

Diana Pacelli

SELECTED WORKS

**TITLE**

LookHereISay/Послушайте
A collaboration with Helena Falabino

PLACE/YEAR

Mariupol - Ukraine, 2019

MEDIUM

Installation in public space; Series of 14 photographs

DESCRIPTION

As a way to relate with the city of Mariupol the two artists have worked on a series of photographs in which they staged themselves while interacting with different urban settings. Playing with compositions, they exchanged roles as photographer and subject, merging staged photography, self-portraiture, installation and performance.

The series is comprised of seven diptychs in which the artists' bodies dialogue with each other, playing with their respective absence and presence.

The diptychs were then hung in the streets of Mariupol for the inhabitants to meet and acknowledge the presence of these unexpected objects while walking in the city.



TITLE
Colour Anthem

PLACE/YEAR
Bakhmut - Ukraine, 2019

MEDIUM
Collage; Photography

DESCRIPTION
On the 4th of February 2016 the Ukrainian parliament voted for renaming Artemivsk, name chosen to honour Stalin's friend Fjodor Sergejev nicknamed Artjom to the former one Bakhmut. The decision came along with the formal decommunisation process started in 2015 following the Maidan Revolution and the Russian annexation of Crimea and Donbass region.

Cities and public spaces named after communist-related themes have been rewritten, monuments dedicated to Lenin and other communist personalities have been removed.

A new era, cleansed on one side from the corruption of the previous president and political establishment and on the other side from the soviet, Russia-related symbology, had began. With the reaffirmation of the national Ukrainian jurisdiction over the Russian occupation, in the freed areas of Donbass Oblast' the statement of a national identity took the public form of turning the most various objects to be found in the public space into carrier of Ukrainian flag colours.

A statement of national identity that resonates in each and every corner of the liberated territory.





TITLE

Erratico

PLACE/YEAR

Paduli - Italy, 2019

MEDIUM

Installation: Paduli (BN, Italy) Urban Planning, Paduli Forest Management Plan, embossed paper, photos

DESCRIPTION

Maps are instruments for controlling and managing territory. Back in ancient times, maps were used for planning supplies and military operations. Nowadays, Public Administrations produce all sorts of maps for analysis and intervening on the particularities of their regions.

This work involves mapping subjective and personal experience within areas and categories that have been previously the object of studies by the Communal Administration of Paduli through the Urban Planning and the Forest Management Plan, through the steps of a shepherd who walks daily many kilometres herding sheep.

With Roma origins, working in a difficult sector that for decades sustain itself thanks to State and European aids, not being holder of any plots of land, Luigi has no access to these fundings. So, for herding his sheep, Luigi has to count on the discretion and kindness of those who, instead, have the right credentials to lease Communal fields or own any.

He walks among those pieces of land thanks to an accurate mental territory mapping, nonetheless faces he difficulties before the colourful lines of the PUC and PAF, indecipherable tools far from his daily life, in spite of the great influence they exert on it ruling the criteria for the assignment of communal fields and their designated use.





Function.Anomy, exhibition views
 Rathaus-Galerie Reinickendorf, Berlin
 The project has been presented along with the series Untitled (YYYYMMDDHHMMSS)

The project's postbox in Cité Foch

The Envelope containing the cardboards

TITLE
 Pilotprojekt_CitéFoch

PLACE/YEAR
 Berlin - Germany, 2019

MEDIUM
 Participatory project

DESCRIPTION

Realised and presented for the exhibition Function.Anomy organised at the Galerie-Rathaus Reinickendorf in Berlin, the project is focussed on the urban exploration of one of the Berlin districts that is being lastly touched by the recent housing emergency and the consequent building fever. Cité Foch was built in the 50s as housing area for the employees of the French sector; the fall of the wall came with long-term political and administrative neglect. The exhibition finds place in the town-hall responsible for City Foch district. To this public, that includes not only common visitors and citizens but also administrative and political referents, the project proposes a ludic, non-utilitarian experience of urban space exploration.

Exhibition visitors are invited to pick up an envelope of the twenty created for the pilot project. The envelopes contain a pen and six cardboards – among them five guidelines and one introduction, where participants are specifically invited to use the guidelines in the way it best suits them, also twisting the approach suggested. The guidelines proposed are aimed to the creation of situations (making use of small objects provided in the envelope or approaching bystanders), to question the concept of mapping (using a distorted map, taking directions with no predefined destination), to narratively approach the space (creating stories about the surroundings), to attentively observe the space (with detail photographs).





TITLE
 Untitled
 (YYYYMMDDHHMMSS)

YEAR
 2019 - ongoing

MEDIUM
 Dye-sublimation prints on chiffon, quilted
 Series of 27 pieces, 10x7,5cm

DESCRIPTION
 Photography is the medium that traps reality. It fixes it in a frozen moment for eternal memory. At least as long as that memory retains a significance and there is enough space on your device. While the memories slowly fade, the memory capacity of devices overloads. What role does then the digital extension of our visual memory play? And what influence does this have on the way we perceive and approach the space around us?





TITLE
94 Missing. The cripple Dharmachakra

PLACE/YEAR
Puri - India, 2018

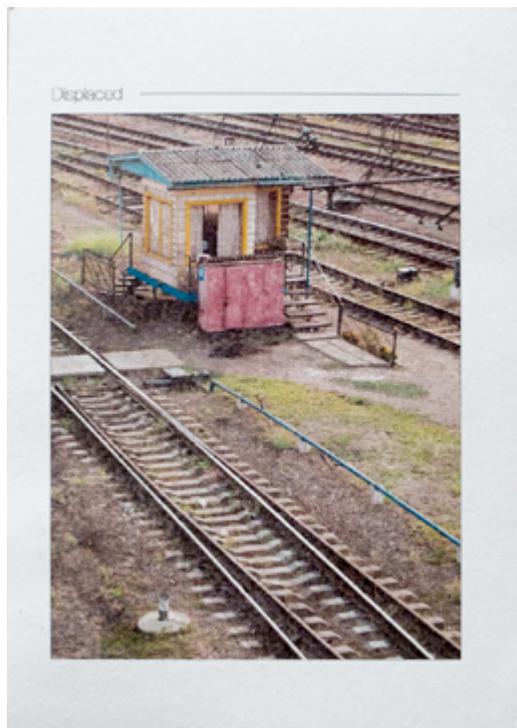
MEDIUM
760 quilted cotton pieces; bamboo structure

DESCRIPTION
The small village of Raghurajpur, a few kilometres far from the holy city of Puri, Odisha State - IN, is two lines of streets departing from the main temple. Giving the back to the access road, the temple is the first construction welcoming the foreigners and for such purpose hosts on its back wall the most relevant facts about the village. One gets to know about its characteristic arts and craft, about its artists families. And about the population, accurately divided between male and female: 427 men for 333 women.

The Dharmachakra, main attribute of Vishnu - god of preservation -, is a symbol persistently recurring in all sort of contexts. It conveys the idea that the world is governed by intrinsic balance.

The work has been presented during an itinerant exhibition through the streets of the sacred town of Puri. Irritated by some works referring to local gods, the local crowd has destroyed almost all works, included the 'Cripple Dharmachakra'.





TITLE
Sparkles

PLACE/YEAR
Kramators'k - Ukraine, 2018 - ongoing

MEDIUM
Participatory project

DESCRIPTION

Developed in Kramators'k - UA, the work moves from the interviews to eight locals about their urban memories. The recordings have resulted in transcriptions which then served as a loose reference to six small photographic series realized in the described locations. From this series I printed 20 postcards completed with quotation from the interview they refer to and made them available during the exhibition opening.

At the end of the opening there were almost no postcards left. Some of them have been posted in the provided postbox, some, addressed to me, have been received a month after.

The project is currently being expanded with interviews to immigrants living in my home-town Naples, where I myself don't live for over 13 years

TITLE
Peripheral punctuations

YEAR
2017

MEDIUM
Dye-sublimation prints on chiffon, quilted on mdf support and polyurethane foam.

Dimensions variable

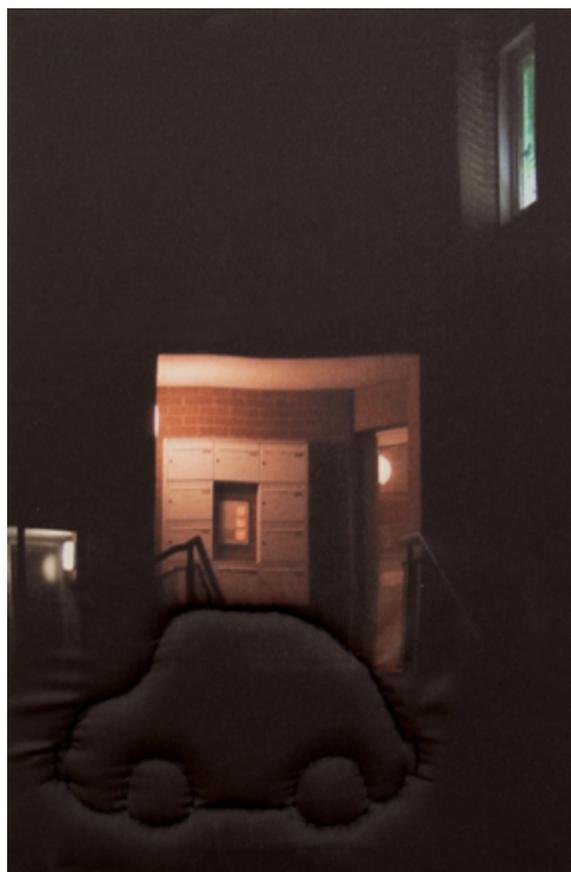
DESCRIPTION
It's late night. The neighbourhood is asleep. The only noise comes from a tram screeching in the distance - someone is on their way back home. Buildings echoes each other, housing units repeat themselves as if it were a mirror maze. An illusion. The sky is dark and thick.

Somewhere it looked different.

It is a fraction of a second.
This claustrophobic nightmare becomes soft as a cloud whilst the dark night silently cracks. As it was a gravitational field, reality bends under the weight of imagination and for little moment fantasy becomes more real, more tangible than reality itself.
And this will keep us alive for another day.



43x28cm



43x28cm



28x43cm

153x74cm



Detail



172x83cm

TITLE

Nudity is in the eye of the beholder

YEAR

2016

MEDIUM

Digital print on stainless steel, mirror finish
Dimensions variable

DESCRIPTION

Nudity is a subject that we regard amongst the most intimate ones.

Where does it lay? When we feel that we want to protect our nudity, may it be physical or psychic, what exactly are we safeguarding? In which way society influences the perception of what we highly account as intimate?

When the clothes leave the body free to reveal itself, when the skin is uncovered, when we expect to be able to finally observe the subject of our glance, that's when it becomes just a fading image through which the only clear representation is ourselves, as observers, as public, as society.

This work approaches to human beings as a reflection of society that mirrors itself into them, in a mutual endless dialogue that shapes our idea and perception of the Self.

Felix

"Here in Germany I feel I am a human: I can say no.

I feel free to do anything, I can talk to my friends about any topic or I can go to a restaurant and order something I like: these are things I want in my life, and there in Hong Kong I felt as a dying plant."



TITLE
Macht Arbeit frei? Conversations with Gastarbeiter from a
call centre in Berlin

YEAR
2013-2014

MEDIUM
Website EN/DE

DESCRIPTION
Between 2011 and 2012 the number of new immigrants in
Berlin has increased by almost 10%, from 69,936 to 77,104;
68,000 of them are not-Germans.

The reason why people move here is rarely related to the
profession practiced: with the highest unemployment rate
in Germany (11.6% against a national average of 6.6%),
Berlin remains its sexy but poor capital city.

The website hosts interviews to ten call centre agents, who,
in a vast majority, do a job that has nothing to do with their
background, but that allows them to live in Berlin, precisely.

<http://pacellidiana.wixsite.com/maf-berlin>

+49 15171154881

Eldenaer str. 15 10247 Berlin

info@dianapacelli.com

www.dianapacelli.com

www.intermissioncollective.com