

**PAMELA BREDI
PORTFOLIO**



STATEMENT

My main area of research is focused on cultural visual tropes and traditions, on the contingency of the artistic process and on its multiple outcomes. I analyze western imaginaries connected with culturally and socially-engaged contexts of production and reception. Starting from the analysis on the relationship between powers and knowledge and between artwork and the narrative fiction implied in it, I research the visual-cognitive values ascribed to the contemporary image exploited as a narration. Using different methods of visual enquiry, from photography to art books, from video to installation, my practice explores visual cliché and imaginary tropes connected with specific cultural and social contexts of production and reception. My research aims to analyze the visual ambiguity and the power of storytelling that comes with every picture. The reflection on visual systems of communication is linked to the study of Western figurative tradition, focused on the image as a mean of apprehension.



HOW TO TELL A STORY

2016, video projection, 30'

An old photo album found at a flea-market in Wien. All the different narrative potentialities lying beyond anonymous images.



"How to tell a story", still from video



**HOPE IS THE THING WITH
FEATHERS THAT PERCHES
THE SOUL**

2016

uv print on aluminum,
Variable dimensions

Some vintage photographs have been scanned in order to produce visual deformities. The images have been printed onto aluminium support.



"Hope is the thing with feathers that perches in the soul", uv print on aluminum, 48 x 100 cm



"Hope is the thing with feathers that perches in the soul", installation view at PROGR, Bern



THE MUSIC ROOM

2015

performance

5 polaroids, ballet shoes

The performance takes place inside a deserted house located at Erto e Casso. The house was inhabited by my mother and her family until the Vajont disaster. The only room still legible is what the family called “the music room”, where they would sit and listen to classical ballet music every night. During the performance, a classical ballerina dances inside that very room.



"The music room", performance, Erto e Casso, IT

RE-MAKE

in progress
pair of shoes,
one old, one new

During a residency period at Dolomiti Contemporanee, I explored the ruined house inhabited by my mother and her family until the Vajont disaster. I found some shoes, dis-paired. I recomposed the pair asking a shoemaker to create the missing shoe for each pair.

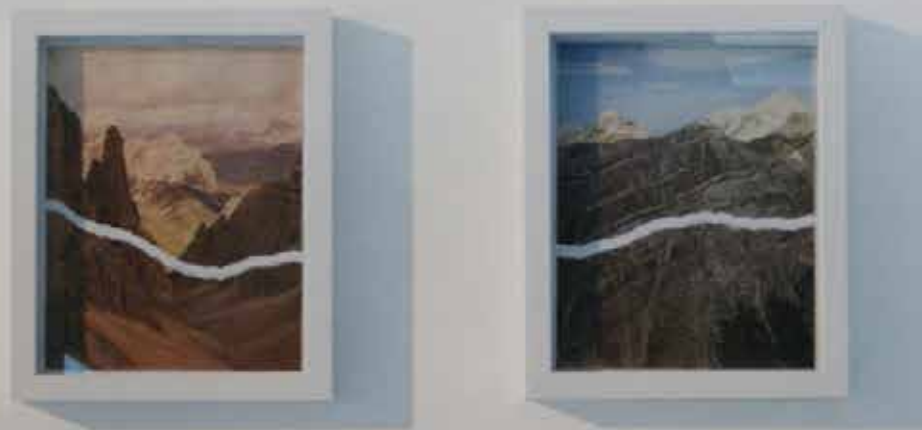




"Re-Make", installation view, DC, Nuovo Spazio di Casso



“Re-Make”, installation detail



UNTITLED

in progress
mixed media
vintage photographs, wooden frames

Some vintage photographs taken from old encyclopedia are torn apart, and recomposed inside the wooden frame. The crack that runs through the images divide and unites them at the same time.



“UntitledI”, installation view, DC, Nuovo Spazio di Casso



SCRIPTS FOR MOVIES

in progress
mixed media
variable duration

I work on series of american home movies realized between the 1930s and 1980s from the Prelinger collection. These ephemeral films are anonymous, often without no indication about provenance or subject. For every movie I create a script that complete it as such.

...the camera moves to the left and reveals another chair, with a bottle of beer on her right hand.
TILTS slightly downward, to reveal her feet.

CUT

The older woman sits on the couch, holding her beer.
She keeps on speaking and smiling with the other camera moves to the left, we see a man behind the beer.

He says something looking at the camera.

CUT

The woman with the orange
TILTS slowly from
the couch



"Scripts for Movies", installation view, BLM Foundation, Galleria di Piazza San Marco

The background image is a hazy, green-tinted landscape. It shows a winding road that curves into the distance, flanked by grassy fields and trees. In the far background, there are rolling hills or mountains under a cloudy sky. The overall mood is serene and somewhat melancholic due to the monochromatic green color scheme.

THE LOOP

2015

Found footage

4:3 COLOR, 15'00

The work presents a montage of found footage coming from an ephemeral collection. I edited all the movies and cut only the fragments with the camera tracking sight of the road, while on a moving vehicle. The video goes on loop, thus the video tracks a never ending journey to an unknown destination.

<https://vimeo.com/148725054>

password: TheLoop2015



"The loop", Exhibition view, PROGR

The image shows an office cubicle. On a shelf at the top, there is a computer monitor and several binders. Below the shelf, on the cubicle wall, is a large black rectangular object, possibly a safe or a large printer. In the center of the cubicle, on a desk, is a white printer with a paper tray. To the right of the printer is a yellow paper tray. The cubicle has a light-colored wall and a dark-colored shelf. The overall scene is a typical office environment.

THE SOLITUDE OF PRIME NUMBERS

2015
mixed media

The research focuses on individual stories and narratives related to MARS ONE project. All the worldwide applications made available online (5000 as of Jan 2015) have been presented in the gallery space. Thanks to the creation of a software, every time someone would apply online, the application would be printed by a printer in the gallery space and collected with the other applications. This project was realized with the collaboration of web programmer Nicola Cecilian.

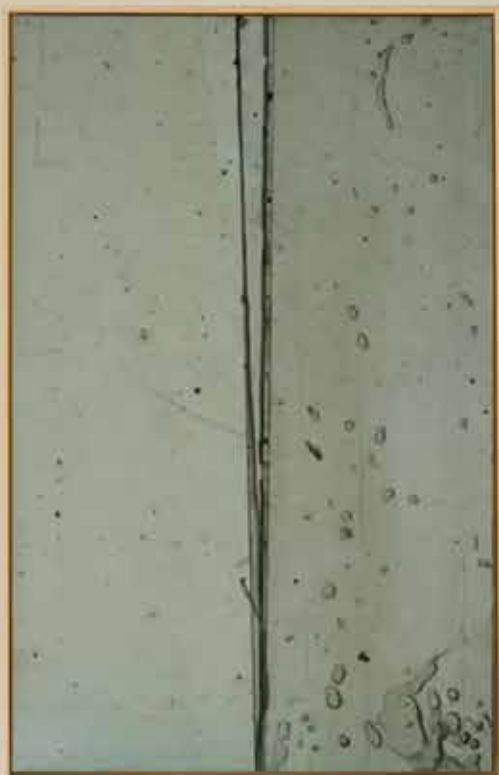
Name Chris
Sex Male
Age 29
From Australia
Language English

Self Introduction

I am a software engineer living and working in Germany and traveling throughout the world. I love to explore, to discover new lands and cultures. I am often as possible to reduce our impact on the environment (I am a vegetarian). Socially I'm very active and enjoy myself with friends.



"The solitude of prime numbers", installation view, BLM Gallery



UNTITLED FILM STILLS

2014
video stills
printed on photographic paper

An ephemeral movies collection presents a series of anomalies due to chemical reactions within the filmic support. The frames are extracted from the videos, printed on photographic paper and exhibited within wooden frames.



"Untitled film still - 12572", pigment print, 80x100 cm, mounted on wooden frame



"Untitled film still - 11146" pigment print, 30x50 cm, mounted on wooden frame

TIME INTERVENTIONS

2014
video stills
printed on cotton paper
Hanemule
ed. 4

The images are video stills taken from Home Made video footage, with signs of temporal intervention such as dust deposits, cracks and failures of the filmic support. The still are extracted from the video and printed on photographic paper, so as to highlight their aesthetic features that in turn stress the amount of time passed from the original fixation of the image on the film to the present, when the image itself becomes the background for the accumulation of temporal interventions.





"Time-interventions" series, c-print from video still, 10x15 cm



"Time interventions", installation view, Incubart7, Sala lametro, Valencia

REACHING FOR THE STARS

2014

Star charts, star atlas,
spaceflight handbook,
spaceship schemata

The project aims to give form to 1960s sci-fi imagined futures. I realized a huge archival research of books, and scientific essays published in the 1960s and related to space travels and exploration. Subsequently I recreated in printed form a number of materials - from star charts to spaceship handbook, necessary to travel into space. They are presented in a 1960s suitcase, as if this object was found in a cellar, left by someone who planned an interstellar flight.





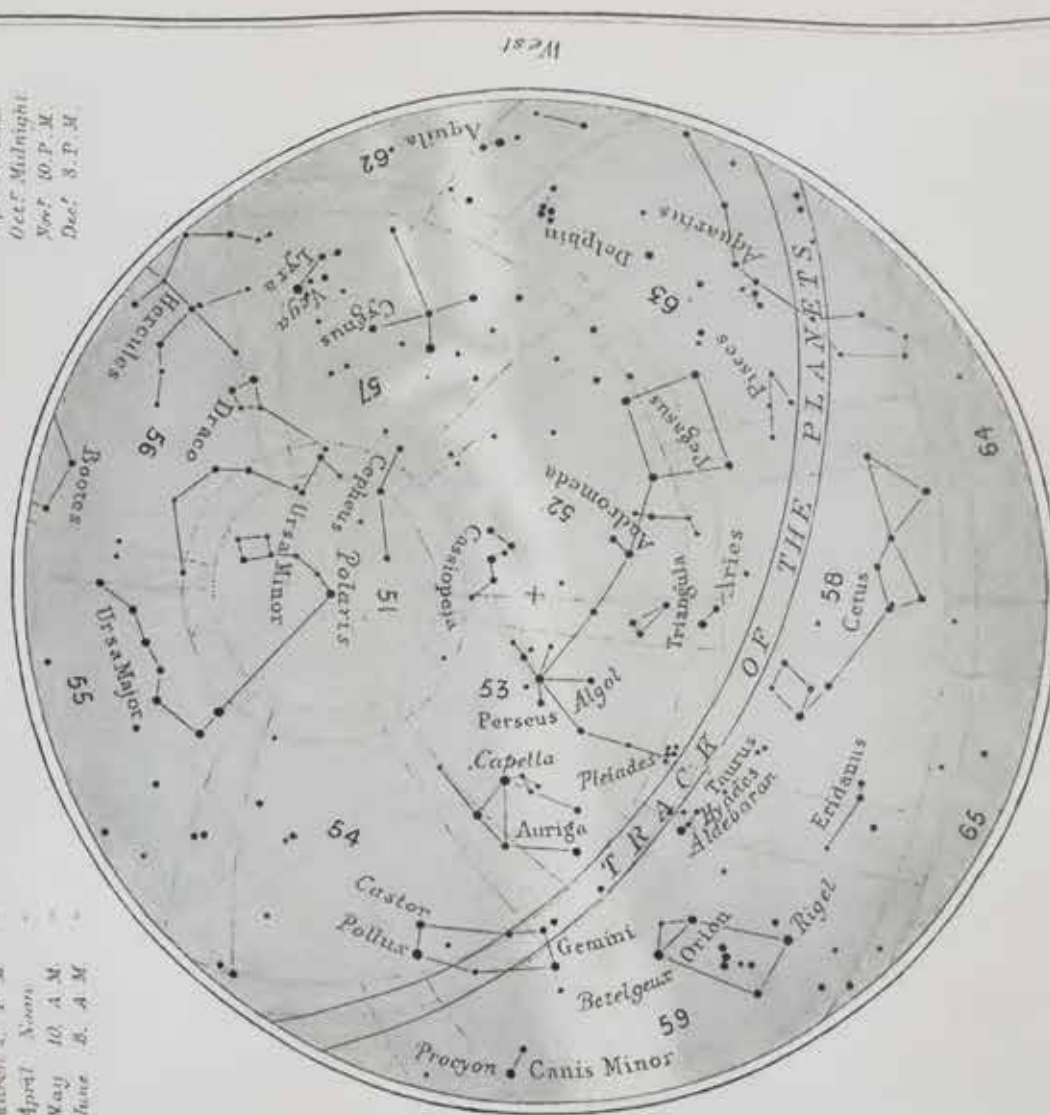
"Reaching for the stars: suitcase with documents and books", 80x50 cm

October Midnight
and also as follows

North

July 8 A. M. Daylight
Aug. 4 A. M.
Sept. 2 A. M.
Oct. 7 Midnight
Nov. 10 P. M.
Dec. 8 P. M.

Jan. 6 P. M.
Feb. 4 P. M. Daylight
March 2 P. M.
April Noon
May 10 A. M.
June 8 A. M.



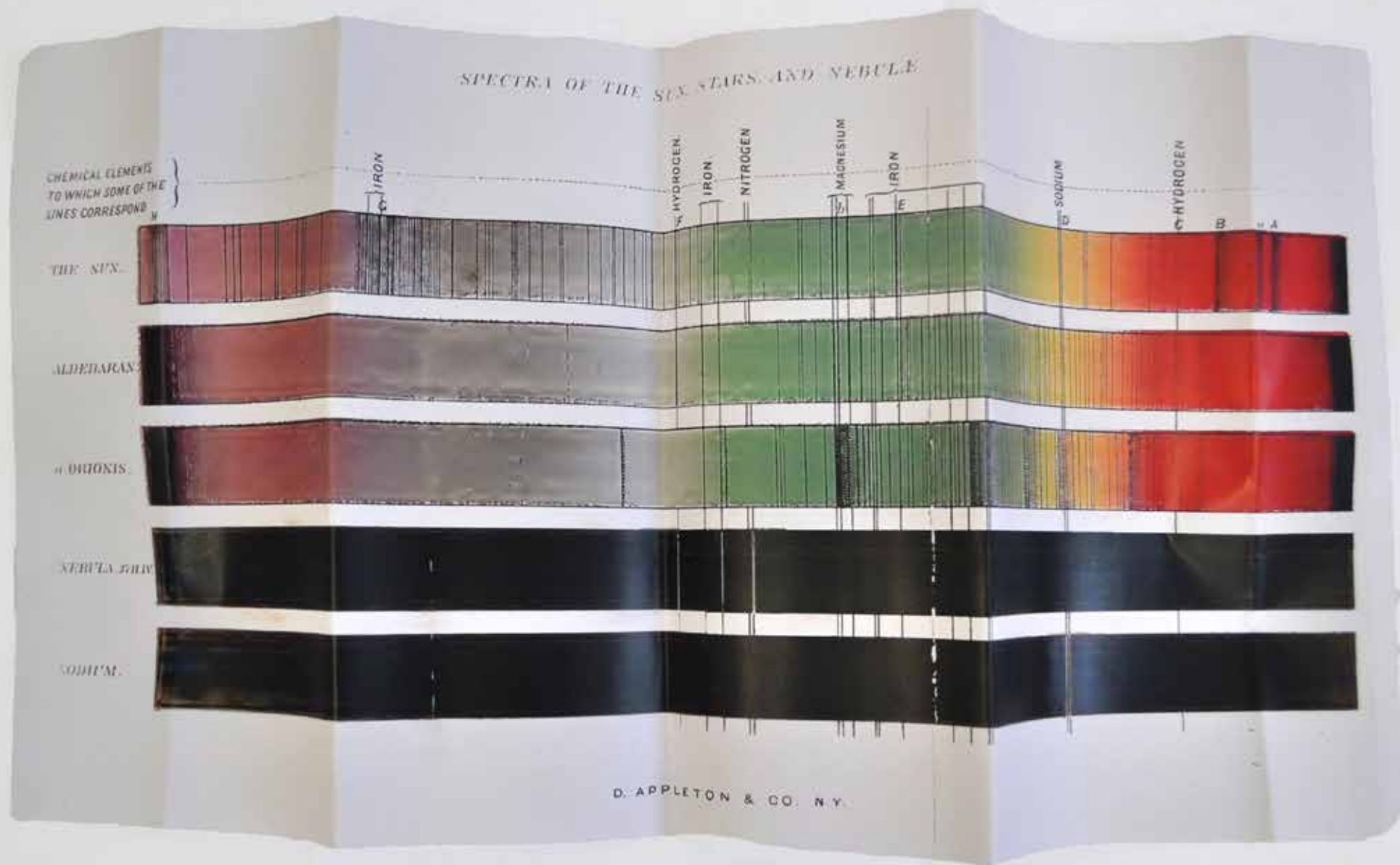
South

or at Sidereal Time 1^h 37^m

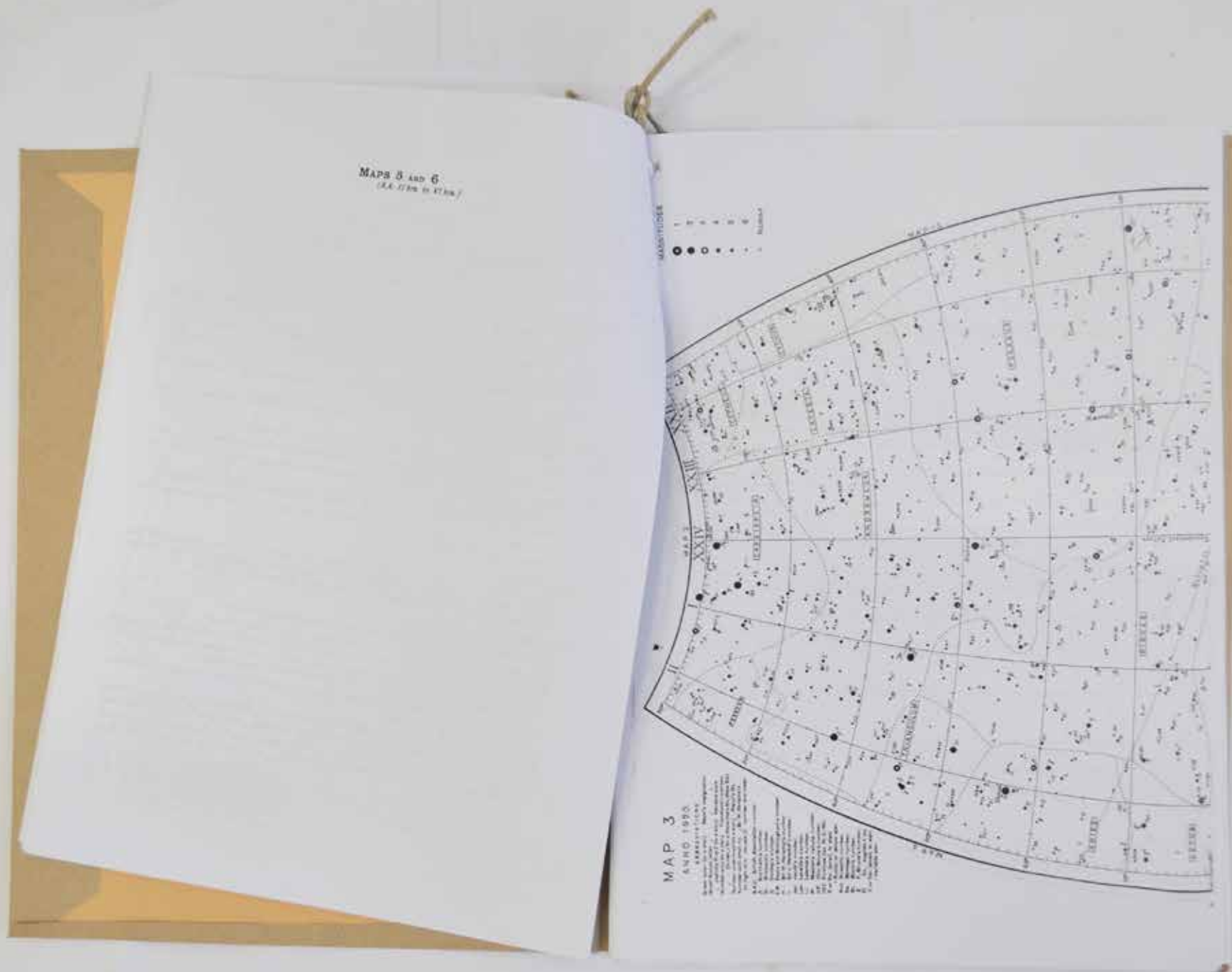
1 2 3 4

East

"Reaching for the stars: Star map, from Ball's Poplar guide to the Heavens", 60x42cm



"Reaching for the stars: Star Spectra", folded paper, 50 x 220 cm



"Reaching for the stars: Star Atlas of different emispheres", handbound book, 24x32 cm



WALDEN

2014

Found footage by Joanna Alemann

4:3 COLOR, 10'00

The work presents a montage of naturalistic footage realized by american filmmaker Johanna Alemman in the 1960s according to color grade. The images are accompanied by abstracts from "Walden, or Life in the Woods", a book written by Henry David Thoreau in 1857 on his life in close contact with nature. The project reflects on the cinematographic reconstruction of the relationship between man and nature through the quotation of Thoreau's texts and Alemann's documentary images.

<https://vimeo.com/129123378>



"Walden", still from video



"Walden", installation view, BLM Gallery



"Walden", installation view, Industria Art, Brno



THE ARTIST IS PRESENT

2014
performance
recorded on MINI DV
4:3 COLOR, 10'00

The project presents a folk artist playing Charlie Chaplin inside the museum space, thus exploring the difference between recognized contemporary art - hence the title recalling the famous Marina Abramovic's performance - and artforms usually unrecognized within the art system.



"The Artist is Present", Performance, Ca' Pesaro, Venice

FAIRY TALES

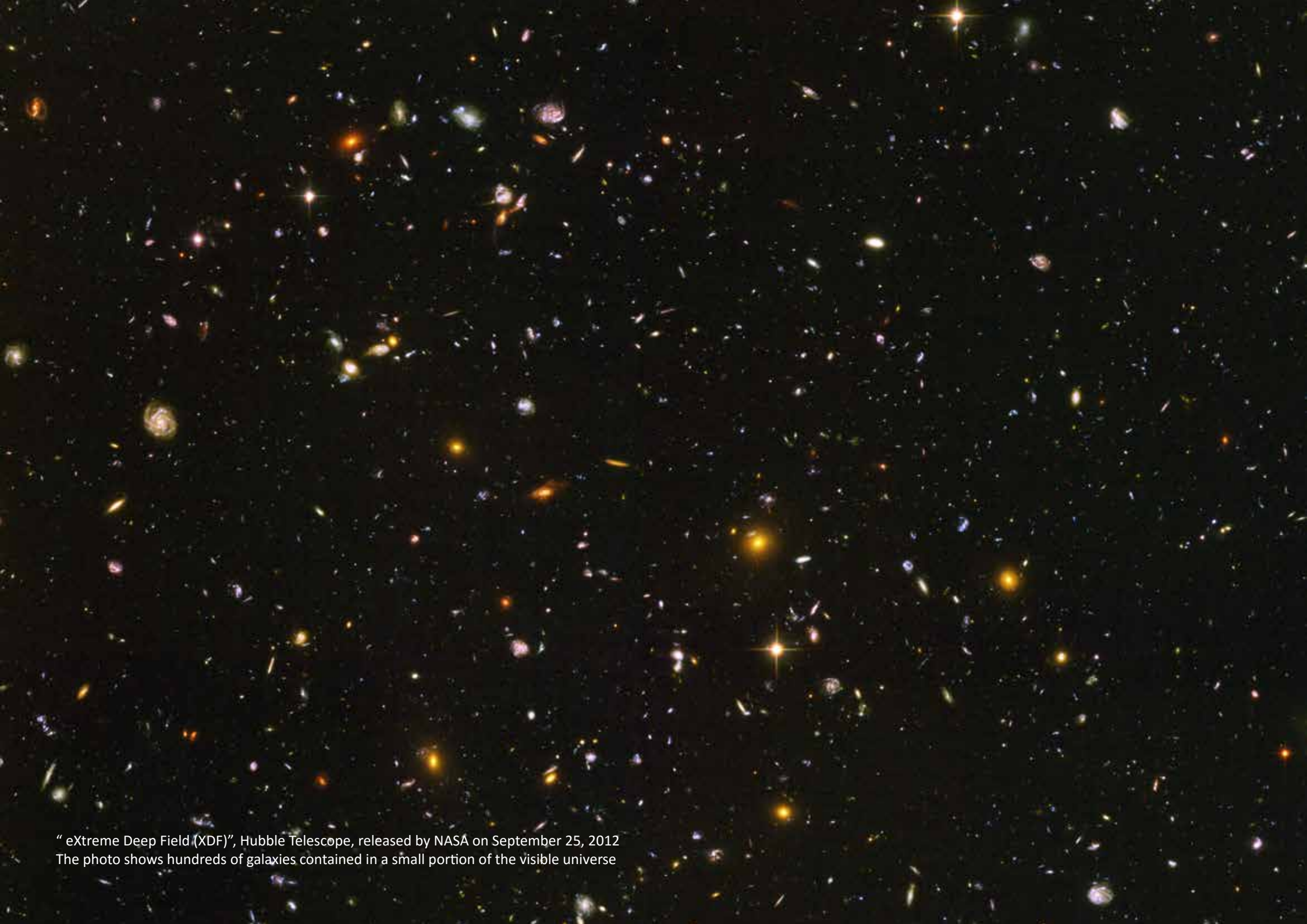
2013

video, MINI DV

4:3 COLOR, 9'00

Taking as starting point poststructuralist theories on the relationship between knowledge and political power, the project explores readings of reality unrecognized or censored by mainstream educational institutions and politics. I analyze the topic of ET life through a documentary approach. The video provides found footage of alleged UFO sightings, along with the declaration made by Hon. Paul Hellyer, former minister of Canada National Defence, on the undoubted existence of ET life.

<https://vimeo.com/128464460>
password: Fairy Tales



“eXtreme Deep Field (XDF)”, Hubble Telescope, released by NASA on September 25, 2012
The photo shows hundreds of galaxies contained in a small portion of the visible universe



"Fairy Tales", installation view



THE MAGIC MOUNTAIN

2013

video, MINI DV

4:3 COLOR, 22'

A forced stay in an alpine location brought me to read Thomas Mann's "The Magic Mountain". The mountain that dominates my hotel's window slowly turns into the enchanted peak at the core of Mann's romance.



"The Magic Mountain", projection view



ISLAND GARDENS - BANK

2012

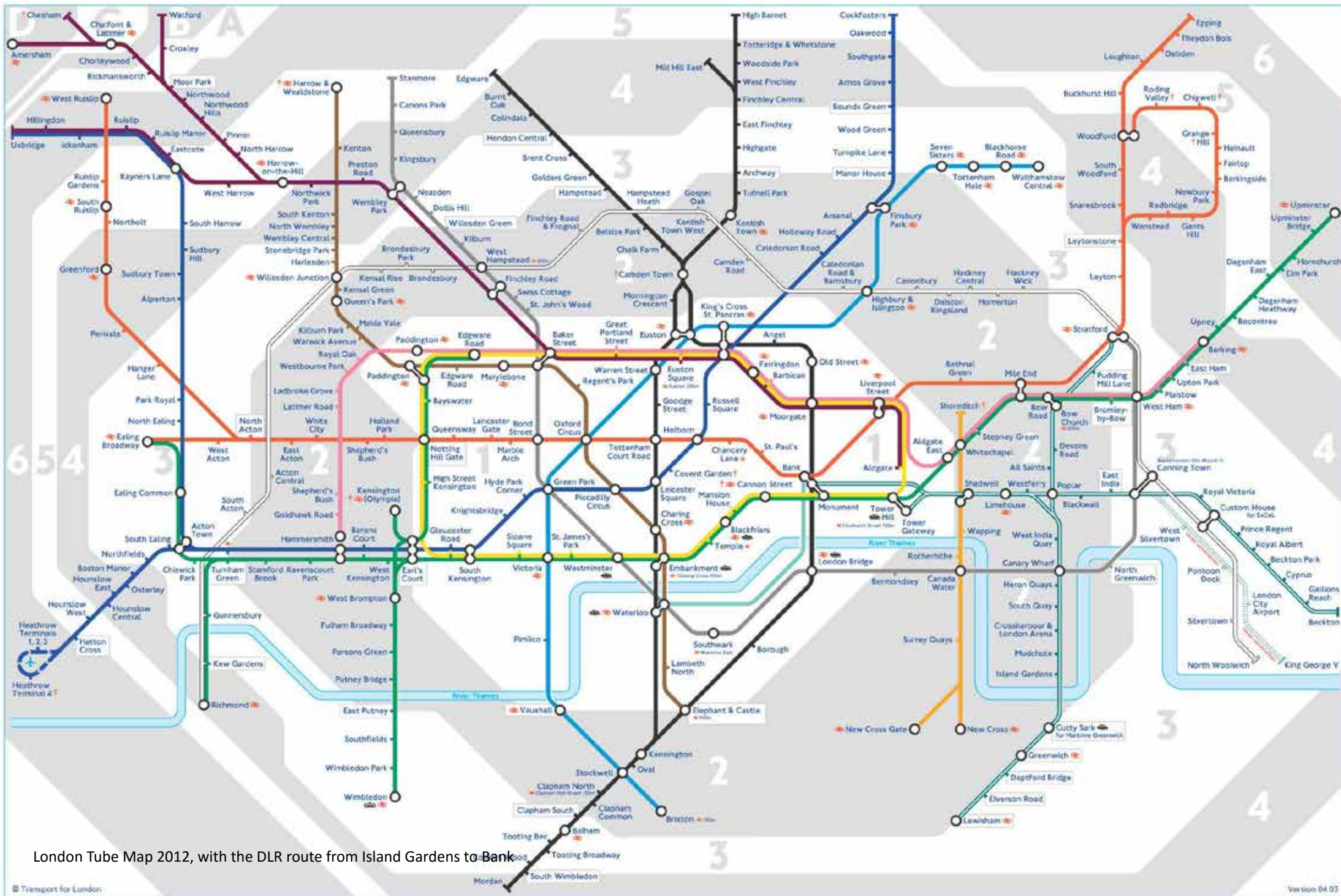
video, MINI DV

4:3 COLOR, 22'

According to Foucault we are living in the time of space, experienced as a means of passage rather than being properly lived. "Island Gardens - Bank" is a footage realized on the DLR, London Overground Metro Service, between the stations of Island Gardens and Bank, a space that I crossed every day in order to get from my apartment to my working place. The space that I experienced at a secondary level becomes thus prominent.



"Island Gardens - Bank", still from video



The background of the entire image is a photograph of a road. In the foreground, there is a grey asphalt road with a faint yellow dashed line. Behind the road is a dense row of green bushes and trees. The sky is overcast and grey. On the far right, a tall, thin, dark green tree stands out against the sky.

EVERY METER I EVER WALKED FROM HOME

2012
1000 lambda print
10x15 cm

Marc Augé's "no-places" are spaces experienced as means of transit, spaces where we are present only temporarily. I focused my attention on a specific road that I have passed through every day for several years by car in a 10 minutes temporal span. I decided to realize a picture for every meter of this road, in order to give importance to this space in relation to the enormous amount of time in which I was physically present in it. The time necessary to realize this project was 4 days.



"Every meter I ever walked from home", lambda print, 15x20 cm



"Every meter I ever walked from home", lambda print, 15x20 cm



"Every meter I ever walked from home", installation view



THE FAKE POLAROID BOOK

SELECTIONS FROM MY PERSONAL FAKE POLAROID COLLECTION

THE FAKE POLAROID BOOK

2010

book, 350 pp.

I always wanted to realize a collection of polaroid, but I never did because of the expensive cost of the film. Therefore, I decided to create a fake version of the collection I wanted to make, using a software in order to transform digital images into fake polaroids. I then collected the photographs in a book which is a fake version of the official Taschen Polaroid Book and at the same time a true book of fake polaroids.

<http://thefakepolaroidbook.tumblr.com/>

PAMELA BREDA





"The fake polaroid book", interior

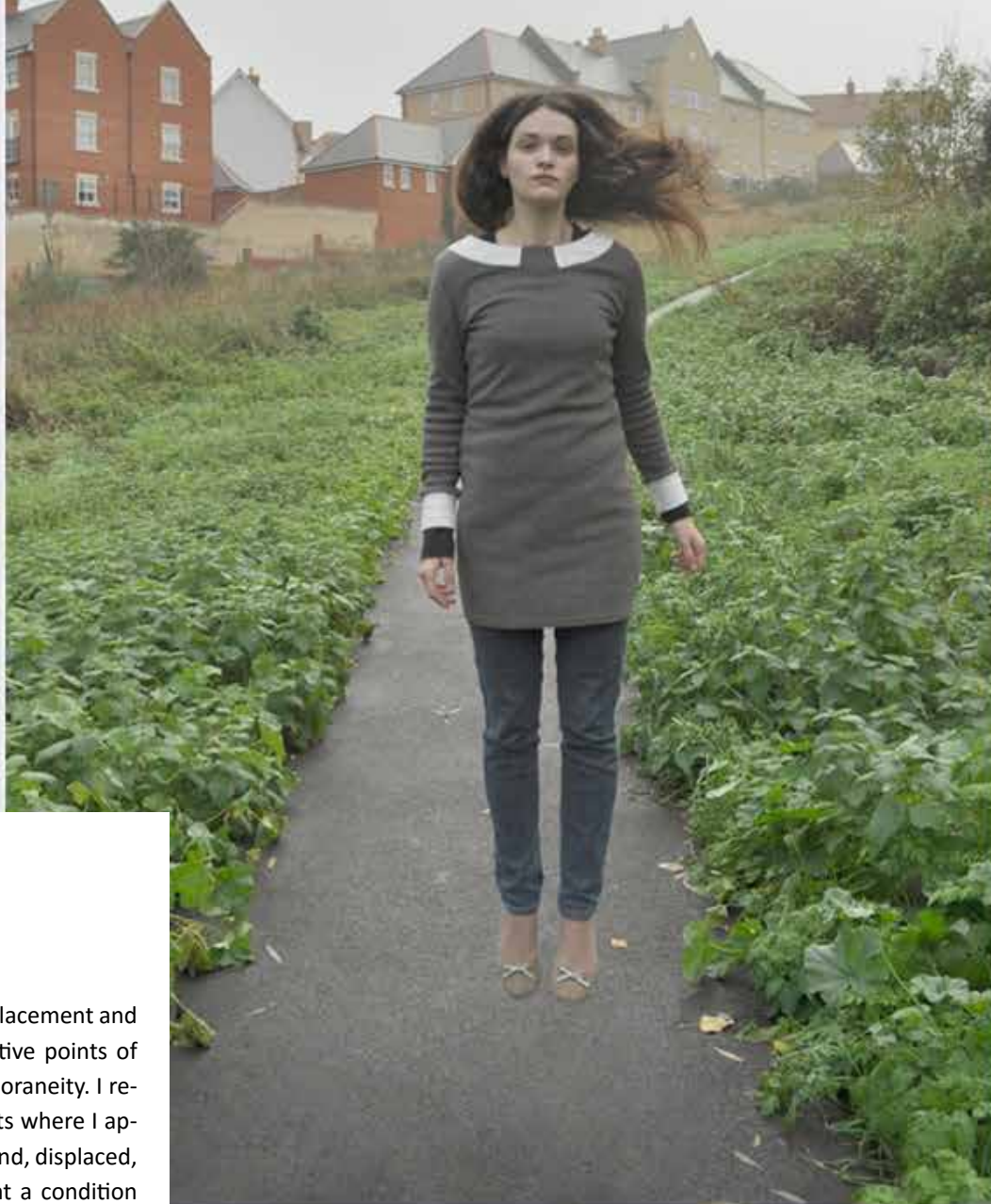
ON SUSPENSION

2011

20 lambda print 40x60 cm

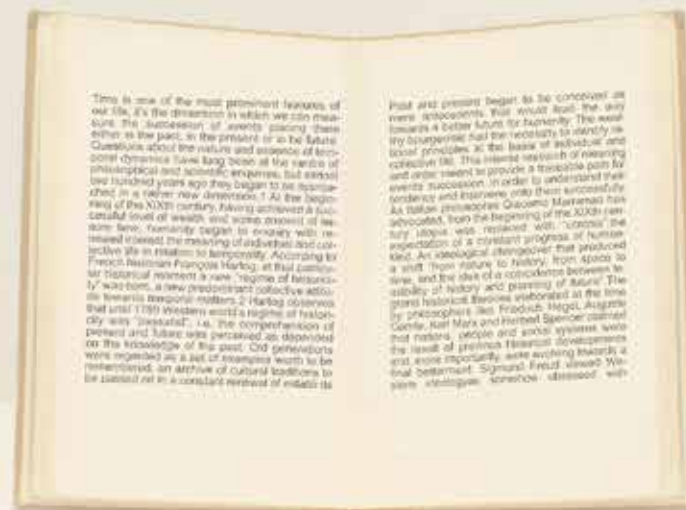
Book, 80 pp.

The project analyzes the displacement and lack of individual and collective points of reference typical of contemporaneity. I realized a series of self-portraits where I appear detached from the ground, displaced, in order to visually represent a condition of suspension. The ambiguity inherent to the pictures (not manipulated) creates a perceptive shift and a suspension from the values of truth traditionally ascribed to the photographic medium.





"On Suspension", Lambda print, white wooden frame, installation view



Time is one of the most prominent features of our life, it is the dimension in which we can measure the succession of events placing them either in the past, in the present or in the future. Questions about the nature and essence of time-point dynamics have long been at the hands of philosophical and scientific enquiries, but almost two hundred years ago they began to be approached in a rather new dimension.¹ At the beginning of the XIX century, history achieved a successful level of wealth and some degree of autonomy, humanity began to enquire with renewed interest the meaning of individual and collective life in relation to temporality. According to French historian François Hartog, at that particular historical moment a new "regime of historicity" was born, a new predominant collective attitude towards temporal matters.² Hartog observes that until 1789 Western world's regime of historicity was "disrupted", i.e. the comprehension of present and future was perceived as dependent on the knowledge of the past. Old genealogies were regarded as a set of meanings worth to be remembered, an archive of cultural traditions to be passed on to a constant renewal of tradition.

Past and present began to be conceived as mere instants. This would lead the way towards a better future for humanity. The revolutionary bourgeoisie had the necessity to identify new principles at the base of individual and social principles, at the base of measuring and ordering events. In order to understand their tendency and insure only their successful achievement, they began to provide a thinkable path for the future. As Italian philosopher Giacomo Marchetti has observed, from the beginning of the XIX century, "history" was replaced with "culture" the expectation of a constant progress of humanity. An ideological standpoint that produced a shift from nature to history, from space to time, and the idea of a coincidence between the history of history and passing of nature. The ability of history and passing of nature at the time of the French Revolution was elaborated at the time of philosophers like Friedrich Hegel, Auguste Comte, Karl Marx and Herbert Spencer, among others. The result of previous historical developments and more importantly were seeking towards a final settlement. Sigmund Freud viewed Western civilization somehow obsessed with

"On Suspension: book", 100 pp., installation view



"On Suspension: book", 100 pp., installation view

A photograph of a woman with dark hair looking out of a window. She is wearing a blue long-sleeved shirt. In the foreground, there is a white ceramic vase with blue floral patterns containing a bouquet of white flowers. To the left, there are other potted plants, including a tall green one. The window has a white frame and a white sill. On the wall to the right of the window, there is a white oval plate with a floral design and a small white container. The background outside the window shows a brick wall and some foliage.

BECOMING FASHION

2009-2011

300 lambda print 40x50 cm

book, 30 x 42 cm

6 fanzines, 20 pp.

Once I wanted to become a fashion photographer. In order to reach this goal, I used the only subject I had at my disposal, i.e. myself, to practice. The visual analysis of a contemporary photographic cliché led me to realize a utopian project, since I tried to recreate by myself the entire fashion system, playing the role of the model, photographer, editor, producer and stylist. The visual outcome of this long-term performative project became a highly ironic auto-analysis.



"Becoming Fashion", book interior



"Becoming Fashion", 5 fanzines, 20 pp. each



"Becoming Fashion", C-print, 60 x 100 cm, mounted on black wooden frame, installation view



A STUDY ON MELANCHOLIA

2010

20 Chromogenic color print

20x30 cm each

In the 15th century medical treatises, the so called “Melancholia” was a psychic condition described with symptoms comparable to what we call “depression”. It was an attitude traditionally associated to the artist’s figure. I asked myself if it were really possible to catch the meaning of a sensible condition typical of a temporal frame that doesn’t belong to us. I realized a series of selfportraits in the utopian and impossible attempt to play the 15th century melancholic artist, openly recalling a visual style characteristic of that time.



"A study on Melancholia" , installation view



**IN SEARCH FOR THE
MIRACULOUS**

2009

10 lambda print
variable dimensions



"In search for the miraculous", pigment print, 80x100 cm, mounted on wooden frame



"In search for the miraculous", pigment print, 80x100 cm, mounted on wooden frame



MEDIEVAL GOING CONTEMPORARY

2007-2011
books, 300 pp.

When the past was happening, it was contemporary to its own time. I started to wonder: what would happen if something old spoke through contemporary features? In order to explore this question I focused on a medieval subject, the saecular artistic production, and I transposed it into a contemporary language. I edited my BA and MA final dissertations on the subject mimicking the renowned Documentary of Contemporary Art book series.

