

Portfolio

We have reduced nature to a backdrop, merely an image to capture before returning to our disconnected lives. We gaze at a tree, a sunset, and the ocean, yet we no longer recognize them. We do not feel the earth's pulse beneath our feet or the invisible threads that connect us to all living things. Nevertheless, the trees and the oceans provide us with breath, and the earth nourishes us. Without this awareness, we move like bodies with atrophied limbs, oblivious to the roots that sustain us. My art aims to reposition humans within the ecosystem, restoring their sense of belonging. Installations and performances create spaces for sensory immersion, where dialogue with nature is not just evoked, but truly experienced. The fabric serves as my language—not mere support, but a living skin that breathes, responds to touch, and transforms. Dyed with natural pigments, it becomes a vibrant material infused with the colors of the earth.

The spaces I create are never static; they are alive and ever-evolving. Every element responds to gesture, attention, and care. The audience is not merely a spectator but an active participant, invited to walk, touch, and listen. It is about not just observing but inhabiting a new balance.

My art not only conveys the story of an environmental crisis: I seek to avoid creating distance or a sense of helplessness, but instead offer a vision of regeneration where every gesture becomes part of a process that restores balance to the earth and ourselves. In recent years, dialogue with science has enriched my work, generating a fertile language where knowledge and sensitivity merge into a new form of listening.

I aim to awaken dormant awareness and assist people in reconnecting with their roots.

My works do not provide answers but open spaces of experience, allowing the body to rediscover its contact with living matter and the mind to perceive nature not as something distant, but as a pulsating organism. Art thus becomes a gateway, a possibility of reconnection, an invitation to feel the earth beneath our feet and the breath of life that surrounds us.

Abito

2021

installation

3 structures / stainless steel 316L5

fabrics / fabric 100% cotton; fabric 54% linen 46% lyocell; fabric 56% cotton 44% lyocell; fabric 100% Mulberry silk; fabric 100% Suri alpaca; fabric 100% Merino virgin wool

dyeing / protein fibres - natural dyeing with *Rubia tinctorum*; cellulosic fibres - natural dyeing with Terra Rosso Ercolano label / 100% GOTS cotton

At a time when the fashion industry often overlooks the environmental and social impact of its products, Abito invites us to reflect on the value of what we wear, encouraging us to become more aware of the origins and processes behind each garment. It does not merely present the concept of clothing but transforms it into an extension of our body — a second skin that connects us to the world.

Made from five fabrics — silk, wool, alpaca, linen, cotton, and lyocell — treated with environmentally low-impact techniques. Abito celebrates the care in selecting materials and processing methods, highlighting respect for the environment. The dyeing process — using madder and natural earth pigments — gives each fibre a unique, vibrant colour that varies based on the fabric's characteristics. Each fibre tells a story: that of the people, places, and traditions that created it. The labels attached to each fabric act as memory markers, revealing the origins and processes that make each material distinct. In this way, each garment becomes a bridge between the past and present, between the individual and the collective, inviting us to reflect on the value of what we wear and the impact of our choices on the world.

Abito also stands out for its double details — pockets, sleeves, gloves, and scarves — symmetrically placed on both sides of the fabric. These are not just aesthetic elements but devices that foster interaction between people. When two individuals face each other, they can simultaneously place a hand in the same pocket or sleeve, experiencing contact with the material and the presence of the other. This simple gesture transforms dressing into an empathetic experience, emphasizing the potential of clothing as a tool for human connection.

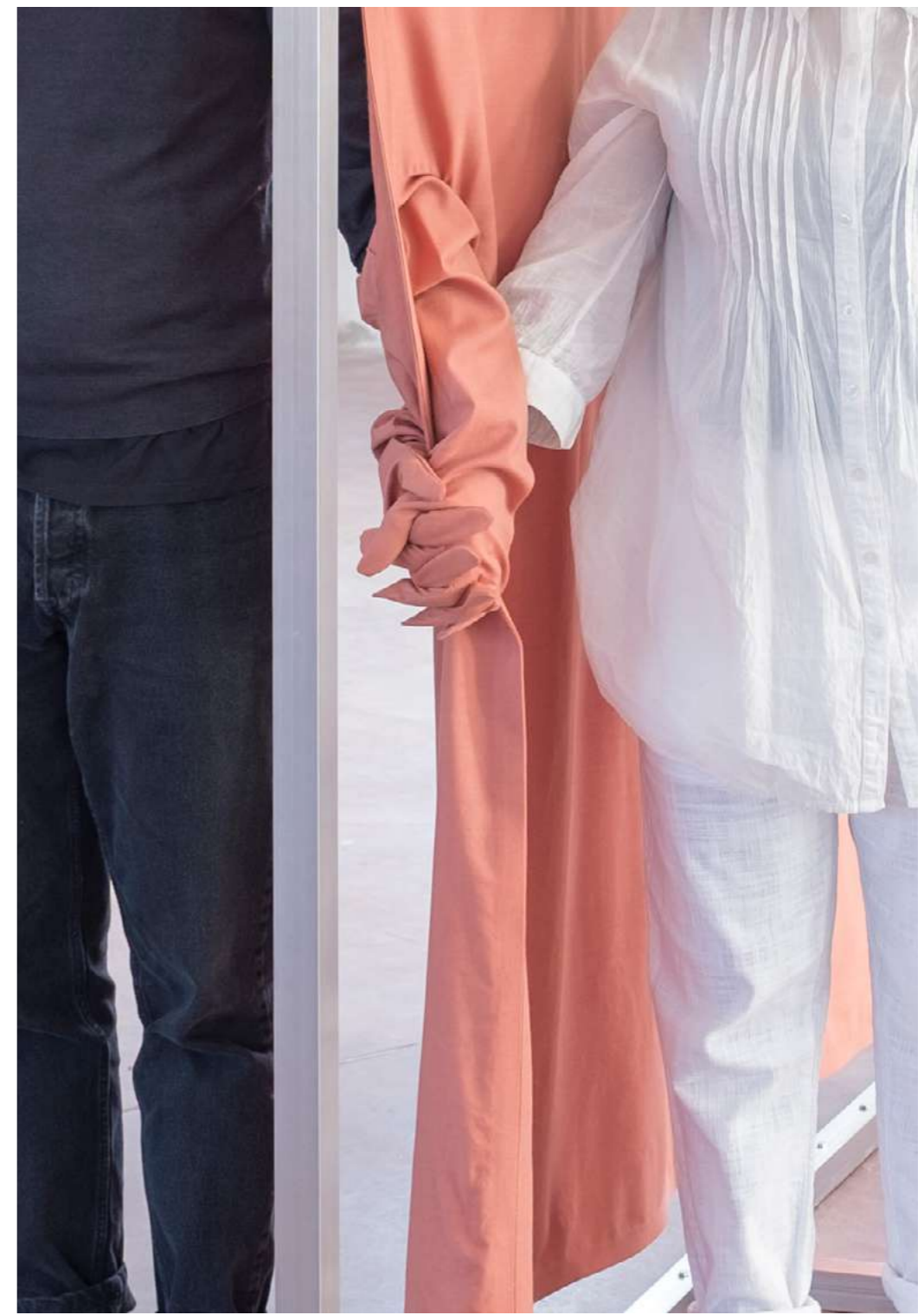
Abito invites us to stop, reflect, and rediscover the profound meaning of what we wear. Each garment weaves together materials, stories, and meanings, celebrating authentic relationships and the awareness we should have in our daily choices.















Ambiente

2021

site-specific installation

selvedges 74% polyester 26% elastane
regenerated cotton

Ambiente is an immersive artwork that takes the form of an artificial forest made of polyester fringe knots. The work invites the audience to reflect on the impact of their daily actions on the environment, actively involving them in the narrative process. Interaction occurs through a symbolic gesture: adding a knot, which joins the others, forming a visual network that tells the story of the ecological crisis and its dramatic global consequences. Each knot added by the audience becomes a concrete act of participation. The forest grows, but in doing so, it also reveals the uncomfortable truth behind its beauty. Although it appears to be a natural and captivating place, it is made from a synthetic material, polyester, which shows its irreversible and polluting nature. This visual and conceptual paradox forces us to confront reality: despite its splendor, progress ignores the devastating ecological and social consequences. Durable and resistant, polyester becomes the silent witness to a crisis that spans geographical and temporal boundaries, symbolizing a broken promise of sustainable development.

The work serves as a metaphor for a global reality in which daily choices, even those that seem insignificant, weigh on the environment and the most vulnerable communities. The devastated landscapes of the Atacama Desert, suffocated by mountains of textile waste, and the city of Accra, submerged by dumps of electronic waste, are a visual and concrete reminder. These places, though distant, are inextricably linked to our habits. They represent the dramatic consequences of consumerism that place the burden of its contradictions on the most fragile populations. Ambiente invites us to look beyond appearances, to connect with our impact on Earth. The visible beauty of the forest is not just an aesthetic call, but a challenge to recognize the connection between our actions and the planet's fate. Every gesture, every knot added, reflects what happens far from us, in places where our consumerism translates into suffering for the environment and those who inhabit it. The forest, in its growth, becomes an act of awareness, an invitation to reflect on the consequences of our choices, which are not confined to our own experiences but are reflected in distant, affected places like Accra and Atacama, where the traces of our consumerism are tangible signs of a global crisis.











Cittadellarte Open School

A core aspect of Ambiente is its educational dimension. Part of the installation came to fruition through collaboration with the Istituto di Istruzione Superiore Giuseppe & Quintino Sella in Biella and Cittadellarte's Open School. Primary and middle school students actively participated in the project, learning the value of reusing materials and considering the environmental impact of their daily actions. This hands-on experience offered them a meaningful opportunity for creative learning and nurturing environmental awareness through creation.



Atacama Desert, Alto Hospicio, Iquique, Chile



Accra Beach, Ghana

photo credit: Muntaka Chasant

Abitante

2022

installation - performance

performer: Alice Tagliaferri

8 fabrics / 100 % cotton made from old sheets
dyeing / *Hypericum perforatum* and walnut husk
12 mother-of-pearl buttons

4' sound

Abitante is a multidisciplinary artistic project born during the Falia* artistic residency, set in the disused quarry of Sommaprada in Lozio, Val Camonica. The work transforms this space into a living and vibrant stage where nature, memory, and art intertwine in a profound dialogue.

At the heart of the scene are eight fabrics crafted from old bedsheets donated by the local community and dyed with natural colors extracted from plants gathered in the area. The chosen colors embody the valley's contrasts: the green of St. John's wort (*Hypericum perforatum*), a symbol of life and regeneration, and the brown of walnut husk, evoking the devastation caused by the spruce bark beetle (*Ips typographus*), which has ravaged vast forested areas of the region. These chromatic contrasts narrate the conflict between life and death, reflecting the tones of the Camonica landscape and intertwining intimately with the territory.

The fabrics are further enriched by mother-of-pearl buttons derived from the mollusk *Tectus conus*, once processed in an ancient button factory in the valley. This detail connects nature, historical memory, and artisanal tradition, amplifying the symbolic significance of the work.

A female figure—a dancer—interacts with the fabrics, alternating movements of delicacy and strength. Her performance continuously transforms the arrangement of the fabrics, shifting their colors: green gives way to brown, and vice versa, in an unceasing cycle of rebirth and loss. Each gesture emphasizes humanity's power to shape the landscape, whether to protect or destroy it. The dancer becomes a metaphor for humankind, both creator and destroyer, responsible for a fragile yet essential balance.

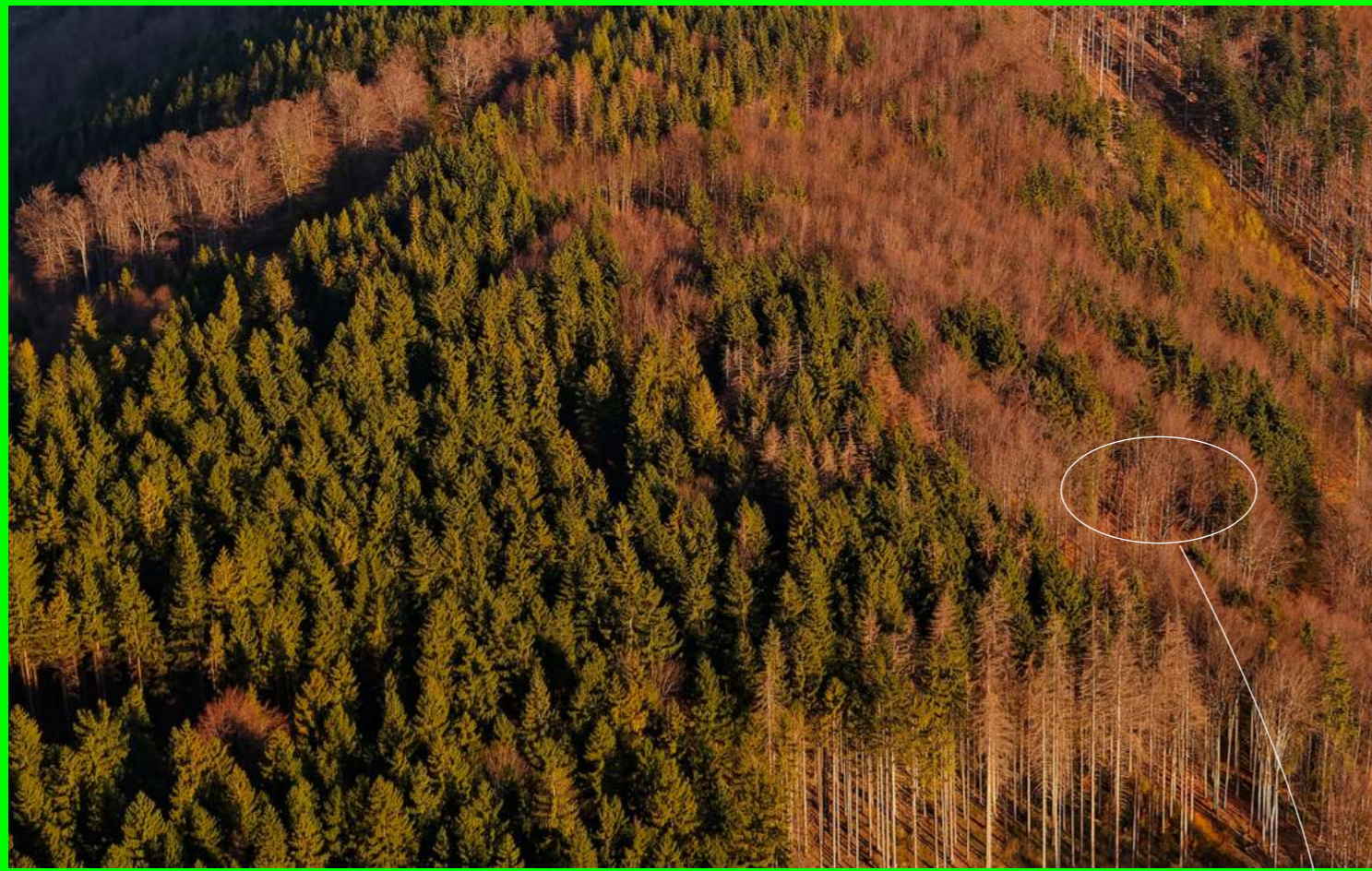
The moving fabrics become living symbols of a transforming landscape, reflecting the ongoing interaction between nature and human action. A soundtrack inspired by the valley's natural elements enhances the experience. The flow of water, the crackle of fire, and the breath of the earth weave together into a sonic tapestry that transforms the quarry into a vibrant ecosystem. Abitante is an invitation to reflect on human responsibility toward the land. Every gesture and trace left on the landscape becomes part of an ongoing dialogue between creation and destruction, in which life and death alternate like the colors of the fabrics.











Infestation by *Ips typographus*, typographical bark beetle (Lozio, Bergamo)



Tectus conus shell, lacing disc and button (Lozio, Bergamo)



(De)ossigenazione

2023

performance

performer: Diyana Karakoleva

green fabric / 40% cotton 45% lyocell 15% seacell dyed with *Curcuma longa* e *Blitum bonus-henricus*;
blue fabric / 60% cotton 30% seacell 20% lyocell dyed with *Hydrangea* e *Haematoxylum campechianum*
gloves / 100% GOTS cotton dyed with *Kerria Lacca*, *Lawsonia inermis* e *Rhamnus frangula*

(De)ossigenazione is an immersive performance that transports the audience into the depths of the Black Sea—a fragile ecosystem suffocating under the devastating impact of eutrophication.*

Through a visual and symbolic narrative, the piece intertwines the ecological crisis's stark reality with a message of hope and renewal. Created during an artistic residency in Sozopol, Bulgaria, as part of the international project *EMPACT: Empathy and Sustainability – The Art of Thinking Like a Mountain*, the performance gives voice to a reflection on nature's ability to regenerate through our help.

The scene begins in a deep, almost hypnotic silence, evoking the oppressive stillness of an anoxic sea. At the center lies a Bulgarian girl wrapped in a dark green shroud, symbolising future generations and their connection to what is yet to come. This image represents the anoxia suffocating the Black Sea, a direct result of eutrophication that deprives the waters of oxygen, slowly killing marine life. Every movement of the girl is slow and laborious as if trapped in a dense and inhospitable substance, a visual metaphor for the agony of a crisis-ridden ecosystem. The audience feels the weight of this stillness, sensing the intensity of suffering of an environment on the brink of collapse.

Then, a sign of change suddenly emerges from the cocoon: red gloves, representing the red algae of the genus *Phyllophora*, once abundant in the Black Sea and crucial for marine biodiversity. These red gloves symbolize renewal, hinting that, despite widespread devastation, life can reemerge and flourish.

The transformation gathers momentum with a striking chromatic shift: the green cocoon gradually dissolves, giving way to shades of blue—a color symbolizing regeneration and the restored purity of the waters. Finally freed, the child dances upon an intense blue fabric, with each movement evoking the return of biodiversity and the resilience of the sea. Now, freed from suffering, the girl dances gracefully on a blue fabric that evokes the rebirth of biodiversity and the strength of the sea. Each gesture is a reminder of the power of nature to reclaim if only conditions permit.

The title (De)ossigenazione enriches the performance's layered meaning through a play on words. It simultaneously evokes the oxygen depletion caused by eutrophication and hints at the possibility of renewal—a return to breath and vitality. In this way, the performance serves as a visual allegory, depicting a powerful journey from suffocation to liberation, from decline to rebirth.

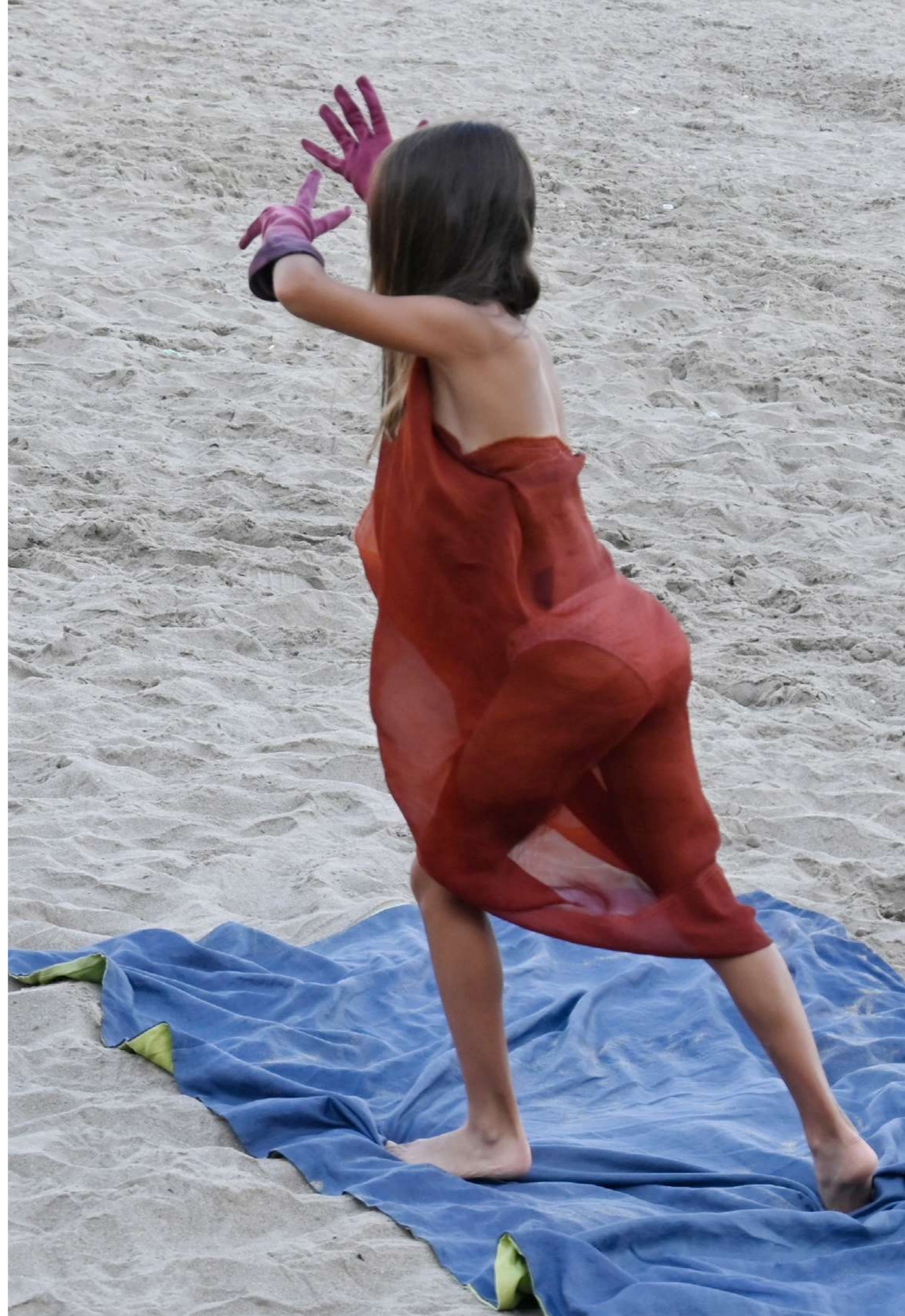
* Eutrophication results from excess nutrients, primarily nitrogen and phosphorus, which come from agricultural fertilizers, industrial discharges, and urban runoff. The accumulation of these nutrients causes uncontrolled growth of algae and phytoplankton, whose death and decomposition consume large amounts of oxygen, creating oxygen-depleted areas – “dead zones.” Marine life cannot survive in these areas, and ecosystems collapse, leading to biodiversity loss.

[link Eutrophication page](#)

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

[link \(De\)ossigenazione behind the scenes](#)





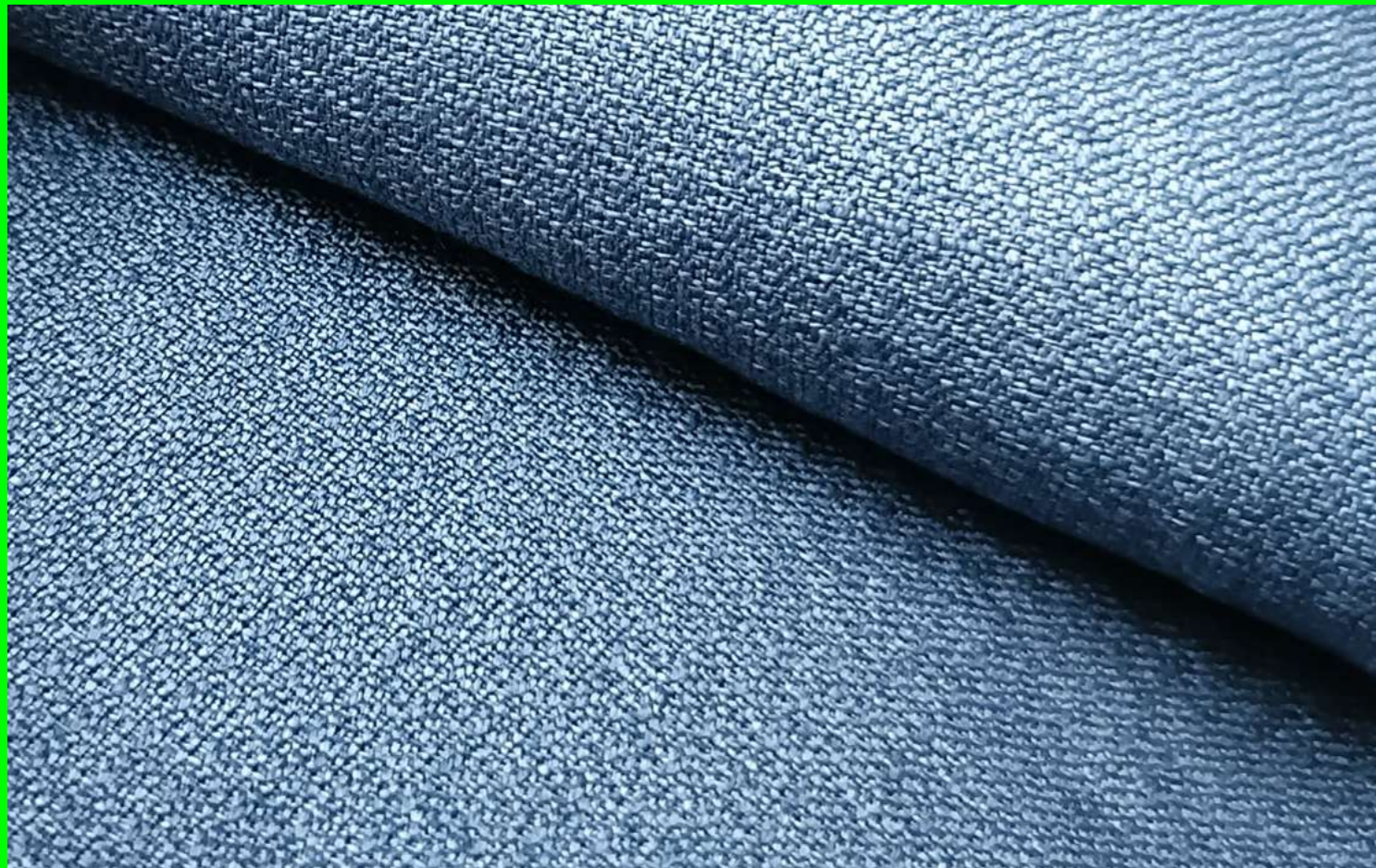




Colour study with *Curcuma longa* and *Blitum bonus-henricus* on fabric 40% cotton 45% lyocell 15% seacell



Eutrophication, Sozopol, Bulgaria



Colour study with *Hydrangea* and *Haematoxylum campechianum* on fabric 60% cotton 30% seacell 20% lyocell



Sozopol beach, Bulgaria



Colour study with *Kerria Lacca*, *Lawsonia inermis* e *Rhamnus frangula* on fabric 100% GOTS cotton



Phyllophora crispa

foto credit: Bernard Picton

Samudra

2023

installation - performance

performer: Alice Tagliaferri, Daniel Tosseghini

bags / fabric 100% cotton hand-embroidered and filled with spelt chaff
fabric / 100% Vi-Bamboo dyed with *Haematoxylum campechianum*, *Mais Morado*, *Arthrospira platensis*, *Indigofera tinctoria*,
Clitoria ternatea and *Hydrangea*
string / 100% organic cotton

sound 35'34"

digital interaction via QR code

Samudra is a multidisciplinary work that integrates dance, sound, light, and symbolism to honor the ocean and its vital role in sustaining life on Earth. The title, originating from the Sanskrit word for “ocean,” evokes the image of a universal and enigmatic force—an entity that connects all life forms on the planet. The ocean is more than just a natural environment; it is a vast network that unites and embraces all living beings, serving as a profound symbol of interconnection.

A large blue fabric representing the ocean lies at the center of the stage. This fabric is not merely a scenic element, it comes alive, breathing, and moving like a living organism. Beneath it are twelve embroidered pouches, hidden treasures that bear the names of ecosystems and marine organisms essential to the ocean’s health.

Throughout the 35-minute performance, two dancers—a man and a woman—embodying the duality and harmony of complementary forces, interact with these pouches. Through fluid, evocative movements, they bring the vitality of each pouch to life. One by one, the pouches are tied to the blue fabric with a knot—a symbolic act reflecting humanity’s responsibility toward the ocean.

The performance culminates when the final pouch is fastened to the fabric. At this moment, the ocean, initially still, transforms into a sanctuary. The blue expanse opens like a welcoming embrace, sheltering life beneath it—a vivid metaphor for a healthy ocean capable of nurturing all living beings. The dancers retreat beneath the blue fabric, inviting the audience to join them. In this act, the boundary between spectator and performer dissolves. Art and audience merge, erasing distinctions and uniting everyone in a single dance, a shared breath that connects humanity to the ocean.

An immersive soundscape and lighting design further enrich the sensory experience. These elements guide the audience from the bright, shimmering surface waters to the ocean’s depths. The soundscape evokes the rhythm of the sea’s breath, while the lighting transitions from the brilliance of surface light to the dark stillness of the abyss, illuminated only by the faint glow of bioluminescent organisms.

Each pouch features a QR code that provides access to educational materials developed in collaboration with marine biologist Francesca Pasotti. These resources go beyond scientific facts, inviting the public to discover the beauty and fragility of aquatic ecosystems.

At the end of the performance, the audience is encouraged to explore hidden narratives, learn the silent language of the sea, and hear its voice. This experience deepens each participant’s understanding of a world that calls for attention, respect, and protection.

[link Rocky shores page](#)

[link Coral reefs page](#)

[link Ocean page](#)

[link Seabirds page](#)

[link Mangrove forests page](#)

[link Fish page](#)

[link Kelp forests page](#)

[link Marine mammals page](#)

[link Benthos page](#)

[link Plankton page](#)

[link Deep sea page](#)

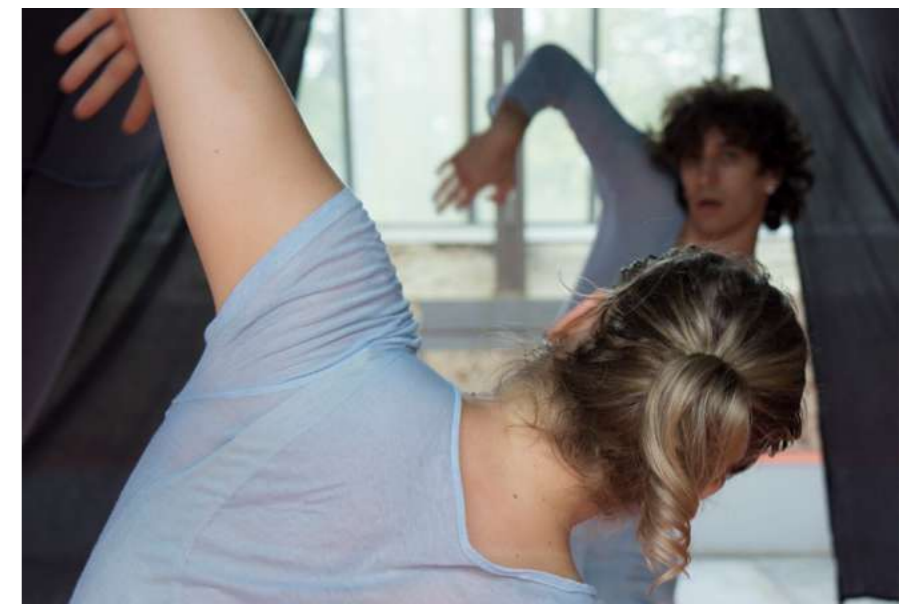
[link Seagrass beds page](#)

[link Hydrothermal vents page](#)



installation view: Fondazione VoltaXL, Bruxelles







Albedo

2024 work in progress

installation

carpet / 100% pure virgin wool

outer fabric / 49% cotton 36% recycled cotton 15% lyocell; inner fabric / 62% cotton 38% orange fibre (orange peel albedo)

dyeing / *Haematoxylum campechianum*, *Mais Morado*, *Arthrospira platensis*, *Indigofera tinctoria* and *Clitoria ternatea*

Albedo is an artistic project that transforms the glacier, often perceived as a distant and abstract reality, into a tangible symbol of collective stewardship. Through a shared experience, the work invites the audience to reflect on the urgency of the climate crisis and the responsibility to protect this fragile ecosystem.

The title draws inspiration from the scientific phenomenon of albedo, which describes the ability of light-coloured surfaces, such as snow and ice, to reflect sunlight and contribute to cooling the planet. At the heart of the project is a reversible cloak made from an innovative fabric derived from orange peels. The white side evokes the purity of glaciers and their crucial role in climate regulation. In contrast, the grey-blue side represents cryoconite, a mixture of dark dust particles that accumulate on ice and accelerate its melting process.

The performance unfolds through a simple and symbolic gesture: the audience is invited to wear the cloak and pass it on to another person, creating a chain that connects each participant to the planet's fate. By wearing it, each individual symbolically assumes the role of a glacier's guardian, reflecting their commitment to climate protection. If the cloak ceases to be passed and falls to the ground, the work marks a moment of collective failure—a powerful reminder of the fragility of the current situation. The fall of the cloak emphasizes the urgency to act before the consequences become irreversible.

A distinctive element of Albedo is the careful selection of locations, chosen for their direct connection to the effects of climate change. The first setting will be Venice, with its barene—patches of land suspended between sea and lagoon, symbolizing the vulnerability of ecosystems threatened by rising sea levels. In Albedo the locations are not mere backdrops but living protagonists that amplify the meaning of the work. The interaction between the audience and the landscape allows participants to directly perceive the fragility of these ecosystems, transforming every gesture into an act of awareness and connection with the surrounding environment.











For several years, I have led creative workshops for children, aiming to raise their awareness of environmental issues through art. Investing in their education shapes future generations and transforms us in the process. Every moment spent with them is an opportunity to impart values like respect, responsibility, and a deep love for our planet. Through hands-on activities and interactive games, I nurture their curiosity about nature and the importance of protecting it. These workshops serve as a platform for learning and a chance to sow the seeds of a future where humanity and nature coexist harmoniously.

Let us repopulate the Black Sea

2023

Sozopol Central Beach (Bulgaria) workshop

Favini paper
fabric markers
100% GOTS cotton gloves

The workshop Let's Repopulate the Black Sea (ДА ЗАСЕЛИМ ОТНОВО ЧЕРНО МОРЕ) takes children on an immersive journey to discover the life within this fragile ecosystem. By combining science and art, the workshop offers a unique opportunity to explore the biodiversity of the Black Sea and learn about the marine species that inhabit it.

The workshop is divided into three key phases:

Life form to discover.

In the first phase, participants learn about the rich variety of marine life through illustrated guides, images, and cutouts. The guides share fascinating details about different species, sparking curiosity and encouraging observation. The cutouts, specially designed for learning, help children easily recognise the unique features of each organism, such as the differences between fish and mammals or between plants and animals.

Life form to explore.

The second phase turns learning into creativity. Each child selects a marine species that fascinates them and represents it artistically by decorating white gloves with markers. This creative activity encourages children to reflect on the beauty and complexity of marine life, fostering empathy and a deeper appreciation for biodiversity.

A Gesture of Care: Repopulating the Black Sea.

The final phase is the heart of the workshop and takes place on the beach in Sozopol. Wearing their decorated gloves, the children step into the waters of the Black Sea to "release" the species they have created. This collective action symbolises care and repopulation, creating a strong emotional and physical connection to the marine environment. By entering the water and engaging directly with the sea, participants experience a moment of connection and realise the importance of protecting and preserving this unique ecosystem.





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 прикрийт и да станат невидими за очите на хищниците.







Pappagallo Lallo

2021

video, colour, 4.18 min

Pappagallo Lallo is a video documenting a creative experience from a workshop where children transformed discarded materials into imaginary worlds. The title comes from a melody improvised by a girl during the activity, a spontaneous gesture that gave the project a light, playful, and vibrant atmosphere.

The workshop took place in a room filled with various materials: wood, fabric, cardboard, toilet paper tubes, and other everyday items. The goal was simple: to provide a space without rules where each child could freely explore their imagination. In this environment of total freedom, even the most ordinary materials took on new identities: a piece of wood became a boat sailing on imaginary seas, a cardboard tube turned into a telescope to explore distant horizons or a musical instrument that created magical sounds.

What made the experience even more special was that the children had the opportunity to use a camera. They not only created but also filmed themselves, capturing their creative process.

Pappagallo Lallo captures the magic of this experience: every scene is a glimpse into a world where the ordinary becomes extraordinary through imagination. It shows how children naturally create stories and reveal their unique way of seeing the world.







Il nostro parco

2021

workshop in provincia di Pavia

reclaimed wood
screws

In a small municipality in the province of Pavia, I led a project that engaged children in designing their dream playground. Through a hands-on workshop, children of various ages collaborated to create and model games that would later be custom-built and installed in a place they selected.

This project was a unique experience in community participation, transforming the children from passive users of spaces designed by adults into active creators of their environment.

The result was the creation of three play structures: a houseboat, a mobile walkway, and a series of stackable chalkboards customisable with drawings. These structures were placed in the "Oasis," a special area in the municipality surrounded by greenery, a stream, and rice paddies. Already a community landmark, the Oasis was transformed into a space for connection and socialisation, where nature and creativity blend seamlessly.

The workshop offered children a valuable learning experience, teaching them the importance of teamwork, sharing ideas, and turning their visions into reality.









CV

Giulia Pellegrini 1990 Italy

Education

2024 | Green education course, Consorzio FORMA, (Naples, IT)
2024 | Certificate Program - Biodiversity Manager, EISS European Institute of Innovation for Sustainability (Rome, IT)
2015-2016 | Master's degree with honours in Visual Arts and Curatorial Studies, Nuova Accademia di Belle Arti - NABA (Milan, IT)
2013-2014 | Bachelor's degree with honours in Painting and Visual Arts - Nuova Accademia di Belle Arti - NABA (Milan, IT)
2010-2011 | Department of Pharmaceutical Sciences (Pavia, IT)

Residencies

2025 coming soon! *BigCi* - Bilpin international ground for Creative initiatives (Australia, AU)
2023 | *EMPACT Artistic Residencies Program*, co-financed by EU Creative Europe Programme, 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) - con catalogo
2021 | *Circular2.0*, Cittadellarte, curated by Juan Esteban Sandoval, Fondazione Pistoletto (Biella, IT)
2020 | *Radici - Albero atmosferico*, Centro di Palmetta (Terni, IT)
2017 | *Focare*, Villa Littorio (Cilento National Park, 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*, special winner of the Art residences prize, at BigCi Australia (Australia, AU)
2024 | finalist, sculpture and installation section, *Arte Laguna Prize*, (Venice, IT)
2022 | finalist, *Arte in Balossa*, Casa Testori project (Novate Milanese, IT)
2022 | selected, sculpture section, *Premio Nocivelli*
2022 | shortlisted *IN RUINS Residency*
2021 | winner, sculpture and installation section, *Ecologicart*, 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 | *Arte Laguna Prize*, North Arsenal, Venice (IT)
- 2024 | *Embrace Empathy: Exploring the Spectrum of Understanding, EMPACT*, Vorres Museum, Paiania (Atene, GR)
- 2023 | AMACI, 19esima edizione della Giornata del Contemporaneo, We.art.xl – *Parcours d'artistes à Ixelles*, Fondation Volta XL, Brussels (Belgio, BE)
- 2022 | *Premio Nocivelli*, Chiesa della Disciplina, Verolanuova (Brescia, IT) - with catalogue
- 2021 | *Circular2.0*, 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 – Englandsamlingen, Hjørring (Denmark, 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 I* 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 Images 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)

Contact

giulipellegriniartist@gmail.com

www.giulipellegrini.org

[@giulipellegrini.artist](https://www.instagram.com/giulipellegrini.artist)