

PAMELA DIAMANTE



LA QUESTIONE MERIDIONALE

2025 , Iron, ceramic, 300 x 30 x 30 cm.

The sculptural work stands on Antonio Gramsci's concept of the Southern Question, merging ceramic and iron in a tension-filled interplay that expresses the contrast between fragility and strength. The ceramic agricultural blades, evocative symbols of Southern Italy, embody the deep-rooted rural tradition and the historical hardships of this land, as well as the stereotypes that have emerged from them.

The work develops in dialogue with the thought of Antonio Gramsci and the Subaltern Studies on the silencing of marginalized voices. In this way, the sculpture becomes a powerful metaphor for the power dynamics that have historically marginalized the Mezzogiorno, inviting reflection on the need to listen to and give visibility to those who have been excluded.





LE MANGIATRICI DI TERRA

2024–25, agricultural blade on cotton canvas on Dibond, 96.5 x 76.5 x 5.5 cm



The L“Earth-Eaters” – artists, activists, intellectuals, and individuals from the queer movement – are the protagonists of this evolving photographic project, which turns its gaze toward the South as a critical space for reflection and re-signification.

Among the presences that animate this visual and political constellation are: Nicole, artist, actress, and activist, vice president of MIT – Movimento Identità Trans – who transforms her political and performative presence into an act of visibility and reclamation; Marianna, feminist activist and filmmaker, who denounces through her work the difficulties in accessing abortion in Italy, Malta, and Poland, reclaiming the right to bodily autonomy; Marzia, a mother from the “Land of Fires,” who has turned the grief over the loss of her son into a historic battle for the right to life and environmental remediation, standing firmly against the Camorra and the indifference of the state.

Their gestures go beyond representation: they are embedded in the living fabric of reality, carrying forward struggles that, though different, share the same root – the fight for the right to life, self-determination, and voice.

In this dialectic between body and land, the artist seeks to reclaim the material and symbolic dimensions of the South, not as a mere subaltern periphery, but as a cultural geography inhabited by plural and powerful subjectivities capable of transforming marginality into agency and self-determination.

In the photographic images, the mechanized elements covering the protagonists’ mouths should not be interpreted merely as tools of censorship, but rather as aesthetic and conceptual devices that transform and reconfigure their relationship with the land, emphasizing its symbolic and performative presence.

Thus, this research revitalizes a cultural geography in which marginality does not equate to passivity, but becomes a driving force of resistance, legitimacy, and interference.







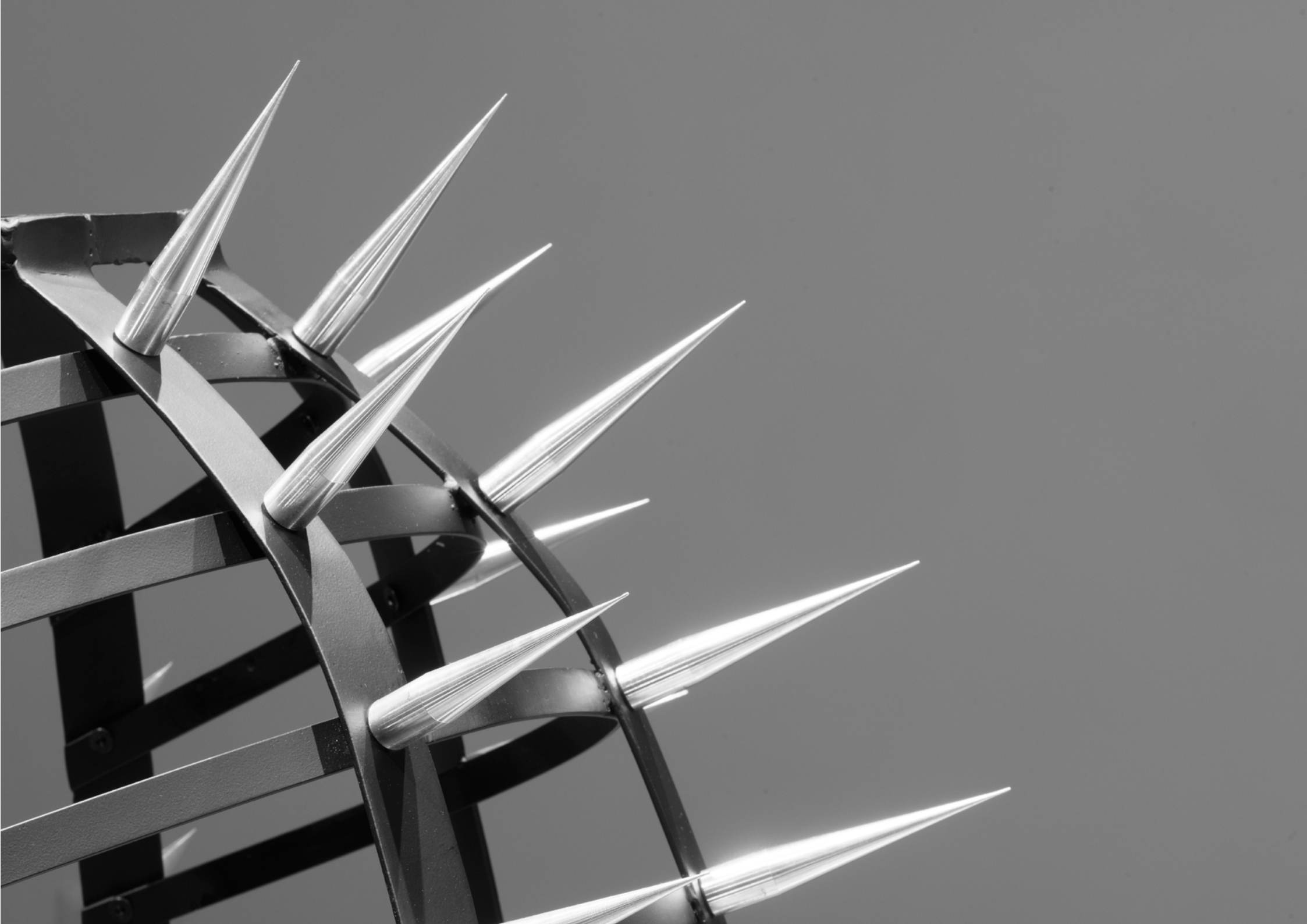


CORPI IN RIVOLUZIONE

2025, iron, ceramic, steel, straps, motor with electrical control unit, 270 x 230 x 230 cm.

Bodies in Revolution is an installation composed of three hundred ceramic hoes, forming the agricultural blades mounted on rotating iron structures. These elements come together as a collective, dancing body: individual revolutions that, through alliance, merge into a shared movement. The work occupies space with an aesthetic force that amplifies the symbolic potential of its materials, transforming them into a visual language that gives voice to the silence of marginalized subjectivities, reclaiming a presence that is at once bodily, political, and cultural.







FERRO FRAGILE

2025, iron, aluminum, 96.5 x 76.5 x 2 cm

The iron sculpture, created from elements that compose agricultural tools and conceived in dialogue with designer Antonella Mirco, features sharp spikes that rhythmically mark the severe, 17th-century-inspired structure once used to shape and restrict the female body. These forms provoke conflicting gazes: the inevitable reference to the formal cage that long confined and diminished the female body—reduced to a fetish, symbolized by the shape of a basket—is unexpectedly overlapped by a subversion of meaning. A toothed sculpture where new corporealities encounter the capitalist mechanisms of female body exploitation—and dance with them



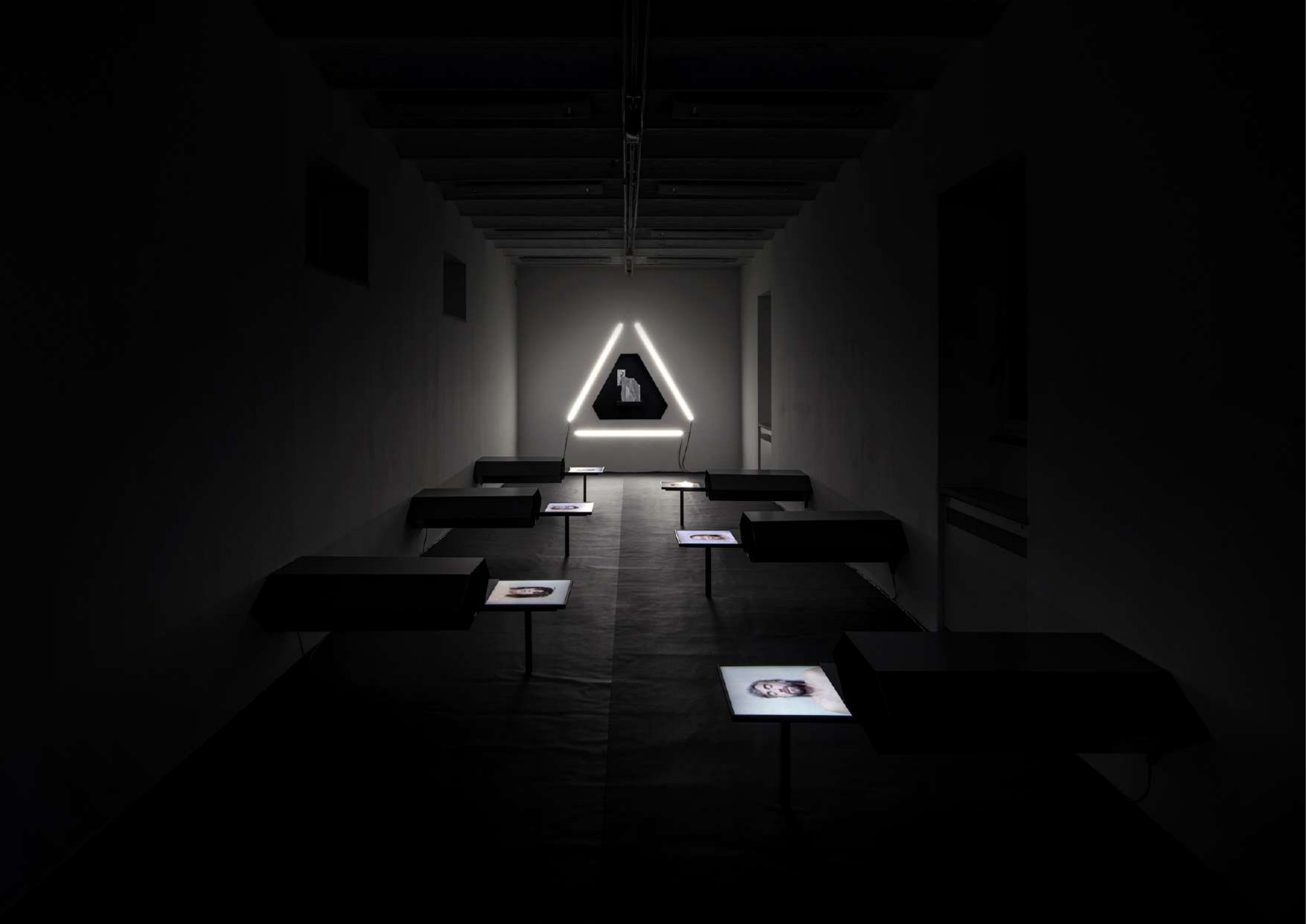
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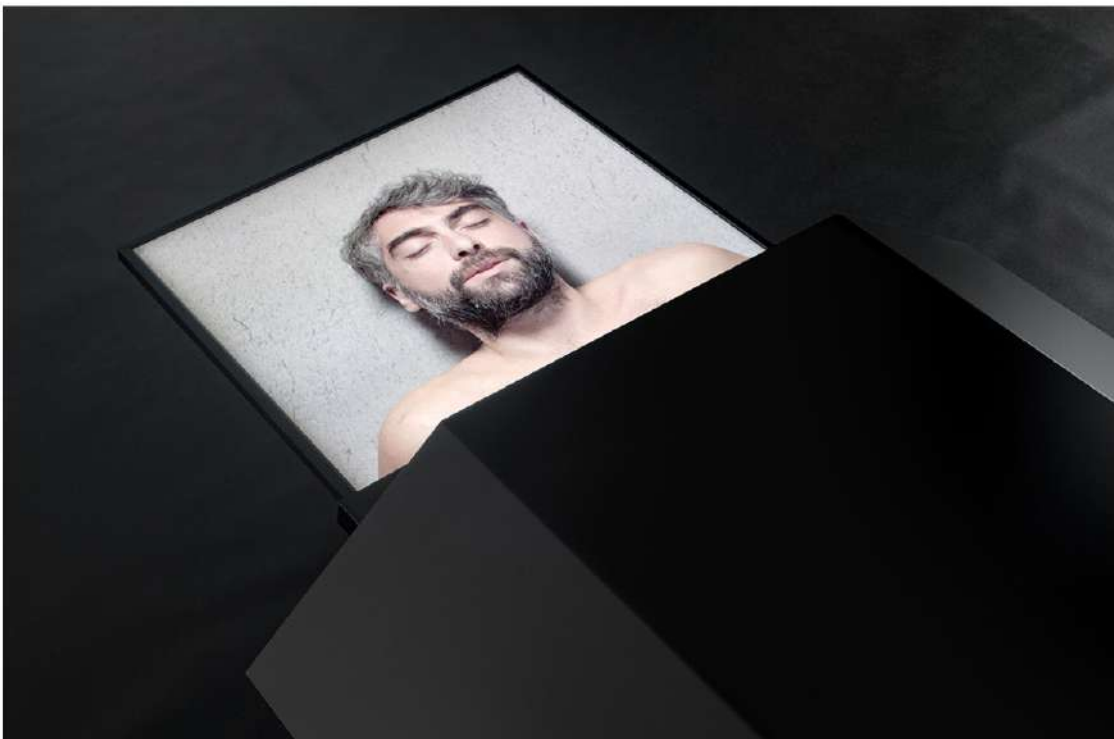
2024, ceramica e ferro, 98 x 28 x 8 cm

The sculptural work is a self-portrait; the ceramic shoe matches the artist's actual shoe size. It is supported by modified and aestheticized agricultural aerators, designed in such a way as to make the sculpture's balance unstable and precarious.

The condition of subordination thus becomes a space of disarticulation and potential resistance, affecting both the individual dimension and the relational and collective ones.







STATO DI FLUSSO

2022, installation, various media, 6 monitors, 6 dilite® capsules with iron and wood, dilite® triangle, photographic paper, basalto stone, 3 led lights, 2 audio speakers, variable dimensions

Stato di flusso is the result of a relational process triggered by the artist with a group of people invited to undertake a path of self-analysis and reflection on their own existential condition.

Flanked by professionals in the fields of theater and psychoanalysis, Diamante has made 6 videos in which the people involved are still, relaxed and with their eyes closed, intent on carrying out the most vital action possible: breathing.

Suspended in an indefinite time and space, these video portraits poised between stasis and movement, are distributed in the space of the installation, lending themselves to be watched and listened to, making the public participate in a minimal but at the same time powerful, action. that enclose the essence of vital energy, also represented by the photographic image of the dancing Maenad by Skopas, which, for the artist, is the trans-historical symbol of vital energy, an archetype of ecstasy and frenzy.

The visual imagery proposed by Pamela Diamante creates a suspended place in which time does not flow linear but returns to circular. Here we find time capsules from which the portraits of the "sleepers" seem to emerge, with the doubt of finding oneself in front of individuals from the past or presences of the future.









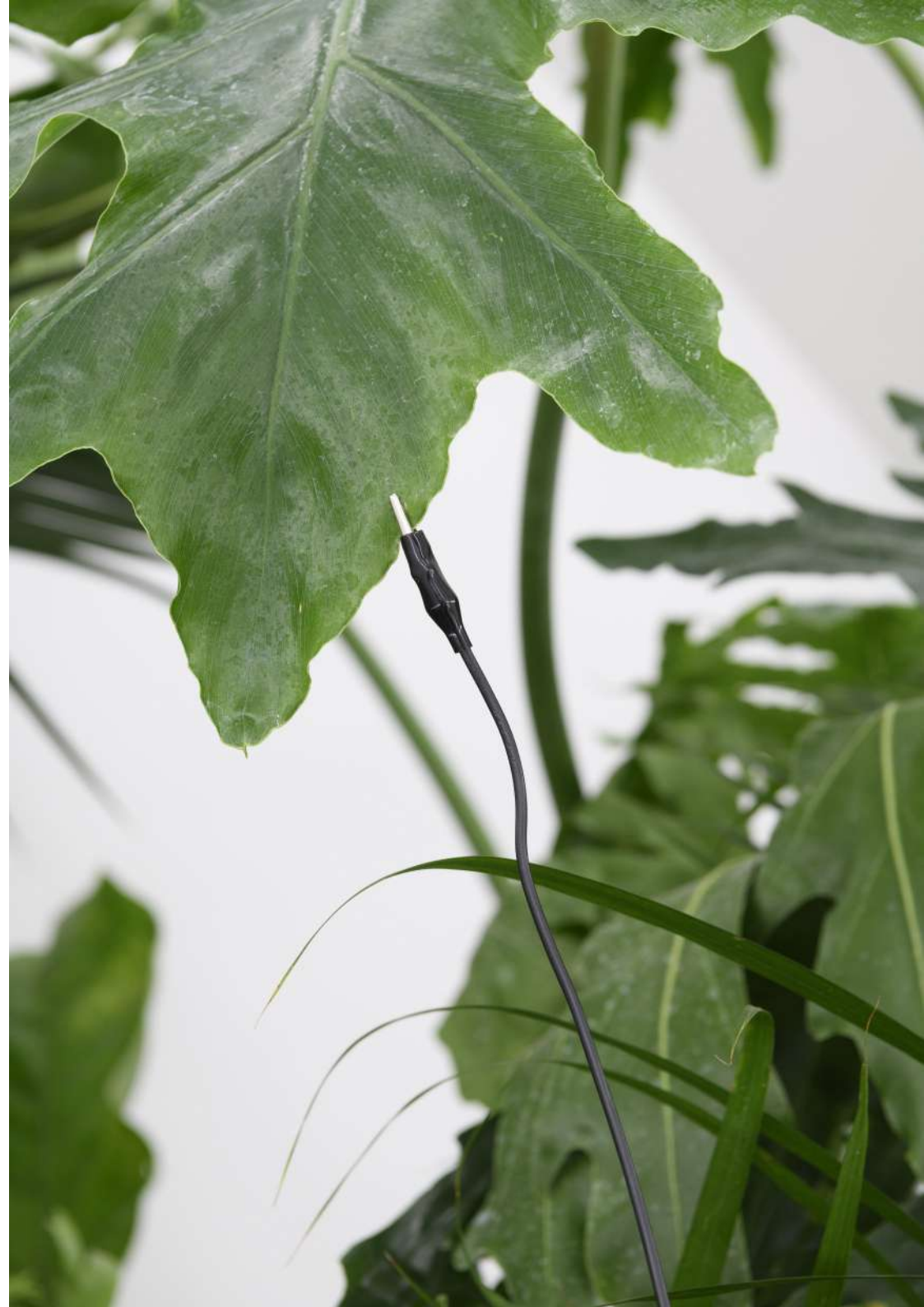
ASYNC

2021 installation, different materials, dimensions variable.

Multimedia work in which the artist's strong aptitude for hybridizing the various languages used emerges, starting from the sculptural research in which the form becomes space and light through the creation of a nine-meter octagonal tunnel where the viewer is immersed in an ethereal space with a strong futurist aesthetic; the electrical activity of beautiful tropical plants generates moving images accompanied by ancestral sounds and strong vibrations, sounds experimented in collaboration with the composer Marco Malasomma.

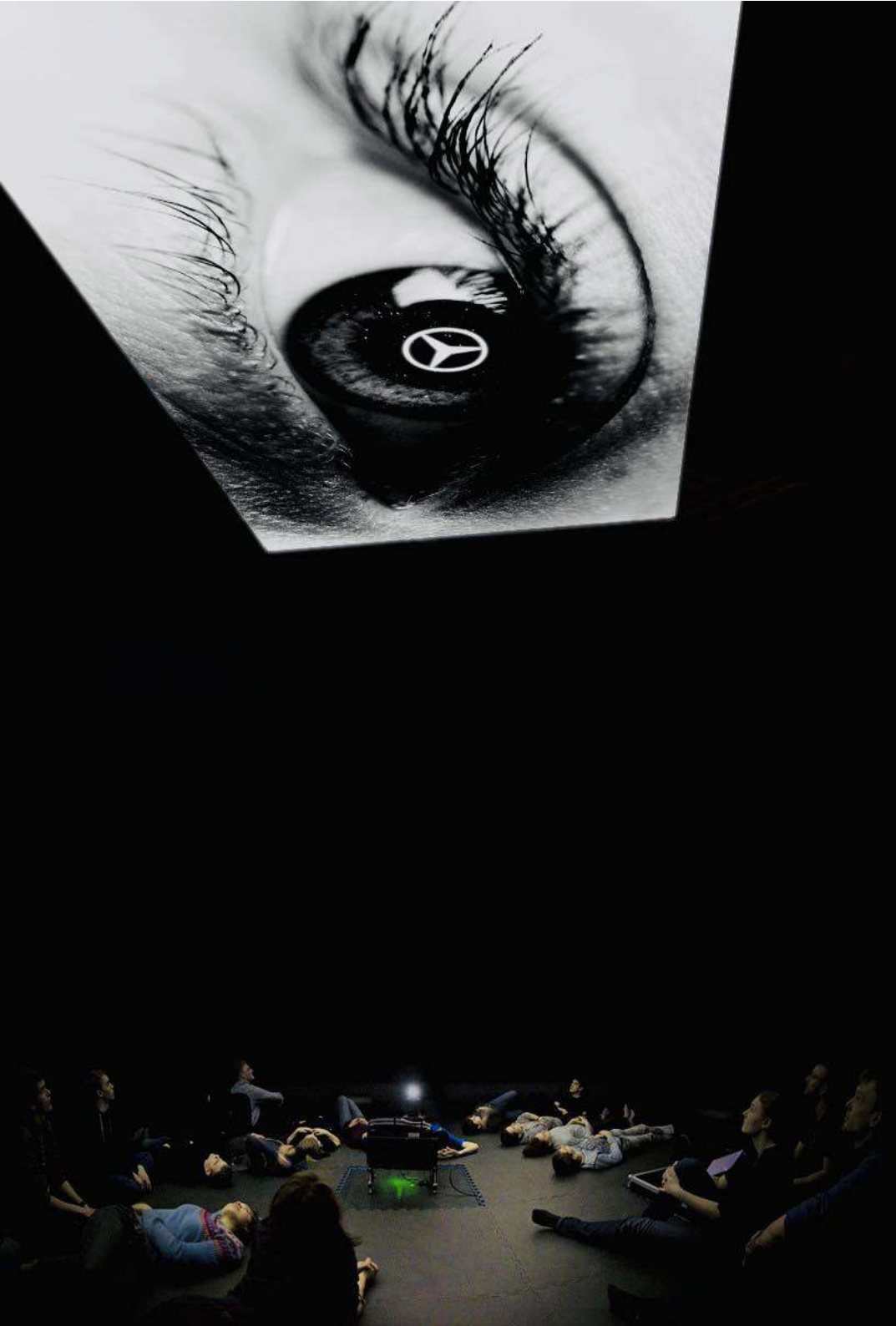
Async was born from a reflection on the asynchronous relationship between humans and nature.











GENERARE CORPI CELESTI - ESERCIZI DI STILE

2020 video installation, different materials, dimensions variable.

The advertising of the future aims to use the sky as an immense billboard: by sending an orbital display into the atmosphere, we will be able to see the Amazon or Just Eat logos as if they were the likeness of ancient stars.

Anthropocentrism places man at the center of the world making him a creator capable of carrying out almost any deed, even that of creating celestial bodies but who, in enacting his will to power, he must necessarily destroy. In this dystopian scenario, our fate will be to become blind looking at the Infinite.

The voice of Paolo, a blind man, recounts the emotion of the recollection of being able to see the stars; the artist - in collaboration with the composer Malasomma - has broken down his words, which have been dubbed into various languages, and translated them into music.



FENOMENOLOGIA DEL SUBLIME- CIELO STELLATO

2020 Collage with Pietra Paesina and pigment print on Dibond,
dimensions 85 x 52 cm

FENOMENOLOGIA DEL SUBLIME

2019 Collage with Pietra Paesina and pigment print on Dibond,
dimensions 60 x 40 cm

Fifty million years ago, under particular geological conditions, a magnificent Tuscan limestone called Pietra Paesina began to form. On this limestone mineral sedimentation and the slow passage of time produced incredible depictions of stormy seas, sea caves, coves and cliffs, etc. These images are so perfect that they appear to have been painted, as though nature was able through these simulacrums to portray beneath the earth's surface what exists in the external world.

Reflecting on nature's capacity for self-representation and mindful of the fact that we are living in a time of visual overkill where we are constantly bombarded with images from around the world, an artist's research now uses the infinite volume of data available on the web to find a parallel image, a double.

Through a process of association, every Pietra Paesina has a matching photograph, creating a total interdependence between the two images. An aesthetic of the sublime that imposes all of nature's greatness, a relationship so complete that it is self-sufficient, excluding the presence of humans and limiting their role to contemplation of a beauty of which they will never be part.

"This almost menacing perfection – for it rests on the absence of life, the visible stillness of death – appears in stones so variously that one might list all the endeavours and styles of human art and not find one without its parallel in mineral nature. No matter what image an artist invents, no matter how distorted, arbitrary, absurd, simple, elaborate, or tortured he has made it or how far in appearance from anything known or probable, who can be sure that somewhere in the world's vast store there is not that image's likeness, its kin or partial parallel?"

Roger Caillois
In "The Writing of Stones"



2019 Collage with Pietra Paesina and
pigment print on Dibond,
dimensions 60 x 40 cm



2019 Collage with Pietra Paesina and pigment print on Dibond, dimensions 60 x 40 cm



2019 Collage with Pietra Paesina and
pigment print on Dibond,
dimensions 60 x 40 cm



2019 Collage with Pietra Paesina and pigment print on Dibond, dimensions 50 x 35 cm.



ESTETICA DELL' APOCALISSE

2017- 2022, print on baryta paper plexi mount, 40 x 28 cm each.

If we exclude the tragic consequences of the greatest natural disasters, both disturbing and spectacular images of tsunamis, earthquakes, floods, drought, etc. will be perceived as the result of a continual aesthetic practice applied by the apocalypse.

It is an aesthetic practice that is not afraid to confront art. On the contrary, it demonstrates that, although art is completely dependent on the relationship with mimesis, in this complex world one's individual imagination can never be more spectacular than the real facts.



a

Paola Pivi
A helicopter upside down in a public square, 2006
Salzburg, Austria
Image courtesy of Panoramio user



a'

Tsunami
Japan, 2011
Ph. Athit Perawongmetha



b

Doris Salcedo
Shibboleth I, 2007
Tate Modern, Turbine Hall - UK
Image courtesy of flickr user



b'

Earthquake
California, USA 2014
Ph. Josh Edelson



Olafur Eliasson
Riverbed, 2015
Louisiana Museum of Modern Art - Denmark
Ph. Anders Sune Berg



Flood
Giampilieri, Messina, Italy 2009
Google image

C

C'

Maria Eichhorn
5 weeks, 25 days, 175 hours

23 April – 29 May 2016

For the duration of Maria Eichhorn's exhibition, *5 weeks, 25 days, 175 hours*, Chisenhale Gallery's staff are not working. The gallery and office are closed from 24 April to 29 May 2016. For further information please visit www.chisenhale.org.uk.

The exhibition opened with a symposium on 23 April, exploring contemporary labour conditions, featuring lectures by Isabell Lorey and Stewart Martin and chaired by Andrea Phillips. Audio recordings from the symposium are available at www.chisenhale.org.uk.

Maria Eichhorn
5 weeks, 25 days, 175 hours, 2015
Chisenhale Gallery - UK
Ph. Andy Keate

Portal de las
Artes Visuales
en Cuba

Buscar

#Hasta siempre
COMANDANTE

PORTADA ACTUALIDAD EXPOSICIONES PREMIOS ARTECUBANO EDICIONES GALERÍA CONVOCATORIAS BIENAL DE LA HABANA
EXPOSICIONES

POSPUESTA LA XIII BIENAL DE LA HABANA

Dirección de Promoción CNAP

Nota del Consejo Nacional de las Artes Plásticas y del Centro de Arte Contemporáneo Wifredo Lam

A causa de los gravísimos daños causados por el huracán Irma en el sistema de instituciones culturales del país, ha habido que hacer un riguroso análisis de los recursos que se dispondrán para la recuperación en lo que queda de este año y en el 2018.

Ha sido necesario realizar ajustes en varios eventos previstos.

Se ha decidido posponer para 2019 la celebración de la XIII Bienal de La Habana.

Próximamente ofreceremos información detallada sobre la fecha de realización de este importante encuentro de las artes visuales.

Dirección de Promoción CNAP

ACTUALIDAD

Raúl Martínez: colores, eternidad, una canción

Iniciando una tradición

La personalidad indagadora de un artista

Nota de prensa de la exposición Palimpsesto de José Manuel Fors. Premio Nacional de Artes Plásticas 2016.

Exposición Bipersonal de Rubén Rodríguez y Santiago Rodríguez Olazábal

Allegretto por Raúl Martínez

d'

Hurricane Irma
Havana, Cuba 2017
www.cnap.cult.cu



e

Michael Heizer
North, East, South, West 1967-2002
Dia Beacon, USA
Image courtesy of Pinterest user

e'

Sinkhole
Guatemala, 2010
Ph. Moises Castillo

soleil double



f

Laurent Grasso
Soleil Double, 2014
Ph. Claire Dorn

f'

Cirrus clouds
Gdansk Bay, Poland 2009
Ph. Barry & Noemi Diacon



g

SUPERFLEX
Flooded McDonald's, video, 2009
www.superflex.net/floodedmcdonalds



g'

Flood
Bangkok, Thailand 2011
Ph. Pornchai Kittiwongsakul



h

Miguel Chevalier
Onde Pixel, 2016
Unicredit Pavilion, Italy
Image courtesy of Pinterest user



h'

Extreme temperature
Delhi, India 2015
Ph. HarishTyagi



i

Alberto Burri
Cretto, 1975
Bridgeman Images

i'

Extreme drought
Mongolia, 2017
Google image



j

Gordon Matta-Clark
Conical-Intersect, 1975
Paris, France
Ph. Marc Petitjean

j'

Earthquake
Christchurch, New Zealand 2011
Ph. João Leite



k

Nicolás García Urriburu
Color in the River, 2011
Bremen, Germany
Ph. Ingo Wagner



k'

Polluted River
Dongxiang, China 2013
Ph. Lu Palmerini



I

Christo e Jeanne-Claude
 Wrapped Trees, 1997
 Riehen, Switzerland
 Ph. Wolfgang Volz



I'

Trees cocooned in webs after flood
 Sindh, Pakistan 2010
 Ph. Russell Watkins



m

Francis Alys
Tornado, video, 2000-10
Mexico
www.vimeo.com/francisalysvideos



m'

Hurricane Florence
Myrtle Beach, USA 2018
Image courtesy of Lane Pittman



n

David LaChapelle
After the Deluge, 2007
Google Image



n'

Acqua alta
Gritti Palace, Venice, Italy, 2019
AFP via Getty Images



O

Yayoi Kusama
You Who Are Getting Obliterated in the Dancing Swarm of Fireflies, 2005
Phoenix Art Museum, USA
Google Image

O'

Arachnocampa Luminosa
Waitomo Glowworm Caves, 2015
New Zealand
Ph. Robert Dee

01:24 AM

127

MAY 20

SAMSUNG



2016

2017, Samsung smart signage monitor SH37F 37", power cable, galvanized iron with powder coating paint, 87 x 61 x 25 inches.

Across one of those digital signage displays used in airports, stations, shopping centers and places of transit in general, the whole of 2016 is condensed into 119 minutes flows. Time stops 326 times for three seconds and interrupts the frequency of the passing of the hours and days.

The central counter advances because of the technological and environmental catastrophes which occurred all over the world in that period of time. Earthquakes, floods, eruptions, convective storms, drought, of diseases outbreaks, factorys explosions, oil spills, collapse of infrastructure and other disasters stored by the Centre for Research on the Epidemiology of Disasters in Belgium, are the catastrophic events selected by Pamela Diamante. She builds a device that makes us feel the paradox of the event, the ever expected and dreaded event that helps to order and sense the passing of days.

While time passes quickly as a metaphor of the overabundance of information that goes beyond the human ability to memorize it, the only trace of sensory reality - which is independent from the technological medium that transmits it- lies in the breakage of linearity. Moments of crisis and uncertainty have always characterized human's life both individually and as a collective. They need a comprehension that now, more then ever- and like in 2016 is linked to a medium, the display, which at the same time recalls and exorcises the traumatic event through distance.

Extract from Giulia Bortoluzzi e Maria Villa ,
Pamela Diamante, 2016

12:49 AM

AUG 03 2015

INDUSTRIAL EXPLOSION CHINA

10:38 AM

JAN 03 20 15

FOREST FIRE AUSTRALIA

07:46 PM

MAY 20 20 15

OIL SPILL INDUSTRIAL ACCIDENT USA

2015

2016, video installation, different materials, dimensions variable.

The video installation 2015 incorporates elements of information and communication, unlikely attributable to the model of the previous century's media. After all, the only element that survived from the past is the screen, converted into a device we might call the detonator of a "communicative bomb".

The "communicative bomb" ignites a video transmission, two hours one minute and forty seconds long. The length is appropriate to describe the trend of accelerated time, the passing of an entire year. In the video, one day lasts exactly twenty seconds and time flows under our eyes, leaving us unable to react. It stops only for a moment when a disaster occurs and then starts again with a relentless pace until the next disaster.

The disasters reported by the frame are technological and environmental catastrophes that happened in the world during one year: from earthquakes and floods, to volcanic eruptions and convective storms, from drought and biological epidemics, to extreme temperatures and factory explosions, from oil leakage in the sea to structural collapses of soils or infrastructures.

The artist consults www.emdat.be, founded by CRED (Centre for Research on the Epidemiology of Disaster).

Extract from Michela Casavola, L'universo ibrido di Pamela Diamante, pag. 29, de sti no, Edizioni NFC ISBN 9788867261031.

10:11 AM

OCT 08 2015

DROUGHT ZIMBABWE







SHOT

2016, Site-specific action shot on a glass door. Rossmut Gallery, Rome.

On the occasion of the solo show 'de sti no' at the Rossmut gallery in Rome, Pamela dismantles the glass door of the gallery to transport it to a polygon where will be marked with a firearm. It was the year 2016 and in the Roman capital fear of possible attacks was in the air on a daily basis.

The site-specific intervention consisted of leaving a trace that would create a state of tension, leaving the interpretation open depending on the point of view point of view and experience of the observer: the glass shattered by the bullet could be a possible attack or attempted theft, an accidental accidental or just a work of art.

Zygmunt Bauman would define the artistic act as 'the darkness of postmodernism', dictated by a constant media focus on crime and drama, the unpredictability of what could still happen and the fears of terrorism.



DISSOLUZIONE DELLA FORZA IN UN PARADOSSO

"DISSOLUTION OF STRENGTH IN A PARADOX"

2015, Video 1:40"

I Dissolution of the Force in a Paradox is a found footage video in which two episodes confront each other simultaneously. The first features scenes from the 2011 Sendai and Tōhoku earthquake, recorded with a magnitude 9.0 earthquake and subsequent tsunami, to date the most powerful ever measured in Japan. The second video is recorded by a hospital surveillance camera and shows a patient seized by the Great Epileptic Seizure. Earthquakes and epileptic seizures share, according to the mechanics of the facts, similar characteristics in which enormous forces are discharged in a regressive movement; devastating, dramatic events, discontinuities that become errors in the perception of linear time, but which when analysed from a different physical point of view correspond to 'relaxation events' in which accumulated energy is released instantaneously, generating a devastating paradox. In the relationship between order and disorder of complex systems, entropy, change of state, chaos become necessary steps to establish a new state of balance.

<https://vimeo.com/133161736>

password: diamante





5' PER INDURRE UN'ASSENZA

"5' TO INDUCE AN ABSENCE"

2015, Video 5:00"

Where does the ego go when the body becomes an inhospitable place?

The body is understood here as an allegory, a physical space devoid of consciousness, a non-place in which a simultaneous depersonalisation of the ego takes place. The video symbolises the need for fragmentation of reality, breathing as an aesthetic practice, a purely ephemeral gesture for its own sake. The artist, breathing in hyperpnoea – tries to induce an epileptic absence, a form of generalised epilepsy characterised by episodes of brief suspension of the state of consciousness in which all cognitive and motor activity is interrupted. The action, however, will turn out to be a failed attempt to cross new emotional-sensory boundaries, still scientifically unexplainable, forcing the artist to remain trapped within her own perceptive reality

<https://vimeo.com/136946855>

password: diamante

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