

The artwork is a multi-layered composition. At the center is a landscape scene with a body of water and distant hills, rendered in a muted, earthy palette. This central scene is framed by a vibrant, textured border of red fabric that appears to be draped and gathered. Overlaid on the lower-left portion of the central scene is a dark bird, possibly a swallow, with white underparts. To the right of the bird, a single, stylized flower with five light green petals and a bright yellow center is prominently displayed. The overall style is painterly and expressive, with visible brushstrokes and a rich, dark red background behind the central elements.

**DEBORA HIRSCH  
HERBARIA**

**HUTCHINSON MODERN  
& CONTEMPORARY**

**COVER IMAGE**  
Debora Hirsch  
*PLANT (Bertholletia excelsa)*, 2024  
Cibachrome print  
13 x 13 in (33 x 33 cm)

*Debora Hirsch: Herbaria*  
Hutchinson Modern & Contemporary  
47 E 64th Street  
New York, NY 10065  
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# INTRODUCTION

Susan Breyer

When Albert Eckhout (1610–65)—court painter to Dutch governor-general Johan Maurits—set off for Northeast Brazil in 1636, it was his first venture outside of the Dutch Republic. Maurits, with whom Eckhout traveled, had a particular interest in natural history, and it would be Eckhout’s duty to capture the astonishing natural resources and general fecundity of seventeenth-century Dutch Brazil through his art. During the seven years that Eckhout would reside in Brazil, he created hundreds of drawings and oil studies that he would later use to paint exquisite still lifes. The excitement and allure of Eckhout’s initial encounters with untamed Brazilian flora seep from these paintings; his gleaming green coconuts, ripe melons, and luscious cashew apples convey a freshness and bounty that beckons to viewers, eliciting astonishment and encouraging them to taste and experience such exotic abundance for themselves. At the same time, paintings of the colony’s natural resources asserted the power and status of the Dutch Republic and its governor-general among the seventeenth-century aristocratic elite; the works created by Maurits’s court painters were given as gifts and ended up in the collections of King Frederik II of Denmark and Louis XIV in France, among others.<sup>1</sup>

Colonial conceptions of the natural world are embodied not just in the paintings of European travelers, but also in the collections formed by traveling biologists. The students of the Swedish biologist Carl Linnaeus (1707–78), for example, voyaged across the globe gathering plant species and naming them according to European systems of knowledge. The preserved specimens that these biologists amassed would, in many cases, form the basis of institutional herbaria that today continue

to mirror asymmetrical power structures; the majority of plant specimens collected from the tropics—where, significantly, the most plant diversity naturally exists—are now housed in Europe and the United States.<sup>2</sup> These botanical resources are perhaps even more crucial now than they once were; they can be used, for example, to understand the progress of invasive species, or to help guide conservation planning.

Brazilian-born artist Debora Hirsch, whose work directly addresses the legacies of both Eckhout and imperial biologists, interrogates the belief that humans have dominion over nature, and a right to exploit biological resources for their own gain. In her subtle yet profoundly insightful series *Herbaria* (2024), Hirsch presents images of pressed plants, mostly native to New York State, that are in varying stages of disappearance due to human interventions. In her video animation *HERBARIA* (2024), fragile petals, paper-thin leaves, and lithe stems flutter briefly in undefined space, almost assuming anthropomorphic qualities, before fading to white—a reminder that these species will soon only exist in memory. Hirsch often incorporates plants found in the regions where she exhibits, and thus calls for a reassessment of how we interact with—or utterly disregard—our immediate natural surroundings.

Hirsch’s focus on what has been lost through nature’s colonization extends to her evolving project *PLANT* (2023 – ongoing), which explores the aesthetic and ethical dimensions of extinction while questioning art’s ability to preserve memories and specimens. Hirsch employs artificial intelligence to create her *PLANT* works, using a pretrained model that she fine-tunes with her own proprietary datasets to

generate myriad images reflecting her subject and painting style, which she then distills into a single work. This fruitful employment of cutting-edge technology results in sumptuous compositions whose interdependent elements reflect the complex and fragile habitats that sustain biodiversity. Hirsch records her *PLANT* works on the blockchain, which she interprets as a “metaphorical counterpart to the physical herbarium”—a permanent, immutable database capable of preserving the endangered species that she represents. While Hirsch’s portrayals of blooms, birds, and baroque scrolls perhaps hark back to Eckhout’s sensuous flora and fauna—one can nearly feel the velvety petals of the blossoms centered in her prints—here, sensuality draws our attention to potentially devastating losses, rather than New World wonders to be gained. Hirsch invites viewers not to fetishize the unknown, but to savor what may, very soon, be impossible to experience in the wild.

Works from the *Herbaria* and *PLANT* series are not the first in which Hirsch has addressed the processes and outcomes of colonialism. The artist’s *Firmamento* paintings (2018–present) allude to Brazilian rivers that were harnessed for the purposes of environmental exploitation and territorial control. Like Hirsch’s *PLANT* series, these compositions integrate details of the baroque architecture that surged during colonial rule and even now dominates numerous Latin American cities. We can find further references to European imperialism in the shackles that are interwoven with architectural flourishes and aqueous swells, which together evoke the

waterways that transported slaves to colonial plantations.

Hirsch has also melded explorations of historical colonialism with the present colonization of humanity by way of the internet. The artist understands the internet as an “abstracted space where oppressive power continues to exert its force”—a mode of control to which we are increasingly and insidiously subjected. In her 2020 work *Binary Fresco*, Hirsch juxtaposes representations of ancient and natural worlds with digital imaging and binary codes. The temporal, visual, and sonic layering that defines this work links the colonization of the Americas to contemporary digital colonialism and underscores the pervasive influence of virtual culture in our daily lives.

Not only are Hirsch’s works infused with eloquent admonitions, but her paintings, prints, and videos also masterfully resensitize viewers to the deep connections between humanity and nature while considering the impact of technology on both. The artist’s deft layering of forms and temporalities centers our attention on subjects that are otherwise easily overlooked—species and modes of control whose smallness and silence or, conversely, omnipresence, we mistake for insignificance. By reimagining and reanimating, Hirsch stays our gaze on that which is poised to disappear—a delicate purple blossom, a symbiotic relationship, an ecosystem—calling not just for action, but also for celebration: of beauty, of intricacy, of a natural essence so magnificent that it transcends human capacity to colonize.

<sup>1</sup> Rebecca Parker Brienen, *Visions of Savage Paradise: Albert Eckhout, Court Painter in Colonial Dutch Brazil*, (Amsterdam: Amsterdam University Press, 2006), p. 25.

<sup>2</sup> Park, D.S., Feng, X., Akiyama, S. et al. “The colonial legacy of herbaria,” *Nat Hum Behav* 7, 1059–1068 (2023). <https://doi.org/10.1038/s41562-023-01616-7>

# HERBARIA

Debora Hirsch

Ecosystems are intricate webs of life, interconnected and balanced by various dynamics that influence their survival. When one species disappears, it is never an isolated event, but often leads to a cascading effect. When plants become extinct in nature, it is not just the genetic code or the organism itself that is lost, but the entire symphony of relationships that allowed that plant to thrive. It is impossible to reconstruct that harmony in full.

In my video animation HERBARIA, the plants have found representation in herbariums, a few remaining visual records of their existence. The very act of animating a plant from herbarium records acknowledges this profound absence: the plants I bring to life exist as solitary figures, disconnected from their original environments, flickering briefly before fading.



(Video Still)

The *Herbaria* prints included in the present exhibition feature endangered plants native to the United States.



*Clematis ochroleuca*, Staten Island and Long Island



*Helonias bullata*, New York State



*Fraxinus nigra*, New York State



*Trillium grandiflorum*, New York State



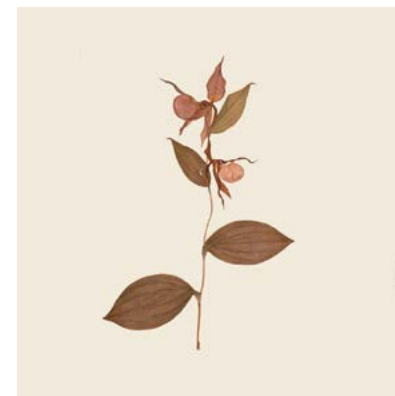
*Clermontia multiflora*, West Maui, Hawaii



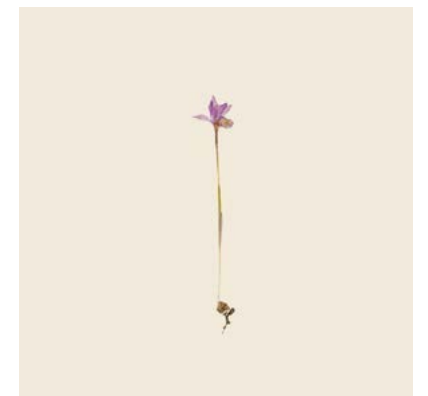
*Asclepias variegata*, New York State



*Asclepias variegata* 2, New York State



*Cypripedium calceolus*, New York State



*Arethusa bulbosa*, New York State

*Herbaria*, 2024  
Inkjet print  
Each: 7 x 7 in (17.8 x 17.8 cm)  
Edition of 3



*Ulmus americana* 2,  
New York State



*Hibiscadelphus stellatus*,  
Hawaiian Islands



*Malaxis bayardii* 2,  
New York State



*Gymnocladus dioicus*,  
New York State



*Castanea dentata*, US



*Hydrastis Canadensis*,  
New York State



*Hibiscadelphus wilderianus*,  
Hawaiian Islands



*Ulmus americana*,  
New York State



*Trillium flexipes*,  
New York State



*Epigaea repens*,  
New York State



*Malaxis bayardii*,  
New York State

# PLANT

Debora Hirsch

Plants represent the transitory nature of life and death, but they are also symbols of fertility, prosperity, regeneration, rebirth, and renewal in the cosmic cycle of nature. Mario Peixoto, the author of *Limit*, considered one of the most significant masterpieces in the history of Brazilian cinema, conveyed that "any human action against nature is useless." The Romans believed that "man may change, but nature remains the same." Although this may hold true in the long term over some centuries, biodiversity is far from static and depends on the conjunction and equilibrium of various elements. Unfortunately, biodiversity is experiencing a steep reduction in plant diversity.

In the silent embrace of nature, one discerns not merely a passive message but rather an impassioned plea, akin to a silent scream echoing through the wilderness. It crystallizes into form, sometimes taking on an animalistic guise, only to morph into a haunting semblance of humanity at other times. This enigmatic form leaves the observer utterly baffled as they

endeavor to decipher the cryptic language underlying the fractured dialogue between two disparate kingdoms.

Amidst this profound contemplation, the observer is inevitably confronted with the sobering reality of humankind's relentless assault on biodiversity. Across the globe, ecosystems are being pillaged, habitats destroyed, and species driven to the brink of extinction by the heedless actions of humanity. The once vibrant tapestry of life is unraveling before our eyes, with biodiversity severed by the callous hand of exploitation and neglect. As the silent plea of nature echoes ever louder, it serves as a poignant reminder of the urgent need for humanity to reassess its relationship with the natural world and strive toward a path of restoration and harmony.

Species are currently vanishing before we can fully understand their characteristics. The International Union for Conservation of Nature (IUCN) Red List of Threatened Species

assessments play a crucial role in providing valuable guidance in establishing protected areas, allocating funds, and influencing conservation decisions. Despite being the most comprehensive source on global extinction risk, the Red List covers only approximately 6% of around eight million plants, fungi, and animals.

My *PLANT* compositions may include frames, caves, landscapes, forests, architectural details, and monolithic birds that altogether emphasize the complexity of interconnections that belong to ecosystems, evoking the delicate equilibrium and transience of nature. If any elements of my compositions are eliminated or changed, the entire structure collapses aesthetically, paralleling the fragile equilibrium observed in ecosystems.

These contexts are not descriptive of the specific plant's ecosystem. My plants know no borders; they live in imaginary worlds. The plants have a clear and special presence in the composition and high visual relevance as the true protagonists of the scene. I am not aiming

for literal interpretations of the selected plant species; these remain as mere references. The plant representations lack seasonal consistency to highlight their most typical and recognizable elements.

My decision on which plants to represent hinges upon a range of factors, including available information about their history, cultural relevance, utility, extinction assessment, the cause of their imminent extinction, but above all, their beauty or peculiarity, to make my rendition artistically and aesthetically intriguing. The *PLANT* collection is open and can be constantly enriched with additional endangered species, ultimately reinforcing the message of the *PLANT* series about the dramatic range of extinction cases.

With this project, through beauty and harmony, I aim to bring attention to the loss of biodiversity and valuable ecological resources essential to our physical existence, balance, and spiritual development.



(Video Still A)

*PLANTALIA*, 2024  
Digital video animation  
5 minutes 20 seconds  
Edition of 5 plus 1 AP



(Video Still B)



*Plant (Tabebuia lepidota), 2024*  
Cibachrome print  
13 x 13 in (33 x 33 cm)

TABEBUIA LEPIDOTA

Native: Antigua and Barbuda, Bahamas, Cuba, Dominican Republic, Haiti, Turks and Caicos Islands, British Virgin Islands, U.S. Virgin islands

Assessment: Least Concerned but Declining

Threats: Rising sea levels, housing and agriculture, and non-native invasive species

PLANT: Nectar robbing occurs when hummingbirds pierce the flower corolla to access nectar, however this behavior has a neutral effect on this plant's fruit production



*Plant (Bertholletia excelsa)*, 2024  
Cibachrome print  
13 x 13 in (33 x 33 cm)

BERTHOLLETIA EXCELSA

Native: Bolivia, Brazil, Colombia, French Guiana, Guyana, Peru, Suriname, Venezuela

Assessment: Vulnerable

Threats: Deforestation and unsustainable harvesting practices

PLANT: Brazil Nut Tree, crucial for livelihoods and forest conservation. Its edible seeds are a vital non-timber forest product. Supports biodiversity by providing habitat for pollinators and wildlife. Conservation efforts focus on sustainable harvesting and habitat protection



*Plant (Parodia horstii)*, 2024  
Cibachrome print  
13 x 13 in (33 x 33 cm)

PARODIA HORSTII

Native: Brazil (Rio Grande do Sul)

Assessment: Endangered

Threats: Dam construction, illegal collection and trade, and landslides from agricultural land

PLANT: Small, globular cactus that is significant for its ornamental value therefore it is necessary to control trade to prevent exploitation. Habitat protection in its six locations with less than 2,500 mature individuals and regulations to manage collection and trade



*Plant (Cinnamodendron occhionianum), 2024*  
Cibachrome print  
13 x 13 in (33 x 33 cm)

CINNAMODENDRON OCCHIONIANUM

Native: Brazil (São Paulo)

Assessment: Critically Endangered

Threats: Deforestation

PLANT: Terrestrial, perennial tree that can reach up to 20 meters in height. This species is valued for its traditional medicinal uses, cultural and economic importance



*Plant (Tibouchina sellowiana), 2024*  
Cibachrome print  
13 x 13 in (33 x 33 cm)

TIBOUCHINA SELLOWIANA

Native: Brazil (South and Southeast)

Assessment: Declining

Threats: Not officially assessed

PLANT: *Tibouchina sellowiana* flowers change color from white to pink as they age, with large bees being the most effective pollinators. Bees were attracted to natural and mimetic first-day white flowers but avoided natural second-day flowers



*Plant (Brugmansia suaveolens), 2024*  
Cibachrome print  
13 x 13 in (33 x 33 cm)

BRUGMANSIA SUAVEOLENS

Native: Brazil

Assessment: Extinct in the Wild. A few individuals in Italy (Campania)

Threats: Invasive species, overharvesting for ornamental and medicinal purposes

PLANT: Despite its extinction in the wild, it is widely cultivated for its ornamental and medicinal value. Conservation efforts focus on ex situ cultivation to maintain its genetic diversity and medicinal benefits



*Plant (Dendroseris neriifolia), 2024*  
Cibachrome print  
13 x 13 in (33 x 33 cm)

DENDROSERIS NERIFOLIA

Native: Chile (Juan Fernández Islands)

Assessment: Critically Endangered

Threats: Invasive species, soil erosion, and grazing by introduced animals such as rats and rabbits

PLANT: Rare tree with only two known specimens existing in the wild as of 2011. Endemic to Robinson Crusoe Island. Emblematic of the conservation challenges on the Juan Fernández Islands



*Plant (Magnolia pallescens), 2024*  
Cibachrome print  
13 x 13 in (33 x 33 cm)

MAGNOLIA PALLESCENS

Native: Dominican Republic

Assessment: Endangered

Threats: In the Eban Verde Scientific Reserve, logging and agriculture replaced forests with ferns. Forest fires have further degraded the Valle Nuevo area

PLANT: Between 1960 and 1980 populations suffered serious declines as a result of felling for cabinet work. There is no information on the numbers of individuals remaining





*Plant (Brugmansia aurea), 2024*  
Cibachrome print  
13 x 13 in (33 x 33 cm)

BRUGMANSIA AUREA

Native: Ecuador, Colombia

Assessment: Extinct in the Wild

Threats: The causes for extinction in the wild are unknown. It is believed that some animal responsible for spreading the seeds became extinct, causing the plant extinction in the wild

PLANT: Toxic if ingested, it is known for its medicinal and hallucinogenic properties. Cultivated in botanical gardens to preserve genetic diversity



*Plant (Eugenia woodburyana)*, 2024  
Cibachrome print  
13 x 13 in (33 x 33 cm)

EUGENIA WOODBURYANA

Native: Puerto Rico (Southern)

Assessment: Critically Endangered

Threats: Urbanization, agricultural and livestock expansion. Hurricanes and landslides

PLANT: Evergreen tree. A total of 45 plants are contained within three populations. Preservation efforts to enhance population stability and restore its natural habitat: protected areas and propagation in botanical gardens



Centuries ago, paintings, engravings, and drawings by European artists depicted the New World as an exuberant and seemingly boundless landscape, teeming with life and abundance. On the other hand, it was also portrayed as a wild environment in need of taming, cultivation, and evangelization. Today, if these artists were to revisit the landscapes they once depicted with such awe, they would likely encounter a vastly different scene—one marred by monoculture, aggressive real estate and logging, deforestation, pollution, and the irreversible loss of biodiversity. The glaring disparity between past depictions and present realities illustrates the consequences of humanity's exploitation and disregard for the natural world by economic forces.

*Firmamento (key)*, 2020  
Acrylic and oil pencil on canvas  
31 ½ x 31 ½ in (80 x 80 cm)



*Firmamento (Mandioca)*, 2020  
Acrylic and oil on canvas  
34 x 34 in (86.4 x 86.4 cm)



*Firmamento (Calabash)*, 2020  
Acrylic and oil on canvas  
34 x 34 in (86.4 x 86.4 cm)



# DEBORA HIRSCH

Born 1967, São Paulo, Brazil

Lives and works between Milan, Italy, and New York

## EDUCATION

MSc, Industrial Engineering, University of São Paulo, São Paulo, Brazil

MBA, Bocconi University, Milan, Italy

## RESIDENCIES AND AWARDS

- 2019 Artist-in-residence at Bocs, curated by Giacinto di Pietrantonio, Cosenza, Italy  
Artist-in-residence at AnnexB, New York  
Nominee, Grants and Commissions Program, Cisneros Fontanals Art Foundation (CIFO), Miami, FL
- 2018 Artist-in-residence at RU Residency Unlimited, New York
- 2013 Premio Michetti, Fondazione Michetti, Francavilla al Mare, Italy

## SOLO EXHIBITIONS

- 2024 *Debora Hirsch: Herbaria*, Hutchinson Modern & Contemporary, New York  
*Echoes of the Mediterranean*, Nexus Project, Terrazza Colombo, Genoa, Italy
- 2023 *Plantalia*, Museo Villa Bernasconi, Cernobbio, Italy
- 2021 *Até Aqui*, Boccanera Gallery, Trento, Milan, Italy  
*Debora Hirsch: Firmamento*, Hutchinson Modern & Contemporary, New York
- 2019 *Scivias*, Galerie Lisi Hämmerle, Bregenz, Austria
- 2017 *Firmamento*, MARS Milan Artist Run Space, Italy
- 2016 *Andata e Ritorno*, Palazzo Della Ragione, Verona, Italy  
*Donotclickthru*, Galleria Pack, Milan, Italy
- 2014 *Ida e Volta*, MuBE Museu Brasileiro da Escultura e Ecologia, São Paulo, Brazil
- 2013 *Framed*, Bernice Steinbaum Project Room, Miami, FL
- 2012 *Limite*, MuBE Museu Brasileiro da Escultura e Ecologia, São Paulo, Brazil
- 2009 *BR 101*, Fondazione A. Olivetti, Rome, Italy

## GROUP EXHIBITIONS

- 2024 *L'opera d'arte nell'epoca dell'Intelligenza Artificiale*, Palazzo Pigorini, Parma, Italy  
*Art, Nature and Artificial Intelligence*, CIFRA  
*Plantalia*, La Collina di Loredana, Pantelleria, Italy  
*Art in Motion*, The Arts House, Singapore  
*Scented art - Saving Beauty, Building Future*, Palazzo Giureconsulti, Milan, Italy

- Alntropocene*, ETHMilan, Teatro Franco Parenti, Milan, Italy
- 2023 *FIAT LUX*, Museo Diocesano, Noto, Italy  
*Montagne Sacre*, Artra Gallery, Milan, Italy  
*1500labs*, Poseidon Space@SuperRare  
*Extra Moenia*, Palazzo Gil, Rome, Italy  
*Coming soon*, Palazzo Gil, Rome, Italy  
*Raggio Verde*, Museo Botanico dell'Università di Siena and Museo Santa Maria Della Scala, Siena, Italy  
*VDA Award - L'Arte digitale*  
*La storia non si ripete ma fa rima*, Studio La Città, Verona, Italy
- 2022 *Trame Sacre*, Duomo di Cosenza, Italy  
*Nel Grembo Materno*, Boccanera Gallery, Italy
- 2021 *Art Feeds on Art*, MOCAM Museum of Contemporary Art in Krakow, Poland
- 2020 *Bound up Together*, Smack Mellon, New York  
*La Città Ideale* (public art), Mirandola, Italy  
*CURRENTS: An Overwhelming Response*, A.I.R. Gallery, New York  
*L'Arte non si ferma*, Fondazione Luca e Katia Tomassini, Orvieto, Italy  
*WOMAHR*, Palazzo Gil Fondazione Molise Cultura, Campobasso and Palazzo de' Mayo, Chieti, Italy
- 2019 *Libere Tutte*, Casa Testori, Novate Milanese, Italy  
*Contemporanei/Contemporanee*, Polo Santa Marta, AGI Verona Collection, Italy  
*Eco Shifters*, Fondazione La Fabbrica Del Cioccolato, Torre, Switzerland  
*Eco Shifters*, Carriage Trade, New York  
*Chants d'amour*, Galerie Dix9, Paris, France  
Featured artist, Il Crepaccio by Caroline Corbetta, Milan, Italy  
*Somewhere Under a Vast Solid Dome*, Galerie Dix9, Paris, France  
*All Year Round*, Palazzo Collacchioni, Capalbio, Italy  
*Belvedere*, Teatro dei Fauni, Locarno, Switzerland  
*Video Formes*, Festival International D'Arte Numériques, Clermont-Ferrand, France
- 2018 *Welcome to the Anthropocene!*, riss(e), Varese, Italy  
*Panorama Punjab* in association with WBX Out of the Box, New York  
*Fugitive Designs*, RU Residency Unlimited, New York  
*WunderMoRE*, MAXXI National Museum of the 21st Century Arts, Rome, Italy  
*Belvedere*, MIART @MARS, Milan, Italy  
*Panorama Punjab*, Qila Mubarak, Patiala, India
- 2017 *Dreams & drama. Law as literature*, nGbK, Berlin, Germany  
*Art in Art*, MOCAM Museum of Contemporary Art in Krakow, Poland  
*Arte contro la corruzione*, Casa Testori, Novate Milanese, Italy  
*Il volto che cambia*, MIDeC, Laveno, Italy  
*Drawings from Lightning*, Madeinbritaly, London, UK  
*Cortesie per gli ospiti*, Palazzo Collicola Arti Visive, Spoleto, Italy
- 2016 *Fateful Space*, WhiteBox, New York  
*Medicine in Art*, MOCAM Museum of Contemporary Art in Krakow, Poland

- 2015 *Before Nightfall*, Anthology Film Archives, New York  
*Imago Mundi*, Fondazione Sandretto Re Rebaudengo, Turin, Italy  
*E Il Topo*, Rob Pruitt's Flea Market, AplusA, Venice, Italy  
*Gender in Art*, MOCAM Museum of Contemporary Art in Krakow, Poland  
*YIMBY - Yes in My Back Yard*, Galleria Il Chiostro Arte Contemporanea, Saronno, Italy  
*World Academy*, Project for EXPO 2015, Piazza Citta' di Lombardia, Milan, Italy
- 2014 *Framed*, Galleria d'Arte Moderna Palazzo Forti, Verona, Italy  
*Crime in Art*, MOCAM Museum of Contemporary Art in Krakow, Poland
- 2013 *Biennale Adriatica Roncaglia XXXII*, Passato prossimo, San Felice sul Panaro, Italy
- 2012 *MAP project*, EX3, Firenze, Italy
- 2011 *Quelli che restano*, Spazio Oberdan, Milan, Italy  
*MAP project*, MAGA Museum, Gallarate, Italy  
*Invisibilia*, GAMC Palazzo Forti, Verona, Italy
- 2010 *Framed book and video*, Fondazione Sandretto Re Rebaudengo, Turin, Italy  
*Framed, 100 round trips to Hollywood*, Spazio Oberdan, Milan, Italy
- 2009 *Nuovi pittori della realtà*, PAC Padiglione d'Arte Contemporanea, Milan, Italy  
*XV Quadriennale di Roma*, Palazzo delle Esposizioni, Italy  
*Videoart Yearbook*, Care of, Milan, Italy  
*AMACI*, Telecom Italia Future Lab, Genoa, Italy  
*ConfinInfranti*, GAMC Palazzo Forti, Verona, Italy
- 2008 *Nuovi pittori della realtà*, PAC Padiglione d'Arte Contemporanea, Milan, Italy  
*BR 101*, Fondazione A. Olivetti, Rome, Italy
- 2006 *FILE II Electronic Language International Festival*, Espaço Telemar, Rio de Janeiro and Centro Cultural FIESP, São Paulo, Brazil  
*Videos d'artistes dans les collections*, Galerie de l'Artotheque, Lyon, France  
*L'infinito dentro lo sguardo: sentieri interrotti*, GAMC Palazzo Forti, Verona, Italy
- 2005 *L'Arte In Testa*, MACI Museo Arte Contemporanea, Isernia, Italy  
*Orizzonti Aperti*, GAMC Palazzo Forti, Verona, Italy  
*Anteprima XIV Quadriennale d'Arte*, Palazzo della Promotrice delle Belle Arti, Turin, Italy  
*La Creazione Ansiosa*, GAMC Palazzo Forti, Verona, Italy  
*CITTàZIONI: Public art in Milano*, Rizzoli, Milan, Italy

#### SELECTED PRESS

- 2020 "A.I.R. Gallery CURRENTS: An Overwhelming Response." *Art Forum*, January 2020.  
 "'Bound Up Together: On the 100th Anniversary of the 19th Amendment' is a Feminist Exhibit Celebrating the Struggles of Womanhood in America." *Untitled Magazine*, December 3, 2020.  
 "L'INIZIATIVA / Parole e pensieri ai tempi del coronavirus: 'Corpo'." *Il Giorno Milano*, April 2, 2020.
- 2019 Ambrosio, Daniela. "Arte al femminile." *Architectural Digest Italia*, November 22, 2019.  
 Bloch, Mark. "Debora Hirsch at Galerie Dix9, Paris." *Whitehot Magazine of Contemporary Art*, June 15, 2019.  
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- 2018 "Palermo: The Place to be in 2019." *Vogue Italia*, November 9, 2018.
- 2017 Ceresoli, Jacqueline. "Le dominatrici mondiali della pittura. Debora Hirsch racconta le sue opere." *Stile*, November 9, 2017. <https://www.stilearte.it/debora-hirsch-lunga-vita-alla-pittura/>.  
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 Moratto, Rossella. "Debora Hirsch, Firmament | MARS Milano." *ATP Diary*, November 13, 2017. <http://atpdiary.com/debora-hirsch-firmament-mars-milano/>.
- 2016 Balaban, Micol. "Fino al 2.VI.2016 Debora Hirsch, Donotclickthru Galleria PACK – SPAZIO 22, Milano." *Exibart*, May 20, 2016.  
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 Moramarco, Felice. "Donotclickthru di Debora Hirsch – Postcards from the Internet." *ArtWort*, April 4, 2016.  
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#### PRIVATE AND PUBLIC COLLECTIONS

AGI Verona Collection, Italy  
 Armando Testa, Italy  
 Arnaud Collection, Mexico  
 Arte Mondadori, Italy  
 BoCs Museum, Cosenza, Italy  
 Casa Testori, Milan, Italy  
 Clarice Tavares, U.S.  
 Collezione Alan Journo, Italy  
 Collezione VR Vittorio Rappa, Italy  
 Ernesto Esposito Collection, Italy  
 Fabbrica Borroni, Italy  
 Fisher Landau Collection, U.S.  
 Fondation Francès, Senlis, France  
 Fondazione Benetton, Treviso, Italy  
 Fondazione Rivoli2, Milan, Italy  
 GAM, Verona, Italy  
 Giorgio Fasol, Italy  
 Imago Mundi Collection, Italy  
 Jerry Tommolini, Italy  
 MOCAK Museum of Contemporary Art in Krakow, Poland  
 Monte dei Paschi Bank Collection, Siena, Italy  
 MoRE Museum, Italy  
 MuBe Museu Brasileiro da Escultura e Ecologia, São Paulo, Brazil  
 Museo Premio Suzzara, Italy  
 Wicky Hassan, Italy



Debora Hirsch in her studio, Milan

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