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PORTFOLIO

D I A N A P I N T A L D I

Diana Pintaldi experiments with the boundless processes of becoming, seeking to convey and display the Being in an existential duality.

The artist, abstracting herself in a moving dot, seeks for the meaning of her path through Morse code. She generally creates installations with writing embroidered or punctured in Morse code, the key which permits her to explore that which happens to her and surrounds her.

Diana Pintaldi chooses her work materials in connection with the transient processes of life and adopts a method using four separate actions which, for her, the Being carries out continually:

crossing, connecting, projecting and interpreting.

The process of the four actions repeats itself cyclically.

For this, she often uses palindromes, biphases, dynamic lines, structures that permit movement and change, awaiting that predestined Jungian synchronicity, that she finds, in part, in the Morse code itself, which connects and reveals signs and symbols, permitting the Being to perceive its connection with the All.

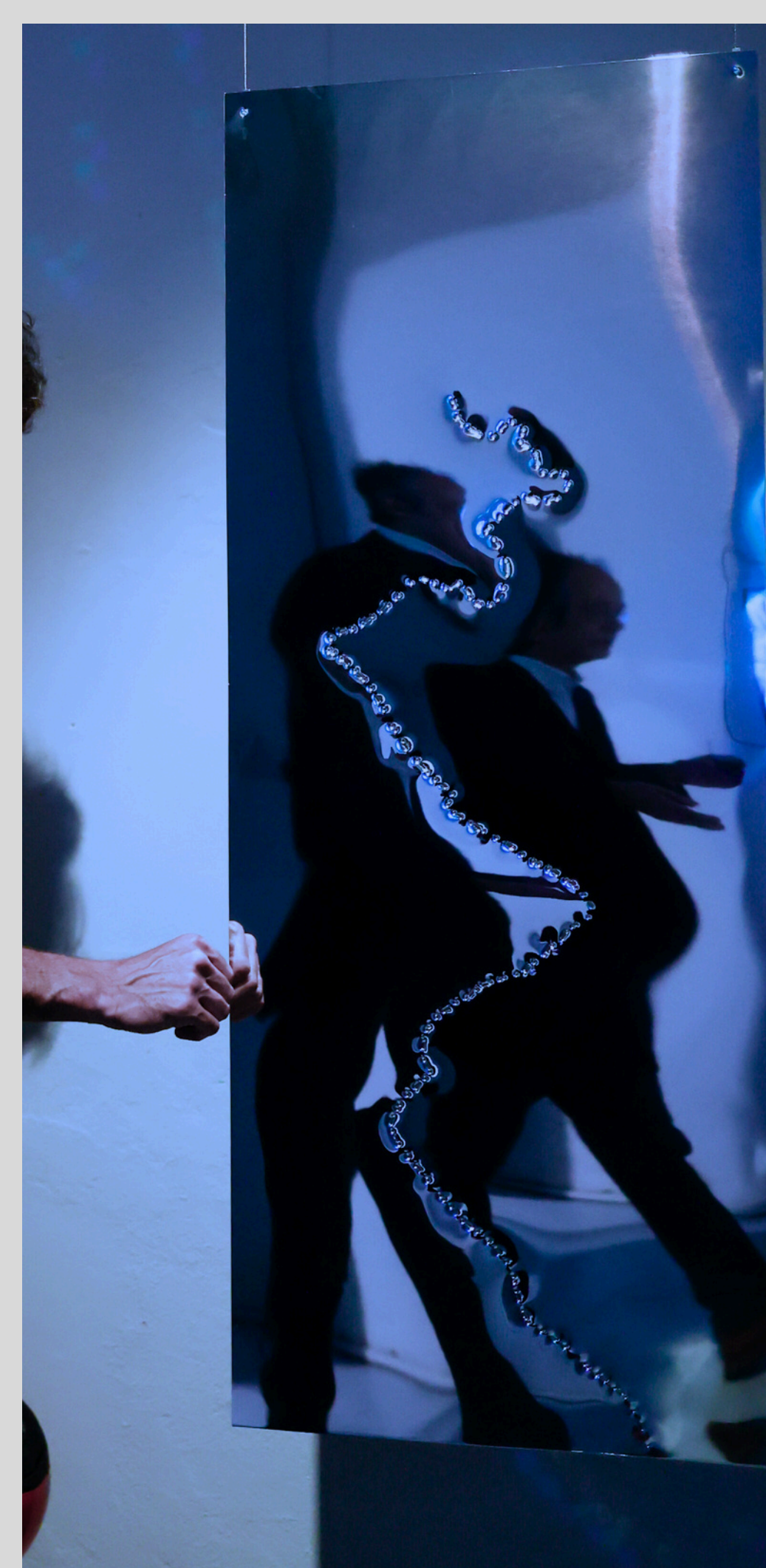
Her works seek, display and convey the Being, as an essential essence, through a moving sign which enters space and time, in an almost meditative mantra, with helicoidal evolutions and revolutions which reach towards infinity and the Beyond.

In this coincidental suspension of time and space, the mechanism of the Unknown and of the Beyond seem to free themselves for some instances from their mystery, permitting us to glimpse infinite future potentials which revive the Becoming and the exploration process with renewed energy and awareness.

S T A T E M E N T

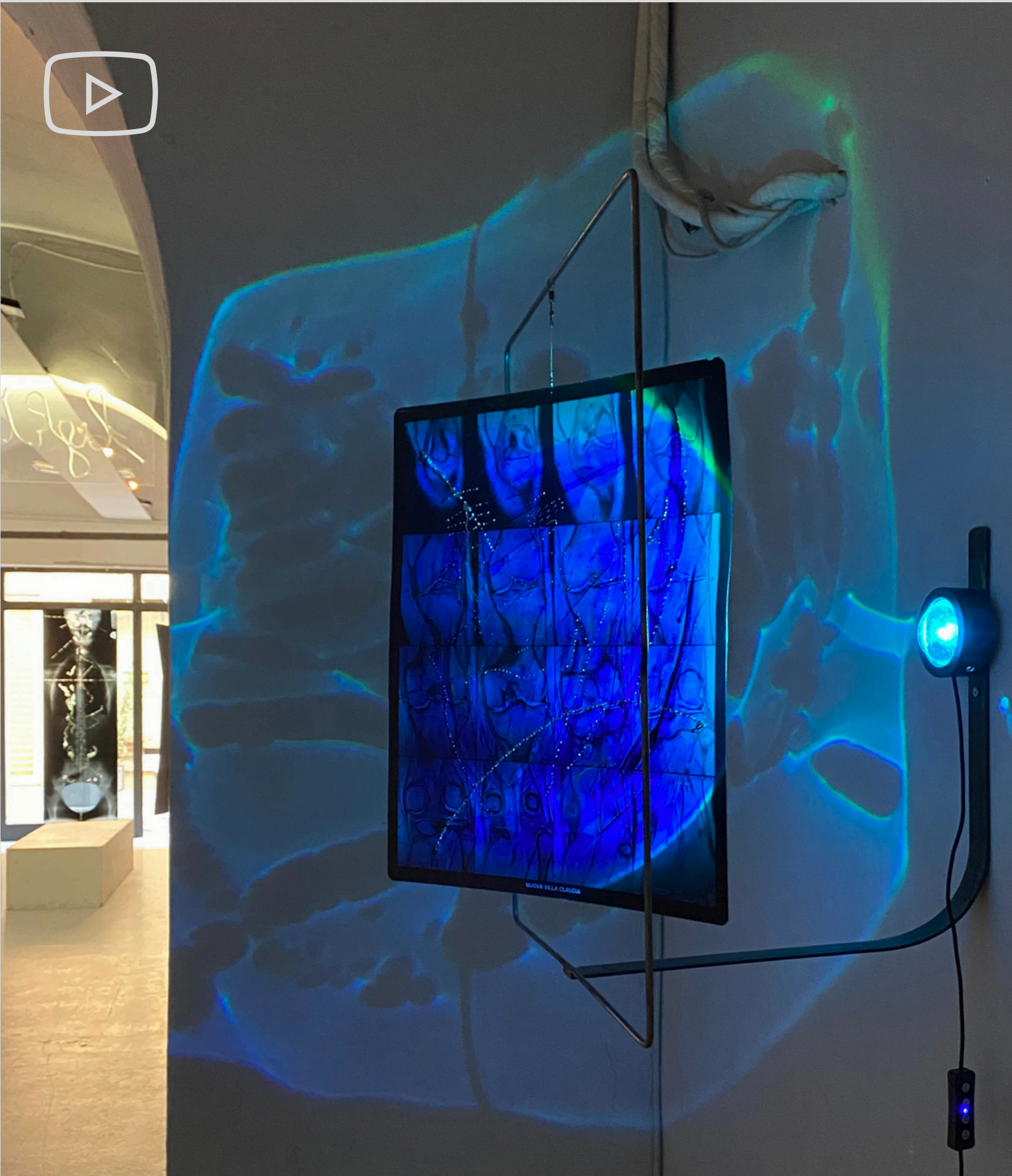


LIGHT POEMS - GALLERIA BORGHINI



eternl < Inrete . - . . . - . . .

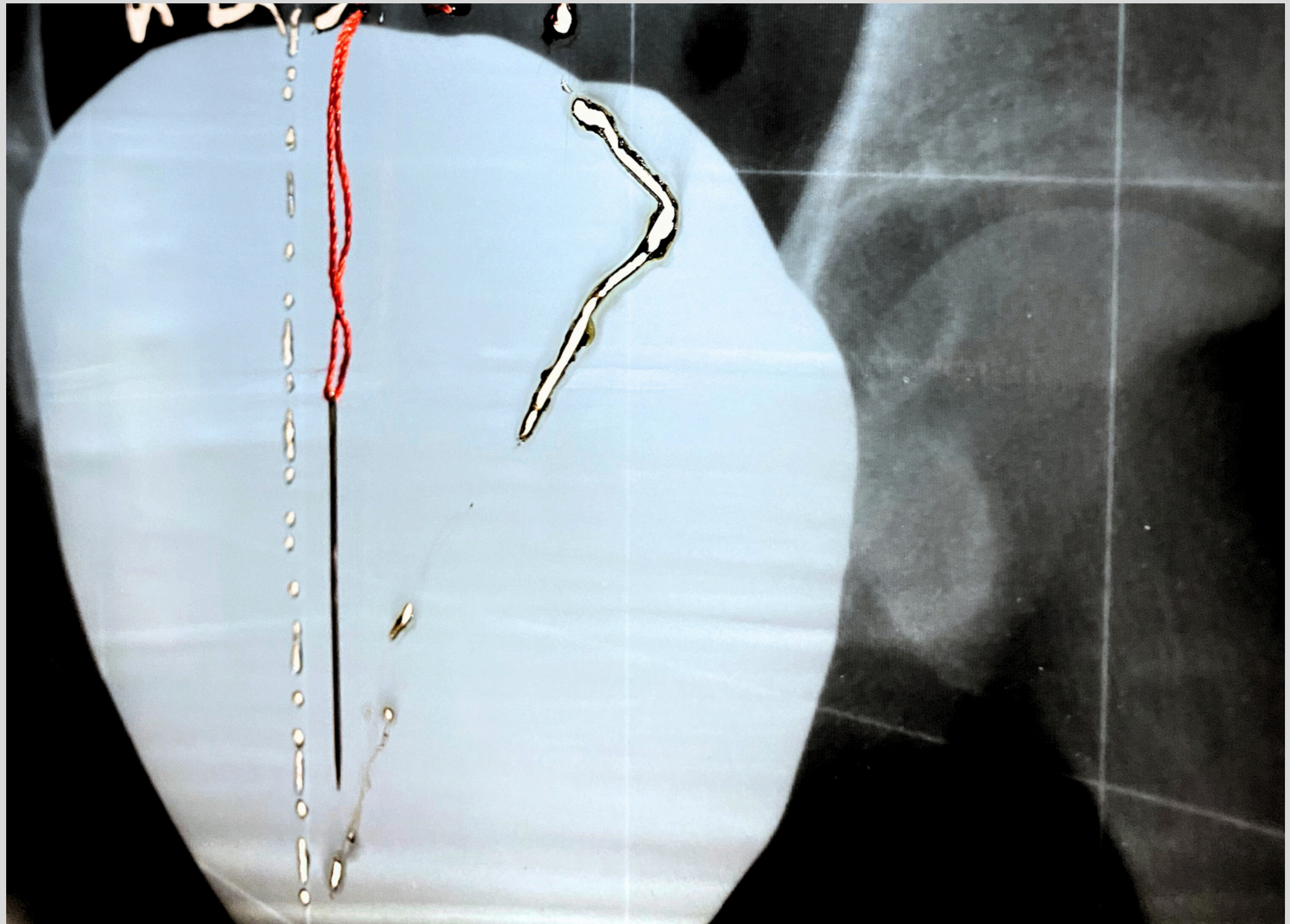
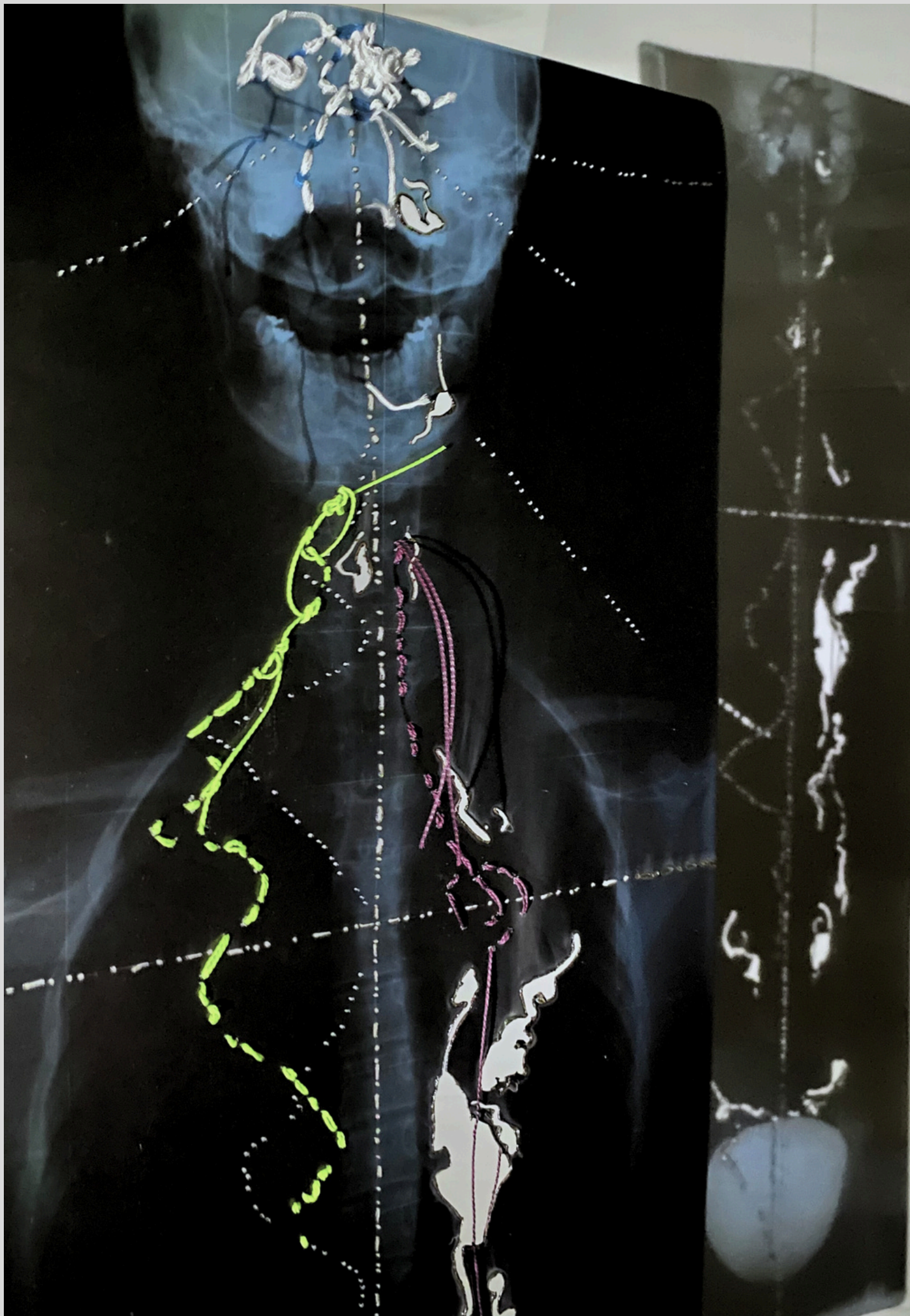
2023, biphrasic word punctured in Morse code on mirror aluminium sheet, installed 50cm far from the wall, 120x50 cm



ph Vanessa Caredda

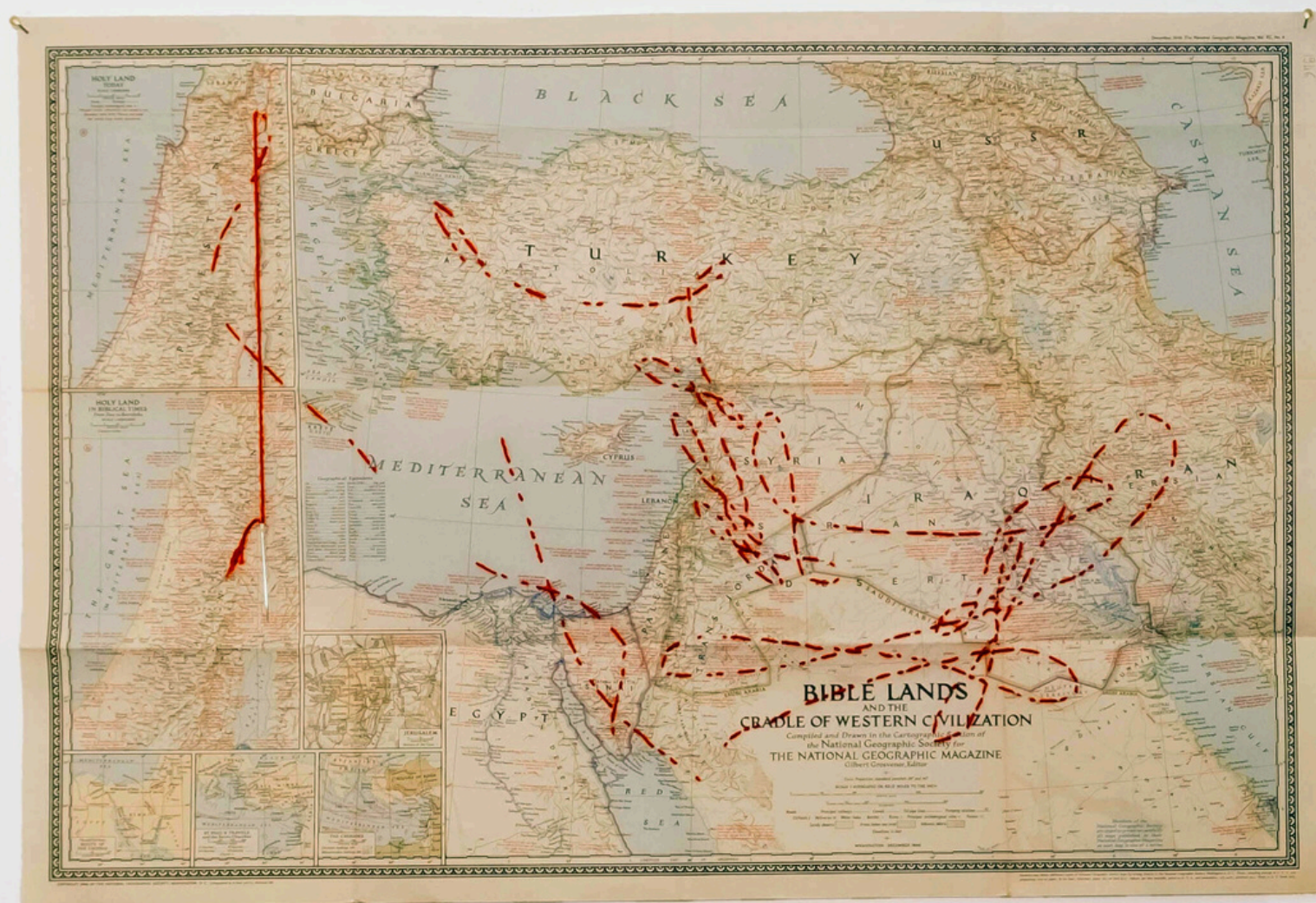
71117<71117 ---... .----- .----- .-----

2022, Morse code needlework, with cotton and iron thread, on painting on magnetic resonance surface, installed on an iron frame with integrated light 58x48x38cm



This artwork was created for the Rehumanism Prize. The installation researches on these reflections. Over it conveys some religious references about eternity and connection between us and the everything. But are we really connected with ourselves, and with others? Are the women body and feelings connected or unthread with the society expectation?

eternl < In rete . - 2023, burning and sewing on radiography, with two hanging needles, 120x35cm



In asking myself where I am now,
what has brought me here and where I'm going, I have
found myself interpreting the most variegated types of
maps:

I have followed the rapid lines of gestures, the prints left
by shoes on antique carpets, I have dissected the
clothes which adhered to the geography of my body, I
have delved into the contours of my brain to project
myself
beyond it

forward ,

elsewhere and outside

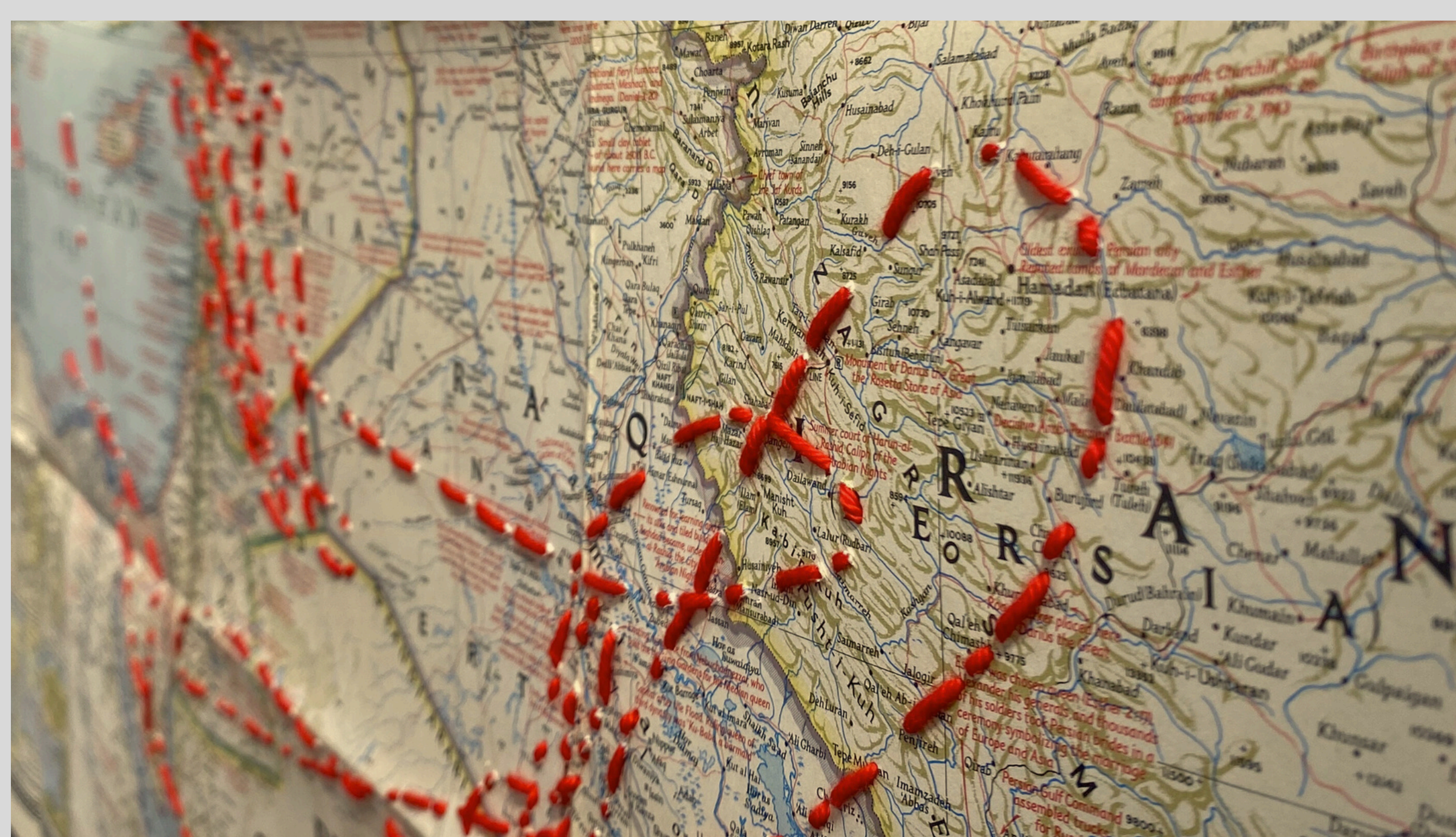
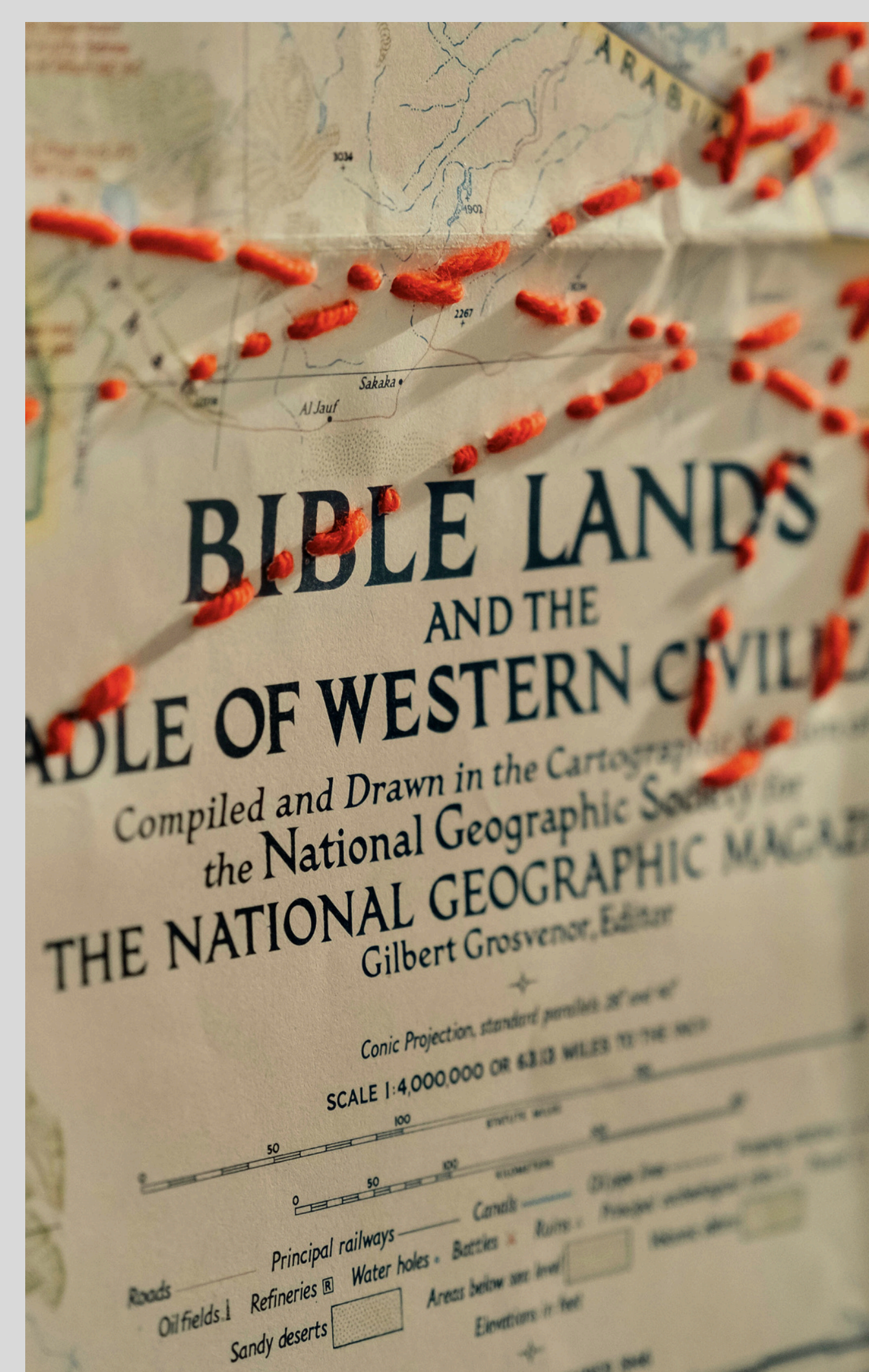
finding myself in two places at the same time and,
who knows , where, and what and when....

-Being in space and in infinite time-

Diana Pintaldi



GEOGRAFIE A FILO - GATE 30



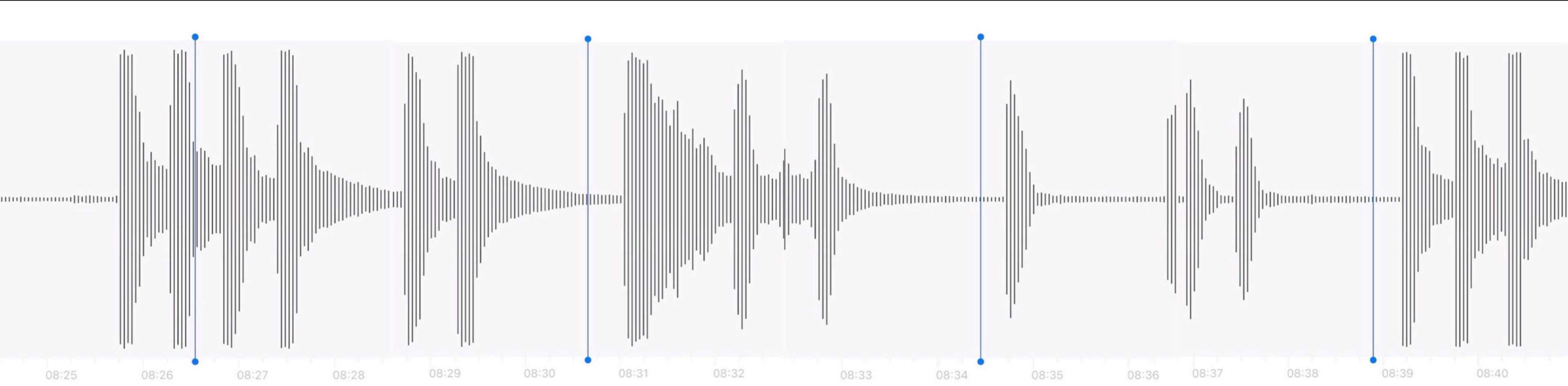
Talking with the geography researcher Luisa Spagnoli, came out an interesting point about the representation of places in a temporary time: she illuminated me about the importance of the point of view of who committed maps and who realized these. Cartography represents a point of view in a time. For these reasons, it can't be neutral. This 1946 cartography represents a period before historical changes. The geographic upsetting are not moved from neutral reasons too.

La cartografia non è mai neutrale

2023, Morse code needlework on National Geographic "Bible Lands" 1946 map. 55,5x81 cm



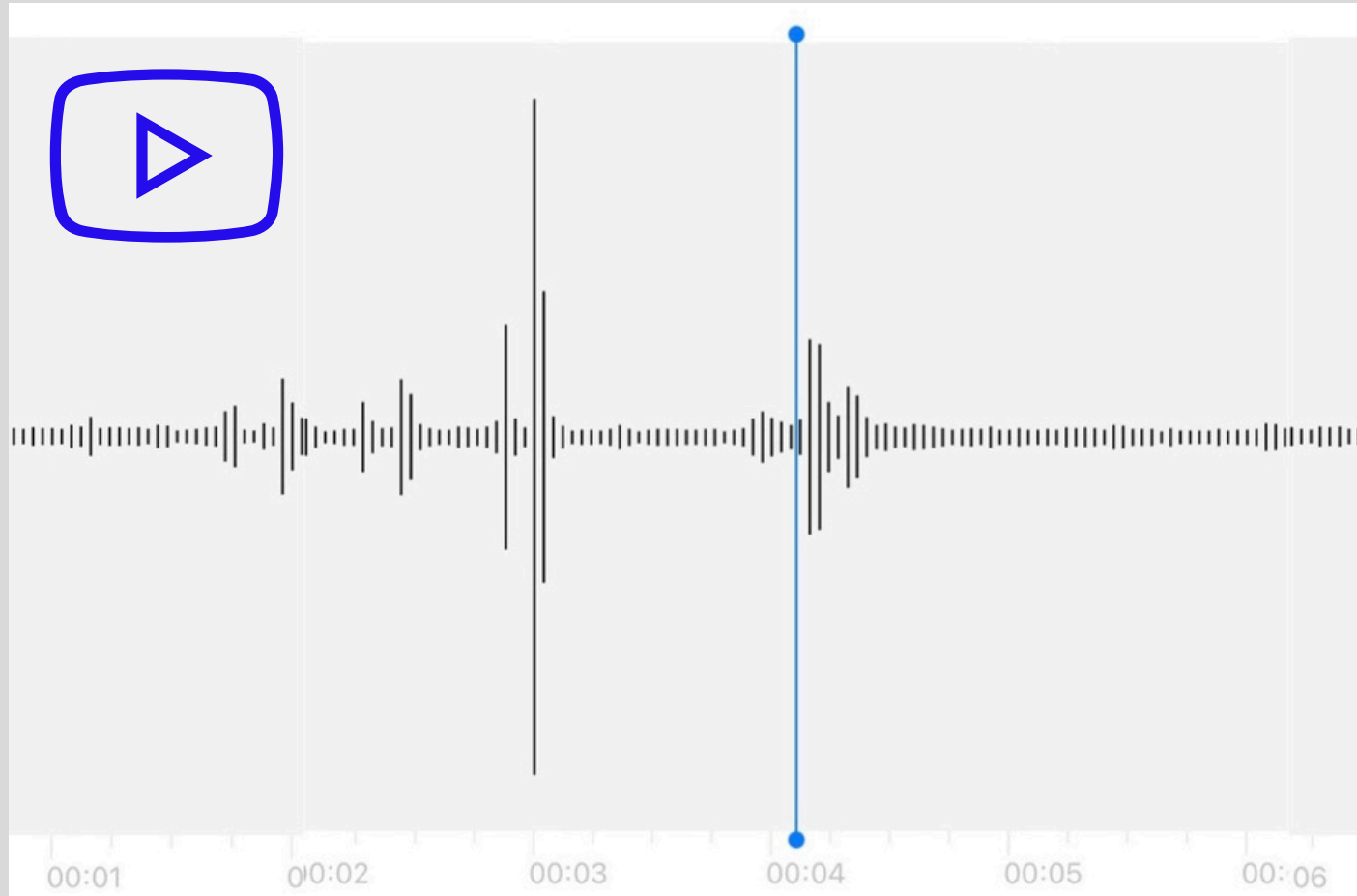
Il tempo dei luoghi 2023, Morse code needlework on TuttoCittà, snip found on the way, 10x5cm



MORSE OPUS - SOUND AND VISUAL TRACK PROJECT



In 2022 Diana Pintaldi recorded some moments about her sewing processes on magnetic resonance images.

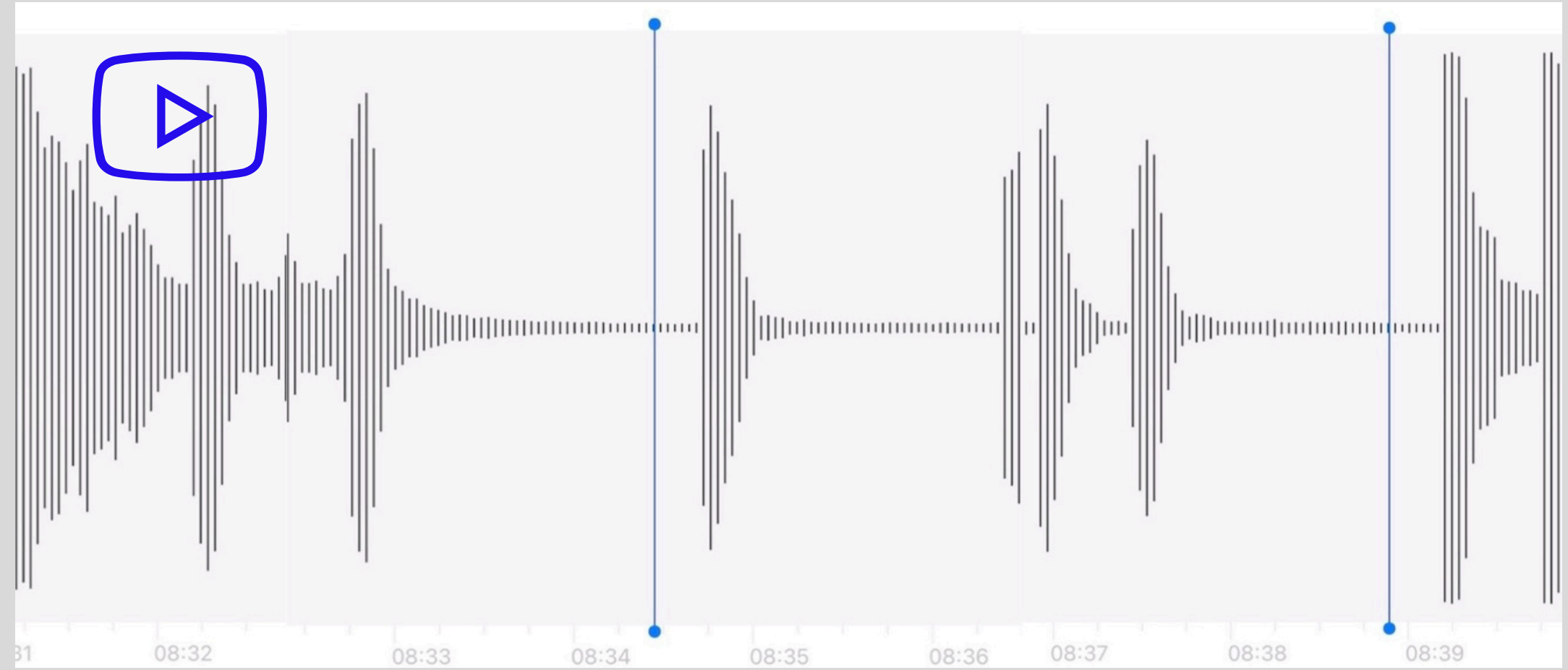


erolodiopidolore ...-.- --- .-.. --- -... --- -... --- -... --- .. -.. --- -... --- -... ..

2022, recording the Diana Pintaldi's sewing process: sewing the italian palindrome "ero l'odio e dolore" in Morse code on magnetic resonance image, 8'07"

She records the sounds of her work process trying to find traces of a hidden Morse code message.

In these experimental records, Diana Pintaldi tried to convey Morse code and sound, "Hides scents" with longs and shorts sounds and silences pieces, reproduces a Morse message to read and to listen. She asks to her self how many signs are around us to recognize and to connect into a track to follow and to understand.



HideS Scents-... ..-.-.-.-.- ... 2022, Piano opus in Morse code, 9'26", "hides" and "scents" are two Morse code palindromes

SOLO EXHIBITIONS

2023

“Geografie a filo”, Gate30, Roma.

2023

“Wall”, Kou Gallery, Roma

2023

“Light poems”, Galleria Borghini, Roma

2015

Creative Room Art Gallery, Roma

GROUP EXHIBITIONS

2024

“Anima Mundi”, Spazio Hangar - site specific

2023

“Vuoto”, Struttura - artist run space, progetto “MVM” di Cristallo Odescalchi, Roma

2015

Creative Room Art Gallery, Roma

RESIDENCES

2019

MACRO Asilo: Atelier Project: "Anima l'istante".

ARTWORKS IN MOVIE

2017

Una pallottola nel cuore 3", regia di Luca Manfredi, con Gigi Proietti. (Ultima puntata - studio e opere)

2016

"Il colore nascosto delle cose" regia di Silvio Soldini, con Valeria Golino e Adriano Giannini; (opere)

PERFORMANCE PROJECTS

2023

“Gate30”, spazio-performance, Roma

Dal 2017

“Ritratto di famiglia in divenire”, La Galleria Nazionale, Roma

PUBLICATIONS AND INTERVIEWS

2023

[GATE30 - Geografie a filo](#)

[Il Tempo](#) - [Il Corriere della sera](#) - [times news](#) -altre

2023

[Journal Cittadellarte](#)

2023

[Michelangelo Pistoletto cita la performance “Ritratto in Divenire”](#)

2023

[Arte: l'alfabeto Morse di Diana Pintaldi racconta il flusso del tempo](#)

2019

video / Fascicolo: “Gli atelier del Macro Asilo 30 luglio 4 Agosto 2019 “, Macro, Monkeys Video Lab

2019

[Atelier #2 Macro](#)

CURRICULUM

DIANA PINTALDI, 1988, LIVES AND WORKS IN ROME

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