

CARMEN BUONANNO

PORTFOLIO

selected works 2023 - 2026

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About

Carmen Buonanno (they/them) is a visual artist and researcher. Their work spans environmental, site-specific and time-specific installations, performance, video, and cognitive devices. Their practice examines how bodies move through contemporary spaces, exploring dynamics of misunderstanding and exclusion, with particular attention to queer neurodivergent experiences. Through everyday materials and objects, symbolically and relationally reconfigured, they create immersive environments and interactive devices that question perception, power dynamics, and the political conditions of space.

Recent projects include Radica Power (2026), presented at LOTTOZERO as a site-specific device investigating space as a non-neutral and potentially rejecting environment; We Belong Together (2024), presented in Lithuania and Bologna; and collective works exhibited in Cutting Clouds at the MADRE Museum in Naples. In 2025, they presented Show the World Your Existence at UnoBis in Padua, a site-specific installation exploring presence and perception in space. After completing a second-level degree in Painting at the Academy of Fine Arts of Naples, they collaborated with Italian and international institutions, including the MADRE Museum and Fondazione Paul Thorel, and are currently an artist in residence at Lottozero Textile Laboratories in Prato.

RADICAL POWER – “***Patron/ise***” collective exhibition presented at LOTTOZERO, curated by Ester Maria D’Avossa

second-hand trampoline, iron, aluminium, self-adhesive PVC, gym mats, 340 cm x 340 cm x 260 cm

2026



credits: Alessandro Destro



credits: Alessandro Destro

RADICAL POWER, 2026

A threshold is never only a passage, and space in never truly neutral. In Radical Power, Carmen Buonanno transforms the architectural opening between Lottozero's exhibition space and its more domestic, inhabited areas into a charged site of crossing. A trampoline is placed vertically within this in-between space, stretched by industrial tensioners and interrupted by a central doorway. Above it, written in bold letters, "In ‹power› we resist", followed by "On {radical} care we lean" in front of the work, on the floor. Thus, what is usually associated with play, release, and bodily movement becomes a barrier, a membrane, and a device for rethinking how one enters, perceives, and negotiates space.

Buonanno's practice looks at space, public or private, as a site of negotiation, engaging with the conditions of said place. Often working with site-specific installations, textile materials are employed as elements capable of intensifying a specific spatial, perceptual, or political question. In this case, the trampoline is chosen for its strong sensory persistence. Its tense elastic surface suggests pressure, rebound, impact, and resistance. It is also connected to forms of sensory self-regulation, often used by children, including stimming, where movement and force become ways of processing the body's relation to the surrounding world.

The installation therefore does not simply occupy a threshold; it exposes the threshold as a non-neutral space, shaped by rules, expectations, access, and exclusion.

Furthermore, the writing on the work emerges from Buonanno's research into protest banners and workers' demonstrations in Prato's textile district. Slogans, in her practice, are not decorative or symbolic additions, but direct forms of address. They come from reading, listening, and observing the political conditions around her. The two slogans, create a dialogue between resistance and support, force and vulnerability, collective struggle and mutual care. In Prato, struggles around migrant labour, unionisation, and the demand for basic working rights become part of the work's understanding of power. Power is not presented only as domination, as the force of the employer, the institution, or the system; It is also the force that appears when bodies gather, resist, care for one another, and reclaim visibility. This tension is made visible through the trampoline itself: a material structure that absorbs pressure, holds bodies, and resists force, while the floor-based slogan suggests the forms of care and solidarity on which resistance must also lean.

Radical Power brings the exhibition's questions into a physical and spatial register. If the show reflects on the structures that support, shape, and constrain artistic production, Buonanno's installation turns those structures into something that must be encountered bodily. The work stages a passage through tension: between care and control, protection and pressure, the individual and the collective, the residency as a sheltered space and the social realities that continue outside it. To cross the threshold is to move through a system already under strain. The work reflects on how much pressure a body, a material, a space, or a community can absorb before it transforms that pressure into resistance.

‹insert function› – “HIC ET NUNC n°5– ARP PACK & GO” collective exhibition presented at Whitespace (Naples), curated by Alessandra Troncone 2026

Textile patchworks, clothes. Variable dimensions



credits: Sara Rampazzo



credits: Sara Rampazzo







credits: Sara Rampazzo

‹insert function›, 2026

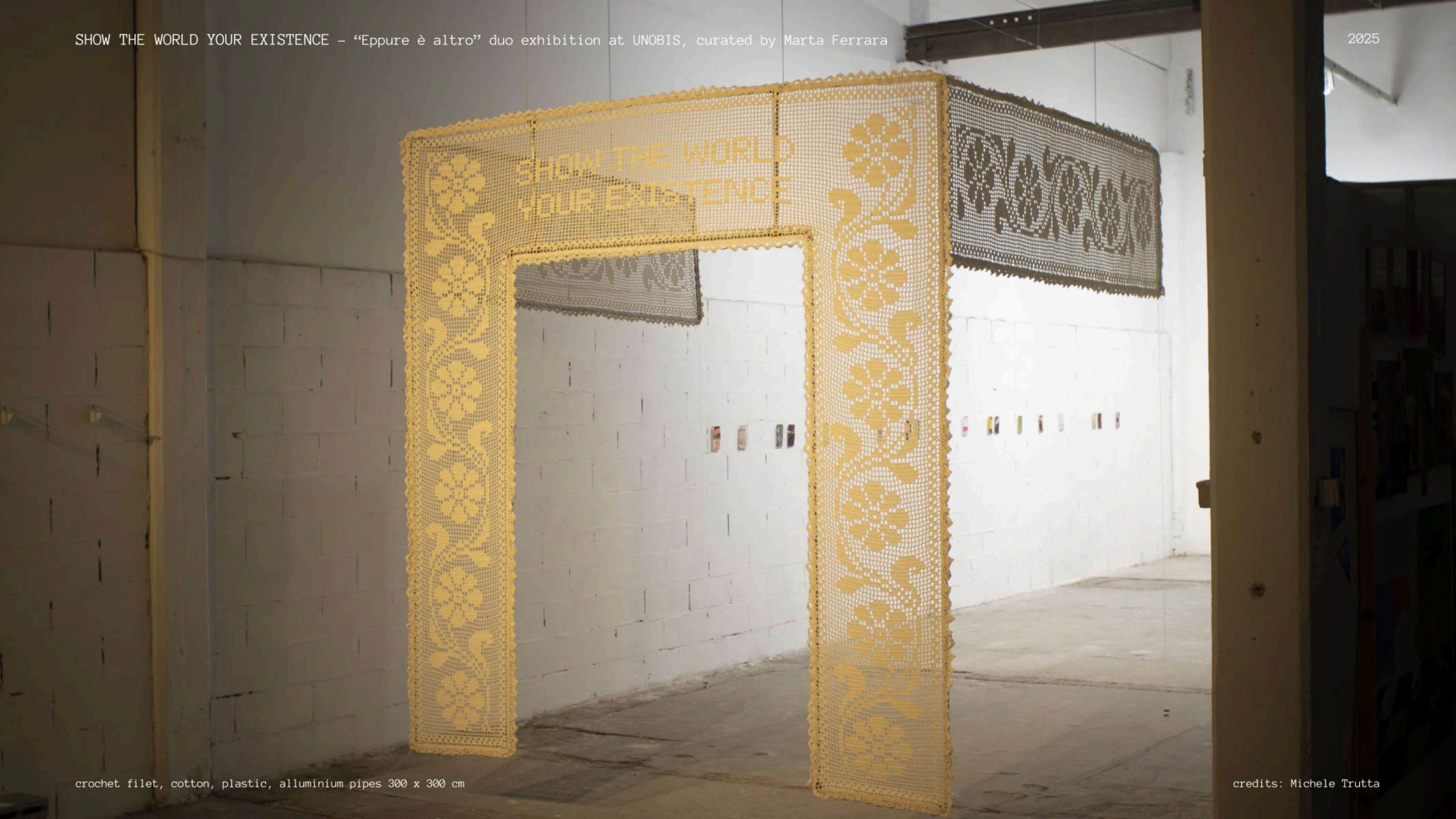
‹insert function› is a textile installation composed of garments taken from the artist's own wardrobe, onto which embroidered fabric patches are applied. The slogans combine everyday language with computational syntax. Expressions, variables, and symbols associated with coding — as in *MY ‹value› IS NOT MY CLASS* — alter the meaning of the statements and turn the garments into surfaces through which identity and language are brought into relation.

The work reflects on the systems through which we define and interpret ourselves and others, creating tension between social categories, individual value, and belonging. References to cancel culture emerge directly through the slogans, questioning the speed with which public language can produce judgement, classification, and exclusion.

Drawing from an ongoing investigation into neurodivergent experiences and alternative forms of communication, uses code as a parallel language: a structure capable of modifying, concealing, or multiplying the meaning of a statement.

The work was first presented at Centro Luigi Di Sarro in Rome as part of *HIC ET NUNC n.5 – Repairing the Present, Imagining the Possible*, and was later presented at White Space in Naples, within a workshop curated by Alessandra Troncone.

SHOW THE WORLD YOUR EXISTENCE – “Eppure è altro” duo exhibition at UNOBIS, curated by Marta Ferrara 2025



crochet filet, cotton, plastic, alluminium pipes 300 x 300 cm

credits: Michele Trutta



credits: Michele Trutta



credits: Michele Trutta

SHOW THE WORLD YOUR EXISTENCE, 2025

A site-specific work created for a two-person exhibition at the independent space UnoBis in Padua, curated by Marta Ferrara as part of UnoBis's annual Living Rooms programme, featuring Carmen Buonanno and Marta Perroni.

The installation uses the filet crochet technique to construct an entrance portal that invites visitors to cross a threshold woven with the phrase "Show the world your existence." The statement recalls the tradition of protest banners and echoes the slogan that became central to the disability rights movement from the 1970s onward: "Nothing about us without us."

The choice of medium refers to the marginal position of this debate, which here attempts to become visible through existence itself and through presence in space, opening that space as a political threshold.

WE BELONG TOGETHER - personal exhibition at Vinlius Academy of Arts

2024



Mixed media

credits: Sara Rampazzo



credits: Sara Rampazzo



credits: Sara Rampazzo



credits: Sara Rampazzo

WE BELONG TOGETHER, 2024

This project represents the final outcome of an artistic research process conducted at the Vilnius Academy of Arts. The space, part of an institutional complex, was repainted pink as an act of spatial reclamation, generating a deliberately artificial environment that challenges conventional exhibition formats.

The heterogeneous works presented share an engagement with themes of failed communication, labelling, and the perceptual distortions experienced by those who observe and inhabit the space. They carry an autobiographical dimension rooted in the artist's experience as a migrant, neurodivergent, and queer subject, addressing the ways in which identity is shaped through encounters with social and cultural boundaries. The project investigates boundaries not only as physical limits, but as shifting conceptual conditions, continuously renegotiated through relational processes involving both the subject and the surrounding environment.

The installation creates a liminal space—neither fully protective nor stable—in which soft pink fabrics form a fragile architectural structure, conceived as an alternative to the neutrality of the white cube or the black box. Within this threshold condition, the work reflects on invisible and neurological disabilities, embodied perception, and the political implications of inhabiting space.

WE BELONG TOGETHER - presented at DAS, Dispositivo arti sperimentali, Bologna - curated by Giulia Terralavoro

2024



Mixed media

credits: Sara Rampazzo



credits: Sara Rampazzo

When it’s sunny outside and you have a neurological disability. 13 min – VIDEO

2024



Because I always have the feeling that I am saying something wrong.



Sorry for the excessively long voice message,



or neurotypical person, in short.



My son is AFFECTED by autism.

credits: Sara Rampazzo

WORKS ON DISPLAY



1. *birthday paper chain*
   70 x 220cm
   2024



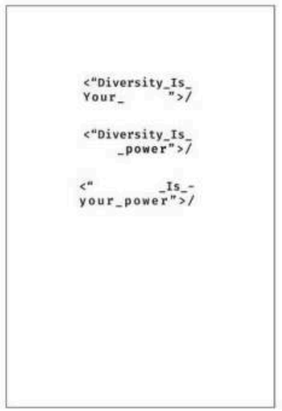
2. *bench*
   60 x 150cm
   2024



3. *school desk*
   30 x 57cm
   2024



4. *rug/doormat*
   160 x 100cm
   2024



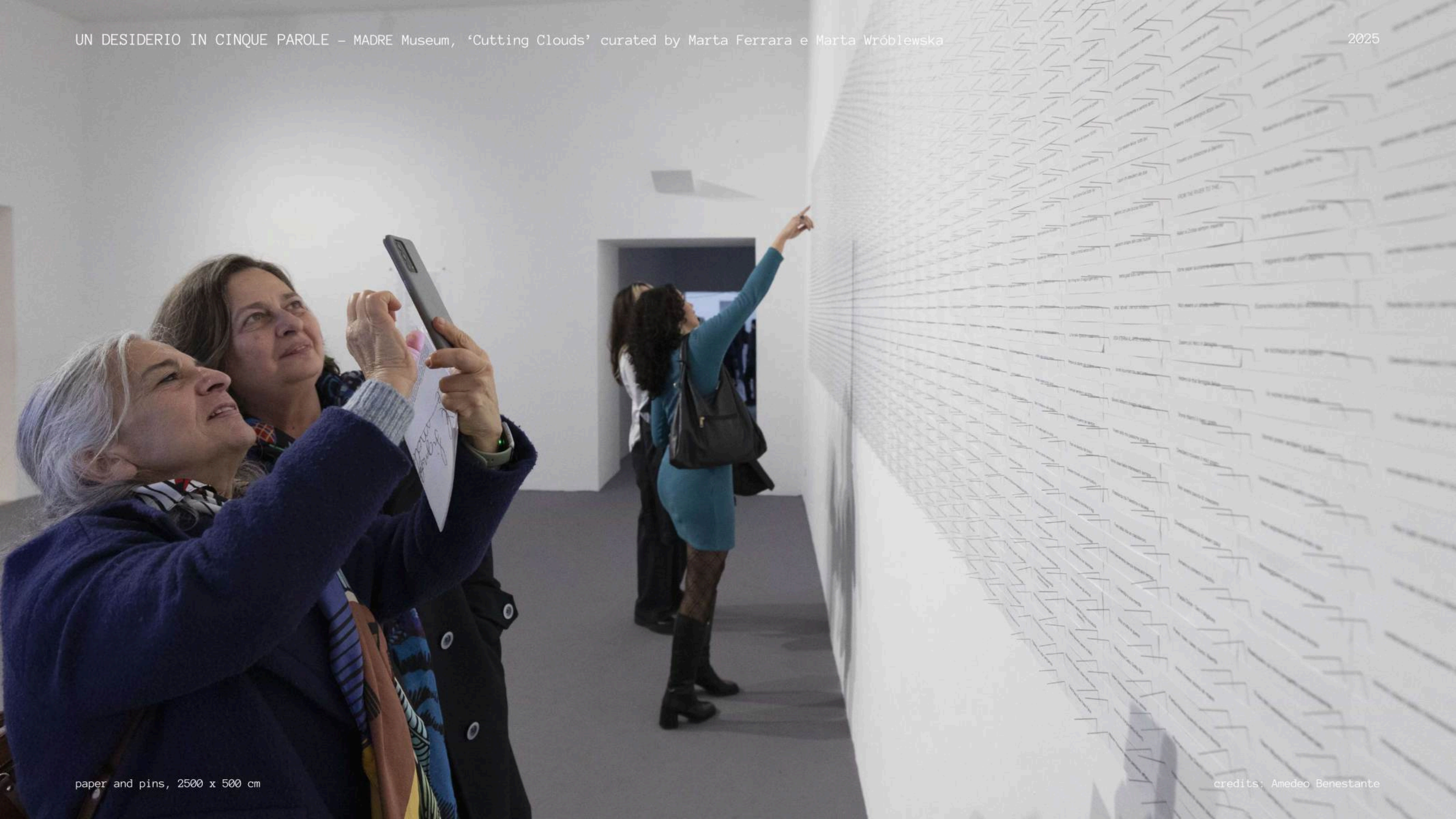
5. *curtain*
   130 x 310cm
   2023



6. *Tape framed*
   30 x 40cm
   2024

7. *When it's sunny outside and you have a neurological disability*
   13mins - video - LINK:
https://drive.google.com/file/d/17p3ihwLv7y_7MgEUx9nXew6zIJuv6rUr/view?usp=share_link
   2024

UN DESIDERIO IN CINQUE PAROLE – MADRE Museum, ‘Cutting Clouds’ curated by Marta Ferrara e Marta Wróblewska 2025



paper and pins, 2500 x 500 cm

credits: Amedeo Benestante



credits: Amedeo Benestante

IL GIOCO DELLA CAMPANA - MADRE Museum, *‘Cutting Clouds’* curato da Marta Ferrara e Marta Wróblewska 2025



Mixed media, sound

credits: Amedeo Benestante



credits: Amedeo Benestante

UN DESIDERIO IN CINQUE PAROLE – IL GIOCO DELLA CAMPANA, 2025

Gioco della Campana and Un desiderio in cinque parole are part of the outcomes of a workshop led by Cesare Pietroiusti and connected to his retrospective exhibition Un certo numero di cose 1955–2019 at MAMbo – Museo d'Arte Moderna di Bologna.

The exhibition brings together artworks, archival materials, and personal objects belonging to the artist, exploring questions of co-authorship, repetition, circulation, and reproducibility. Within this framework, the workshop extended the retrospective beyond the presentation of Pietroiusti's own practice, creating a shared space in which other artists could reinterpret its methods and conceptual premises through the production of new works.

The third chapter of the project was presented on 25 January 2025 at the MADRE Museum in Naples, in the presence of Cesare Pietroiusti and the artists who created the new works: Carmen Buonanno, Alessia Canelli, Benedetta De Rosa, Irene Galuppo, Irene Macalli, Marta Perroni, and Miho Tanaka.

Through this collective and process-based format, the project questioned the idea of the artwork as a fixed and individually authored object. Instead, it foregrounded artistic practice as a transferable method, capable of being reactivated, transformed, and expanded through collaboration, interpretation, and exchange.

!NORMALITY – hand embroidery on a second-hand tablecloth

2026



used textile, cotton thread, 160 x 100 cm


ty = "not diverse"

!NORMALITY cannot define what is right.
Expanding through your diversity is power, not shame.

Being willing to play with your diversity isn't unfair.

The empire of normality won't control what heals us.
We deserve to embrace our joy.
Your norms will not affect how we see ourselves.

You can't win over love.

— coded

CREATURES IN BALANCE - personal exhibition at Vilnius Academy of Arts - MA exhibition 2023



Fabrics, yarns, iron wire

credits: Sara Rampazzo



credits: Sara Rampazzo

CREATURES IN BALANCE, 2023

The process-based concept underlying this project emerged from a reflection on the human condition and its multiple forms of relation to external space, initiated through an investigation informed by neuroscientific approaches and behavioural studies. The research developed in Lithuania, where the working context helped direct the observation towards dynamics of perception, balance, and presence.

The objects remain suspended: they are not truly stable, but motionless, with no possibility of “movement” except through the contact and proximity of those passing through the space between them. The fragility and composure of these inanimate forms communicate like a body. The floor is soft and invites a form of physical empathy: as viewers walk beside the balanced sculptures, they are encouraged to perceive their tension, vulnerability, and resistance.