

Alice Tioli



nature tends to hide itself

Heraclitus

Exploring thresholds of vision with immersive situations, my working method draws from an archive of traces and symbols that I recombine in vital alliances investigating the artificiality in nature and viceversa. Influenced by my philosophical studies, my research is focused on the space between the visible and invisible through different media, challenging perception by merging reality and illusion. Delving into the theme of enchantment, I create atmospheres that invite the viewers to reconsider the blurred line along seen and unseen.

My last ongoing research project, *Rehearsing Between Dog and Wolf* is a collective method focused on the act of making the show itself, while also attempting to rehearse our possible identities.

The exhibition has already begun, or maybe it hasn't. It feels like it's always been happening, in that way rehearsals do, one step forward, one step backwards, each movement, each decision provisional, unfinished. This is Rehearsing Between Dog and Wolf. Drawing from the French idiom "entre chien et loup" – the twilight moment when forms blur and certainty fades – the show exists in a space of perpetual rehearsal, questioning where preparations ends and the "real" show begins. The central video plays on a curtain dividing the glass cube, a boundary of light and shadow that both reveals and conceals. Avatars flicker on the curtain's folds, reappearing as spectral portraits on the walls. Figures shift, roles blur, and everything feels both real and imagined, suspended in a fading light where dog and wolf can no longer be distinguished.



Rehearsing Between Dog and Wolf, 2024. Installation view at Der TANK, 2024, Photo: Stefan Lux



This is what we sensed about the ghost on the sidewalk (I, L, A), 2024, transfer and engraving on aluminum, 13.5 × 20 cm each.
Installation views at Der TANK, 2024, Photo: Stefan Lux



vimeo.com/1036500626

Hey, quick update, 2024, 2-channel video installations, 15min13s, curtains, 13.9 × 2.6 × 0.1 m.
Installation view of the show **Rehearsing Between Dog and Wolf** at Der TANK, 2024, Photo: Stefan Lux

No other damage except a bent bumper, 2024, PLA filament, embroidered doly, metal, glass,
variable dimensions. Installation view at Der TANK, 2024, Photo: Stefan Lux





Rehearsing Between Dog and Wolf, 2024. Installation view at Der TANK, 2024, Photo: Stefan Lux

As though tremendous revelations were pouring into it all the time now, 2024,
PLA filament, cushion, 60 × 40 × 50 cm.
Installation view at Der TANK, 2024, Photo: Stefan Lux



How to escape from an opening (when you are tired), 2024, chandelier, neckties, wax, candles



Installation view at Der TANK, 2024, Photo: Stefan Lux



"The ritual commences as I flip through pages, scanning for something. I don't have a clear image in mind. Rather it must take on shape during this process. The books scatter to the floor. The ritual gains momentum. I'm writing, mixing, concocting a recipe on the fly, hoping it will summon a coherent text. If I just believe hard enough, it will materialize. A leap of faith, the way all real things come into being. There's a momentum, a pulse, driven by a kind of magical thinking. I pull words, phrases, even whole paragraphs, arranging them like an incantation. I'm all in, even as I feel it slipping away. The ritual doesn't mind the edge of sense and nonsense. I ignore the inner eye-rolls, the rational voice telling me to start over. This is the levity of the desperate. It's like cooking a delicate dish from scraps and instinct—half the ingredients may be illusions, but who cares? It won't make sense tomorrow, maybe not even in an hour, but right now, these words shout back. an ephemeral answer that exists for a breath, then dissolves like mist when the ritual is over. A momentary, fervent belief in serendipity."
(excerpt by Ilja Zaharov from *Rehearsing Between Dog and Wolf*)

Rehearsing Between Dog and Wolf, 2024. Installation view at Der TANK, 2024, Photo: Stefan Lux





Some spiders use seashells as a protective shelter from predators

Inspired by the research of the anthropologist Ernesto de Martino on southern Italian tarantism: according to local beliefs, people bitten by tarantula, usually women, would fall into a state of melancholy and spasmodic convulsions. The only remedy was a frenetic dance with trance music to expel the poison from the body.

Ri/morso or the Threatening Threads, 2024, aluminum, PLA, variable fragments on glass shelves, variable dimensions.
Installation view at Atelier Mondial, 2024

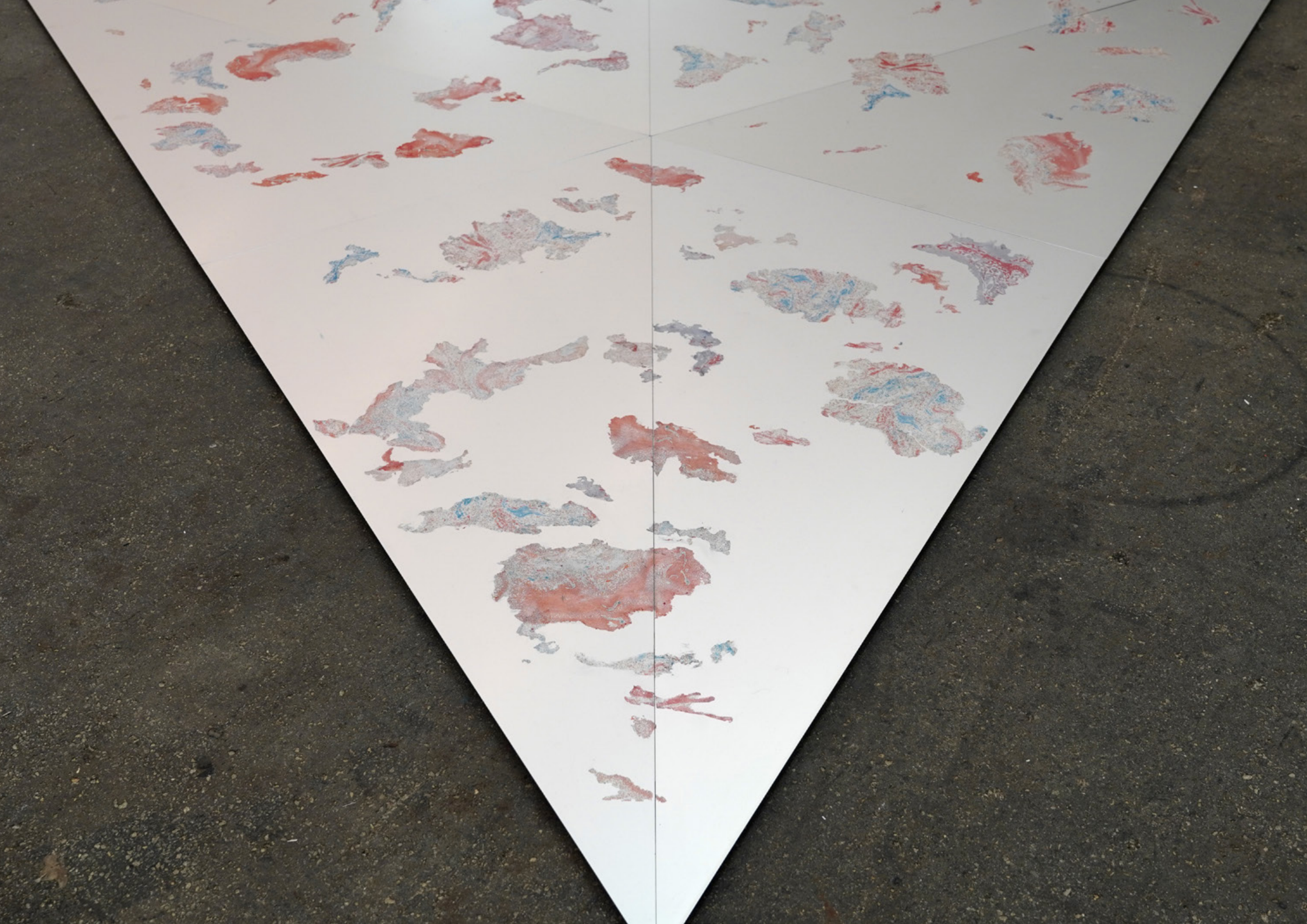
Ri/morso or the Threatening Threads (details)



eggxit (*Meringue Mirage*), 2024, PLA filament, watermarble transferred on aluminum.
Triangle: $3 \times 3 \times 3$ m, Egg: $60 \times 50 \times 40$ cm, Seahells: $70 \times 70 \times 30$ cm each, 2024.
Installation view at Kunsthhaus Baselland, 2024

A supernatural vision of magic realism – an installation that plays with anthropological symbols of regeneration through an ancient and future lens.







eggxit (*Meringue Mirage*), 2024 (details).
Installation view at Kunsthau Baselland, 2024



Fuente vol. I: a fluid, nomadic, collective and humid exhibition/happening in the public fountains of Basel



Cosmic Egg, 2023, ostrich egg, branches, seaweed, aromatic herbs, hair, 50 × 50 × 50 cm. Installation view at Rebhaus-Brunnen, 2023



The exhibition explores spaces that resist immediate access — places that remain hidden, unfolding above or below the threshold of everyday perception. The attic and the cellar are more than mere architectural structures; they are reservoirs of the unconscious, echo chambers of forgotten things, sanctuaries for the uninvited.
Ilja Zaharov

Marder, bist du da?, 2025, image transfer and scratching on aluminum, archive field recording and electronic composition, 7min53s. Installation view at Kaiserwache, 2025, Photo: Stefan Lux



Inspired by the intrusion of a marten in the exhibition space

[sound: vimeo.com/1066339662](https://vimeo.com/1066339662)

Marder, bist du da?, 2025, transferred and scratched on aluminum,
85 × 50 cm. Installation view at Kaiserwache, 2025, Photo: Stefan Lux



00 ist 12, 2023, PLA, chain, pearl, papier maché, sound, plexi, seaweed, corals, seashells, silicone, variable dimensions. Installation view at Kunsthalle Palazzo, 2023





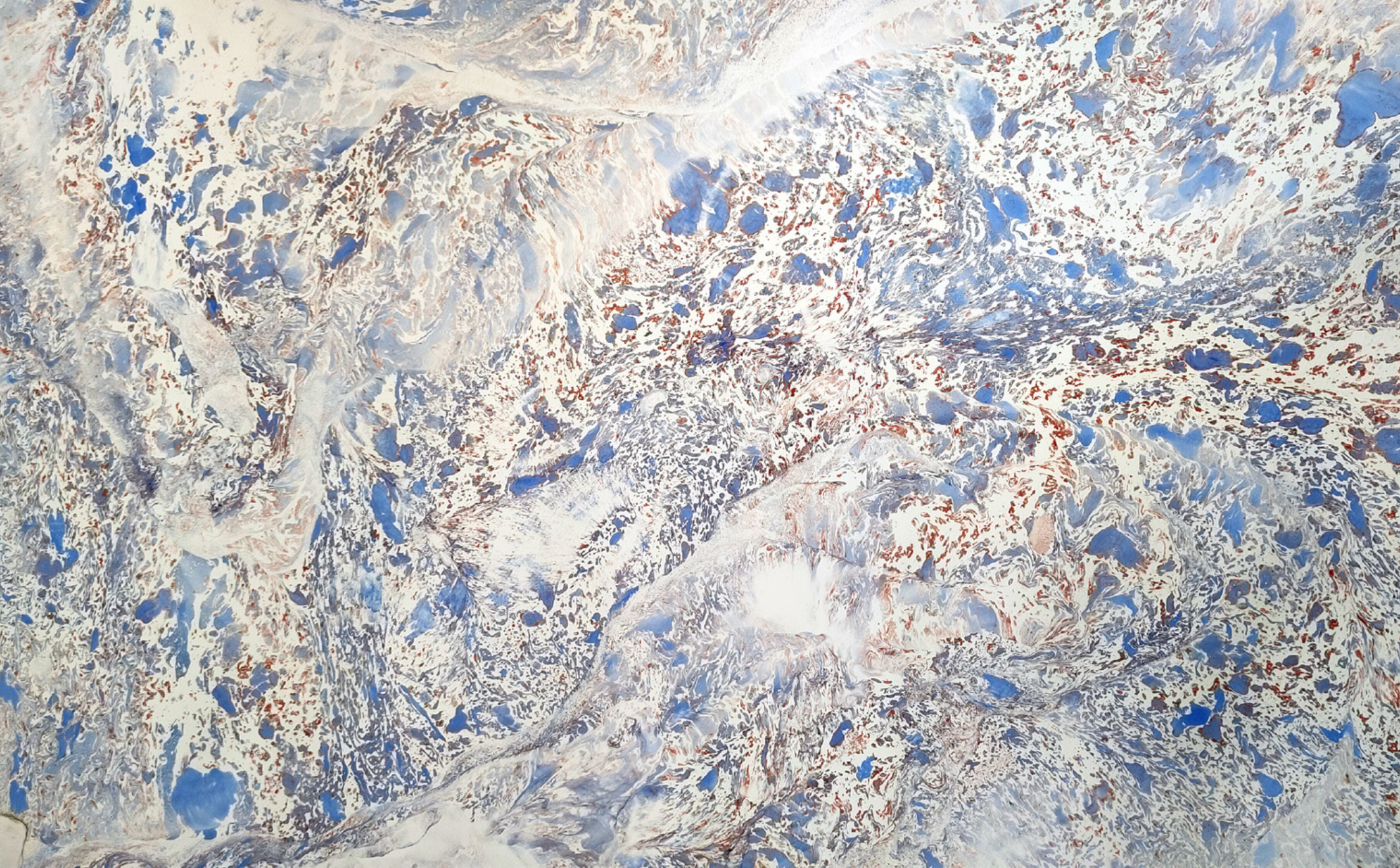
[sound: vimeo.com/1036453000](https://vimeo.com/1036453000)

Alba, 2023, archive field recording and electronic composition, 7min53s.

Working in symbiosis with a 3d printer, I was seeking risky glitches to simulate a real growth of a translucent seashell. Layer after layer, in a circular movement, it became so artificial to the point where it was natural again.

In the surrounding ghost cave, encrusted clues wait to be revealed, and the egg and the shell can be rediscovered on an heart-shaped ex voto. All around an illusory sound of the sea from a seashell is layered with animal murmurs recorded from dusk to dawn.





Lagoon Maps, 2023, oil painting, water, solvent on paper, 150 × 110 cm



My early works used to be traces of the body, somebodies, and gradually they started becoming more and more places, somewhere. Nor land, nor sea, but something in between. Inner maps of somewhere salty, misty, fleeting, subtle signs drawn through the years until now.

Somebodies, Somewhere, 2014-2024, engraving (punta secca, acquatinta, aquaforte, ceramolle) on rosaspina paper, 232 × 167 cm



Alice Tioli

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Education

- 2022 – 2024 **MSc in Fine Arts, Institute Art Gender Nature**, Head Chus Martinez, Hochschule für Gestaltung und Kunst, FHNW, Basel, Switzerland
- 2017 – 2020 **MSc in Philosophical Sciences, University of Padua**, Italy. Thesis “The trace of the nothing. Tracks of the image towards postmodern aesth-etics”, supervisor Prof. Giovanni Gurisatti, 110/110 summa cum laude
- 2014 – 2017 **BSc in Educational Sciences, University of Padua**, Italy. Thesis “Aesthetic experience as a transformation of oneself. On the conversion of the gaze”, supervisor Prof. Mino Conte, 110/110 summa cum laude
- 2011 – 2014 **BSc in Painting at the Accademia di Belle Arti of Venice**, Italy. Thesis on Anatomy “The trace of the body”, supervisor Prof. Mauro Zocchetta, 110/110 summa cum laude

Selected Shows

- 2026 Upcoming show at Villa Renata, Garage, Basel, CH
- 2025 [*Über uns, unter uns*](#), Kaiserwache, Freiburg im Breisgau, DE
Curated by Ilja Zaharov
- 2024 *A Letter from a Friend*, Bacio, Bern, CH
- [*Rehearsing Between Dog and Wolf*](#), Der TANK, Basel, CH
- [*You Can Break a Rock with an Egg*](#), Kunsthau Baselland, Basel, CH
Curated by Ines Goldbach and Chus Martinez, Basel, CH
- Duende*, Atelier Mondial, Basel, CH
Curated by Filipa Ramos
- Waldleiblied*, WABE, Basel, CH
- 2023 [*Im Angesicht der Dämmerung*](#), Regionale24, Kunsthalle Palazzo, Liestal, CH
Curated by Olivia Jenni and Michael Babics
- (re)connecting.earth*, Student Prize 2023, Geneva, CH
- Fuente Vol. I*, collective nomadic exhibition at public fountains, Basel, CH
Curated by Sergio Rojas Chaves and Daniela Flores Arias
- 2017 *Paratissima*, Turin, IT