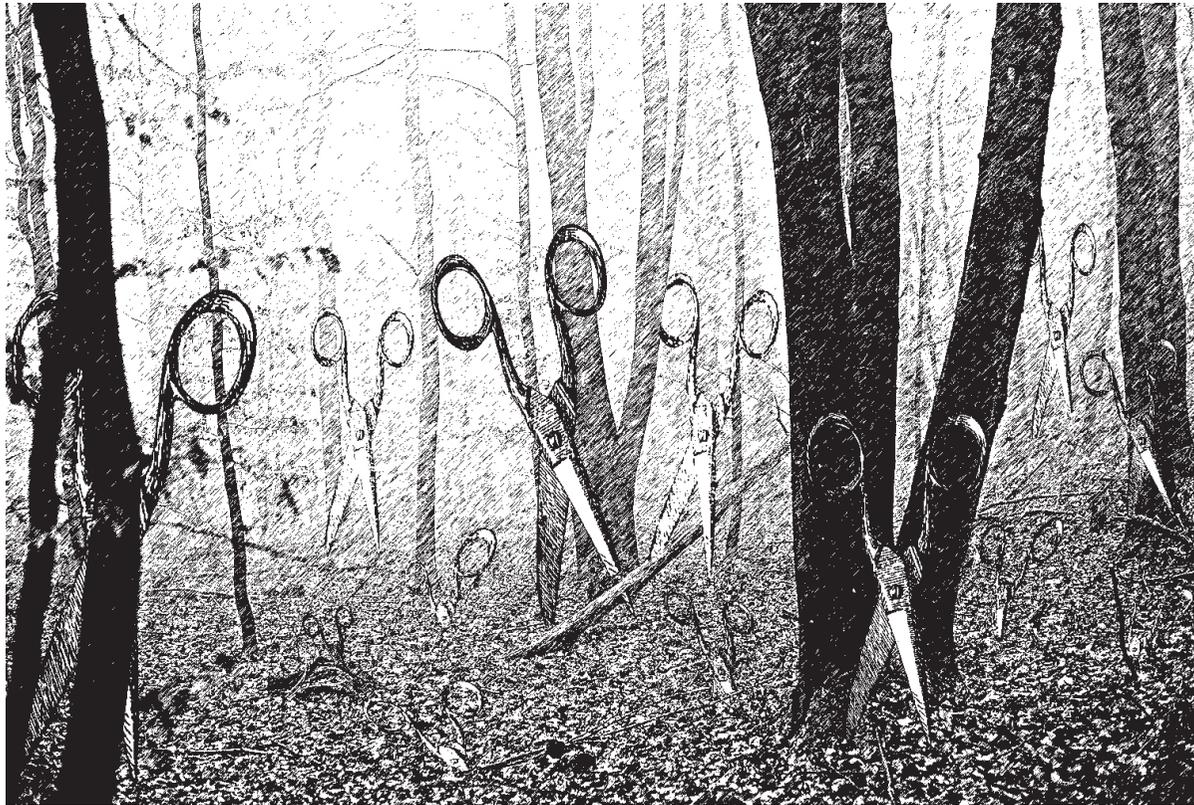


# Childwood

one-day installation in the forest

Friday 16 January 2015, Cobenzl, 1190, Vienna.



Francesca Aldegani, Translation of the work into a graphic concept, Vienna, 2015.

Francesca Aldegani

I want to show and to translate visually the way how, starting from the memory of my childhood, I have built my own reality and my individuality. From the personal experience, I spread the vision and I brought it conceptually onto a more universal level.

Growing slowly, through experience I built my individuality. It is formed and revealed what I am, the set of many pieces taken from other realities sewn together.



Francesca Aldegani, Working at the piece for Childwood, Bergamo, 2014.

“I’m a patchwork of different fantasies, made through a never ending work in which I cut and sew my life. Somehow it’s not me, it’s the representation of me, how I see myself on a parallel world.”

The individual reality is made by picking from a totality some shreds, cutting experiences in a continuous game of balances, tones, harmonies and discords. When we are kids, we are like a big blackboard which we fill it bit by bit we make experiences, first the grey tones and then the whole chromatic spectrum till the white.



Francesca Aldegani, Working at the piece for Childwood, Bergamo, 2014.

From a chromatic point of view, our journey as human beings is a pathway that from the black goes to the white, approaching the whole tones, placing them on top of them in a game of infinite possibilities.

Starting from the black, reality is cutted, together with other black and grey, and from there we start to build the world how we perceive it, experiences, memory.

The scissors, with this anthropomorphic aspect, are the most precious tool that we use to define limits and borders, our free will, what we decide keep with us or leave it.

The scissors are used to choose what maintain, which shred use to typeset our canvas, made by countless sewings.



Francesca Aldegani, *Childwood*, Cobenzl, Vienna, 2015.

From a structural point of view, I created a big cloth, using remnants, waste materials and samples of industrial stitch, sewed them all together by hands.

This big piece of fabric is become a space into the space. But the strong bidimensional meaning has produced as effect the desire to “inhabit” this space, generating in this way with the presence of my body inside of it, the third dimension. This mixture has its own life, it moves and it interacts with the surrounding.



Francesca Aldegani, Childwood, Cobenzl, Vienna, 2015.

A special attention also to the viewer. The fact that the space is not so easy to reach, get a certain kind of attention to the onlooker. Somehow and somewhere, through the way they wandered, their way to move into it, generates the right mental preparation to “something is going to happen”.

From a geographic point of view, the fact that this place is situated higher where we stay in normal life generated a kind of mental predisposition to open a different channel, not dialy. The same expereience to climb a mountain teach us this, the action to rise with the body create inevitably an elevation of spirit, or at least a perception of it.



Francesca Aldegani, *Childhood*, installation and living the inner space, Cobenzl, Vienna, 2015.

From the point of view of choosing the space where to present the work, the wood has a big resonance to the childhood, theater of fairy tale and stories, the natural and wild space where fantasy and reality are mixed. I have a strong connection with woods, in a parallel world, the forest represent the collectivity, the union of many individuals who live and inhabit the same space and fortify a microsystem through the countless variations and differences.



Francesca Aldegani, Looking for Childwood - wandering, Cobenzl, Vienna, 2014.



Francesca Aldegani, Looking for Childwood - wandering, Cobenzl, Vienna, 2014.

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