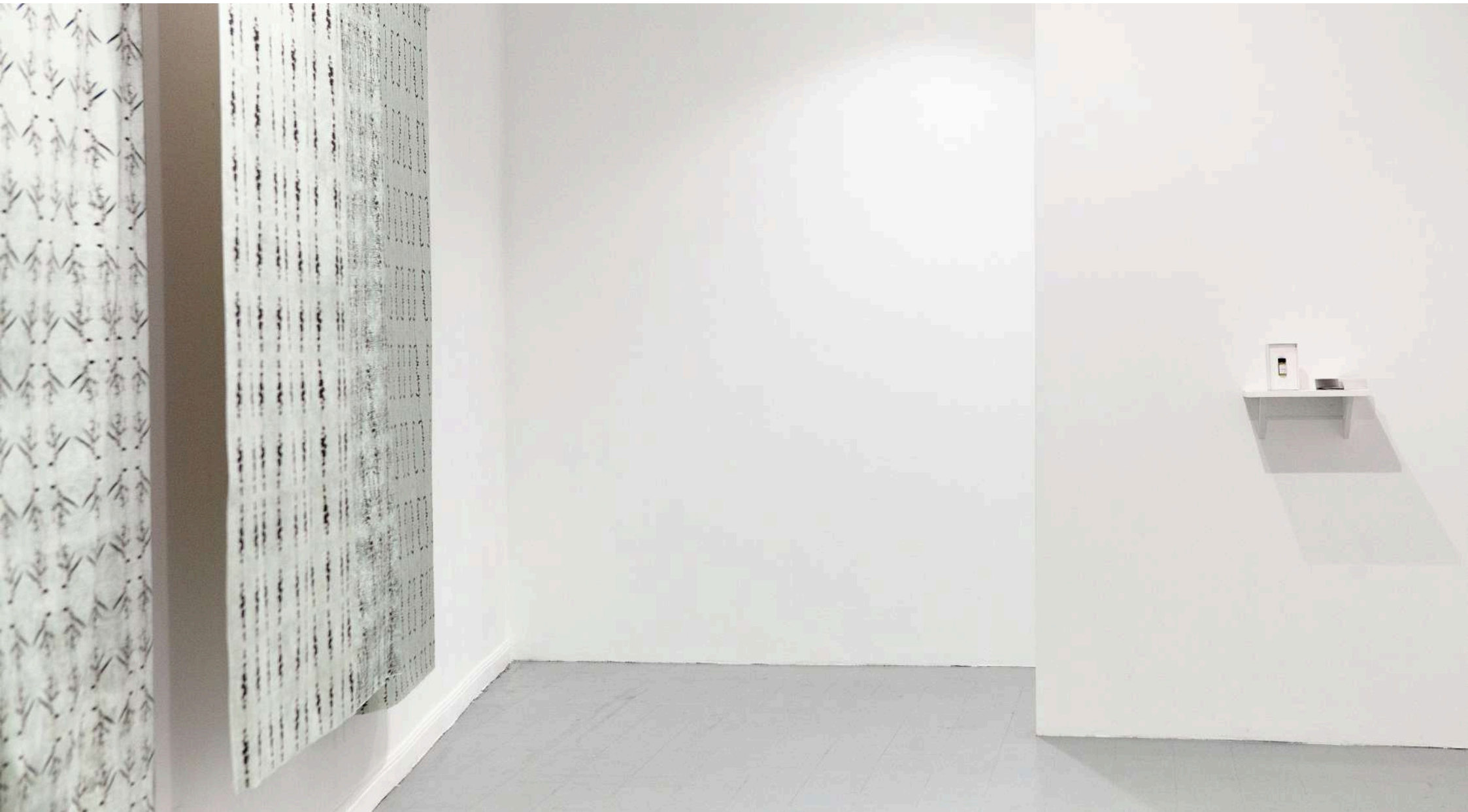
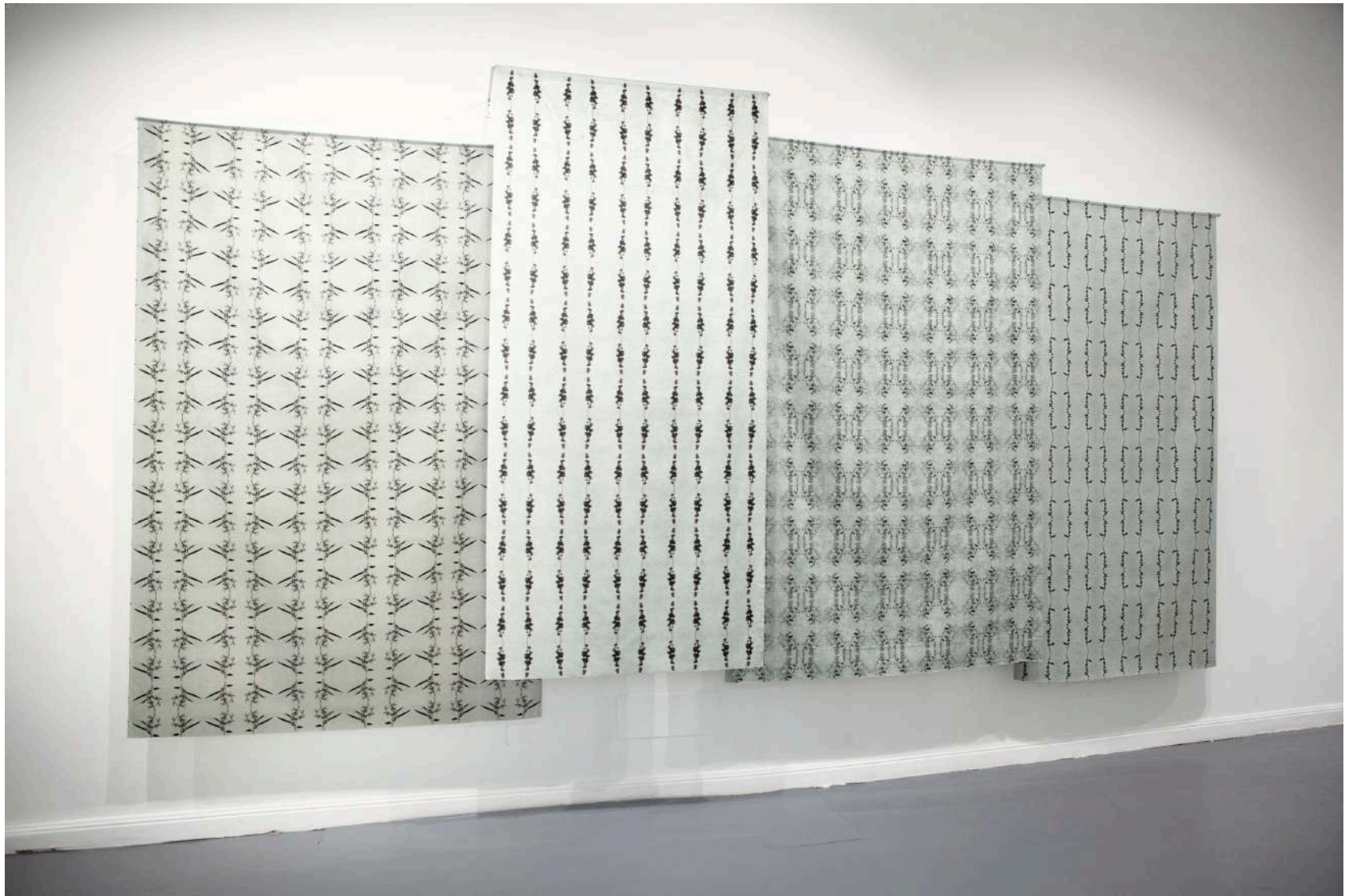


Silvia Bigi **CAMILLE**







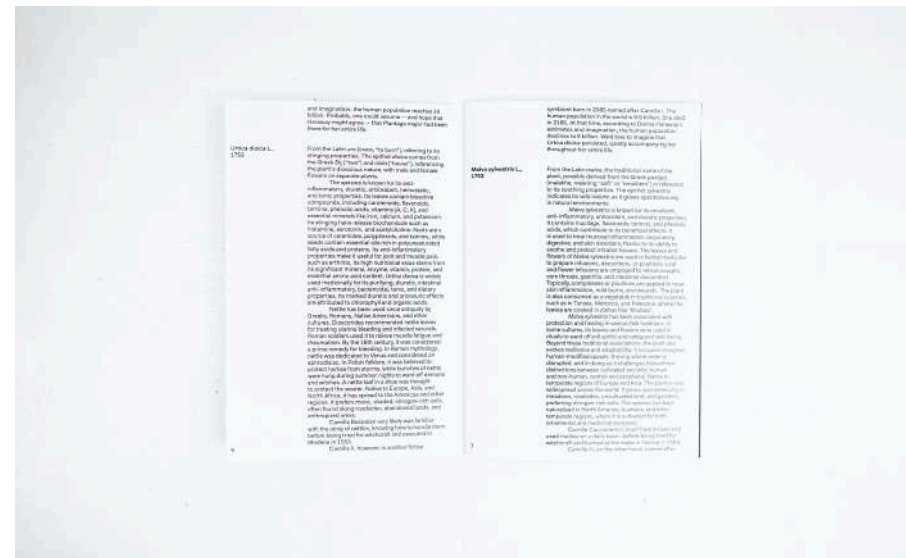
WIZARD LAB is pleased to present **Camille**, a new edition by **Silvia Bigi** from her homonymous ongoing series, through a short-term exhibition. The title refers to the dystopian five generations of Camille, symbionts of monarch butterflies imagined by Donna Haraway on a planet on the verge of mass extinction. At the same time, Camille also recalls five women who actually lived and were killed between the sixteenth and seventeenth centuries by the Inquisition for their knowledge of herbs: Camilla da Nirano (murdered in 1517), Camilla Boccolari (murdered in 1553), Camilla Caccianemici (murdered in 1569), Camilla di Bino (died in prison in 1590), and Camilla Bellencini Rangoni (murdered in 1646). WIZARD LAB presents an edition of one hundred exemplars of the olfactory object, an installation of textiles produced by Silvia Bigi in collaboration with Dino Zoli Textiles, Forlì—drawing inspiration from the herbs and plants used in the formula—and a gif video work. For the fragrance, the artist collaborated with researchers, herbalists, and chemists to identify five medicinal plants used since the sixteenth century: Plantain (*Plantago major*), Ivy (*Hedera helix*), Nettle (*Urtica dioica*), Mallow (*Malva sylvestris*), and Pellitory (*Parietaria officinalis*). These plants still grow today in anthropised and polluted environments, such as the cracks of asphalt in cities and metropolitan areas, where the artist has picked them up. Each herb embodies one of the five women to whom the project is dedicated. Uprooted because they were considered “infective species” and inconsistent with aesthetic ideals of a contemporary landscape, these plants are linked both to inquisitorial trials—through which thousands of healers, midwives, and herbalists were persecuted and murdered—and to the climate crisis.

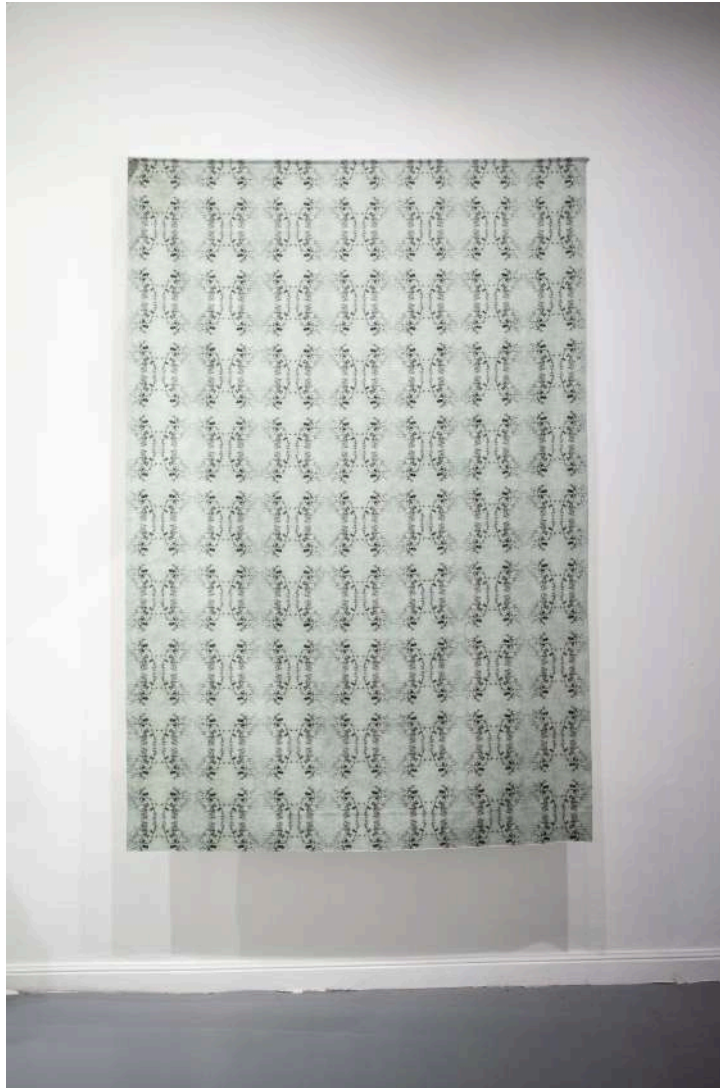
Still present at the margins of daily life, they have developed collective strategies of survival and propagation, resisting systemic pressures generated by capitalism and the very environments that exclude them. These five herbs, with a weak non-cosmetic olfactory profile—lacking essential oils in concentrations useful for industrial extraction and thus excluded from traditional perfumery—are accompanied by isolated molecules such as Geosmin, a bicyclic compound produced by actinobacteria that gives wet earth its characteristic scent after rain, and Indole, an organic molecule found in plants and bacteria, crucial to intra-ecosystemic chemical communication. To these elements are added synthetic compounds widely used in contemporary perfumery, such as Iso E Super, known for amplifying, expanding, and prolonging olfactory notes with controlled and persistent volatility. The result is a hybrid composition, positioned between herbalism and perfumery, in a still little-explored territory. Camille is based on non-hierarchical coexistence and on the unpredictable intersections that emerge during maceration and infusion, when plants react and communicate with each other. And at the same time, it explores the relationship between knowledge and threat in patriarchal society, when a certain type of knowledge belongs to women.



Camille, 2025

→ multiple; 9,8 × 15,3 cm Edition of 100
For inquiries: lab@wizardgallery.com

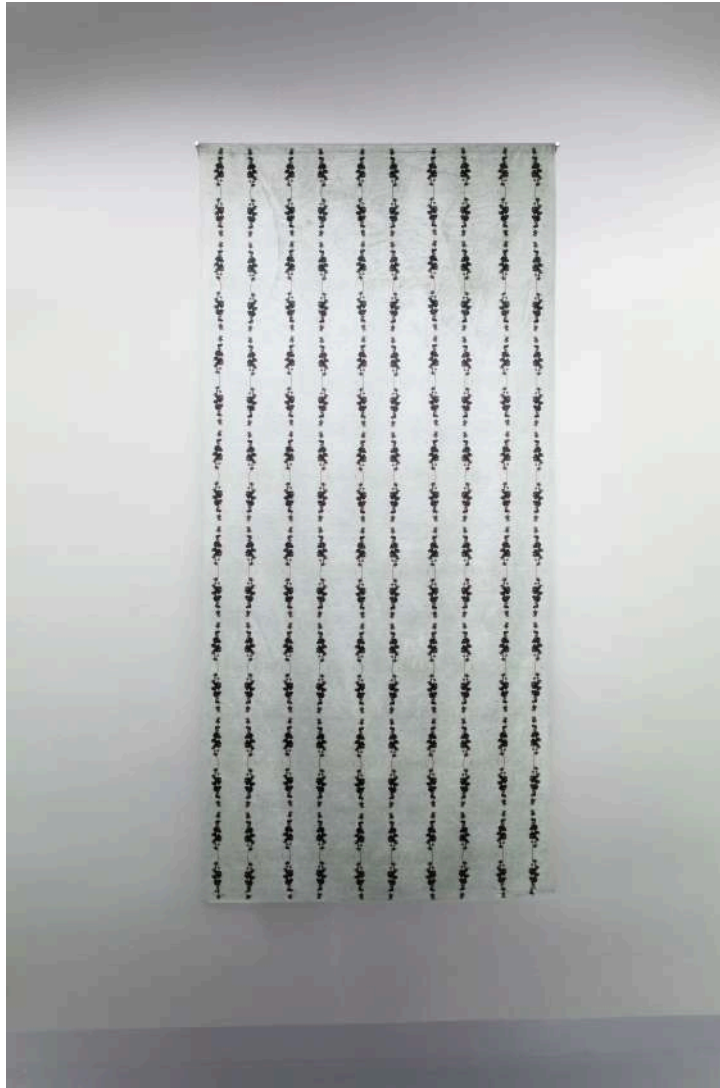


**Pattern #1, 2025**

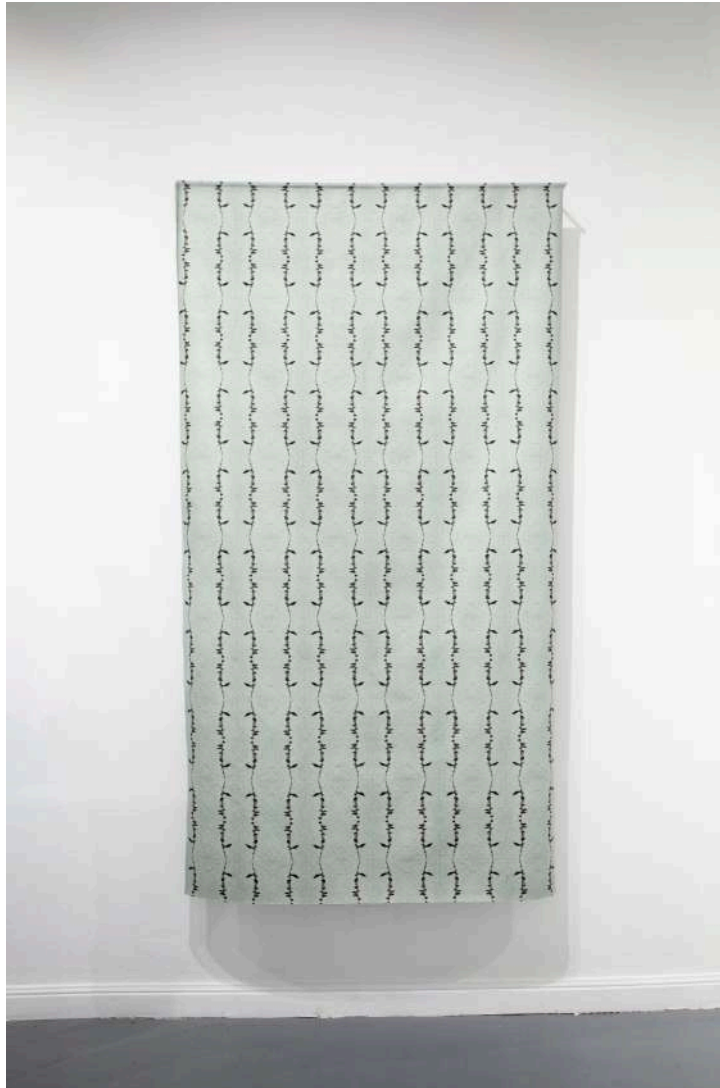
→ Sublimation transfer print on velvet;
139,3 × 208,5 cm Unique piece
For inquiries: lab@wizardgallery.com

**Pattern #2, 2025**

→ Sublimation transfer print on velvet;
139,5 × 209 cm Unique piece + 1 Artist's Proof
For inquiries: lab@wizardgallery.com

**Pattern #3, 2025**

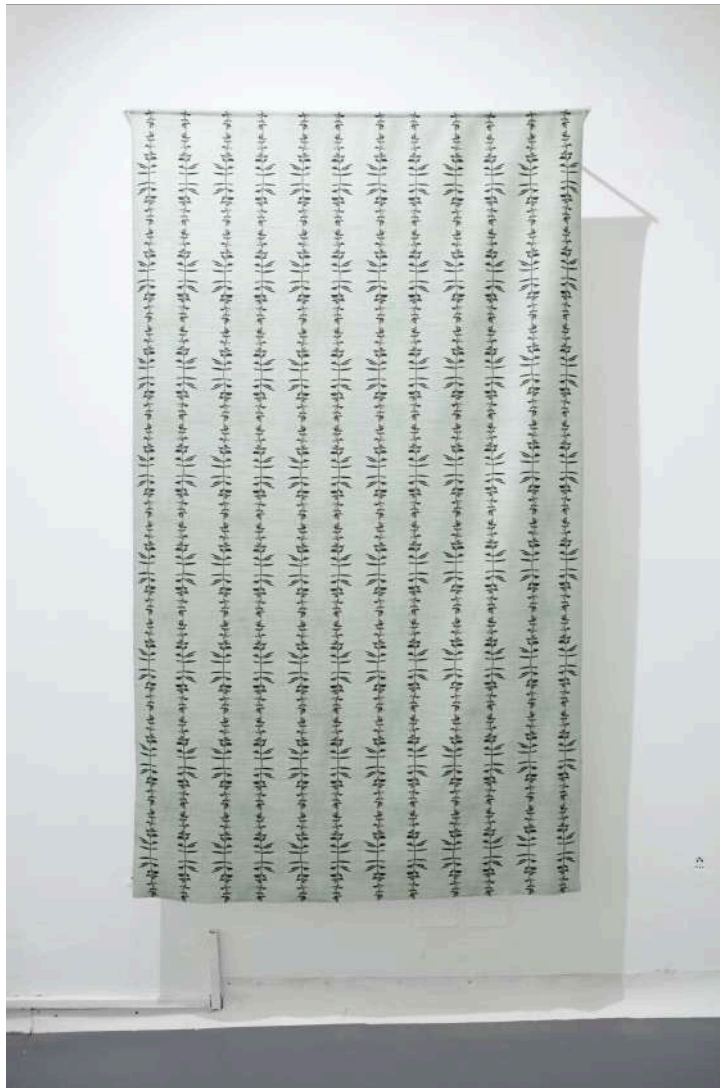
→ Sublimation transfer print on chenille;
100 × 209 cm Unique piece
For inquiries: lab@wizardgallery.com

**Pattern #4, 2025**

→ Sublimation transfer print on embossed chenille;
116,3 × 209 cm Unique piece
For inquiries: lab@wizardgallery.com

**Pattern #5, 2025**

→ Sublimation transfer print on compat chenille knit;
59,6 × 139,6 cm Unique piece
For inquiries: lab@wizardgallery.com

**Pattern #6, 2025**

→ Sublimation transfer print on embossed chenille;
116,3 × 209 cm Unique piece
For inquiries: lab@wizardgallery.com

Conosco certe erbe, 2024
→ GIF video in frame; 22 × 26 cm Edition 2 of 3
For inquiries: lab@wizardgallery.com



The fund La Terza Parte

At the conclusion of an inquisitorial trial, the sentence included the total or partial confiscation of the condemned woman's property. These assets passed under the control of the tribunal and the ecclesiastical authority. From this wealth were deducted, first and foremost, the "expenses" of the trial itself: bread and water for the days of imprisonment, the executioner's fee, the inquisitor's salary, the cost of the wood for the pyre, and the compensation of attendants. Whatever remained – if anything – was allocated to the ecclesiastical or secular power in charge of jurisdiction. What took place, therefore, was not simply a confiscation but the imposition of a true logic of debt: the condemned woman was forced—through a macabre irony—to reimburse the very machinery that would put her to death. Persecution was thus grounded in a systematic extraction of resources: conviction generated a flow of wealth, a redistribution system that transformed the condemned body into economic capital, and the Inquisition into a dispositif of value production. This mechanism of expropriation did not end with the life of the accused, but reverberated across centuries of institutional and cultural practices, contributing to a persistent condition of patrimonial dispossession and economic precarity for women. For this reason, every sale of the project—from multiples to textile and video works—will allocate a share to a separate fund, withdrawn from the ordinary circuits of the market.

This fund, entitled La Terza Parte (The Third Part), assumes the form of a votive gesture: a symbolic and material restitution of the wealth stripped from the Camilles. The acquisition of each work is therefore not only a gesture of support for the artist, but an act of active collecting: a form of repair and restitution, aligned with historically conscious practices of material and symbolic justice. [La Terza Parte will be donated to UN Women, the United Nations organization dedicated to women's rights and gender equality.]

Silvia Bigi

Silvia Bigi graduated from DAMS in Bologna. Through various artistic mediums— including photography, installation, sculpture, sound, video, and drawing—she explores images as thresholds, liminal spaces for reflecting on power structures, the coexistence of human and non-human entities, and the disruptions where the repressed aspects of Western history emerge. Bigi's practice is deeply rooted in research. Immersing herself in complex contexts, she critically engages with philosophical, cultural, and political issues while fostering interdisciplinary connections. In recent years, her work has particularly focused on amplifying female voices silenced by both visible and invisible acts of violence.

Her works, now included in public and private collections, have been awarded and selected for national and international exhibitions in museums, foundations, and art galleries. These include the Sviluppo dei Talenti – Italian Council 12 award, the Francesco Fabbri Prize for the Arts 2022, the Talent Prize 2021, and the exhibition Engaged, Active, Aware: Women's Perspective Now, which won the Lucie Award – Best Exhibition in 2018. Bigi's oeuvre has been featured in publications such as Artribune, Der Greif, IO Donna, ATPdiary, Insideart, Yet Magazine, Artslife, World Photo Organisation, and the British Journal of Photography.

Since 2022, she has been a faculty member at the Academy of Fine Arts in Macerata, a visiting professor at Campus Jean-Paul Curnier in Seine-Saint-Denis, Paris, and professor at Laba, Brescia.



Silvia Bigi **CAMILLE**

