

Beatrice Pediconi

COLLEZIONE MARAMOTTI

Via Fratelli Cervi 66

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For the past ten years, Rome-born New York-based architect turned artist Beatrice Pediconi has explored the interplay between chance and choice by painting in water with organic and inorganic substances and then capturing the effects with Polaroid and large-format photography. In turning toward digital video, Pediconi has produced both her first video environment and her strongest work to date.

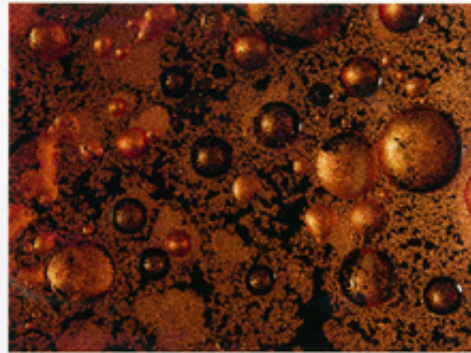
Drawing its title from this work, the exhibition “9’ / Unlimited” opens with fifteen small-format Polaroid photos that dot the walls at equal height and irregular intervals, like the score of a Giacinto Scelsi mono-note piece. Seemingly abstract, these images also resemble everything from Carrara marble and volcanic lava to cytoplasm.

The relationship of Pediconi’s practice to music, in its improvisational and more experimental forms, is explored in an artists’ book. Spotlighted atop a tall parallelepiped, the book is a curious object. It consists of a box the size of a Polaroid film container with three Matryoshka-like compartments, all visible at once and each featuring a response to Pediconi’s video made by her collaborators: Lucio Gregoretti’s never-to-be-played musical score, Andrew Lerwill’s imaginary protein’s chemical formula, Momoko Kuroda’s haiku poem.

After visitors see these quasi-ethereal installations, the video environment overwhelms the senses. Flowing from one wall to the next, a silent floor-to-ceiling looped projection shows the changing movements and interactions of dripped and poured matter into blackened water. Natural and man-made phenomena come to mind: falling stars, cells under a microscope, fireflies meandering through a dense forest, smoke puffs metamorphosing into all-enveloping clouds, and musical notations and calligraphic signs breaking into bubbles that multiply, chasing and colliding into one another. An heir of sorts to Jackson Pollock’s drip paintings, Pediconi’s video is an intense synesthetic experience.

In the landscape of Italy’s current economic and identity crisis, unprecedented since the postwar period, this exhibition comes across as an all too rare commission and a courageous project that probes the mingling of the aesthetic, theatrical, sublime, tragic, and playful.

— Anna Mecugni



Beatrice Pediconi, *Polaroid #3 from “9’ / Unlimited,”* 2013, Polaroid, 4 x 5".