

Beatrice Pediconi

SUBJECT TO CHANGE

sepiaEYE is honored to present *Subject to Change*, our second solo exhibition by Beatrice Pediconi. Pediconi is a multimedia artist whose work utilizes a hybridized technique to explore tendencies of flux, displacement and disorder in both the natural and human worlds. In *Subject to Change*, the series and video recalls her earlier work of experimentation with the properties of water, and are part homage, part disruption, to this ubiquitous molecule. Trussed by photography, video, and painting, her work examines the concept of equilibration applied to natural systems.

Pediconi entitled her work *Gaea* in reference to the Ancient Greek personification of Mother Earth. "Born of Chaos but as Chaos receded, Gaea came into being — complete in herself." The transformational process that emerges from destruction into light is at the core of this series. After a trip to New Orleans, Pediconi was struck by the abuses of the land from water. "I saw how much in that land is felt the double aspect of water: life and death."

The creation of Pediconi's work stems from a desire to explore the interrelationship of adaptability, the intrinsic need for stability, and the desire for equilibrium in response to disruptive motions. *Subject to Change* explores those relationships. Each image, an aerial view of the contamination of water, seeks to evoke the beauty inherent in disorder, to portray the tension between chaos and equilibrium, the inevitable proliferation of life in its myriad forms. Pediconi's work explores the dissolution of boundaries and the inevitable push towards renewal.

The Polaroid process is critical to the creation of this series: this rare, dynamic medium perfectly matches the semi-permeable interaction of the subject elements. Unlike discrete digital photography, the Polaroid process is that of an image being "painted" onto a canvas. The mediums are perfectly wed in that one augments the other's intended effect of suspending time. As the painting dies, the photograph comes to life.

"My purpose is to touch human issues through approaching environmental themes. I believe that being human is entertaining impossible odds: despite the inevitability of decay, we cling to hope; despite the probability of disaster, we stay optimistic. GAEA, in this sense, is a juxtaposition of elements of stillness and change, of death and life, of regeneration and the inevitable proliferation of entropy in our evolving world. We cannot repeat our experiences or processes, just as two dissolved liquids can never be emulsified again."

Pediconi's solo exhibitions include *Untitled*, shown at Arles as part of "Together, photography: The collections of the Maison Européenne de la Photographie (2015), *Ephemeral Pigments*, The Institute of Fine Arts, New York (2014), *9'/Unlimited*, Collezione Maramotti in Reggio Emilia (2013), *Untitled*, Italian Academy, Columbia University, New York (2011) and *No Trace*, at the Macro Museum of Contemporary Art, Rome, Italy (2011).

Notable international group exhibitions include *The Other View*, Palazzo delle Esposizioni, Rome (2018) and Triennale di Milan (2015), *Nucleus/Imaging Science*, Noorderlich Photofestival, Groningen, The Netherlands (2017), *On/Off Festival Video*, Habana, Cuba (2017), *The Other Half of Art. Women Artists from the Macro Collection*, Macro, Rome (2015), *Plumbing-Sequence VII-Real Time* video Biennial, Reykjavik, Iceland (2015), *Expression Méditerranéennes de la Poesie à L'engagement*, Hotel des Artes, Toulon, France (2015), *The Polaroid Years*, Vassar, NY (2013), *L'eau et*

FOR IMMEDIATE RELEASE

EXHIBITION LOCATION

547 West 27th Street, #608
New York, NY 10001

EXHIBITION DATES

February 15 – March 23, 2019

OPENING

February 14, 2019 6-8pm

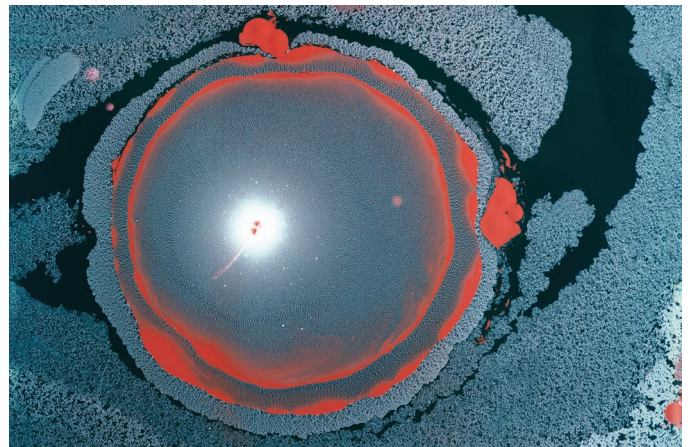
DISCUSSION with the Artist and Jean Dykstra (*Photograph Magazine*) and Mary-Kay Lombino (Frances Lehman Loeb Art Center, Vassar College) March 21, 2019, 6:30-8pm

GALLERY HOURS

Tues-Sat, 11-6

PRESS CONTACT

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Beatrice Pediconi, *Gaea #27*, 2018
20x24" Polaroid, Unique



le Reves, Normandie Impressionist Festival, Normandie, France (2013), *The Edge of Vision*, Center for Creative Photography, Tucson, Arizona and at the Shneider Museum of Art, OR (2010). Pediconi has won the VII Biennial of Experimental Art in Saint Petersburg, Russia (2008) and her work has been featured in Italian and international magazines, including *Il Giornale dell'Arte*, *Artforum*, *Harper's Magazine*, *Art in America* and *Photograph Magazine*. She was awarded a Yaddo residency Fellowship in 2018 and a Djerassi artist in Residency fellowship for 2019.

Pediconi's monographs include, *Something Alien* (Danilo Montanari Editore, 2016) with text by Lyle Rexer, Artist book, *9'/Unlimited*, Collection Maramotti (2013), *RED* (De Luca Editori D'Arte, Rome, 2011) and *No Trace* (Contrasto), Rome, 2011.

She currently lives and works in Long Island City, New York

ABOUT sepiaEYE

sepiaEYE is dedicated to showing a spectrum of modern and contemporary photography and video work. Established in September 2009 by Esa Epstein, sepiaEYE will continue to foster artist development through exhibitions, publications, trade fairs, and festivals..

We are honored to represent the Estates of Bhupendra Karia. sepiaEYE is interested in the rediscovery of lesser known artists and significant periods within the history of photography and in the support of emerging artists.

Esa Epstein has published eight titles on modern and contemporary photography including: *Atul Bhalla: Yamuna Walk* (sepiaEYE & UW Press, 2011), *Jungjin Lee: Wind*, essays by Eugenia Parry and Vicki Goldberg (Aperture/SEPIA, 2009); *Ketaki Sheth: Bombay Mix*, preface by Suketu Mehta (Dewi Lewis/SEPIA, 2007); and *Vivan Sundaram: Re-take of Amrita*, essays by Vivan Sundaram and Wu Hung (SEPIA, 2006).

SEPIA exhibitions have been reviewed in numerous publications, most notably, *The New York Times*, *ARTFORUM*, *The New Yorker*, *Hyperallergic*, *ARTnews*, and *Art in America*. Gallery artists have gained critical acclaim and international recognition, and their works are included in the collections of major European and US museums and private collectors.

In her former position, Esa Epstein has helped build an impressive collection of Indian photography and, along the way, has offered her expertise to both private and public collections. Esa Epstein continues to offer institutional planning and arts management through sepiaEYE.

