Giorgio Gerardi

PORTFOLIO 2026

Experimental video
Photography
Sound

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Venice, Italy

Liquid State – Colors
AI-assisted video, color, stereo sound, 2:50, 2026

ARTIST STATEMENT

As an artist working with image, video, sound and AI, I am drawn to what happens when familiar objects and forms dissolve into abstract sensations. An unmade bed, the inside of a dishwasher, a patch of sky: I frame them closely, rework them, set them in motion, until the object gives way to color, form and rhythm. In other works the object is gone: I start directly from color and form, and let them expand, merge and transform. I have been working in this direction since my first photographs in the late 1970s.

My roots are in the avant-gardes of the early twentieth century: artists such as Man Ray and László Moholy-Nagy, who used photography and film to move away from recording reality towards abstraction and experiment. I work in the same direction with today's tools: the camera, digital processing and, in recent years, AI. I make the soundtrack of every video myself, with AI help only on structure, so image and sound grow together.

Through interconnected series of images, videos and soundscapes, I shape environments focused on slow shifts, acoustic space and the intangible side of everyday reality.

A NOTE ON AI

In the AI-assisted series (Colors and Shapes, Filaments, Still Life) the machine is a tool, not the author. Hybrid process: my photographs and sketches, generative AI, manual post-production, original sound. I generate many variations, discard most of them, and edit, recolor and assemble the few I keep by hand.

Images: Adobe Firefly, Photoshop. Video: Kling AI, Google Flow, DaVinci Resolve Studio. Audio: Ableton Live 12 Suite and Claude, which proposes structure and MIDI tracks that I rework; no AI-generated audio.

The question underneath is the one photography raised a century ago: what is an image when it no longer records reality?

Where it starts

Superficie Geometrica, 1978

“I framed it closely so that the window would be hard to read as a window. What I was after was what remained: lines, the same lines again at another angle, and two colours meeting along a vertical edge.”

In 1978 the photograph won the prize for best photograph at the annual group exhibition of the Fondazione Bevilacqua La Masa in Venice. It was later acquired by Ca' Pesaro – International Gallery of Modern Art, where it is held in the permanent collection.

“The work I do now — the sheets of an unmade bed, the inside of a fridge, clouds — starts here. Forty-eight years later I am still working on the same thing.”

Superficie Geometrica
Photograph, 1978, 25 × 20 cm · Ca' Pesaro, Venice, inv. BA0796

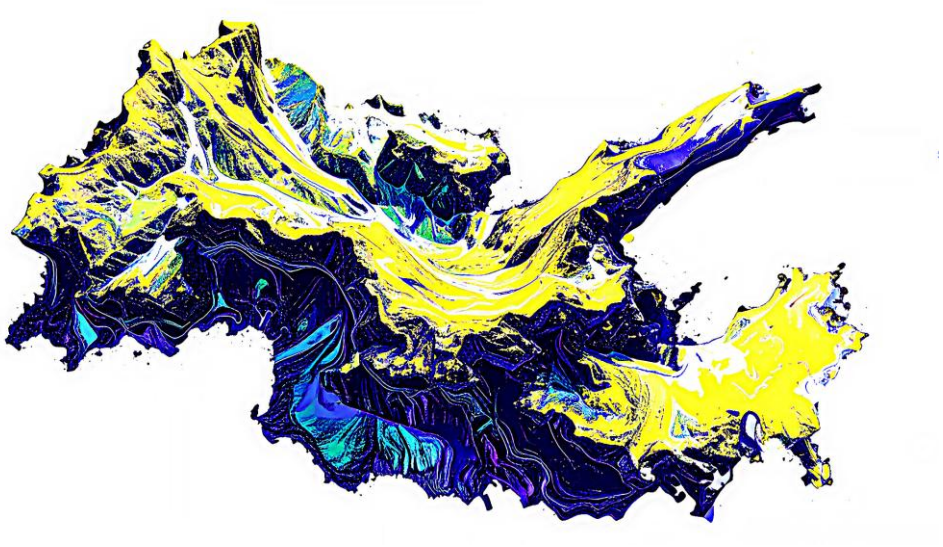
Colors and Shapes

Working across digital imagery, video, and AI, this project centers purely on color and abstract geometry. There are no figures or literal references here, only shifting visual textures that merge, transform, and move. Free from direct representation, the series opens up a quiet, meditative space where perception itself becomes the experience.

Media: AI-assisted digital images and single-channel videos

Liquid State – Black

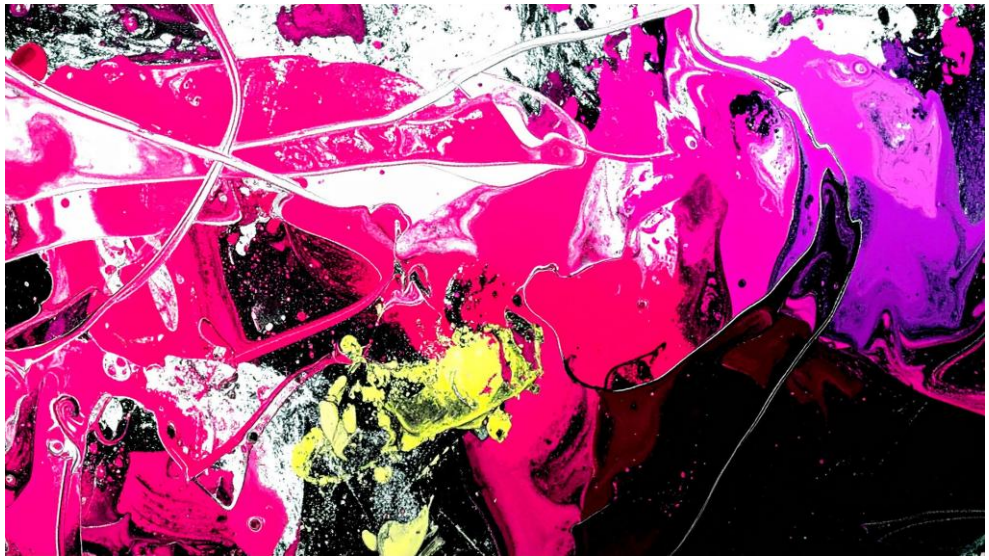
AI-assisted video, color, stereo sound, 5:00, 2026



Colors

AI-assisted video, color, stereo sound, 5:05, 2026

Screenings: NOIS//E, Milan 2026 · Altered Images, London 2026 · On Art AI, Warsaw 2026



Equinox

AI-assisted video, color, stereo sound, 1:31, 2026

Screenings: BAIFF – Burano Artificial Intelligence Film Festival 2026

Fluid Colors

AI-assisted video, color, stereo sound, 2:10, 2025

Purple, yellow and black (74509.1)

AI-assisted digital image, 2024, 100 × 75 cm

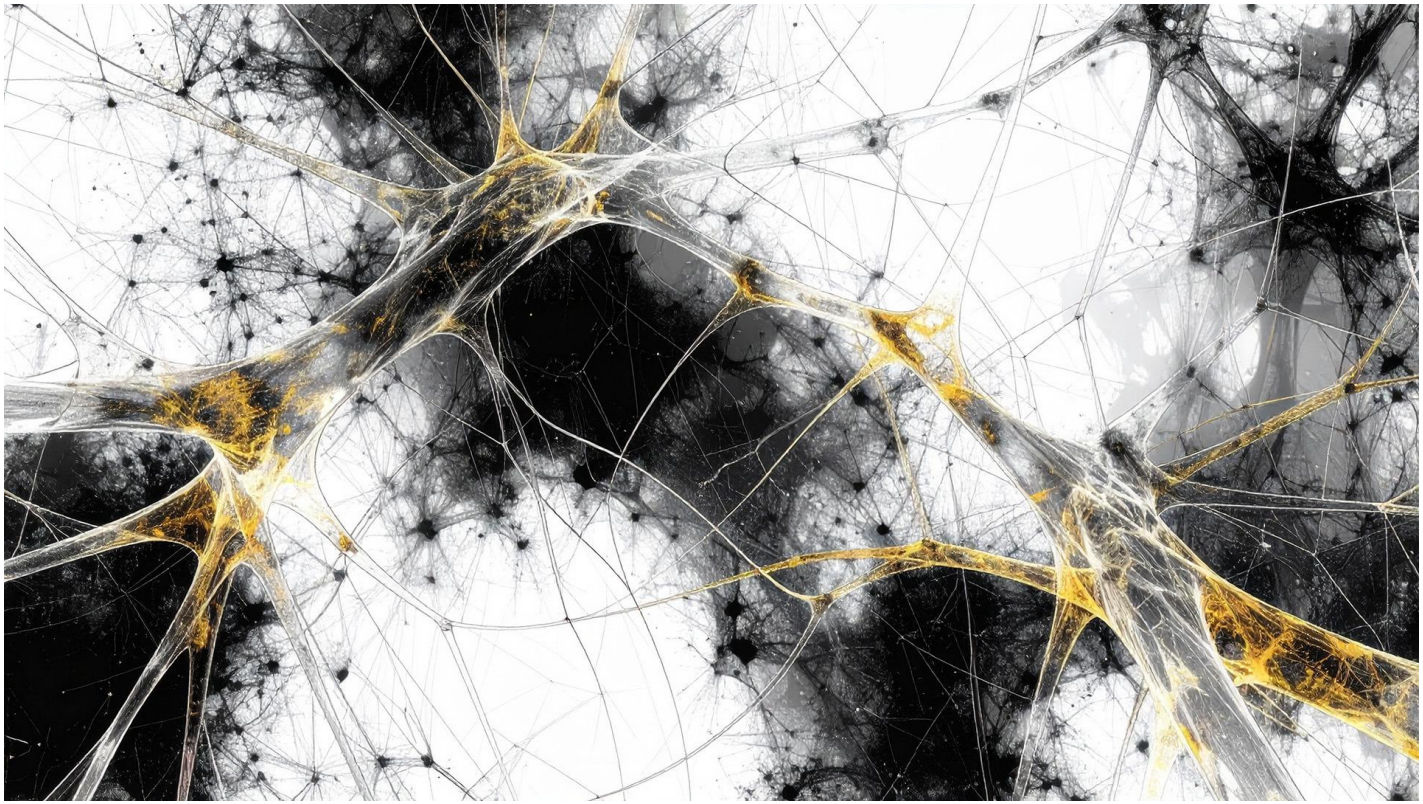
Yellow and black (29295)

AI-assisted digital image, 2024, 100 × 75 cm

Filaments

This one started from a single shape, and I let it branch out the way neurons do — filaments spreading and forking until the whole frame reads like a nervous system caught mid-thought. The same impulses that move through the image become the notes and rhythms in the sound, so image and sound are really tracing the same signal, just in two different registers.

AI-assisted videos and stills, 2025–2026



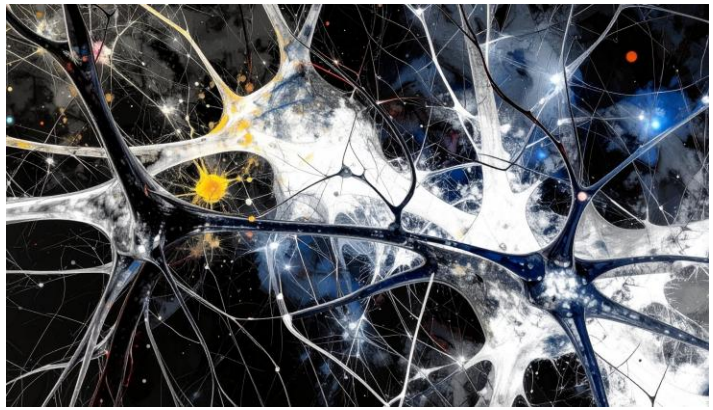
Neural Notes – still 1

AI-assisted video, color, stereo sound, 2:32, 2025

Screenings: Seoul International AI Film Festival 2025 · Berlin International Underground Film Festival 2026 · Video Art Miden, Kalamata 2026 · VASTLab, Los Angeles 2026 · NeoCinema AI Film Festival, Uzhhorod 2026

Neural Notes – still 2

AI-assisted video, color, stereo sound, 2:32, 2025



Colored Filaments – still 1

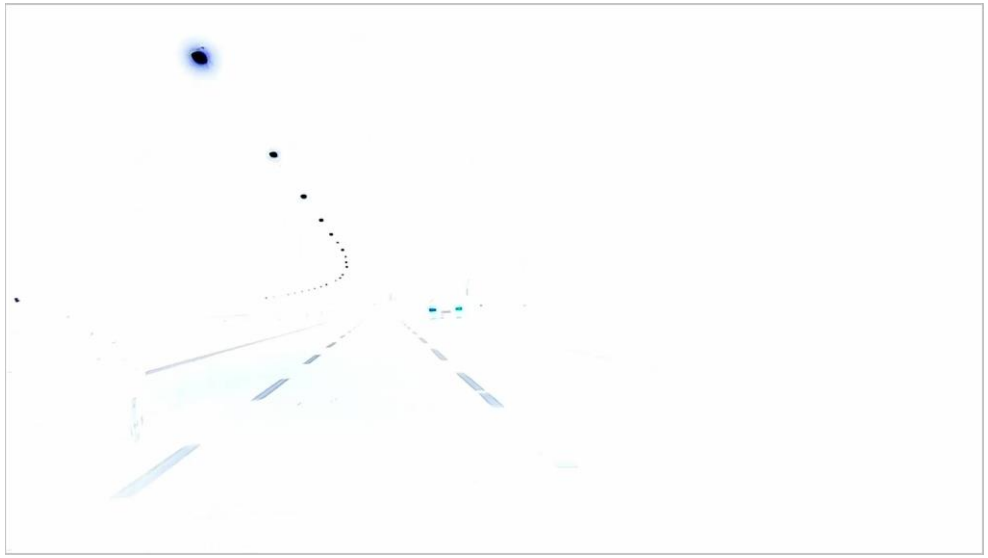
AI-assisted video, color, stereo sound, 2:43, 2025

Colored Filaments – still 2

AI-assisted video, color, stereo sound, 2:43, 2025

Camera-based video

Two works made without AI: ordinary footage, pushed until the subject turns into light and rhythm.



Driving

Single-channel video, color, stereo sound, 5:55, 2024

Screenings: Asolo Art Film Festival 2025 · Currents 2025, Santa Fe · Re·Fest 2024, CultureHub (online)

Tree

Video, color, stereo sound, 0:58, 2026

Screenings: Italia Media Art Festival, RAW, Rome 2026

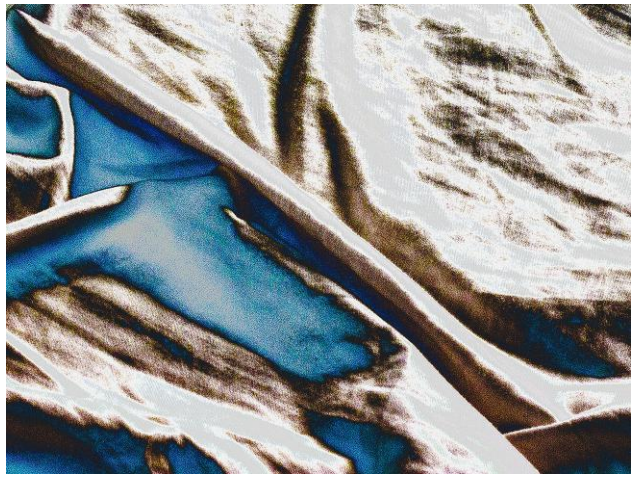
Driving: filmed with a GoPro during a night drive; in post-production the colors are inverted and the darkness turns milky white. Tree: an hour and twenty minutes of sunlight on a tree, compressed into less than a minute.

Daily

We are surrounded by everyday objects to the point that we almost stop seeing them. In Daily I isolate and decontextualize familiar items — such as dishwasher, refrigerator, bed — allowing them to acquire a new identity and a different visual presence. Through framing and light, these objects are transformed into almost abstract forms, shifting from functional things to autonomous visual entities.

Daily – kitchen sink
Digitally processed photograph, 2025, 100 × 75 cm

Daily – dishwasher (04)
Digitally processed photograph, 2025, 100 × 75 cm



Daily – bed (image 1935, d.1)
Digitally processed photograph, 2020, 100 × 75 cm

Daily – bed (image 1935, d.2)
Digitally processed photograph, 2020, 100 × 75 cm

Still Life

Discarded Objects as Contemporary Vanitas

With the Waste series, I wanted to give a voice to what is normally forgotten. Discarded matter abandons its nature as refuse to step onto the stage: black bags and empty bottles rise as absolute protagonists, transforming into solid, theatrical figures charged with tension.

The gentle play of light and shadow makes time stand still, inviting you into a quiet, suspended moment.

Still Life – Waste
AI-assisted digital image, 2025, 100 × 75 cm

Still Life – trash bag and two bottles

AI-assisted digital image, 2025, 100 × 75 cm

Still Life – broken plates

AI-assisted digital image, 2025, 100 × 75 cm

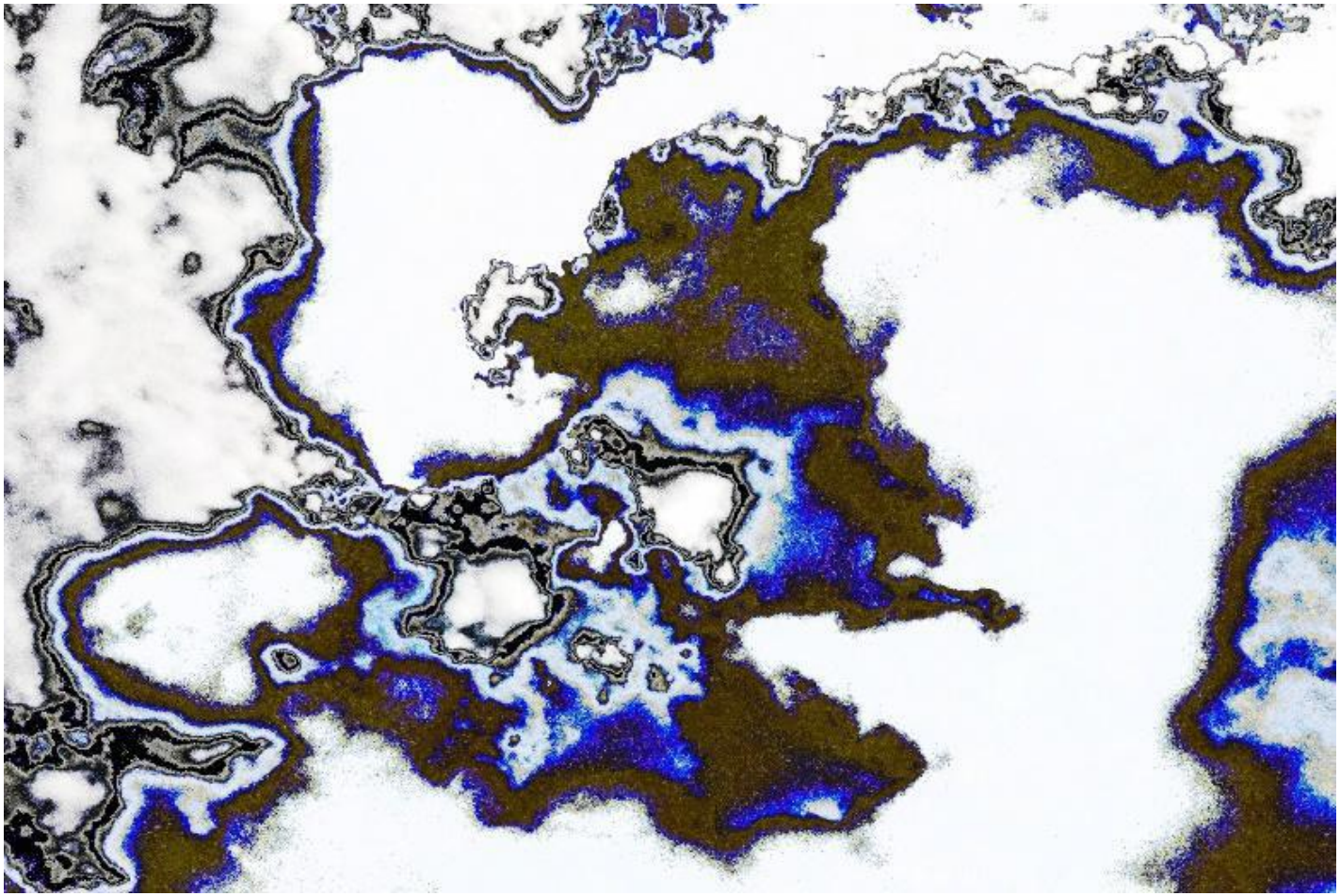
Still Life – Waste (black bag)

AI-assisted digital image, 2025, 100 × 75 cm

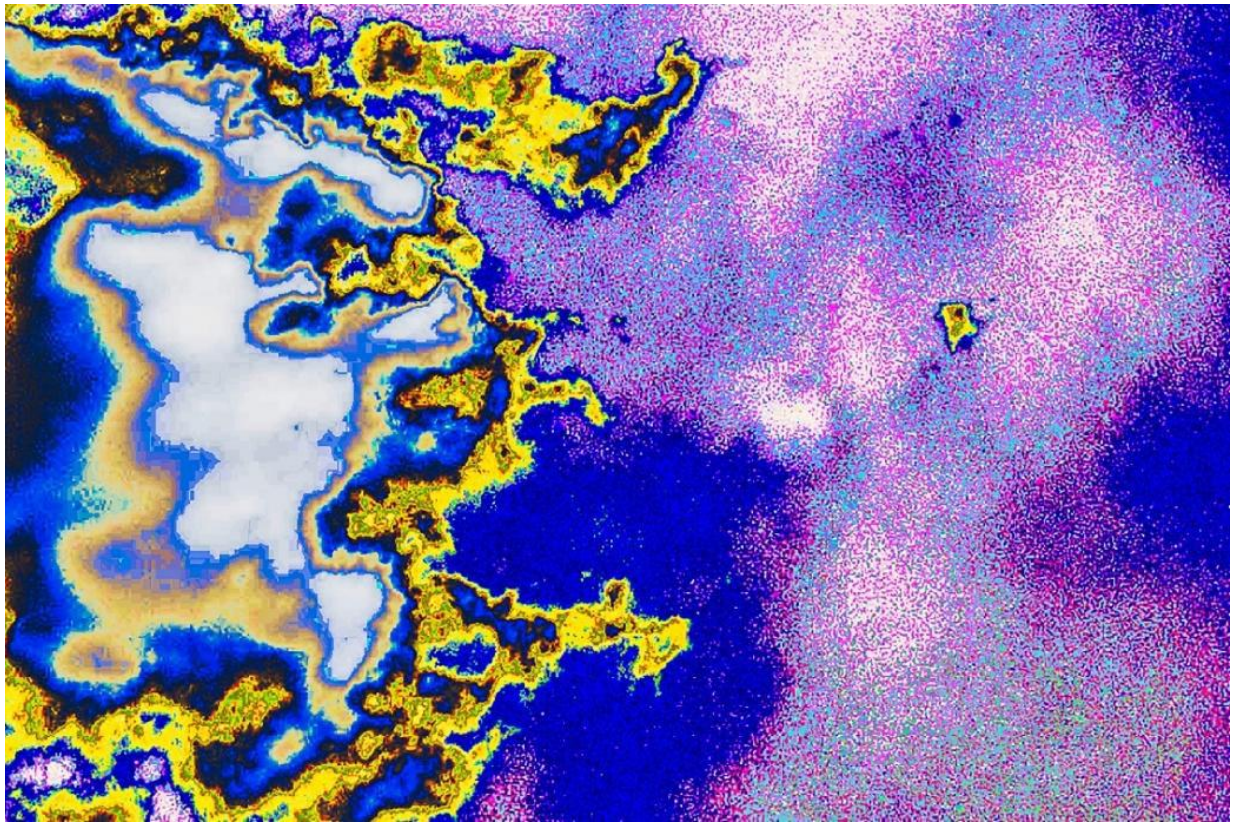
Clouds

Clouds have always fascinated me as a constantly changing subject, a reminder that reality is in continuous transformation. They have no fixed shape, they are light, elusive and impossible to grasp. In this ongoing project I explore clouds through multiple photographic and video series, often combined with original soundtracks. Several of these works have been presented at international video festivals, highlighting the temporal and atmospheric dimension of this subject.

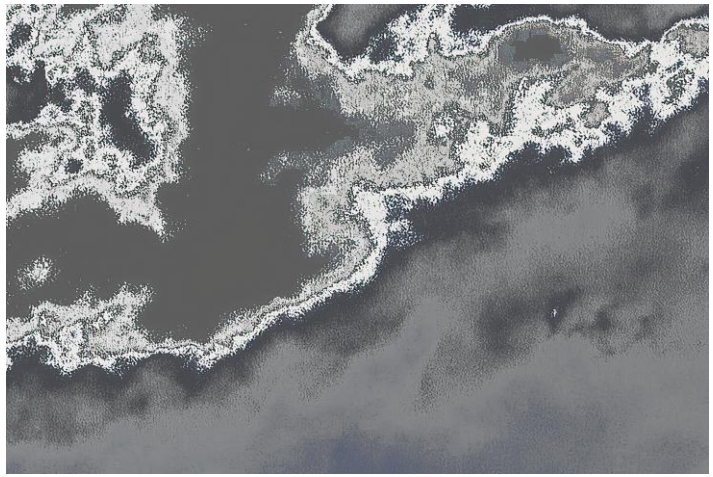
Every image in this series comes from a single photograph. I kept reworking it, pushing the parameters.



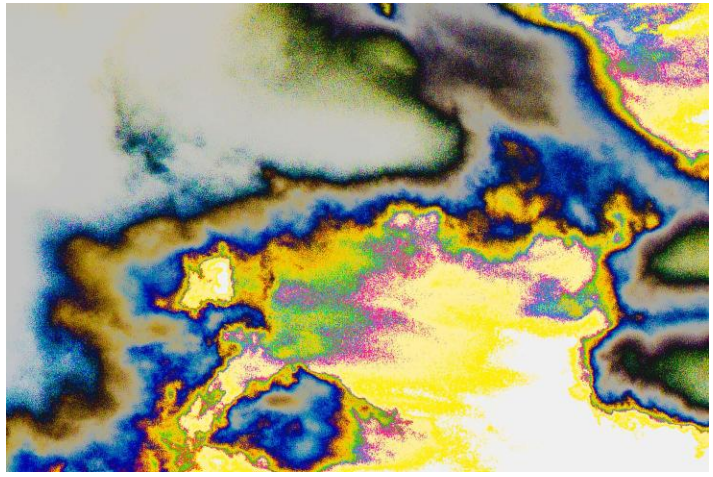
Clouds – 12 August 2022, 11.50 (v.44 detail 2)
Digitally processed photograph, 2022, 100 × 66.7 cm



Clouds – A quiet March morning (7188 – v.2 – 06)
Digitally processed photograph, 2022, 100 × 66.7 cm



Clouds – image 1047 (v.19 detail 2)
Digitally processed photograph, 2020, 100 × 66.7 cm



Clouds – image 8520 (detail 21)
Digitally processed photograph, 2022, 100 × 66.7 cm

Sound

Sound compositions exploring slow evolving drones, minimal harmonic structures, and synthetic textures. Each album accompanies and extends the visual research, creating immersive atmospheres that connect image and sound.

Still Life
2026 · Electronic experimental pieces and synthetic textures

fragments
2025 · Electronic experimental pieces and synthetic textures

In the...
2024 · Slow evolving drones and minimal harmonic structures

Available on: Bandcamp · SoundCloud · Spotify · Apple Music · Amazon Music · Deezer

Biography

Giorgio Gerardi is a visual artist and composer based in Venice. He works with photography, video and experimental music, and is interested in how perception and technology can turn ordinary details into abstract, atmospheric experiences.

His roots are in the avant-gardes of the late nineteenth and early twentieth centuries. In 1978 his photograph Superficie Geometrica won the prize for best photograph at the annual group exhibition of the Fondazione Bevilacqua La Masa in Venice, and was later acquired by Ca' Pesaro – International Gallery of Modern Art. In 1979 he exhibited with three other artists at the Foundation's space in Piazza San Marco.

His professional life then left little room for artistic research, which he resumed at the end of 2019, starting from the same question as before: what remains of an everyday object when it is framed so closely that it becomes shape and color?

Since then he has developed several series (Daily, Clouds, Colors and Shapes, Filaments), moving between photography, video and AI-assisted imagery, and makes the soundtrack for each of his films. His videos have been selected by international festivals including Video Art Miden, the Seoul International AI Film Festival, VASTLab (Los Angeles) and the Berlin International Underground Film Festival. He has also released three albums of electronic and ambient music, sound-designed and produced by himself.

CV

SELECTED SCREENINGS & FESTIVALS

2026 Italia Media Art Festival, RAW, Rome — *Tree*
NOIS//E, Milan — *Colors*
Altered Images, London — *Colors*
On Art AI, Warsaw — *Colors*
Max Sir International Film Festival, Pylypets, Ukraine — *red, yellow, black, violet*
BAIFF – Burano Artificial Intelligence Film Festival, Burano — *Equinox*
Berlin International Underground Film Festival (BIUFF), Berlin — *Neural Notes*
Video Art Miden, Kalamata — *Neural Notes*
NeoCinema AI Film Festival, Uzhhorod — *Neural Notes*
VASTLab, Los Angeles — *Neural Notes*

2025 Seoul International AI Film Festival, Seoul — *Neural Notes*
accordi @ DISACCORDI, Naples — *red, yellow, black, violet*
Altered Images, London — *red, yellow, black, violet*
Bewegter Wind, Lichtenfels, Germany — *Clouds (from video 2650)*
Asolo Art Film Festival, Asolo — *Driving*
Currents 2025, Art & Technology Festival, Santa Fe — *Driving*

2024 Re·Fest 2024, CultureHub, Seoul (online) — *Driving*
Nature 2024, Cica Museum, Korea — *Clouds (from video 2650)*

SELECTED EXHIBITIONS

2026 The Wrong Biennale, London

2025 Palazzo Fani, Tuscania

2024 Moving Waters, Terre Verte Gallery, Altarnun, UK
Biennale di Sondrio, Sondrio
Premio Rotonda, Fondazione Trossi Uberti, Livorno
Monocromo, Galleria XXS, Palermo
Biennale del Libro d'Artista, Xearte, Padua
MEN & A.I., Villa Brentano, Busto Garolfo (Milan)
Utopie Realiste, Paratissima Biennale Tecnologia, Turin

2023 Insania, Ravenna Art Gallery, Ravenna
Unclassifiable, Sala delle Pietre, Palazzi Comunali, Todi

2022 Pasa Festival, Hanoi
Summer Show 2022, Fondo Malerba, Milan

2021 Fine Art, Blank Wall Gallery, Athens

1978–80 Gallery Image 70, Padua
Fondazione Bevilacqua La Masa, Venice (1978, 1979)

ONLINE EXHIBITIONS

2024 The Sound of Anthropocene, The New Museum of Networked Art
Abstraction, Gallery Omnibus, Dresden

2022 Our Future, Independent Image, China
Brouhahaart Gallery, Hong Kong
Oppositions, The Holy Art, London

2021 Experimental Photography, Artdoc

MOVING IMAGE WORKS

2026 Liquid State – Colors — AI-assisted video, 2:50
Liquid State – Black — AI-assisted video, 5:00
Automatic Growth — AI-assisted video, 2:19
Tree — video, 0:58
Colors — AI-assisted video, 5:05
Equinox — AI-assisted video, 1:31

2025 Neural Notes — AI-assisted video, 2:32
Colored Filaments — AI-assisted video, 2:43
Color Flow — AI-assisted video, 2:14
Triptych — AI-assisted video, 2:11
Resonances — AI-assisted video, 2:06
Fluid Colors — AI-assisted video, 2:10
red, yellow, black, violet — AI-assisted video, 1:20

2024 Driving — single-channel video, 5:55
Clouds (from video 2650, s.2, v.26-2024) — single-channel video, 6:40
Tree (2736, v.11) — single-channel video, 12:06

2023 Clouds (from video 2650, s.2, v.3-16-25-37) — single-channel video, 4:40
All works: color, stereo sound, original soundtrack.

SOUND WORKS

2026 Still Life — album
2025 fragments — album
2024 In the… — album

INSTALLATION PROPOSALS

2026 Time / Times — multi-channel video installation
2025 Ghost Town — wall prints
2024 this is an image — wall prints
2022 Clouds (from video 2690) — multi-channel video installation

VIDEO MAPPING

2023 Minute_Mapp 2023, Montreal · 1minute Projection Mapping Competition, Tokyo
2022 Minute_Mapp 2022, Montreal · Mapsion Festival, Finland

PUBLICATIONS

2025 Visual Art Journal (interview)
2023 London Director Awards (interview)
2022 Spectaculum Magazine, Vienna
L'Œil de la Photographie, Paris
Exibart (interview)
Edge of Humanity
Il Fotografo, Milan
Art About
Aesthetica Magazine, York
Al-Tiba9 (interview)
Cliché, Florence
The Pictorial List (interview)
2021 Private Photo Review
Artdoc Photography Magazine
JaamZIN

AWARDS

1978 Best Photograph Award, Annual Group Exhibition, Fondazione Bevilacqua La Masa, Venice — *Superficie Geometrica*

PUBLIC COLLECTIONS

Ca' Pesaro – Galleria Internazionale d'Arte Moderna, Venice (Fondazione Musei Civici di Venezia)
Superficie Geometrica, 1978, photograph, 25 × 20 cm, inv. BA0796

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