



Prometeo Gallery Ida Pisani

**Binta Diaw**  
*La plage noire*

essay by **Simone Frangi**

First solo show at Prometeo Gallery of the artist Binta Diaw who presents the image of the mangrove as a symbol of the possibility of *getting free together*

**opening: October 6, 2022 at 18:00**

**October 7 – December 6, 2022**

Via Privata G. Ventura 6, Milan  
[www.prometeogallery.com](http://www.prometeogallery.com)

From **October 6, 2022**, the artist **Binta Diaw** (Milan, 1995) presents for the first time in the spaces of **Prometeo Gallery Ida Pisani** her solo exhibition *La plage noire*, a reflection on the theme of **freedom**, not absolute and individual, but conceived as **relational**, closely linked to the concept of **emancipation**, at the center of her production for the last five years. **Diaw** materializes this complex thought through the figure of the mangrove, whose tangle has historically been a **marron refuge**, a new place of sociality and political reorganization.

**The aesthetics and physicality of the mangrove**, its dual form of life suspended and rooted between water and air, and its capacity for multidirectional evolution are a source of inspiration for the artist's plastic reflection and a starting point for the creation of her installations.

The **mangroves, realized by Binta Diaw out of synthetic hair**, float lightly in shallow pools of stagnant water and take up, by relaunching them, the considerations addressed in earlier installations, such as *Djäs p o r a* (2021), which traced the journeys of African women in diaspora encrypted in the tangles of their hairstyles, *Uati's Wisdom* (2020), where weaves of hair created symbolic architectures, or *Black Powerless* (2017 - ongoing), a reflection on the censorship of postcolonial bodies in their legitimate desire for citizenship and cohabitation in Italy.

The **mangrove beach** exhibited in this solo show is a reflection on the **possibility of being rooted despite movement**, or rather, because of it. The mangrove is indeed a rooting entity that grows at marginal latitudes that rejects the idea of a single root in favor of a **dynamic, systemic, multi-potential territorialization**. For the artist, the symbiotic growth of mangroves is thus the architecture of an **alliance collectivity** that always proceeds together.

Just as Rivers Solomon's novel *The Deep* celebrates an underwater world born of the heirs of the pregnant women thrown into the Atlantic by slave ships, so **Binta Diaw** celebrates that under and over-sea world made possible by the **morphology of these extraordinary plants**, which replicate the long underground roots in the mirrored structure of the branches stretching skyward.

**Binta Diaw** was born in 1995 in Milan, where she still lives and works. She graduated from the Brera Academy of Fine Arts in Milan and from the ÉSAD in Grenoble.

Often declined in the form of installations of various sizes, Binta Diaw's plastic research is part of a philosophical reflection on the social phenomena that define our contemporary world - such as migration, the notion of belonging or the question of gender - through body and spatiality. By feeding her research through contributions on intersectionality and feminism, Binta Diaw takes us into the exploration of multiple levels of identity: hers as a black woman in a Europeanized world; ours and that of an ongoing crossroads of histories and geographies.

Binta Diaw's work has been shown, in particular, in the exhibitions: "12th Berlin Biennale" (Berlin, 2022); "13th Rencontres de Bamako / Biennale Africaine de la Photographie" (Bamako, 2022); "The Land of Our Birth is a Woman", Centrale Fies (Dro, 2022); "Toolu Xeer", Galerie Cécile Fakhoury (Dakar, 2022); "Les tirés ailleurs", Bungalow ChertLüdde (Berlin, 2022); "Golden Hour", Bloom Galerie (Saint Tropez, 2022); "Beauty and Terror: Places of Colonialisms and Fascisms", Madre Museum of Naples (Naples, 2022); "Signs of Me", Casa Testori (Milan, 2022); "and plant seeds for a different way of living", Titanik and Museum of Impossible Forms (Turku, 2022); "The Recovery plan", Italian Institute of Culture of Paris (Paris, 2022); "Les Filons Géologiques", Palazzo Accursio (Bologna, 2021); Museo Novecento (Florence, 2021); "Dià s p o r a", Galerie Cécile Fakhoury (Abidjan, 2021); "School of Water-Mediterranean, Young Artists Biennale" (San Marino, 2021); "I have this memory, it is not my own", Galerie Cécile Fakhoury (Dakar, 2020); "Waves Between Us", Fondazione Sandretto Re Rebaudengo (Guarene, 2020); "Nero Sangue", Museo MAGA (Gallarate, 2020); "In Search of Our Ancestor's Garden" (Milan, 2020); "Soil is an Inscribed Body", Savvy Contemporary (Berlin, 2019). She has participated in several residencies including: "Résidence Miramar - réseau méditerranéen pour les jeunes artistes" (Tanger, 2022); "Lungomare residency" (Bolzano, 2021); "Viafarini-in-residence" (Milan, 2020-21); "Seeds for future memories" (Villa Romana and Tambacounda, 2020); "YGBI Residency, Black History Month" (Florence, 2020). Binta Diaw has also received numerous awards: "Première lauréate - Prix PUJADE LAURAINÉ" (FR, IT, 2022); "Award PART-Rimini" (IT, 2022); "Premio Wonderful" (Florence, 2021); "Premio Nocivelli (sculpture)" (Brescia, 2020); "Bourse arts plastiques de la ville de Grenoble" (Grenoble, 2020). She works with Prometeo Gallery in Milan and Galerie Cécile Fakhoury in Abidjan, Dakar, Paris.

**Prometeo Gallery** was born on the initiative of **Ida Pisani**, after a long history of cultural association, which evolved in 2005 into a gallery based in Milan and Lucca. The space has always stood out as a catalyst for the social and political demands of multimedia visual artists. The project inaugurates in 2005 with *Perra*, by the Guatemalan artist Regina José Galindo, who - in the same year - wins the Golden Lion at the Venice Biennale as *Best Under 35 Artist*. This recognition was awarded in 2001 to Aníbal López, another Guatemalan artist with whom the gallery starts a relationship, interrupted by the untimely death of López at the age of 50 years old. The first exhibition by the Spanish master Santiago Sierra, *Trabajos italianos*, dates back to 2007, presenting his action *Los Anarquistas* in Milan, conceived for the space of the "Volume!" Foundation in Rome. Among the artists represented by the gallery invited over the years to the Venice Biennale: Ivan Moudov, Giuseppe Stampone, Regina José Galindo, Mary Zygouri, Stefano Tsivopoulos, Hiwa K. In 2017, some milestones of Prometeo Gallery's path: Sierra's personal show *Mea culpa* at PAC in Milan - where both Regina José Galindo and Zehra Doğan also exhibited respectively in 2014 and in 2021 - and the presence of 4 artists represented by the gallery at the 14th edition of Documenta: Stefano Tsivopoulos, Regina José Galindo, Mary Zygouri, Hiwa K. Shortly thereafter, the Kurdish-Iraqi artist Hiwa K exhibits at the New Museum in New York and Galindo's work *Tierra* (2013) becomes part, in 2021, of the collection of the MoMA in New York, as the third work of the artist acquired by the museum. In the same year, Regina was awarded the *Robert Rauschenberg Award*. In 2019, the gallery begins to represent the work of the Kurdish-Turkish artist Zehra Doğan, included in the "Power 100" of Art Review in both 2020 and 2021.