

Death In A Place Like This  
James Dean Diamond  
Curated by Samia Ashraf

## Death In A Place Like This

James Dean Diamond utilises the medium of photography and sound to explore the realms of fantasy. Illustrating a confluence of the representational, the abstract and the artificial 'Death in a Place Like This' is a concept that has evolved through a meta-emotional state.

The notion of death considers the physical act of dying (the exact moment and definition of which remains inexact in medical science) as a removed state of being. During such a process, the brain induces a collation of images to surface from dreams, memories and nightmares. The audience encounters an environment that comprises unknown places, inhabited by ectoplasmic characters, solitary figures, shadows, reflections and textural surfaces. There is an element of the work that concentrates on depicting the actual material subjects in a sublime and abstracted form, while other pieces are digitally manipulated to convey a haunting presence.

Inspiration is drawn from gothic punk and classical music, specifically Bauhaus, the cult British band of the 1980s, and Olivier Messiaen's 'Quartet for the End of Time' (1941). The intention has been to convert sound into a two-dimensional form. Other notable influences include German Expressionist cinema, in particular the Kafkaesque fantasy 'Institute Benjamenta' (1995) by filmmakers/animators the Brothers Quay.

The 32 pieces, each measuring 150cm x 100cm, have an omnipresent black palette resembling asphalt. This infers to Diamond's disdain of the homogenisation of contemporary British culture and the pervasive misnomer of a 'real life' genre. Diamond reminisces about his gothic punk youth during which he sought to escape provincial life and exist in a fictional world of theatre and film – in doing so, the work becomes an allegorical self-portrait of the artist.

The 32 works from the series 'Death In A Place Like This' are each 'Untitled'

Dimension: 150cm x 100cm

Medium: C-TYPE

Edition: Eight per piece

1997–2004

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### Contact

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