

**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.

INHERENT STRUCTURE

2016, site specific installation
Electric cables, resistences,
arudino software, speakers,

A specific electric machine is created in order to catch the inner vibrations produced by plants drinking water. This breathing rythm is transformed into music diffused inside a greenhouse. While entering, the public can hear the plants breathing. Project realized at Tartu Botanical Garden (Estonia), supported by DE.MO./MOVIN'UP II session 2015 promoted by Ministry of Cultural Heritage and Activities and Tourism and GAI - Association for the Circuit of the Young Italian Artist. The project is realized with the collaboration of new media artist Stefano d' Alessio.





"Inherent Structure", installation detail, Tartu Botanical Garden, EE



"Inherent Structure", installation detail, Tartu Botanical Garden, EE

The image shows a room in a state of decay. The walls are covered in multiple layers of wallpaper. Some of the wallpaper is intact, showing a pattern of small, repeating floral or damask motifs in a light green or yellowish color. Other areas show the wallpaper peeling away, revealing a plain, off-white or light grey surface underneath. A large, irregular piece of wallpaper is missing from the upper right, exposing a layer of brownish paper or plaster. A doorway is visible on the right side of the frame, leading to another room. The doorway is framed by white trim. A small, dark, rectangular object, possibly a light switch or a small plaque, is mounted on the wall to the left of the doorway. The floor is a light-colored, possibly concrete or polished stone, and appears somewhat dusty or dirty. The overall lighting is somewhat dim, creating a somber and abandoned atmosphere.

THE PAST

2016, site specific intervention

An old abandoned soviet factory presents multiple layers of wallpaper. The artist tears down the wallpapers revealing the underlaying wall structure. Finally, she places some photos found on site between the cracks of the wallpapers.

<https://vimeo.com/176279824/se>
Password: ThePast2016



"The past", installation detail, Apparat Hause, Tartu, EE



"The past", installation detail, Apparat Haus, Tartu, EE



"The past", installation detail, Apparat House, Tartu, EE



"The past", installation detail, Apparat Hause, Tartu, EE

A young man with short brown hair, wearing a black long-sleeved shirt and black trousers, stands in the center of a dense, lush greenhouse. He is holding a violin and bow, playing the instrument. The greenhouse is filled with various tropical plants, including large palm fronds, ferns, and broad-leafed plants. The lighting is soft and even, highlighting the greenery and the performer. The overall atmosphere is serene and natural.

CONCERT FOR PLANTS

2016, performance

Scientific studies show that plants grow better when exposed to certain sound waves and frequencies. A classical violin player performs inside a greenhouse in Estonia. Performance realized inside the Tropical Greenhouse at Tartu Botanical Garden (EE).



DER VERGESSENE

2016, ink on vintage book

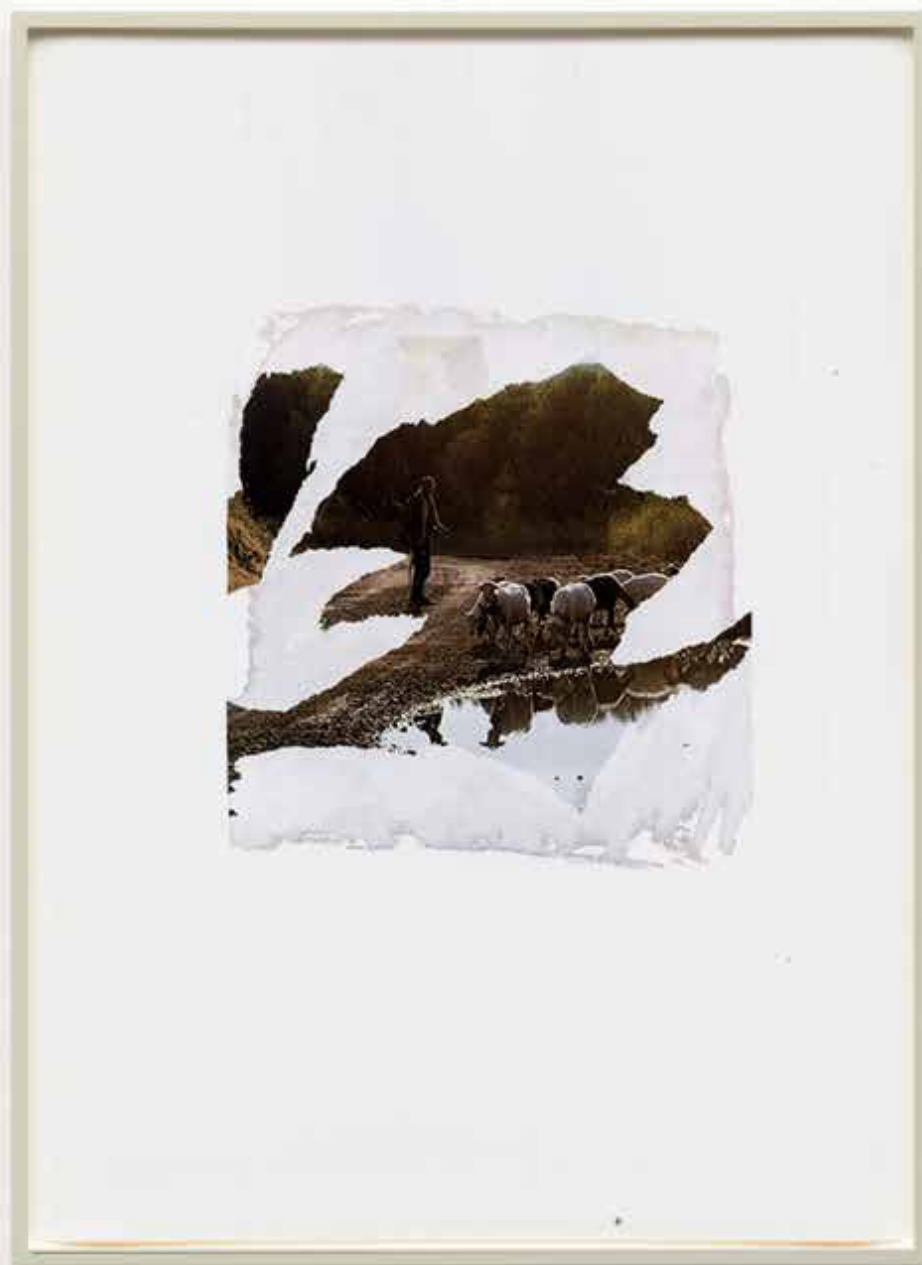
The text of an old german book called "The Forgotten" is transformed into a graphic pattern by hand intervention. The content of the pages disappears.



THE BOOK OF PSALMS

2016, teared vintage prints
on paper, 42x30 cm

All the pages inside an old book of
Christian phsalms are applied on
paper and subsequently torn apart.



"The Book of Psalms", installation detail



TO BE COMPLETED

2016, 5 notebooks,
teared vintage prints on paper,
15 x 21 cm

Series of notebooks with vintage
images teared and recomposed.





SCREENSAVER

2016, video projection, 4', looped

An antique handcoloured film presenting the Serpentine dance. The spirial movement translated into a screensaver loop.

link: <https://vimeo.com/168057146>
password: screensaver2016





HOW TO TELL A STORY

2016, video projection, 27'

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

<https://vimeo.com/176162317>
password: HowToTellAStory



"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, PROGR, Bern, CH



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



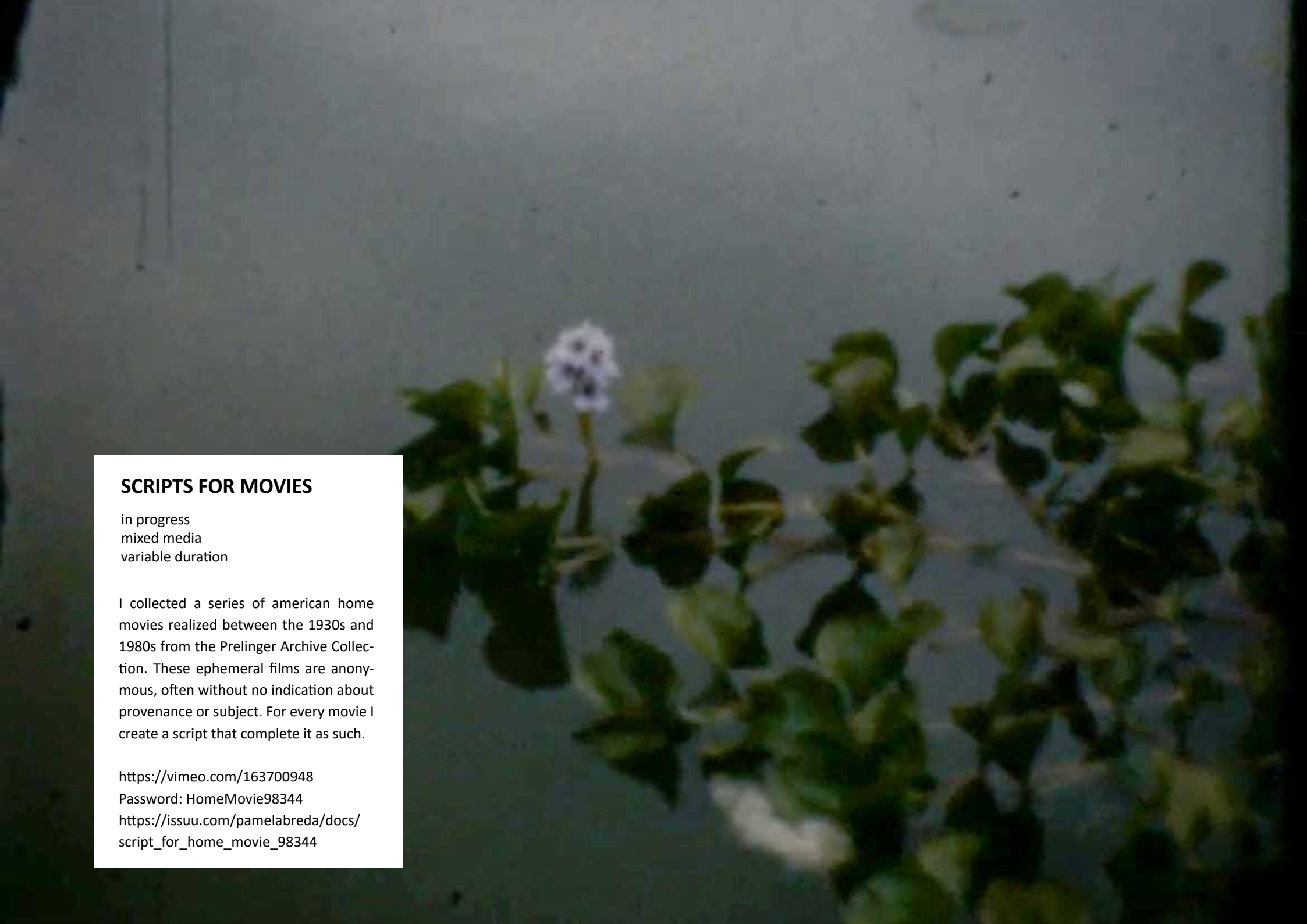
UNTITLED

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 collected a series of american home movies realized between the 1930s and 1980s from the Prelinger Archive 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.

<https://vimeo.com/163700948>

Password: HomeMovie98344

[https://issuu.com/pamelabreda/docs/
script_for_home_movie_98344](https://issuu.com/pamelabreda/docs/script_for_home_movie_98344)

as visible woman sits on an armchair in the
holding her leg up showing her left foot to
with it slightly. She looks at the camera.
with a bottle of beer on the left of the frame.
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
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
on the couch



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

The background image is a misty, green-tinted landscape. A winding road leads from the bottom center towards the horizon. In the distance, 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 background image is a photograph of an office cubicle. On a shelf at the top, there is a computer monitor and several binders. Below the shelf, a printer sits on a desk. To the right of the printer is a yellow paper tray. The cubicle walls are a light beige color, and the desk is dark. A keyhole is visible on the lower right cabinet door.

THE LONELINESS OF PRIME NUMBERS

2015
mixed media

All the worldwide applications to take part in the MARSONE project (to create a human colony on Mars without ever come back to Earth) are presented in the gallery space. Thanks to a specifically-designed software, every time someone applied online, the application was directly printed by a printer in the gallery space and collected with the others at the end of the day. This project was realized with the collaboration of web programmer Nicola Cecilian.

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

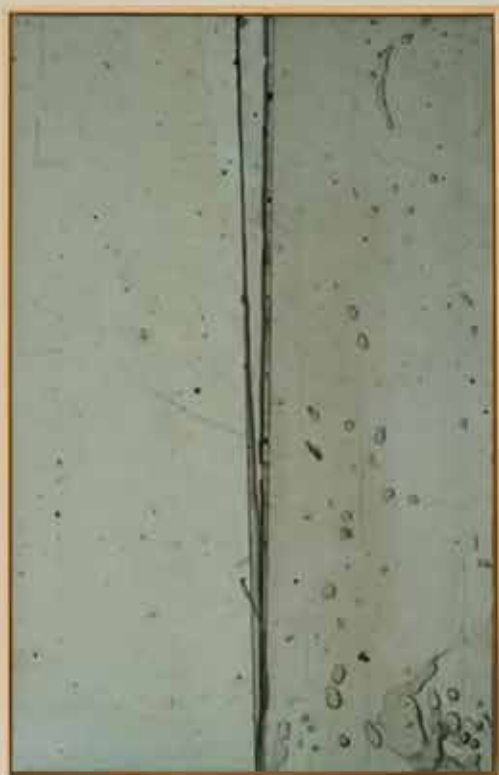
Name Chris
Sex Male
Age 29
From Australia
Language English

Self Introduction

I am currently living and working in Germany and traveling throughout the world. I love to explore, to discover new lands and cultures. I am always looking for new ways to reduce our impact on the environment (I am often as possible. I also love to travel and enjoy myself with my friends and family.



"The Loneliness of Prime Numbers", installation view, Moscow Blennale For Young Art.



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.





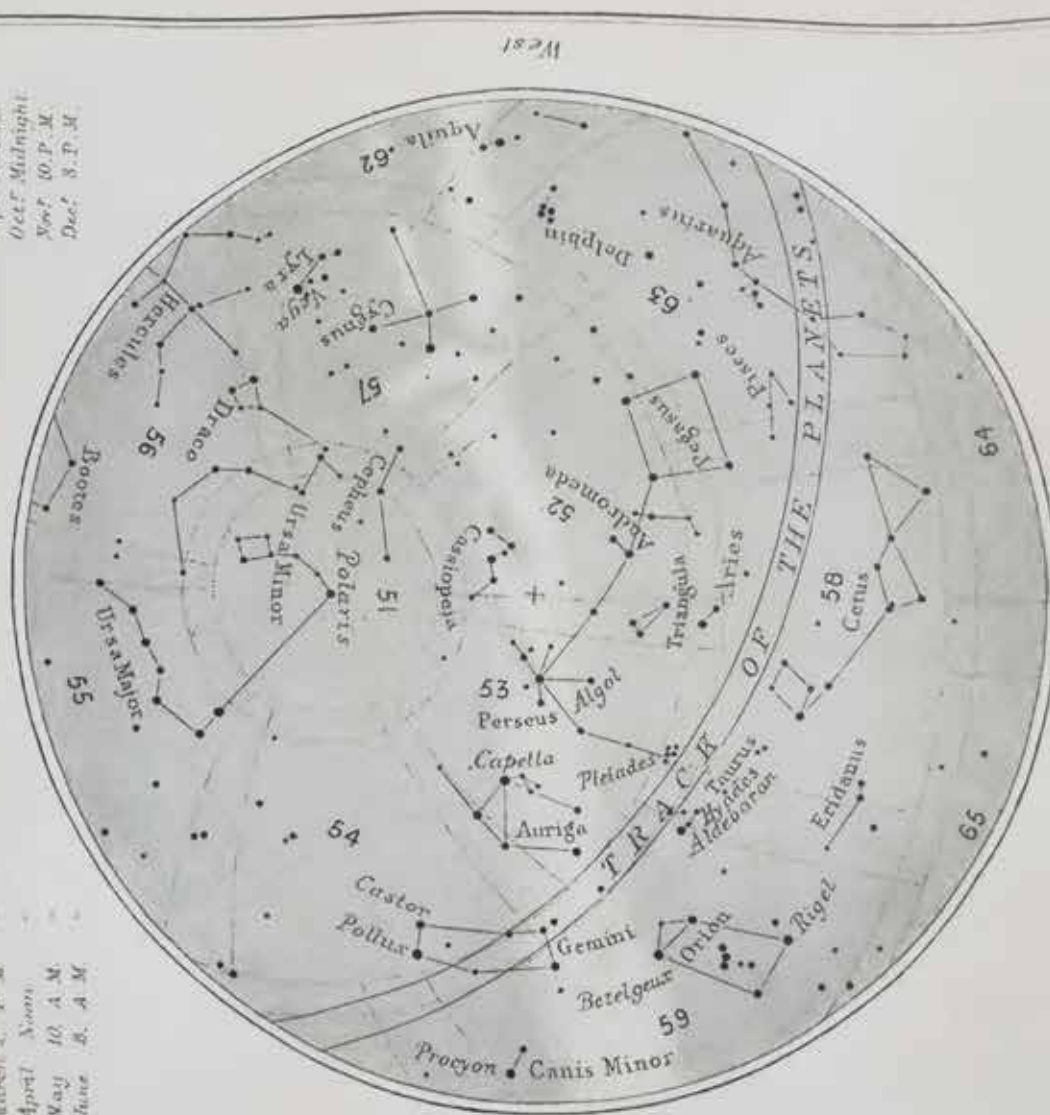
"Reaching for the stars: suitcase with documents and books", 80x50 cm

October Midnight
and also as follows

North

July 8 A. M. Daylight
Aug. 4 A. M.
Sept. 2 A. M.
Oct. 1 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.

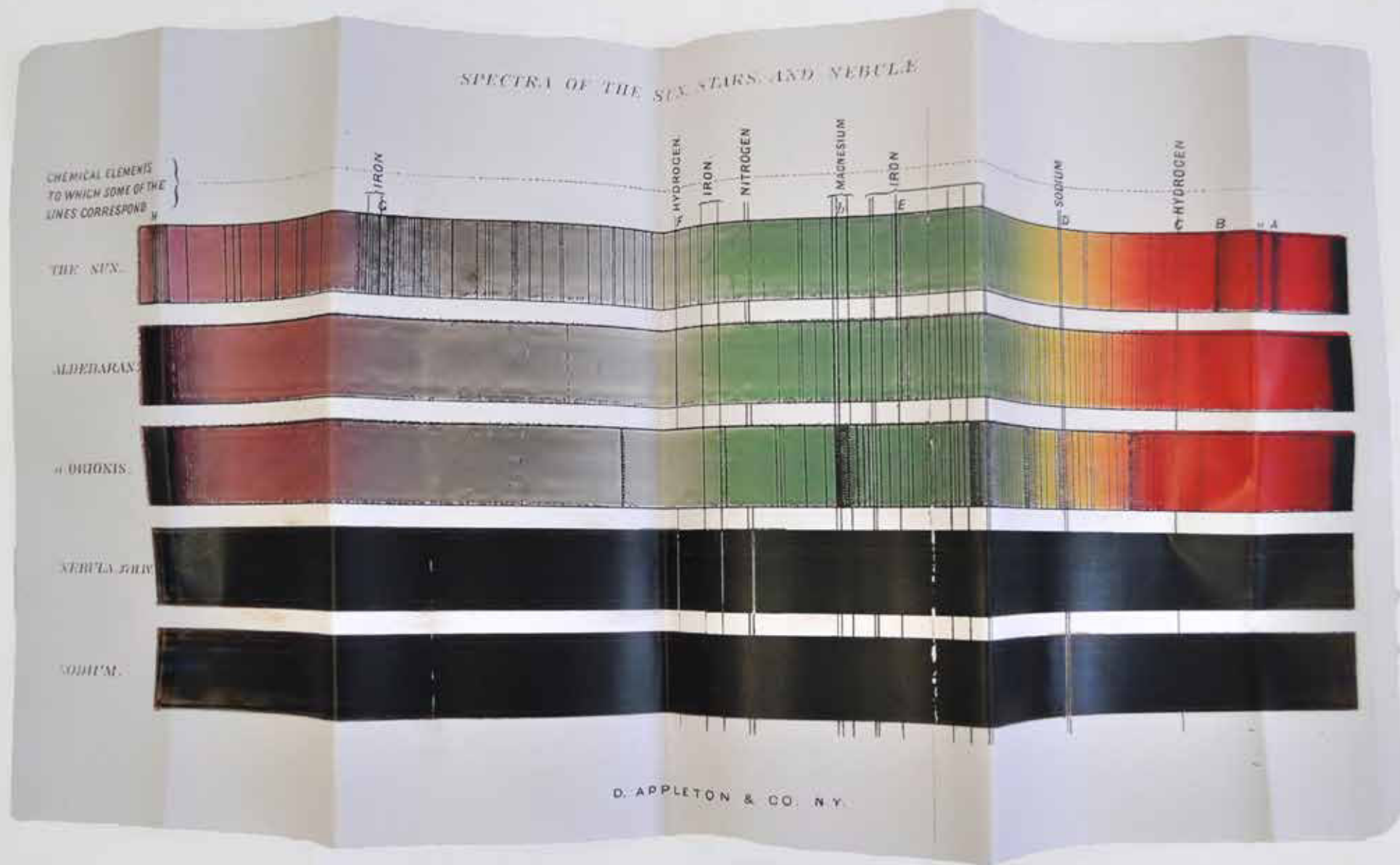


South

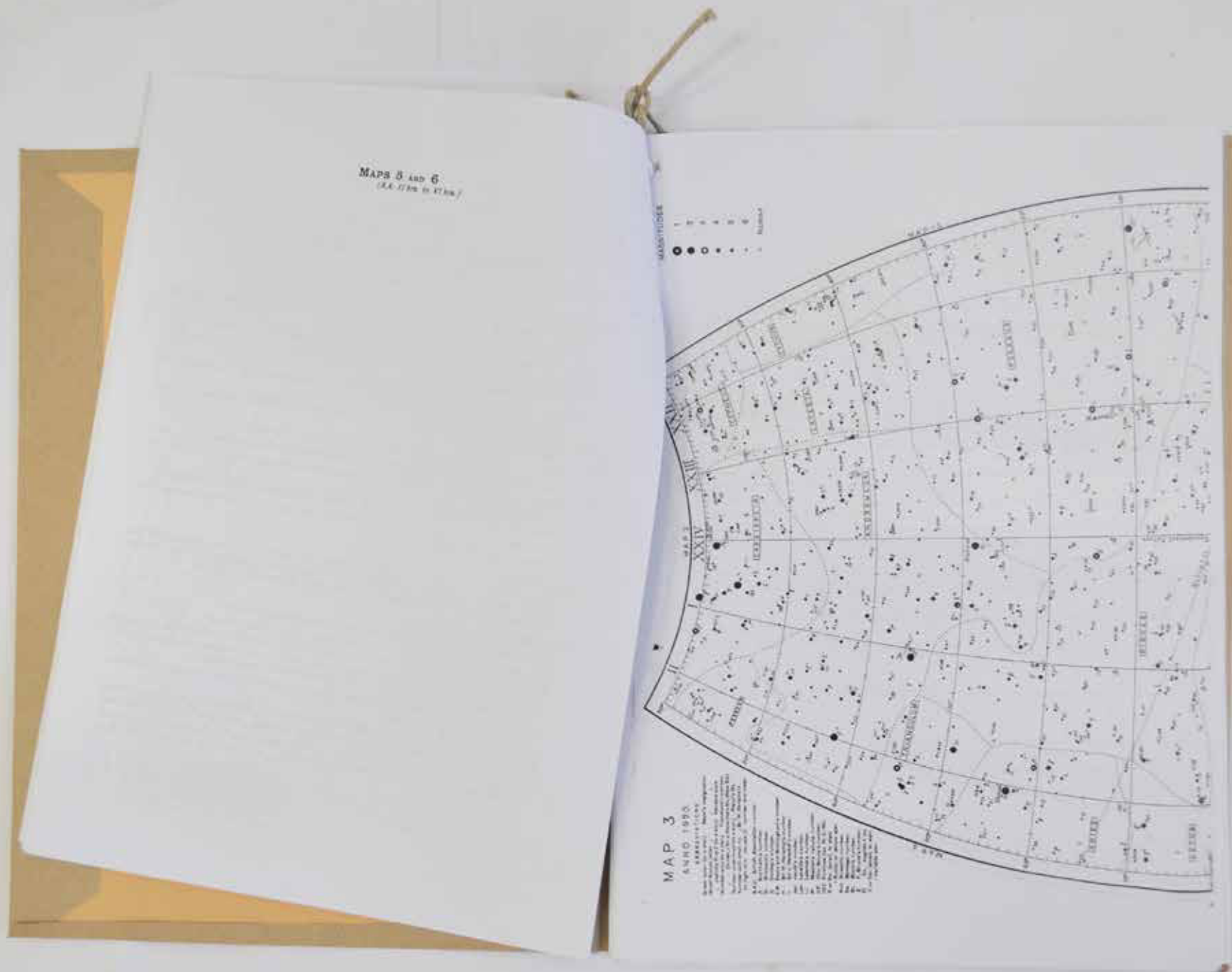
or at Sidereal Time 1^h 37^m

1 2 3 4

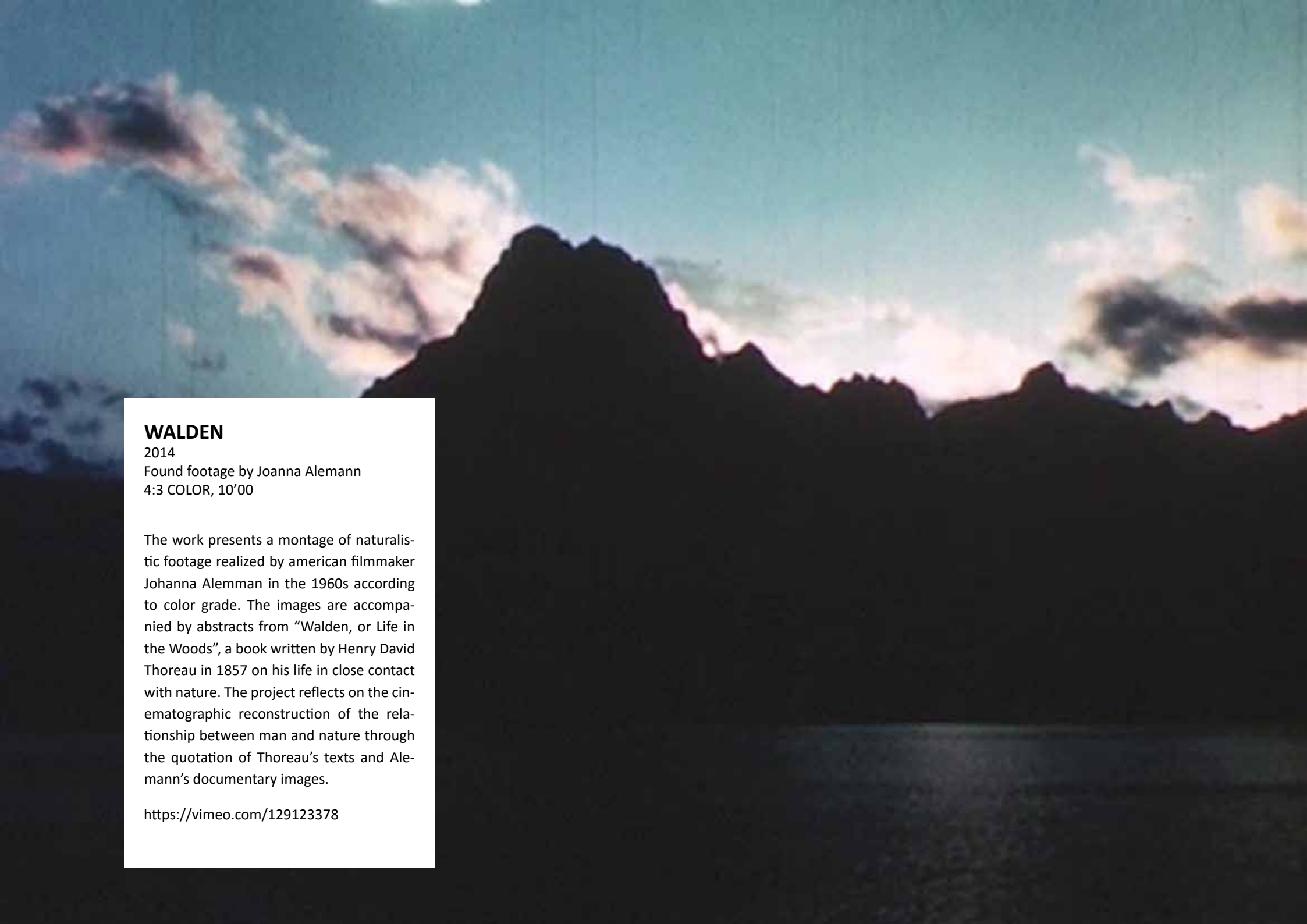
"Reaching for the stars: Star map, from Ball's Poplar guide to the Heavens", 60x42cm



"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

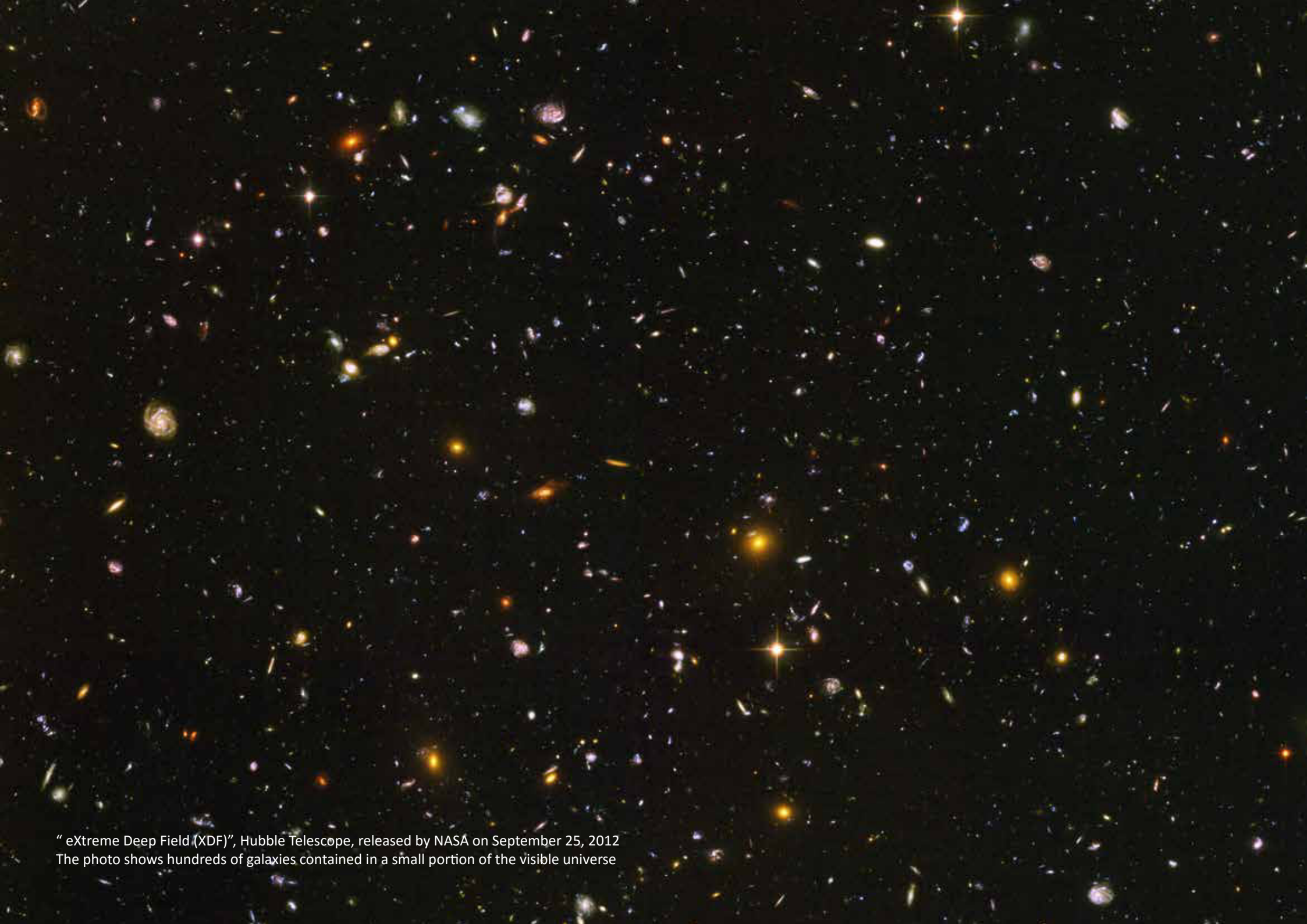
2013

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

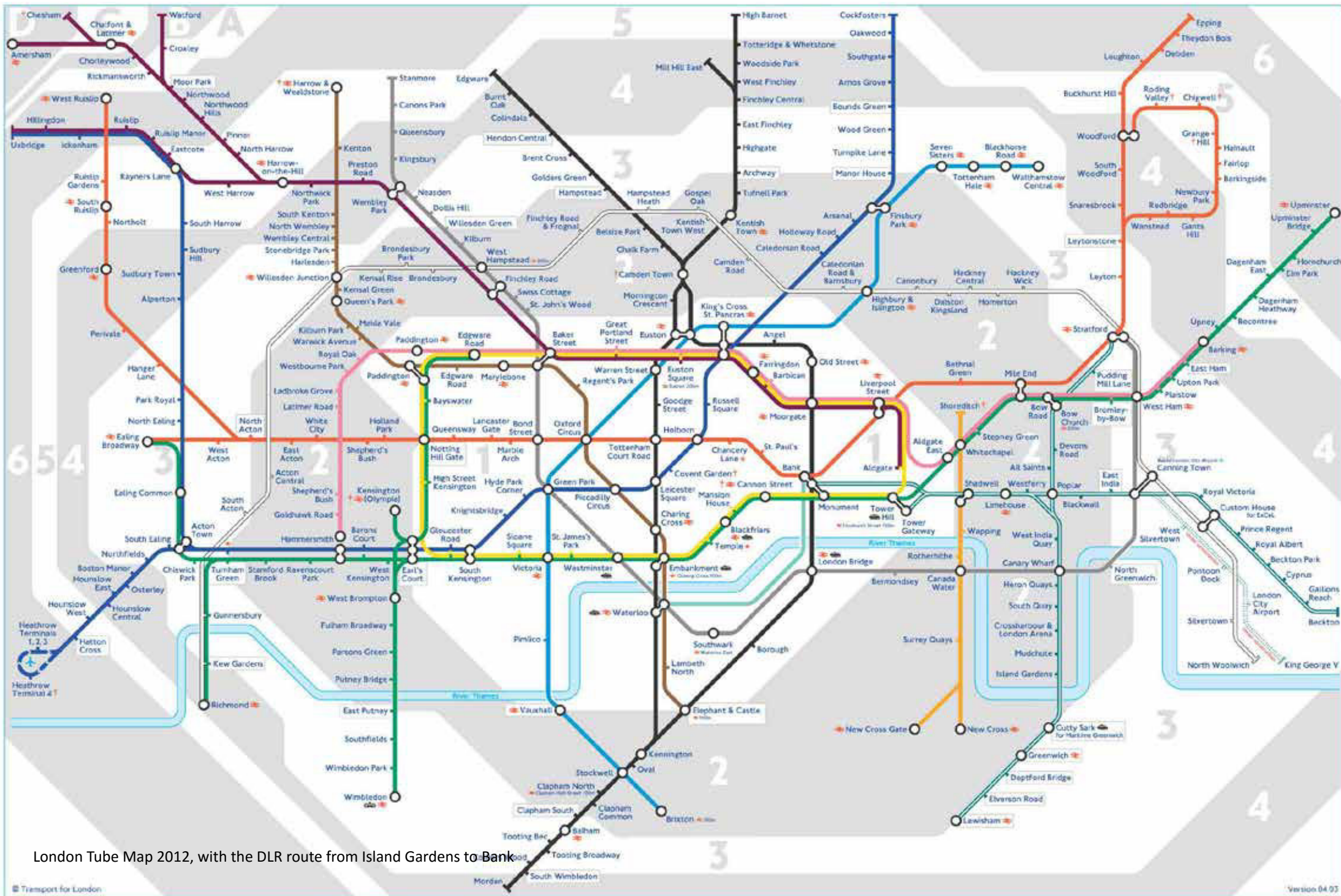
video, MINI DV

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 page is a photograph of a road. In the foreground, there is a grey asphalt road with a yellow dashed line. Behind the road is a dense line of green bushes and trees. The sky is overcast and grey. On the far right, a tall, thin tree is visible.

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



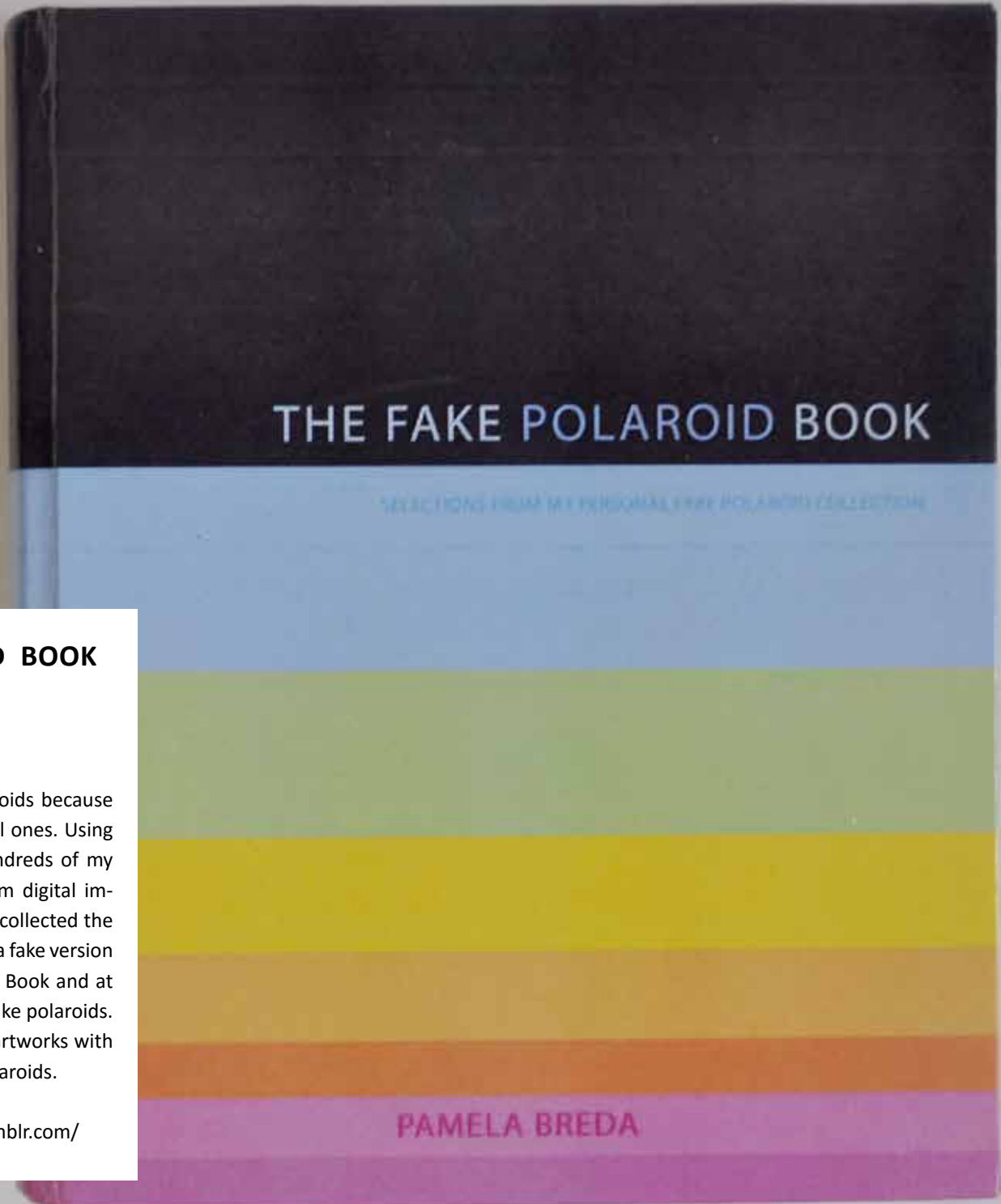
"Every meter I ever walked from home", lambda print, 15x20 cm



“Every meter I ever walked from home”, installation view



"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.

fake polaroids

I created a series of fake polaroids because I could not afford to realize real ones. Using a digital software, I edited hundreds of my own digital photos 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. The fake polaroids are sold as artworks with their own certificate of fake polaroids.

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

PAMELA BREDA



"The fake polaroid book", interior



“The fake polaroid book”, fake polaroid prints

ON SUSPENSION

2011

performance,

20 lambda print 40x60 cm

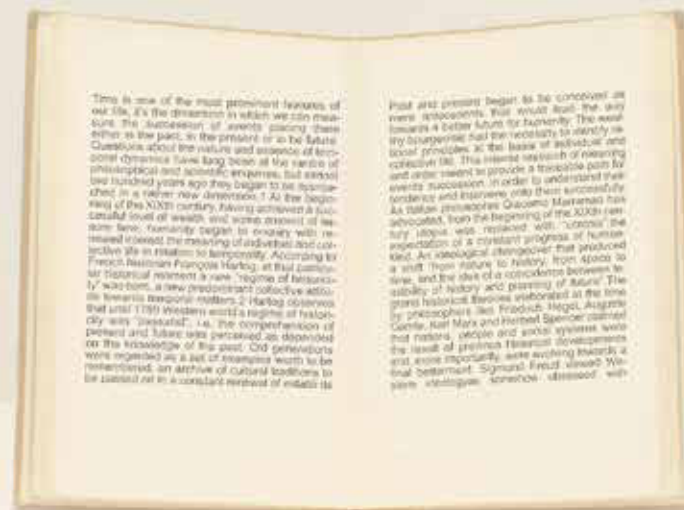
Book, 80 pp.

I realized a performance documented with a series of self-portraits while jumping, trying to detach myself from Earth, visually represent a condition of suspension. The pictures are unedited, although they might seem so. This ambiguity creates 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 historical dynamics have long been at the center 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 scope through of its some time, humanity began to enquiry with renewed interest the meaning of individual and collective life in relation to humanity. 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 method of initiation to

past and present began to be conceived as mere accidents. This would lead the way towards a better future for humanity. The newly burgeoning need the necessity to identify new principles at the base of individual and social principles, in the sense of measuring and measuring to provide a trackable path for events' succession, in order to understand their tendency and insure only their successful. As Italian philosopher Giacomo Matteotti has advocated, 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 ability of history and passing of nature. The grand historical theories elaborated at the time by philosophers like Friedrich Hegel, Auguste Comte, Karl Marx and Herbert Spencer, among others, were 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 woman with dark hair and a blue top is looking out of a window. The window has a white frame and a decorative plate hanging on the wall to the right. In the foreground, there is a white ceramic vase with blue floral patterns containing a bouquet of white flowers. The background shows a brick wall and some indoor plants.

BECOMING FASHION

2009-2011

performance

300 lambda print 40x50 cm

book, 30 x 42 cm

6 fanzines, 20 pp.

A tentative attempt to recreate by myself the entire fashion system, playing at the same time the role of model, photographer, editor, producer and stylist, over a period of three years. The visual outcome of this long-term performative project is a number of images and booklets produced as fashion advertising.



"Becoming Fashion", book interior



"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



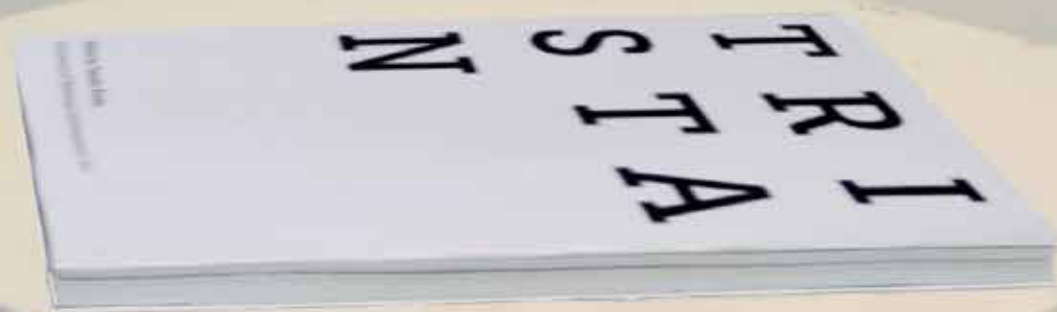
"In search for the miraculous", pigment print, 80x100 cm, mounted on wooden frame



MEDIEVAL GOING CONTEMPORARY

2007-2011
books, 300 pp.

I edited my BA and MA final dissertations on medieval art subject as two books from the Documentary of Contemporary series.



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<https://vimeo.com/Pamela-Breda>
<http://thefakepolaroidbook.tumblr.com/>
www.academia.edu/pamelabreda

selected exhibitions

2016

‘From The Earth to the Moon’

Borca di Cadore, Ex Colonia ENI, IT
curated by Cose Cosmiche and
Dolomiti Contemporanee

‘The sound of Things’

(bi-personal exhibition)

AMO, Fano, Bastione San Gallo, IT,
Curated by Giovanni Gaggia,

**‘5 Moscow International
Biennale for Young Art’**

Trekhgornaya Manifaktura,
Moscow, RU
curated by Nadim Samman,

‘The Past’

Site specific Intervention
Apparat Hause,
Tartu, EE
curated by Tartu Air

‘Inherent Structure’

(Solo exhibition)
Tartu Ülikooli Botaanikaaed,
Tartu, EE,
curated by Tartu Air

‘PROGR Open Studio’

Bern, CH
curated by
Peter Aerschmann

‘Meta.Morf. It’s nice to be in orbit’

Trondheim Biennial
Trondheim, N
curated by
Espen Gangvik

2015

‘99ima Collettiva Bevilacqua la Masa’

BLM Gallery, Venice, IT,
curated by Stefano Coletto

**‘Dvě minuty světa /
Two Minutes of World’**

Industra Art
Brno CZ
curated by Marta Fiserova

‘The Music Room’

(Solo exhibition)
Erto e Casso,
Frazione le Spesse, IT
curated by Gianluca d’Inca Levis,
DC, Terraformazione

‘Tonon Ignà’

Nuovo Spazio Espositivo di Casso, IT.
curated by Dolomiti Contemporanee,
Terraformazione.

‘I was there’

Festival F4 / un’idea di Fotografia,
Fondazione Francesco Fabbri.
Villa Brandolini, Pieve di Soligo, IT,
curated by Stefano Murain
and Andrea Pertoldeo

‘How we quit the forest’

Incubarte 7,
Sala lametro, Valencia, E
curated by Kasia Nagorska.

**‘Sono stato lì. Esperienze di rilievo
fotografico dell’Italia contemporanea’**

Cotonificio Santa Marta,
IUAV University, Venice, IT.
curated by Stefano Murain
and Andrea Pertoldeo

‘ID-Entity’

MARS space, Milan, IT
curated by Lorenza Boisi
and Yari Miele

**‘ARS’TRONOMY,
An Odyssey of the Mind’**

La Casa Encendida, Madrid, E,
curated by Danielle Tilkin

‘IMAGE-TALKS’

Hasselt University, The old jail, BE,
curated by Remco Roes, Patrick Ceyssens,
Griet Moors, Tom Lambeens

‘Pocket Art, Refuse, Reuse’

Thurloe Place, London, UK,
curated by Julie Brodsgaard Guldbrandsen.

‘Fluxbooks / From the Sixties to the Future’

BLM Foundation, Palazzetto Tito, Venice, IT,
curated by Angela Vettese
and Stefano Coletto.

‘Mostra di Fine Residenza

Atelier Bevilacqua la Masa, 2014’

BLM Gallery, Venice, IT,
curated by Rachele d’Oswaldo.

2014

‘98esima Collettiva Bevilacqua la Masa’

BLM Gallery, Venice, IT,
curated by Stefano Coletto

‘Contemporary Art Prize’

Francesco Fabbri Foundation,
Villa Brandolini, Pieve di Soligo, IT,
curated by Carlo Sala

‘Walking with Art - Another Second Skin’

BLM Gallery, Venice, IT
curated by Marco Tagliafierro
and Stefano Coletto.

‘L’isola che c’è’

Festival delle arti della Giudecca, Venice, IT
Chiostro SS. Cosma e Damiano.
curated by Rachele d’Oswaldo

“Open Studio’

Internationale Sommerakademie
für Bildende Kunst Salzburg, AU,
curated by Felix Gmelin

‘Fairy Tales’

Casa Punto Croce,
Venice, IT.

‘Venice Art Night’,

Ca’ Pesaro,
Venice, IT.

14 Venice Architecture Biennial,

Italian Pavillion, Venice, IT
“Innesti/Grafting”, “Paesaggi Abitati.
La vita si adatta agli spazi
che si adattano alla vita”.
curated by Studio Azzurro

‘NordArt 2014’,

Kunstwerk Carlshütte,
Büdesdorf, D
curated by Wolfgang Gramm.

‘CIRCUITO OFF’

Fotografia Europea 014
Reggio Emilia, IT

‘Percezioni Instabili’,

Amministrazione Provinciale di Pordenone,
Sale Espositive di Corso Garibaldi,
Pordenone, IT

“ZOOArt Festival”,

curated by Fabio Cafagna,
Cuneo, Giardini Fresia, IT

2013

‘Co.co.co Como Contemporary 2013’

Comune di Como - GAI Association,
S. Pietro in Atrio, Como, IT

‘Contemporary Talent Competition’,

Francois Schneider Fondation
Centre d’Art, Wattwiller, F

**Aletheia: on the ambiguous image’
(solo exhibition)**

Spazio Espostivo Ex-Carceri,
San Vito al Tagliamento, Udine, IT.

2012

‘Fondation Botin Residency’

Villa Iris, Santander, E
curated by Lothar Baumgarten.

2010

‘Coffee Flash Award’

Querini Stampalia Fondation,
Venice, IT.

‘Il Museo Immaginario’

Visual Art workshop and final exhibition,
Curated by Antoni Muntadas,
Bevilaqua la Masa Foundation, Venice, IT.

‘National Prize Aldo Nascimben’

Benetton Fondation, Palazzo Bomben,
Treviso, IT.

workshops, residencies

2016

Studio Tartuensis / Trükimuuseum

Tartu Residency Program,
EE

PROGR Residency Program,

Bern, CH

2015

Manufatto in Situ9, Perugia IT

Visiting professor Francesco Fonassi.

DC, Dolomiti Contemporanee

Laboratorio di ricerca visiva in ambiente,
Nuovo Spazio Espositivo di Casso, IT.

2014

Bevilacqua la Masa Foundation,

Venice, IT

Year-long residency program
at Palazzo Carminati atelier

**Internationale Sommerakademie
für Bildende Kunst**

Salzburg, AU

Felix Gmelin workshop

“Storytelling - Box with
the Sound of Its Own Making”

2012

Botin Foundation

Santander, E

Lothar Baugarten workshop
“Visual Arts”

Photography II

Guido Guidi advanced workshop
IUAV University, IT

Conceptual Arts

Duncan Woolbridge,
Colchester Institute,
Essex University, UK

2011

Exhibition Practice

Cornelia Kosuth Lauf
IUAV University, IT

Visual Images for Theatre and Stage

Venice Dance Biennial
curated by Ismael Ivo Venice, IT

Visual Art, Lewis Balz

IUAV University, IT

Photography I

Guido Guidi,
IUAV University, IT

2010

Il Museo Immaginario

Antoni Muntadas,
IUAV University, IT

Exhibition Theory and Design

Cornelia Kosuth Lauf,
IUAV University, IT

2009

Advanced Visual Arts Studies

Padua University, Padua, IT

2007

Visual Arts

Laura Corti,
IUAV University, Venice, IT

Art Lecture Series

'Memory and Images',
Parma, IT

2006

On Art and Literature

Giorgio Cini Foundation,

Seminary lectures

Venice, IT

2008

Drawing / Printing,

Linda Wolfsgruber,
International School
of Design and Drawing
Sarmade, IT

awards, grants

2015

DE.MO MOVIN'UP

Funding for Studio Tartuensis
Residency Program

Nominated for

Hospitafields Art Center, Angus, UK
Residency Program

Nominated for

ACME STUDIOS, London, UK
Residency Program

Nominated for

SAAS Fee Summer Institute, CH
Scholarship Award

Nominated for

Alter Studio summer academy
Ecole des Beaux-Arts, F

Co.Co.Co. Como Contemporary,
Como, IT
(finalist)

2014

**Francesco Fabbri Prize for
Contemporary Art**
Pieve di Soligo, IT
(finalist)

2013

Co.Co.Co. Como Contemporary,
Como, IT
(finalist)

Italian Heritage Award
Rome, IT
(finalist)

Jubilee Scholarship
Essex University (UK)
(declined)

University of Kent
Graduate Teaching Assistantships
(declined)

ArtAbout Open Call,
IT (award winner)

François Schneider Fondation,
Contemporary Talents Competition,
Wattwiller, F
(finalist)

2010

Querini Stampalia Fondation,
Coffee Flash Award, IT
(award winner)

talks, lectures

**IED, European Institute of Design,
Venice, IT**
(award winner)

National Prize Aldo Nascimben,
Palazzo Bomben, IT
(finalist)

Erasmus scholarship
IUAV University
Colchester Institute
Essex University (UK)

2015

‘Burning images’
Aula Mario Geymonat,
Ca’ Foscari University, Venice, IT

**‘How an image works:
visual narratives and storytelling’**
UAV University,
Treviso, IT

2014

‘On Narratology’
Antoni Muntadas Class
IUAV University, Venice, IT

‘Reaching for the stars’
Felix Gmelin workshop,
Internationale Sommerakademie
fur Blidende Kunst,
Salzburg, AU

‘Fairy Tales - on truth and fiction’
Casa Punto Croce,
Venice, IT

‘Open Studio and Artist Talks’
Bevilacqua la Masa Foundation,
Palazzetto Tito, Venice, IT

**‘The portrait: from the modern
painting to contemporary photography’**
IUAV University, Treviso, IT

2013

‘Aletheia: The ambiguous Image’
In collaboration with
Ca’ Foscari University,
San Vito Al Tagliamento, IT

2010

‘L’artista si presenta’
Contemporaneo Gallery,
Venice, IT

projects, collaborations

2014-2016

Teaching Assistant

“Photography”

course held by Prof. Andrea Pertoldeo,
IUAV University, IT

2015

Performer/ Cultural Mediator

‘Latent Images, diary of a photographer’
at 2015 Venice Biennale,
All the world’s Futures.

2014

Curator

“On narratology“, Lectures series
In collaboration with Caterina Erica Shanta
and Eleonora Sovrani,
Bevilaqua la Masa Foundation,
Venice, IT

**Collaborator for ‘Urbs Oblivionalis.
Urban spaces and terrorism in Italy’**

‘Fundamentals’ 2014
Venice Architecture Biennial.
Project curated by
Elena Pirazzoli and Roberto Zancan,
Corderie dell’Arsenale, Venice, IT

2013

Collaborator

‘Aletheia’,
seminars and workshops,
Ca’ Foscari University,
Venice, IT.

Curatorial Assistant

‘A Very Light Art’,
Ca’ Rezzonico, Venice, IT,
a project by Caterina Tognon
curated by Cornelia Kosuth Lauf.

2012

Collaborator for ‘Methods in Questions’,
Conferences and Talks,
IUAV University, IT
Curated by Maria Giovanna Virga
and Valeria Iacovelli.

2011

Collaborator

Ca’ Foscari University,
Venice, IT ‘Classici Contro’,
Vicenza, Teatro Olimpico, IT

Curatorial Assistant

‘Exhibition Theory’

Course, held by Prof. Cornelia Kosuth Lauf,
IUAV University, Venice, IT

Collaborator

‘Three Star Books’

BLM, Gallery San Marco, Venice, IT
Exhibition overview,
Curated by Cornelia Kosuth Lauf

Curatorial Assistant

Venice Biennale

Armenian Pavillion at

Collegio Armeno Moraat Rapahel.

2010 / 2011**Visual Assistant**

Colin Dutton Studio,

Treviso, IT

Photo shooting, editing and postproduction

Curatorial Intern

‘FAST’ Foto Archive,

Treviso, IT

Archive selection, website editing

2010 / 2012**Curatorial Assistant**

‘Comodamente’, Culture Festival

Vittorio Veneto, IT

installations supervisor,

photo documentation and editing

2009 / 2010**Curatorial Assistant**

‘OPLA Project’

(Archive for Artists’ Books)

Curated by Umberto Massarini,

Meran, IT

2007-2010**Museum Assistant**

Museum Diocesano di Sant’Apollonia

Venice, IT.

Exhibition: Officina Dürer’,

‘Claudio Bravo’

52th Venice Biennale

Collateral event Education

education

2012

MA Visual Arts

first class-honours

(110 cum laude)

IUAV University, IT

Final Dissertation “On Suspension
Philosophical enquires on the state
of contemporary art”.

Supervisor: Dr. Cornelia Lauf

Advisor: Prof. Paolo Garbolino

2007

MA Liberal Arts

with first class-honours

(110 cum laude)

Ca Foscari University, IT

Final Dissertation: “The Cycle of
Lancelot du Lac at Frugarolo”

Supervisors: Prof.

Giordana Trovabene (Art History)

Prof. Eugenio Burgio (Roman Philology)

2011

Visiting Student,

Essex University,

Colchester Institute, UK

Supervisor: Dr. Duncal Wooldbrige

2001

Art School Master

High School Degree

ISA, Istituto Statale d'Arte

Vittorio Veneto, IT

1st Class Hons

2008

MA Art History

first class-honours

(110 cum laude)

Ca Foscari University, IT

Final Dissertation:

“The Cycle of Tristan and
Isolde at Runkelstein”

Supervisors:

Prof. Giordana Trovabene (Art History),

Prof. Eugenio Burgio (Roman Philology).

selected text / press

2016

- <http://www.artribune.com/2016/07/mosca-russia-biennale-arte-giovani/>

- <http://residency.tartuensis.com/?p=2050>

<http://www.culture.ee/event/inherent-structure-a-site-specific-sound-installation-by-pamela-breda-it/>

<https://www.facebook.com/media/set/?set=a.596819107151462.1073741875.368767523289956&type=3>

<http://estonia.siguez.com/tartu/tartu-ulikooli-botaanikaed/inherent-structure-a-site-specific-sound-installation-by-pamela-breda-it?7rbnlf0jc9>

<http://kultuuriaken.tartu.ee/?event=1466078614>

<http://kultuur.info/syndmus/kaasasundinud-struktuuri-pamela-breda-it-kohakeskne-heliinstallatsioon/>

- <http://artguide.com/news/3880>

- <http://metamorf.no/>

- <http://www.digicult.it/it/news-agenda/metamorf-2016/>

- <http://www.art-agenda.com/shows/metamorf-2016-nice-to-be-in-orbit-presented-by->

trondheim-electronic-arts-centre/

- <http://www.progr.ch/de/ateliers/>

2015

- <http://www.artribune.com/dettaglio/evento/50561/99ma-collettiva-giovani-artisti/>

- <http://www.exibart.com/profilo/eventiV2.asp?idelemento=155606>

- <http://www.artribune.com/2015/08/dolomiti-contemporanee-mostra-collettiva-casso/>

- <http://www.incubarte.org/2015/en/quien/artist/breda.pamela>

- <http://www.generazionecritica.it/sono-stato-li-mostra-e-seminario/>

- <http://www.fondazionefrancescofabbri.it/piattaforme-culturali/f4/>

- Aa. Vv. "ARStronomy - Incursiones en el cosmos", curated by Danielle Tilkin, La Casa Encendida, Madrid, p. 45.

- <http://www.marsmilano.com/index.php?exhibition/id-entity/>

- Aa. Vv. Fluxbooks / From the Sixties to the Future, Mousse Publishing, Milan, March 2015

- "A VErY NICE day - Venice seen by the artists of the Bevilacqua La Masa Ateliers", Moleskine Publishing, Milan, January 2015, pp. 80-89

2014

- <http://insideart.eu/2015/01/22/i-12-artisti/>
- <http://www.artslife.com/2015/01/14/bevilacqua-la-masa-mostra-di-fineresidenza-degli-artisti-2014/>
- Premio Francesco Fabbri Per le Arti Contemporanee 2014, Pieve di Soligo, Catalogue, p. 16
- <http://atpdiary.com/exhibit/atelier-bevilacqua-la-masa-2014-2/>
- Zooart, Itinerari artistici 2014, giardini Fresia, Fondazione Cassa di Risparmio di Cuneo, pp. 84-85
- "Living", Corriere della Sera, Interiors Magazine, p. 130
- <http://living.corriere.it/lifestyle/design/2014/venezia-design-tour-402116066131.shtml>
- <https://www.youtube.com/user/paesaggiabitati>
- http://www.nordart.de/downloads/de/kuentstler/194_Pamela-Breda.pdf
- <http://www.fotografiaeuropea.it/off2014/>

[portfolio/pamela-breda/](#)

- Bevilacqua La Masa, "Atelier 2014 - Open Studios", Comune di Venezia

- <http://www.exibart.com/profilo/eventiV2.asp?idelemento=138999>

- <http://www.ilgiornaledelfriuli.net/pordenone/7-aprile-pordenone-mostrapercezioni>

- <http://www.artwireless.it/aw/ultima-ora/1446-la-fondazione-bevilacqua-lamasa-annuncia-i-nomi-degli-atelier-2014.html>

- <http://www.exibart.com/notizia.asp?IDCategoria=204&IDNotizia=41572>

- <http://www.liberazione.it/rubrica-file/Assegnati-i-nuovi-studi-d-artista-a-12-nuove-promesse-alla-Giudecca-di-Venezia.htm>

2013

- "A Very Light Art" Ca' Rezzonico, Venice - Cura Publishing, Exhibition Catalogue, Featured work: pp. 16, 17, 21, 32

- "Contemporary Talent Competition", Fondation Francois Schneider, Wattwiller, France, press coverage: <http://www.fondationfrancoisschneider.org/en/category/talents-contemporains/laureats-des-talents-contemporains-2013/>

- "Aletheia" press coverage: [http://www.pordenonelegge.it/edizione/2013/e/433/Aletheia-Laboratorio-sulla-satira;Tribuna di](http://www.pordenonelegge.it/edizione/2013/e/433/Aletheia-Laboratorio-sulla-satira;Tribuna%20di)

Pordenone, "Aletheia",
San Vito al Tagliamento, 24/10/2013,

'Aletheia', Un esperimento sulla scena tra
ricerca, didattica e comunicazione,
in 'ClassicoContemporaneo' n.1

- "Co.co.co Como contemporary contest"
exhibition catalogue.

- "Fairy Tales", Self-Published zine
- "Italian Heritage Award", Selected Finalist.
Press coverage: <http://www.italianheritageaward.it/>

- "Italian Heritage Award", Official Catalogue
Featured essay "Strategie e Programmazione
della Conservazione e Trasmissibilità
del Patrimonio Culturale", Curators: Aleksandra Filipovic and Williams Troiano,
Fidei Signa Scientific Editions, Futura Grafica
70, pp. 314-323

- "ArtAbout Open Call", Featured work,
<http://www.artabout.it/open-call-di-pamela-breda/>

2012

- From the series "Medieval Going Contemporary": "The cycle of Tristan and Isolde at Runkelstein", "Linguistica e Filologia" 32,
Bergamo University, Italy, pp. 193-224.2012

- Botin Art Center, press coverage
and video interviews, Santander, 14th July
2012: <http://www.rtve.es/alacarta/videos/talento>

-100/talento-100-capitulo-1/1538804/

- Medieval Going Contemporary, "Tristan",
Independent Publishing, 250 pp.

- Medieval Going Contemporary, "Lancelot",
Independent Publishing, 210 pp.

- Book "Difference", Independent Publishing,
50 pp.

- Lothar Baumgarten Workshop blog,
http://www.tumblr.com/santander_villa Iris/

- Book "On suspension", Independent Publishing, 70 pp.

- Book "The fake polaroid book", independent
Publishing, 335 pp.

2011

- Book "Banal Photography", independent
publishing

- Coffee Flash Award Press coverage:
http://www.querinistampalia.org/ita/Coffee_Flash_Award_2010/