

DIEGO MIGUEL MIRABELLA
Portfolio



born in 1988 in Enna, Italy

His work is based on a study on poetry and language, in the attempt to translate those ones into visual objects.

A natural restlessness brings him to realize an heterogeneous body of works organized into diverse and multiple projects. He often makes use of the imagery, cultural customs of other artists or artisans to investigate the boundary of communication and exchange, creating works that spring from this conflict.

He is co-founder of [Lirone](#), artist run space

Il buffone (2023)

I have created a bronze tree made of rose, oak and beech branches, entirely covered with the ornaments used in the production of bell making.

The title is intended as a suggestion to look at the tree as a storyteller who has travelled across many places and cultures as far as present days.





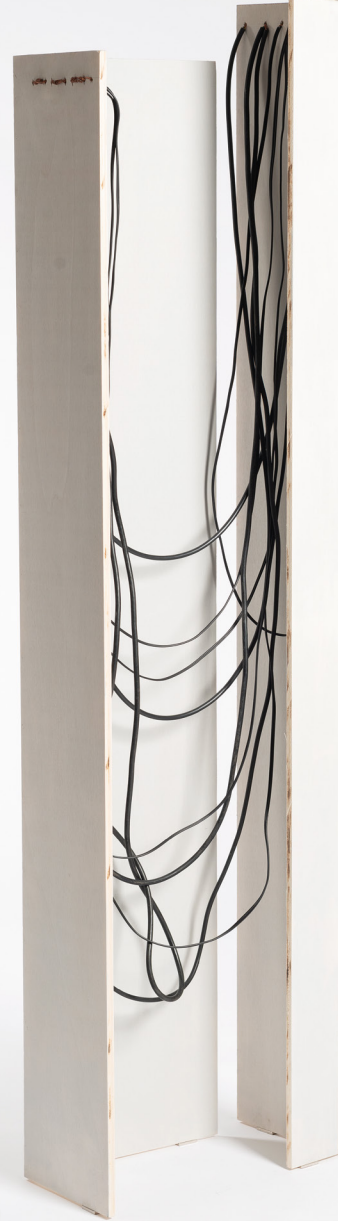
El asunto Miguel. (2022 - ongoing)

The sculpture series “El asunto Miguel” stems from the artist’s meeting with artisans of mate burilado, the pre-Inca technique of carving small ornaments gourds widespread in some regions of Perú. Mirabella provided the Peruvian craftworkers with personal phrases and suggestions to blend with the more traditional expression of Andean culture. The works stand out on bases especially made by the artist using a variety of techniques, materials and modes - visual explorations of journey narrative through the South American country and its landscape.





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Lingua decoro incide arenaria; costruisco la mia città



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Cover Image

Not yet titled, 2019

244x3,5x4cm

Sebsi (Moroccan pipes), ceramic, glass, enamel

1-2-3

Il buffone, 2023

250x90x90 cm

bronze

4-5-6-7-8-9-10-11

El asunto Miguel, 2022

Variable dimensions beetween

155 x 9.5 x 7.5 cm – 155 x 45 x 23 cm

Burilado Mate and various materials

Next pages

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Not titles left(detail), 2019

150x75 cm

tempera on woodl

13

Not titles left, 2019

80X52cm

Tempera on wood

14

Not titles left, 2019

80X52cm

Tempera on wood

15

Senza titoli, 2022

150x75 cm

tempera on wood

Not titled left (2019 - ongoing)

I travel around countries to engage with artisans to focus on my research about decorations over communities and therefore how to use it, as a visual language, to communicate with them: my aim is to write a visual odyssey with on manufactures











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Bad thoughts-Fez, 2022

37x22ø cm / with plinth 29øx144 cm

Ceramic

17

Bad thoughts-Genny, 2022

30x28ø cm/ with plinth 30øx 145 cm

Ceramic

18

Bad thoughts-About me

40x23ø cm

Ceramic

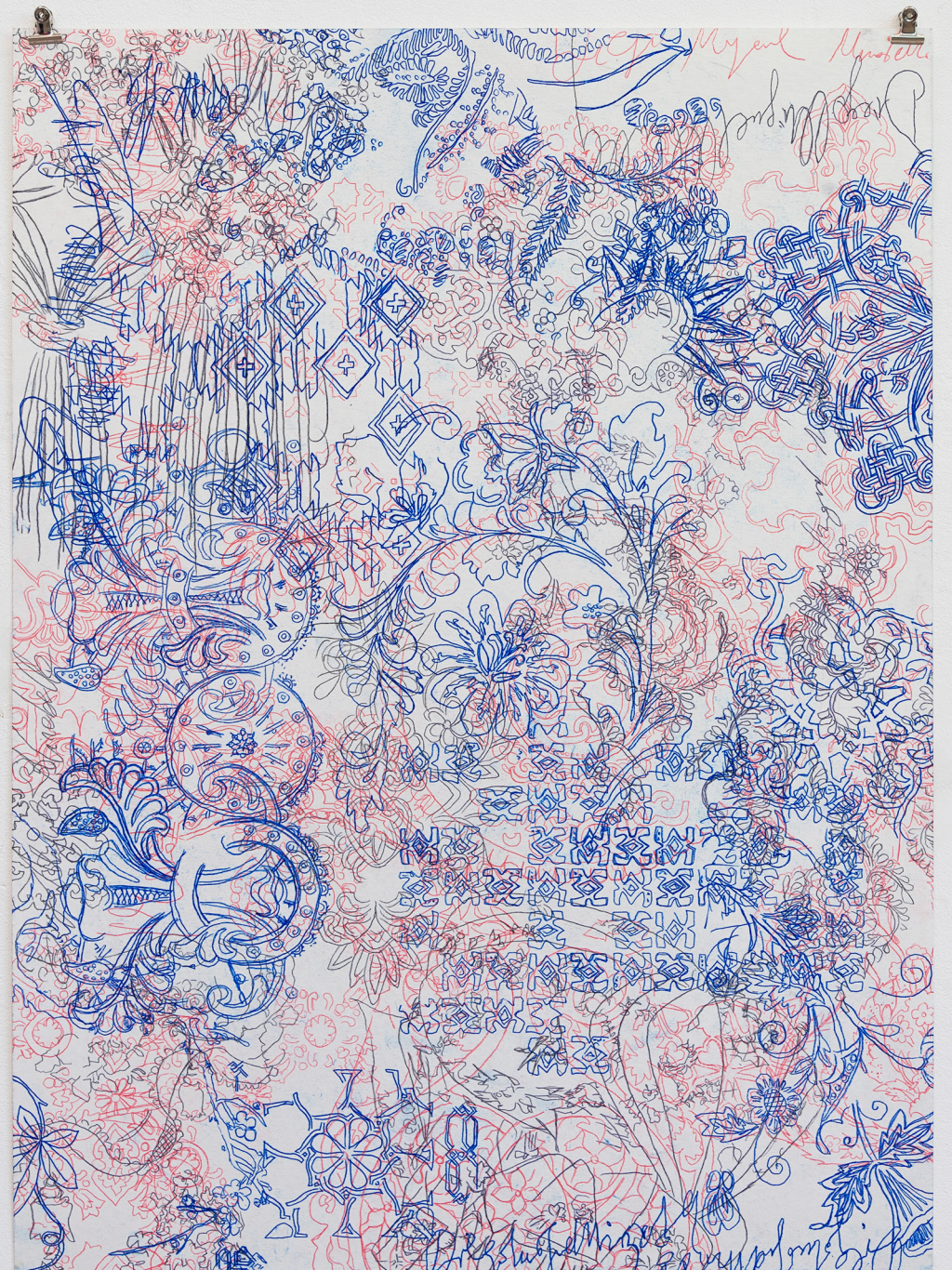


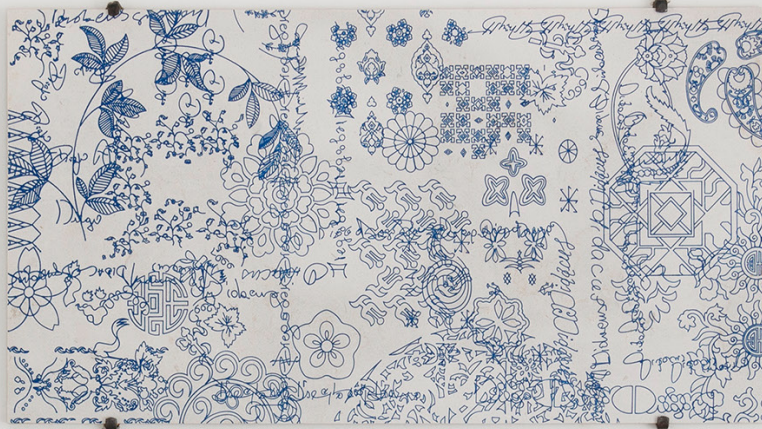


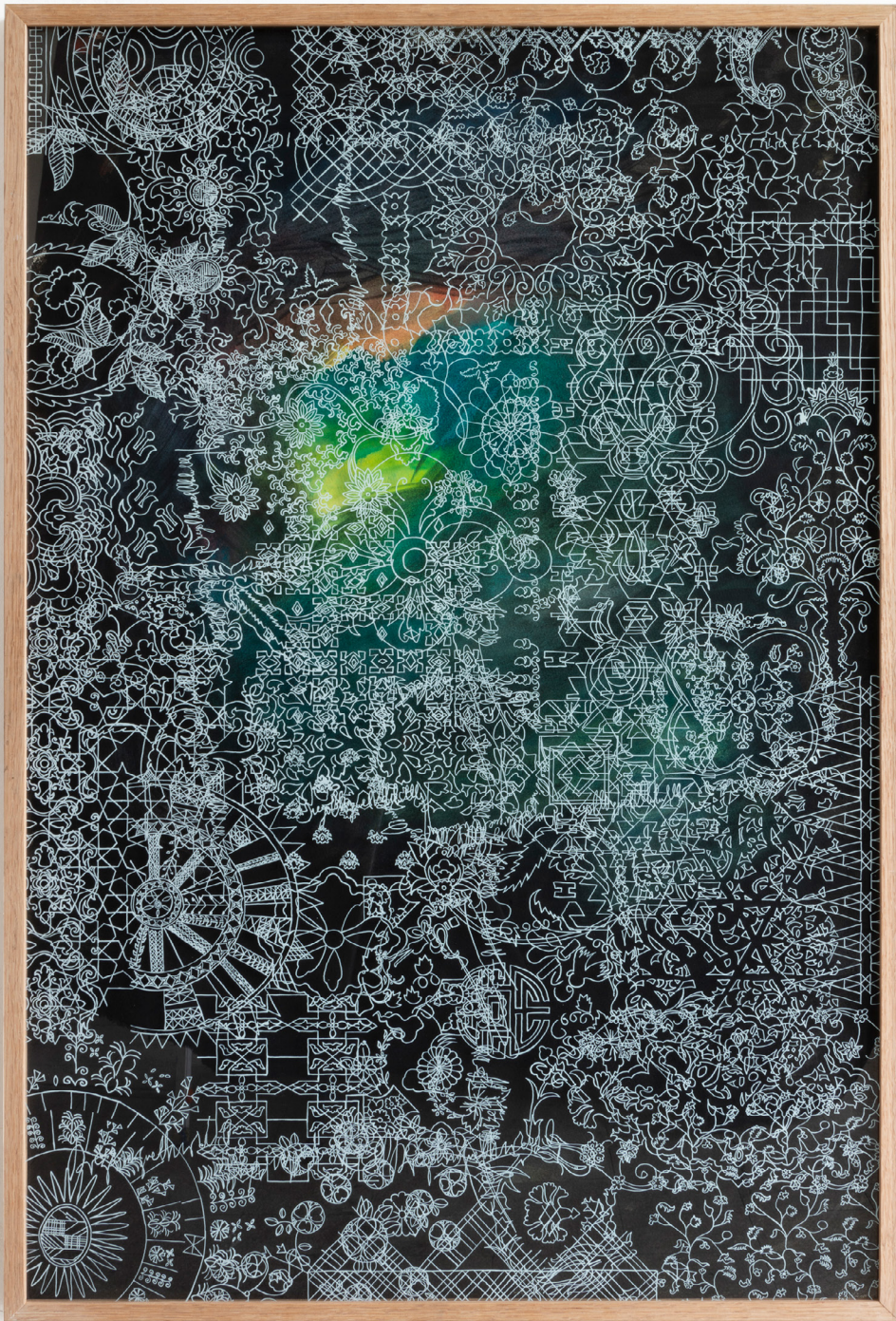
Senza Titoli (2020 - ongoing)
Espejos. (2023 - ongoing)

Senza titoli are considered by myself “still journeys” In which where I retrace my signature, decorations and ornaments taken from different cultures with the attempt to explore conceptual landscapes. Sometimes these landscape are related to a mental panorama drawn in the background. (*Espejos*)

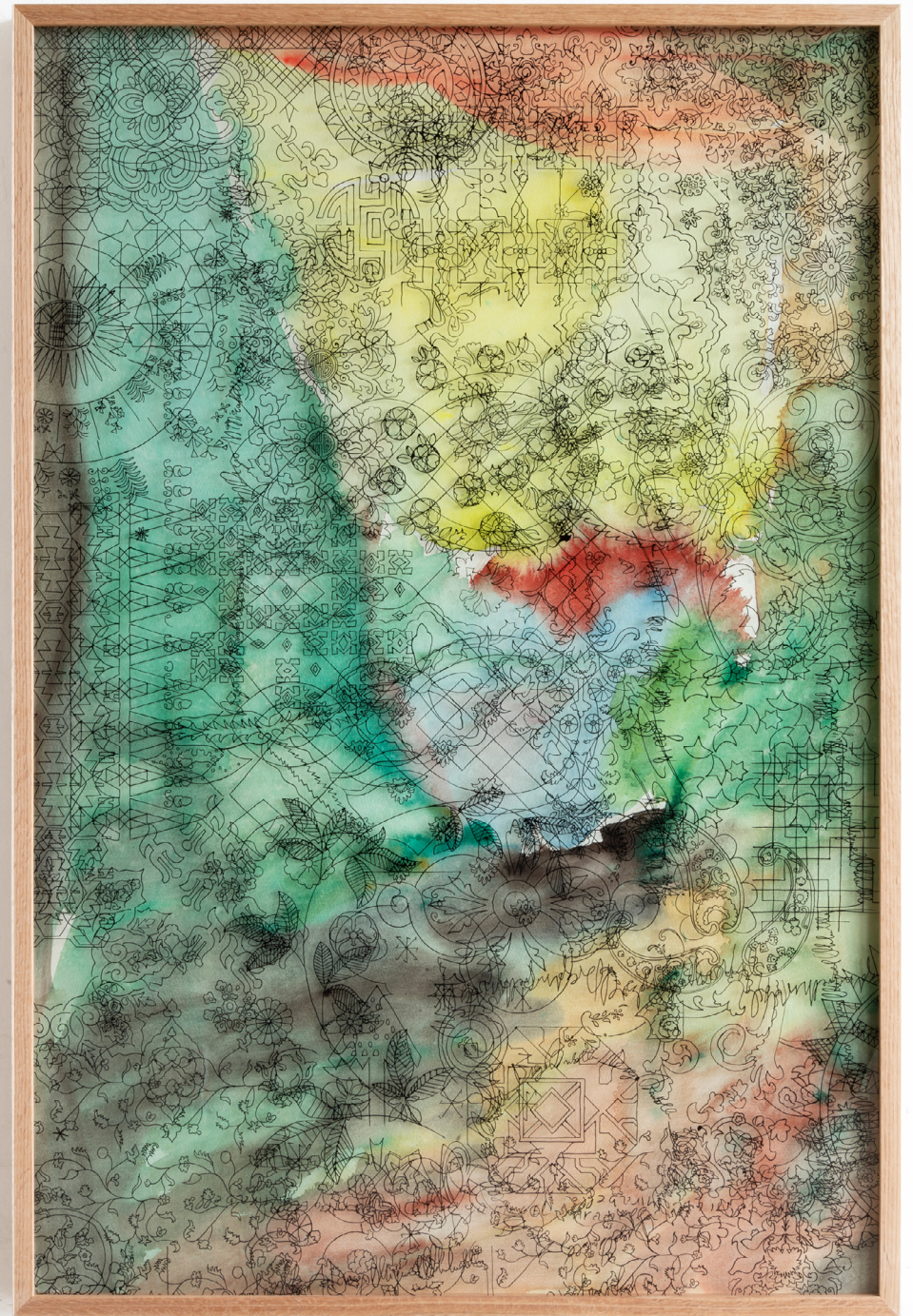




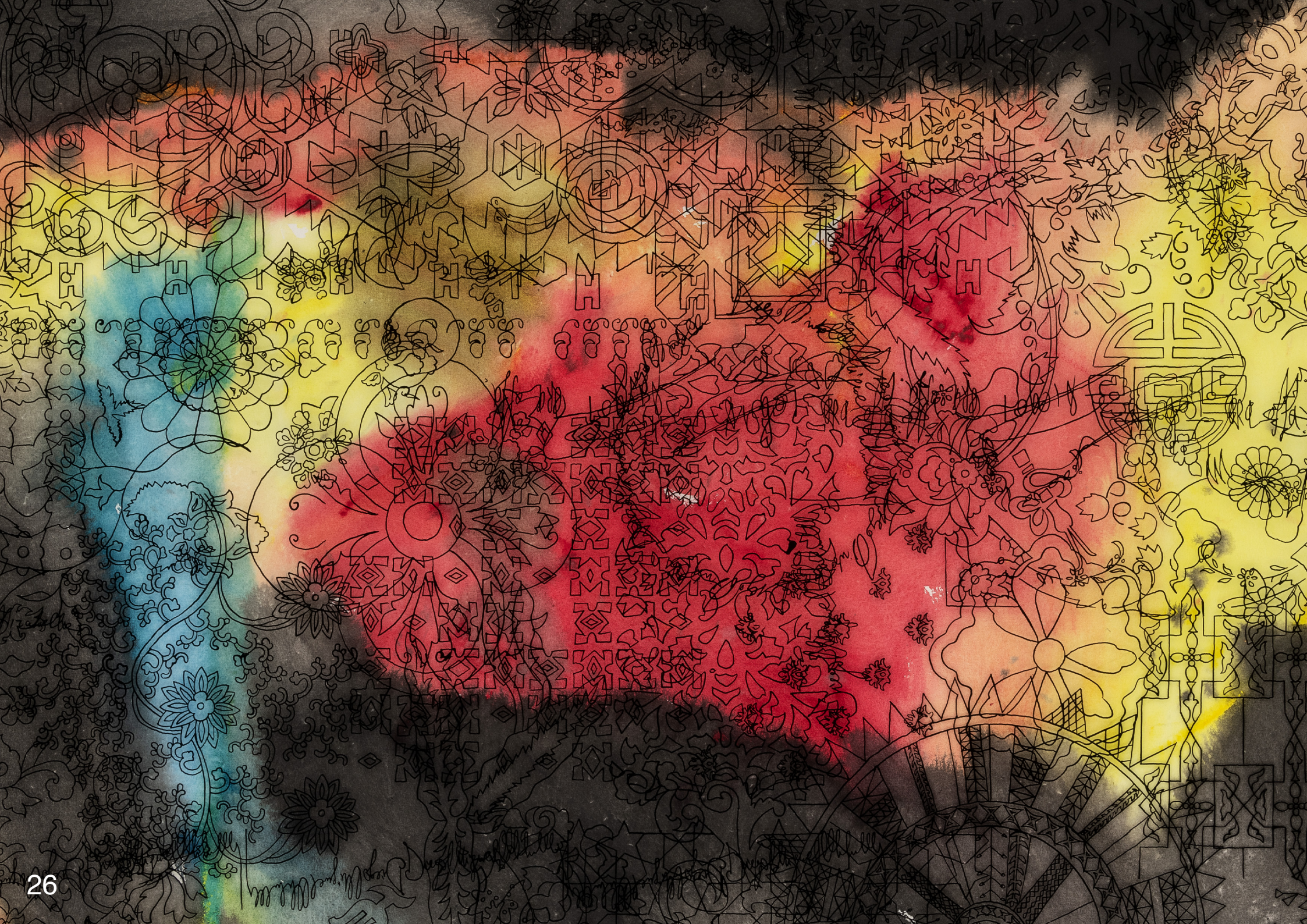




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Senza titoli (detail)

2020

100x70cm

Pencils on paper

20

Senza titoli. Impero Romano, 2022

,250cmx140cm

Roman travertine, enamel

21-22

Senza titolo, 2022

55x75cm

Carbonpaper on paper

23

Senza titoli, Diego, 2022

150 x 80 cm,

“Ducale” marble, enamel

24-25-26-27

Espejos, 2022

122,5x82,5 cm

glass, indian ink, watercolor

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Decorato decoroso distratto

2020

126x120x36cm

bronze



Decorato decoroso
distratto (2020)

Artist half body portrait





Il r... ricordava al gioco, la bocca arsa e gli occhi bruciati. Scopriamo il sole.



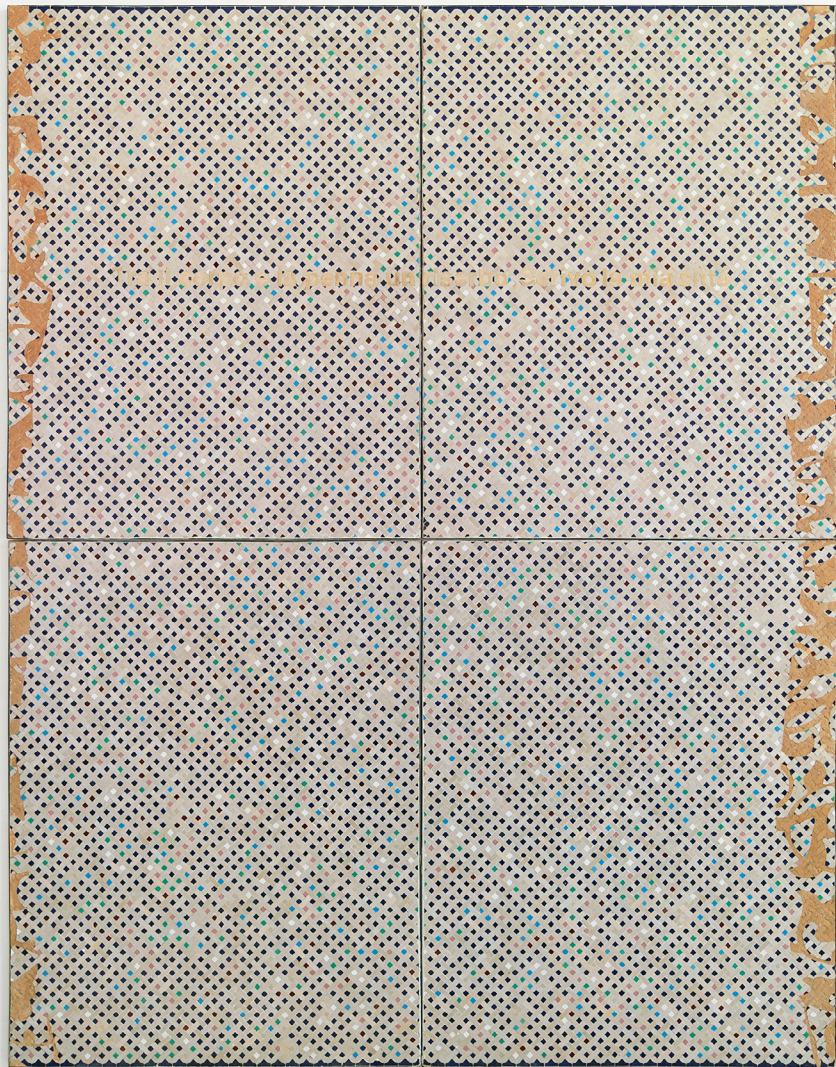
But Me (2017 - Ongoing)

Fascinated by the Moroccan mosaic (Zellige) I developed *But me*, a project that brought me to work with local artisans in Fès. As a result of a significant experience, I designed Zellige with the insertion of words and very short poem, shaped into typical patterns.















Mi arrocco



Scordando tutto

29
Decorato decoroso distratto, 2021,
Studio SALES di Norberto Ruggeri, Installation view

30
Scoprivamo il sole, 2022
Museum of Turkish and Islamic Arts, Istanbul
Installation view

31
Igiornisiunisconoaigiorn, 2019
196x31Ø cm
Ceramic

32
Il castone e la barota, 2019
196x31Ø cm
Ceramic

33
Il castone e la barota, 2019
Studio SALES di Norberto Ruggeri, Installation view

34
Scrivo la mia città, 2022
220x170cm
Ceramic, steel

35
Le point virgule, 2019
140x109cm
Ceramic, steel

36
Vestiva inoltre, 2019
140x109cm
Ceramic, steel

37
Decorato decoroso distratto, 2021,
Studio SALES di Norberto Ruggeri, Installation view

38
Mi arrocco, 2021
60x46cm
Ceramic, steel

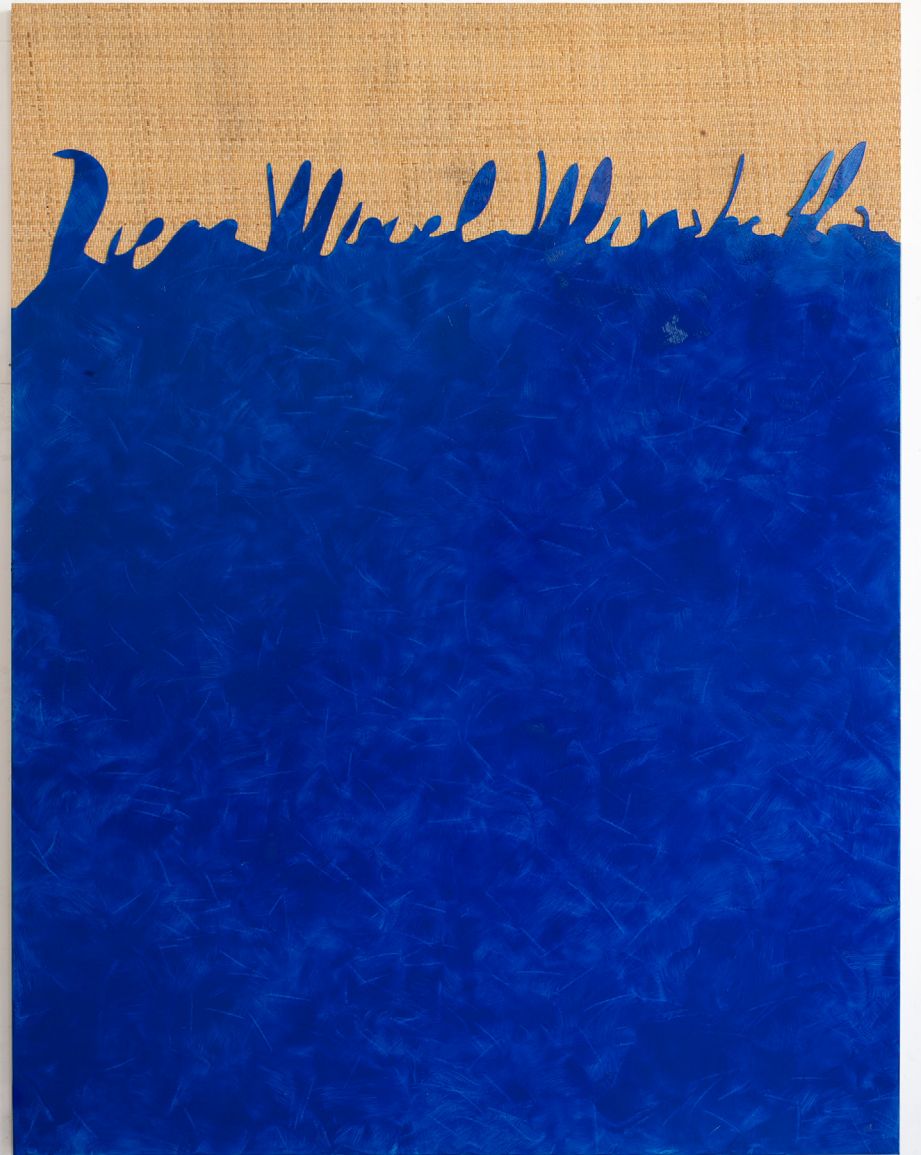
39
Scordando tutto, 2020
60x46cm
Ceramic, steel



Paesaggi Mirabella (2021 - Ongoing)
Diego M Mirabella (2018 - Performance)

My signature, made by myself or by the several people I cross during my journey, is a sign I use to see through the reality, as a visual writer, and to relate with it.

DiegoM Mirabella is a work I realized during a residency in Italy in 2018. I painted and signed a flock of sheep in order to realize a fragmented moving portrait, as an alive scramble mosaic.





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Paesaggio Mirabella, 2022 (detail)

146,5x192 cm

oil on metal, rattan

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Paesaggio Mirabella, 2022

146,5x192 cm

oil on metal, rattan

42

Paesaggio Mirabella, 2022

146,5x192 cm

oil on metal, rattan

43

To tell a story, 2019

23ø cm

Ceramic

next pages

44-45-46

Diego M Mirabella, 2018

Performance

various dimensions

HDR inkjet on baryta paper







Drawing/Stage (2013 - Ongoing)

For the ongoing project Drawings/stage I set environment, or I design architectures, in order for them to host, as in a theatrical performance, old works of mine, or the suggestion they came from, as I retrace it. I see the D/S like a series of poems, a daily way to test my ability to translate words and gestures into visual objects.









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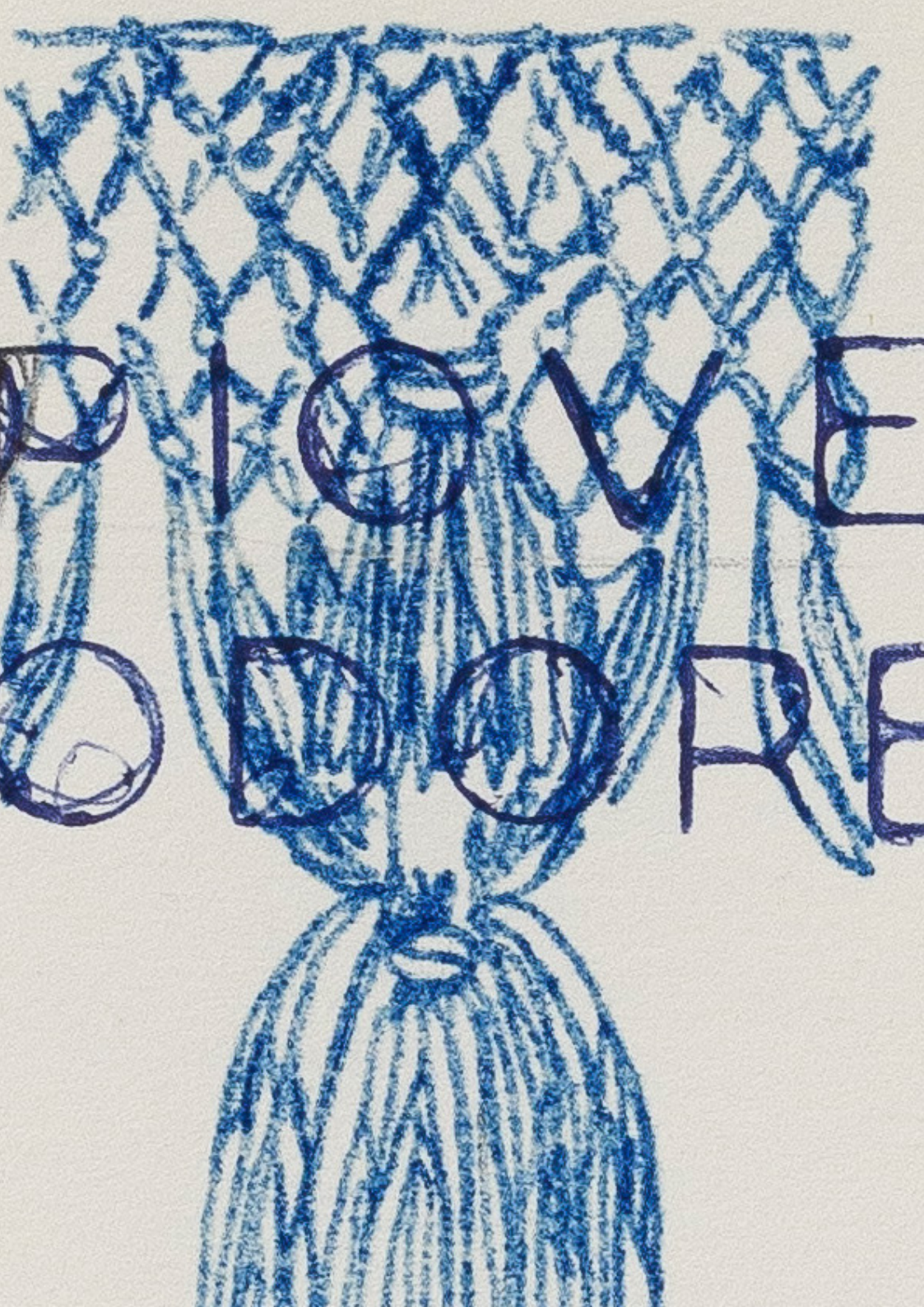


Pendant la nuit je feuilletais l'atlas





tradisco in te esse



Previous pages

47-48-49

Drawing stage-la bocca arsa, 2018

L'ascensore, Palermo

Ambiental dimensions

various materials

[VIDEO LINK](#)

50-51

Drawing stage-Pendant la nuit, 2018

Room, 12 petite rue des bouchers, Brussels

Ambiental dimensions

various materials

[VIDEO LINK](#)

52-53

Drawing stage-Dietro, 2016

148x110,5x64 cm

Objet trouvé, glass, Wood, led lights

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Tradisco interesse, 2021

Ambiental dimensions

Site specific intervention

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[Interview video - Roma città aperta](#)

[Limone](#) 

STUDIES

BA in Fine Arts, Painting – Fine Arts Academy – Rome

SOLO SHOW

2023 - *Una boccata d'arte*, Fondazione Elpis, Agnone [Link](#)

2022 - *Scoprivamo il sole*, Museum of Turkish and Islamic Arts, Istanbul [IIC Istanbul](#)

2021 - *Decorato decoroso distratto*, Studio Sales di Norberto Ruggeri, Rome

2019 - *Il castone e la barota*, Studio Sales di Norberto Ruggeri, Rome [PR Eng](#) / [PR Ita](#)

2018 - *Room#12*, Rue petite boucher, Bruxelles [Link Video](#)

Salvo me, Richter Gallery, Rome [Link Text](#)

La bocca arsa, l'Ascensore, Palermo [Link Gallery](#)

2015 - *L'alba ti scopre nella stessa posizione*, Una vetrina, Rome [Link Gallery](#)

2014 - *Andiamo là*, L'a project, Palermo

2013 - *Per terra non cade*, MAP Museo dell'AgroPontino, Pontinia
Entrano fuggendo, Operativa arte contemporanea, Rome [Link Gallery](#)

Presupposti per un dialogo inesatto, Palazzo Lucarini, Trevi

2011 - *DiaSige*, Museo d'arte Moderna e Contemporanea, Anticoli Corrado

GROUP SHOW (+Artfair)

2023 - *Nella pittura. Roma capitolo I*, Frantoio, Capalbio

2022 - *Frammenti da lontano*, Galleria Mazzoli, Modena [Link](#)

Arte circolare, Conai, Maxxi Museum, Rome [Link](#)

Patrimonium Appiae. Art crossing. [Archeological Park Appia](#), Rome

Monopoli panorama, Italics, Monopoli [Link](#)

Frammento e Ornamento, Castello Ducale, Ceglie Messapica

Coppe di stelle nel cerchio del sole, Palazzo Abatellis, Palermo

2021 - *Materia Nova*, Gam museum, Rome

Portaportese, Spaziomensa, Rome

There is not place like home/Rome, via del mandrone347, Rome

Artissima, Galleria Mazzoli, Turin
One clover and a bee and revery, Moonens foundation, Bruxelles
Bazar, Studio Federica di Carlo, Milan
Miart, Studio SALES di Norberto Ruggeri, Milan
All'ombra del gelso in fiore prima che i fiori macchino, Villa Iblea, Modica
La comunità inoperosa, Palazzo ducale, Tagliacozzo
Babies Are Knocking, Studio Stefania Miscetti, Rome
2020 - *Talent prize 2020*, Museo Pietro Canonica, Rome [Link](#)
Gentilvicini, via della fucina 16 Museo Condominio, Turin [Link](#)
Miart, Studio Sales di Norberto Ruggeri, Milan
2019 - *Artissima*, Studio Sales di Norberto Ruggeri, Turin
Défragmentation, 1,61 Space, Bruxelles
Mirabilia Urbis, Historical center of Rome, Rome [Link](#)
Iniziamo qui, Galleria Frediano Farsetti, Milan [Link](#)
MI, *Enterprise*, Rome
Miart, Studio Sales di Norberto Ruggeri, Milan
Placido, Dimora artica, Milan [Link Gallery](#)
Art Truc Troc & Design, Bozar, Bruxelles
2018 - *What goes arounds comes to art*, London art trade, London
All&parts, Rivoli gallery, Bruxelles [Link Article](#)
La religione dei ricordi, Necropoli di Realmese, Calascibetta [Link1](#)
[Link2](#)
Prix Mediatine, Mediatine, Brussels
I shot Mercury to make this Exhibition, Nir Altman's Gallery, Munich [Link Gallery](#)
Rosina #1 – Spectrum, Limone space London, London [Link Gallery](#)
Liber fare, Palazzo Ziino, Palermo + Palazzo della scrittura, Turin
2017 - *Talent prize*, Macro, Rome
Radieuse, Italian culture institute, Brussels [Link Article](#)
2016 - *Bodikon*, Belmacz Gallery, London [Link Gallery](#)
You are invited. Content-curation/Spambot Aesthetics, Chalton Gallery, London
The Habit of a Foreign Sky, FuturDome, Milan [Link Gallery](#)
Linea del tempo annodata, Studio Moccia, Mariotti, Studi festival#2, Milan [Link 1 2 3](#)

2015 - *Museo delle Palme*, Orto botanico, Palermo [Link Gallery](#)
Trincee- Ill mondo in fiamme e la morte, Galleria La Nuova Pesa, Rome
10 years 60th Drawings, Fondazione Pastificio Cerere, Rome
MilanoRomaTorinoPalermo, Studi festival#1, Milan [Link work](#)
2014 - *The Grass Grow*, Basel
Art is real, Piazza Pasquino 69, Rome
2013 - *Il peso della mia luce*, Operativa arte contemporanea, Rome [Link Gallery](#)
Ortica, Macro Pelanda, Rome
2012 - *In ognuno di noi*, Temple university, Rome
Casa con vista, casa Hancock, Rome
La verità è luce, centro per l'arte contemporanea Open Space, Catanzaro

PRIZES

Cantica21 – Winner – 2020 (IT)
Talent Prize 2020 – Finalist – 2020 (IT)
Premio Circolo Canottieri Aniene – 2018 (IT)
Prix Mediatine – Mention - 2018 (BE)
Special prize, Spazio Cima – Winner – 2017 (IT)
Premio combat – mention – 2012 (IT)
Factory (Macro Testaccio) – mention – 2012 (IT)
Special Prize Clima – Winner – 2017 (IT)

RESIDENCIES

Via della fucina 16 Museo condominio – Torino – 2020 (IT)
La Fornace – Milan – 2019 – (IT)
Mare nero – Calascibetta – 2018 – (IT)
Bocs Residency – Cosenza – 2015 – (IT)

PUBLISHING

Cantica21 - Italian Contemporary Art Everywhere – Silvana Editoriale – ISBN 9788836651252 – 2023
Frammenti da lontano – Galleria Mazzoli editore – 2023
Frammento e Ornamento – 2022

Materia nova, Roma, Ultime generazioni a confronto - Manfredi edizioni - ISBN 9791280049414 - 2022
Artcrossing – ISBN 9788899547660 – 2022
Vera – ISBN 9788822907875 – 2021
Mosaici contemporanei nella Collezione Farnesina Vol. III – 2021
Contemporanea 2021 – 2021
Roma Nuda - 2020
Mirabilia Urbis – Catalogue – 2019
Iniziamo qui - Catalogue – 2019
What goes arounds comes to art – 2018
Mediatine Prix – 2018
Liber fare – Catalogue – 2018
I shot Mercury to make this Exhibition – Catalogue – 2018
Bocs Art – Manfredi Edizioni – 2017
Il peso della mia luce – Catalogue limited edition – 2013
Dia Logos. Lungo le strade della bellezza – Catalogue – 2012

COLLECTIONS

Museo Riso, Palermo
Fondazione Roma
Circolo Canottieri Aniene
Several private collection in US, Uk, Belgium, Italy, Austria and Germany.

SELECTED ARTICLES

Lorenzo Madaro, AtpDiary, 2023 – [Link](#)
Daniela Bigi, La quadriennale Studio Visit, 2022 – [Link](#)
Marta Acciaro, Exibart, 2021 – [Link](#)
Silvia d'Ippolito, “Decorato decoroso distratto”, Inside art n° 120, 2020 – [Link](#)
Daniela Trincia, DDD, Exibart, 2021 – [Link](#)
Daniela Cotimbo, “Spaziocima: Diego Miguel Mirabella”, in Inside Art, n° 112, 2017, pp. 86-91 – [Link](#)
Daniela Bigi, “Diego Miguel Mirabella, Le regard, le pli”, in Arte e critica, n° 75-76, 2013, pp. 82-83 – [Link](#)

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[28-29-37](#) Eleonora Cerri Pecorella
[30](#) Ivan Erofeev
[44-45-46-47-48-49](#) Filippo Nicoletti
[52-53](#) Cosimo Filippini
[54](#) Giorgio Benni
[Others](#) Studio DMM