



STRATARIUM, solo show at Amy-d Arte Spazio in Milano a project curated by Barbara Pavan with a critical essay by Maria Chiara Wang.

"Redaelli's research - based on authentic relations with nature, carried out through environmental practices and developed through study and by attentive and loving working with matter - expands the gallery's groundwork that, since its debut in 2010, has combined contemporary art, economics, technology and scientific research with an interdisciplinary and hybrid approach.

Through the artist's action, materials - paper, fibres, natural elements - become a means of investigation and communication with the surrounding environment, thus attributing to art the role of a cognitive, active and relational instrument in a dynamic process that connects the artist, public and environment.

The artworks establish a dialogue with the gallery's rooms and permeate them, creating a new habitat and projecting the viewer into a suspended dimension between past, present and future. The suggested time is slow and different, reminiscent of rocks' formation and transformation processes, consisting of a web of events, a granular and indeterminate time, as theorised by physicist Carlo Rovelli. There is also a strong sense of impermanence and transience evoked by the fragile materials and structures and the seemingly unstable balances of the sculptural assemblages.

The "stratification" in the exhibition project's title refers to the structure of some of the works made by overlapping, manipulating, compressing and folding paper and natural fibres, emulating nature's mechanical forming processes, and to the related concept of archive: the sculptures embedding in their volumes "stories of gestures, time, animals, plants" as a result of profound contamination between elements. Within the above context and her broader artistic journey, Redaelli challenges authorship by sharing her creative process: some works are shaped by atmospheric phenomena and microorganisms, and others arise from collaborations such as those with ZAC - Zest Artist Collective.

Maria Chiara Wang













INFINITE SLOWNESS - archive of memories -  
Ongoing

Infinite slowness is a field research project accessible in each part of its development and fruition, an open-ended, process-based and performative act. Being generated by humans, non-human animals, and things welcomes diversity and a broad range of interconnections in continuously evolving ways. The project inquiries into the vitality of stones and their ability to move, reproduce, remember and communicate. It considers rocks and humans as entangled agent components, part of the environment at the same level of co-dependency. Rocks are layered stratification of time, encasing past memories, living archives of the Anthropocene. The human body is ephemeral and temporary, and the stone is durable and stable while performing its calm mutations. Let's learn from the ancient, wise rocks!





UENDELIG LANGSOMHET, 2020

Asso, Italy - Viborg Kunsthall DK

Video, movement, human, stone, hand made paper and pencil drawing.

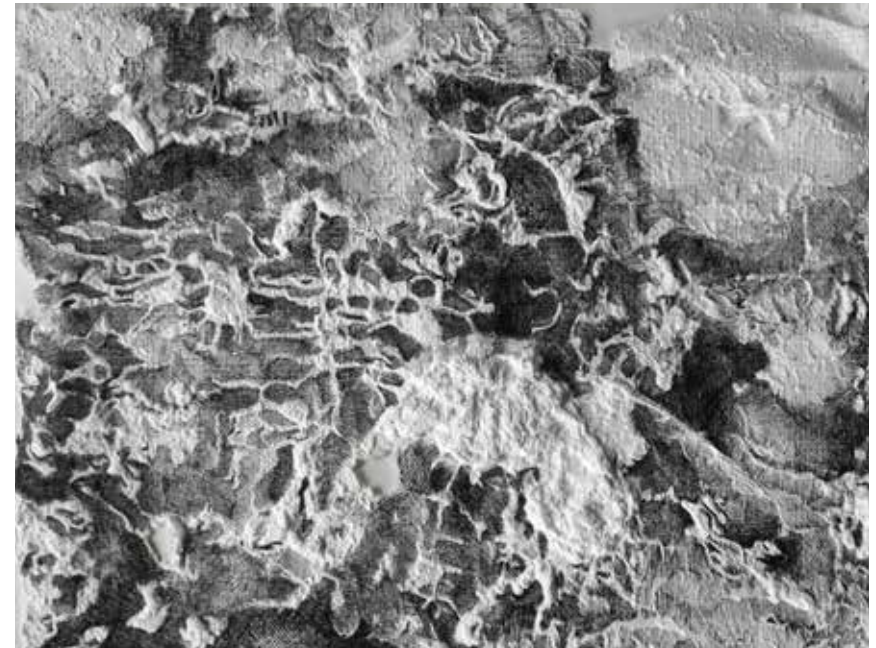
This project activates virtual and material connections on the borders of space, race, matter, liveliness.

Queer, trans-material affection, new materialism, ecology, interspecies connections are part of this extended research project.

Available at:

[https://issuu.com/redaellielena/docs/jpg\\_publicazione](https://issuu.com/redaellielena/docs/jpg_publicazione)

[https://www.youtube.com/watch?v=eGsp0odfUoA&list=LLq0inLTfhQ\\_7S\\_etkdwCjeg](https://www.youtube.com/watch?v=eGsp0odfUoA&list=LLq0inLTfhQ_7S_etkdwCjeg)



STRATI DI TEMPO, 2022

Felted wool, hand made paper sculpture  
Installation, variable dimensions.

This series of works is about time and form becoming indicative units for understanding and accepting the diversity of all living beings and their flow through life.

Through the compression and manipulation of wool and natural fibres (cellulose and beet), this work offers a visual and tactile impression of the impalpable essence of a place complemented with practices of bodily exploration of space.



PSYCHAEDI, 2020

Multimedia installation: Paper Asian hornet nest, handmade paper sculpture made with local soil and recycled paper pulp, 360 video.

In a new world, a post human creature has transformed his body and instincts to survive. Psychedi need to re-generate themselves by a deep interaction with nature. Nature reasserts itself in a constant exchange between bodies where the human animal become equal to all the other animated and in animated beings in nature. Terz' Alpe, Canzo, Italy



Meriggio, 2022  
Recycled paper, staples,  
Variable dimensions.

A mark emerges from the past to signify humankind's fleeting passage, a brief moment in the world's tempo. So the olive trees remain in their slow change alongside the spirits of the past. Wasted printed advertising material is here subverted and silenced. It becomes neutral, a form to be contemplated. Inspired by the land of Puglia, the artist observed the landscape and focused on its textures. This site-specific work was created in conversation with artist Clotilde Palasciano, returning an accurate and personal observation suspended as a blurred photograph. An infinite snapshot of silent reverence towards a land that shows the signs of an ancient and admirable history. Therefore, the pieces installed in a gigantic space are cautious and delicate.







**YEARS OF PAPER, 2021**

Site specific installation. Collages on recycled paper tubes: stories, participations, old books, magazines, notebooks, documents and wallpaper.

Material agency.

TAKKK environmental art Symposium, Kohila Paper Factory, Estonia.

STRATA OF MEMORY, 2018

Madou Sugar Industry Art Triennial, Tainan, TW

Sugar cane bagasse, beet pulp, recycled paper on a wooden structure.

Through the shape of imaginary architecture made out of handmade paper, my installation reflects upon the hidden stories behind the landscape: narratives of daily gestures and labour. Paper's layers refer to the stratification of time and memories in a humanized landscape that beholds visual traces of its past.

An intense commitment to making, which became a performative act, developed over four months links back to the historical past of Tsung Yeh as a place production.

The use of sugar cane bagasse and beet pulp in the paper mixture is a conceptual bridge to the raw materials employed in sugar production in Europe and Asia and research towards innovative uses of paper.

This metaphorical landscape, built by time and process, will be steadily transforming its features being exposed to the weather, becoming a visual reminder of our daily habits' impact on the environment. The spectator experiences the work, moving between the ruins of a lost past: fragile and present as a memory.

The installation remained outdoor for one year, evolving its shape.



POLYPORUS VERSIPAPER, 2019  
I-Park, Connecticut, USA.  
Environmental, process-based outdoor installation.  
Recycled paper, mushroom spores and time.

Polyporus versipaper is a new species of paper mushroom found in I-park, East Haddam, Connecticut, in September 2019. Meaning 'of several papers', versipaper reliably describes this paper fungus that displays different strata of trashed human memories. Its body comprises layers of discarded books and documents, art magazines, auctions catalogues, newspapers. Its shape modifies its features thanks to injected mushroom spores, weather, sunshine, rain, wind. As a result, it may be eaten by caterpillars, larvae, wild animals. Intra-action, connections, dynamism, fluidity and transformation are part of its life cycle.





THE NEW SKIN LAB, 2019

MOCA, Taipei, TW

A material based, relational art project.

For a person living with HIV, the relation with daily medication is deeply controversial. HIV is still unmentionable and provokes feelings of fear and often repulsion.

Through workshops and collaborative sessions of making, our project aims to create an open platform for exchange on HIV. In this space, shared creation allows discussion, cooperation, and recognition.

HIV's medicine empty bottles into reusable yarn into a wearable new skin: a communal garment. The material transformation brings about the possibility of change, creating a collaborative piece that embraces our differences.

This project is possible thanks to the active support and collaboration of Kairon Liu, Yunlin University - Department of science and technology, Lurdes Association Taipei and a committed group of volunteers.



LES VEINS DE LA FORETE, 2019  
Green Art Biennale, Abidjan, Ivory Coast  
Site responsive, environmental installation.

Roots, fallen trees, secret life, time, mutation, observation, leaning and discovery.

The forest has an invisible vitality, running below its ground, inside the tree trunks, in the leaves, into the drops of water. It has a hidden power beyond the human senses, a life made of lines, roots, mushrooms, sap, small insects, water, bacteria. While perceiving this pulsing vivacity, nothing else is needed. The forest has everything, gives everything, and holds an inner balance where humans can find a place only by learning how to interact with it carefully.

Starting from a beautiful and majestic tree, I pursued its vital lines by cleaning one of its roots to understand its path inside the forest ground.

My intervention extended these lines above the ground into the space by composing fallen branches into a long, human-made root. The new root's surface is investigated by scraping the first layers of the bark, thus unveiling the secret history of those trees.

This project has been a daily exploration of my boundaries, of my relationship with nature.



CHENG LONG COMMUNITY CRAFT CENTRE, 2016-19  
Cheng Long Village, TW.  
Community-based art project.

Over an extended time, I collaborated with the local community in the small fishing village of Cheng Long, on the West coast of Taiwan.

The Community Craft Centre aims to enhance interaction and co-creation and raise awareness on sustainability and the importance of being an active community member.

The interaction led to the development of the project towards creating a shared space for the community where to create objects that met the ideas and ideals of the villagers.

The objects we created embodied the different sides of Cheng Long Village: modernity, history, industry, creativity.

The project aims to involve new people from the village who will participate in the community association and their activities.



SOFT WATER, 2019

Dalane Kultur Festivalen, Rogaland Kunstsenteret, Norway  
Communal felting, a material response to site.

Soft Water is a multimedia, collaborative reflection on the theme of 'FLOOD', conducted through communal making. The local community crafted a soft interpretation of Water using raw wool, carded wool, and old wool clothes with felting techniques. Wool is valuable for Bjerkreim and Rogaland; it relates to the economy and culture, heritage, memories, feelings of belonging, and familiarity. The sensory fascination of the matter is an instrumental medium to engage and open communication with people and places. The manipulation of the material triggers senses and memories. Intra-action, connections, dynamism, fluidity and change are involved. Through the sounds of making (collected in a vinyl), the audience is called to experience an extension of the time lived, connecting back to the time of creation, when simple gestures and emotions transformed the wool.

"Making soft water" was recorded in Bjerkreim municipality in March 2019. Edited - mixed by Lilli Tõlp, Pärnu, Estonia, June 2019

Available at: <https://flomvinyl.wixsite.com/website>

Sound art pieces by: Damián Vega, Matterlurgy Studio, Kjetil D. Kristensen and Elena Redaelli.





KIZAKI MONOGATARI, 2019  
Environmental installation, pueraria montana, rice straws  
Primitive Sense Art Festival, Shinano/Omachi, Japan

NORI MONOGATARI, 2018

Ube Sculpture Biennial, Tokiwa Museum, Ube, Japan,  
Site responsive, participative art project.

NORI MONOGATARI focused on participatory textile with elementary school children.

The participants understand the topic, making them more aware of the potential of their city and its heritage.

Thanks to the crucial support of the local community, I was able to identify the perfect material for my project: recycled fishing nets. This material embodies the local tradition of seaweed farming and production and the importance of Ube as a port city.

Following the lines and dots of those fishing nets, I discovered a unique and vital part of Japanese culture, strongly connected to history, environment and the slow change of life habits and climate changes. I've found a rooted and compelling story that is on the verge of disappearing. The fishermen association told us that the production of Nori would probably stop in ten years.

During participative making sessions, I've shared my discoveries with the children and invited them to create their interpretation of NORI and the fishing life in Ube.



## UNRAVELLED BACKGROUNDS, 2018

Zarya Centre for Contemporary Art, Vladivostok, RU  
Communal heritage re-working through textile.

Using an old Caucasian carpet, I experimented with its concept by modifying and destroying its surface, unravelling a part of it and leaving only the warp visible.

I collected the discarded wool and utilized it during a series of shared making sessions that involved wet felt making and Nuno felt techniques.

A collaborative piece came out of these meetings: we applied Nuno felting on a jacket belonging to the Russian Navy. The object conceptually relates to the Russian aggressive foreign policy playfully and ironically.

During my time in Zarya, I delivered several workshops. The “Woven symbols” workshop involved simple weaving techniques with recycled materials on small handmade looms.

We created woven patterns related to the participant’s personal stories and memories recorded by a simple questionnaire. The resultant objects became part of a new sort of carpet: a group narration in the space.



## THE STORY OF A PLACE, 2018

Tsung Yeh Art and Cultural Centre, Madou, TW  
Research and Solo exhibition.

Through its landscape and architecture, Tsung-Yeh speaks about its past: the Japanese political colonization and its influence on the economy of Taiwan and the hidden story of ordinary people and everyday working life.

In this solo exhibition, I explore Tsung Yeh's history through a video installation, showing the daily hand gestures of a former factory worker, a local farmer and an artist. The images remain as icons of the time, defining the differences in the site destination of use. An immersive installation fills the space combining memories, daily life, natural materials found within the park and local people's old clothes. With this intervention, I researched on edge between an urban, humanized landscape and its wild, green and abundant nature. The ceaseless passing of time shows through natural patterns, lines, colours and their continuous changes. Part of the installation was developed through a shared process during a community gathering.

Video accessible at <https://youtu.be/7k9JhgBi05Q>





## INFLUENCE, 2016

Guandu Nature Park, Taipei, TW

Process-oriented, environmental installation, discovering the creative potential of invasive species in Taipei.

Working in close collaboration with Guandu Park biologists, I researched invasive species and their possible creative uses. In this installation, three different kinds of Wisteria vine are woven by applying a coiled basket weaving technique. Natural design and methods can challenge heavy rain, heat and humidity. Over two years, the sculptures slowly degraded and returned to nature.

Influence tells about a microscopic history that links together the narrative of Guandu Nature Park, its fauna and human life through science. My collaborative and scientific-based project aims to raise environmental awareness by taking a closer look at the invisible particles that influence the lives of people and animals. The woven vines installation represents a close up of the surface of an Avian influenza type A virus, which occurs naturally among wild aquatic birds. The art festival started as a response to its outbreak in 2005. However, the beautiful wetlands that are home to many birds species have always been a safe place. A cluster of woven sculptures arises from the ground for people to explore and discover.



LAB-SITE 2021 is an online artist residency program initiated by Elena Redaelli and Karin van der Molen (ZAC). This project is an open-ended pilot program intended to find solutions, new brewing possibilities in a time that calls for change. Due to the recent restraints imposed on culture and international mobility, we found ourselves in need of reshaping our site-specific, site-responsive practices while maintaining collaboration and critical thinking alive and active. Thus, we created a virtual space to connect and discuss with an inspiring setting of collaborators, reaching out to our audience in new and engaging ways. Participants: Karin Van der Molen, Sue Pedley, Lily Balasnova, Agnes Deli, Elena Redaelli.

[https://issuu.com/redaellielena/docs/art\\_catalogue\\_site\\_lab](https://issuu.com/redaellielena/docs/art_catalogue_site_lab)



ZEST ART COLLECTIVE, 2020-2021

A continuing art laboratory from an ecofeminist perspective.

This international artist collaboration consists of six artists who have met through professional, site-responsive, nomadic, nature-based arts practice. During the onset of the COVID pandemic, unable to travel, they connected virtually through weekly meetings/intensive exchanges. Meeting online, they researched and brainstormed concepts concerning their new confinement existence and the impacts on their own country's ecology. In July 2020, they launched their first collaborative project at the Museum Schokland, Netherlands.

<https://crosspollinations.weebly.com/>

Lucia Loren (Spain), Imke Rust (Namibia|Germany), Karin van der Molen (Netherlands), Sally Kidall (Australia |UK), Karen Macher (Peru), Elena Redaelli (Italy)

At <https://www.youtube.com/watch?v=MIddybvJ5mI&t=18s>

