

Francesca Aldegani
thespacearound.me

----SELECTED WORKS----

“The day I acquired the habit of consciously pronouncing the words
“thank you”, I felt I had gained possession of a magic wand capable
of transforming everything.”

Omraam Mikhael Aivanhov

“Children arrive animists. They learn about life, themselves, and
empathy by imagining the liveliness of everything they come into
contact with.”

S. Kelley Harrell, Teen Spirit Guide to Modern Shamanism

“Take responsibility for the energy you bring.”

Jill Bolte Taylor



Exercise 137: about making visible the invisible and vice versa. (3)

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She evolved as “an artist based on Mars” playing with the territoriality of a specific space as a predetermined condition for social inclusion. This also refers to the way she sees Space, as an extension of her own bodily perimeter. Her studio is called The Space Around Me.

Her work became increasingly orientated to explore the meaning of Animism, Alchemy and Totemism. She focuses on revealing the unconscious and ritualistic approach behind any artistic conception, at the intersections of Art History, Feminism, Anthropology, Archaeology and Cultural and Popular Beliefs.

She trusts in the existence of immanent forces that guide any artist during the process of creating and investigates the way to apply them to her works. In this regard, her installations are based on the ephemeral meaning of the union between Time and Space.

Through her work she also aims to highlight the gap between the conception of an idea and the final birth of it. Since the very beginning and progressively after her encounter with Mexican Indigenous Culture she uses found and collected materials and made this an important principle of her artistic practice.

-ARTIST STATEMENT-

ANIMISM AND THE INFINITE

[...] Underline the fact that behind the evidence of things there is always something more, behind a specific place there's always a non-place built by thoughts, energies and stories into the invisible walls of the other side.

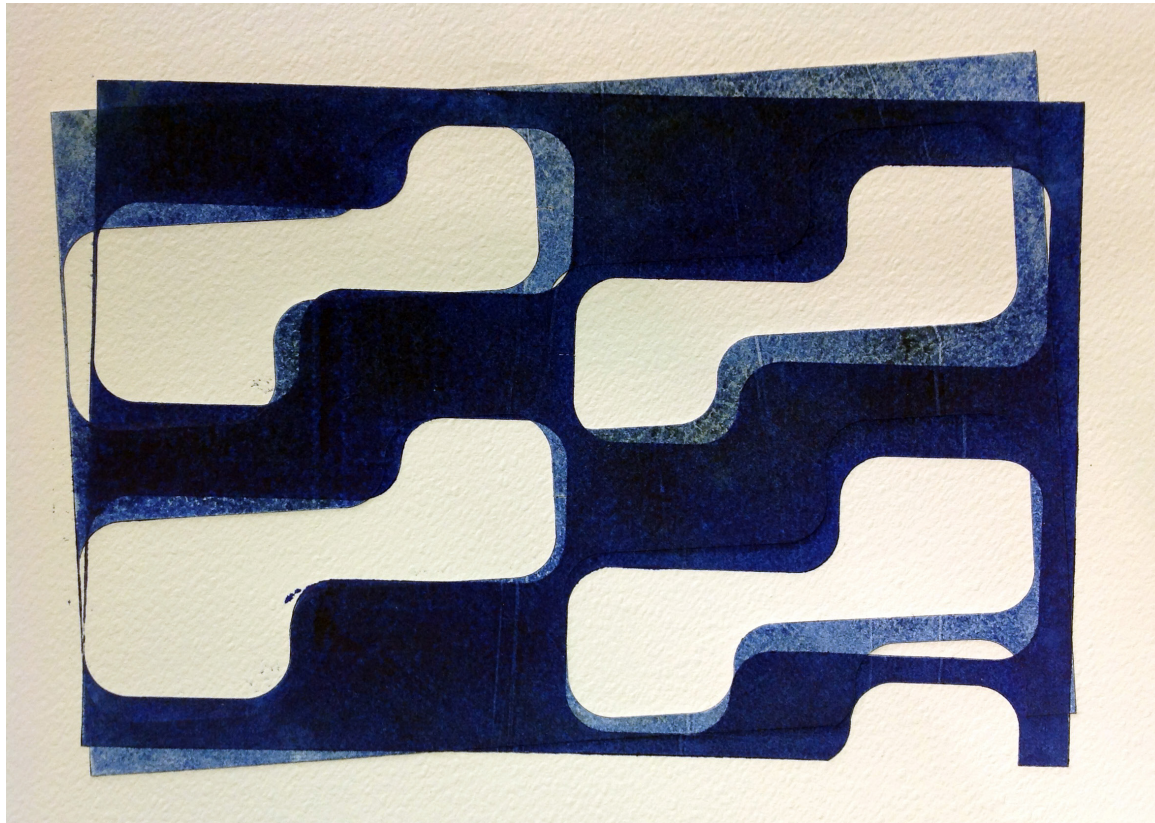
Art is Alchemy. The Artist in the Tarot is represented by the figure of the Alchemist, through its acts learns to transform the Matter. The Alchemist transforms materials into other materials, opening up hidden and invisible layers and bringing to light the unseen.

My work is developed on the possibility of showing stratifications of history, accumulation of energy and hidden potentials contained into anything.

It is a specific language that needs to be learnt in order to be understood and spoken:
Art Is The Language of Soul.

----two dimensions----

-THE WORKING MEMORY COLLECTION-



Untitled 2, prussian blue ink engraving on cotton paper, Italy, 2014

THE WORKING MEMORY COLLECTION (since 2013)

Series of engravings on paper constantly under production.

The Working Memories are passive geometries rescued from industrial waste.

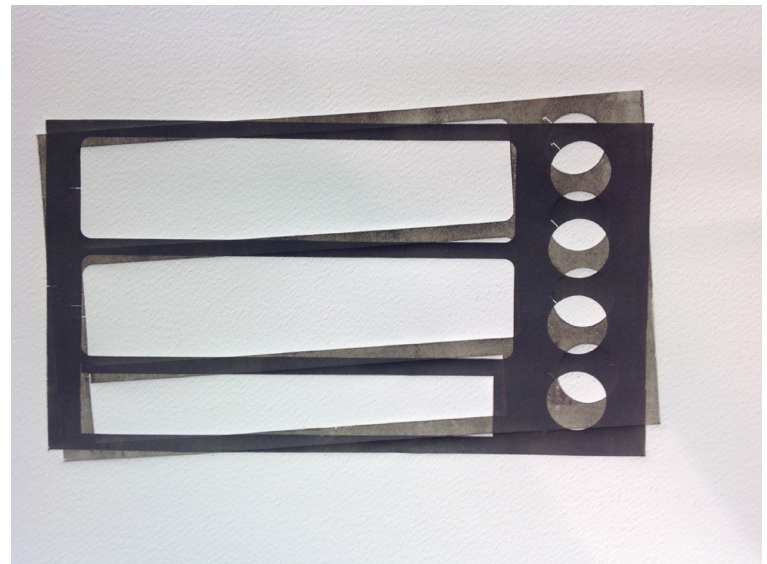
Plates of metal, classified as refuse during the industrial process, are used as a mold passing under a printing press, rebuilding a geometric path on paper.

The ongoing series has variable dimensions, according to the original industrial plates that are selected to roll through the printing press.

(1)



(2)



Industrial waste used as matrix plates to produce (1) and *Phasen* from The Working Memory Collection, Edition (12)

-BORDER MONOTYPE-
From The Border Collection



Cuatro, monotyping on cotton paper, México, 2012

BORDER MONOTYPE (2012)

Series of monotyping, in which fragments of US-Mexico border wall were used directly as matrix.

The series is made by subjects with variable dimensions, according to the found original fragment of US-Mexico border wall.

(1)



(2)



One fragment used as matrix to produce the *Border Monotype* series (1) and *Botellita*, monotype (2) Yucatan, México, 2011

(3)



(4)



Searching for fragments of wall along the Border (3), Tijuana and Collected fragments ready to be printed (4) Yucatan, 2011

---three dimensions---

-CHILDWOOD-



Childwood, oddment of knitted fabric, 40 sq m, Wienerwald, Vienna, 2014

CHILDWOOD (2014)

A self portrait.

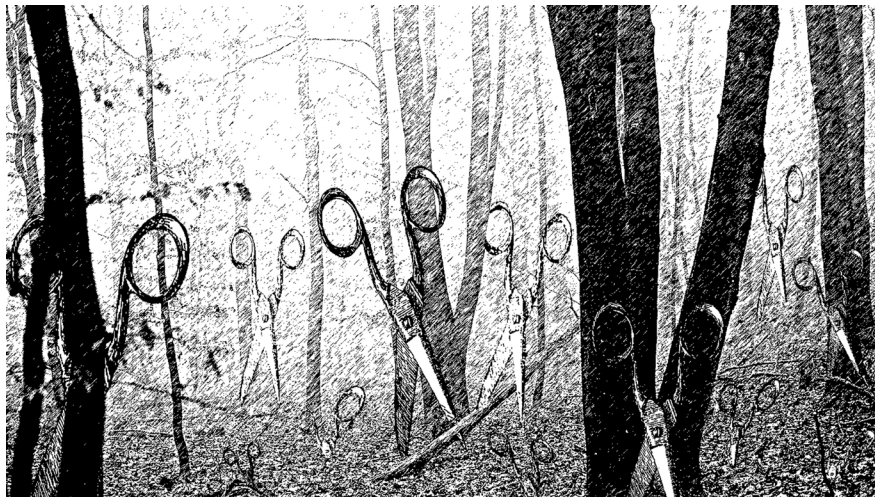
One-day live sculpture installation

Childwood is a personal work. From a structural point of view it is a big cloth, made with remnants, waste materials and samples of industrial stitch, hand-sewed together. This big piece of fabric has become a space into the space.

The strong bidimensional aspect has brought the desire to “inhabit” this space, allowing the presence of the artist body inside of it and building up a third dimension.

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

(1)



(2)



(1) Graphic concept for *Childwood* one-day installation, Vienna, 2014 and (2) FA sewing the piece *Childwood*, Italy, 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.”

-N.O.W.-
Nicht Ortsbezogene Wirklichkeit



N.O.W. Digital print on cotton paper, 12 pieces, 50X50 cm, 4X3 mt, Galerie Trötsch, Vienna, 2017

“I have often said that just as the French revolution, for instance, understood itself through antiquity, I think our time can be understood through the French revolution. It is quite a natural process to use other times to understand your own time.”
Ian Hamilton Finlay

N.O.W.(2017) - Nicht Ortsbezogene Wirklichkeit -
Time-game installation,

N.O.W. is proposing a speculation about the site-specificity.

“In order to define a Site-specific Work, you first need to define the concept of Time.

Within this idea, a new term could be minted, a term like Site-spAcific.”

The specificity of the space makes evoking itself, a space/place which is quoting itself, which is aware of itself, a place with self-consciousness. A place that can exist just in the hic et nunc, just right now.

Like the space which is being created now while reading this text.

The Time-game is like a puzzle, the image is deconstructed in 12 pieces, reminding the way Time is abstractly divided.

The image can be reconstructed by moving the pieces manually or mentally. Then, the time of specificity will be also revealed.

A chair suggests this possibility of playing cards, and reminds also a presence through the absence.

When somebody sits on it, then, there is contained the value and the main significance of present, as a simple act to be.

(1)



(2)



(1)FA Private Photo Archive, *the Little Sparta* of Ian Finlay Hamilton, Scotland, 2014 and (2) Detail of *N.O.W.*, Vienna, 2017

-CONTEMPORARY FOSSILS-
From The Border Collection



A9, Classification of Contemporary Fossils, Vienna, 2016

CONTEMPORARY FOSSILS (2011-2016)
DOCUMENT 1B-POST

This is a classification of fallen US-Mexico border wall pieces.
A systematic act to make something visible.

The fragments have been collected during several expeditions along the Border Line.
The collection is made by fragments with variable dimensions, from 2X2 cm to 20X20 cm circa.

(1)

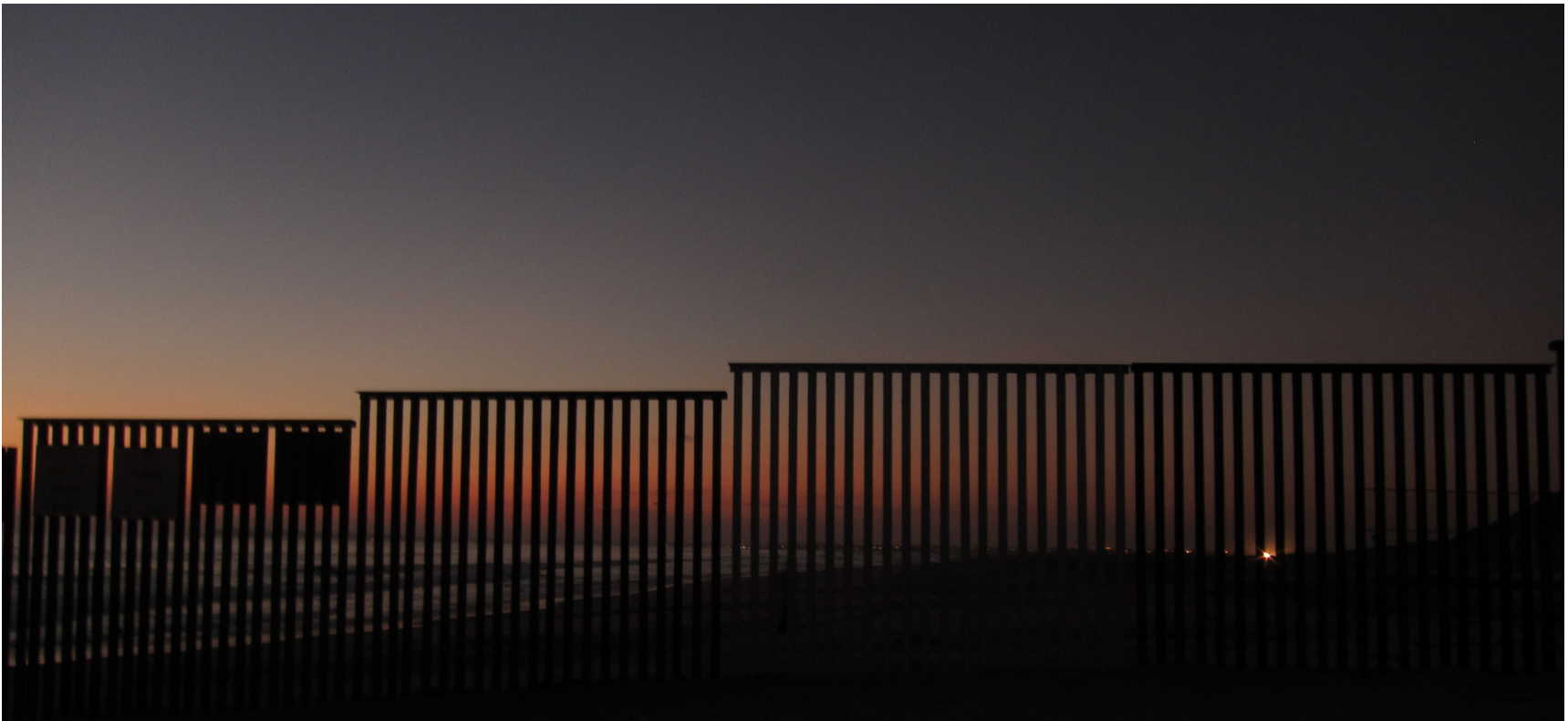


(2)



Between the Sky-line and the Border-line 1B: Fragments Seg. B (1) and $D_0 = D_1 + D_2 + D_3$ (2) Vienna, 2016

“Utopia is on the horizon. I move two steps closer;
it moves two steps further away. I walk another ten steps and
the horizon runs ten steps further away.
As much as I may walk, I’ll never reach it.
So what’s the point of Utopia?
The point is this: to keep walking.”
Eduardo Galeano



From FA Private Photo Archive, sunset at El Muro en la Playa, Tijuana, México, 2011

---projects/installations---

-AYTOS-



AYTOS: a view of the installation, Freud Museum, Vienna, 2019

AYTOS (2019)
Installation

Collection of totems and entities: cotton fabric, cotton wool, collected hair, wool, cotton thread, rocks, silicon, collected frames, digitally printed photos, non-reversing mirror, dimensions variable.

In 1887, an English man called John Joseph Hooker, invented and patented a mirror whose main feature was to give back a non-reversed image. The mirror is known as Non-reversing Mirror or Positive Mirror.

In the same year and during the following decades, an Austrian man called Sigmund Freud developed a new science called Psychoanalysis and thereby formed the basis for modern Psychology.

In the space of the library of the Freud Museum in Vienna, a particular moment in time is staged, as a transition between a past and a possible future scenario.

AYTOS is a collection of totems and entities based on self-identification, in dialogue with this transitional moment, by resonating the singularity of the site.

(1)

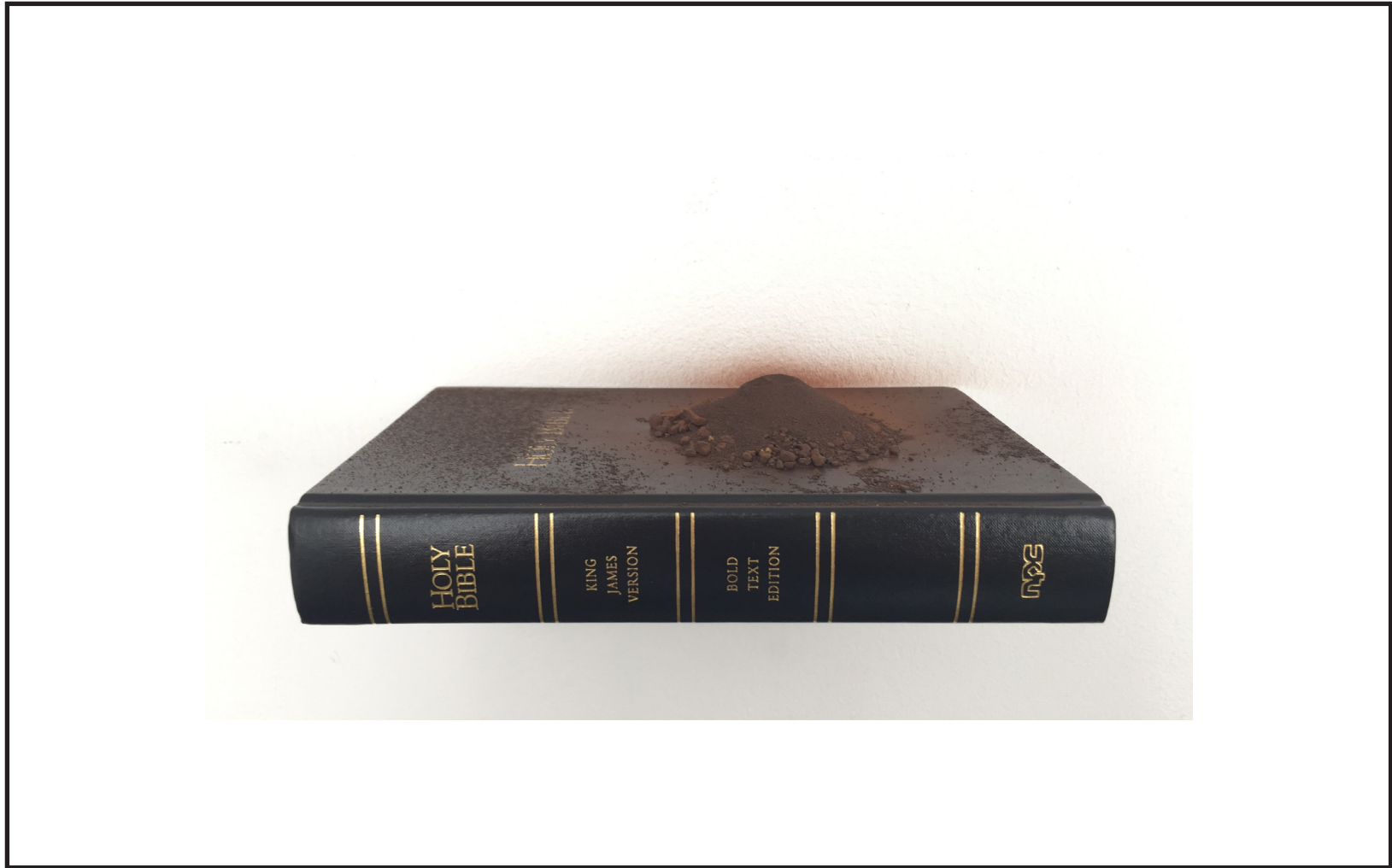


(2)



AYTOS: a view of the installation (1) and one detail of *The Collection of Totem and Entities* (2) Freud Museum, Vienna, 2019

-IN DUST WE TRUST 1-



In Dust We Trust 1: Oxidized Iron Pigment, Holy Bible, Wall, Sound from the video *In Dust We Trust*, 2017

IN DUST WE TRUST 1 (2017)
Installation

A sound is coming from a wall on where a bible is installed. On the bible there is a mound of powder. This is a work especially re-activated with the aim to add a new layer to the open political scenario, by confronting the absurdity of some statements as the President's Swearing-in Ceremony with the brutality of Totalitarian territories.

In the installation the sound is producing a constant vibration of the hammering. The vibration passes through the wall and makes the *Border Pigment* move on the bible, inducing a casual displacement of the grains and their consequent visual mapping.

The sound is from the video statement *In Dust We Trust*, where fragments of US-Mexico border are reduced to powder with a hammer and then passed through a sieve. This action is producing the *Border Pigment*.

(1)

(2)



(1) *In Dust We Trust*: view of *Border Pigment* and photo of the Video Statement *In Dust We Trust* (2) Italy, 2017

-ROOM 137-



Room137: video still, duration 21 min, 2017

“It would be most satisfactory if physics and psyche could be
seen as complementary aspects of the same reality.”

Wolfgang Ernst Pauli
(*Writings on Physics and Philosophy*)

“Life is an open secret. Everything is available, nothing is hidden.
All that you need is just eyes to see.”

Osho

ROOM137 (2017)

[...] The paradox of building huge machines in order to demonstrate the existence of something invisible to human eyes, but through calculations and numbers. The ultimate inadequacy of common language to describe atomic and subatomic reality.

The title of the film refers to the number 137, which is a pure, non-divisible prime number.

The number 137 is eventually a meaningful number. It can be resumed as the relation between the Light and the Matter. It is the relation between the light speed and the electron speed orbiting around the nucleo of the hidrogen atom. In other words, it is possible to imagine these two poles, Light from one side and Matter from the other side and in the middle the number 137. In the study of Kabbalah, the number 137 is the numeric correspondence of the word Kabbalah (Quf-Beit-Lamet-Hey=100-2-30-5), and the meaning of the word Kabbalah is “correspondance”, “parallelism”.

The title of the film also softly reminds to Wolfgang Ernst Pauli, austrian-swiss physicist and american naturalized citizen after WWII, who received the Nobel Prize for Physics in 1945. He had a truly passion for number 137, constantly meditating on its meaning. When Pauli’s assistant visited the theorist in the hospital room in which he was placed prior to his fatal operation, Pauli instructed the assistant to note the number on the door as he left. The room number was 137.

In order of appearance:

Otto Lechner, musician - Alberto Toti, skater - Sezen Sekmen, physicist - Isabella Staino, painter

The ROOM 137 project is part of a collaboration with CERN of Geneva (art@CMS and HEPHY-Institute of High Energy Physics) and the University of Applied Arts of Vienna.

---ephemeral installations---

-Artist Notes-

[...]During the last ten years of my life I deeply met the indigenous Culture of Central America and I think because of that I began to formalise and to direct my interests on the way Space and Objects are experienced by Human Beings, according to their stratification of History and their relative Energy belonging. Although the term Animism refers to a special Pre-religious Culture, or culture that is classified as primitive according to a Western intellectual position, I believe we are living in a society where we still use the unspoken values and invisible parameters of the Animism to deal with what surrounds us.

Increasingly I focused my interests on the idea that the production of a piece of Art, wether a Sculpture or an Installation or other- is something that deals with this Principle of Stratification, whereby the Unspoken and Invisible Energy that surrounds an Art Work is actually the result of an alchemic process. During that process, the Artist-alchemist creates a Ritual. There is a sort of Magnetism that object emanates and this is perceived as the final result, once the Piece is ready.

The meaning of the Ephemeral Installation is to activate a Contemporary Ritual, to enable a dialogue with my piece and a deliberated place. The Momentum exists in a deliberated Space within a deliberated Time.[...]

-Totem1-
Air Totem Cleansing Sculpture



Totem 1 - Air Totem Cleansing Sculpture: One Day Installation in the Wienerwald, Vienna, 2017

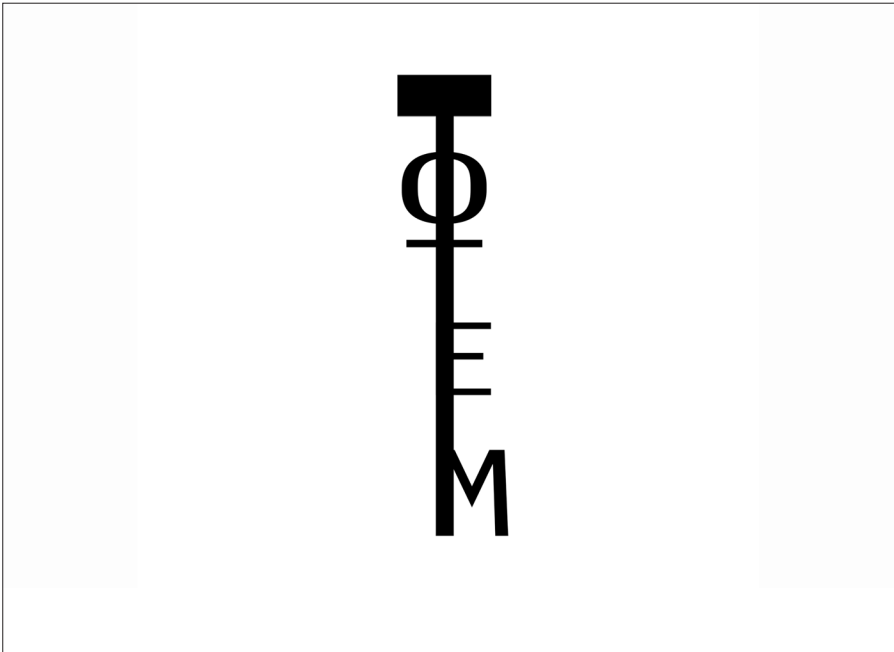
Totem 1- Air Totem (2017)
Ephemeral Installation

Totem 1 is the first Totem of a series of four, each one representing an Element.
Totem 1 is the Air Totem.
Totem 1 was installed for one day in the Viennese woods in winter 2017.

(1)



(2)



Totem 1: view of documentation process (1) and photo of the graphic concept for the concept of Totem (2) Vienna, 2017

-Totem2-
Water Totem



Totem 2-Water Totem: a view of the ephemeral installation, Las Gaviotas Beach, Santa Barbara, CA, 2019

Totem 2- Water Totem (2019)
Ephemeral Installation

Totem 2 is the second Totem of a series of four, each one representing an Element.

Totem 2 is the Water Totem.

Totem 2 was installed and enacted for one day on the sea side of Santa Barbara, California in autumn 2019.

(1)



(2)



Totem 2: view of Water Totem (1) and photo of Totem 2 installed in Dr. Laura Schmalzl House (2) Santa Barbara, CA, 2019

-The Scarecrow Sisters-



The Scarecrow Sisters: Ephemeral Installation, somewhere in the countryside near Vienna, 2019

The Scarecrow Sister, Textile SculptureTotem (2019)
Ephemeral Installation

The Scarecrow Sister are a diptych of Textile Sculpture connected together with an umbilical cord that keep them connected.

(1)



(2)



The Scarecrow Sisters: portrait together with the artist (1) and view of installation process and (2) Vienna, 2017

-KMA-



KMA: Textile Totem Sculpture, view from Artist Studio, Vienna, 2019

KMA Totem (2019)
Textile Totem Sculpture

KMA is a Textile Totem Sculpture made combining Industrial Knowledge with Digital Language. KMA is made using engraving on cotton, also part of The Working Memory Collection. This work combines the industrial process and its deliberated geometry, with the digital language of internet that uses a lot of acronyms like LOL, CU, OTOH, YAM or abbreviation like OTL, RN, UR or KMA.

(1)



(2)



KMA: detail (1) and work in progress (2), Artist Studio, Vienna, 2019

-ARTIST STATEMENT-

ANIMISM: A MATTER OF SOCIAL IMPLICATIONS IN THE INVISIBLE SPACE

My practice takes place in different outdoor realities. If I should find a connection between all these experiences, I have to refer and redirect my efforts towards the meaning of Animism.

The existence of energies, which are enclosed into materials and a parallel language that can take place once it is allowed to exist. This commitment is given by the artist, who knows the alchemy to transform the substance into another substance by changing rules.

The power that objects have in terms of what they can hide inside -the force that is generated by the beliefs of beings, history, social, political or religious aspects- contains invisible energies which are unconsciously called to participate to the visible side. On this purpose, the art production, in terms of materiality plays a big role, and silently develops the IMA, The Invisible Museum of Art.

My art conception is based on hypothesis such *The Invisible Message of Water* from the scientist *Masaru Emoto* or the *Morphic Resonance* from the parapsychologist *Alfred Rupert Sheldrake*, and *Theory of Inner Images* by the neuroscientist *Gerald Hüther*, together with quantum physic studies applied to different fields, from the intuitive knowledge to oriental practices.

Working on these bases, it is possible to change the perspective of seeing, in a continuous change of scale and variation of proportions. From a Macro to a Micro, like *The Powers of Ten* made by the office of *Charles and Ray Eames*, the invisible is something is contained onto relative size of things.

This is what I want to emphasize with my work.



Exercise 137: about making visible the invisible and vice versa. (1)

