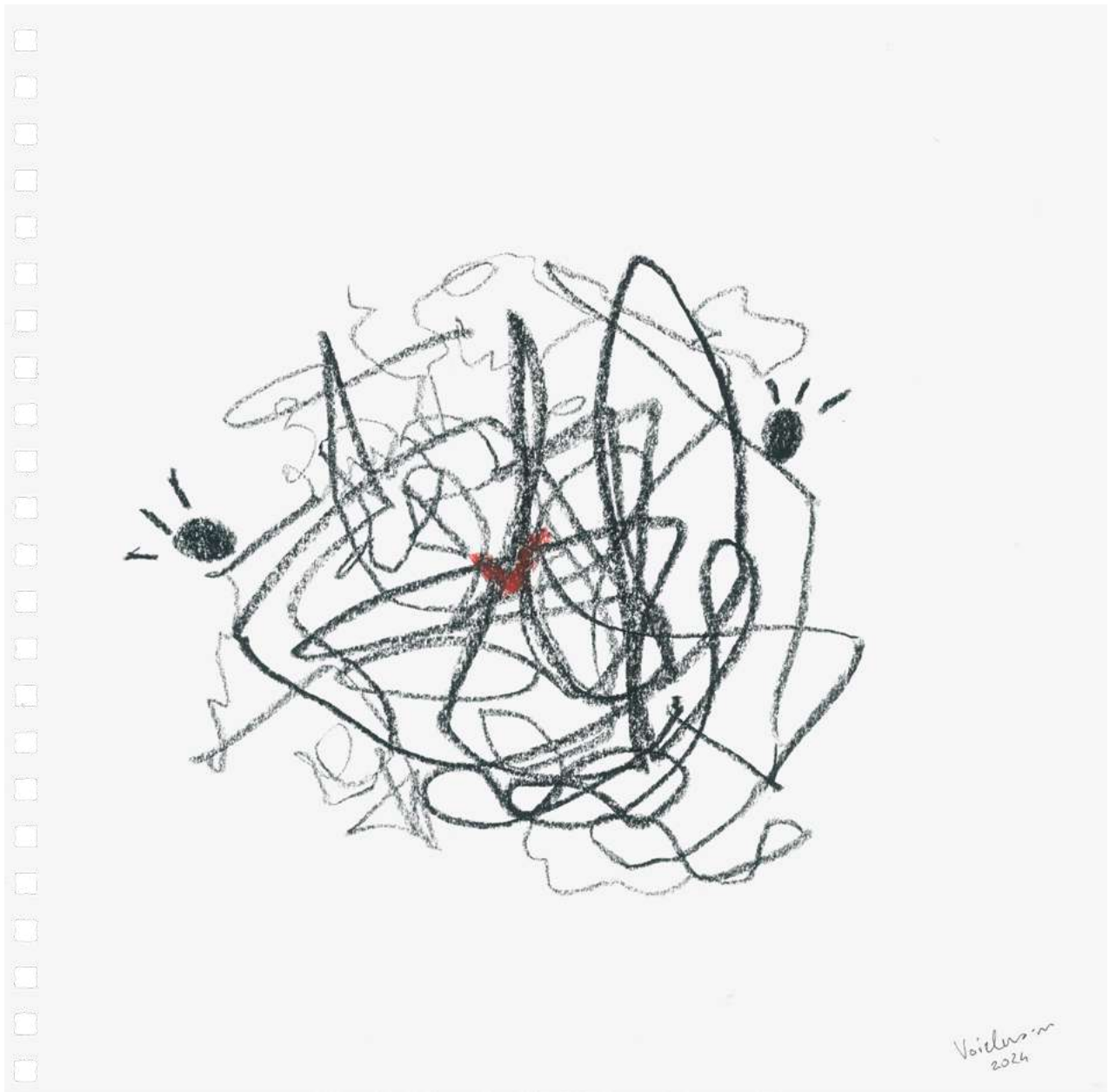
HUMAIN 42, 2024
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



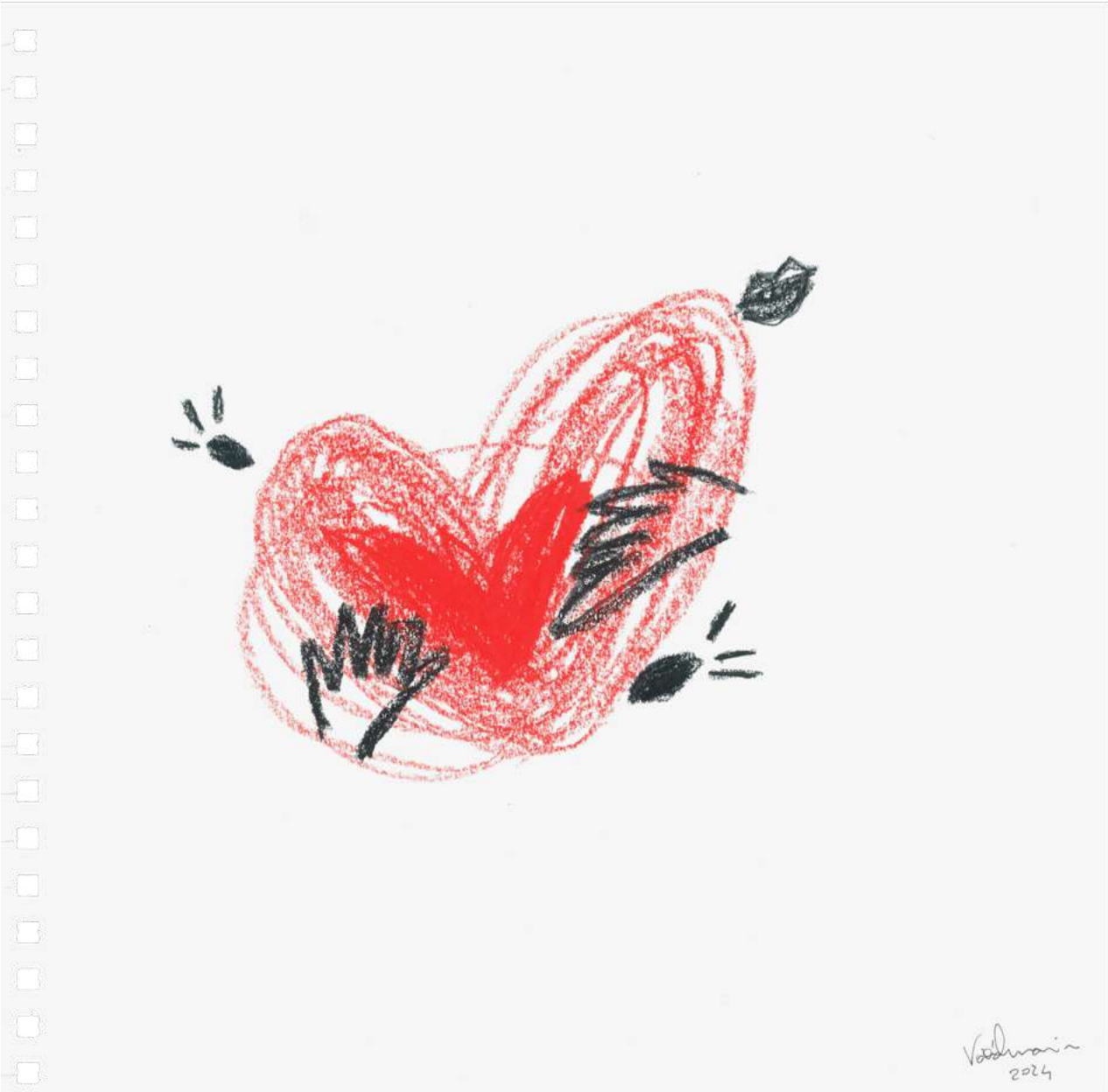
HUMAN 44 "TIRED", 2024
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



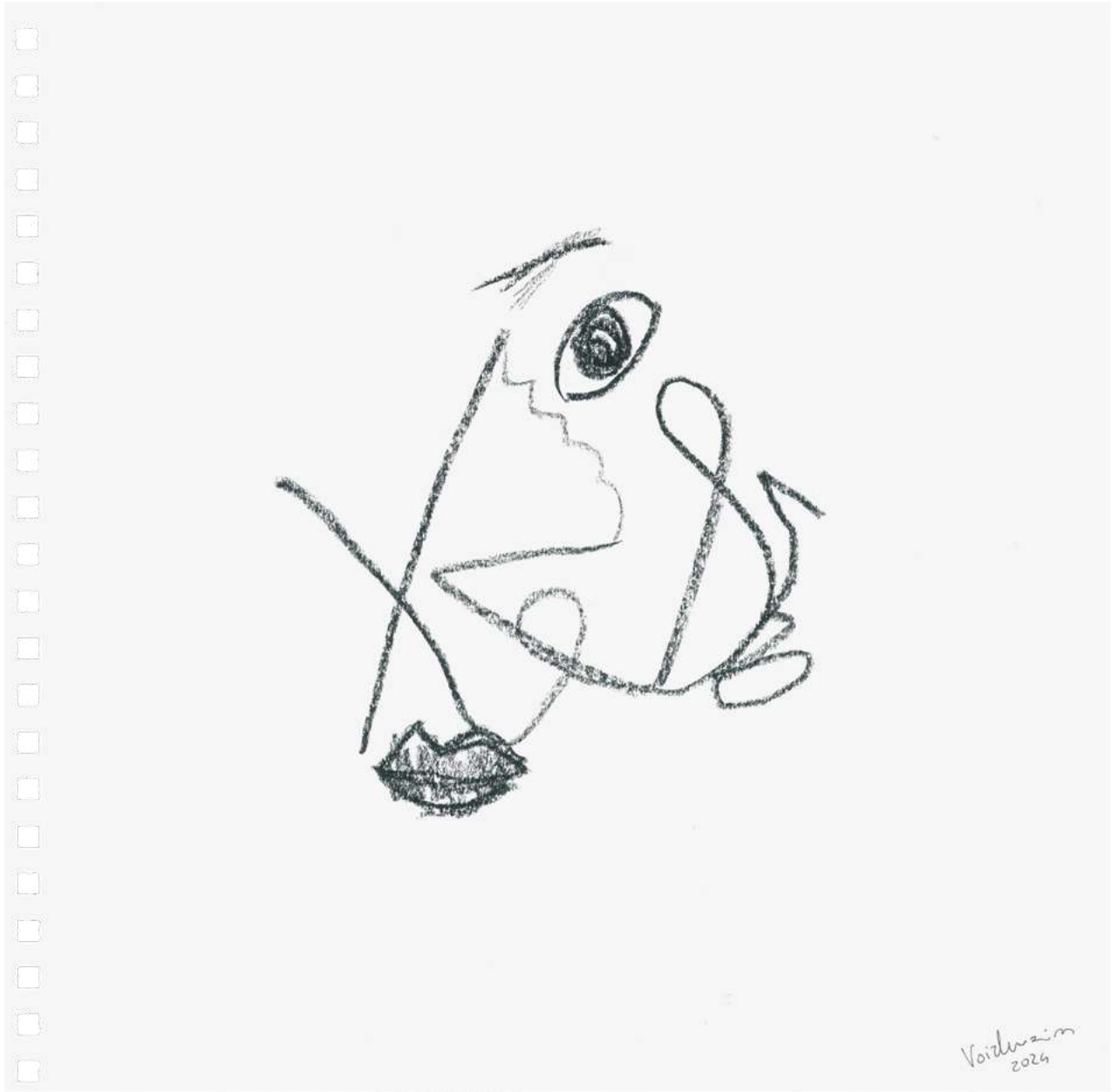
HUMAIN 45, 2024
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



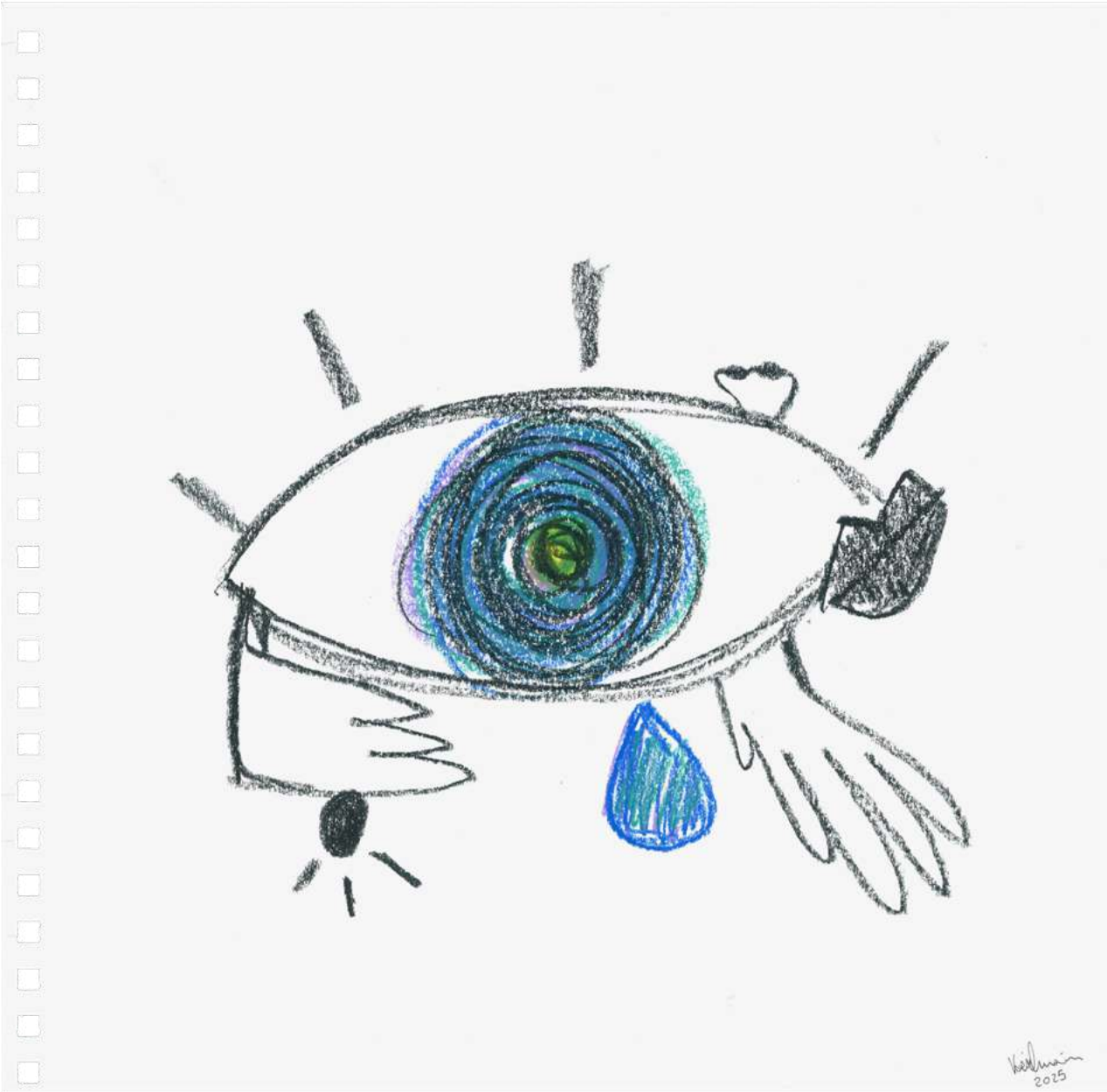
HUMAN 46, 2024
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



HUMAIN 47, 2024
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



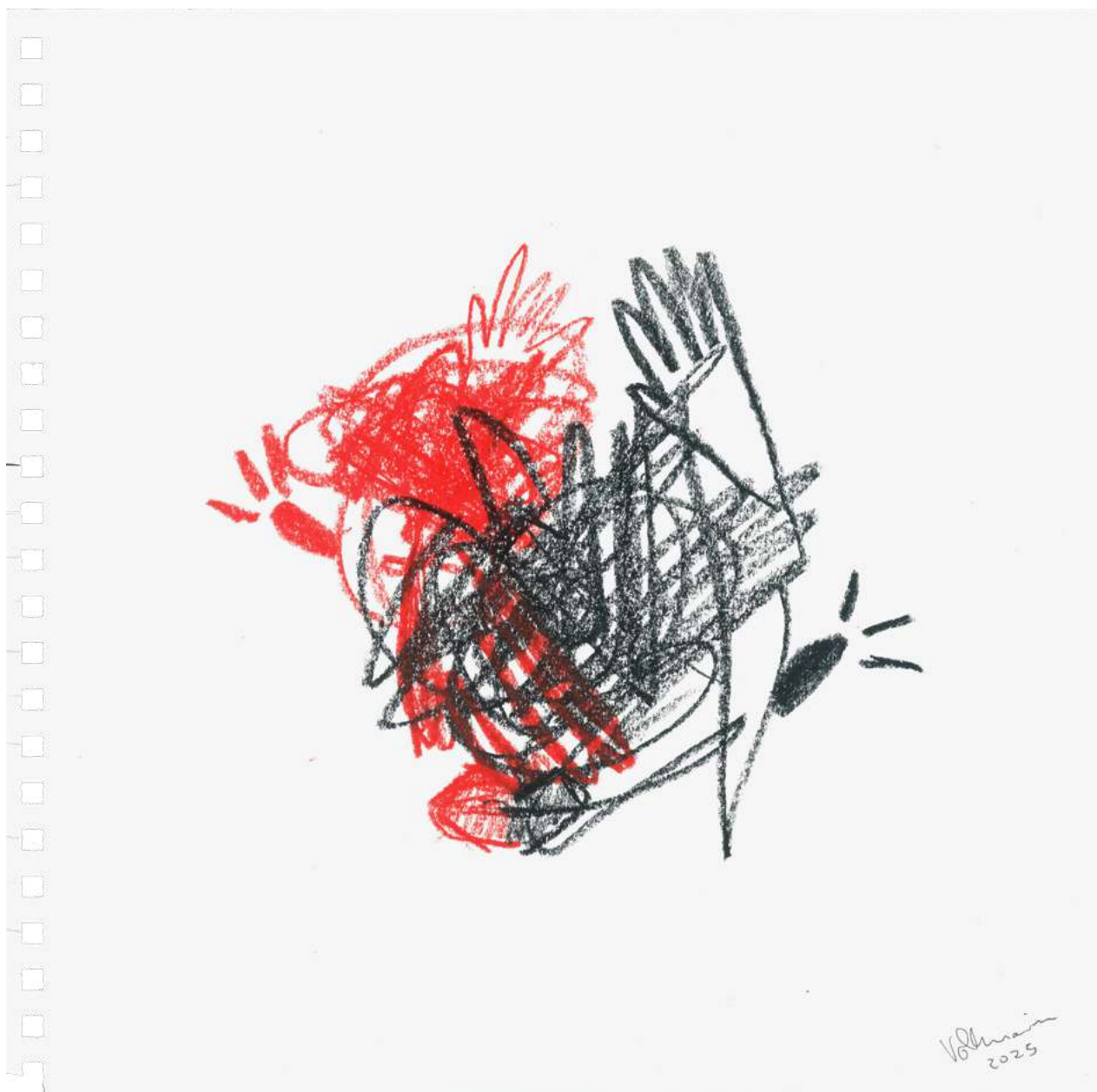
HUMAN 48, 2024
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



HUMAIN 52, 2025
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



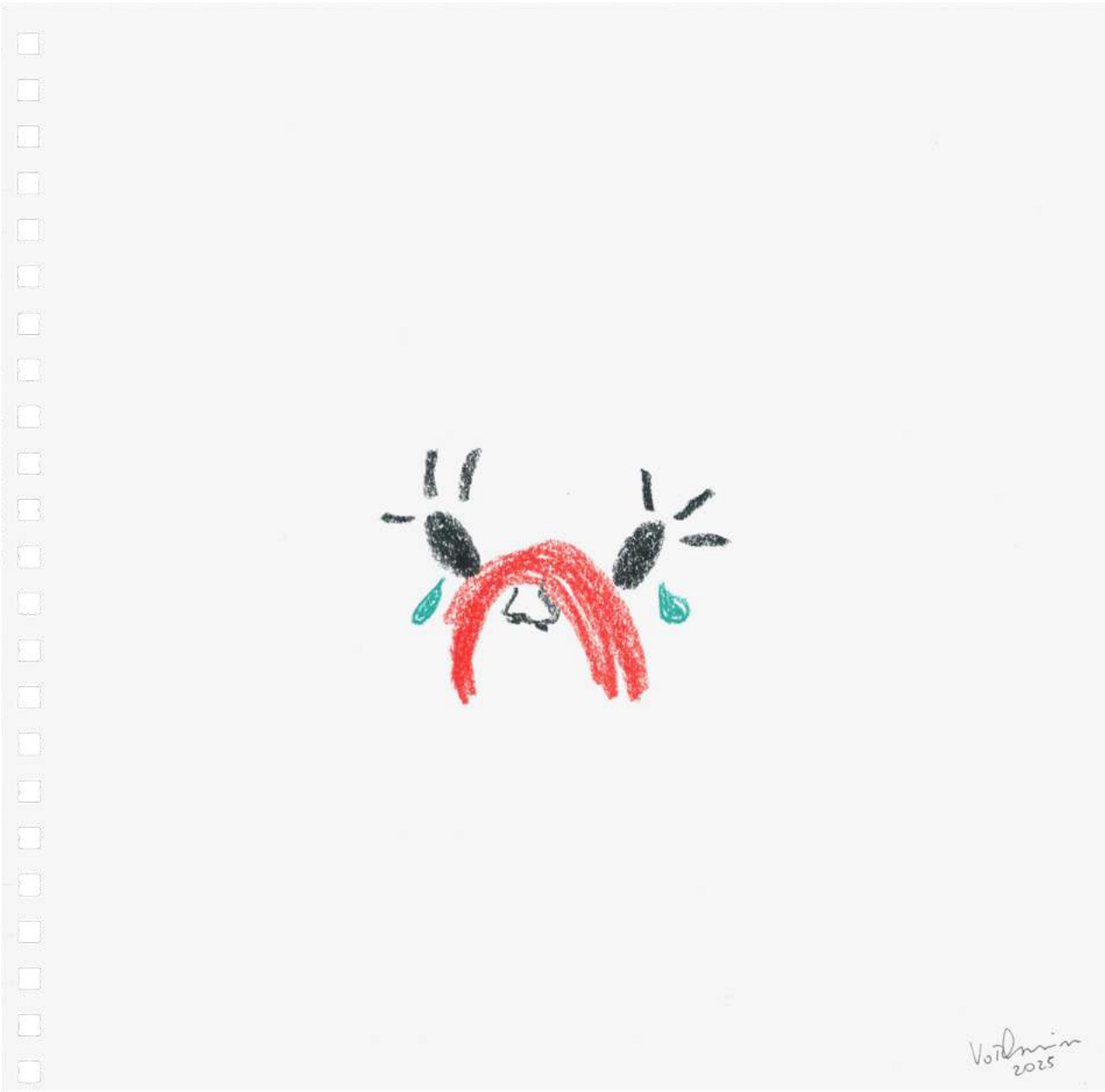
HUMAN 53, 2025
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



HUMAIN 54, 2025
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



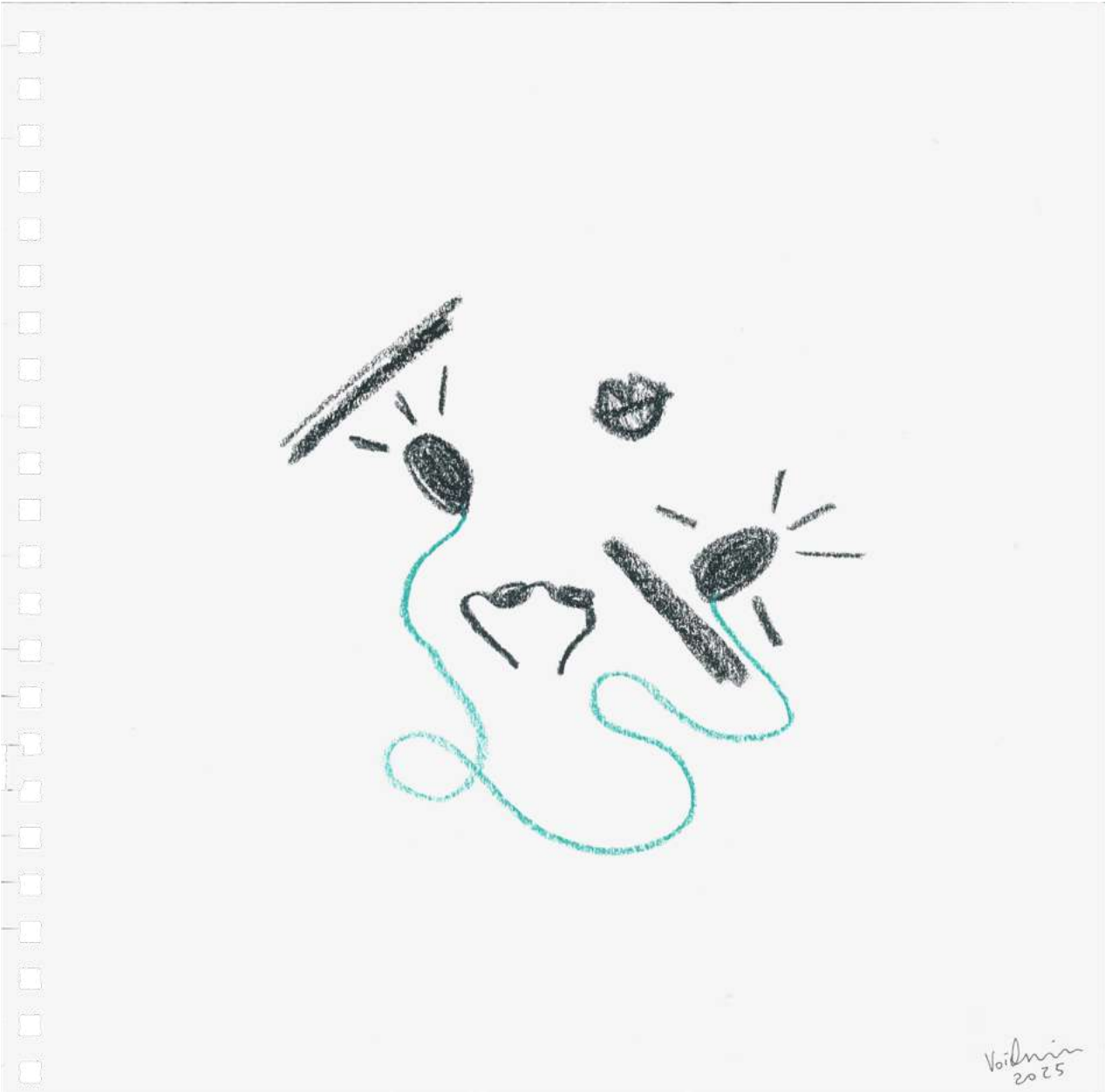
HUMAN 56, 2025
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



HUMAIN 57, 2025
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



HUMAN 58, 2025
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



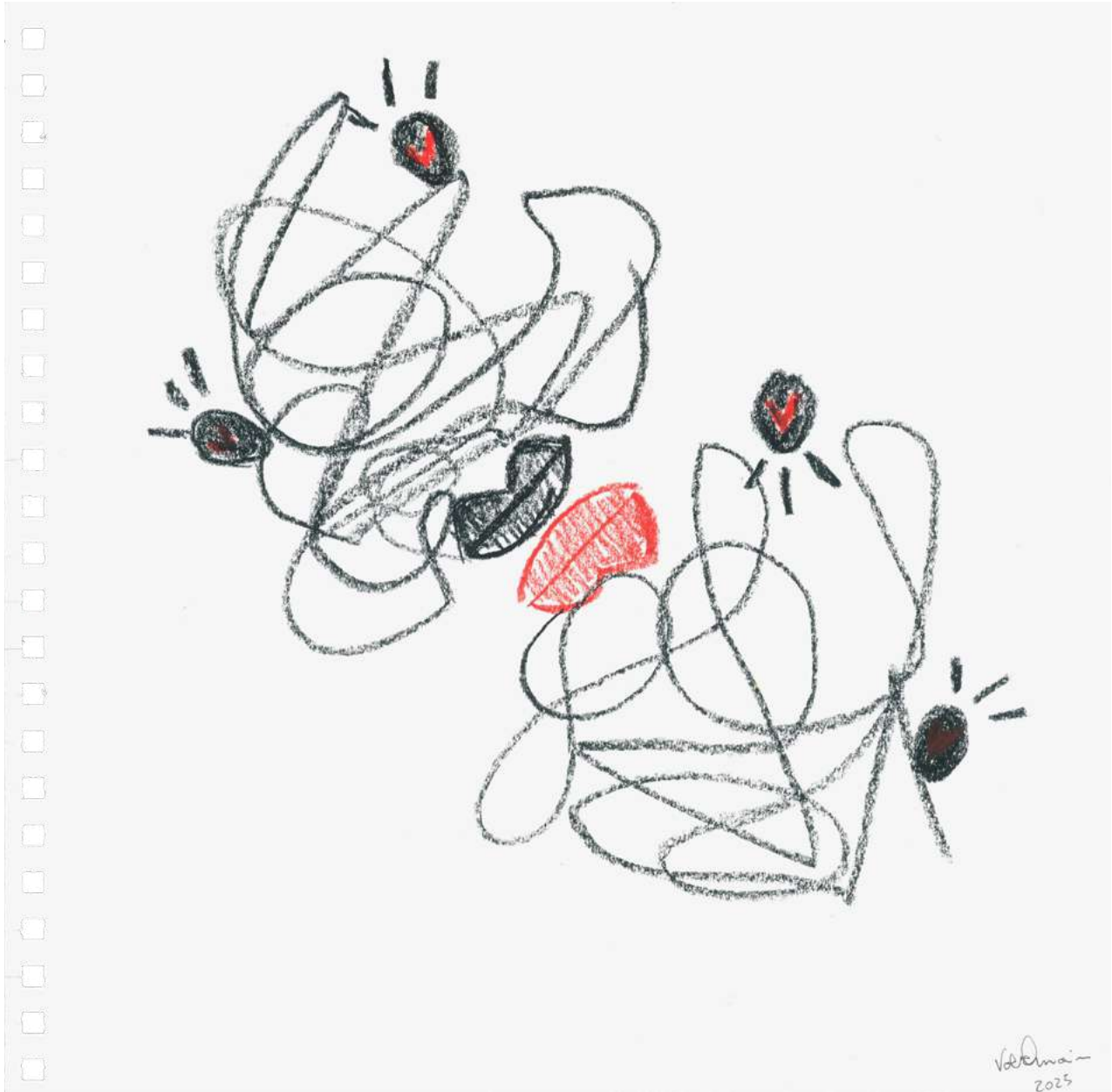
HUMAIN 67, 2025
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



HUMAN 68, 2025
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)




HUMAIN 69, 2025
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



THE KISS, 2025
Coloured pencil on paper
12 x 12 in. (30 x 30 cm)



An abstract painting on a white canvas. The composition features several large, expressive brushstrokes in a vibrant green color. A prominent black shape, resembling a stylized leaf or a pair of lips, is positioned in the upper left quadrant. The green strokes are thick and textured, with visible brushwork. The overall style is gestural and expressive.

CANVAS VOL. 1



BULBI_2, 2025
Acrylic on canvas
31 x 31 in. (80 x 80 cm)



CUI 10_2, 2025
Acrylic on canvas
31 x 31 in. (80 x 80 cm)



HUMAIN 32_2, 2025
Acrylic on canvas
31 x 31 in. (80 x 80 cm)



HUMAIN 50_2, 2025
Acrylic on canvas
31 x 31 in. (80 x 80 cm)



HUMAIN 60_2, 2025
Acrylic on canvas
24 x 24 in. (60 x 60 cm)



MARILYN_2, 2025
Acrylic on canvas
39 x 39 in. (100 x 100 cm)





CANVAS VOL. 2



HUMAIN 26_3, 2025
Acrylic on canvas
31 x 31 in. (80 x 80 cm)



HUMAN 28_3, 2025
Acrylic on canvas
31 x 31 in. (80 x 80 cm)



HUMAIN 54_2, 2025
Acrylic on canvas
39 x 39 in. (100 x 100 cm)





TEXTILE

Deconstructed Humanity

Textile production forms an integral part of Voirhumain's artistic practice. Her work *Umanità Destruutturata* is interactive and process-oriented: the viewer is invited to handle the work directly, detaching textile elements from the canvas and freely reattaching them in any desired position. With *Umanità Destruutturata*, Voirhumain allows the viewer to personally demonstrate her statement: "Anything endowed with human elements (albeit misplaced) becomes human in our eyes".

Viewers can create ever-changing combinations, pushing the boundaries of what we can still recognise as human despite the deconstruction of its elements: precisely the same process that Voirhumain employs when creating works on paper and canvas. In this way, the artist and the visitor are closer than ever: the visitor asks themselves the same questions and ponders the same issues as they reposition the elements, thereby becoming the artist.



Umanità Destruutturata manipulated by visitors, Kou Gallery, Rome, November 2025



Details of the "attach and detach" mechanism of the textile human elements placed on the canvas

Umanità Destrutturata also invites the viewer to experience a sort of return to childhood: through a hands-on, tactile exploration that draws on gestures and games stored in the subconscious, it encourages reflection on pure concepts.

In the various exhibitions of the work, it has been observed that visitors initially experience a sense of uncertainty when faced with a hanging piece that appears "delicate" and seemingly un-touchable. This is followed by enthusiasm and engagement. Visitors enjoy creating a wide variety of shapes and expressing their thoughts through the arrangement of the elements: some indulge in deliberately fanciful combinations, while others are surprised to find that they are unable to arrange the human elements in a non-conventional way, realising that they are using them according to an underlying pattern or logic, even unintentionally.

The canvas is made of felt, while the detachable textile elements are created using different techniques: small tufted rugs and cushions made from cotton fabric, often painted with acrylic to emulate the scribble on paper. On the back of each element, a material is applied that adheres to the felt, enabling the "attach and detach" mechanism.

The work, which is only seemingly playful, aligns with the philosophy of Voirhumain, inviting viewers to perceive humanity, to find the most authentic and "analogue" version of themselves, and to recognise their own human worth. It sets the ambitious aim of realising its artistic meaning through the actions of the viewer, who, through their gestures and choices of arrangement, becomes part not only of the work itself but, more broadly, of the conceptual foundations of Voirhumain's artistic research.



Front and back of a hand. The front is created using the tufting technique with wool, while the back is covered with a material that adheres to the suede.



Umanità Destrutturata photographed from the side to highlight the three-dimensional nature of the detachable elements



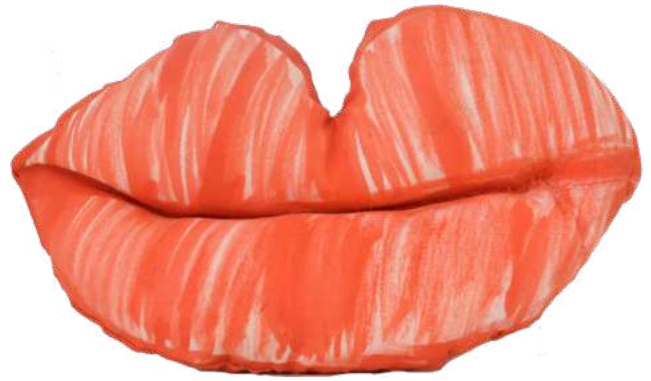
Four different arrangements of *Umanità Destutturata*, 2025



Empty base of *Umanità Destrutturata*, 2025
39 x 39 in. (100 x 100 cm)



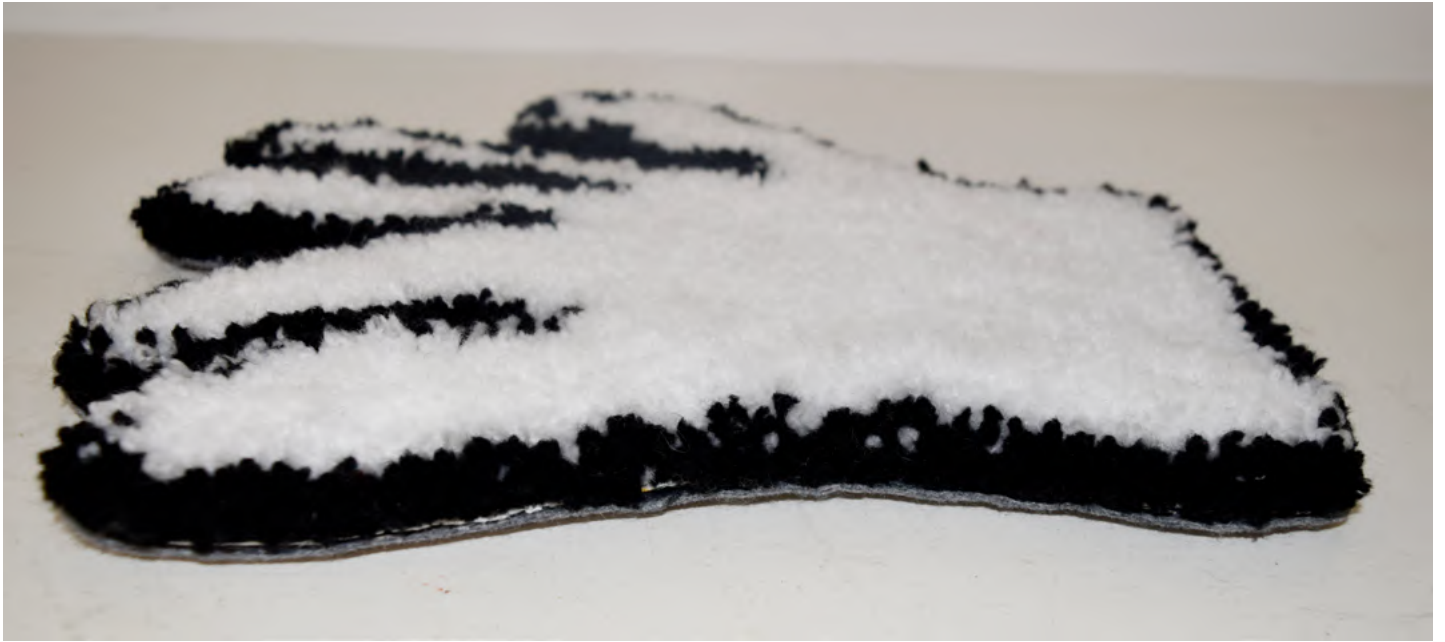
Scribbled mouth elements to be attached to *Umanità Destrutturata*. Front and back of a cushion on the left and a rug on the right, 2025



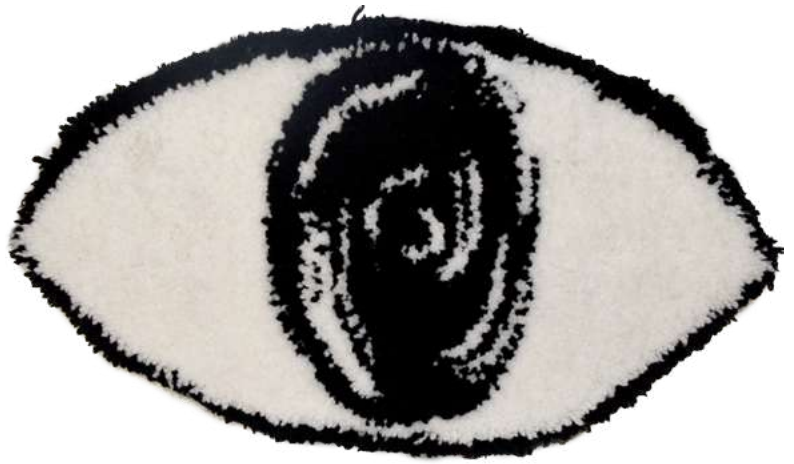
Other mouth-shaped elements, 2025



Hand shaped elements. Cushion photographed from the front and the back, 2025



Side, front and back of a hand-shaped rug, 2025



Eyes elements, 2025



Nose elements, 2025

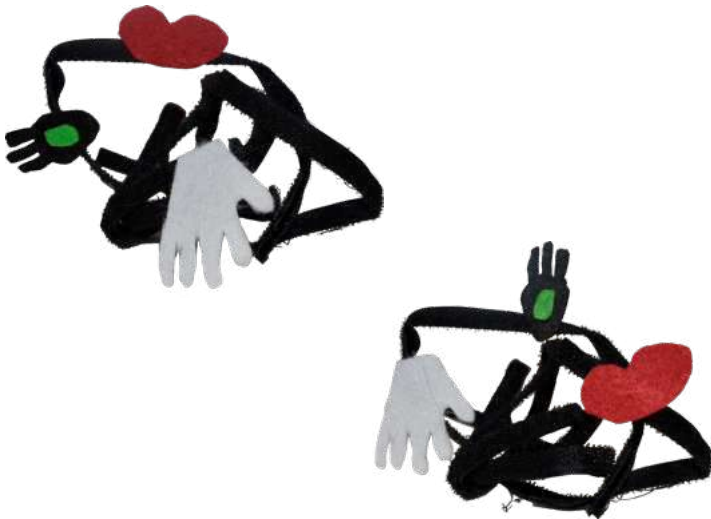




CLOTHING



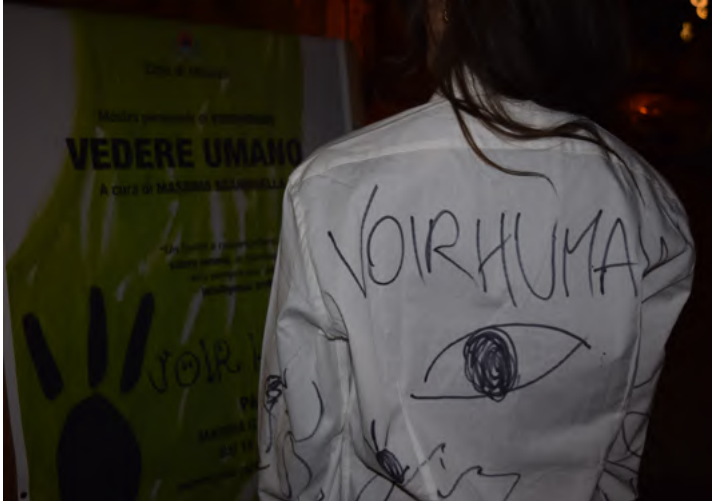
Crocheted bodice adorned with embroidery worn by Voirhumain at one of her exhibitions.



Interactive dress decoration, consisting of detachable and reattachable components. Two different arrangements are shown on the left. Photo of Voirhumain wearing the appliqué during one of her exhibitions on the right.



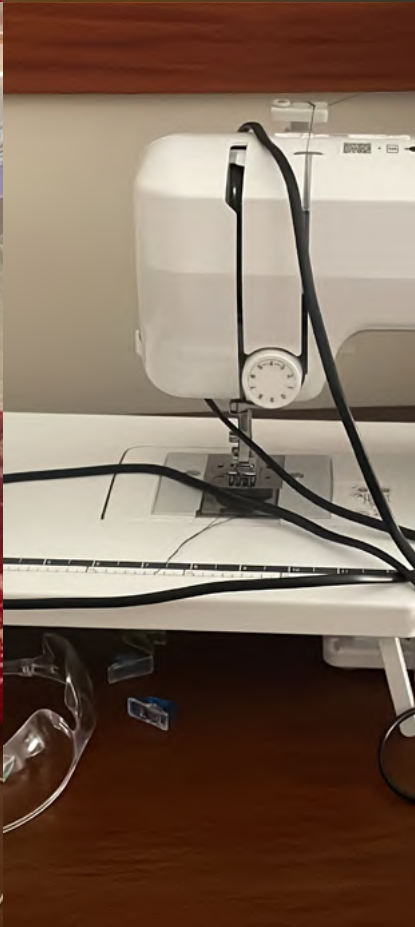
Scribbled shirt, worn by Voirhumain during one of her exhibitions



Bulbi as an appliqué







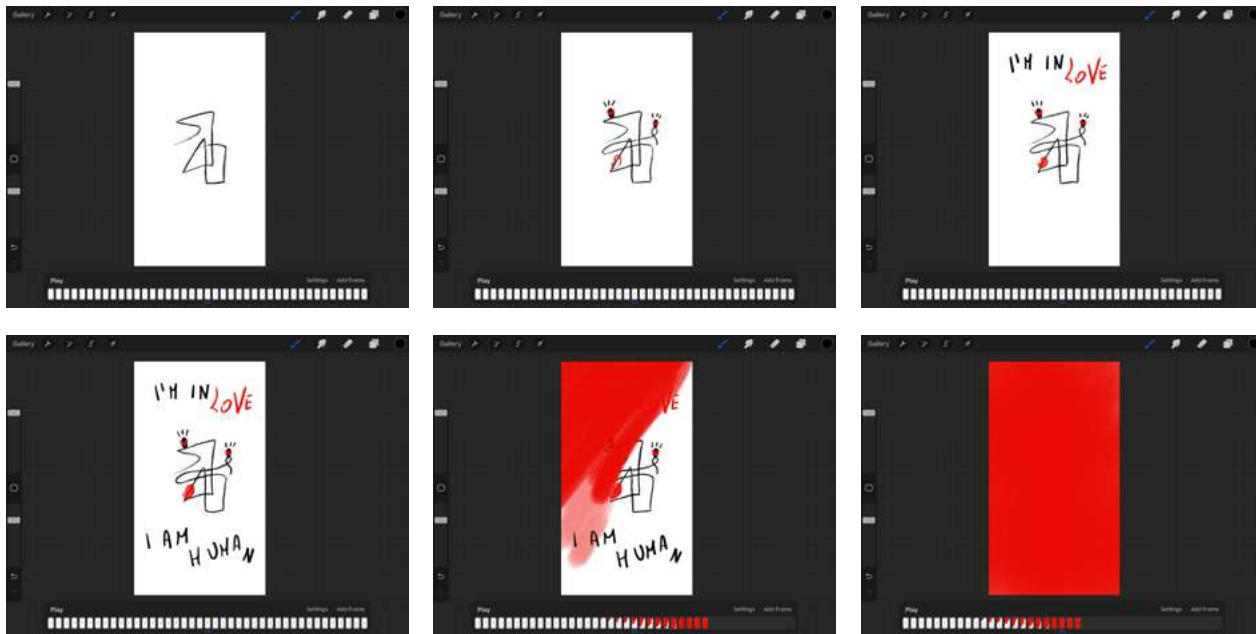
VIDEO

A brief introduction to animated scribbles

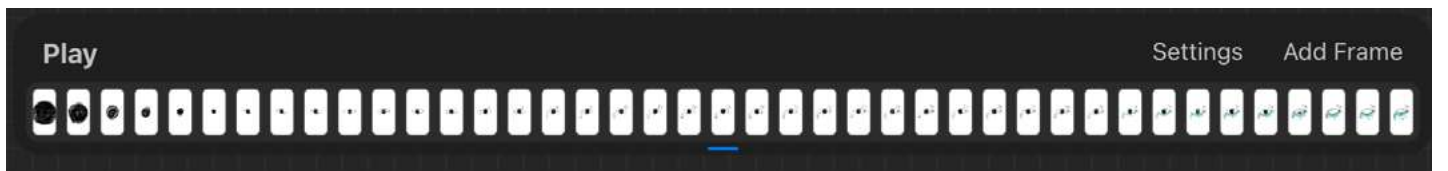
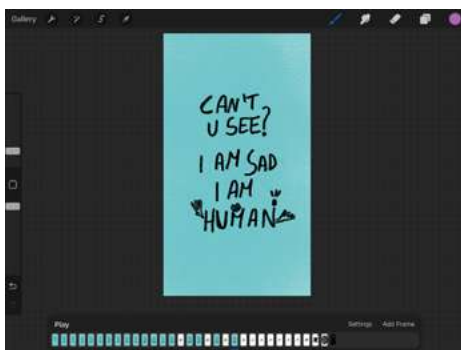
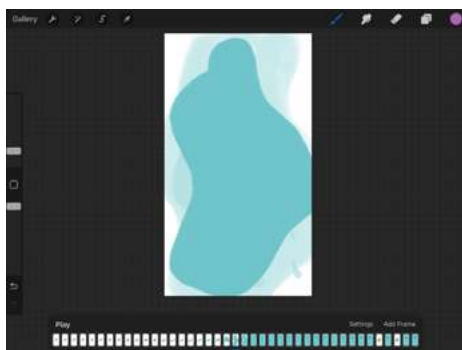
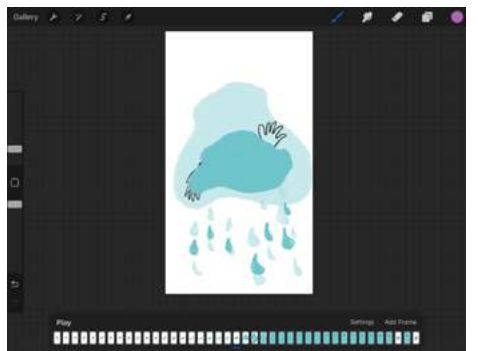
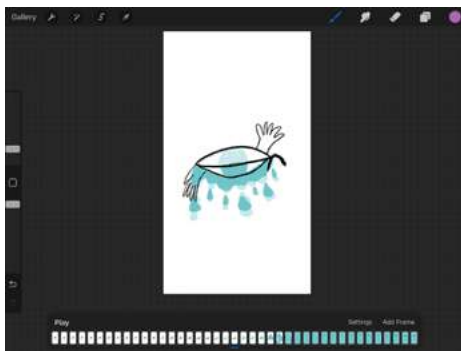
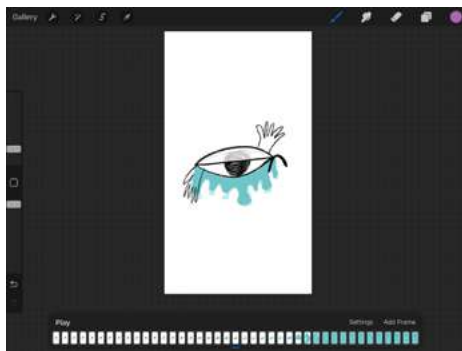
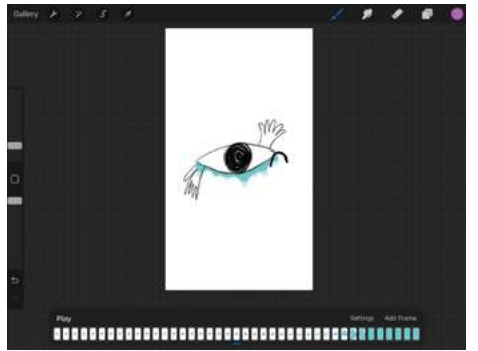
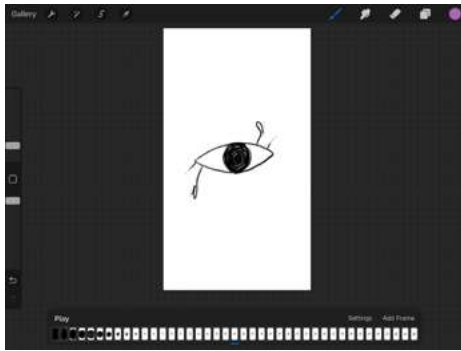
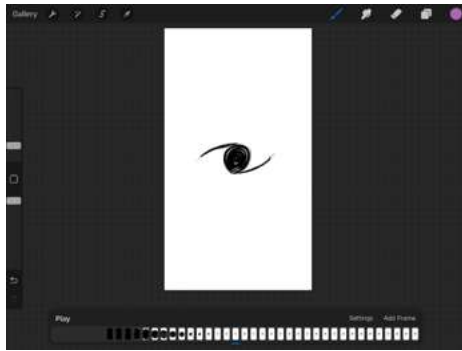
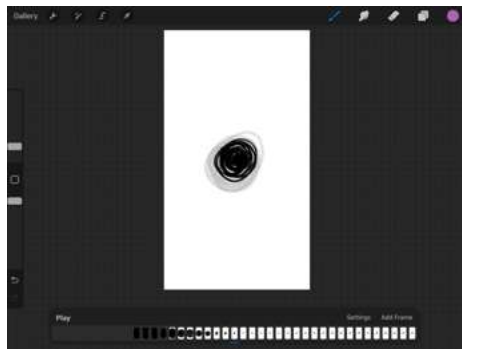
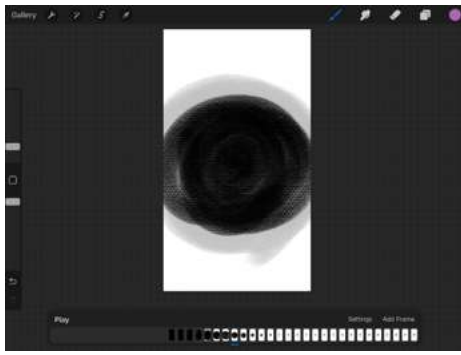
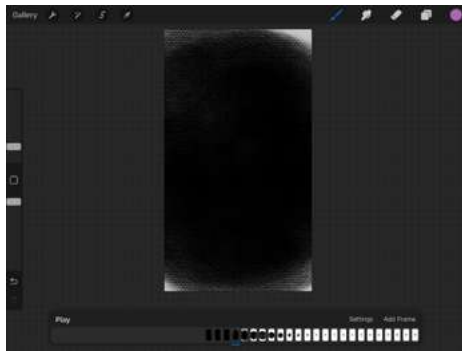
Voirhumain studied video design at the European Institute of Design (IED). In a way, her instinct to express herself through moving images and music cannot be suppressed and always tends to resurface. This is how some of her scribbles come to life, animated frame by frame. Starting from a line or a dot, the scribble takes shape into the final form of the human we recognise on paper, telling us more about its story.

Is it sad? Is it in love? Does it want to tell us something specific about itself? Does it want to communicate with us?

Once the animation process is complete, Voirhumain adds the sound to the video, drawing on her knowledge. These animations can be viewed on the artist's social media channels and on the website www.voirhumain.com



Frame by frame animation of *Humain 28*



Frame by frame animation of *Humain 26*

FUTURE EXPLORATIONS

The presence of white in Voirhumain's works is predominant; however, the artist is currently developing a new series based on coloured backgrounds.

In the textile works as well, a corresponding collection will be developed on coloured surfaces, featuring detachable textile elements designed to match the background. This approach mirrors what occurs in painting: elements drawn onto a coloured canvas retain the underlying tone in areas left unmarked.

Alongside this series, Voirhumain is also working on a body of works dedicated to well-known "humains", of which

Marilyn has already been exhibited. The idea behind this series of celebrities is to incorporate those subtle details that make a public figure instantly recognisable.

The artist's intention is for the viewer to realise who is represented only upon reading the title, which consists of the name of the figure. At that point, however, recognition becomes inevitable.



An example of *Umanità Destrutturata* with a colourful background



Textile elements designed to match the background colour



Marilyn, see p. 73

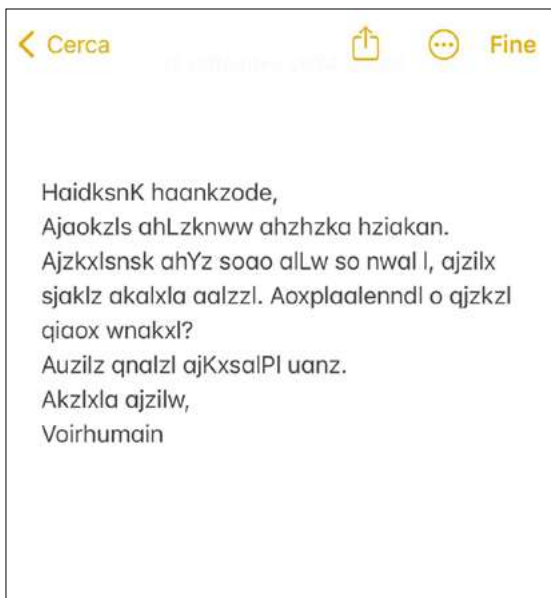
Voirhumain seeks to further investigate the concept of the scribble as an indecipherable yet inherently meaningful language, as well as the recognisability of the human component, not only in terms of appearance but also of function.

For instance, would an email still be recognised as such if it retained its external structure but contained only meaningless letters? Could a fashion magazine or a newspaper still be immediately identifiable if entirely rendered as a scribble?

This is a process that many creatives experience during the development of an idea. Often, the first step is a draft, a sketch, an initial outline in which the precise words or images are not yet defined. Voirhumain believes that the primordial idea emerges in the form of a scribble, as the scribble represents the untranslatable

language of the inner self. When an idea moves into the physical world, it passes through this still undeciphered form.

The artist's intention is therefore to create objects of this kind, scribbled messages, emails, magazines, and to invite the viewer to engage with them, attempting to recognise and interpret what lies before them.



Structure of an email



Voirhumain's biscuits

Voirhumain, on a personal level, has reclaimed her own sense of value through the act of scribbling. What began as an instinctive and intimate gesture gradually evolved into a process of self-recognition, allowing the artist to reconnect with a deeper sense of meaning and presence.

This has led her to develop a profound connection with her “humains”, perceived not merely as figures within her works, but as entities that inhabit her artistic universe. Their presence extends beyond the surface of the artwork, becoming a constant and evolving element within her practice.

For Voirhumain, anything can be “voirhumanised”. This concept reflects an openness towards transformation, where everyday objects and environments can be infused with human

traces and meanings. The artist makes no secret of the fact that encountering voirhumanised chandeliers, carpets, garments or ceramics should not come as a surprise.

Rather, it is a natural extension of her inherently multidisciplinary nature, which drives her to explore and communicate her artistic vision across a wide range of media. In this sense, voirhumanisation becomes not only a visual process, but also a way of inhabiting the world, an invitation to recognise the human presence within and beyond the artwork itself.

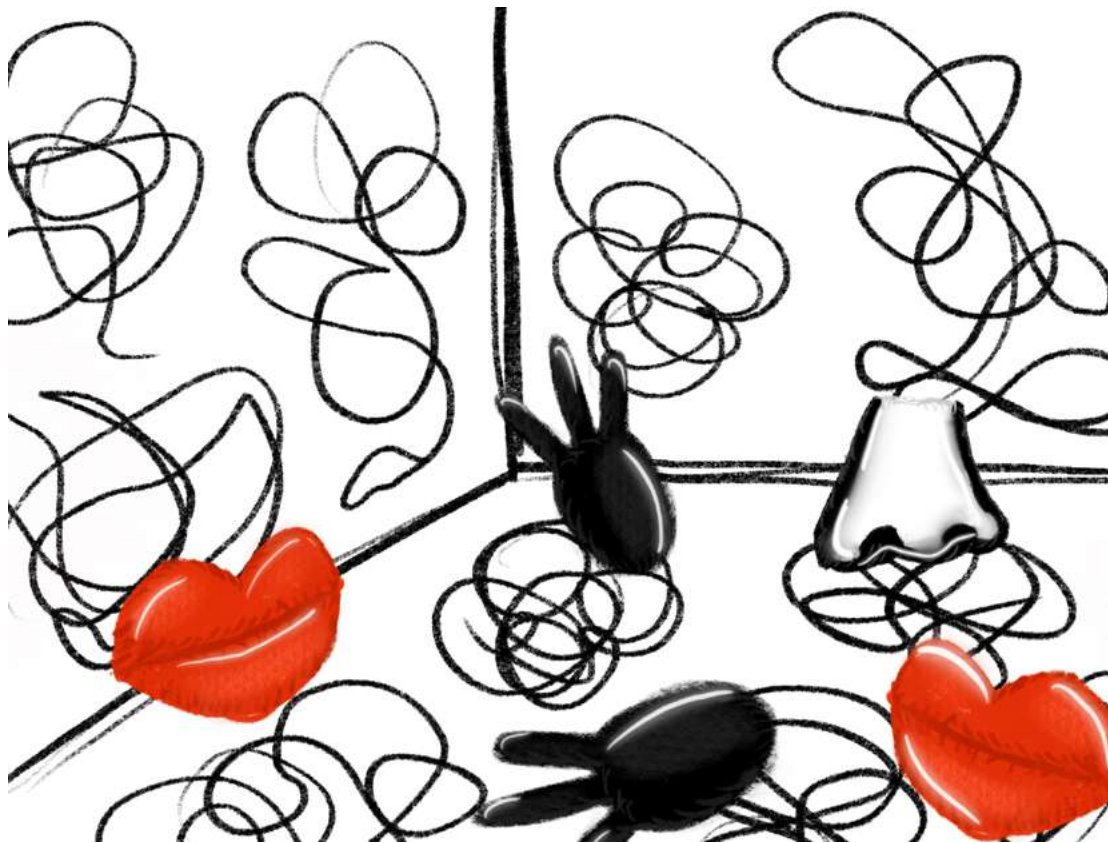
Another of Voirhumain's future research directions is to explore alternative methods, beyond the scribble, that can produce the same effect of reclaiming value and fostering connection among human beings.

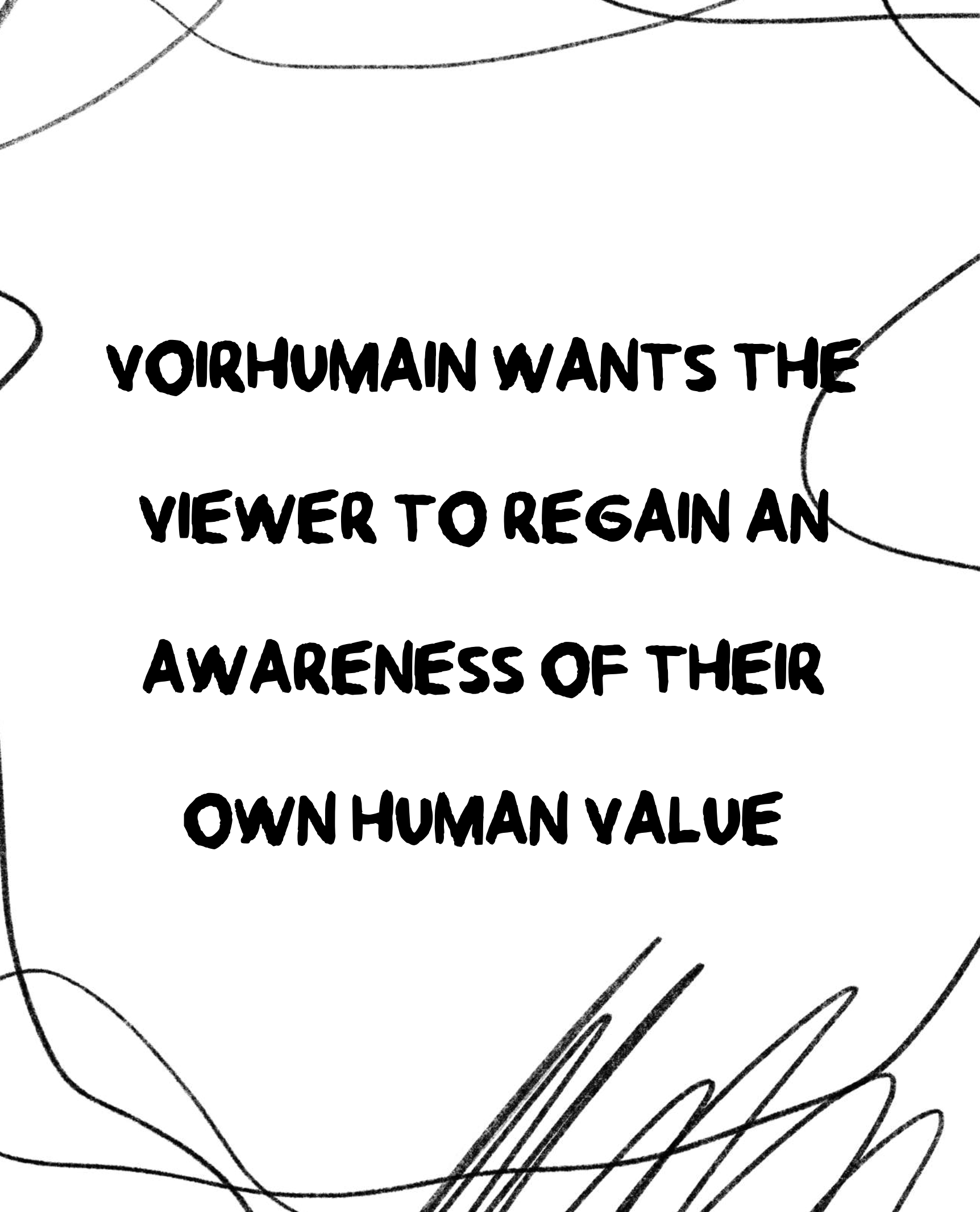
Her thinking ranges from the imagining of more immersive, fully humanised environments to the development of more complex projects, such as those that do not operate on a visual level but instead engage with mental processes.

For instance, she envisions a project inspired by the now-defunct Yahoo Answers forum, where users could ask questions and receive responses from others across a wide range of topics. Today AI tools can provide answers to almost any question within seconds, yet the sense of humanity once experienced when searching online – finding that someone else had asked the same question years before – was invaluable. There was always someone who had wondered the same thing, however unusual, and this created a sense of connection, making one feel part of something larger.

This feeling created a particular form of connection that feels less visible today. The artist therefore aims to create a work that invites people to ask questions, respond to others, and explore existing exchanges, in order to reawaken that sense of shared humanity. This is not an attempt to reject the undeniable advantages of technological progress, but rather to restore what has been lost and to complement efficiency with emotional depth.

Ultimately, Voirhumain hopes that such a work will awaken something within people: a desire to build stronger connections, to be more open to learning from others, to seek advice, and to engage directly with other human beings, an invaluable source of knowledge, each one holding small yet meaningful insights into life and the world.



The background of the page is filled with various hand-drawn scribbles in black ink. These include several large, loose loops and swirls, as well as a cluster of more chaotic, overlapping lines at the bottom right corner. The overall style is informal and artistic.

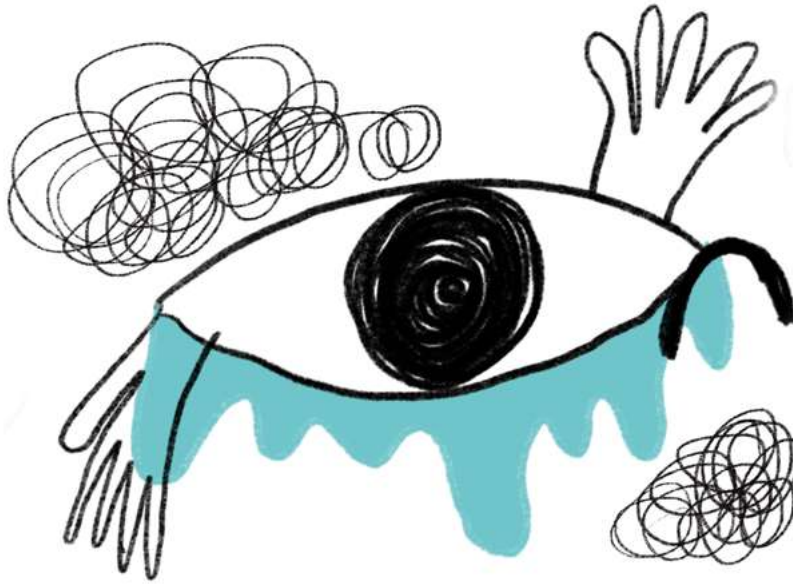
**VOIRHUMAIN WANTS THE
VIEWER TO REGAIN AN
AWARENESS OF THEIR
OWN HUMAN VALUE**

The image features several thick, black, hand-drawn scribbles that are scattered across the white background. These scribbles are irregular and fluid, resembling quick, gestural marks. In the center of the page, there is a block of text in a bold, black, sans-serif font. The text is arranged in two lines and reads: "AND CHOOSES THE SCRIBBLE, THE MOST HUMAN MARK POSSIBLE, TO COMMUNICATE THIS." The overall composition is minimalist and emphasizes the contrast between the chaotic scribbles and the clear, structured text.

**AND CHOOSES THE SCRIBBLE, THE MOST HUMAN
MARK POSSIBLE, TO COMMUNICATE THIS.**

VOIR HUMAIN

ANYTHING ENDOWED WITH HUMAN ELEMENTS
(ALBEIT MISPLACED)
• BECOMES HUMAN IN OUR EYES •



OPERE DI

GIADA ILACQUA

A CURA DI

MARIA ITALIA ZACHEO



IN ANTEPRIMA

SAB 1° FEB

9 LAVATOIO CONTUMACIALE
ORE 18



L'ESPOSIZIONE PROSEGUIRÀ DAL 3 AL 15 FEB
PRESSO LA LIBRERIA LITHOS

ANYTHING ENDOWED WITH HUMAN ELEMENTS (ALBEIT MISPLACED) BECOMES HUMAN IN OUR EYES

CURATED BY **MARIA ITALIA ZACHEO**
AT LAVATOIO CONTUMACIALE, ROME
1 - 15 FEB 2025

"Voirhumain: an idea, a project, a stage name. The first step in a research project begun in 2024, the exhibition, which opens the *Messaggi d'Arte 2025* series, presents the works of Giada Ilacqua to the public. Voirhumain is, for Giada, an invitation, a promise, a proven truth:

«Anything endowed with human elements, albeit displaced, becomes human in our eyes». In an effort to understand the countless languages of the world, and to find her own human identity, scribbling becomes for the artist a foundational element for continuous development and experimentation:

«Human faces everywhere something reminds us of them, even if only with simple lines».

Voirhumain is an answer to the question: «does this happen even if the human elements are dismembered among the lines of a scribble?». Hidden thoughts take shape. The intimate and instinctive desire for deep human connections emerges; the tangible possibility of contact, of a new beginning, is entrusted to the gesture. In the recovery of innocent and intuitive artistic experiences, which take us back to childhood, in homage to the automatic drawings of the artist/medium, in an apparently distracted approach to making art, the marks formalise a precious connection with reality, even within abstraction. Hands, eyes, feet, human elements: every drawing connects the artist to the world".

M. I. Zacheo



Maria Italia Zacheo, Voirhumain and Lithos Editrice director at Lavatoio Contumaciale



Grazia Menna, head of cultural activities at the cultural association Lavatoio Contumaciale in Rome, founded in 1974 by artist Tomaso Binga (Bianca Menna) and art critic Filiberto Menna



Voirhumain at Lavatoio Contumaciale

Maria Italia Zacheo, an architect and art historian, curates exhibitions, cultural events and publications. Author of numerous historical and critical works, she is active in culture and the arts, developing and promoting projects with a particular focus on the contemporary era.

Among her institutional roles at the Sovrintendenza Capitolina in Rome, she was responsible for the Pietro Canonica Museum, the Casino dei Principi exhibition space, and the management of cultural activities for the Città delle Bambine e dei Bambini of Rome. She has curated exhibitions and installations for the Museum of Rome. She has taught Image and History of Design, collaborating with the IED, European Institute of Design.

In addition to her institutional roles, she is an independent art curator. Her collaboration with Voirhumain began in late 2024 and led to her curating the exhibition in February 2025.



«VOIRHUMAIN CHOOSES THE "SCRIBBLE" AS A STARTING POINT FOR A SURPRISING EVOLUTION, BUILDING ON ITS INITIAL EMBRYONIC STRUCTURE TO DEVELOP THE VERSATILITY OF FIGURATION AS A REPRESENTATION OF POSSIBLE HUMAN CONNECTIONS».





Visitors play with *Umanità*
Destrutturata



Humain 50 and *Humain 40* in the
background

**«VOIRHUMAIN EXPLORES HUMAN INTERPLAY
BEYOND LOGIC, APPARENT HUMANITY VERSUS
HIDDEN HUMANITY, PRESENTING ORIGINAL
COMBINATIONS IN FRAGMENTED FORMS».**

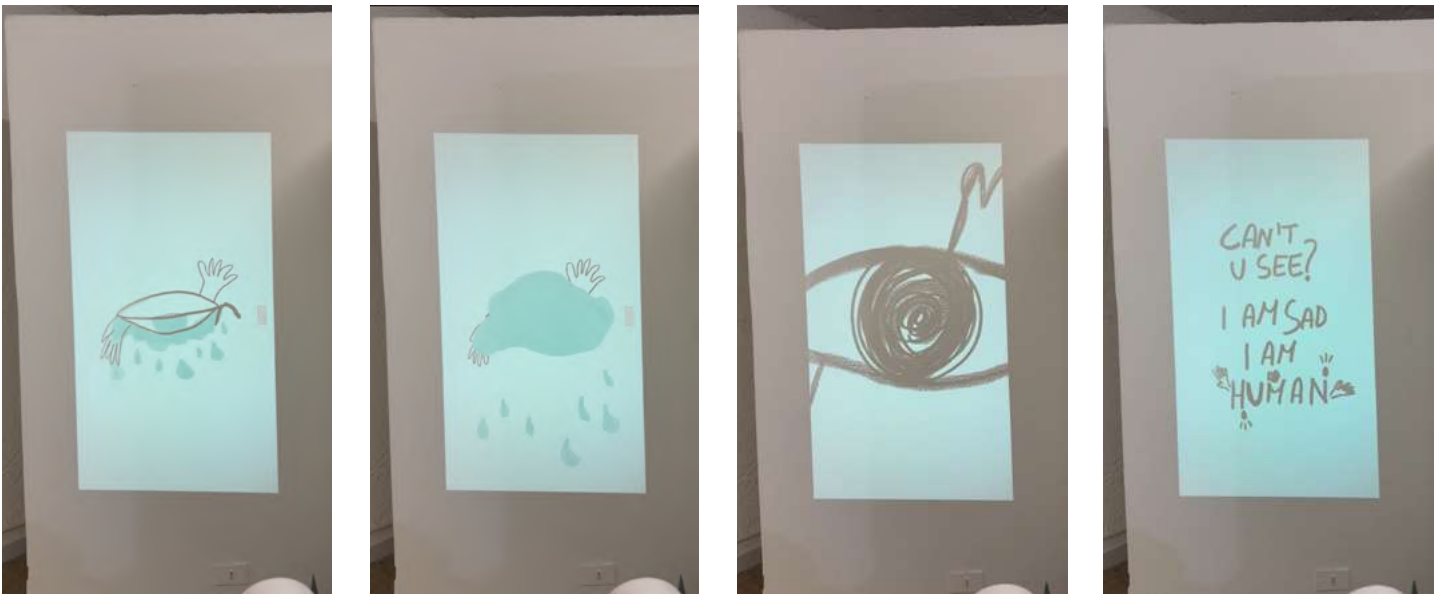
«THE LINES OF THE SCRIBBLE BRING TOGETHER DIFFERENT FORMS OF OTHERNESS. A WANDERING MIND GUIDES THE DELICATE THREAD WHICH, IN THE DRAWING, CONNECTS INDIVIDUAL INTIMACY WITH THE WORLD. EVERY SCRIBBLE BY VOIRHUMAIN IS A TINY HUMAN BEING».



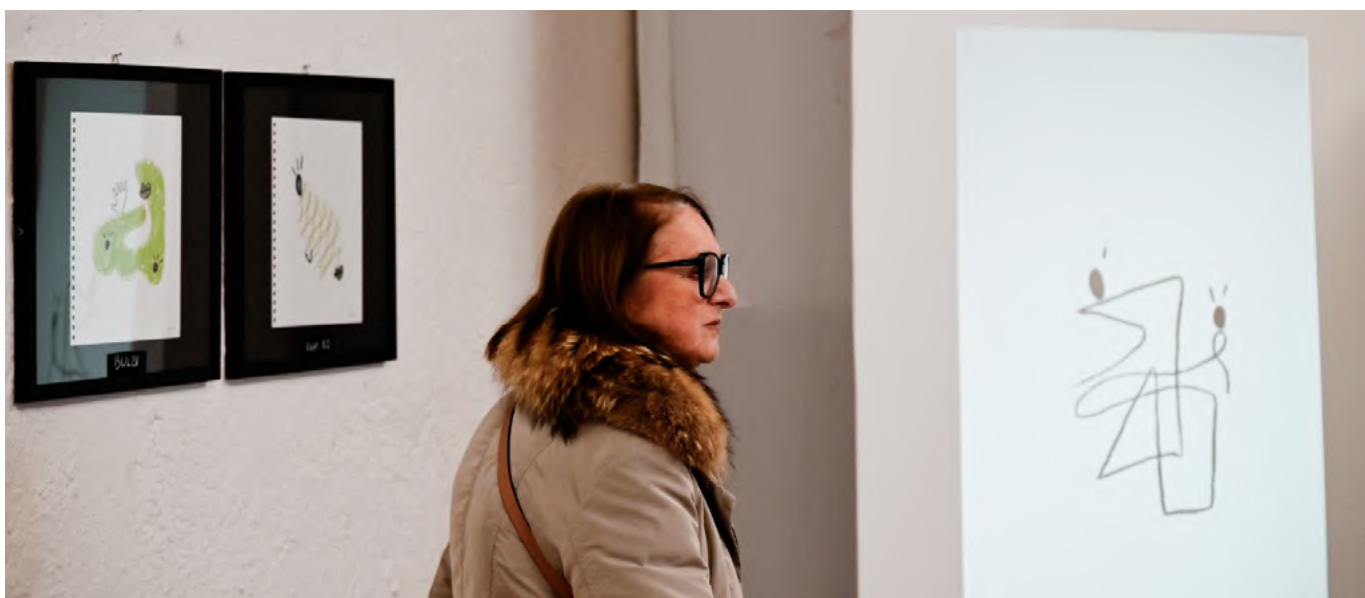
From left to right: *The Kiss*, *Humain 47*, *Humain 35*



From left to right: *Humain 26_2*, *Humain 58*, *Humain 60*, *Humain 50*, *Humain 40*



Projection of video works (see p. 98) during the exhibition at Lavatoio Contumaciale



TICKETS ON
DICE

IX ED. 2025



M. CASTELLO
GIORGIO POI
JOAN THIELE
DOV'È LIANA
OK GIORGIO
PASTABOYS

THE WINSTONS // CICO MESSINA
GO-DRATTA // THE WHISTLING HEADS
ALIO THO // CHIARA ACCARDI // LO SMILZO // ADRYSH // TURKI STAN // BAMBI
OMA // PIXEL SHAPES // SPOSARI // VOIRHUMAIN

WWW.MISHMASHFESTIVAL.COM · APERTURA BOTTECHINO ORE 18:30

CASTELLO DI MILAZZO



10 · 11 · 12 AGOSTO



Poster for the *Mish Mash* indie music festival, which featured three solo exhibitions, including Voirhumain's

MISH MASH FESTIVAL - "DENTRO L'OLTRE"

CURATED BY **CHIARA DI BLASI**
AT MILAZZO CASTLE, SICILY
10 - 12 AUG 2025

"Giada Ilacqua, known by her artistic name Voirhumain, began her career as a video-maker, a medium entirely absent from the exhibition. Voirhumain's work is nothing more than the product of contemporary artists' inevitable confrontation with the relentless advance of artificial intelligence.

Faced with the choice made by many creatives to fight, stamp their feet and rebel against the spread of AI, Voirhumain has chosen the opposite path: after years of study, she realises that AI can do in a few minutes what takes her days, and she accepts it. Crushed and crumpled, she takes refuge in a sanctuary inaccessible to artificial intelligence: the scribble, here a symbol of rebellion against mechanical precision. The scribble is, by its very nature, irreproducible by AI; it can be recreated in form but not

in process; the total randomness that characterises it is inaccessible to an algorithm-based tool which, despite infinite variables, is governed by defined rules.

So, whilst the scribble begins as a form of mockery directed at AI, a tantrum from an angry child, it transforms into a subversive force, nourished and imbued with the pride of an artist who has managed to escape AI's grip and refuse to succumb to it".

C. Di Blasi





A comparison between Voirhumain's design conceived for the space and the actual exhibition set-up



Dentro l'Oltre exhibition at Milazzo Castle, part of the IX edition of Mish Mash Festival

"Another distinctive trait of humanity is empathy: in the artist's drawings, the lines of the scribble become people, humanised through a profound regression that races backwards, surpassing the artist's own childhood to place itself centuries earlier and draw upon a traditional artistic trope linked to pareidolia, the optical phenomenon later elevated to a *modus operandi*, which leads to identifying human profiles in stains, a product of the innate search for the other that characterises humanity.

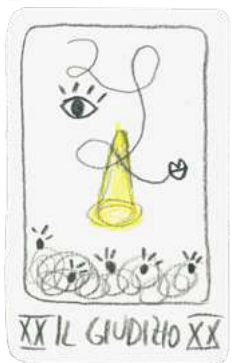
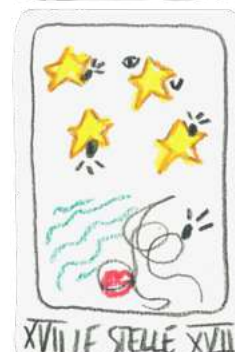
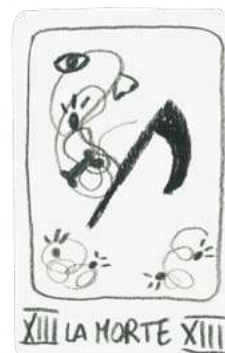
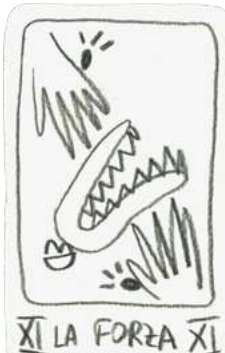
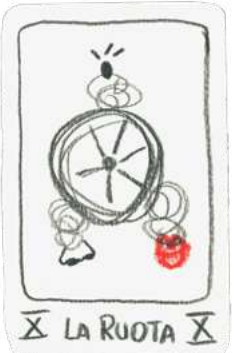
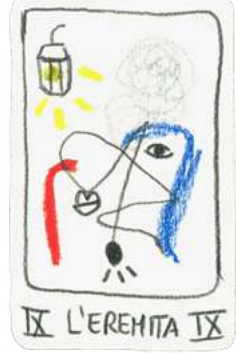
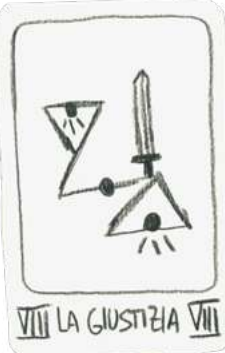
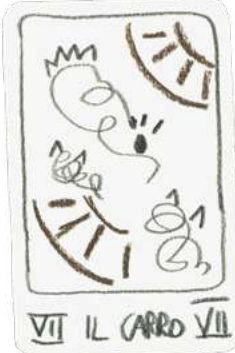
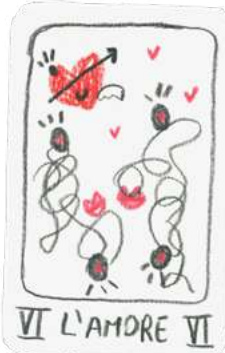
In Voirhumain's works, this is translated not into the identification of a profile's features, but into that of a personality; works that take the form of psychological portraits, in which anatomical elements constitute the coordinates.

The ability to see the human where there is none is a process that is both analogous to and the opposite of that of AI: artificial intelligence mimics the human trace, whilst Voirhumain reclaims it by materialising it, a call for attention from the artist to those behind the line: "listen to me, listen to us."

In these works of man, apart from his emotions, rendered as abstract forms, only taste, smell, hearing and sight remain, the senses as the final outpost, the last stronghold of the creator".

C. Di Blasi







Entrance curtain to the exhibition depicting the Death card on the left. Visitors interacting with the tarot cards on the right

"The exhibition brings together the artist's highly personal journey and the arcane world of the Tarot. Upon crossing the threshold, veiled by the 13th card of the deck, Death – often associated in fortune-telling with a phase of profound change in the seeker, a symbol of the transition from the material to the spiritual realm – the viewer has the opportunity to delve into the heart of the exhibition, invited into the artist's work through the deck of Major Arcana she has created, appreciating both its aesthet-

ic and artistic qualities and its esoteric and spiritual dimensions. The deck is placed on the carpet and surrounded by cushions that form part of the artist's textile work, which also includes interactive pieces such as the one on display in the room".

C. Di Blasi

"*Umanità destrutturata* (2025) is an interactive, process-based work that invites the viewer to place textile elements depicting human anatomical parts onto the tapestry created by the artist, as they see fit, following their instincts and drawing on the ingenuity typical of childhood.

The work reveals the artist's creative process by inviting the viewer to reproduce the projection of an anthropomorphic figure

onto a scribble, seeking the answer to a crucial question in the Anthropocene: do we still perceive the human form even when it is completely deconstructed?".

C. Di Blasi



Umanità Destrutturata and visitors interacting with the artwork



<p>WELCOME DAY 10 AGOSTO <i>Sicilian Taste</i></p> <p>APERTURA BOTTIGHERO ORE 18:30 ART SPOSARI ART VOIRHUMAIN ART OMA · 20:00 / 20:40 BAMBI WARM UP · 19.30 THE WHISTLING HEADS · 21.00 THE WINSTONS · 22.00 GO-DRATTA · 23.30 TURKI STAN AFTER SHOW · 01.00</p>	<p>11 AGOSTO DAY 1</p> <p>APERTURA BOTTIGHERO ORE 18:30 ART SPOSARI ART VOIRHUMAIN ART PIXEL SHAPES · 19:00 / 00:30 LO SMILZO WARM UP · 19.30 CHIARA ACCARDI · 21.00 CICO MESSINA · 21.45 JOAN THIELE · 23.00 MARCO CASTELLO · 00.30</p>	<p>12 AGOSTO DAY 2</p> <p>APERTURA BOTTIGHERO ORE 18:30 ART SPOSARI ART VOIRHUMAIN ART PIXEL SHAPES · 19 / 00:30 ADRYSH WARM UP · 19.30 ALIOTHO · 21.00 GIORGIO POI · 21.30 DOV'È LIANA · 22.30 OKGIORGIO · 23.30 PASTABOYS · 01.30</p>
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CASTELLO DI MILAZZO · 10 · 11 · 12 AGOSTO












WWW.MISHMASHFESTIVAL.COM





WALL

UNA PARETE PER UN ARTISTA

GIADA ILACQUA
AKA

VOIRHUMAIN



PER UNA SETTIMANA SOTTOPIANIAMO
AL VOSTRO GIUDIZIO IL LAVORO DI UN ARTISTA

MARTEDÌ 11 NOVEMBRE 2025
18:30-21:30

Poster announcing Voirhumain's participation in the Wall project presented by Kou Gallery

THE WALL

CURATED BY **MASSIMILIANO PADOVAN**
AT KOU GALLERY, ROME
11 - 18 NOV 2025

THE SCRIBBLE AS A SIGN OF HUMANITY IN THE DIGITAL AGE

"Voirhumain reflects on the phenomenon of pareidolia, which leads us to see the human in forms that resemble it, questioning humankind's search for himself in a world full of life and languages different from his own. The works explore whether this primordial instinct persists even when human elements are broken down in an illogical manner, and the scribble becomes the vehicle of this fragmentation. A spontaneous mark devoid of rules, born of moments of distraction, the scribble is a trace of thought that slips away: a profoundly human gesture that a machine cannot truly perform. From this arises the sense of humanity that permeates Voirhumain's works, in contrast to the aliena-

tion often evoked by images generated by artificial intelligence. The artist celebrates the scribble as an authentic expression of humanity, reaffirming, in an era dominated by AI, the value of that which is human simply because it is human. In this chaotic mark, an immediate connection with the mystery of the mind and life is revealed, transformed by Voirhumain into a conscious artistic choice. Through hands, eyes and other bodily fragments, we always recognise a human being. Humans have always sought themselves in science, poetry and emotions, finding humanity even in that which is not human.

Voirhumain thus becomes an invitation to rediscover the awareness and value of one's own humanity".

M. Padovan



Voirhumain explains how *Umanità Destruutturata* works to a visitor on the left. Visitors at Kou Gallery on the right

INSIDE THE PROJECT PRESENTED BY KOU GALLERY

ONE WALL, ONE ARTIST, ONE JUDGMENT

A single wall inside Kou Gallery becomes the core of a unique artistic experiment: one artist is presented to the public, invited to be observed, discovered, and evaluated.

A simple, almost minimal gesture, yet one that opens unexpected spaces for dialogue, reflection, and encounter.

ITS ESSENCE: ONE WALL, ONE STORY

The idea is simple and powerful: a main wall, transformed into a blank page to be filled with one to five artworks.

Alongside the works, a video system introduces the artist and their practice, while an electronic voting system allows visitors to express their judgment and actively shape the experience. Wall is not merely an exhibition: it is an open conversation between artist and audience, a laboratory of perception and participation.

A NEW WAY TO EXPERIENCE CONTEMPORARY ART

Through Wall, visitors can explore new languages and trends in real time, discovering artists they may not yet know and engaging with works created in the immediacy of the present.

The act of voting is more than a preference, it becomes a contribution to the collective narrative of contemporary art, to its movement and evolution.

THE VOTING SYSTEM

Visitors are invited to answer five questions anonymously, designed to highlight five key aspects of how a work of art is received. The purpose of the vote is not to establish a measure of a work's quality or value, but to give voice to how a work is perceived by an audience, rather than solely to what the work itself has to say.

Massimiliano Padovan is the president and founder of the Kou Association, which has given rise to two of Rome's most significant independent cultural initiatives: Rome Art Week, a city-wide event dedicated to contemporary art, and Kou Gallery, an art gallery in the centre of Rome with an exhibition programme focused on research, experimentation and dialogue between visual languages and social issues.

He actively collaborates with public institutions and local authorities on the planning and implementation of cultural activities in the city of Rome, contributing to the development of strategies and formats designed to enhance the creative heritage and promote access to culture.

He has collaborated with galleries, public institutions, academies and businesses, contributing to the development of cross-sectoral projects with a strong focus on sustainability and the promotion of emerging talent.

At the same time, he is actively involved in social initiatives, promoting projects that support inclusion, awareness and collective responsibility. He has worked on initiatives dedicated to the pre-

vention of gender-based violence, supporting vulnerable groups and raising cultural awareness, using communication as a tool to drive change, build bridges and celebrate diversity.



VOIRHUMAIN'S OVERALL RATING

79
%

DO YOU LIKE THE WORK THE ARTIST HAS EXHIBITED AT WALL?

93
%

DO YOU THINK YOU'VE UNDERSTOOD WHAT THE ARTIST WAS TRYING TO CONVEY?

81
%

DID YOU SEE YOURSELF REFLECTED IN THIS WORK? DID IT REMIND YOU OF ANYTHING IN YOUR OWN LIFE, OR DID IT MAKE YOU REFLECT ON YOURSELF?

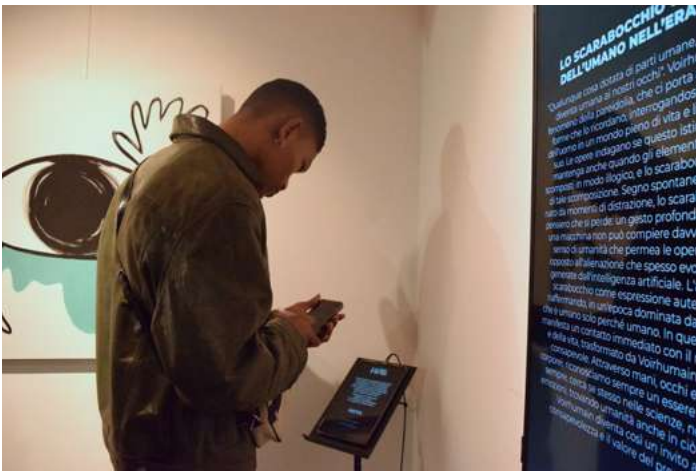
69
%

HAVE YOU FELT THE URGE TO ASK THE ARTIST SOME QUESTIONS, TO FIND OUT HOW THIS WORK CAME ABOUT AND WHAT EMOTIONS OR THOUGHTS INSPIRED IT?

64
%

WOULD YOU LIKE TO OWN ONE OF THESE WORKS AND BE ABLE TO LOOK AT IT EVERY DAY?

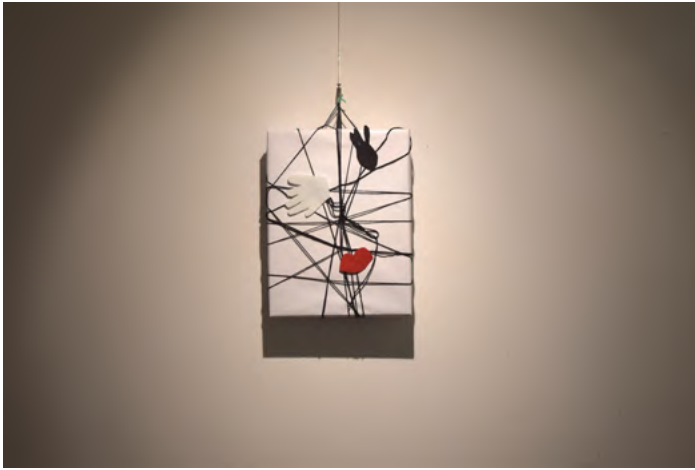
89
%



Visitors answering questions posed by the Wall project



Fabio Sindici



The artwork to be won in the lottery offered by Kou Gallery



Voirhumain with Massimiliano Padovan







Città di Milazzo

Mostra personale di VOIRHUMAIN

VEDERE UMANO

A cura di MASSIMO SCARINGELLA

*“Un invito a riappropriarsi del proprio
valore umano, in contrapposizione
alla sempre piu' pervasiva
intelligenza artificiale”*

VOIR HUMAN

PALAZZO D'AMICO
MARINA GARIBALDI - MILAZZO
dal 18 al 27 Dicembre 2025

VEDERE UMANO

CURATED BY **MASSIMO SCARINGELLA**
AT PALAZZO D'AMICO, SICILY
18 - 27 DEC 2025

**«...THE CREATION LIVES AS GENESIS BE-
NEATH THE VISIBLE SURFACE OF THE WORK»
PAUL KLEE**

"Through his gestures, the artist establishes a connection with life, taking his way of seeing beyond aesthetic expression into a realm of fantastical privilege. Yet once again, he looks not outwards, but inwards. At the heart of its origins, at the core of its very being, choosing the ideal gesture, the ideal form, amidst proportions to be challenged, colours to be displayed, words to be suggested and dreamlike symbols to be sublimated.

The creation of art is, among all forms of expression, the most widely used, the most authentic and natural, a pure meaning, in which the creative essence of form is emphasised, following its genesis step by step.

Paul Klee also said, "in the beginning is the act, but above it is the idea". For the artist, therefore, the work represents an experimental and spontaneous moment of creative conception. It clearly bears witness to the formation of the image, the mark as a form of writing which, emerging from the unconscious, becomes a visual thought.

M. Scaringella



Voirhumain exhibition at Palazzo D'Amico, a historic building constructed in 1572, renovated between 1733 and 1735 by Francesco Arena and modernised by Antonio D'Amico in 1774



From left to right: *Bulbi_2*, *Humain 60*, *Humain 28_3*, *Marilyn_2*

"Following this approach, Voirhumain conveys, in this series of works entitled "Vedere Umano", a sense of visual essentiality that is only seemingly confused, yet structurally linked to an ironic and colourful view of life. Through her irrepressible style, she expresses a misleading gestural line, guided by a manual impetuosity, an identity brimming with emotional and cultural expressionism set within a solid reality.

Here we find a stylistic exercise, almost the beginning of a new alphabet capable of transforming a desire, through the irony of creativity, into an expansion of time and space. Stains, fleeting marks, chromatic experiences: within them lies the definition of space, as the work's restless search for formal solutions vies with nature and poetry.

Thus emerges a poetic dimension in which movements, rhythms, light and vibrations are elements referable to objective

emotional spaces of a dreamlike vision, in which, once again, the mark is never entrusted to pure instinct but to a creative and structured necessity.

This is to say that, in any case, art, even today, remains the sole existential link between human hope and poetry".

M. Scaringella

Massimo Scaringella is an independent curator and cultural organiser with over thirty years of international activity. He has curated more than 250 exhibitions across 40 countries, working extensively between Europe and Latin America and fostering dialogue between Italian art and global contexts.

He has served as curator of the National Pavilion of Ivory Coast at the 57th and 58th International Art Exhibitions of *La Biennale di Venezia*, and has participated in the 59th and 60th editions. He was also invited curator at the Curitiba Biennial (2017–2019) and Artistic Director of the 4th Bienal del Fin del Mundo (2014–2015).

From 2000, he collaborated with the Italian Ministry of Foreign Affairs, contributing to the development of the Farnesina Collection of 20th-Century Italian Art. His curatorial work includes major international exhibitions featuring artists such as Francis Bacon and Joan Miró, as well as projects dedicated to post-war and contemporary Italian art worldwide.

He has developed long-term collaborations with leading institutions across Latin America, including MAMBA and MACBA in Buenos Aires. He has also contributed to the dissemination of Argentine contemporary art in Italy through exhibitions at institutions including MACRO and MAXXI in Rome.



From left to right: *Humain 50_2*, *Humain 26_3*, *Cuvi 10_2*, *Humain 32_2*, *Umanità Destruutturata*





WHO IS VOIRHUMAIN?

Voirhumain was born in 2024 as a result of the question: when faced with human elements disassembled into the lines of a scribble, do we still see the human? The artist has explored this fine line and this instinctive search for humanity on the part of human beings, capturing its primordial nature.

Giada Ilacqua uses this name to encapsulate her artistic mission: to reawaken an awareness of human value. With an academic background in video design and motion graphics, and being naturally multidisciplinary, Giada has experienced first-hand the destabilising impact of artificial intelligence and the replaceability of many activities in the creative sector.

Following a period of depression, she reflected on a problem that plagues society, particularly the younger generation: fatigue, procrastination, the loops created by an overstimulating social media reality with excessive scrolling, the desire to do things only in theory and the tendency to put them off and lose motivation to do them in practice when there are tools that make things too easy and make it seem pointless, tiring and futile to start or learn to do things for oneself.

Voirhumain emerged from this frustration as an irrepressible need for expression, giving rise to a genuine philosophy and a poetic creed that invites human beings to reclaim their qualities and rediscover the meaning and beauty of committing to something.

Being academically qualified in motion graphics, Voirhumain's artistic output began spontaneously in the digital realm (see, for example, *Krun*, 2024, published in the art magazine *Panta Rei*, fig. 1). But very soon, Voirhumain's creative urge led her to move towards analogue media, to reconnect with a more human world. Without abandoning the field of video (see p. 98), therefore, she began to produce works on paper and canvas. She redis-

covered her knowledge of textiles, creating works using tufting and sewing techniques based on paper patterns. From 2025, she began exhibiting, closing the year with four solo exhibitions (see pp. 108, 116, 126, 134).

Voirhumain's artistic philosophy can be summarised in three statements:

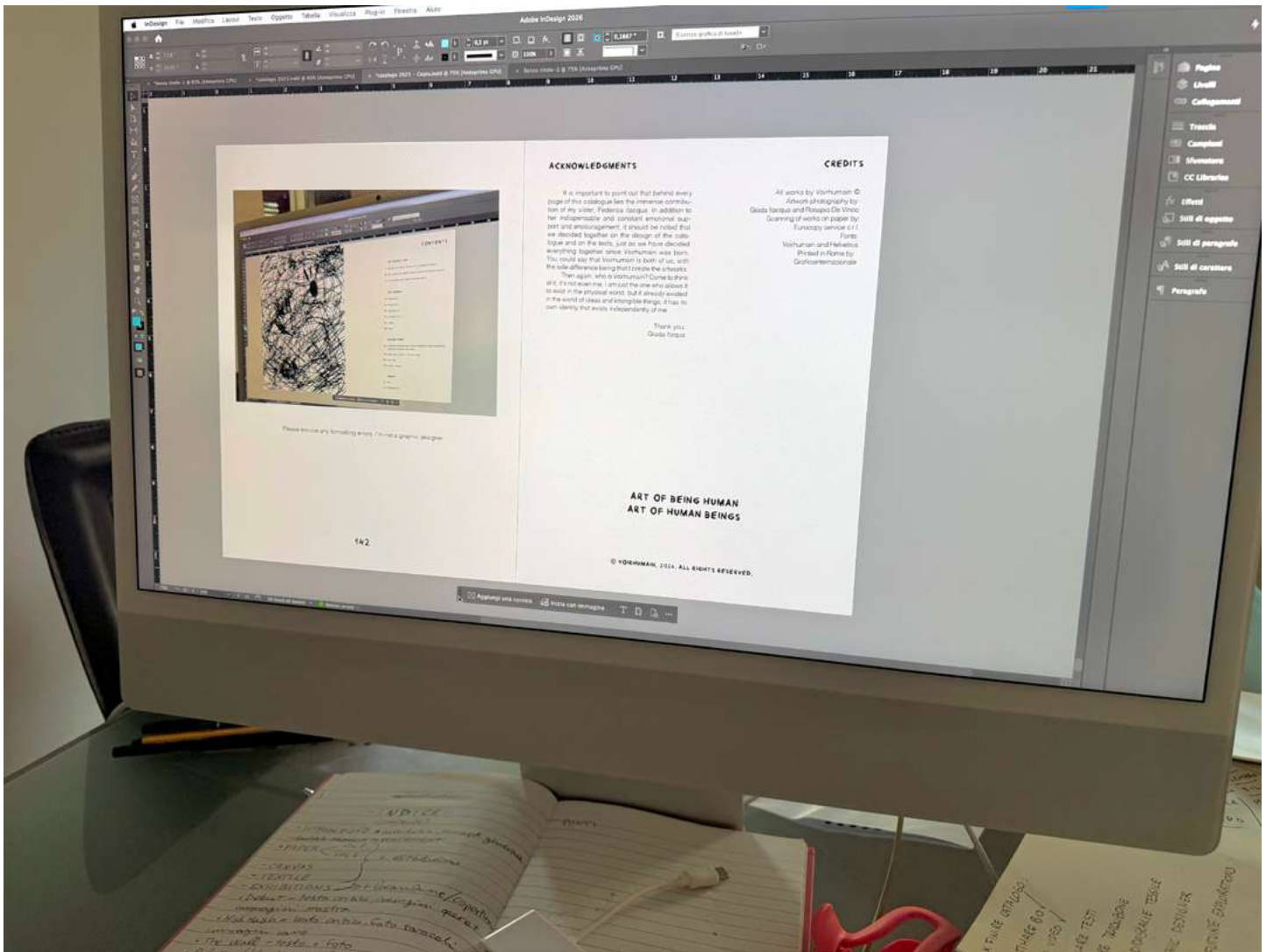
1. Anything endowed with human elements (albeit misplaced) becomes human in our eyes.
2. Voirhumain wants the viewer to regain an awareness of their own human value, and chooses the scribble, the most human mark possible, to communicate this.
3. Art of being human. Art of human beings.



Fig. 1



Vorhmain's childhood scribbles



Please excuse any formatting errors. I'm not a graphic designer.

ACKNOWLEDGMENTS

It is important to point out that behind every page of this catalogue lies the immense contribution of my sister, Federica Ilacqua. In addition to her indispensable and constant emotional support and encouragement, it should be noted that we decided together on the design of the catalogue and on the texts, just as we have decided everything together since Voirhumain was born. You could say that Voirhumain is both of us, with the sole difference being that I create the artworks.

Then again, who is Voirhumain? Come to think of it, it's not even me; I am just the one who allows it to exist in the physical world, but it already existed in the world of ideas and intangible things; it has its own identity that exists independently of me.

Thank you,
Giada Ilacqua

CREDITS

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**ART OF BEING HUMAN
ART OF HUMAN BEINGS**

