



METRONOM

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Title: **Rêverie**

Artist: **Melissa Moore / Alberta Pellacani**

Opening: **saturday february 9, 2013 at 18.30**

Date: **february 9 - april 6, 2013**

Venue: **METRONOM | 142 Viale G. Amendola | 41125 Modena IT**
www.metronom.it; info@metronom.it

Orari: **tuesday – saturday: 15,00- 19,00 and by appointment**

Metronom is pursuing its exhibition programme with *Rêverie*, a two-person show by the artists Melissa Moore and Alberta Pellacani. *Rêverie* will be opening on Saturday 9th February at 18.30 and will close on 6th April 2013.

The eye dims, almost clouds over; real and tangible space is populated by unreal and disorienting details. An eye which, in the case of Melissa Moore, looks yearningly at possible real worlds and, with Alberta Pellacani, at subtle uncertainties that slip through, modifying without achieving a tangible change. Amidst nature, at once unveiled and concealed, nature as faith in the possibilities of man and nature as ongoing necessary metamorphosis. The work of these two artists involves dialogues on these levels of inquiry and meaning, sharing a visual research that suggests without ever stating. If with Melissa Moore the result is disclosed, although only apparently, Alberta Pellacani offers the beholder images that are deliberately ambiguous, seductive in their enigmatic character.

Land Ends is an unprecedented series, the result of more than thirteen years of research during which Melissa Moore repeatedly visited Hornby Island in Canada where, in the 70s, the inhabitants built their own houses and lived in accordance with the principles of practicable self-sufficiency, inspired by the cult book *Shelter* which "...does not tell you how to go back to living in caves and growing your own food. It is not based on the idea that everyone can rediscover a corner of the countryside in blind attachment to the past. It is actually an attempt at seeking a new and necessary balance in our lives, between what can be made by hand and what must still be made by machines." Moore reinterprets this feeling which finds the same urges and motivations in contemporaneity. Her research consists of laying herself on the line, in person, with an artistic practice that brings together human element and natural element. It is a bond with nature that Melissa Moore seeks with her usual method of the self-portrait, but a self-portrait which does not reveal, indeed always has an aspect of incompleteness. What we see – always set in a very precise context – is sometimes only legs emerging from a rocky indentation, sometimes a figure from behind, intent on a gesture that is concealed from sight, or a frontal in the form of a covered face hidden by an animal skull. In the details that tell the story of a community and therefore of human lives, Moore retraces elements halfway between the magical and the entropic. An ideal world which has found itself almost doubled after the disaster of Fukushima, renewed in its intentions and in its dream at the limit of utopia.



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With *Changing*, Alberta Pellacani turns her eye to the present. This series, consisting of photographs and a video, is an intimate inquiry that translates into the ongoing search for a perpetually disturbed state of stillness. "Nature," says Heraclitus, "loves to conceal Herself", where Nature (*physis*) is not the overall grouping of phenomena but the nature proper to each thing, where the coincidence of contraries occurs (birth and death first and foremost), and loving does not refer to a feeling but rather to a natural tendency. Nature transforms, incessantly, to reveal or conceal at the same time, difficult to decipher. The obligatory perspective to which Alberta Pellacani constrains us is that of a slow, imperceptible movement that might last for years or for a moment. It is a change which goes hand in hand with uncertainty, with the restlessness of knowledge, that state rich in promises which is a prelude to awareness. An awareness that is achieved only with distance, with time in the case of the video where the image is composed of minimal movements, of micro sequences that little by little come together, and from a multiplicity of signs – skies, perhaps clouds, mirroring surfaces – which reveal themselves in the form of branches and inflorescences. The same enigmatic coherency is found in the photographic sequences where the twofold specular moment succeeds in maintaining the fluidity of movement in portions of trees, branches and leaves. For Alberta Pellacani too the partiality of vision is the prelude to a completion entrusted to the individual, to the eye of the spectator obliged to follow the same process of knowledge, with absolutely subjective results.

MELISSA MOORE (1978) lives and works in London. Graduated BA Photography at Manchester Metropolitan University, in 2002 she took an MA in Photography at Royal College of Art in London. She has exhibited in a solo show at Nepente Gallery, Milan (2008) and in various group show at Light House Gallery, Wolverhampton (2002); International Gallery, Manchester (2003); Hoopers Gallery London (2004); Agallery, Wimbledon, London (2005); Dorothee Schmid, London (2006); Ballhaus Düsseldorf, Germany; Galleria Civica di Modena (2008); Yinka Shonibare's Space, London (2010); Kunsthalles Exnergasse WUK, Vienna (2011).

ALBERTA PELLACANI (1964) lives and works in Carpi (Modena) where lives and works, she studied at the Academy of Fine Arts and DAMS of Bologna. She has exhibited in various galleries and public spaces in Italy: Open Space GAM in Bologna, Trevi Museum (1997), Palazzo Corsini in Florence, Claudia Gian Ferrari Gallery in Milan, Palazzo delle Esposizioni in Rome (1998), 48th Venice Biennale (2000), Neon Gallery in Bologna (2003-2008), Studio Vanni Casati in Bergamo (2011). Abroad has exhibited in Lienz, Städtisches Museum in Gelsenkircher, Dusseldorf, Aachen, Essen, La Villette in Paris.

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