

Portfolio

selected works

Through my artworks, I try to immerse the audience in a sensory and intellectual experience that challenges conventions and invites deep reflection on the very essence of the relationship between human beings and nature.

With its versatility and ability to adapt to any surface, fabric becomes the medium through which I explore and communicate this primordial connection. My installations, performances and multidisciplinary works are not static objects but immersive experiences that actively engage the audience. By collaborating with scientists and experts from different disciplines, I integrate scientific knowledge to deepen our understanding of natural phenomena and promote interdisciplinary dialogue. This synergistic approach enriches my work and stimulates new perspectives and innovative approaches to conserving our Planet.

My ultimate goal is to create spaces for reflection and action, inspiring positive change towards a more balanced and harmonious relationship with the Earth. Each work, performance and interaction with the public is a step towards a future where human beings and nature coexist harmoniously.

Abito

2021

installation

structures/ stainless steel 316L

5 fabrics/ 100% cotton fabric; 54% linen 46% lyocell fabric; 56% cotton 44% lyocell fabric; 100%

Mulberry silk fabric; 100% alpaca Suri fabric, 100% pure Merino wool fabric

dyeing/ protein fibres - natural dye with Rubia tinctorum; cellulose fibres - natural dye with earth pigment Rosso Ercolano

labels/ 100% cotton GOTS

Abito is an installation that redefines the concept of clothing, transforming it into a sort of second skin that envelops us and allows us to interact with the world around us.

The work promotes responsible fashion and invites us to consider our clothes as an integral part of our identity, using five different fabrics - silk, wool, alpaca, linen, cotton and lyocell - dyed with low environmental impact methods.

The labels on each fabric act as open windows to the past, revealing the interwoven stories of places, people and processes. In this way, each fabric becomes a bridge connecting the past to the present, the individual to the community, inviting us to reflect on the origin and meaning of what we wear.

What makes *Abito* unique is the integration of dual functional details such as pockets, sleeves, gloves and scarves. These elements add functionality to the fabrics and create spaces for sharing and human interaction. For example, a pocket on one side of the fabric is mirrored in another pocket on the opposite side, allowing one not only to interact with the fabric itself but also to feel the presence and hand of the person on the other side.

This design transforms wearing a garment into an empathic, shared experience, emphasising the power of clothing in facilitating human connection. At a time when the fashion industry often neglects the environmental and social impact of its products, *Abito* emerges as a critical voice that invites us to reflect on our consumer choices.

It urges us to consider the intrinsic value of the clothes and be more aware of the origin and production process of what we buy. *Abito* encourages us to look beyond the surface of things, to explore our relationship with clothing, turning dressing into a shared human experience, like skin embracing our being.



installation view at Cittadellarte, Fondazione Pistoletto, Biella, IT

ph: Mattia Pallanza















Ambiente

2021

installation

selvedges 74% polyester 26% elastane
regenerated cotton balls

Ambiente is an immersive work that takes the form of a forest composed exclusively of knots of polyester selvedges.

Walking through this 'forest' offers an opportunity for introspection regarding our daily actions and their environmental implications. Each step invites reflection on the consequences of our choices, how they shape our environment and our connection to nature.

The nodes themselves thus become a tangible representation of our daily actions, the mistakes we have made in the past and the future challenges we face. Think, for example, of deserts turned into rubbish dumps, such as the Atacama Desert in Chile, or cities overloaded with waste, such as Accra in Ghana. These places become concrete testimonies of the consequences of our actions, encouraging us to reflect on the choices we make every day.

Ultimately, *Ambiente* urges us to reflect deeply on our impact on the environment, prompting us to consider our daily actions in a broader context to adopt more responsible and conscious behaviours to preserve the beauty and diversity of our world.



installation view at Cittadellarte, Fondazione Pistoletto, Biella, IT

ph: Mattia Pallanza









Atacama Desert, Alto Hospicio, Iquique, Chile



Accra beach, Ghana

photo credit: Muntaka Chasant

Abitante

2022

installation - performance

performer: Alice Tagliaferri

fabrics/ 100% cotton dyed with *Hypericum perforatum* and Walnut Husk
12 mother-of-pearl buttons

sound 4'

Abitante is the result of an artistic residency at Falia*, Lozio: a work that explores the connection between human beings and planet Earth, with a performance by a dancer as the central element.

The work consists of four double fabrics, enriched with mother-of-pearl buttons, symbolising human actions, while the fabrics represent nature and its colours. Through the gesture of the dancer joining the buttonholes to the buttons, a continuous transformation of the configuration of the fabrics takes place. This act provides a visual spectacle and visualises the multiple interactions, both constructive and destructive, between the inhabitants and their environment. The performance becomes a visual and bodily testimony to the dynamics that bind the inhabitants to their environment, inviting viewers to explore their role as inhabitants and to reflect on their responsibilities towards this Planet. In this way, the work is an artistic representation and an invitation to a deeper awareness and reflection on our connection with the world around us.

Abitante blends into the landscape of Val Camonica, finding expression in the picturesque disused quarry in Sommaprada. What makes this work even more significant is the origin of its elements, all of which come from the area that hosted me during my artistic residency.

The fabrics, made from old sheets, take on new shapes and colours thanks to the dyeing with local plants such as walnut husk and *Hypericum perforatum*; the mother-of-pearl buttons from an old button factory in the area underline the careful and conscious choice of materials, thus establishing a palpable connection with this place.

[link Abitante performance](#)



installation view at Sommaprada quarry, Bergamo, IT

ph: Mattia Pallanza

performer: Alice Tagliaferri









Ips typographus infestation, typographical bark beetle (Lozio, Bergamo)

Shell of *Tectus dentatus*, lacing disc and button (Lozio, Bergamo)

Albedo

2023

installation

carpet/ 100% pure Merino wool

cape/ outer fabric 49% cotton 36% recycled cotton 15% lyocell; inner fabric/ 62% cotton 38% orange fibre dyed with *Haematoxylum campechianum*, *Mais Morado*, *Arthrospira platensis*, *Indigofera tinctoria*, *Clitoria ternatea*

Albedo is an ode to the beauty and fragility of glaciers, a powerful call to safeguard these vital ecosystems. The very name of the work takes inspiration from the scientific concept that highlights the crucial ability of glaciers to reflect up to 80% of the sun's rays into the atmosphere, helping to combat global warming and keep the earth's temperatures stable.

Albedo's double-sided coat represents the duality of the glacier: on the one hand, the purity of the snow-white symbolises its unaltered resistance; on the other hand, the grey-blue hues indicate its progressive deterioration caused by the accumulation of debris, dust or algae. This visual duality reflects the glacier's change under the effect of human and environmental interference.

Creating a double-faced cape as an artistic form is intentional, offering a participatory experience that allows whoever wears it to become a temporary guardian of this 'glacier'. The passing of the cape from hand to hand perpetuates this symbolic responsibility, creating a chain of custody that emphasises the importance of protecting glaciers and reflecting on our impact on Arctic environments.

Through this concrete and tangible experience, *Albedo* aims to raise awareness of the importance of preserving glaciers as defenders against global warming and the urgency of considering our impact on Arctic ecosystems.

Most importantly, the fabric used for the cape is a material created using the orange peel albedo, known as Orange Fiber. This choice lends additional symbolic depth to the work and embodies a tangible commitment to environmental sustainability. The fabric was dyed by natural dyeing using five different plants (*Haematoxylum campechianum*, *Mais Morado*, *Arthrospira platensis*, *Indigofera tinctoria* and *Clitoria ternatea*).

Albedo will be installed in various locations vulnerable to climate change, directly threatened by rising sea levels caused by melting glaciers. Here, the public will be able to interact actively with the work, wearing it and becoming an integral part of its message.



installation view at Cittadellarte, Fondazione Pistoletto, Biella, IT

ph: Mattia Pallanza









Colour study with *Haematoxylum campechianum*, *Mais Morado*, *Arthrospira platensis*, *Indigofera tinctoria* and *Clitoria ternatea*

Cryoconite

photo credit: Jun Uetake, National Institute of Polar Research

(De)ossigenazione

2023

installation - performance

performer: Diyana Karakoleva

green fabric/ 40% cotton 45% lyocell 15% seacell fabric dyed with *Chenopodium bonus-henricus* and *Curcuma longa*

blue fabric/ 60% cotton 30% seacell 20% lyocell fabric dyed with *Haematoxylum campechianum* and *Hydrangea*

gloves / 100% cotton GOTS dyed with *Kerria lacca*, *Lawsonia inermis*, *Frangula* and *Curcuma longa*

(De)ossigenazione is a performance piece that addresses the impact of eutrophication on the delicate Black Sea ecosystem.

Created during an artistic residency in Sozopol, Bulgaria, as part of the project “EMPACT Empathy and Sustainability: The Art of Thinking Like a Mountain”, this performance emerges as a voice of urgency and hope.

(De)ossigenazione unfolds as a visual story intertwined with the actions of a little girl, symbolising the vital connection between the new generation and the future of our planet. The starting point sees the little girl wrapped in a suffocating green blanket, metaphorically representing the oppressive anoxia caused by eutrophication. Her struggle to free herself from this cocoon reflects the condition of marine life and Black Sea ecosystems fighting the damaging effects of excess nutrients.

As the performance unfolds, she gradually reveals red gloves, evoking the red algae (Phyllophora) once abundant in the waters of the Black Sea. This transformation symbolises the potential for regeneration and renewal in the face of environmental challenges. As the green fabric transitions into shades of blue, it signifies hope for the recovery of the Black Sea.

The girl’s liberation from the green cocoon indicates the resilience and determination needed to tackle the devastating effects of eutrophication. Finally, the dance on the blue fabric symbolises the triumphant return of the *Phyllophora* algae to the Black Sea, embodying the idea that our actions can rejuvenate and restore the delicate marine ecosystem.

[link \(De\)ossigenazione performance](#)

The blanket used in the performance was crafted from two different fabrics: one composed of 40% cotton, 45% lyocell and 15% seacell, dyed with *Curcuma* and *Blitum bonus-henricus*, and the other 60% cotton, 30% seacell and 20% lyocell, dyed with *Hydrangea* and *Haematoxylum campechianum*. The gloves worn by the girl are made of 100% GOTS cotton, dyed with *Kerria lacca*, *Lawsonia inermis* and *Rhamnus frangula*.

(De)ossigenazione have also a QR code that provides access to an online information page offering a deeper understanding of eutrophication and its impact on the Black Sea.

[link Eutrophication page](#)



performance at Sozopol Central Beach, Bulgaria

performer: Diyana Karakoleva







Colour study with *Curcuma longa* and *Blitum bonus-henricus*

Eutrophication, Sozopol, Bulgaria



Samudra

2023

installation - performance

performer: Alice Tagliaferri, Daniel Tosseghini

bags/ hand-embroidered 100% cotton fabric bags filled with spelt chaff and wood shavings
tent/ 100% Vi-Bamboo fabric curtain dyed with *Haematoxylum campechianum*, *Purple maize*,
Arthrospira platensis, *Indigofera tinctoria*, *Clitoria ternatea* and *Hydrangea*
ropes/ 100% cotton GOTS

sound 35'34"

Samudra is a multidisciplinary work designed to celebrate the greatness of the oceans and the intrinsic connection between humanity and the vast marine world. The title, translated as 'ocean' in Sanskrit, symbolises the deep and universal bond between human beings and the oceans, embracing the idea of a cosmic union and emphasising the unity and interdependence of all that exists.

The work, lasting approximately 35 minutes, takes the audience on a sensory journey across the oceans, from the surface to the abyssal depths. Through a combination of dance, visual and sound elements, and a play of light that evolves from initial brightness to a gradual immersion in oceanic darkness, *Samudra* offers an immersive and immersive experience.

Two performers interact with 12 bags, representing ocean ecosystems and organisms, embodying the essence of these habitats and organisms through their movements and gestures. These actions create a visceral connection with the ocean itself, conveying to the audience the vitality and beauty of the seas. Each act ends with the symbolic gesture of tying each bag to the blue fabric.

The twelfth bag tied to the fabric transforms this into a tent that symbolically suggests the creation of a shelter, a protection offered by a healthy and vibrant ocean made possible by the connection and vitality of all the ecosystems and organisms that make it up.

Furthermore, *Samudra* allows participants to deepen their knowledge about the oceans through QR codes on the bags. This educational resource, developed in collaboration with marine scientist Francesca Pasotti, transforms this performance into interactive learning, inviting spectators to actively explore the world of oceans and better understand their vital importance for our Planet.

Lastly, it's important to highlight that the tent, made of 100% bamboo viscose, was dyed by natural dyeing using six different plants (*Haematoxylum campechianum*, *Mais Morado*, *Arthrospira platensis*, *Indigofera tinctoria*, *Clitoria ternatea* and *Hydrangea*), thus contributing to the sustainability of the entire project. Similarly, the dancers' outfits were dyed with the same natural pigments, further connecting the artistic vision with my dedication to environmental responsibility.

In conclusion, *Samudra* is a work that combines art, performance, education and sustainability to celebrate and raise public awareness of the importance of the oceans.

Art project supported by the Italian Cultural Institute in Brussels and presented during the Diciannovesima Giornata del Contemporaneo, organised by AMACI at the Foundation Volta XL in Brussels.

[link Samudra performance](#)



installation view at Foundation Volta XL, Brussels, BE





[link Ocean page](#)

[link Seabirds page](#)

[link Fish page](#)

[link Marine mammals page](#)

[link Plankton page](#)

[link Benthos page](#)

[link Coral reefs page](#)

[link Mangrove forests page](#)

[link Kelp forests page](#)

[link Rocky shores page](#)

[link Seagrass beds page](#)

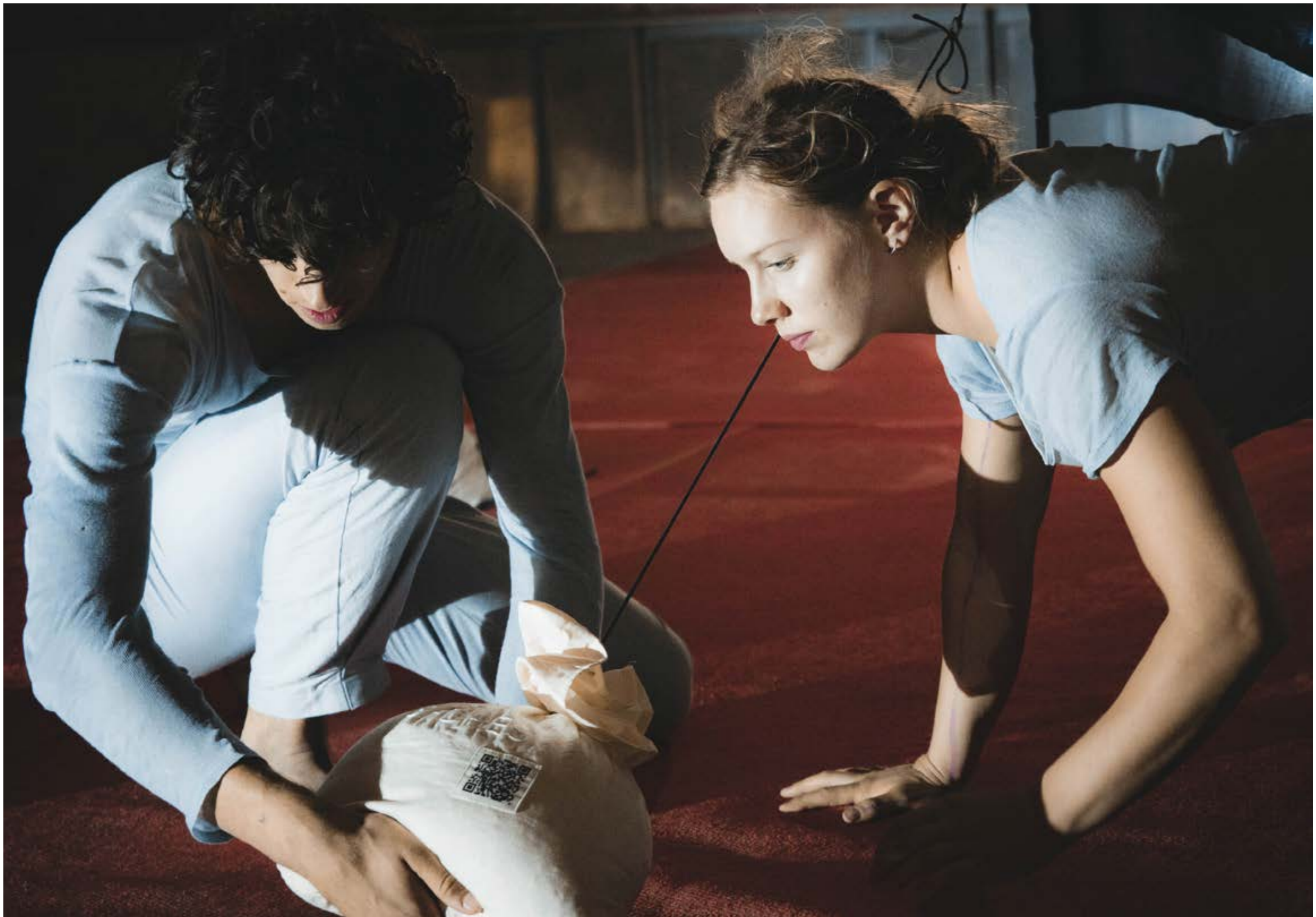
[link Deep sea page](#)

[link Hydrothermal vents page](#)



performance view at Foundation Volta XL, Brussels, BE

performer: Alice Tagliaferri, Daniel Tosseghini





Let's repopulate the Black Sea

2023 workshop at Sozopol Central Beach (Bulgaria)

Favini papers
fabric markers
gloves 100% cotton GOTS

The workshop entitled *Let's Repopulate the Black Sea* (ДА ЗАСЕЛИМ ОТНОВО ЧЕРНО МОРЕ) invites children to embark on a journey of discovery into the rich marine life of the Black Sea. The workshop combines science and art to introduce children to the concept of biodiversity and the diverse marine species that call the Black Sea home.

The workshop consists of several segments, each designed to captivate young minds and foster a deeper connection with the marine environment.

During the first part, "Introduction to the Biodiversity of the Black Sea," children are immersed in a visual presentation showcasing the fascinating array of marine life inhabiting the Black Sea. The excitement continues with the "Artistic Biodiversity Exploration" segment, where each child has a white glove and coloured markers. Through artistic expression, children choose a marine species that intrigues them and create their visual representation on the glove. This hands-on activity not only sparks creativity but also encourages children to observe and appreciate the intricate details of various marine species.

The heart of the workshop lies in the "Group Activity - Black Sea Repopulation." As children don their art-adorned gloves, they step into the water and immerse themselves in a symbolic act of releasing their drawn marine species into the sea. This immersive experience forges a powerful emotional connection with the marine ecosystem, nurturing an understanding of the significance of preserving biodiversity.

Let's Repopulate the Black Sea is not merely a workshop; it's an inspiring journey that encourages children to become stewards of the environment through the harmonious blend of art, science, and imagination.

Актиниите изглеждат като пъстри цветя, които живеят във водата, но всъщност са животни. Те са братовчеди на медузите. Намират се на морското дъно или по скалите като цветни статуи. Имат пипала около устата си, също като медузите. Когато нещо малко плува близо до тях, пипалата действат като гладни ръце и улавят храната.



Обикновеният скат прилича на вълшебно килимче, което плува във водата. Той има плоско, кръгло тяло, подобно на подводно фризби! Те имат някакви крила, наречени гръдни перки, които им позволяват да се движат във водата.



Знаете ли какво е невероятно? Скатовете могат да се крият в пясъка! Те използват плоското си тяло и гръдните си перки, за да се прикрият и да станат невидими за очите на хищниците.







CV

Giulia Pellegrini

Italy

1990

Education

- 2024 | Certificate Program - Manager of Biodiversity, EISS European Institute of Innovation for Sustainability (Rome, IT)
- 2015-2016 | Master's degree with honours in Visual Art and Curatorial Studies, NABA (Milan, IT)
- 2013-2014 | Bachelor's degree with honours in Paintings and Visual Art, New Academy of Fine Arts - NABA (Milan, IT)
- 2010-2011 | Department of Pharmaceutical Sciences (Pavia, IT)

Residences

- 2024 upcoming | *BigCi* - Bilpin international ground for Creative initiatives (Australia, AU)
- 2023 | *Empact Artistic Residencies Program*, The National Academy of Theatre and Film Arts (NAFTA/NAFTIZ), Sozopol (Bulgaria, BG)
- 2022 | *Falia* Artist In Residence*, curated by Alice Vangelisti, Lozio (Brescia, IT) - with catalogue
- 2021 | *Circulart2.0*, Cittadellarte, curated by Juan Esteban Sandoval, Fondazione Pistoletto (Biella, IT)
- 2020 | *Radici - Albero atmosferico*, Centro di Palmetta (Terni, IT)
- 2017 | *Focare*, Villa Littorio (Parco Nazionale del Cilento, IT)
- 2017 | *Rock and Stone, Material Culture and Cultures of Making*, NAHR Residency, curated by Ilaria Mazzoleni, Sottochiesa (Val Taleggio, IT)
- 2017 | *Dolomiti contemporanee*, curated by Gianluca D'Inca Levis, Pieve di Cadore (Belluno, IT)

Awards

2024 | *Arte Laguna Prize* 18th edition, special prize winner Art Residences at *BigCi* Australia (Australia, AU)
2024 | finalist *Arte Laguna Prize* 18th edition, sculpture and installation section (Venice, IT)
2022 | finalist, *Arte in Balossa*, Casa Testori project
2022 | selected, sculpture section, *Premio Nocivelli*
2022 | shortlisted *IN RUINS Residency*
2021 | winner, *Ecologicart*, 1st edition sculpture and installation section, Galleria La Nica (Rome, IT)
2019 | selected, *International Biennial of Contemporary Art, Jeune Creation Européenne JCE*
2014 | winner, *35#modern art - Nescafe Dolce Gusto*, Spazio G.Borsi (Milan, IT)
2013 | nominated by Massimo Marchetti, *San Fedele Prize* (Milan, IT)

Exhibitions

2024 | *Embrace Empathy: Exploring the Spectrum of Understanding*, EMPACT, Vorres Museum, Paiania (Athens, GR)
2023 | AMACI, *Giornata del Contemporaneo* 19th edition, We.art.xl – Parcours d'artistes à Ixelles, Fondation Volta XL, Brussels (Belgium, BE)
2022 | *Premio Nocivelli*, Chiesa della Disciplina, Verolanuova (Brescia, IT) - with catalogue
2021 | *Circulart2.0*, Arte al centro, Cittadellarte, Fondazione Pistoletto (Biella, IT)
2021 | *Nostos*, Galleria Lazzaro (Genova, IT)
2021 | *Ecologicart*, Galleria La Nica (Rome, IT)
2021 | *Ecologicart*, La Striscia Wine Resort (Arezzo, IT) - with catalogue
2021 | *International Biennial of Contemporary Art, Jeune Creation Européenne (JCE)*, Museu de l'Empordà, Figueres (Spain, ES)
2020 | *International Biennial of Contemporary Art, Jeune Creation Européenne (JCE)*, Cēsīs (Latvia, LT)
2020 | *International Biennial of Contemporary Art, Jeune Creation Européenne (JCE)*, Kunstbygningen i Vrå – Englundssamlingen, Hjørring (Denemark, DK)
2019 | *International Biennial of Contemporary Art, Jeune Creation Européenne (JCE)*, Salone de Montrouge, Montrouge (Paris, FR) - with catalogue
2019 | *Un'altra primavera - Artisti per l'equinozio* curated by Giuseppe Frangi, Castello Oldofredi (Bergamo, IT) - with catalogue
2017 | *Autopoiesis* curated by Willem Sanders, Fortezza del Priamar (Savona, IT)
2017 | *Festival Labirinto II* curated by Nicolas Vamvouklis and Chiara Turconi, Teatro Studio Uno (Rome, IT)
2017 | *Fuoco a paesaggio* curated by Gianluca D'Inca Levis, Forte di Monte Ricco (Pieve di Cadore, IT)
2016 | *Brave New World - K-Gold Temporary Gallery* curated by Nicolas Vamvouklis (Lesbos GR)
2016 | *Teatrum Botanicum Emerging Talents*, Pav, Parco Arte Vivente (Turin, IT)
2016 | *Talea* curated by Bert Theis and Angelo Castucci, Isola Pepe Verde (Milan, IT)
2016 | *Urbanspace Garden* curated by Giuseppe Frangi, Casa Testori (Novate Milanese, IT) - with catalogue
2015 | *Giovane, non dimenticare* curated by Marta Cereda, Condominio Tre Giardini (Monza, IT) - with catalogue
2014 | *Urbanspace Garden*, Si Fest, Savignano Immagini Festival, 23^a edition (Savignano sul Rubicone, IT) - with catalogue
2014 | *Camouflage* curated by Marisol Malatesta and Simona Da Pozzo with the support of ex-voto (Milan, IT)