



Bianca Pedrina

2022

Pompei per tutti, 2018

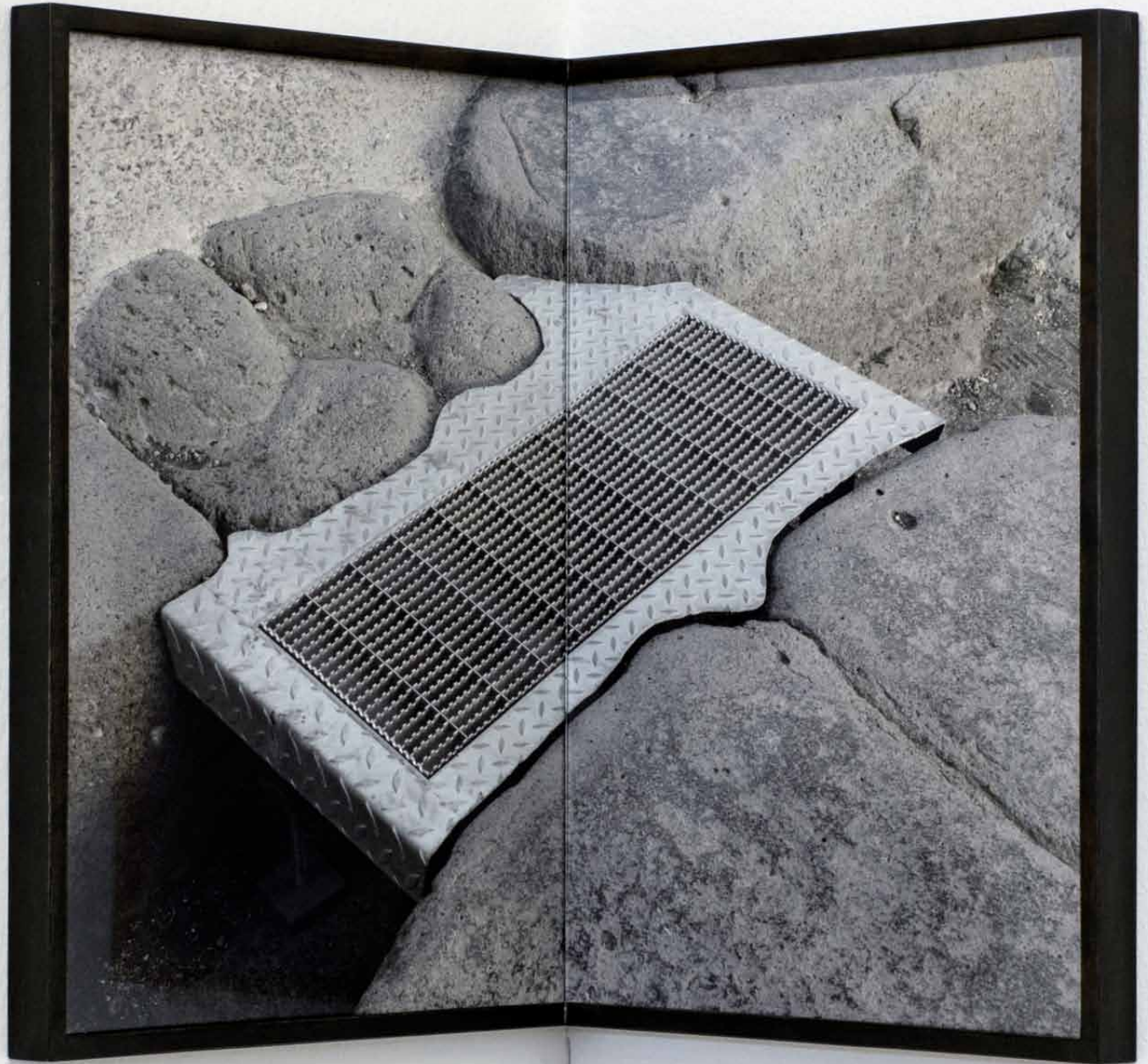


Fine art prints on baryta, framed
each 65 x 45 cm

«For Pompei per tutti Bianca Pedrina carefully inspects the relationship between form and function in a 2017 implemented accessibility project in Pompeii. The project consists of iron elements embedded in the gaps of the historic Roman streets, and allow barrier-free access to the excavation site. These custom-fit grids and ramps seem to melt between lava stones underfoot.

The contemporary architectural intervention into the ancient Roman city structure shows the individual city planning concepts of different eras and cultures and their handling of marginalised groups.»

Installation view Swiss Art Awards Basel



Cloud Atlas, 2014 – ongoing



What happens to a site-specific work after the exhibition period?

Does it still have a right to exist afterwards? Does it live on, is it torn apart, buried, destroyed or condemned to an existence in a dark warehouse?

With my work *Cloud Atlas*, which was created explicitly for the façade of Kunsthau Baselland in 2014, I decided to henceforth pursue these questions about the nature and end of a site-specificity.

Installation views: Kunsthau Baselland, Galerie Commune Tourcoing, Esther Stocker Projects Vienna





Cipollino Galaxy, 2017



5 UV direct printing on floor covering,
armoring iron, each 200 x 300 cm

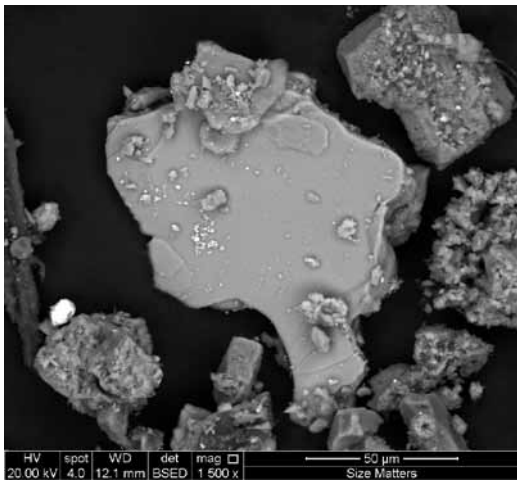
The images show the marble facade of the
Viennese ‚Haus am Michaelerplatz‘ by Adolf
Loos.

Installation view Kunsthaus Baselland



City Dust, 2019





C-Prints on cardboard, plaster,
135 x 90 cm, DIN A5 booklet

«In her work «City Dust» Pedrina draws her attention to the facade of the art space SIZE MATTERS.

Dust deposits of the city of Vienna and its surroundings, which have formed over a longer period of time, are clearly visible on the «outer skin» of the exhibition space. The photographs presented in the gallery show the current state of the façade.

In a further step, Pedrina swaps her camera with a scanning electron microscope to determine which inorganic substances are emitted by the city, and which microparticles find their way to the SIZE MATTERS and colonize the surface of the building.

These images appear in an accompanying booklet.»

Installation view SIZE MATTERS, Vienna



Rheinweg, 2021



Installation view Artachment Basel

Dreiländereck, 2021

UV Direct-Print on Neoprene, 212 x 270 cm

Who has the right to draw a border and why? And where does the river determine its course and where do corporations, the army or the immigration police do so?

For my solo show at Artachment space near the triregio border of Basel, I investigated its immediate surrounding. I tried to portray something that is invisible yet crucial for so many lives.

In the same year that the rubber product Neoprene came onto the market - my grandmother Bianca and her brother Emil fled Vienna shortly after the Anschluss of Austria. For a long time, the details of this story remained hidden from my family. The silence of a whole war generation did unfortunately not stop in our family either. Until I came across my great uncle's video testimony on Steven Spielberg's USC Shoah Foundation archive in the spring of 2021. In it, he mentions how he had to cross the Rhine River

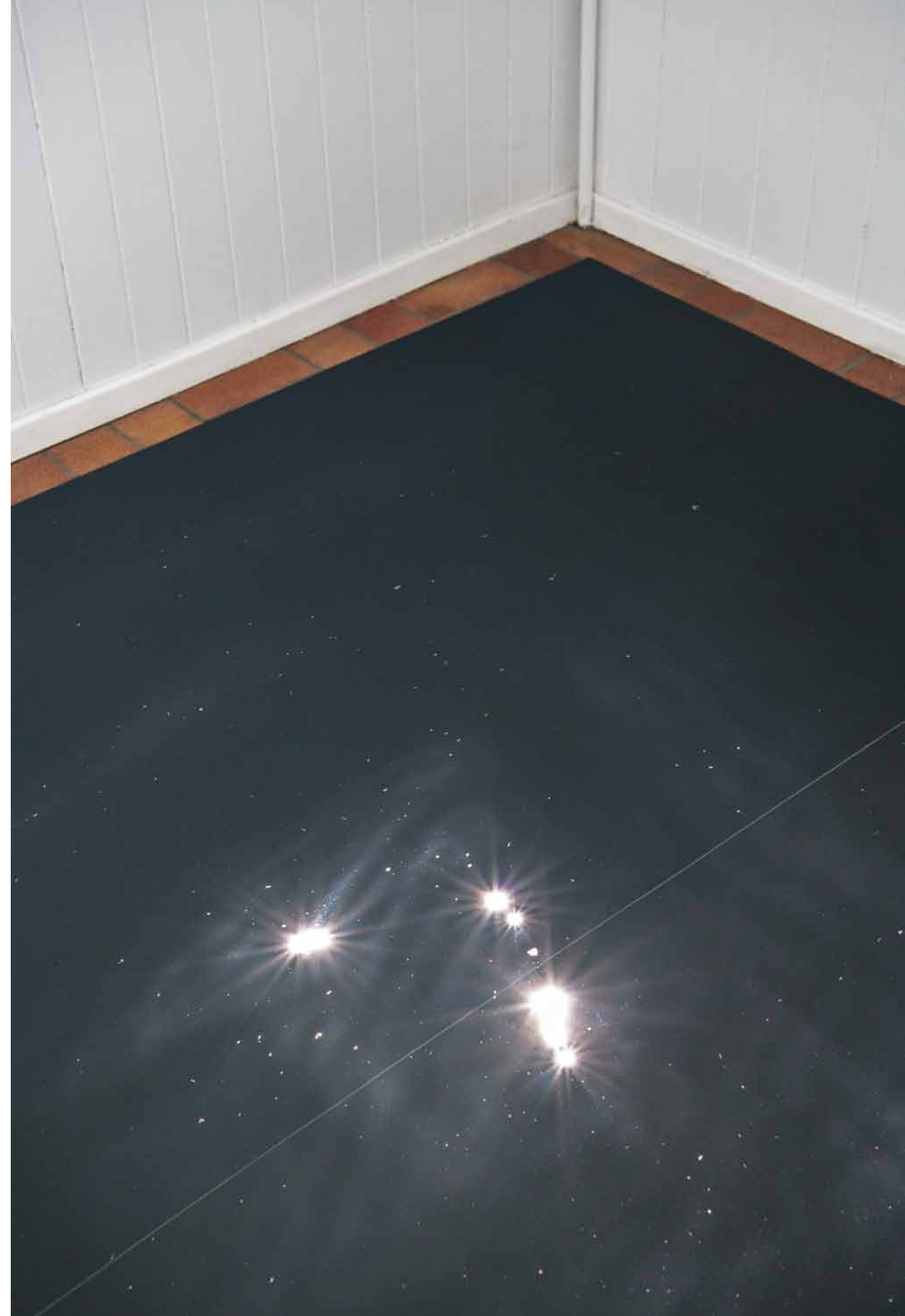
during his nighttime escape to Switzerland in April 1938. For the rest of his life, he would never forget how cold the water felt.

This photograph was taken at the 'tri-regio' border at the port in Basel Kleinhüningen, where the three countries France, Germany and Switzerland meet on the middle of the river Rhein. Three imaginary lines mark the flowing body of water, not easily separable, into three different territories, nations and histories.

The image shows the rays of the spring sun reflected on the surface of the dark water.

This floor work is site-specific and is located in the customs house of the port of Basel, built in 1944, where to this day ship cargo is transferred to rail transport.

Its construction dates back to a time when European frontiers determined life and death. The transit of goods through Switzerland was of essential importance, especially for the Axis powers.





Elsässerrheinweg, 2021

UV print on PVC, 170 x 215 cm

Outside the former customs house there hangs a pvc fabric with a picture showing the other side of the rhine in france and at the floor inside the house there lies a photo printed on neoprene depicting the water of the river Rhine, where the three borders (Germany, France, Switzerland) meet.

This picture was taken on the newly realized road connecting the Swiss city of Basel with the French city of Huningue. Novartis was able to buy a whole piece of land from the canton of Basel-Stadt, where the only road connecting the two regions was located. A short time later, a landmark by Frank Gehry stood where the route once ran for commuters.

Part of the deal was that a Rhine River promenade would be built as a replacement, open to the public. The "Elsässerrheinweg" was completed in 2016 and funded with state money.

A lattice fence still separates the site of the former lindane landfill. Now hanging loosely in the wind on this boundary fence are the works of a photographer who documented the years of remediation at this landfill.

Bianca Pedrina, 2021

Installation view Artachment Basel



Shhh – Just Be a Rock, 2022

Aluminium Snap Frames, Prints on Fujicolor
Archive Paper
Images from Augusta Raurica
88 x 64 cm

Augusta Raurica is a Roman archaeological site near Basel, Switzerland. It is the site of the oldest known Roman colony on the Rhine and today presents itself as an open-air museum with interesting ways of presenting archaeological artifacts.
Or, when the means of representation become part of what is displayed..







Borrowed Light, C/O Berlin Talents 2016

In 2016 I was one of the winners of the C/O Berlin Talents Award, which included a solo exhibition at Amerika Haus as well as a monograph.



Borrowed Light

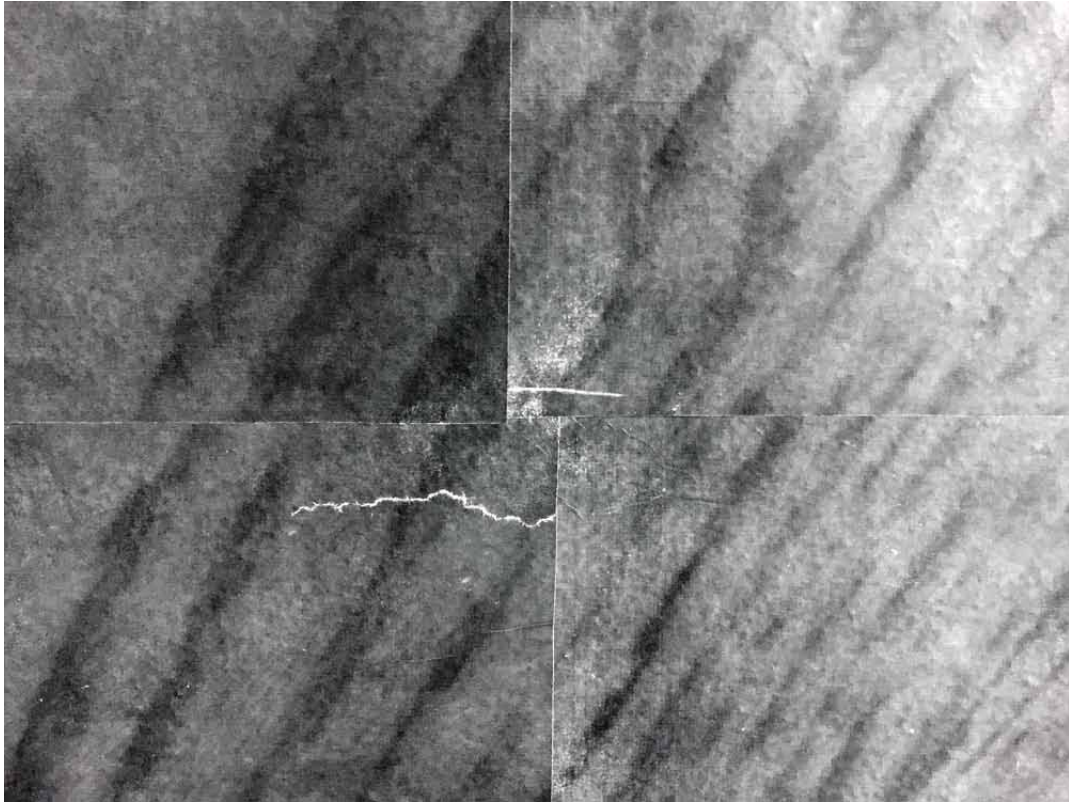
Talents . Blanca Pedrina





Stacking History/Wallpaper, 2018





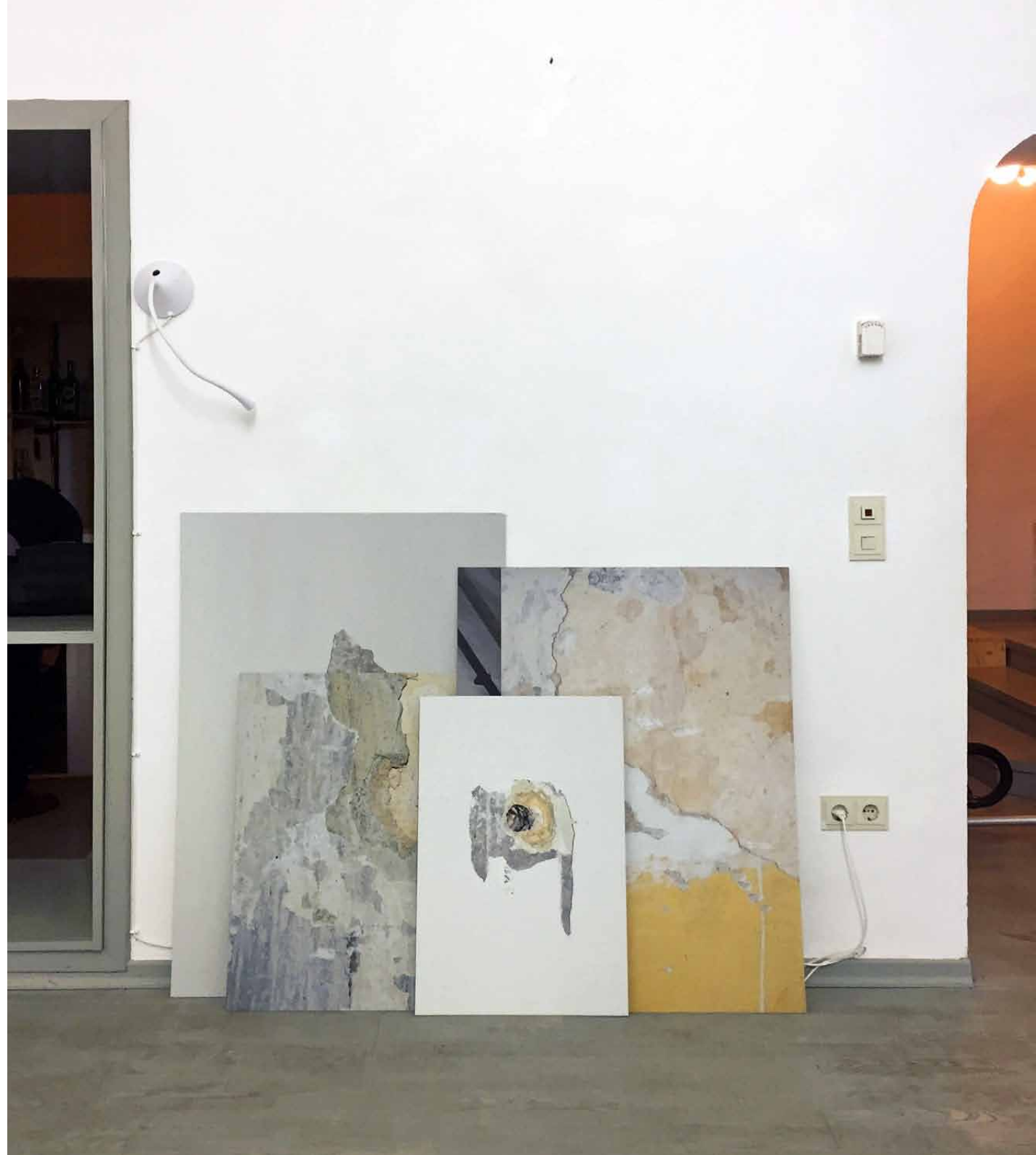
Stacking History, 2018



Installation view Spazio Pulpo, Vienna

UV-Direct print on corrugated boards,
Dimensions variable

The former living space is located on the third floor of the listed building Sonnenfelsgasse 3, Innere Stadt, Vienna. The foundation of the cellar from the 12th century is composed of Romanesque stone blocks that were used for noble buildings at that time. The entire house was destroyed and rebuilt in the 16th century. Two centuries later, Sonnenfelsgasse 3 had retained its Baroque façade, which still is visible today: Pilaster on pilaster, a Madonna looking down from the volute on the first floor. The tavern on the ground floor offers toast with ham and cheese for the small appetite. The „Spazio Pulpo“ design collective has been using this space for various exhibitions over the past three years.



Radiant City, 2019



Architectural sketches on building fences in Seoul.

These often huge, tall and white plastic panel walls can be found all over South Korea in vast quantities. Like stoic soldiers they guard abandoned construction pits of failed investment projects. They are part of the cityscape. Residents stick their advertisements and pamphlets on these walls and over time, all that's left are these gaffer tape pieces.

The title of the work is a clear reference to Le Corbusier's Ville Radieuse, the un-realised urban design project, which consists of a lack of human scale and connection to its surroundings.

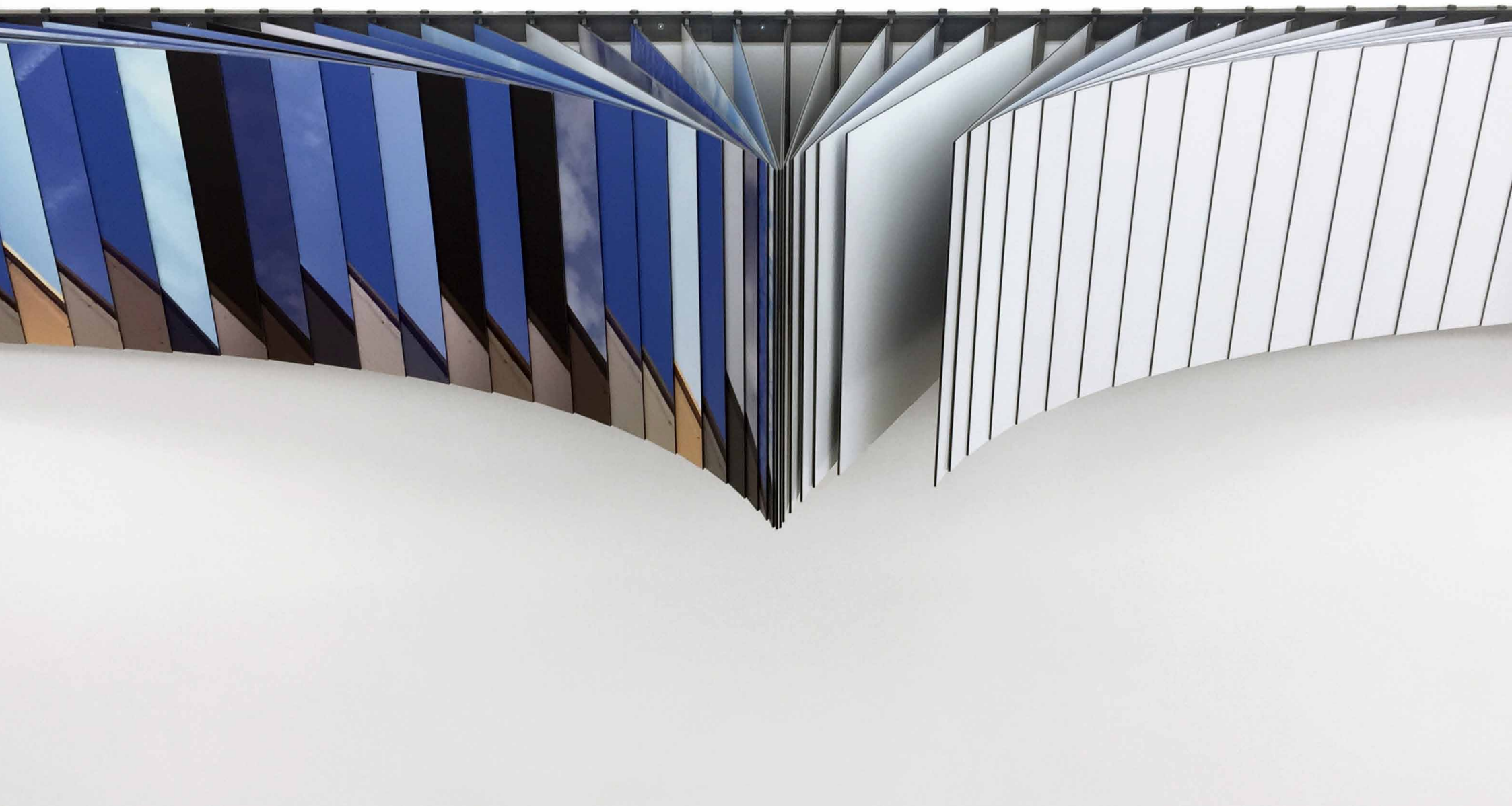
Radiant City, 2019
10 Fine Art Prints DIN A4, framed

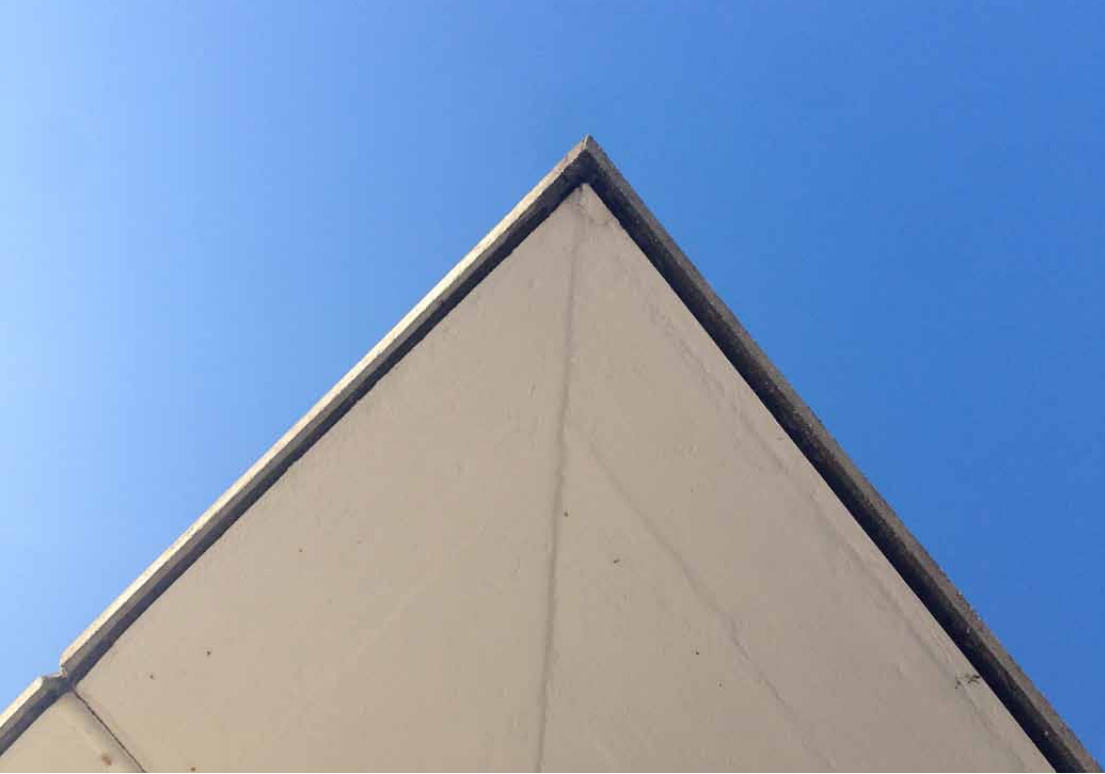


Tagebuch einer Hausecke, 2013 – 2015

365 days in the life of a corner of my grandmother's house
UV-Prints on Aludibond, Steel, 30 x 40 cm x 1800 cm

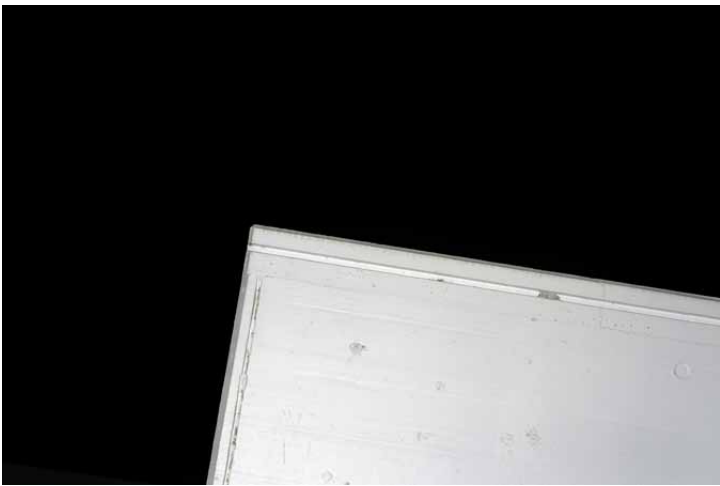






White Sharks, 2012





The work "White Sharks" presents three photographs of balcony soffits, which are mounted on a pedestal and photographed at night. Just as the dorsal fin of white sharks stand out from the body of the shark, the bright fields of the photographs stand out from the black fields. The pedestal emerges from within the bright surfaces; while the black surface hangs, limply, and intertwines within the room. The images suggest spaces where there are none; akin to the emerging dorsal fin of a shark under the water surface.

Inkjet prints, MDF, Paint
Dimensions variable

Installation view Kunsthaus Baselland



Pantheon Curve, 2015

C-Print, Plaster, Plywood
38 x 25 x 5 cm

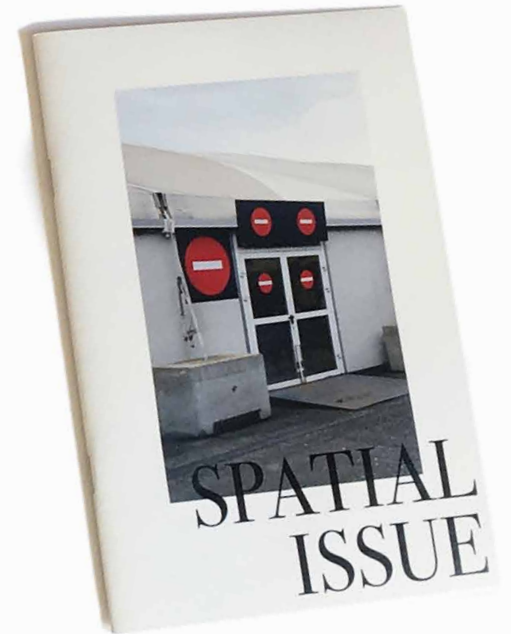
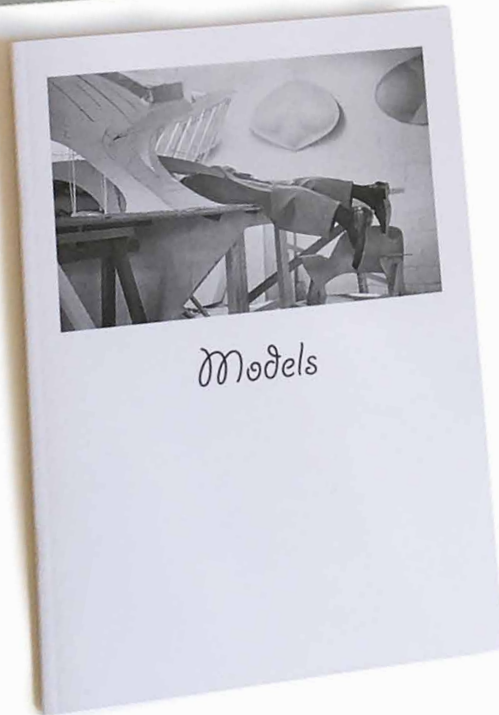
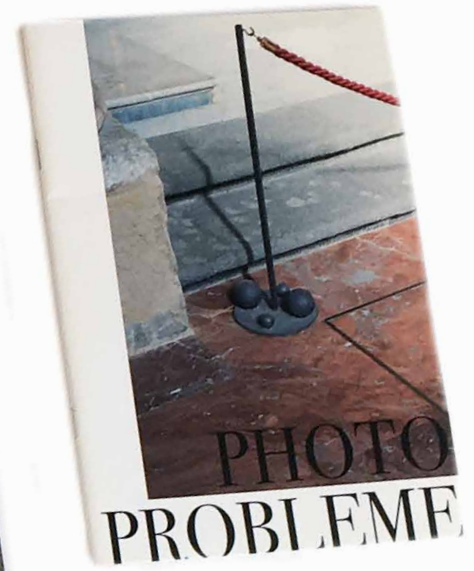
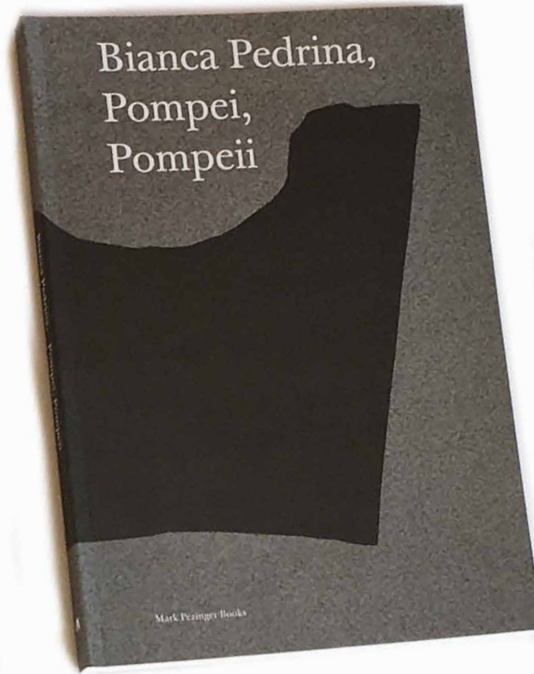
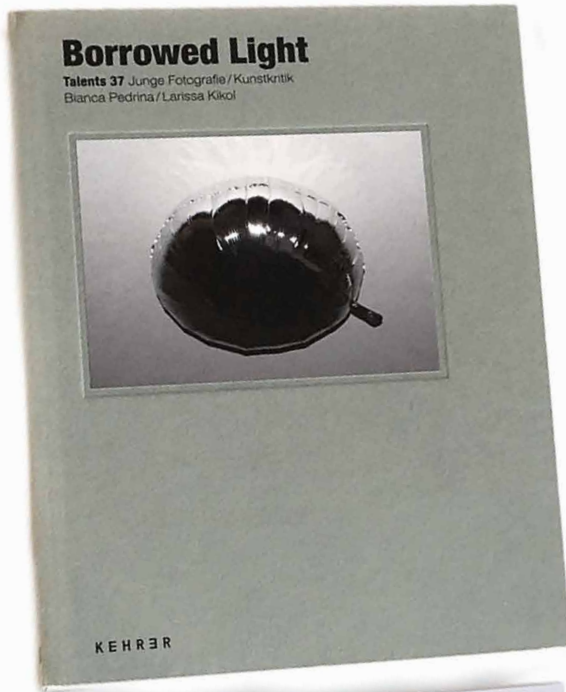


Landowski, 2012

C-print on forex, Steel
160 x 267 x 30cm



Publications



CV Bianca Pedrina

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Education:

- 2010 – 2011 Städelschule, Prof. Judith Hopf, Frankfurt a.M.
- 2006 – 2009 BA Fine Arts, Hochschule der Künste Bern
- 2004 – 2005 Vorkurs, Schule für Gestaltung Basel

Solo/duo shows:

- 2022 Kluckyland, Vienna
- 2022 «101 Bulgarian Tourist Sites» Raklon Gallery, Tsarino
- 2021 «Rheinweg», Artachment, Basel
- 2020 «Cloud Atlas», est_projects by Esther Stocker, Wien
- 2019 with Miklos Erhardt, SIZE MATTERS Wien
- 2017 «Bianca Pedrina», Kunsthaus Baselland, Muttenz
- 2016 «Borrowed Light', C/O Berlin, Berlin
- 2016 with Rudi Rapf, Herr Leutner, Wien
- 2015 with Noor Nuyten, Studio 47, Amsterdam
- 2014 «dispositif au cube» utengasse sechzig, Basel
- 2014 «Cloud Atlas», Kunsthaus Baselland, Muttenz
- 2014 «Intime Architekturfotografie», Ahoi Ahoi, Basel
- 2013 «On the Rocks», Falko, Basel
- 2010 «Holy Merleau-Ponty!», Artachment, Basel

Group shows (selected):

- 2022 «Body Snatcher» curated by Namjoo Huh, Assembly House, Leeds
- 2021 «Companion» curated by Nadine Lemke, Notgalerie, Vienna
- 2021 «Biennale dell'immagine», curated by Riccardo Lisi, Chiasso
- 2020 «Cruel Summer Camp», EXILE, Vienna
- 2020 «Photo-Dimensions», Galerie Commune, Tourcoing/Lille
- 2020 «Les artistes et les commissaires», Lage Egal, Berlin
- 2018 «Spazio, solo tu», with breadedEscalope, Spazio Pulpo, Vienna
- 2018 «Fährte mit Raum», curated by Tim Nolas, GOMO, Vienna
- 2018 Swiss Art Awards 2018, Messe Basel
- 2018 SeMA Nanji Show, curated by Anna Harsanyi, Museum of Art Seoul

- 2018 «Water Yump» by Thomas Geiger in Rhine river, Basel
- 2018 «H x B x T», Nassauischer Kunstverein, Wiesbaden, RAY 2018
- 2017 «Nischenhain», by Karsten Födinger, Simultanhalle, Köln
- 2017 Kunsthalle 3000, a project by Thomas Geiger, Beirut
- 2015 «Angesehen, Gesichter einer Stadt» Basler Münster
- 2015 Benetton Collection, Fondazione Cini, Venezia
- 2013 «100 Jahre Meret Oppenheim», Art in public space, Basel
- 2011 Städelschule at McKinsey&Company Office, Frankfurt
- 2010 «The photograph and the artist», Ausstellungsraum Klingental
- 2009 Regionale 10, Kunsthalle Basel

Awards:

- 2021 Award, Kunst Preis Riehen
- 2016 Award, UBS Kulturstiftung
- 2015 Award, Cristina Spoerri Stiftung
- 2015 Winner, C/O Berlin Talents Competition

Residencies:

- 2022 Residency, Experimentierfeld, CCA Glasgow
- 2021 Residency, Pro Helvetia Shanghai
- 2018 Residency, Seoul Museum of Art, Seoul
- 2017 Residency, Bibliothek Andreas Züst, St. Anton
- 2017 Residency, Residenza Petrolio, Brindisi
- 2011 Residency, Cité des Arts, Paris

Publications:

- 2020 «Grandfather's Axe», self published
- 2020 «Spatial Issue», self published
- 2019 «Pompei, Pompeii», Mark Pezinger Verlag, Vienna
- 2018 «Models», Mark Pezinger Verlag, Vienna
- 2017 «Photoprobleme», self published
- 2017 «Architekturfotografie», Mark Pezinger Verlag, Vienna
- 2016 «Borrowed Light», Catalogue with C/O Berlin, Kehrer Verlag, Heidelberg