

Press Release

Giuseppe Stampone. *Precipitato formale*

curated by Pietro Gaglianò

Dates | 20 October – 21 December 2018

Opening hours | Monday – Saturday / 10:00 am – 13:30 pm & 2:30 pm – 7:00 pm

Precipitato Formale, the first exhibit in Florence entirely dedicated to the work by **Giuseppe Stampone** (1974), presented in three large rooms that, through new pieces and projects created in collaboration with other artists, will further explore the main themes of the author's research: pedagogical activity as a way to formalize artworks, the connection with art history, and the relationship with other artists.

Through a practice that foresees a constant passage of information, the revisitation of visual and verbal languages of history, and pedagogical and collaborative conjugations, Stampone summarizes the images and the processes in his artwork, which is the visible synthesis, the formal precipitate, in which time, space and relation are found. The Florentine exhibit marks a symbolic viewpoint, in which two decades of studies on the medium, from drawing to relational practices, and on the political dimension of art converge.

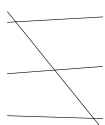
Three panels realized using ink represent the ideal focus point of the exhibit; just like altar pieces, within a secular universe and painfully, but clearly, sensitive to the humanitarian emergencies of our times, the works reinterpret three masterpieces of European art history: the "Mocking of Christ" by Fra Angelico, the "Abduction of Europa" by Rembrandt and "The Painter's Studio" by Gustave Courbet. In this mighty agony, Stampone measures himself with the need to reconnect the so-called Western civility to his responsibilities, and opens to a critical reflection on the position of art compared to the spheres of power, both today as in the past.

A connection exercise, a vocation to dialogue and to plurality, are featured even the other two projects, specifically realized for this occasion, which imply the involvement of other authors.

A new piece of the "Architecture of Intelligence" cycle will be realized with the artist **Jota Castro** (1965), and will focus on the pedagogical capacity of art. The work develops starting from the constant research of the space of visual perception, introducing the topics of communication as a hegemonic tool, the rhetoric of power, and the destabilizing capacity of the fragmentation of language.

In the gallery's main space, a large conceptual map will be created with the contribution and collaboration of other authors invited by Stampone to leave a mark, an element carrying their poetics and sensitivity, in this cartography that describes the relational rapports, the political value of art, and the emergence of a global condition. The authors involved are: Bianco-Valente, Tomaso Binga, Stefano Boccalini, Ugo La Pietra, Loredana Longo, Claudia Losi, Ryts Monet, Alfredo Pirri, and Eugenio Tibaldi.

At the end of the exhibit, the catalogue including the documentation of the works and the texts by the curator and other scholars will be presented.



EDUARDO SECCI

Giuseppe Stampone was born in Cluses, France in 1974. He is an Italian artist who lives and works between Rome and Bruxelles. From 1997 to 2001 he attended a Master in Contemporary Techniques at the Academy of Fine Arts in L'Aquila, Italy. He is currently a lecturer at the Academy of Fine Arts in Urbino, Italy.

His work has been exhibited in his recent solo shows including: Saldi d'Artista - La cooperazione attraverso l'arte, Centro Italiano di Documentazione sulla Cooperazione e l'Economia Sociale, Arte Fiera event, Bologna, Italy (2017); Europe vs Europe, MLF | Marie-Laure Fleisch, Brussels, Belgium (2016); Stampone - Banerjee and the third meaning, Italian Cultural Institute in New Delhi, New Delhi, India (2016); L'ABC dell'Arte nei confine sociali del gioco, Palazzo Reale, Milan, Italy (2014); Odio gli indifferenti, Istituto Nazionale per la Grafica - Palazzo Poli, Rome, Italy (2014); Ritratti - Bic Data Blue, GAMEC - Contemporary Modern Art Gallery Bergamo, Italy (2014); Saluti da L'Aquila da Giuseppe Stampone - Special Project, MACRO - Museum of Contemporary Art in Rome, Rome, Italy (2011).

His group shows include: Traces Ecrites, Bruxelles (2018); La collection BIC, Centquatre, Paris, France (2018); Perché il cielo è di tutti e la terra no?, CIAC- Centro Italiano Arte Contemporanea, Foligno, Italy (2018); NOW HERE IS NOWHERE, Italian Institute of Culture, New York, USA (2017); Seoul Biennale of Architecture and Urbanism, South Korea (2017); Oostende Triennial, Belgium (2017); La camera chiara, MU.SP.A.C.- Museo Sperimentale d'Arte Contemporanea, L'Aquila, Italy (2016); Fondazione Malvina Menegaz. La Collezione, Fondazione Malvina Menegaz, Castelbasso (TE), Italy (2016); Au rendez-vous des amis, promoted by Fondazione Burri, Palazzo Vitelli a Sant'Egidio, Città di Castello (PG), Italy (2015); Black on White, American Academy in Rome, Rome Italy (2015); Nature, Limit or Liberty?, MAXXI - Museo Nazionale delle Arti del XXI Secolo, Rome, Italy (2014); Il bel paese, GAMEC, Bergamo, Italy (2011); Private Museum, GAMEC, Bergamo, Italy (2010); Index Urbis, MACRO Testaccio, Roma, Italy (2010). His works are among important public collections, such as: Kochi Biennale Foundation; Fondazione La Quadriennale di Roma, Rome, Italy; Biennial Foundation, Sydney, Australia; Centro de Arte Contemporáneo Wifredo Lam, Havana, Cuba; Centro per l'arte contemporanea Luigi Pecci, Prato, Italy; GAMEC, Bergamo, Italy; MUSPAC, L'Aquila, Italy. He was awarded the 3rd Maretti prize of the Centro per l'arte contemporanea Luigi Pecci, Prato, Italy (2010), the American Academy residency, Rome, Italy (2013) and the YMCA, Gwangju, South Korea residency (2010).

Jota Castro, born in Lima, Perù, in 1965, currently lives and works in Brussels, Belgium. With a degree in political science, and former student of the European College in Bruges, Jota Castro has worked for the United Nations and for the European Union.

Since 1998, he dedicates himself to contemporary art. More specifically, his work explores the topic of information and the power it bestowed to who holds and manipulates it. He uses photography, sculpture, video and installation to realize artworks with an explicit civil impact, hinging on important social and political themes. Castro teaches at the European University in Madrid and is a founding member of the magazine Nolens Volens in Spain and of the editing committee of the magazine Janus in Belgium. Jota Castro has exhibited his works in many international institutions; Idiosyncrasy: Anchovies Dream of an Olive Mausoleum, Visual Art Center, Centro Helga de Alvear Foundation, Caceres, Spain (2017); The soul of money, DOX, Prague, Czech Republic (2016); Total Chaos, Rennie Collection, Vancouver, Canada (2016); Fire and Forget. On Violence, KW Institute for Contemporary Art, Berlin, Germany (2015); Sleepless - The bed in history and contemporary art, 21er Haus Museum Belvedere, Vienna, Austria (2015); Emergency Pavillion: Rebuilding Utopia, 55th international art exhibition of the Venice Biennale, Teatro Fondamenta Nuove, Venice, Italy (2013). Among his solo shows, we recall: Sacrosanctum, Oratorio di San Mercurio, Palermo, Italy (2015); De vida no se puede vivir, MAC, Santiago de Chile (2014); Jota Castro, Museum Het Domein, Sittard, Netherlands (2012); Rear Window, Kiasma Museum, Helsinki, Finland (2006); Exposition Universelle 2, B.P.S 22, Charleroi, Belgium (2005); Exposition universelle 1, Palais de Tokyo, Paris, France (2005); Taking part, Sterdelijk Museum's Hertegenosch, Netherlands (2005). In 2014, he curated the group show Slow Future at the Ujazdowski Castle in Warsaw, Poland; in 2009 he was the Curator of the Emergency Pavilion at the Venice Biennale (Collateral Events) with a show entitled The Fear Society; in 2004 he won the Gwangju Biennale in Korea.

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We invite you to take part in the conversation with Eduardo Secci on:

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