

## GIUSEPPE STAMPONE

Stampone's artistic quest represents the synthesis and formalisation of the concept encapsulated by the term Global Education.

His artistic output ranges from interactive multimedia installations to monumental and participatory public art projects. Simultaneously, his work makes reference to the "reasons for doing" by dwelling on the aesthetic gratification that comes from drawing with a Bic pen.

Stampone's method is based upon the chain of relationships, collaborations, connections and participations developed through the Solstizio network he founded.

Global Education is a meta-project and a "formal experience". Its purpose is to act as a catalyst to a new culture, a *vita activa* (Arendt) to formulate grammatical trajectories which confront and question the understandings and unease of today's world. On the other hand, it builds a world capable of reviving perception of experience within a new physical, mental and interactive dimension where the collective abrogates the suffering of the solitary individual and art becomes a collective binding agent thanks to the intimate core of our own experience.

In this cyber age we are living in, knowledge becomes connective because everyone can interact, exchanging their own experiences with others in shared topics and areas of interest.

"Global Education" is a project born into the light of these changes. It starts with alphabet primers drawn in Bic pen (school equipment par excellence), playing on popular themes, tags, symbols and images – often pertinent to historical facts or current events. These are followed by concept maps, slogans, interactive installations and tours in various countries of the world like the ones the artist organised for the Kochi and Havana Biennales (2012).

Drawing is the main tool used by Stampone to halt the flow of media on the web.

The images portrayed are all from the internet's virtual archive and reproduced with painstaking precision, lending them depth and uniqueness. These are images which invade our lives day after day in an infinity of downgraded versions and reproductions to the point that their very meaning is immediately deleted.

Stampone likes to define himself as an "intelligent photocopier", referring to the process that leads him to extrapolate popular icons from the web of socio-political events of our time and transfer them onto paper by way of drawing; icons are associated with words that reveal hidden meanings with airtight precision.

The artist tries his hand at reassembling the news which is foisted upon us through dazzling and "spectacularised" communication, belonging to contemporary history that flees at the very instant of its staging.

This operation aims to re-establish the proper time for reflection and vision of these high-speed "frames", while restoring value to the "one-off piece" by reconstructing the files with all the technique and love of a true craftsman.

Stampone plays a part in the drama of today's digital man by offering a solution to the new technologies: he uses the "ancient" technique of drawing, which immortalises the fluid "fragments" downloaded from the net in dilated time, in order to save a personal and intimate history associated with them from oblivion, allowing it to be revived in any possible future.

Stampone's work is a "formal experience". If the form is closed and crystallised, experience of the form creates a discussion on the artist's part within a community from which he requires interaction and participation.

The various mediums adopted serve to intensify the urgency of the circumstances. For Stampone, the artist must return to placing ethical commitment before aesthetics, political activism in the everyday, and an urgent need to construct connective structures and platforms that are cognitive, tactile and transfiguring. His approach is nuanced and methodical, inviting the public to reflect on fundamental issues like immigration, access to water resources or war through such projects as *Greetings from..* (2010 – present), *The Architecture of Intelligence* (2007 – present), *Acquerelli per non spreca la vita* (2006 – 2012) and *Why?* (2007 – present).

Artists in the postmodern era are fairly certain of the idea of disaster and conflict: Stampone is aware that the challenge today is to spread information to the public and ensure that it is being discussed by people who want to learn more.

An artist must gain experience on the front line, sharing the "social drama" of the people rather than merely citing impersonal links to remote experiences.

The important thing is to demolish the mysteries of communication by juxtaposing the allure of a savant sign with the post-production of meanings and signifiers. A sign that interprets files of images and symbols downloaded from the internet, that fluid media archive we can all tap into, which contains "Great History" as well as the infinite stories of each and every one of us.

Those are the stories that interest Stampone, and it is for this reason that he expanded "Global Education" to hands-on learning, involving people of all ages in the creation of a work. Sometimes he chooses a specific theme, other times he trusts in the free imagination of the people.

In this sense, the artist defines himself as an "intelligent photocopier" because he captures people's experiences and copies them onto an alphabetic grid to create participatory assemblies where he and the community use lateral thinking associations to decide together which word should be associated with a specific image. For example, the image of a gold ingot is matched with the 'H' of H<sub>2</sub>O; the image of Jesus to the 'S' of Superman etc.

The Global Education project consists of a desire for a new literacy that is not given and created by a few for the many, but recreated through the active participation of people by way of a shared alphabet. Stampone will live in a place for a while (China, the USA etc.) and get to know the local people and schools. He is particularly interested in primary schools because he sees the energy of an uncontaminated and unstructured life in the children. He makes notes on their stories, then returns to his studio to work on the letters and maps born from the experience.

He uses the ABC format because he seeks to reopen the dictatorial literacy we have been subjected to and rewrite it thanks to the experience and help of others. Stampone asks the local adults and children to help him, using them as an encyclopaedia to obtain as much information as possible, interpreting nothing but creating a narrative archive.

Once the letters are ready, he displays them as slogans (e.g. Arbeit Macht Frei, 2012; Hasta la Victoria Siempre, 2011; Yes We can, 2012..) and georeferences them on his emotional maps. Furthermore, with these same letters he creates tourist guides that shatter standard impressions about specific places by relating the experiences of the local people involved. The Global Education dictionary contains over 100,000 images listed in alphabetical order, each corresponding to an individual participant. An atlas of emotions, with the first and last names of every person who contributed to the resetting of world geography against any sort of viewing dictatorship. A dictionary made up of people's experiences, created with a customised alphabet that rewrites thoughts, places and stories.

The workshop is an essential and integral part of an overall project dedicated to the training, education and teaching of art and life today, but also to the creation of a constructive journey with a transnational and Babel-like imprint that brings the problems, joys and sorrows of everyday life into view.

Global Education is expanding thanks also to the Solstizio Network, founded by the artist in 2008:

*"Since I was a child, I've had to count on my own network to survive (I was born in a French banlieue, the son of immigrants). You can't create a Network and you can't invent one, either!*

*These days, a lot of people think that the Network has replaced the word System. But the System is another world, with different dynamics and different rhythms. We have moved from the chronological and sequential perspective of the Renaissance to Tactile and Connective Cyberspace.*

*The Network is "architecture of intelligence" (to borrow a term from Derrick De Kerckove); it's the union of Mind, Body and Space, a public space made up of connections and sharing among different disciplines, methods, languages and media for the purpose of expanding our observation of contemporary reality.*

*A Network is an Area of interest where individuals post their own private journal, in which 'I' becomes 'We' but the 'We' does not cancel out the identity of each single element making up the network.*

*We need to move on from a 'Technical' perception of a network towards an anthropological techno-culture that includes everything and embraces difference.*

*The artist is a politician who performs, who recreates a new Aesthetic of the everyday, using 'Intelligence as an art form'. By intelligence, I mean the ability to feel and develop connections, hence Architecture of Intelligence: mind, body and space.*

*McLuhan sees in artistic endeavour and the figure of the artist a Pioneer, someone who uses his antennae to perceive and anticipate – straddling the anomalous and future transformations.*

*The outside and the inside coincide; the centre and the edges collapse and consequently no artistic project and no vision can escape the feeling that everything is closely related to us. This too means the end of perspective and the advent of Proprioception".*

**Giuseppe Stampone** (Cluses, France 1974) is an Italian artist who lives and works in Rome and Brussels. His artistic production ranges from multimedia installations and videos to drawings made with Bic pen, a technique common to several of his projects.

He is the founder of Solstizio Project, in collaboration with the European Union and developed in different Countries of the world.

The projects emerge as meeting points among artistic explorations, socio-didactic actions and the experiences of all those who go through them. Their elaboration is the result of sharing in the context of the collaboration with artists, curators, architects, sociologists, anthropologists NGOs, Universities, Museums, Foundations, research groups, educational institutions. The main actions of Solstizio are directed to the EU programs Art&Earth (2008-2012) and We Are Planet (2012-2014), which are based on innovative artistic projects in support of the 1st and 7th Millennium Development Goals of the United Nations. Moreover, its objective is that of raising financial resources in favor of the Sub-Saharan Africa.

Stampone's work has been exhibited widely throughout Italy and abroad, in international Art Biennial and Museums including: la 56. Biennale di Venezia, 2015; Kochi-Muziris Biennale, 2012; 11. Bienal de la Habana, 2012; 6. Liverpool Biennial, 2010; 14. e 15. Quadriennale di Roma, 2004-2008. Rob Pruitt's Flea Market, 2015; American Academy in Rome, Rome 2008-2013-2014-2015; MIT Museum, Boston, 2016; Prometeogallery di Ida Pisani, Milano-Lucca, 2010-2012-2015; MLF | Marie-Laure Fleisch, 2016; Kunsthalle City Museum, Gwangju 2010; MAXXI – Museo Nazionale d'Arte del 21° secolo, Rome 2014; Palazzo Reale, Milan, 2014; GAMeC – Galleria di Arte Moderna e Contemporanea di Bergamo, Bergamo 2010-2011-2014; MACRO - Museo di Arte Contemporanea, Rome 2010-2011; Sandretto Re Rebaudengo Foundation, Turin 2015

Stampone collaborates with various Universities as the Accademia delle Belle Arti di Urbino where he teaches "Tecniche e Tecnologie delle Arti Visive" IULM of Milan, the Federico II University of Naples and the McLuhan Program in Culture and Technology of Toronto. He elaborates interventions of research and experimentation about art and new media with Alberto Abruzzese and Derrick De Kerckhove.

In 2013 was affiliated Fellowship at The American Academy in Rome and winner of the Art Residency at: Loc - Laboratorio Orlando Contemporaneo, Capo d'Orlando; Madeinfilandia, Arezzo; Young Eun Museum of Contemporary Art (YMCA), Gwangju, Korea.

Among the foundations and public collections holding work by Giuseppe Stampone are: La Gaia Collection, Busca; Biennial Kochi-Muziris Foundation, Kochi; Sidney Biennial Foundation, Sidney; Fondazione La Quadriennale, Roma; Nomas Foundation, Rome; MACRO - Museo di Arte Contemporanea, Rome; Phelan Foundation, New York; GAMeC – Galleria di Arte Moderna e Contemporanea di Bergamo, Bergamo; Wilfredo LAM, Museum of Contemporary Art, L'Avana; Birbragher Foundation, Bogotà.

## CONTACTS

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### Solstizio Network

<http://solstizio.org>

## The Architecture of Intelligence -Studio Visit 2015-16

Installation. Bic pen on paper, table, benches, bookcases, books, found objects, diapositives, video dimensions variable



*The Architecture of Intelligence -Studio Visit with Ugo La Pietra, 2015, Installation. Bic pen on paper, table, benches, bookcases, books, found objects, dimensions variable. Officielle, Paris*

Thresholds are delineated at the edges (of cities, maps and power systems), one of the last surviving hopes in the face of a forced normalisation of the contemporary world: along these edges arises a kind of third mental and anthropological landscape which feeds as much upon the demands of the system as it does on something totally out of its control, irreverent and fortuitous, and projected in a non-frontal and generative logic. These liminal regions – that can in some ways be likened to Akim Bey's TAZ or what Graeber has defined as Zones of Cultural Improvisation (only less ideological than the former and more stable than the latter) – possess a characteristic of permanency due to their local rootedness and their ability to become established as a centre - simultaneously attractant and propulsive.

In the specific case of the arts, situations such as these are born of the voluntary aggregation of people bearing a wide range of agendas, and they develop by contending and cultivating inner conflict as a factor of their own growing ability to understand the world. Frequently, under these circumstances, there is a critical aspect related to the awareness of belonging, the feeling of continuity and therefore the ability to implement self-narrations portraying their complexities. Giuseppe Stampone gives a new spin to the theoretic and explicit formula of his Architecture of Intelligence, veering it towards a consideration that takes into account several specific traits of the dimension anchored to the areas and the propositional intentions of these communities – detailed systems which share autonomy of judgment and creative fecundity. Beginning with the encounter with the Madeinfilandia project (a “place invented by artists for artists in order to create opportunities for a direct in-depth analysis of art and of themselves”), Stampone has developed a model of representation which experiments with a three-dimensional and open narration that can be consulted and revised.

What guides the aesthetic of this version of Architecture of Intelligence is first and foremost a physical and sensory element: the space in which the work originally took shape coincides with the context the work refers to (in the figurative modes used for its expression). The artist conceives this work as a synthesis of a relational condition deeply connected to the contextual components of all human variables – creative and moral – that intersect at a given moment in a precise place – in this case a disused spinning mill in the Tuscan countryside. Such a simultaneous presence is immediately perceived as positive and propositional, replete with possibilities thanks to its dilapidated and mobile dimension. Architecture of Intelligence interprets all of this by gathering personal objects and small collective totems, works by the inhabitants of the mill, their books and some other volumes, testimonies of other transitions, rare promotional materials and giveaways. It all takes place above and around a network of furniture and other frames reminiscent of the



*The Architecture of Intelligence -Studio Visit with Ugo La Pietra, 2015, Installation, detail*  
Officielle, Paris

blown-up axonometrics recurrent in Stampone's drawings. Only in this case, they form the radiant centre of the entire composition and distinguish headwords, shapes and diagrams as so many keys with which to penetrate and explore the architecture. The place in which the installation materialises becomes symbolic thanks to the transformation carried out by the work itself, although it retains intact the power of its specific being within its context, as it opens onto a new extension capable of detaching itself from its circumstances. It is the horizontal level upon which the sketches are placed that supplies the lever for a vertical reversal to make the work three-dimensional and therefore social and dynamic, the formal synthesis of a variety of actions and relations.

Architecture of Intelligence is the definition of a process rather than the title of a work, and this process (in its freedom and its demand for an expansion of its own confines) gives the project a new application dedicated to the work of Ugo La Pietra. The encounter with an author who cannot be pigeonholed, and who resists all biased pressures brought to bear by the most recent interpretations, has led Stampone to attempt a critical analysis with him in the form of an open interview: La Pietra's work opens up the possibility of new interpretations that re-actualise certain experiences (without being neutralised by soundbites) and highlight the value of the actions playing out on the margins, far from a deference to power.

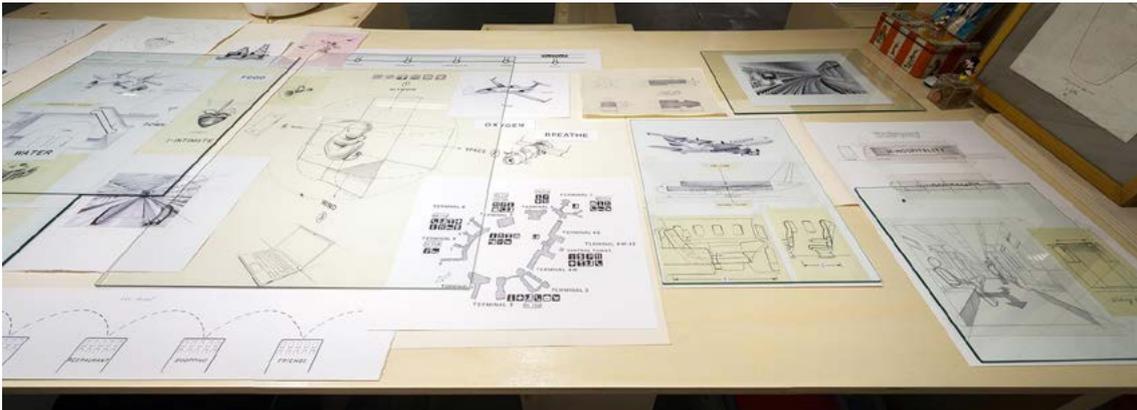


*The Architecture of Intelligence -Studio Visit with Ugo La Pietra, 2015, Installation, detail*  
Officielle, Paris

The narration stemming from Architecture of Intelligence distances itself from hegemonic narrations which, by definition, tend to simplify, assimilate pre-existing models and schematise relationships. The trust Stampone's work declares in autonomy of thought, communities and the connections that make them intelligent is expressed in the educational function attributed to art and the transformations it produces, navigating through multiple dialogues - taking "dialogue" in its etymological sense of words, in their spoken form as well as the space between them - as it moves towards the construction of commonality.

From this perspective, the Architecture of Intelligence addresses an ongoing expansion and revision of itself and its own conceptual construction. The structure of the project consists of stages that depart from experiences undergone and arrive at new observation points.

Pietro Gaglianò



*The Architecture of Intelligence -Studio Visit with Ugo La Pietra, 2015, Installation, detail*  
Officielle, Paris



*The Architecture of Intelligence -Studio Visit with Ugo La Pietra, 2015, Installation, detail*  
Officielle, Paris



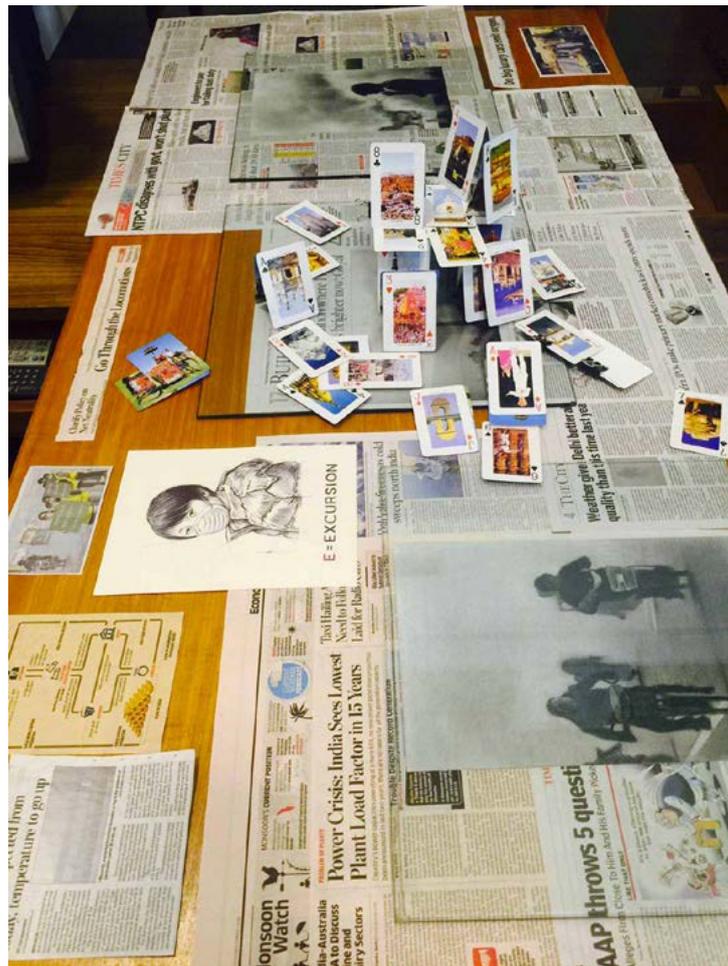
*The Architecture of Intelligence -Studio Visit with Stefano Arienti, 2016, Installation. Bic pen on paper, graphite on paper, table, benches, bookcases, magazines, newspapers, found objects, video, dimensions variable  
New Delhi*



*The Architecture of Intelligence -Studio Visit with Stefano Arienti, 2016, Installation, detail  
New Delhi*



The Architecture of Intelligence -Studio Visit with Stefano Arienti, 2016, Installation, detail  
New Delhi



The Architecture of Intelligence -Studio Visit with Stefano Arienti, 2016, Installation, detail  
New Delhi



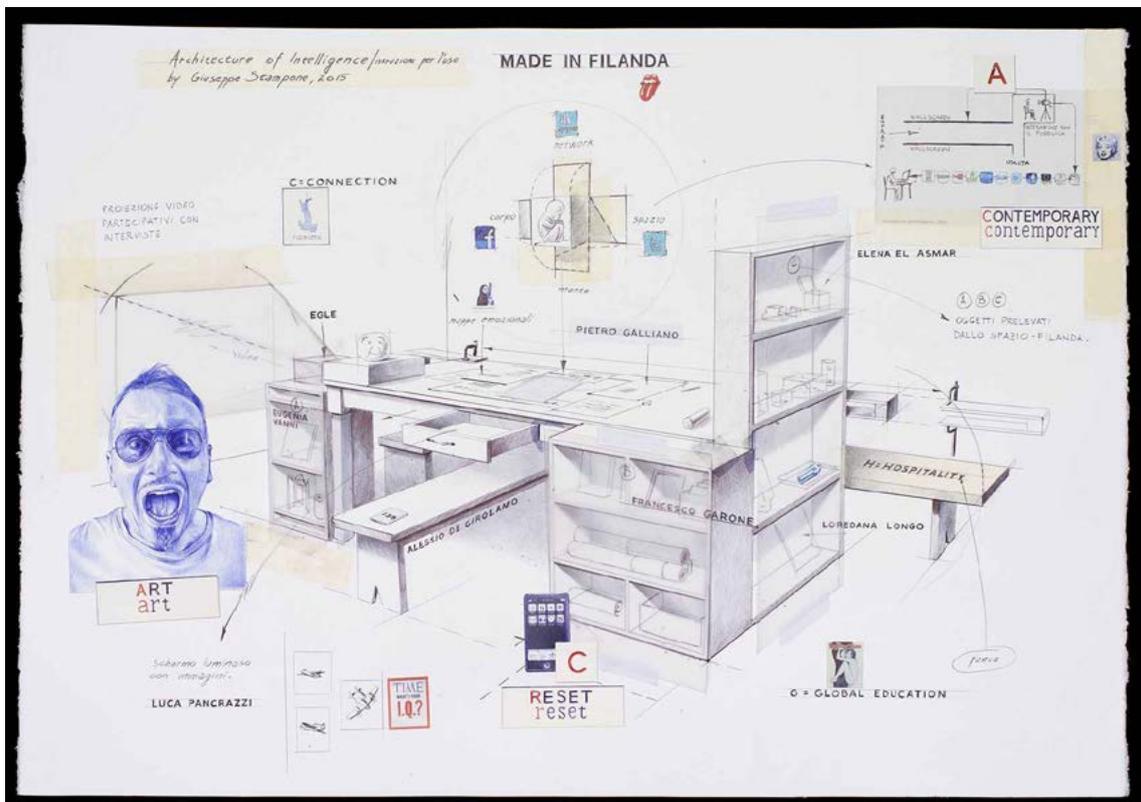
*The Architecture of Intelligence -Studio Visit with Stefano Arienti, 2016, Installation, detail  
New Delhi*



*The Architecture of Intelligence -Studio Visit with Stefano Arienti, 2016, Installation, detail  
New Delhi*



*The Architecture of Intelligence -Studio Visit with Madeinfilandia, 2015, Installation. Bic pen on paper, table, benches, bookcases, books, found objects, diapositives, video, dimensions variable. Madeinfilandia*



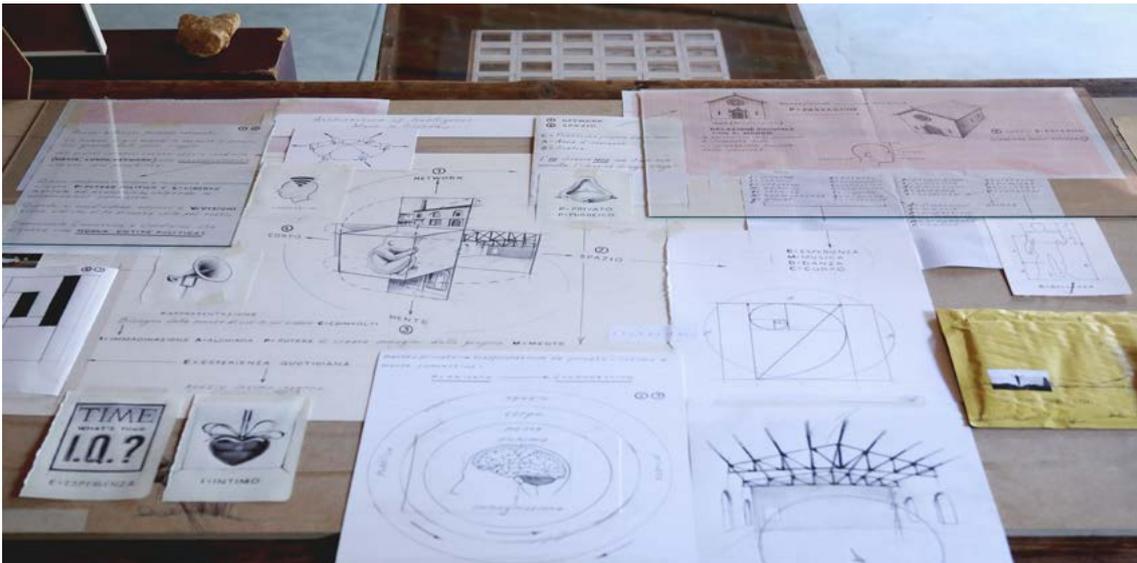
*The Architecture of Intelligence -Studio Visit with Madeinfilandia, 2015, Project. Bic pen on paper, collage*



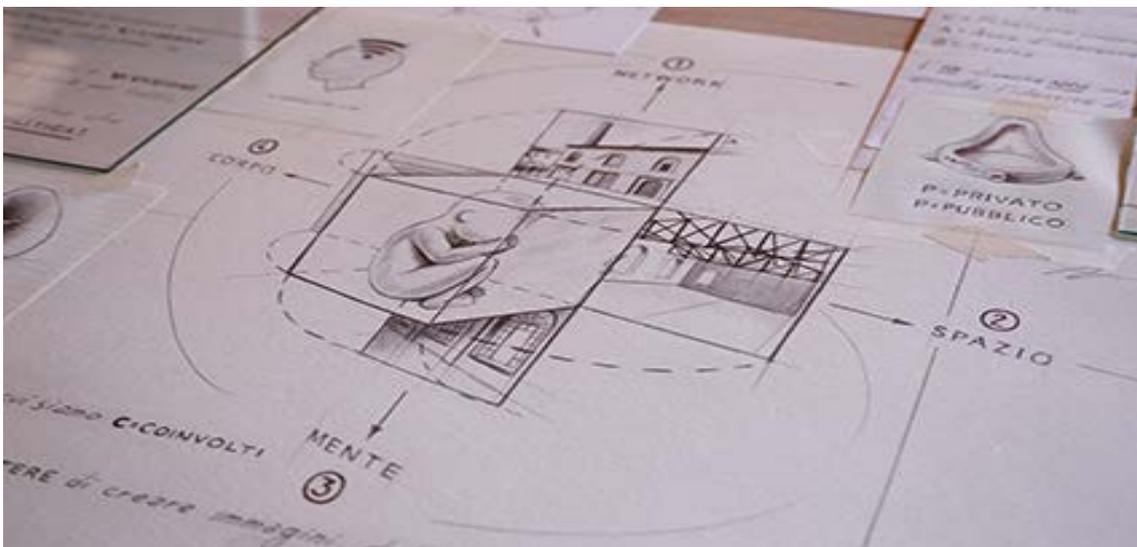
*The Architecture of Intelligence -Studio Visit with Madeinfilandia, 2015, Installation, detail  
Madeinfilandia*



*The Architecture of Intelligence -Studio Visit with Madeinfilandia, 2015, Installation, detail  
Madeinfilandia*



The Architecture of Intelligence -Studio Visit with Madeinfilandia, 2015, Installation, detail  
Madeinfilandia



The Architecture of Intelligence -Studio Visit with Madeinfilandia, 2015, Installation, detail  
Madeinfilandia



The Architecture of Intelligence -Studio Visit with Madeinfilandia, 2015, Installation, detail  
Madeinfilandia

**Tentativo fallito di una pittura utopistica, 2016**

Installation. 3 oli on canvas, 13 Bic pen drawings, 2 golden leaf on canvas, 100 slides, footboard  
dimensions variable



*Tentativo fallito di una pittura utopistica, 2016, Installation. 3 oli on canvas, 13 Bic pen drawings, 2 golden leaf on canvas, 100 slides, footboard. dimensions variable*



*Tentativo fallito di una pittura utopistica, 2016, Installation View*



*Tentativo fallito di una pittura utopistica, 2016, Installation, detail*



*Tentativo fallito di una pittura utopistica, 2016, Installation, detail*

## Emigration Made Pavilion 148, 2015

Drawings and Installation

Bic pen on paper, interactive sculptures, plastic barrels, joysticks, blackboard, painting, acrylic  
dimensions variable

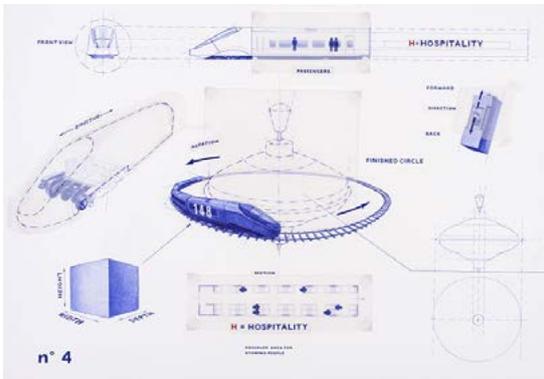


*Emigration Made Pavilion 148, 2015, Installation. Bic pen on paper, interactive sculptures, joysticks, blackboard, painting, acrylic, dimensions variable*  
Prometeogallery di Ida Pisani, Milan

Migration, illicit trade, hospitality, Expo, cross-culture, global market, local merchandising...nothing could be more timely, with the Great Universal Exposition well underway and the dramatic situation of the migrants at sea in the Mediterranean in constant escalation. Two parallel events that apparently have nothing to do with one another. Giuseppe Stampone does not agree, and his counter-pavilion EMIGRATION MADE PAVILION 148 traces the connections between them with the biting irony of his sharpened Bic pen. It is here that he reveals the other, conveniently concealed, face of the shiny Expo with its squeaky clean façade and its dirty hands. And so, the illegal transport of inhabitants of the third world into wonderful Europe, which passes the buck and is ready to pay, even, to ensure that these 'tainted' goods remain in Italy, is exposed as the human price of the globalised market upon which the overdeveloped part of the world 'feeds'. In *Stargate*, an X-ray uses the 'graphics of shame' to deconstruct into cold numbers the volume of business resulting from the trafficking of human merchandise – squeezed in to optimise profits and increase the likelihood of sinking the corpus delicti, that renewed and treacherous slave trade remote-controlled by hidden puppet masters (alluded to by the joysticks which can be manoeuvred to move the vehicles in the exhibition) who are too powerful, or perhaps too 'useful', to be stopped. The fatal contradictions of the lionised cultural exchange float to the surface like corpses – the same cultural exchange that the Expo appears to promote in terms of defending local diversity and sponsored by the very multinational brands that actually annihilate it on the ruthless global market.

*Pane, amore e fantasia* (Bread, love and fantasy) employs pseudo protectionist merchandising labels printed in the major European languages to debunk the phony local tutelage of countries subjugated by more lucrative international partners. In a nutshell, the Expo seems to be an opportunity constructed specifically by nation-states for speculation. Funded by colossal multinational corporations whose images need a good wash in order to continue playing dirty, they are taking full advantage of this legal passport to illicit trade (like the passport in the display case - practically an invulnerable guarantee for any and all exchanges among EU countries). The discrepancy between noble intentions of "feeding the planet" and the effects of Western market policies are unfathomable. Such policies squeeze the planet by starving those underfed worlds from which the illegal trade of human beings departs day after day – set adrift like the modern-day Nina, Pinta and Santa Maria in Mare finito (Finite sea) where hope for a new world stagnates in a narrow and rejecting sea, a black liquid in which to drown. A hoax, an apparent possibility sold at high price only to be severed like the truncated journey of the lorry in Retta finita (Finite line), the train in Cerchio finito (Finite circle) which - deprived of an escape route - will inevitably derail, or the boats that will inevitably sink, usually without a sound. And what little comes to light seems almost a necessary distraction to catalyse the attention of public opinion, a detour from the inconvenient core of a problem that is convenient to so many. This inconvenient core is revealed by Giuseppe Stampone with the right dose of ironic cynicism at his

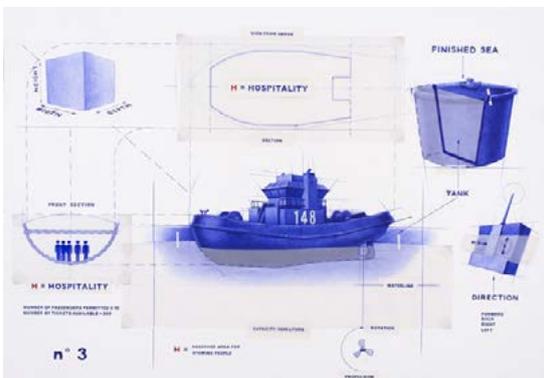
counter-pavilion 148, the pavilion of 'shame' that the official façade, with its ever-so ethical slogans, would like to get rid of, but – fortunately – here it is, without the shrieks of facile demonization of unavoidable policies. Instead, we are reminded of this issue through lucid forms of uncomfortable admission which should now, more than ever, be acknowledged by those responsible.



*Cerchio Finito*, 2015, Bic pen on paper, 50x70 cm



*Cerchio Finito*, 2015, Installation. interactive sculpture, joysticks, blackboard, painting, acrylic  
Prometeogallery di Ida Pisani, Milan



*Mare Finito*, 2015, Bic pen on paper, 50x70 cm



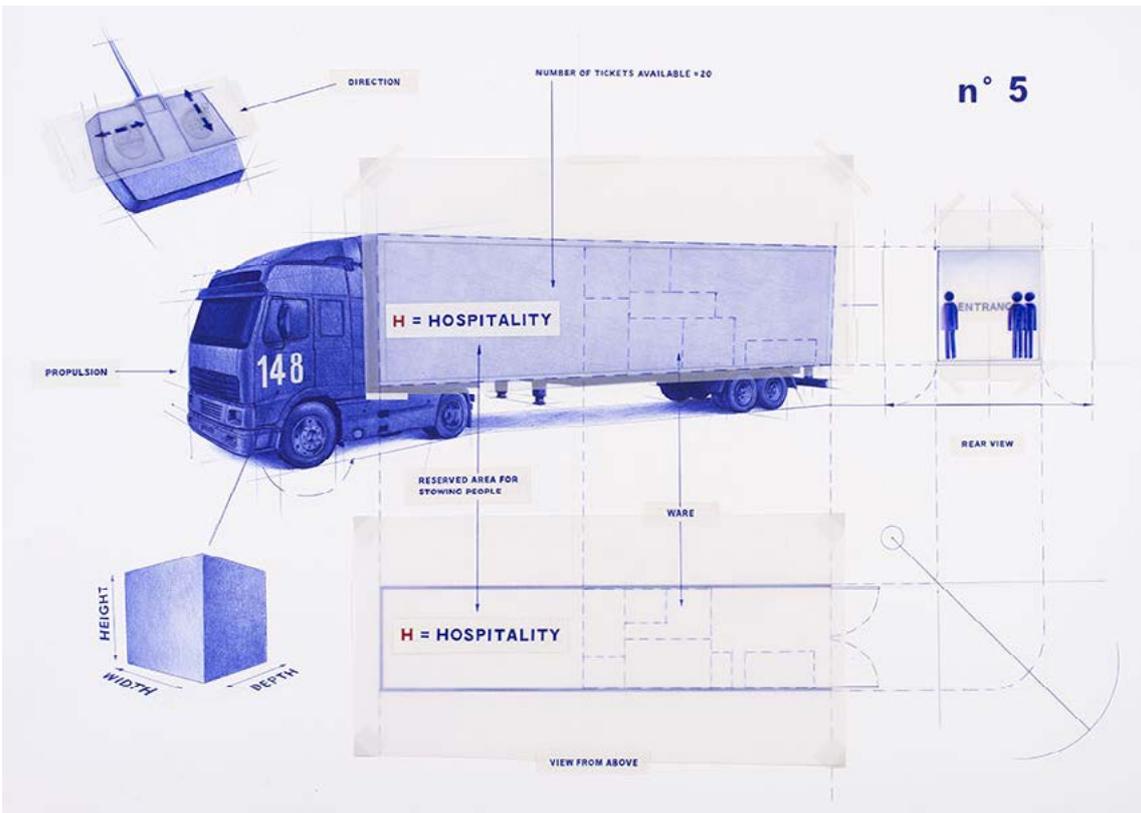
*Mare Finito*, 2015, Installation. interactive sculpture, plastic barrel, joysticks, blackboard, painting, acrylic  
Prometeogallery di Ida Pisani, Milan



*Retta Finita*, 2015, Installation. interactive sculpture, joysticks, blackboard, painting, acrylic  
Prometeogallery di Ida Pisani, Milan



Retta Finita, 2015, Installation. interactive sculpture, joysticks, blackboard, painting, acrylic  
 Prometeogallery di Ida Pisani, Milan



Retta Finita, 2015, Bic pen on paper, 50x70 cm



*Pane amore e fantasia*, 2015, Bic pen on paper, 31x21,5 cm



*Pane amore e fantasia*, 2015, Bic pen on paper, 31x21,5 cm



*Pane amore e fantasia*, 2015, Bic pen on paper, 31x21,5 cm



*Pane amore e fantasia*, 2015, Bic pen on paper, 31x21,5 cm



*Pane amore e fantasia*, 2015, Bic pen on paper, 31x21,5 cm

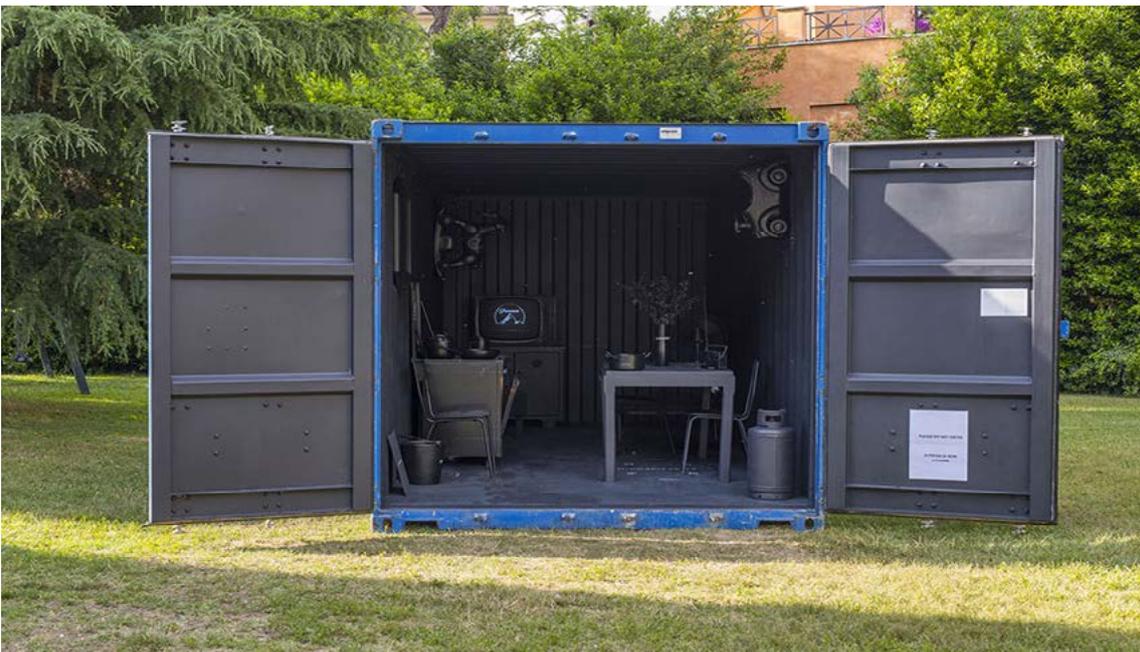
## Stargate, 2015

Installation. container, software, dolby stereo S.7.0, painting, blackboard, acrylic  
600x300 cm

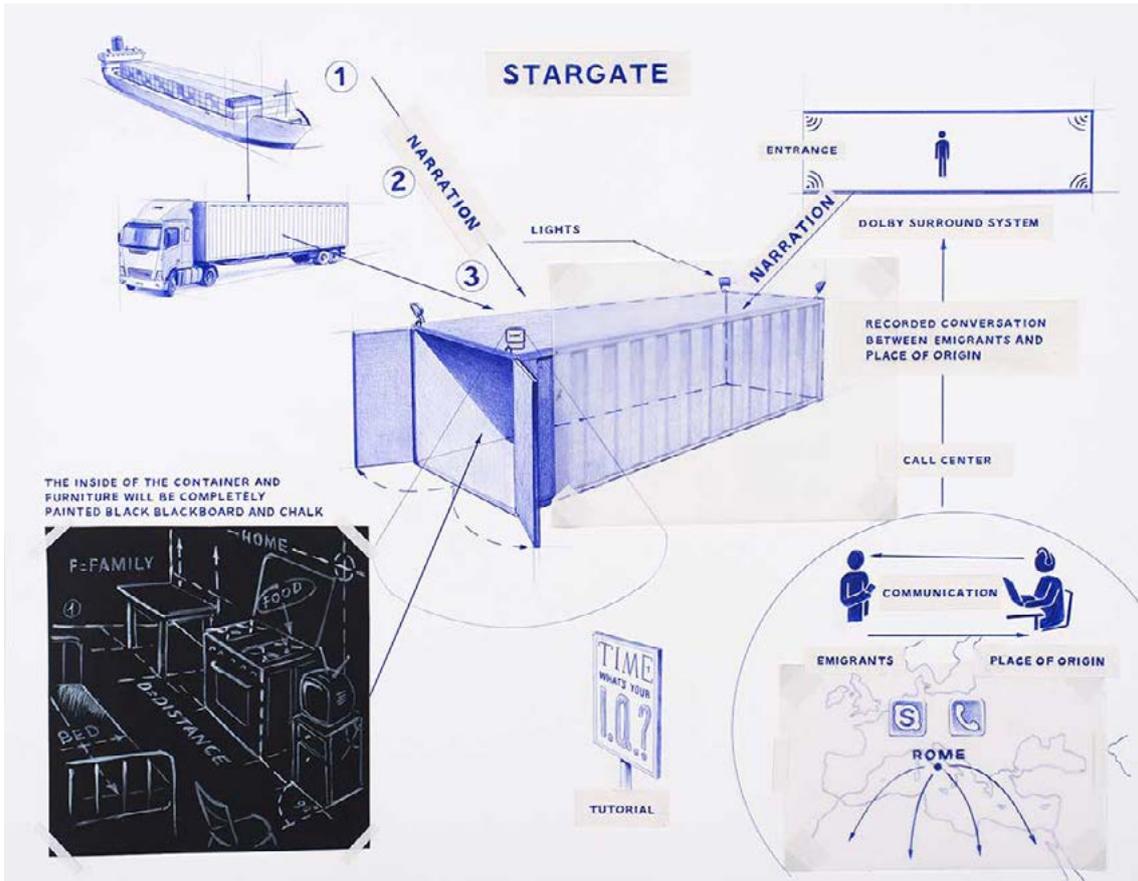


*Stargate*, 2015, Installation. container, software, dolby stereo S.7.0, painting, blackboard. acrylic, 600x300 cm  
American Academy in Rome, Rome

Stampone contrasts the arduous journey endured by many immigrants with the dream of a decent life that many hope awaits them in Europe. The modest domestic interior outlined in a chalk diagram, a set of instructions for creating a home rather than an actual lived space, sits uncomfortably within the unforgiving overseas trade networks represented by the shipping container. For many, however, Italy is more of a way station than a destination, which is reinforced here by the conversations reverberating in the confined space. The matrix of overlapping voices knits Italy into a more complex cultural fabric that exceeds the geographical limits of the Italian peninsula.



*Stargate*, 2015, Installation. container, software, dolby stereo S.7.0, painting, blackboard. acrylic, 600x300 cm  
American Academy in Rome, Rome



Stargate, 2015, Bic pen on paper, 50x70 cm



Stargate, 2015, Installation, detail  
American Academy in Rome, Rome



*Stargate*, 2015, Installation, detail  
American Academy in Rome, Rome



*Stargate*, 2015, Installation, detail  
American Academy in Rome, Rome



*Stargate*, 2015, Installation, detail  
American Academy in Rome, Rome

## Casa Particular, 2015

Site specific for the Pavilion of the Republic of Cuba  
wood, dibond, LCD 42", video  
dimensions variable  
56. Biennale di Venezia, Venice



*Casa Particular*, 2015, Installation. wood, dibond, LCD 42", video, dimensions variable  
56. Biennale di Venezia, Venice

*Casa Particular* is part of a wider project of the artist Giuseppe Stampone, called *Global Education*, that examines the social transformations after the appearance of Internet and the global village, and the consequences on local realities.

*Global Education* is conceived to create a new literacy based on the concept that the art piece will be completed thanks to people participation and it promotes a didactic approach developed in primary school, where children interact more spontaneously and with their instinctive creativity, because they are still uncontaminated from structural stratifications.

The video tutorial about how to realize your own *Casa Particular* is one of a series of tutorials about how to build the 'Nuova Cuba' that denounces global massification. With the end of the embargo and with a huge amount of foreign capital investments arriving in the nation, the country seriously risks to face these problems very soon. (The second video will concern the behaviour, the style and the language that Cubans will have to acquire to enter in an economic and political international system that requires certain already assimilated standards.)

After this first phase, Stampone intends to start a tour in the schools of Cuba, showing to the children his aseptic and impersonal tutorials to encourage a reaction against identity destruction.

The concept is to engage children in the reconstruction of their own country. Through an artistic and didactic process they will realize their own tutorials, on the basis of their free imagination and passed down memories from their families stories.

The video tutorials will be uploaded in a youtube channel and will be part of the *Global Education* archive that will be used by the artist to create a map and a guide of Cuba, re-elaborated on local citizens experiences.

The artist avails himself of the support of the Solstizio network ([www.solstizio.org](http://www.solstizio.org)), founded by him in 2008, that works in different countries worldwide through artistic projects that are co-financed by the European Union, in which the new generation is invited to meditate on urgent issues such as environmental safeguard, cyber-wars, emigration and social inequalities.

Solstizio collaborates with artists, architects, intellectuals, sociologists, anthropologists, pedagogues and is in partnership with universities, museums, foundations, associations, NGOs and schools.

At the moment Stampone engaged about 30.000 students of different ages in an active teaching method with the final aim to set up big artistic installations under his direction, in public spaces in various cities around the world.



*Casa Particular*, 2015, Installation, detail  
56. Biennale di Venezia, Venice

On the 17th of December 2014, US President Barack Obama announced plans to end the embargo against Cuba, giving rise to a new phase of cooperation that could lead to the resumption of trade with the island. Cuban government has been demonstrating an open attitude towards projects fully financed by foreign capital, and international economic association contracts.

One of the first forms of services privatization were the Casas Particulares, literally "Private Houses": accommodation for tourists inside Cuban families' homes. A concession of the government of Fidel Castro who created microeconomics, in a situation where hotels and tourist services were administrated by the State.

Regarding cultural changes that might occur in Cuba when the embargo will end, I decided to use the concept of *Casa Particular* as a symbol of a Nation.

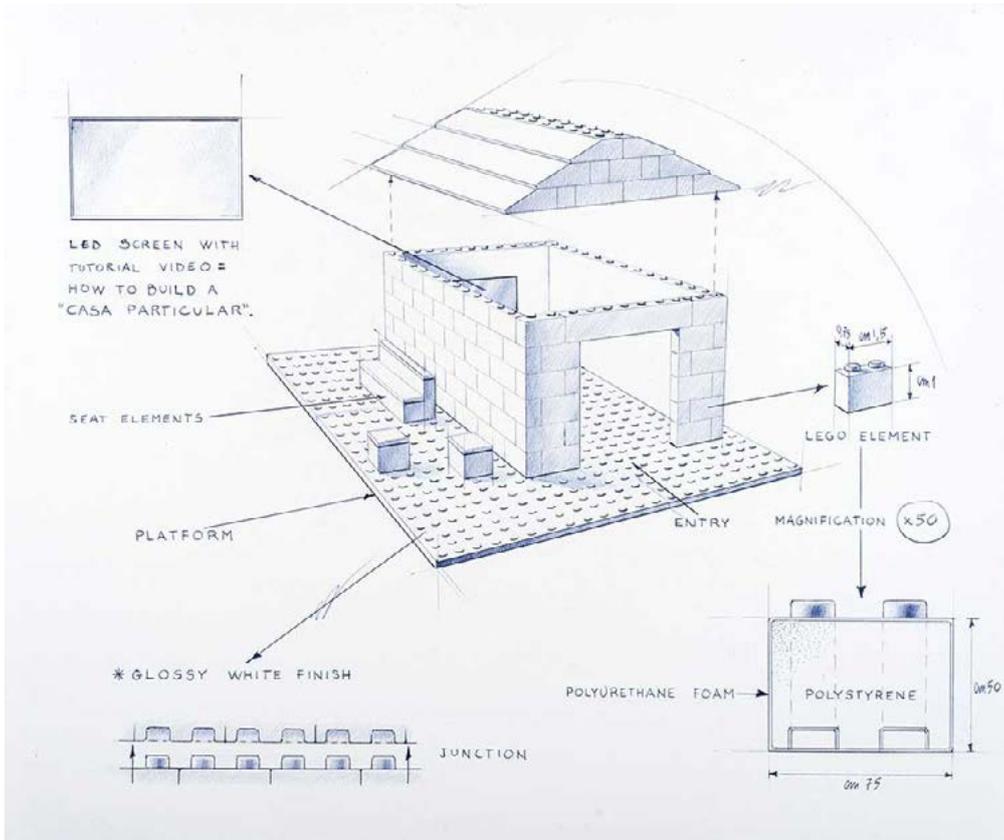
I had the opportunity to stay in one of these houses in Havana and I was fascinated by the political aspect of interaction between public and private that eluded structural homologation of an hotel to embrace a daily life aesthetic in which the "stranger" was immersed in a dimension of hospitality as integral part of the place. The history of the city, conveyed through the point of view and personal memories of the owners, allowed me to investigate the reasons of the Cuban Revolution beyond the stereotypes and the political deviation. My parents were emigrants and I was born in a French balleur: I know how important a home is to a family, it is part of an intimate imaginary that blends with the popular one and, most importantly, I know what means to leave home for another one with a new identity.

My idea is to build a *Casa Particular* for the Cuban Pavilion as an aseptic and minimal cube realized with huge pieces of white Lego because I like to think of the concept Lego=child=imagination=creation. Cuba is about to face a change that will involve the urban-architectural structure of Cuban cities transforming homes and consequently both personal and social identity: how will Cuban children express their creativity in the reconstruction of a new vision?

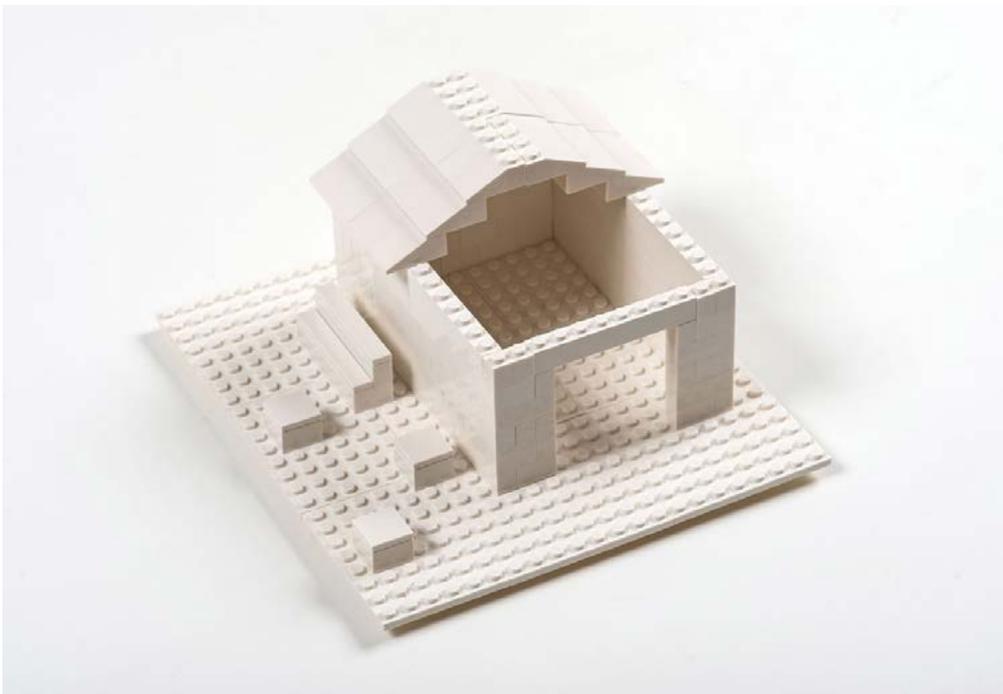
Inside the building there will be, in addition to furniture made with the modules of Lego, a television with a video tutorial in Spanish and with English subtitles explaining how to build your own *Casa Particular* according to web-video's stylistic languages and returning politically to the basis of life reconstruction according to archetype symbols of transformation and regeneration.

The Tutorial will express the concept of *Global Education*, explaining that learning mechanisms are the preferred path of pedagogical knowledge oriented to aesthetic education, a plural and transversal teaching method that aims to diseducate the individual against predefined rules. It is an attitude that avoids rules of order with the aim of find its roots in the experience and in direct comparison with people and the world. A world that is constantly changing and transfiguring and that reflects and tells the new living space of man in the perspective of an architecture of Intelligence (as defined by Derrick de Kerckhove) and of a meta project returning to an educational archetype made of connections and sharing.

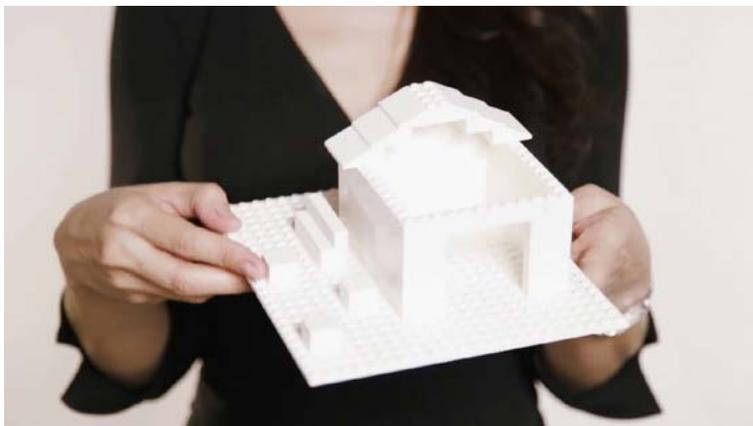
*Global Education* tries to recreate a new alphabetization that goes back from written word to orality and to experience through a didactic-visual itinerary realized for who wants a tactile relationship within a vision that re-shapes the world through a communicative model inclined to supplant the phenomenon of deculturation (for years now, through the network Solstizio.org, I have been using teaching in a political way to re-set the aesthetics of everyday life).



Casa Particular, 2015, Project  
 56. Biennale di Venezia, Venice



Casa Particular, 2015, Model  
 56. Biennale di Venezia, Venice



*Casa Particular*, 2015, Screenshots from the video tutorial.

## Odio gli Indifferenti, 2015

Drawings and Installation

Bic pen on paper, glaze, blackboard, painting, acrylic, video

Istituto Nazionale per la Grafica, Rome



*Odio gli Indifferenti*, 2014, Installation View

113 drawings, Bic pen and glaze on paper, 50x40 cm each  
Istituto Nazionale per la Grafica, Rome

The title of the exhibition is taken from a text by Antonio Gramsci: *Odio gli indifferenti* which in English is "I hate the indifferent". I believe that living means taking sides. Those who really live cannot help being a citizen and a partisan. Indifference and apathy are parasitism and perversion, not life. That is why I hate the indifferent... (Indifferenti, 11 February 1917). This is the strident message which has characterized Giuseppe Stampone's artistic production over the past 15 years and now summarized in this linear exhibition/voyage which deals with power, mass culture and political activism. He unmasks the deceptive mechanisms of mass media using their same beguiling languages, schematised in familiar and easily understood forms of a child's spelling primer, maps and games. Participation is fundamental both in consolidating the communicative aim of this work as well as in comprehending Stampone's creative research. Thus, by using interactive devices and choosing certain key words, it is the visitor who completes the images and letters of the artist's spelling primers. The artist has first-hand contact with what he studies; he visits the places of his research. He takes notes and later re-elaborates these, identifying the most appropriate iconographic representation to transmit his message. Later, he returns to these same places to ask the people who live there to suggest words which in some way are connected to those same images. Stampone calls these mechanisms *Global Education*, artistic-didactic group projects in which knowledge and expressive languages are born first and foremost from the people.

The work in the first exhibition space P&W (standing for Peace & War, but is also the acronym of Pratt & Whitney, a leading producer of fighter jet engines), is a geographical map of the history of the Nobel Peace Prize, from its foundation in 1901 to the present day. Through 114 drawings meticulously executed in ball-point pen, the artist represents the flags of the prize winning countries. By emphasizing this geographical distribution, Stampone aims to stimulate inquiry into the preponderance of recipients from Western countries, the USA in particular; a true paradox considering the warmongering policies adopted by these countries during the entire 20th century. The blue monochromes, corresponding to the years in which the Prize was not awarded (the two World Wars, the Cold War and the Vietnam War) represent the nullification of the concept of peace due to the impossibility to award the Nobel Prize to a Western power at war. Exhibited in the adjoining room is another series of works closely related to the P&W project: twenty portraits of dictators from recent history including also some Nobel Peace Prize candidates. Stampone portrays their images as they appeared on the covers of *Life* or *The Sun*, proud as champions or smiling like movie-stars, but forcing them into the constraints of rational, children's spelling primers. There is no correspondence between the letters and the names of the dictators but more to words or sentences used by the artist as captions with a logic which aims to apply that same disarming characteristics of a child learning the alphabet. On the wall in front, a world map

shows the artist's geopolitical and social vision; the use of strong, iconic images creates great immediacy and contributes a powerful educational/didactic function to the work.



**035**

*P & W, 2014, Bic pen and glaze on paper, 50x40 cm*



**054**

*P & W, 2014, Bic pen and glaze on paper, 50x40 cm*



**086**

*P & W, 2014, Bic pen and glaze on paper, 50x40 cm*



**101**

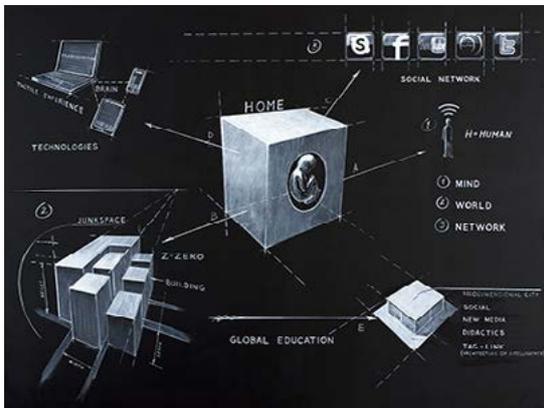
*P & W, 2014, Bic pen and glaze on paper, 50x40 cm*



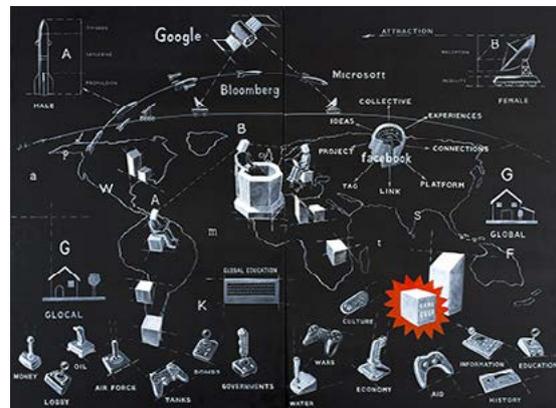
*Odio gli Indifferenti*, 2014, Installation View  
Istituto Nazionale per la Grafica, Rome



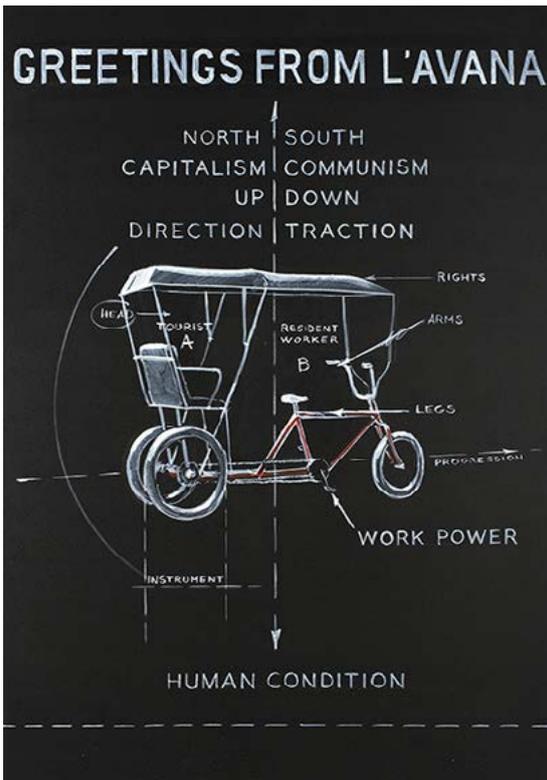
*Odio gli Indifferenti*, 2014, Installation View  
Istituto Nazionale per la Grafica, Rome



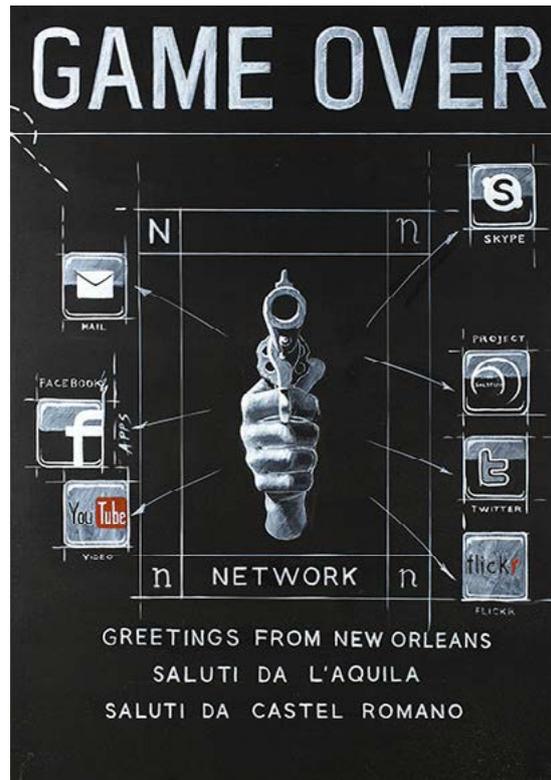
The Architecture of intelligence, 2014, blackboard, acrylic,  
150x200 cm



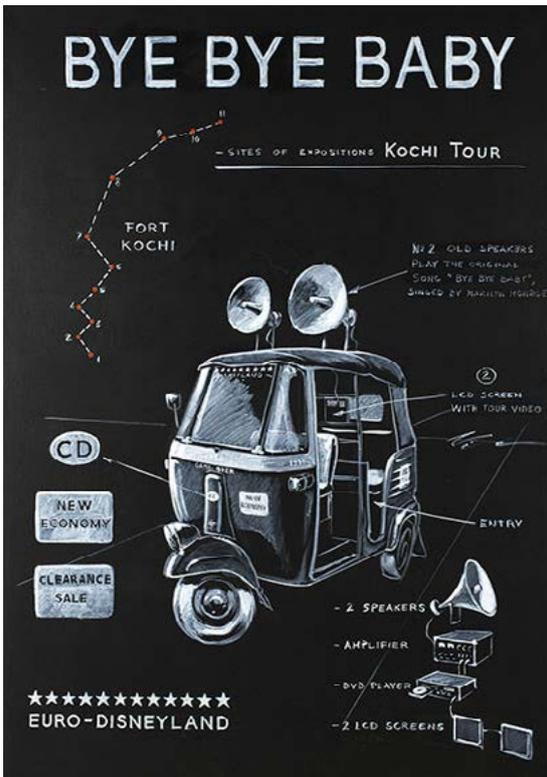
The Architecture of intelligence, 2014, blackboard, acrylic,  
150x200 cm



The Architecture of intelligence, 2014, blackboard, acrylic, 100x70 cm



The Architecture of intelligence, 2014, blackboard, acrylic, 100x70 cm



The Architecture of intelligence, 2014, blackboard, acrylic, 100x70 cm



The Architecture of intelligence, 2014, blackboard, acrylic, 100x70 cm

## Ritratti - Bic Data Blue, 2014

Bic pen on paper

100 drawings, 55x40 cm each



*Ritratti - Bic Data Blue*, 2014, Installation View.

100 drawings, Bic pen on paper, 55x40 cm each,

GAMEc - Galleria d'Arte Moderna e Contemporanea di Bergamo, Bergamo

The 100 portraits depict the most important and influential artists of the contemporary era, from Ai Weiwei to William Kentridge, Marina Abramović, Shirin Neshat, Luigi Ontani, Jannis Kounellis, Maurizio Cattelan and Enzo Cucchi. At the same time, they also reveal the artist's desire to work as a "court painter", a definition identifying the broadest and most complex art system. Thus, this broadly contextualizes the original concept of artwork underlying the staging of this exhibition: the artist's personal interest in a genre – court portraiture – that left its mark on art history starting with classicism, and that saw the work of artists such as Titian, Velázquez, Bronzino, Van Dyck, Hilliard and Lotto. Along with the "who", these drawings incorporate the "how" and the "why" a certain personage is portrayed, but at the same time they also investigate rhetorical justifications and critical debate developed in the contemporary "court".

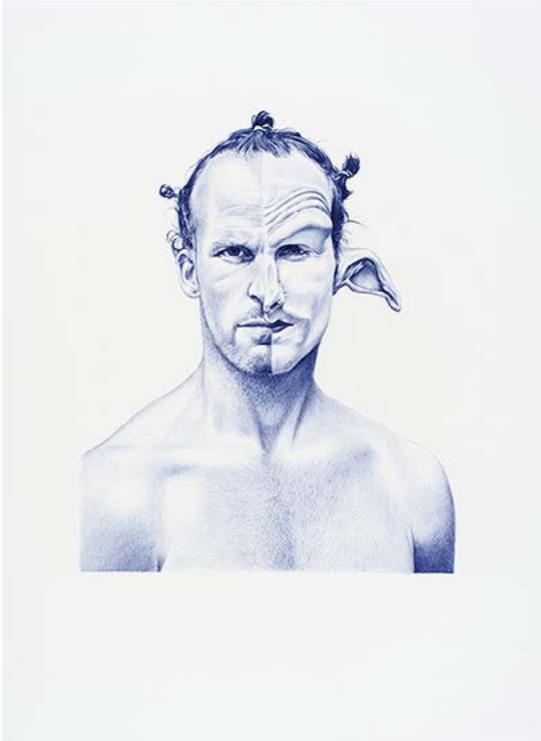
Therefore, the exhibition reflects on the significance of creating a portrait today, on the presence and absence of the subject, and on the value of the portrait itself, in order to render not only the personality, but also the context in which a subject works. The technique of portraiture is rehabilitated and reinterpreted, now that photography and the painterly research of the contemporary age have manipulated it, if not neglecting and discarding it. The 100 figures are depicted as half-busts, all in the same frontal position. The drawings were made starting from photos found on the Internet as models, or were completed by the imagination of the artist, who thus counters what has been one of the typical characteristics of the portrait: capturing the subject from life. In the series created specifically for the GAMEc exhibition, Stampone decided to portray figures who have recounted, interpreted and mediated the transformation of the world, implementing a "filing of knowledge" and offering the public an encyclopaedic reinterpretation that stimulates reflection on the meaning of being an artist. Stampone is firmly convinced that the time has come for artists to recover their own ethics rather than concentrating solely on the concept of aesthetics and, through these works, he strives to affirm the importance of recovering the role of the artist, as a sort of "return to one's roots". The choice of using images found online as models for his portraits aims at reflecting on the overproduction of images typical of contemporary society and on the ensuing loss of the uniqueness of the image. In an era in which perception of the world is mediated through the omnipresence of images, in both our real and virtual lives, and in which each of us can become the author of portraits or self-portraits (consider the trend of "selfies" on social networks), Stampone confirms his artistic ability by recovering a traditional pictorial technique, reinterpreted through the use of a Bic ballpoint pen – with numerous passages, levels and overlays – can take the image away from its media-based universe to bring it back to the authorial dimension of the artist.



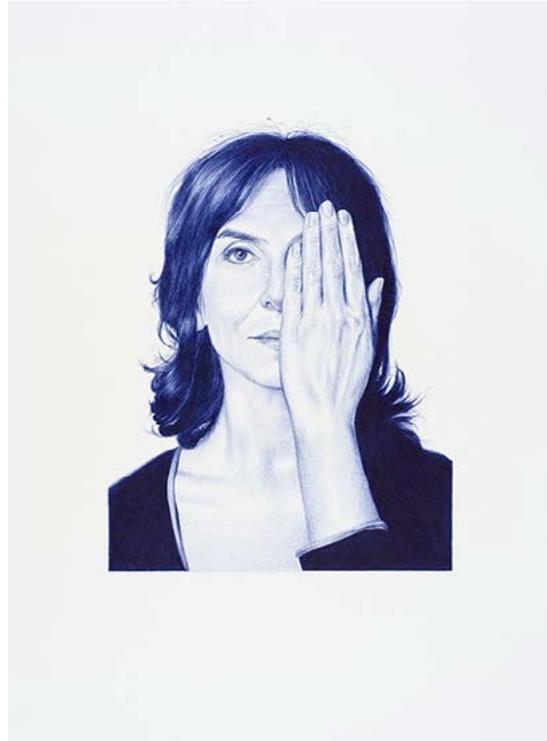
*Ritratti - Bic Data Blue*, 2014, Installation View  
GAMeC - Galleria d'Arte Moderna e Contemporanea di Bergamo, Bergamo



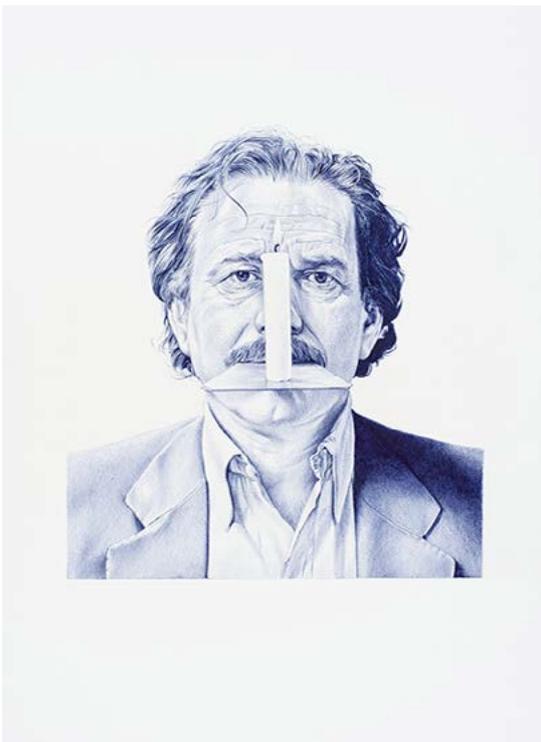
*Ritratti - Bic Data Blue*, 2014, Installation View  
GAMeC - Galleria d'Arte Moderna e Contemporanea di Bergamo, Bergamo



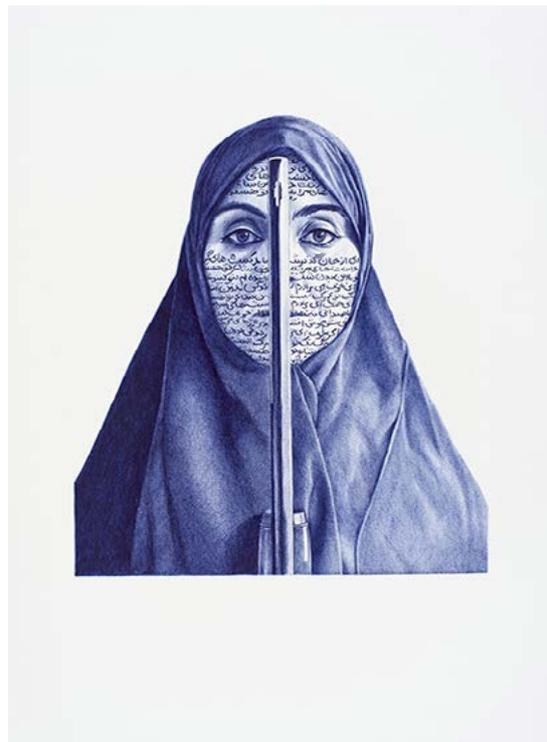
*Bic Data Blue*, 2014, Bic pen on paper, 55x40 cm



*Bic Data Blue*, 2014, Bic pen on paper, 55x40 cm



*Bic Data Blue*, 2014, Bic pen on paper, 55x40 cm



*Bic Data Blue*, 2014, Bic pen on paper, 55x40 cm



*Bic Data Blue*, 2014, Bic pen on paper, 55x40 cm

## Saluti da L'Aquila, 2011

Neodimensional Installation. wood, postcards, book pages, laptop connected to the internet, website  
dimensions variable  
La Gaia Collection, Busca (Cuneo)



*Saluti da L'Aquila*, 2011, Neodimensional Installation. wood, postcards, book pages, laptop connected to the internet, website  
dimensions variable  
MACRO Museo d'Arte contemporanea di Roma, Rome

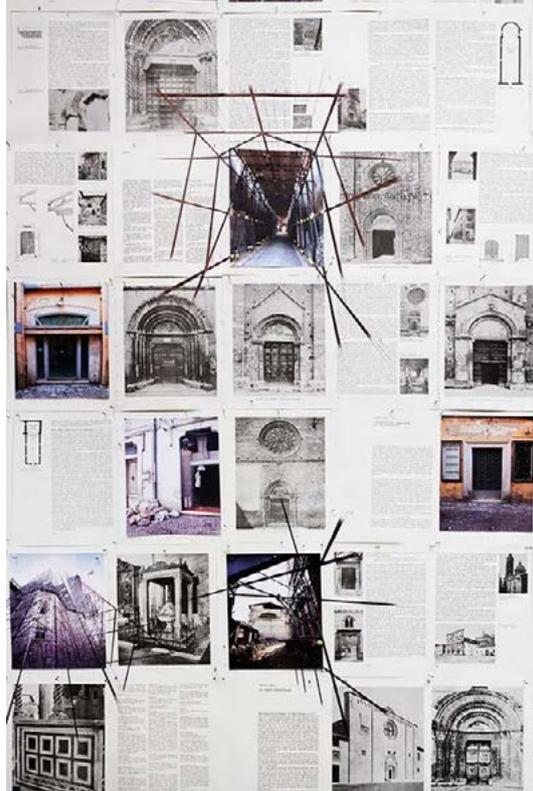
Since the catastrophic earthquake occurred in Abruzzo (Italy) on April 6, 2009, the historical centre of L'Aquila has been declared off limits (the so-called "red area"), and has been controlled 24 hours a day by the army. The artist succeeded in illegally entering the "red area" in order to take a full photographic documentation of the ruined city and of the buildings "frozen" by the supporting cages and structures in steel and iron, and to give evidence to the immobility of the political power and to the silence or the falsehood of the information given by mass media. 100.000 postcards has been produced from the photographs. Many of them have been sent to the persons in charge of national and international political institutions; in particular to those who attended the famous G8 held in L'Aquila in 2009.

The public can take the postcards with the "Greetings from L'Aquila", fill them with new addresses, and send by putting them into the white "mail box". All the new addresses are registered in a database and shown on a website through a special software. The website shows all the delivery addresses on a map of the world and allows further interaction. In three big display cases are the pages of a famous manual on architecture in Abruzzo, on which the artist intervened, emphasizing the linear geometries created by the new supporting cages, and insinuating a further level of analysis of the buildings.





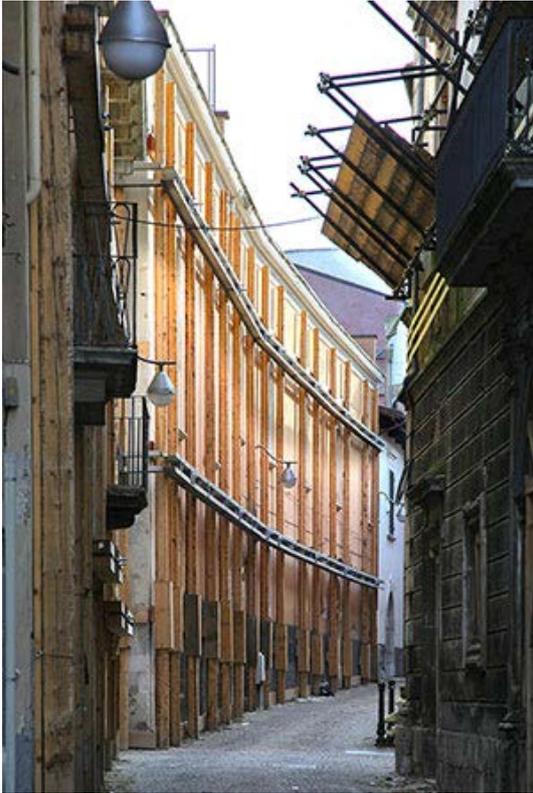
Saluti da L'Aquila, 2011, Neodimensional Installation, detail  
MACRO Museo d'Arte contemporanea di Roma, Rome



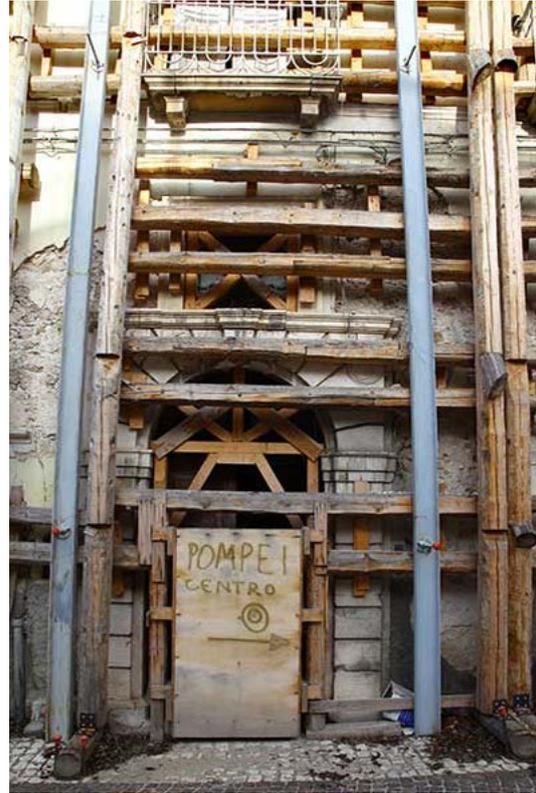
Saluti da L'Aquila, 2011, Neodimensional Installation, detail  
MACRO Museo d'Arte contemporanea di Roma, Rome



Saluti da L'Aquila, 2011, Neodimensional Installation, screenshot from the website  
MACRO Museo d'Arte contemporanea di Roma, Rome



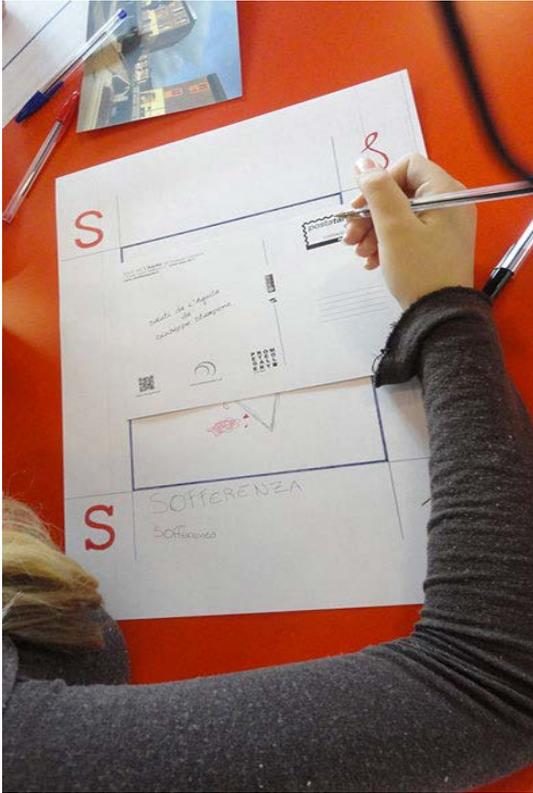
*Saluti da L'Aquila*, 2011, Neodimensional Installation, postcard  
MACRO Museo d'Arte contemporanea di Roma, Rome



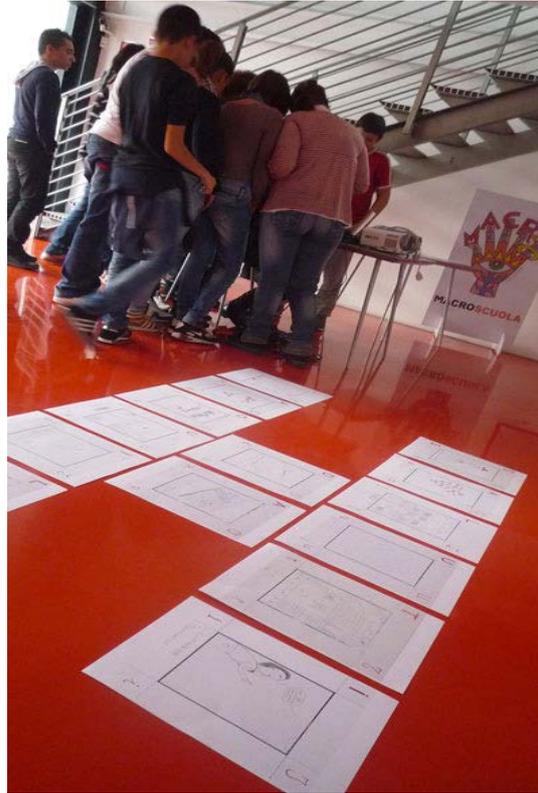
*Saluti da L'Aquila*, 2011, Neodimensional Installation, postcard  
MACRO Museo d'Arte contemporanea di Roma, Rome



*Saluti da L'Aquila*, 2011, Neodimensional Installation, postcard  
MACRO Museo d'Arte contemporanea di Roma, Rome



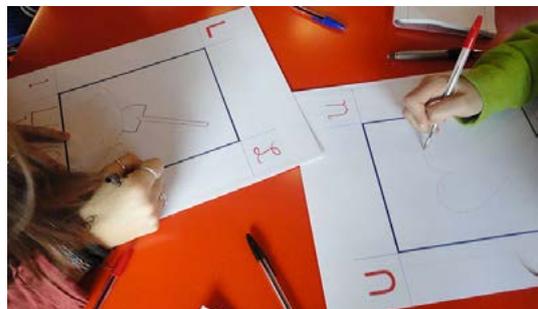
Saluti da L'Aquila, 2011, Educational workshop  
MACRO Museo d'Arte contemporanea di Roma, Rome



Saluti da L'Aquila, 2011, Educational workshop  
MACRO Museo d'Arte contemporanea di Roma, Rome



Saluti da L'Aquila, 2011, Educational workshop  
MACRO Museo d'Arte contemporanea di Roma, Rome



Saluti da L'Aquila, 2011, Educational workshop  
MACRO Museo d'Arte contemporanea di Roma, Rome



Saluti da L'Aquila, 2011, Educational workshop  
MACRO Museo d'Arte contemporanea di Roma, Rome



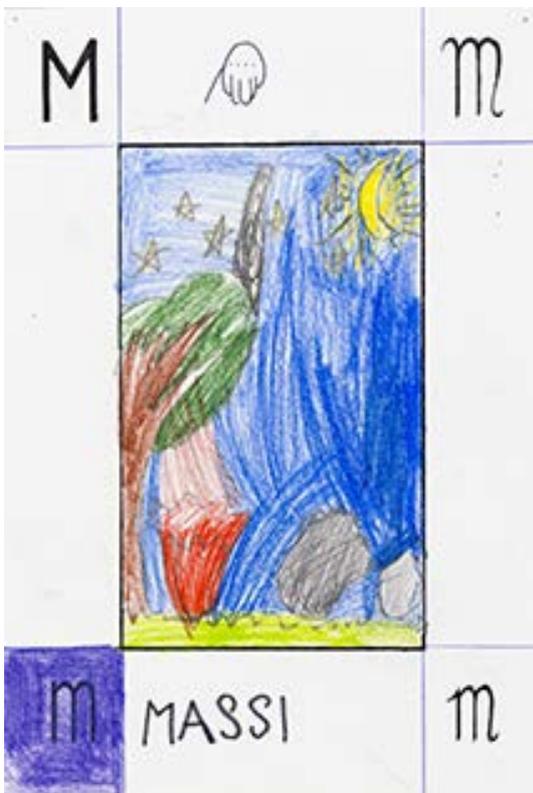
Saluti da L'Aquila, 2011, Educational workshop  
MACRO Museo d'Arte contemporanea di Roma, Rome



Saluti da L'Aquila, 2011, Educational workshop  
MACRO Museo d'Arte contemporanea di Roma, Rome



Saluti da L'Aquila, 2011, Educational workshop  
MACRO Museo d'Arte contemporanea di Roma, Rome



Saluti da L'Aquila, 2011, Educational workshop  
MACRO Museo d'Arte contemporanea di Roma, Rome



Saluti da L'Aquila, 2011, Educational workshop  
MACRO Museo d'Arte contemporanea di Roma, Rome



Saluti da L'Aquila, 2011, Educational workshop  
MACRO Museo d'Arte contemporanea di Roma, Rome



Saluti da L'Aquila, 2011, Educational workshop  
MACRO Museo d'Arte contemporanea di Roma, Rome



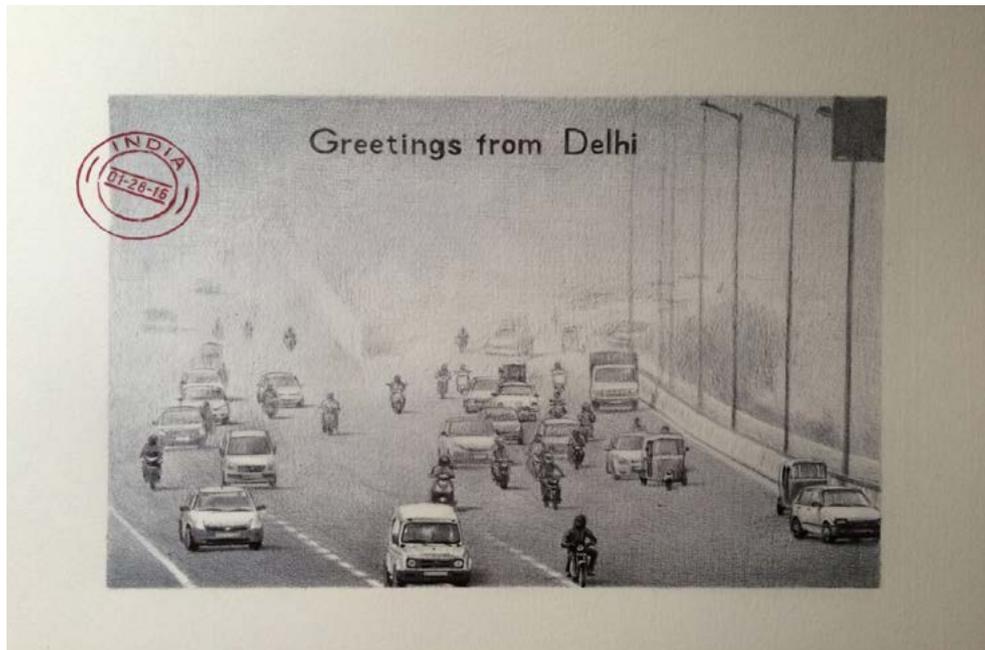
Saluti da L'Aquila, 2011, Educational workshop  
MACRO Museo d'Arte contemporanea di Roma, Rome



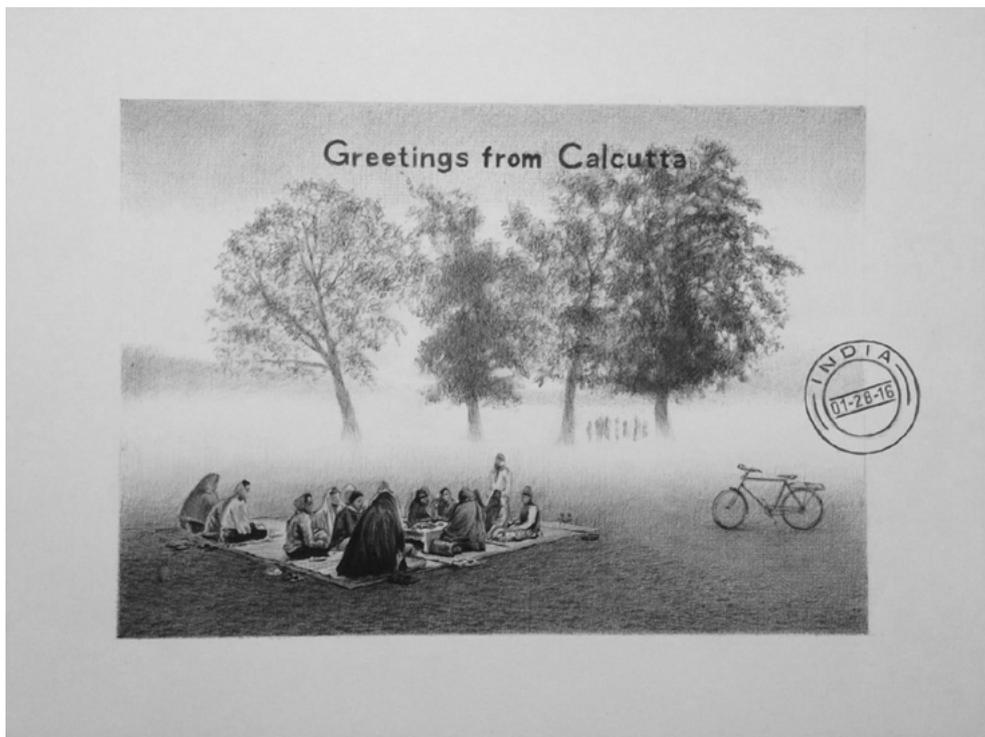
Saluti da L'Aquila, 2011, Educational workshop  
MACRO Museo d'Arte contemporanea di Roma, Rome

**Greetings from Delhi, 2016**

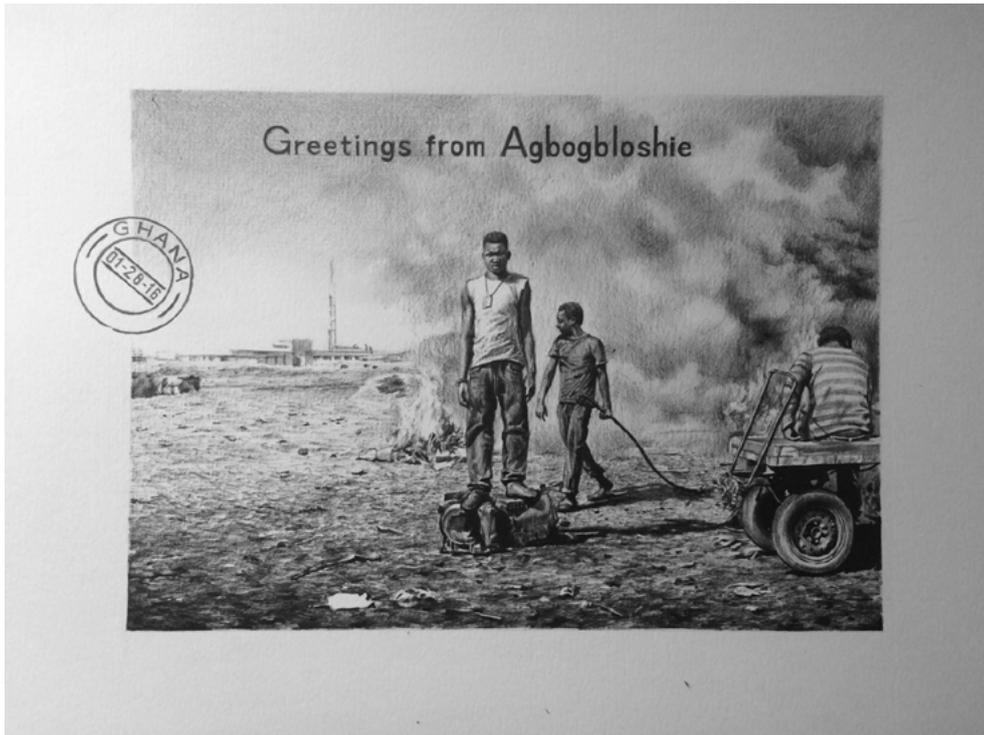
Bic pen on paper  
23x25 cm each



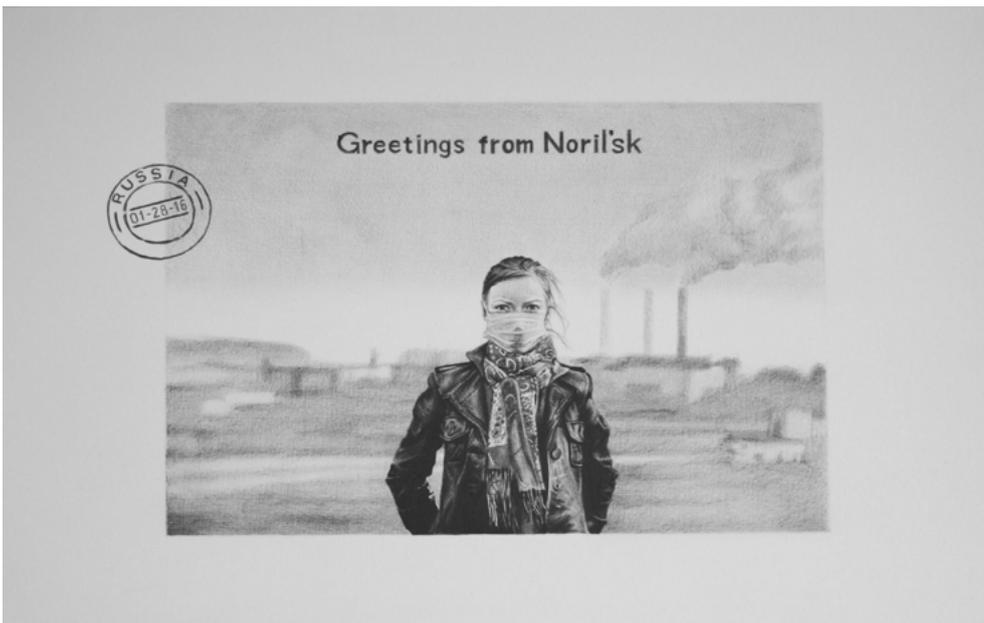
*Greetings from Delhi*, 2016, Bic pen on paper 23x25 cm



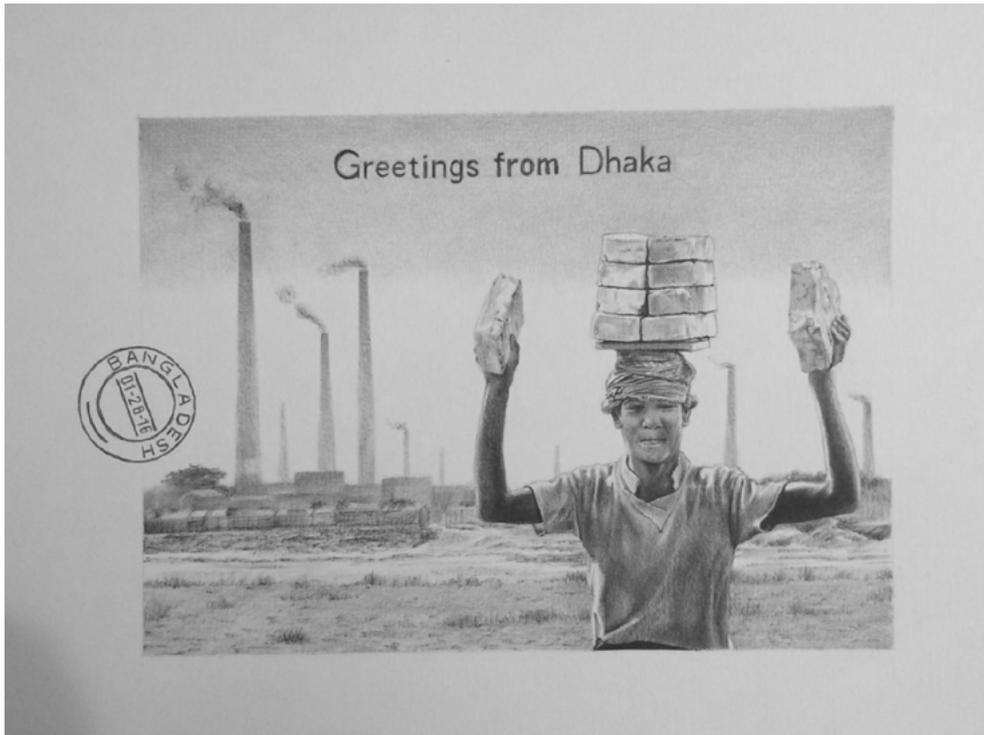
*Greetings from Delhi*, 2016, Bic pen on paper 23x25 cm



*Greetings from Delhi*, 2016, Bic pen on paper 23x25 cm



*Greetings from Delhi*, 2016, Bic pen on paper 23x25 cm



*Greetings from Delhi*, 2016, Bic pen on paper 23x25 cm



*Greetings from Delhi*, 2016, Bic pen on paper 23x25 cm

## Greetings from Castel Romano, 2014

Outdoor Installation

7 backlight letters, google maps symbol, postcards

letters: 100x80x15 cm, google maps symbol: 150x80x15 cm

Progetto pomoted by Qartz, Centro per la Giustizia Minorile del Lazio, with the support of ARCI SOLIDARIETÀ, and the patronage of Municipio IX Roma EUR.

Produced by Ministero di Grazia e Giustizia



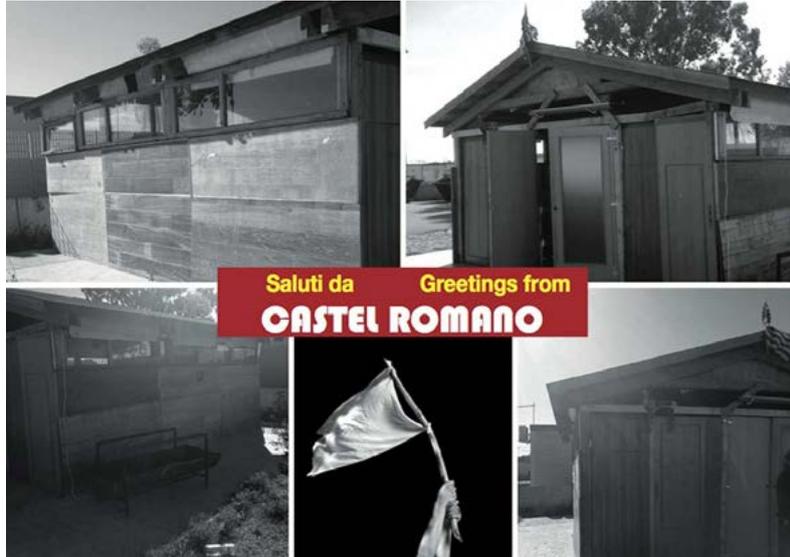
*Greetings from Castel Romano, 2014, Outdoor Installation. 7 backlight letters 100x80x15 cm each., google maps symbol 150x80x15 cm Castel Romano, Rome*

Born as a workshop the project was initially aimed at minor girls subject to criminal action who live in the camp. Since December 2013, the workshop was carried out by three trainers who built a concrete example of cooperation among the minors and themselves, by teaching artistic techniques such as collage, photography, the use of chalk and drawing. They approached the concept of identity (people identity and space identity) by considering the images as an horn-book to be used for communication.

The trainers have identified the need for the guys in the camp to have a space of aggregation. In the camp there's a little house that belongs to the City of Rome, where the lessons are often held. This casetta was chosen as the site for the intervention of Giuseppe Stampone, because it is a point of visual contact with people passing by via Pontina, where the settlement is.

In collaboration with the network Solstizio.org, Stampone carries out his work, a possible screen which represents a dialogue between the settlement and the outside.

*Greetings from Castel Romano* is the name that the artist has chosen for this work that continues the series of his works "Greetings from L'Aquila" and "Greetings from New Orleans": postcards made from pictures taken on places where natural disasters have occurred, such as L'Aquila and New Orleans, to highlight the huge gap between the promises of intervention, almost never kept, and reality. This time the postcards will not be sent to the institutions, as for the previous series, but to personalities of the world of art and culture: the awareness of the difficult role that art has in the project, directs the artist to consult his international network of artists, critics, curators and intellectuals, and ask for help in finding a possible concrete solution. For many years, as part of his research for Global Education, the artist is busy training on social issue. Today the artist proposes a reflection on the role of art and the theory of its possible failure.



*Greetings from Castel Romano*, 2014, Outdoor Installation. 7 backlight letters 100x80x15 cm each., google maps symbol 150x80x15 cm  
Castel Romano, Rome

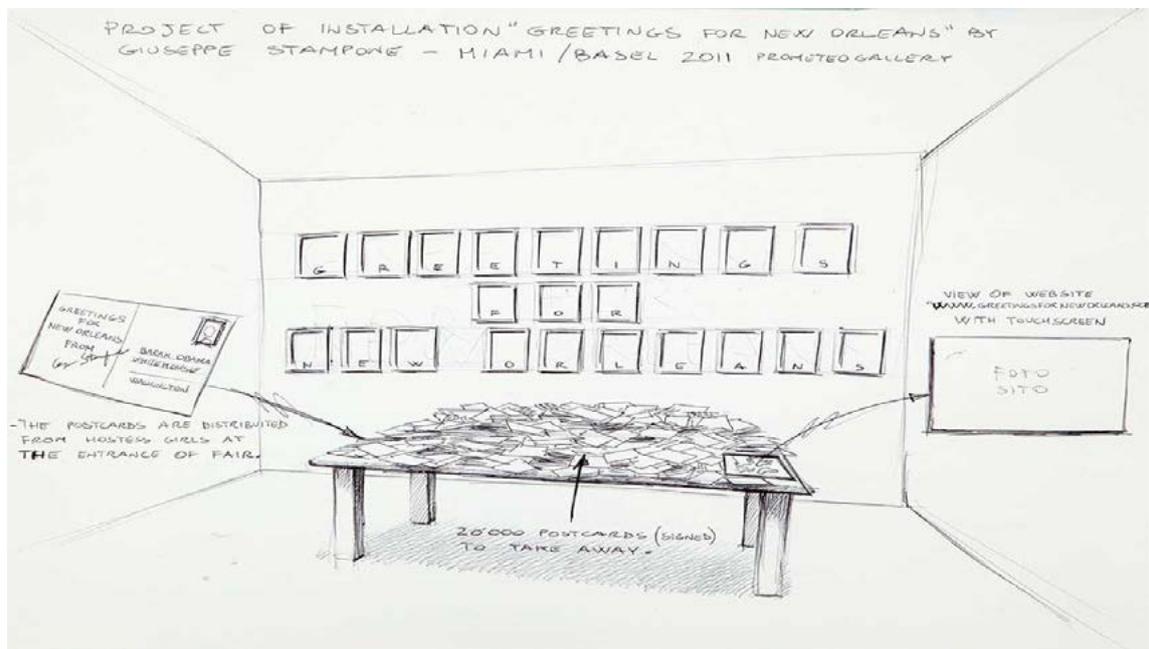


*Greetings from Castel Romano*, 2014, Outdoor Installation. 7 backlight letters 100x80x15 cm each., google maps symbol 150x80x15 cm  
Castel Romano, Rome

## Greetings from New Orleans, 2011

Installation

Bic pen on paper, wood, postcards, book pages, laptop connected to the internet, website  
dimensions variable



*Greetings from New Orleans, 2011, Project*

After the catastrophic Storm Katrina occurred in New Orleans on August 23, 2005 the artist succeeded entering the “red area” in order to take a full photographic documentation of the ruined city and to give evidence to the immobility of the political power and to the silence of the falsehood of the information given by mass media. 100.000 postcards has been produced from the photographs. Many of them have been sent to the persons in charge of national and international political institutions.

The public can take the “Greetings from New Orleans” postcards, fill them with new addresses, and send by putting them into the white “mail box”. All the new addresses are registered in a database and shown on a website through a special software. The website shows all the delivery addresses on a map of the world and allows further interaction.

Hanging on the wall there are 23 modules made with Bic pen on paper, together with the mailing of 10,000 postcards all over the world, it constitutes a project on time that shifts from the real toward the neodimensional (with the creation of an interactive platform). A time that crosses not only art – its procedure, its becoming, unraveling and reformulation – but also the world of everyday life and its thousands of different meanings. Through packed symbols and metaphors, Stampone evokes the memory of the disaster that swept across New Orleans on August 29th, 2005, constructing a discourse on the genius loci and the unpredictable workings of history.

Damien Hirst (letter H) associated with the chemical composition of H<sub>2</sub>O, the self-portrait of Cattelan (letter L) that emerges from the floor, or the image of Nelson Mandela (letter B) whose forehead bears the message *Global Education*. These are just a few of the modules of the installation on the wall. The installation has tags (which allow viewers to link to a series of interviews conducted by the artist with a local resident) through which to listen to the history of things and houses, whose only remaining traces are an address. While in the project *Saluti da L'Aquila* (2010) the artist revealed institutional immobility and neglect in the wake of an earthquake that devastated an area of Abruzzo in Italy, *Greetings from New Orleans* shows (after the fury of Hurricane Katrina) the brutal absence, absolute separation and silent abandonment of a territory. Reclaiming history, Giuseppe Stampone underlines – through precise, very elegant artistic actions – the urgent need to conserve awareness of the course of events, to sweep away the noise and uncivilized apathy of the world, creating room for reflection, a way of rethinking and reshaping the world and its ongoing condition of change.



Greetings from New Orleans, 2011, Bic pen on paper, 23 drawings, 40x34 cm each  
Phelan Collection, New York



Greetings from New Orleans, 2011, Bic pen on paper, 23 drawings, 40x34 cm each  
Phelan Collection, New York



Greetings from New Orleans, 2011, Installation, detail



Greetings from New Orleans, 2011, photograph

## Greetings from La Habana, 2012

Installation and interactive map, realized for the Italian Pavilion

Bic pen on paper, acrylic, collage, bubble level, pedicab  
dimensions variable

11. Bienal de La Habana, La Habana



*Greetings from La Habana*, Installation and interactive map. Bic pen on paper, acrylic, collage, bubble level, pedicab  
dimensions variable

11. Bienal de La Habana, La Habana

The pedicab – one of the real ones that carry tourists around La Habana – is positioned in vertical, as it was parked. On the wall a large map of the Cuban capital and a choice of photos of pedicabs, that is the result of several days photographic campaign around the city. The pedicab, combined with the map, the photographs and the ABC cards, becomes the symbolic vehicle for an imaginative trip through space, language and knowledge.



*Greetings from La Habana*, Installation and interactive map, detail  
11. Bienal de La Habana, La Habana



Greetings from La Habana, images from the tour  
11. Biental de La Habana, La Habana

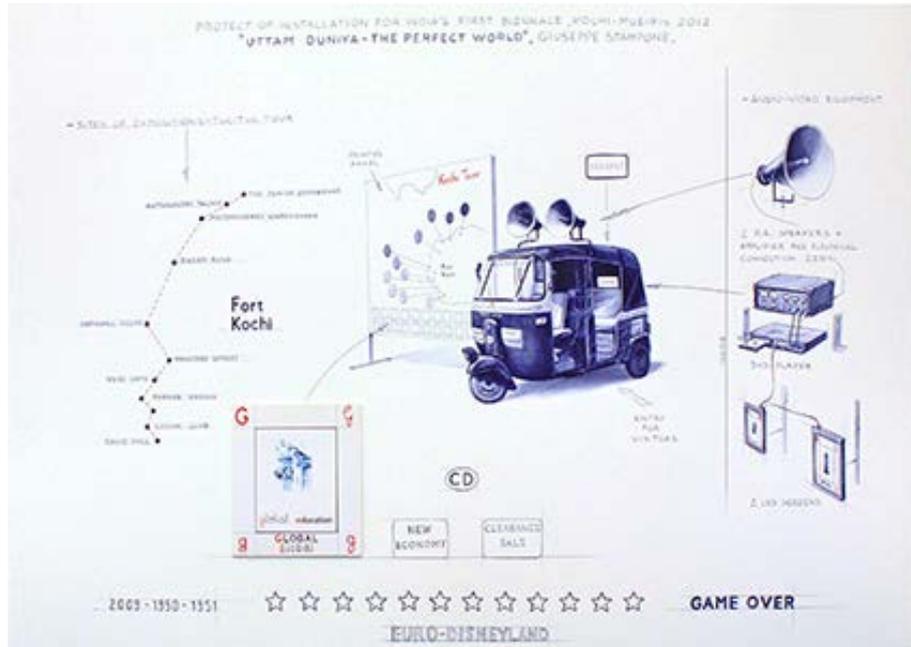
## Uttam Duniya / The Perfect World (Greetings from Kochi), 2012

Installation

map, pedicab, speakers, DVD player, LED screens

dimensions variable

1. Kochi-Muziris Biennale, Kochi-Muziris



Uttam Duniya / The Perfect World (Greetings from Kochi), 2012, Project. Bic pen on paper, 120x80 cm  
1. Kochi-Muziris Biennale, Kochi-Muziris

The rickshaw (also known as tuc-tuc) is a very popular means of transport in Kochi and throughout other parts of South Asia. For the project Uttam Duniya – The Perfect World a motor rickshaw goes around the city with two big megaphones, like the ones used in local political campaigns, installed on it. The loud-speakers propagate the Crewe and Gaudio's 1965 song Bye-bye, Baby song by Marilyn Monroe. The rickshaw thus becomes a symbol of a decadent western world in crisis. Inside the rickshaw there are two led monitors that show 200 hand drawn ABC letters, part of the ongoing "Global Education" series, and an interactive map that represents the travelling route of the rickshaw through Kochi.



Uttam Duniya / The Perfect World (Greetings from Kochi), 2012, Project, detail  
1. Kochi-Muziris Biennale, Kochi-Muziris



Uttam Duniya / The Perfect World (Greetings from Kochi), 2012  
1. Kochi-Muziris Biennale, Kochi-Muziris



Uttam Duniya / The Perfect World (Greetings from Kochi), 2012  
1. Kochi-Muziris Biennale, Kochi-Muziris

## Bye Bye Ai Weiwei, 2011

Installation

14 backlight letters, 200x80x15 cm each



*Bye Bye Ai Weiwei, 2011, Installation, detail*

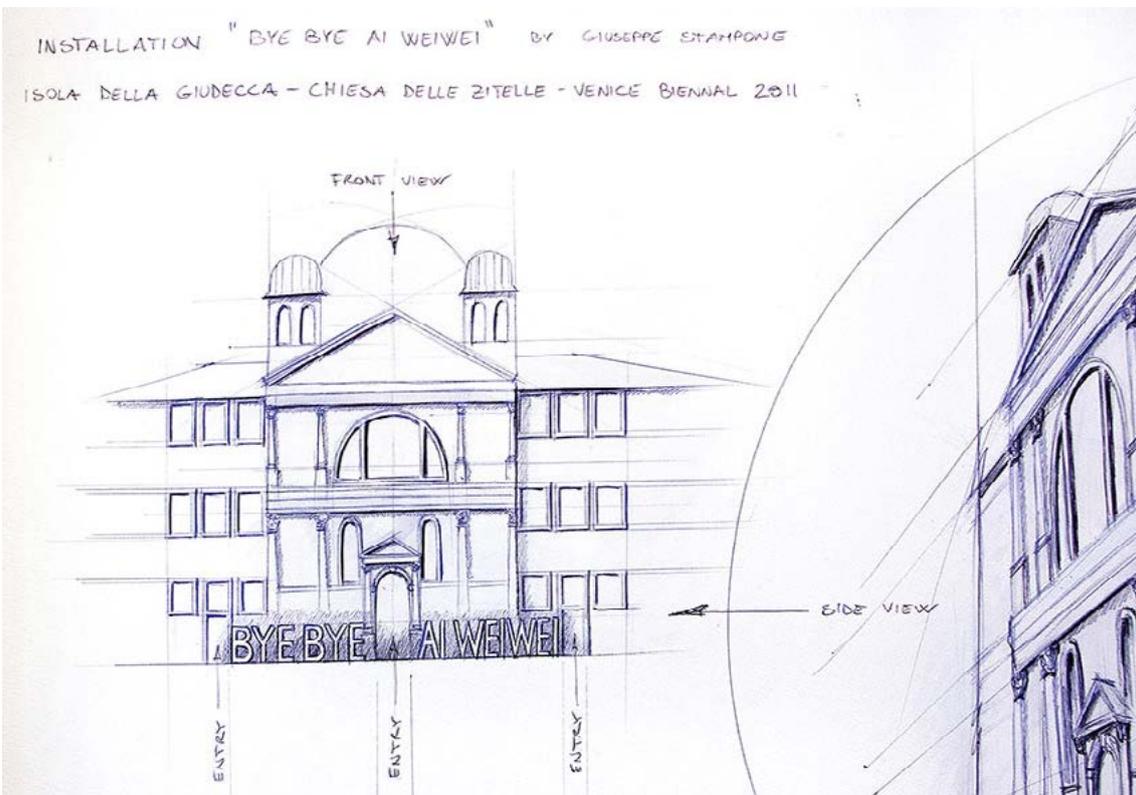
The work joined the international demonstrations of support and solidarity to the chinese artist and activist Ai Weiwei, arrested on April 2nd 2011 by the chinese police and kept in jail in an unavowed city. Bye Bye Ai Weiwei is a big backlight sign installed in fronte of a former convent of the XVI century designed by Andrea Palladio – now Hotel Bauer Palladio – one of the most notable and refined architectural forntages in Venice. The installation creates a short circuit on many levels: between the palladian facade, image of an absolute formal balance related to the original function of the building as a convent, and its present function (a luxury hotel), the self-imposed spiritual retirement and the hotel hosting, the reclusion in prison and an ironical and terrible goodbye to a great artist and a star of the art system



*Bye Bye Ai Weiwei, 2011, Installation View*



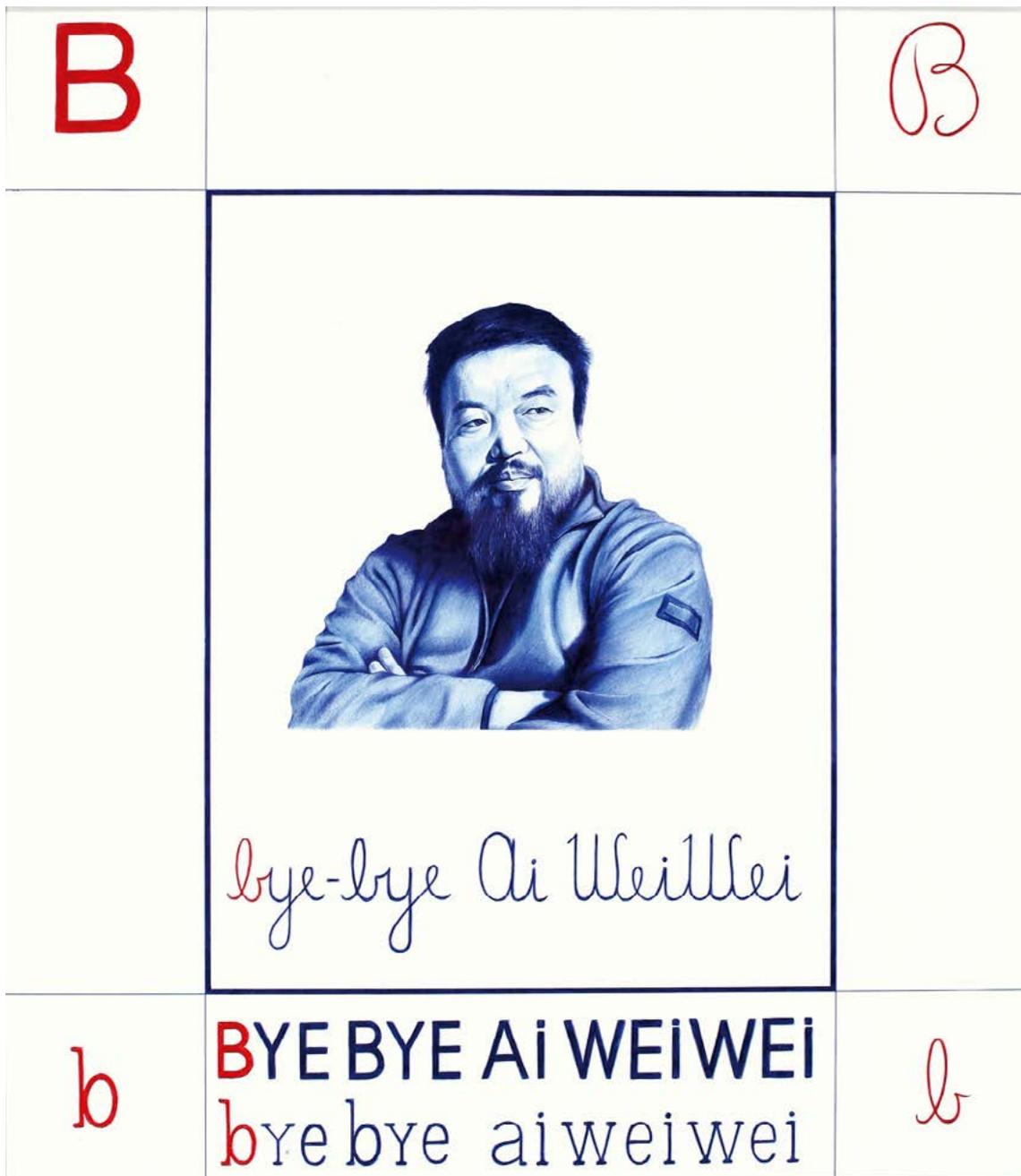
Bye Bye Ai Weiwei, 2011, Project



Bye Bye Ai Weiwei, 2011, Project



Bye Bye Ai Weiwei, 2011, Bic pen on paper, 3 drawings, 34x31 cm each



Bye Bye Ai Weiwei, 2011, Bic pen on paper, 34x31 cm

## Global Education, 2011

Installation

painting on wall, mixed media

Vittorio e Nunzia Gaddi Collection, Vorno (Lucca)

Malvina Menegaz Foundation, Castelbasso, Teramo



*Global Education, 2011, Installation, detail*

Malvina Menegaz Foundation, Castelbasso, Teramo

*The Architecture of Intelligence* merges with the broader concept of *Global Education* and manifests itself through the cyber-rooms connected through free wireless, which wants to be the counterpart of a brain-frame, in which art, new media, teaching and social and environmental issues are linked together in a conceptual map.

The Library/bookshop of the Malvina Menegaz Foundation and the Library of the Vittorio and Nunzia Gaddi Collection are re-designed by the artist as two “global educational” environments. Re-invented letters of a spelling-book and 3D structures drawn on the walls and on the floor intend to make the public reflect on the architecture of the place and the relation with its function. Interactive blackboards invite the visitor to leave a trace of his passage and to develop such “educational” experience in a participatory way.



*Global Education, 2011, Installation, detail*

Malvina Menegaz Foundation, Castelbasso, Teramo



Global Education, 2011, Installation, detail  
 Malvina Menegaz Foundation, Castelbasso, Teramo



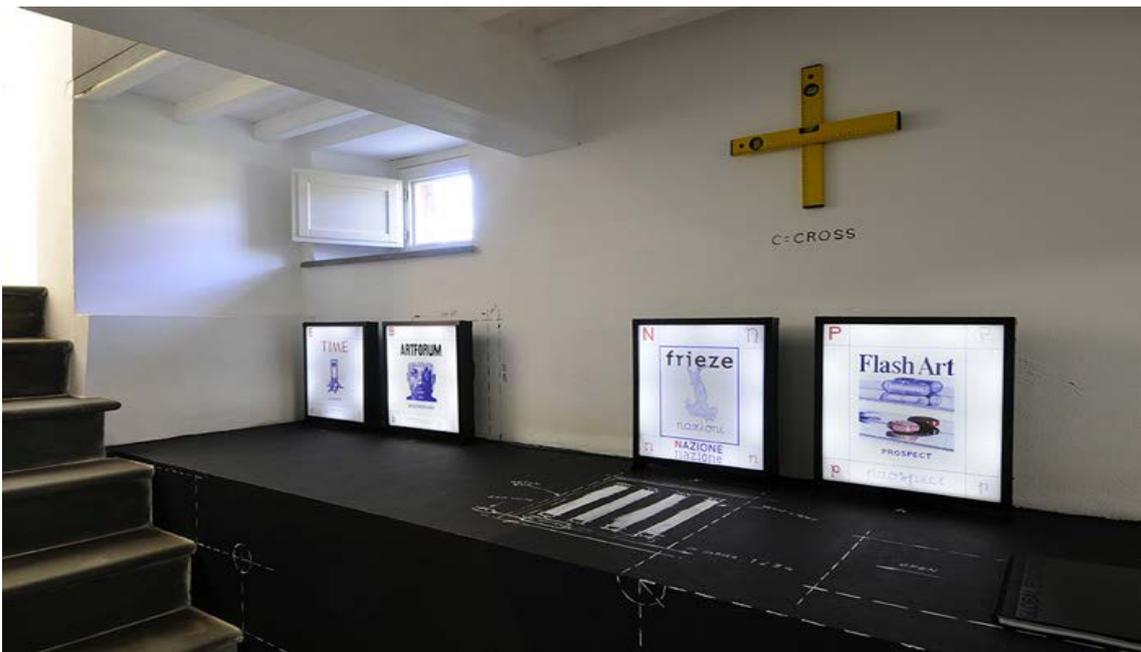
Global Education, 2011, Installation, detail  
 Malvina Menegaz Foundation, Castelbasso, Teramo



Global Education, 2011, Installation, detail  
 Vittorio e Nunzia Gaddi Collection, Vorno (Lucca)



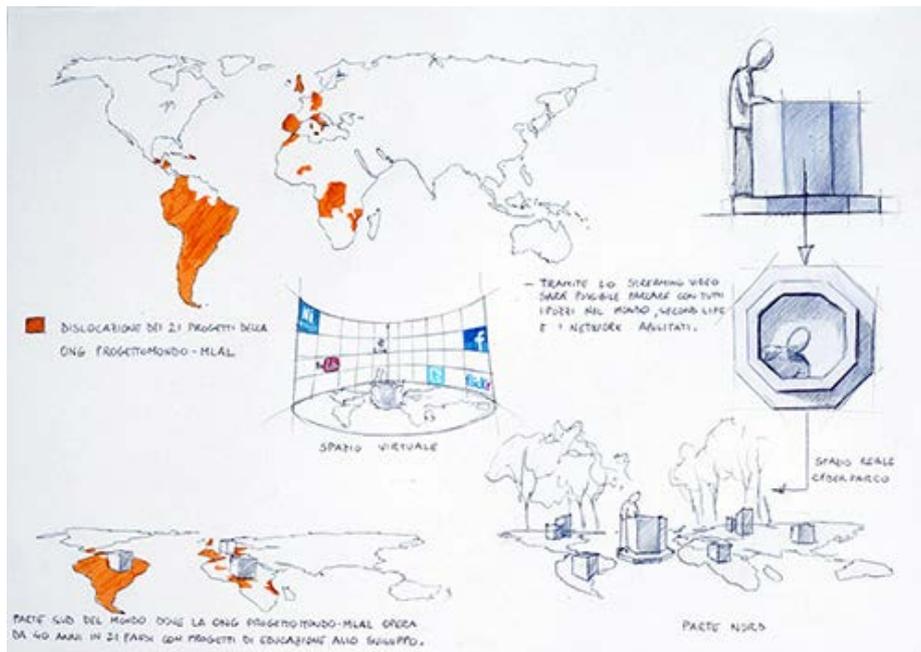
*Global Education*, 2011, Installation, detail  
Vittorio e Nunzia Gaddi Collection, Vorno (Lucca)



*Global Education*, 2011, Installation, detail  
Vittorio e Nunzia Gaddi Collection, Vorno (Lucca)

## The Architecture of Intelligence, 2007-2015

Bic pen and pencil on paper



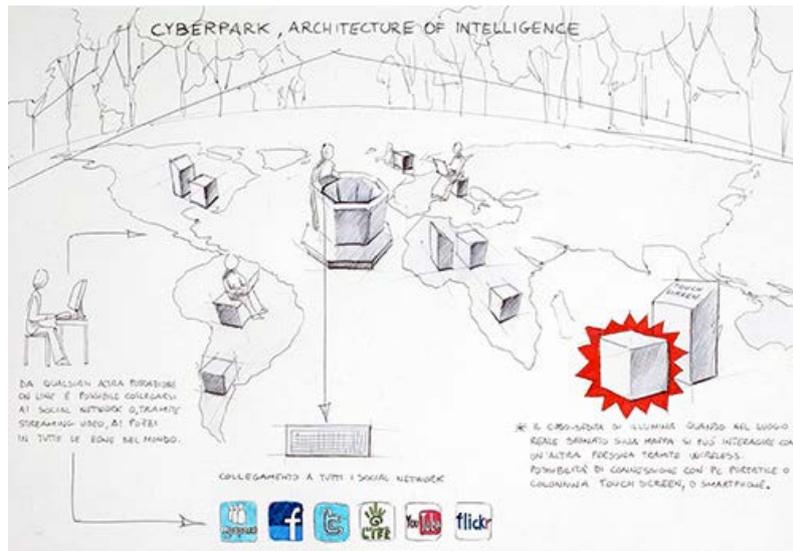
*The Architecture of Intelligence, 2007-2015*  
Bic pen and pencil on paper

The project arises from Giuseppe Stampone's artistic experimentations and the neodimensional experiences of Solstizio and takes its cue from Derrick De Kerckhove's researches.

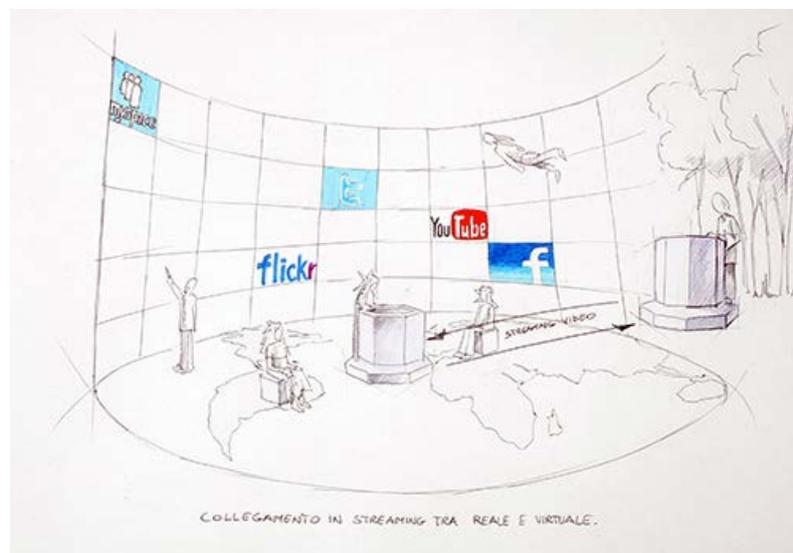
Its first form derives from some works of the artist (A Flavio, Io?), as possibility of going beyond realities, the material and immaterial ones, through the use of social networks and of the three-dimensional worlds of Second Life. Today, it takes the form of a cyber-park, a public park connected through a free wireless access, that intends to be the counterpart of a brainframe, in which "north" and "south" of the world are linked together in a visible connection.

The work has become part of an artistic-social project leading to *We are the Planet!*, an action conceived and developed by Solstizio in collaboration with ProgettoMondo MLAL, co-funded by the European Commission and promoted by the Provincial Government of Teramo. It also involves the partnership of the Diputación de Teruel (Spain), the Municipality of Nova Gorica (Slovenia), and the Municipality of Strovolos (Cyprus). Associated partners are the Regional Development Agency Nova Gorica (Slovenia) and the association Actions et Développement operating in Burkina Faso and Benin. *We are the Planet!* is based on a process of integrated communication through several didactical activities involving pupils (6-18 years old) and European and African citizens and explores different artistic languages (music, visual art and video performance) and the digital platforms of the social networks and of the threedimensional worlds. Worth to mention among the core activities of the project is the establishment of four Didactical Centres (Neo dimensional Space) in each partner country, where art workshops will be carried out focusing on the sustainable development, and the institution of Children's Museum in protected areas or in peculiar places with temporary artistic installations with the purpose of presenting the pupils' works during the workshops. *Architecture of Intelligence* becomes visible thanks to the last installations of *We are the Planet!* by means of connective devices which allow the relation to be visible and suitable to fruition, bringing to light the community of the networks and of the involved people.

The installations will be reproduced in the three-dimensional worlds and on interactive maps connected to the social networks and to the Solstizio platform in which another level of experience will integrate the project. The inhabitants, the pupils, the people passing by will be able to meet each other, to talk and try to create wider forms of participation through the use of the network languages (video, images, music, and texts).



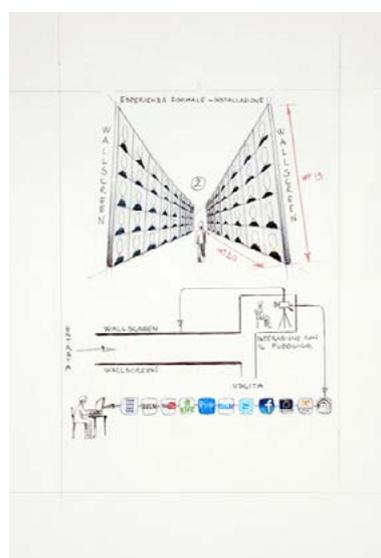
The Architecture of Intelligence, 2007-2015  
Bic pen and pencil on paper



The Architecture of Intelligence, 2007-2015  
Bic pen and pencil on paper

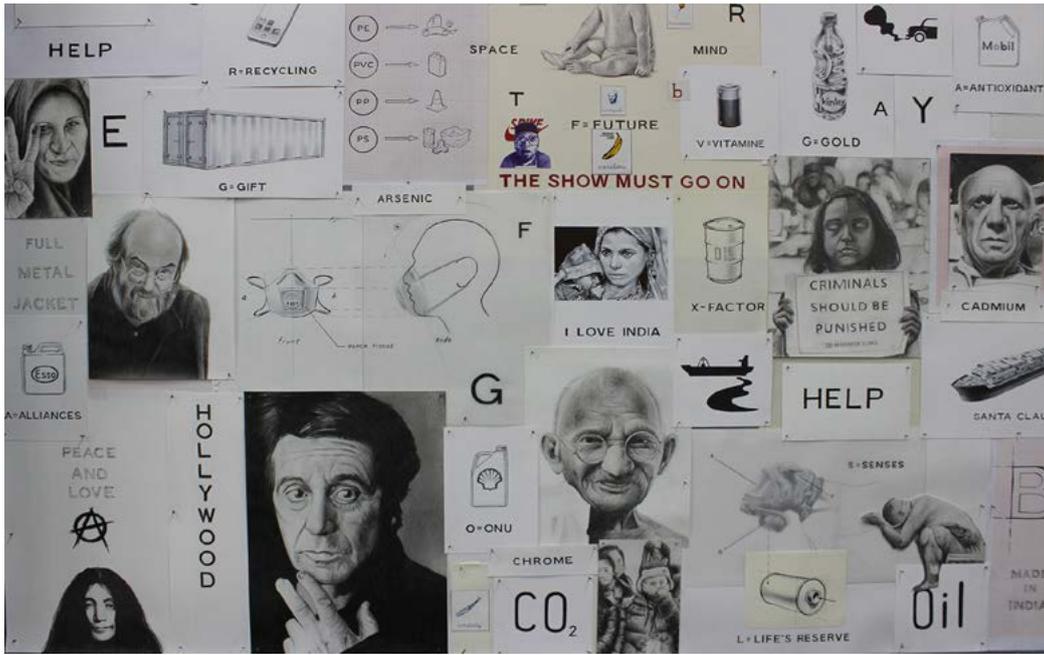


The Architecture of Intelligence, 2007-2015  
Bic pen and pencil on paper

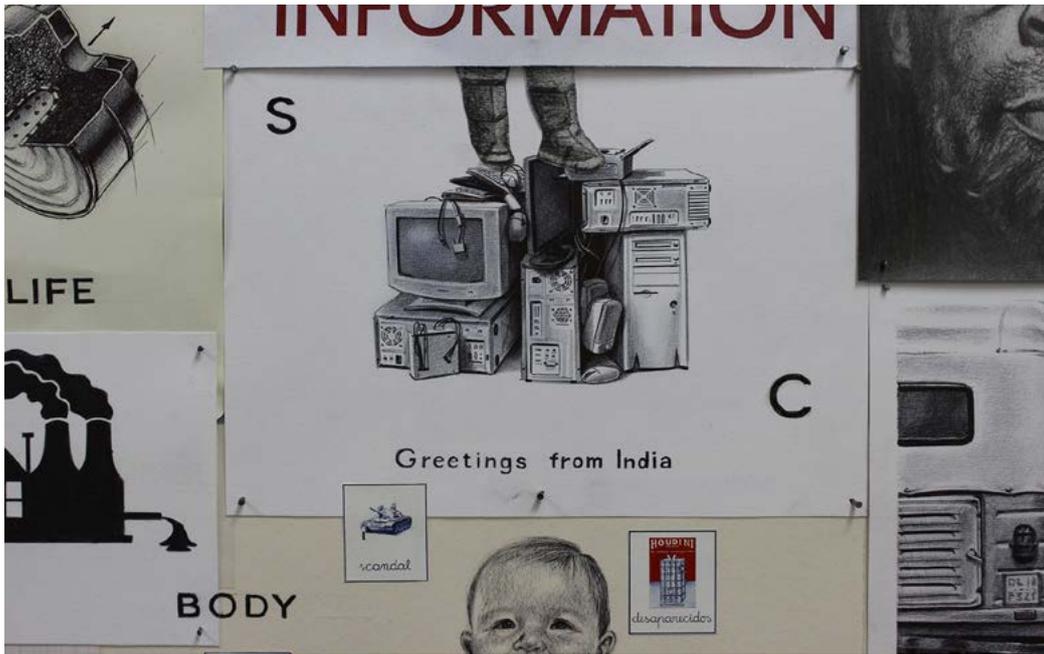


The Architecture of Intelligence, 2007-2015  
Bic pen and pencil on paper





Greetings from Delhi, 2016, detail



Greetings from Delhi, 2016, detail

## Windows, 2015

Bic pen on paper, graphite and oil on paper  
180x180 cm



Windows 2015, Bic pen on paper, graphite and oil on paper, 180x180 cm

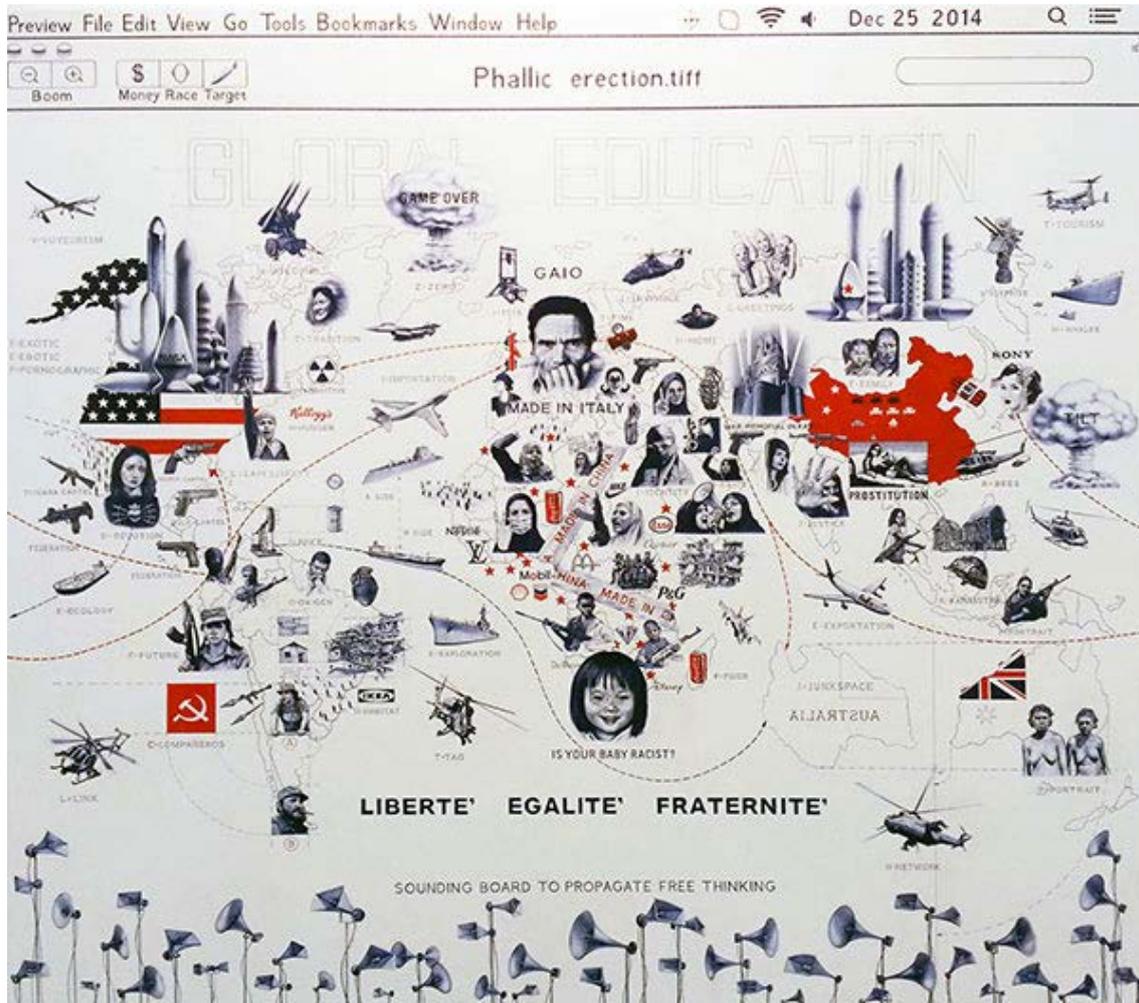


Windows 2015, detail



## Phallic Erection, 2014

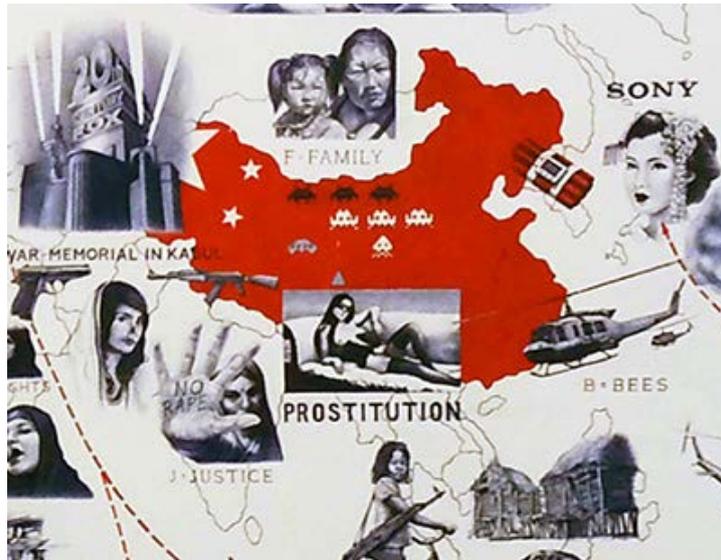
Bic pen on prepared wooden board,  
200x220 cm



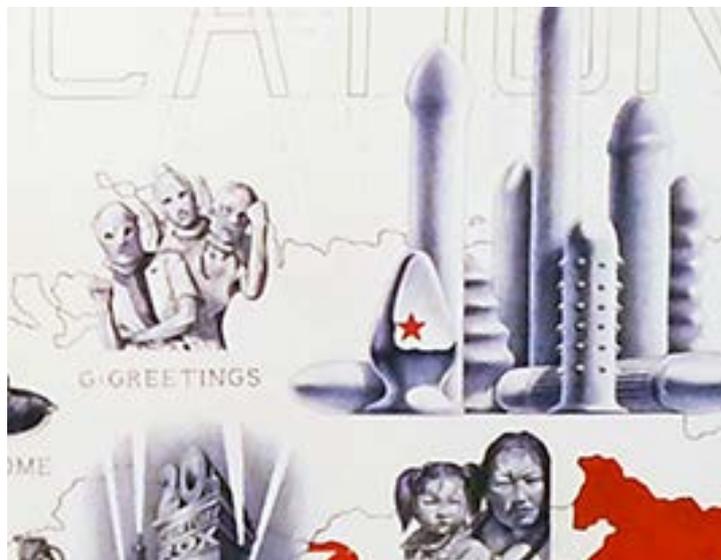
Phallic Erection, 2014, Bic pen on prepared wooden board, 200x220 cm

The map represents the synthesis, the formalization of the Artist's thought regarding the *Global Education* project. It is the final representation of the entire procedure and the method he used to collect, during his travels and during his participatory experiences with the public, the informations, the inputs, clichés, icons, slogans and ideas that populate conceptually his work. In the maps we find iconographic images found in our collective imagination, such as the American flag, the Coca Cola, the heads of state and all that we easily recognize because it is part of our contemporary visual luggage. Through a kind of collective and connective archive, created by collecting images found on the web and experiences of confrontation with people from different places of the world, at different times, the artist coined the dictionary of *Global Education*. This tool was created by real participatory assemblies in which the artist is confronted with the locals in which he operates, for the formulation of Tag, ie the words that affixes under the icons chosen as a representational tool, in a geopolitical map, all those events and those characters that account, change and influence the history of our society. To each letter of the *Global Education* dictionary corresponds, a word, a meaning, the name and surname and nationality of the person making the request: L = Last Liberty, TwinTowers NY, Teres Worths, Oklahoma.

In Phallic Erection the artist depicts the different elements that allude to the enjoyment taken from the power's games and the conquer of the world. It represents the antithesis between Russia, China and America, it puts a focus on the issues of the Arab Spring as a humanitarian problem, also linked to the denial of women's rights. The figure at the center of the Europe is Pierpaolo Pasolini, considered one of the greatest Italian artists and intellectuals. His relationship with his homosexuality was the center of his public persona but also the reason for persecution for many others. This highlights the inconsistency of a system that before oppresses and then hosannas. Through recognizable icons, Stampone uses the beauty of art to describe topics and humanitarian issues of great importance.



Phallic Erection, 2014, detail



Phallic Erection, 2014, detail

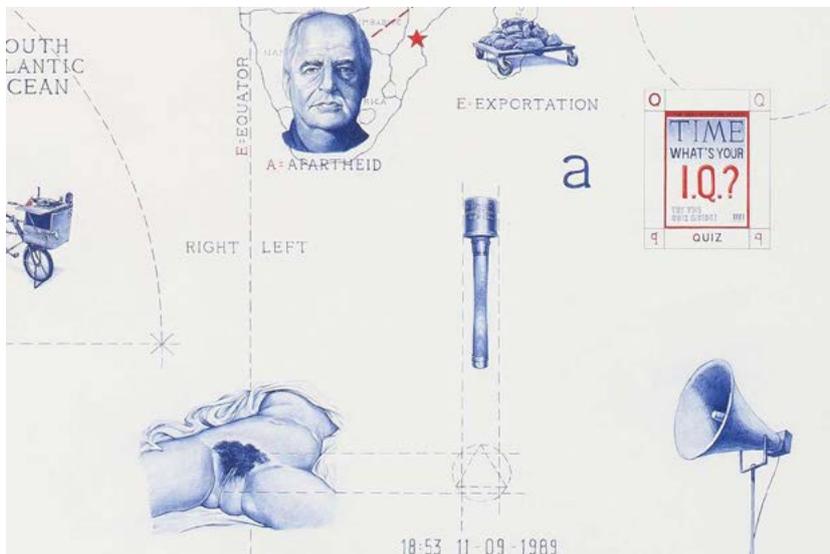


Phallic Erection, 2014, detail





*Il cielo è sempre più blu*, 2013, detail  
Blei Collection - Davide Blei and Sandra Simonato, Milan



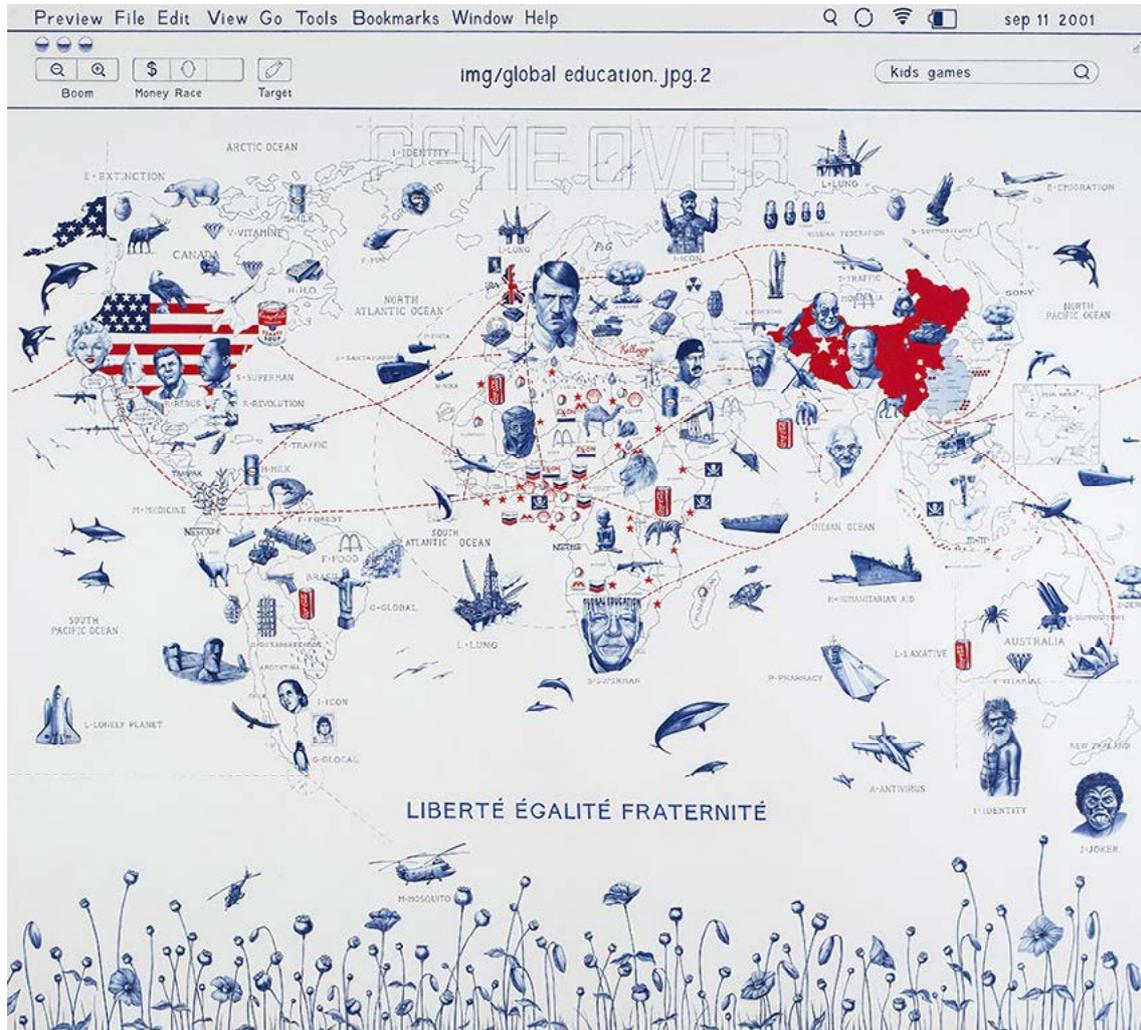
*Il cielo è sempre più blu*, 2013, detail  
Blei Collection - Davide Blei and Sandra Simonato, Milan



*Il cielo è sempre più blu*, 2013, detail  
Blei Collection - Davide Blei and Sandra Simonato, Milan

**Games of children, 2012**

Bic pen on prepared wooden board,  
200x200 cm  
Bic Collection, Paris - New York



Games of children, 2012, Bic pen on prepared wooden board, 200x200 cm  
Bic Collection, Paris - New York

## Global Dictature, 2012

Installation

24 paintings: oil on canvas, 100x100 cm each, 24 drawings: Bic pen on paper, 38x32,5 cm each,

Map: Bic pen on prepared wooden board 300x400 cm; postcards, tables

Giuseppe Calabresi Collection, Rome - Cortona

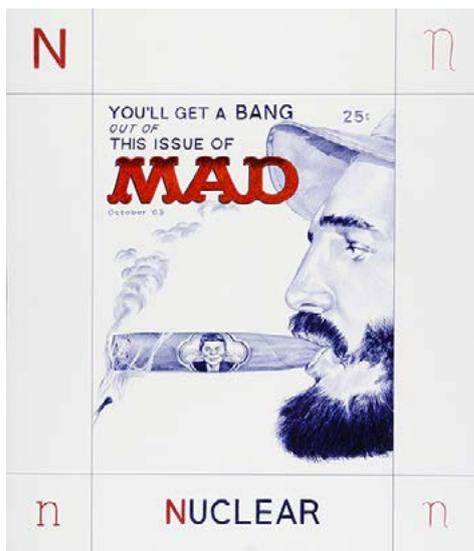


*Global Dictature*, 2012, Installation. 24 paintings: oil on canvas, 100x100 cm each, 24 drawings: Bic pen on paper, 38x32,5 cm each,

Map: Bic pen on prepared wooden board, 300x400 cm; postcards, tables

Giuseppe Calabresi Collection, Rome - Cortona

The installation includes 24 oil paintings which portray the most infamous dictators in the history of mankind and 24 Bic pen drawings representing the symbols and forms of communication that in various ways concern them, a table with thousands of postcards (with the images of the various ABC cards the artist has created over the years) and an interactive map on which the public can intervene. The association between the dictators and the ABC create a visible ironical relation between totalitarian forms of power and the coercive aspect of certain educational methods.



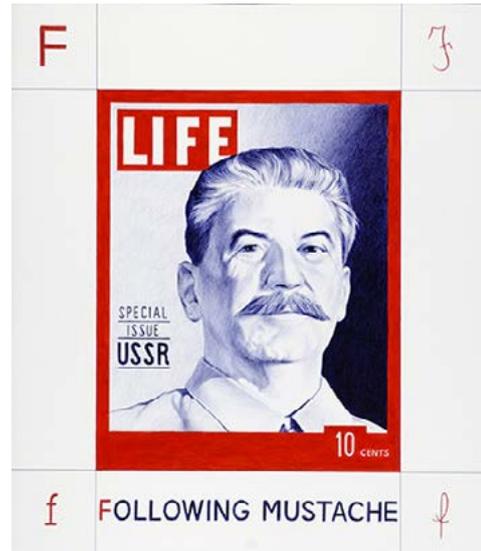
*Global Dictature*, 2012, Bic pen on paper, 38x32,5 cm  
Collezione Giuseppe Calabresi, Rome - Cortona



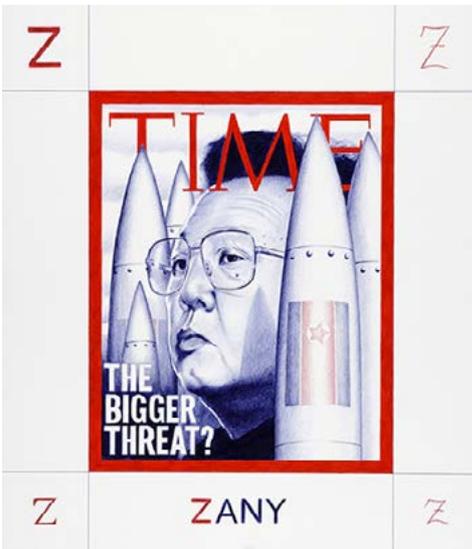
*Global Dictature*, 2012, Bic pen on paper, 38x32,5 cm  
Collezione Giuseppe Calabresi, Rome - Cortona



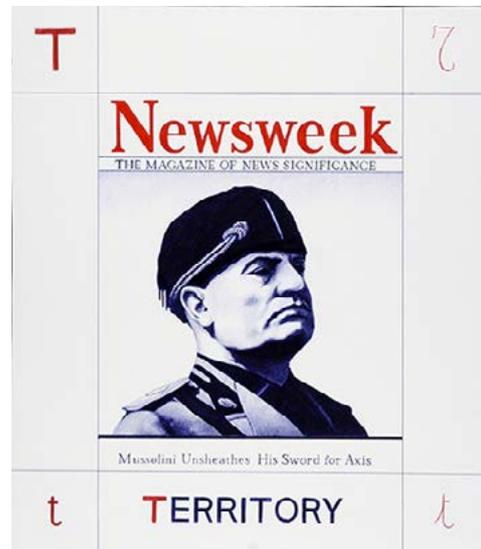
Global Dictature, 2012, Bic pen on paper, 38x32,5 cm  
Collezione Giuseppe Calabresi, Rome - Cortona



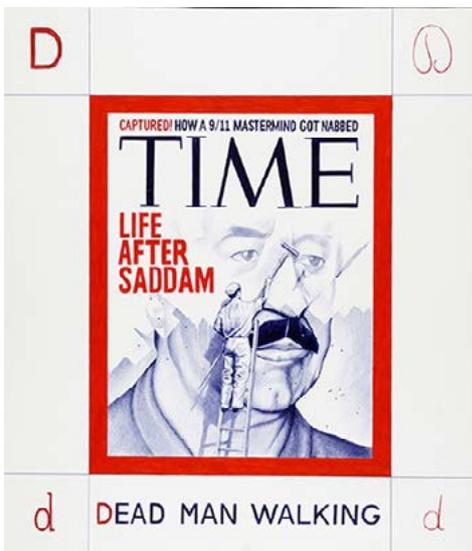
Global Dictature, 2012, Bic pen on paper, 38x32,5 cm  
Collezione Giuseppe Calabresi, Rome - Cortona



Global Dictature, 2012, Bic pen on paper, 38x32,5 cm  
Collezione Giuseppe Calabresi, Rome - Cortona



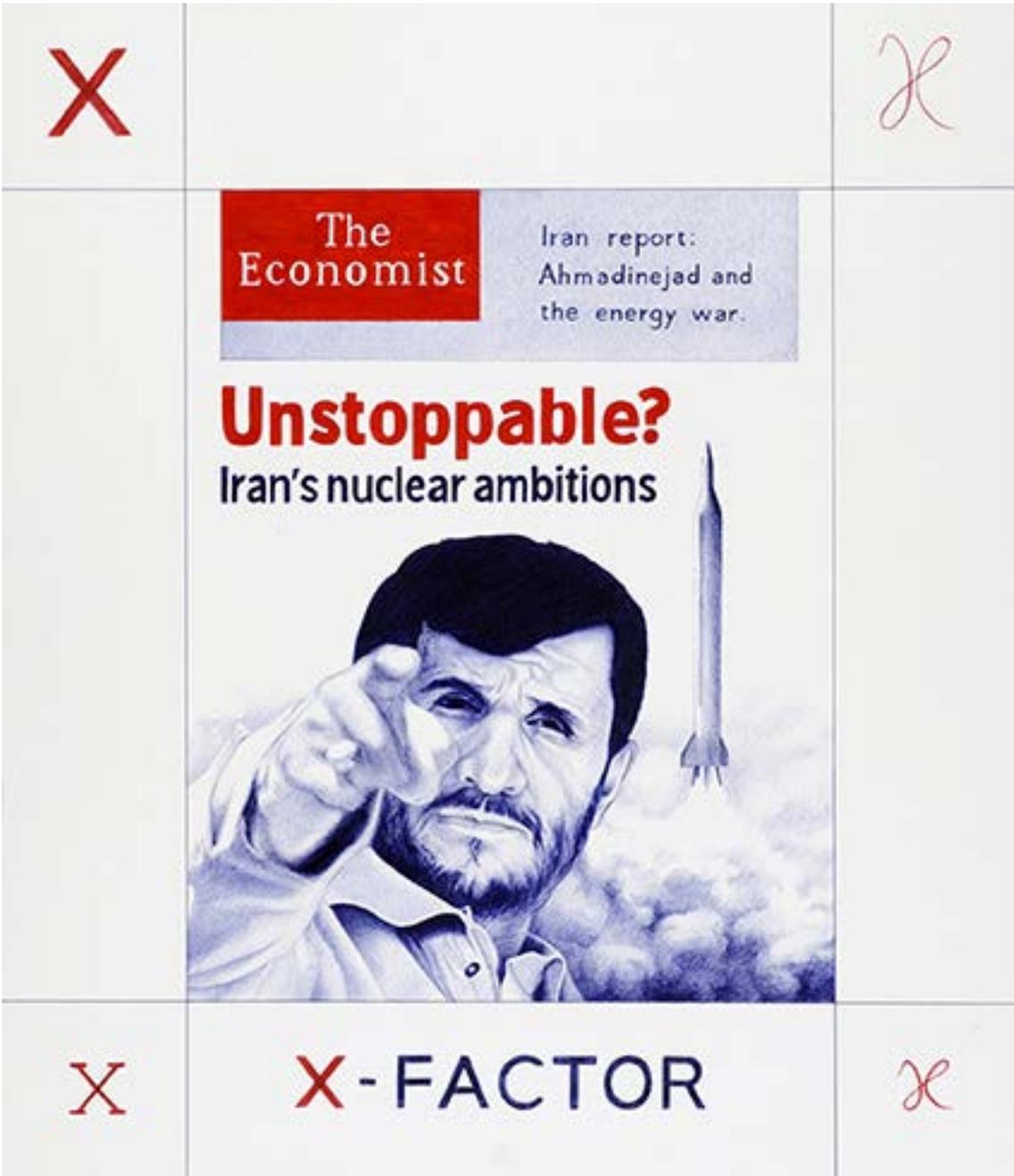
Global Dictature, 2012, Bic pen on paper, 38x32,5 cm  
Collezione Giuseppe Calabresi, Rome - Cortona



Global Dictature, 2012, Bic pen on paper, 38x32,5 cm  
Collezione Giuseppe Calabresi, Rome - Cortona



Global Dictature, 2012, Bic pen on paper, 38x32,5 cm  
Collezione Giuseppe Calabresi, Rome - Cortona

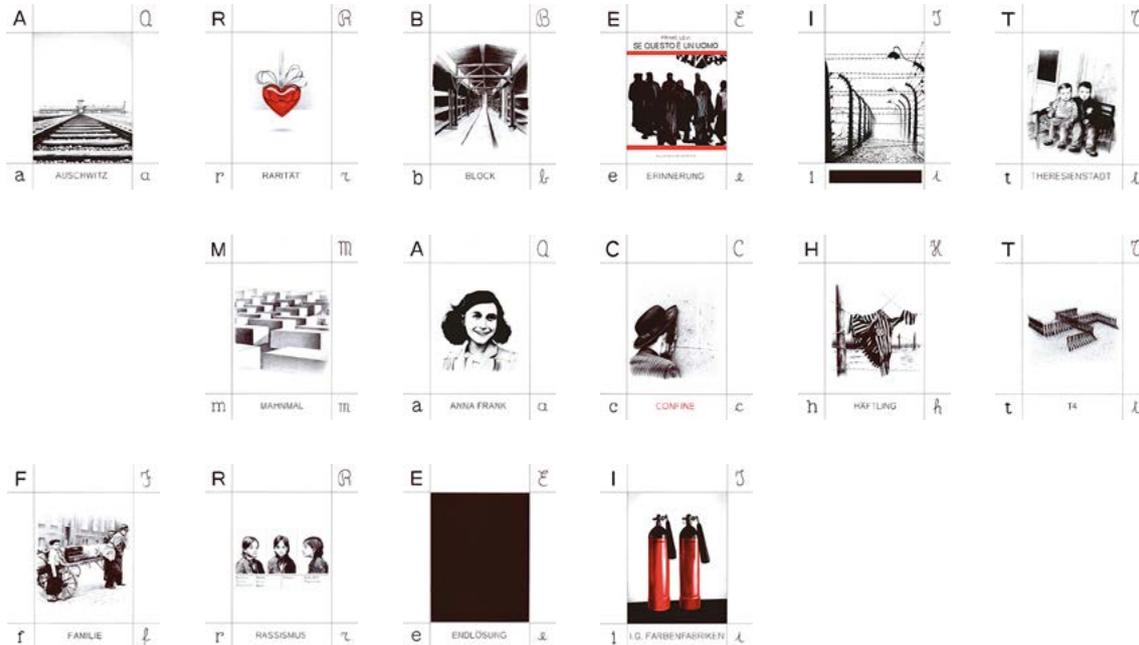


*Global Dictature*, 2012, Bic pen on paper, 38x32,5 cm  
Collezione Giuseppe Calabresi, Rome - Cortona

## Arbeit Macht Frei, 2012

Bic pen on paper,

15 drawings, 40x35 cm each



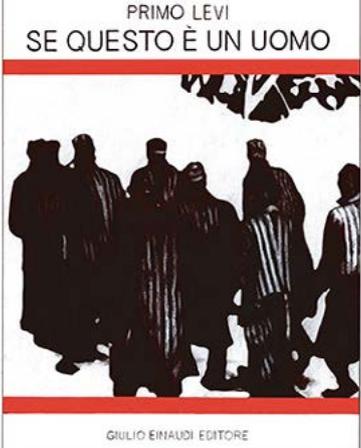
Arbeit Macht Frei, 2012, 15 drawings, Bic pen on paper, 40x35 cm each

“Arbeit Macht Frei” (“Work Makes Free”) - the famous, insulting and cruel motto written over the entrance gate of Auschwitz concentration camp – composed with special ABC cards.

The penetrating gaze of Giuseppe Stampone expresses a truly analytical assessment of the need and impossibility to narrate the Holocaust. The artist has chosen fifteen letters, each of which has been assigned a word, which in turn have each been assigned an image, whose graphic intensity hits you like a punch in the stomach. These are iconographic symbols, which have today become part of our collective imagination, ranging from a portrait of Anna Frank to the gate of Birkenau. The German words that accompany the images strike like lightning, awakening in us a communicating memory.

Giuseppe Stampone continues this remembrance theme with a new abecedarian dedicated to the Holocaust and the Ghetto of Rome. The project, which will be completed in 2014-2015, consists of the twenty-six letters of the alphabet, to each of which the artist associates an image. This time, however, he does not choose the word associated with the image; the word is instead chosen by a special audience: pupils from Jewish schools, residents of the former Ghetto, survivors of the extermination camps and their relatives, as well as historians, university professors, and critics. In this way, the artist gives life to a common voice, a direct testimony of memories and tragedies that still echo in the streets and lanes of the Roman Ghetto. It is, thus, a collaborative and interactive work whereby the spectator is invited to offer his/her personal opinion with a single word or saying, through his/her memories and cultural identity. The project has been devised as a work-in-progress, starting in the Roman Ghetto and extending to other European ghettos using the same method and process. Once this project has been completed, the cultural differences, traumas and resultant attitudes of each community will be better understood. The project will also be accompanied by a book.

This is Giuseppe Stampone's ideology: art is a way to relive, and above all, not forget. Survivors become actors, the past becomes present, memories become the “here and now” (hic et nunc). In this way Stampone poetically confronts history, using the reporter's detachment to slavishly report what he sees and hears. The artist lets the viewer decide the meaning and its form, thus creating a new linguistic code.

R		R	E	É
				
ŕ	RASSISMUS	ŗ	e	ℓ
<i>Arbeit Macht Frei</i> , 2012, Bic pen on paper, 40x35 cm		<i>Arbeit Macht Frei</i> , 2012, Bic pen on paper, 40x35 cm		
I		İ	E	É
				
ı	I.G. FARBENFABRIKEN	ı	e	ℓ
<i>Arbeit Macht Frei</i> , 2012, Bic pen on paper, 40x35 cm		<i>Arbeit Macht Frei</i> , 2012, Bic pen on paper, 40x35 cm		

*ABC of Shoah Made in Rome* is Giuseppe Stampone's upcoming project sponsored by of Rome's Jewish Community and the Jewish Museum of Rome.

Work began in 2014 and will culminate in 2016 with a large-scale international exhibition curated by Giorgia Calò'.

The artist undertakes an extremely difficult task for this project: to bring to light the most appalling pages in the history of Rome: the roundup on 16 October 1943 of the Jews living in the city's ghetto for transportation to the death camps.

Today the Shoah, or Holocaust, is a much-debated subject, but this was not immediately the case. In fact, after the Second World War many artists refused to address the issue. For that matter, even philosophical and historiographic paradigms regarding the idea of testimony affirmed the impossibility of talking about the Shoah – an impossibility theorised in the late 1940s by Theodor Adorno, who believed that poetry could no longer be written after Auschwitz.

Based upon this premise, Giuseppe Stampone is guided by the testimonies of those who were deported and later returned from the death camps for the realisation of this work. The artist explores the past

through these first-hand accounts, but in doing so he also involves the present – the new generations, the grandchildren and great-grandchildren of those who experienced such horrors.

In this way, a work of art is no longer a place of representation. It becomes a vital space of action, through the participation of three 5th grade classes from the Angelo Sacerdoti Hebrew School in Rome. The artist asked each pupil to create a letter by writing a word and drawing a picture inside a pre-constructed grid from the classic spelling-book. In this way, many pupils were able to offer their own view of the Holocaust based upon their cultural background and heritage, so deeply rooted in Rome and the history of the former ghetto.

Beginning with the children – the “unpolluted” – Stampone involves the local people who are “the history”. These are the markers and guides used by the artist for the realisation of his letters, which he then geo-localises into synapses that make up the great conceptual map of the Shoah in Rome.

The artist has given life to a choral voice, the direct testimony of the memories and dramas that still echo through the streets and alleys of the former ghetto.

So this is Giuseppe Stampone’s idea: that art is a way of reliving events and - above all - of not forgetting. Witnesses become actors, past becomes present and memories become hic et nunc. In this way Stampone poetically confronts history by using the “distance” of the reporter to create a new linguistic code.

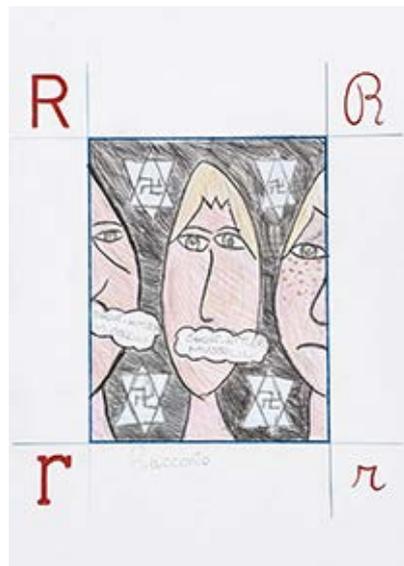
The project closes with a video and the creation of a “guide” of Rome’s former ghetto, featuring all the information gathered during these two years of research.



ABC of Shoah Made in Rome, Educational workshop



ABC of Shoah Made in Rome, Educational workshop



ABC of Shoah Made in Rome, Educational workshop



ABC of Shoah Made in Rome, Educational workshop



ABC of Shoah Made in Rome, Educational workshop



ABC of Shoah Made in Rome, Educational workshop



ABC of Shoah Made in Rome, Educational workshop



ABC of Shoah Made in Rome, Educational workshop





**WONDERFUL**

*Greetings from Istanbul, 2014, Bic pen on paper, 29,7x21 cm*



**TILT**

*Greetings from Istanbul, 2014, Bic pen on paper, 40x30 cm*



**LIBYA**

*Greetings from Istanbul, 2014, Bic pen on paper, 29,7x21 cm*

**IMPORT  
&  
EXPORT**

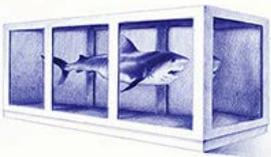
*Greetings from Istanbul, 2014, Bic pen on paper, 55x40 cm*

**Shooting Star, 2011**

Bic pen on paper,

3 series of 12 drawings each, 40x34 cm each

La Gaia Collection, Busca (Cuneo)

<b>F</b>		
	<b>Flash Art</b>  <b>FRIEND</b>	
<b>f</b>	<i>friend</i>	

*Shooting Star, 2011, Bic pen on paper, 40x34 cm  
La Gaia Collection, Busca (Cuneo)*

<b>Q</b>		
	<b>Flash Art</b>  <b>QUEEN</b>	
<b>q</b>	<i>queen</i>	

*Shooting Star, 2011, Bic pen on paper, 40x34 cm  
La Gaia Collection, Busca (Cuneo)*

<b>S</b>		
	<b>Flash Art</b>  <b>SHOOTING STAR</b>	
<b>s</b>	<i>shooting star</i>	

*Shooting Star, 2011, Bic pen on paper, 40x34 cm  
La Gaia Collection, Busca (Cuneo)*

<b>D</b>		
	<b>Flash Art</b>  <b>DIALLING CODE</b>	
<b>d</b>	<i>dialling code</i>	

*Shooting Star, 2011, Bic pen on paper, 40x34 cm  
La Gaia Collection, Busca (Cuneo)*

L

L

# Flash Art



LAXATIVE

l

laxative

l

*Shooting Star*, 2011, Bic pen on paper, 40x34 cm  
La Gaia Collection, Busca (Cuneo)

P

P

# Flash Art



**P**URGATORY

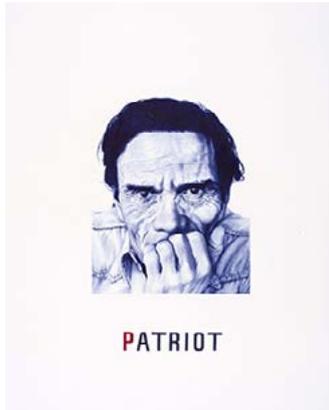
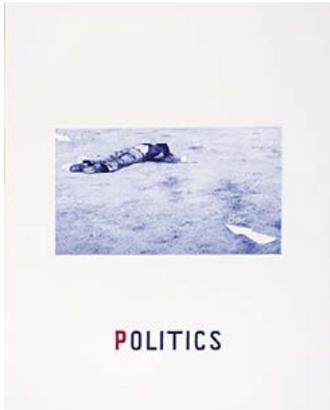
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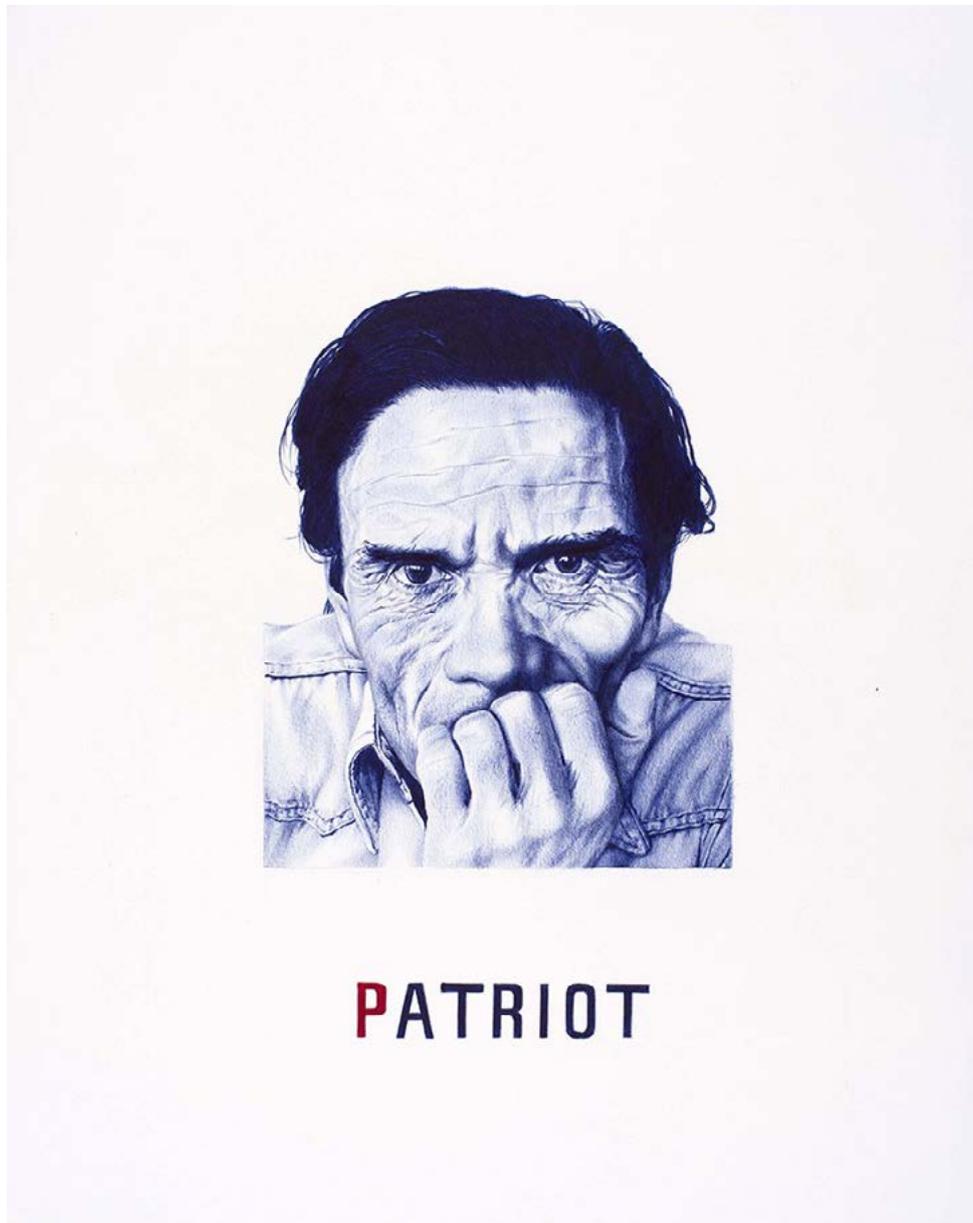
p

*Shooting Star*, 2011, Bic pen on paper, 40x34 cm  
La Gaia Collection, Busca (Cuneo)

**PPP Made in Italy, 2014**  
Bic pen on paper,  
3 drawings, 40x35 cm each



PPP Made in Italy, 2014, Bic pen on paper, 3 drawings, 40x35 cm each



PPP Made in Italy, 2014, Bic pen on paper, 40x35 cm

## ACB dell'arte italiana, 2011

Bic pen on paper,

21 drawings, 37x32 cm each

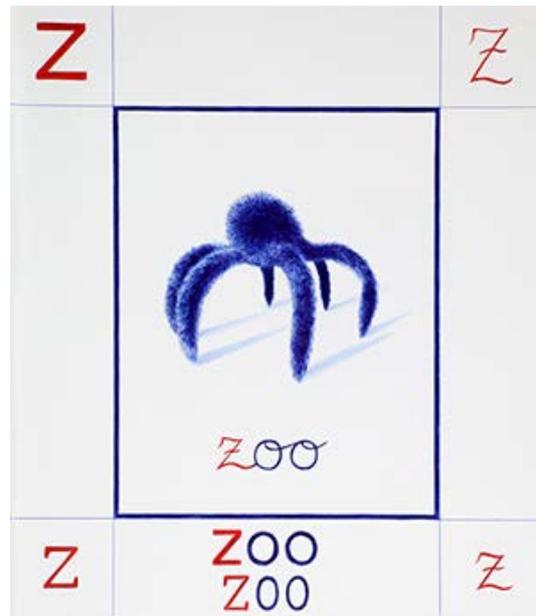
GAMEC - Galleria d'Arte Moderna e Contemporanea di Bergamo, Bergamo



ABC dell'arte italiana, 2011, Bic pen on paper, 21 drawings, 37x32 cm each.  
GAMEC - Galleria d'Arte Moderna e Contemporanea di Bergamo, Bergamo



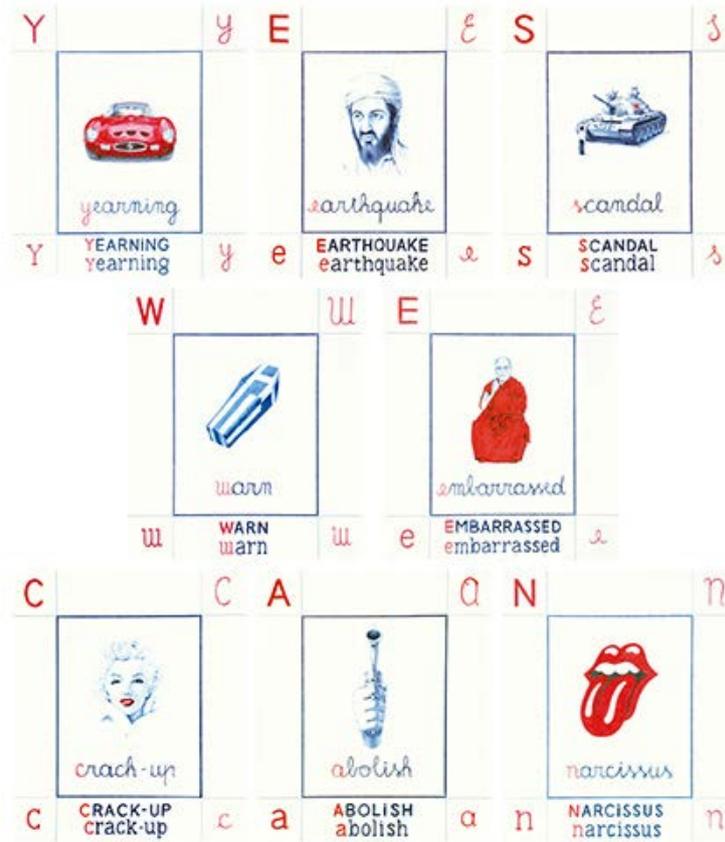
ABC dell'arte italiana, 2011, Bic pen on paper, 37x32 cm.  
GAMEC - Galleria d'Arte Moderna e Contemporanea di Bergamo, Bergamo



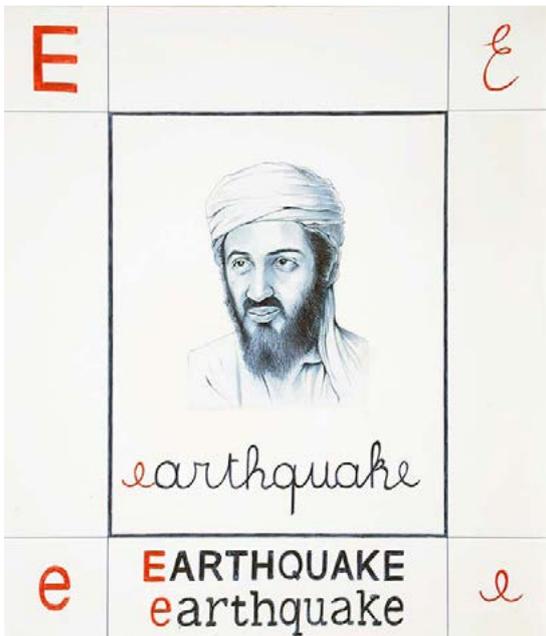
ABC dell'arte italiana, 2011, Bic pen on paper, 37x32 cm  
GAMEC - Galleria d'Arte Moderna e Contemporanea di Bergamo, Bergamo

**Yes We Can, 2012**

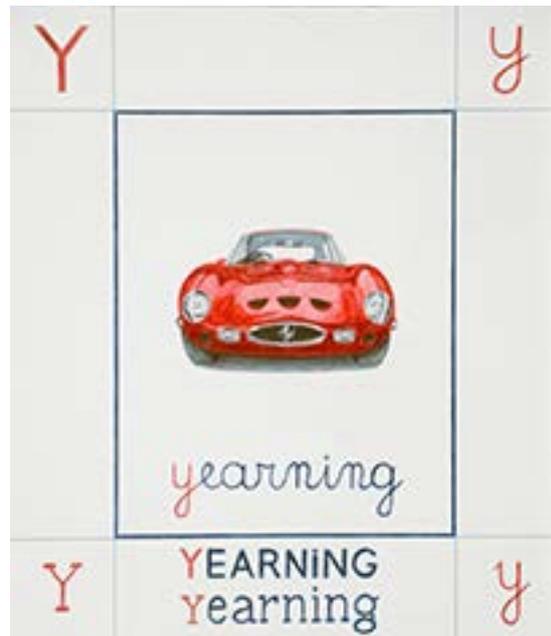
Bic pen on paper,  
8 drawings, 34x31 cm each  
Clelia Birbragher Collection, Bogotá



Yes We Can, 2012, Bic pen on paper, 8 drawings, 34x31 cm each  
Clelia Birbragher Collection, Bogotá



Yes We Can, 2012, Bic pen on paper, 34x31 cm  
Clelia Birbragher Collection, Bogotá



Yes We Can, 2012, Bic pen on paper, 34x31 cm  
Clelia Birbragher Collection, Bogotá

**Made in Usa, 2015**

Bic pen on paper,

3 drawings, 40x29,5 cm each



*Made in USA, 2015, Bic pen on paper, 3 drawings, 40x29,5 cm each*

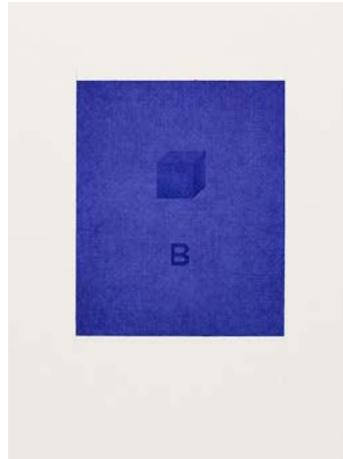


*Made in USA, 2015, Bic pen on paper, 40x29,5 cm*

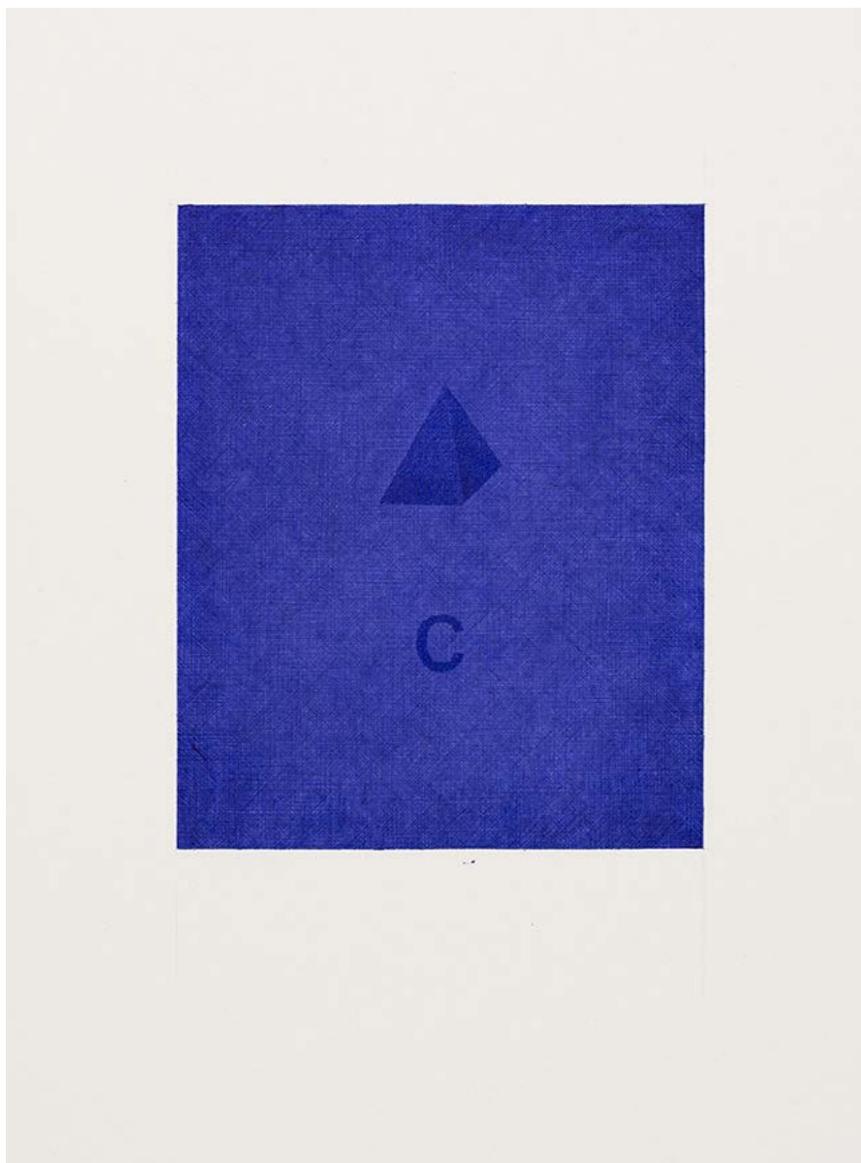
**L'arca di Noé, 2015**

Bic pen on paper,

3 drawings, 40x29,5 cm each



*L'arca di Noé, 2015, Bic pen on paper, 3 drawings, 40x29,5 cm each*

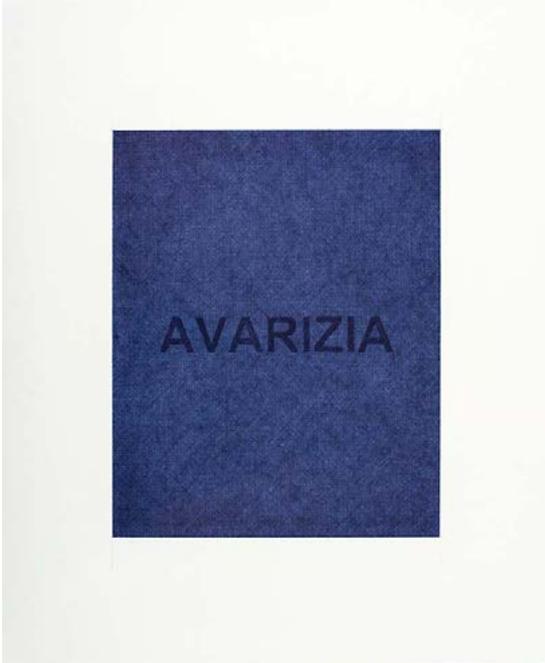


*L'arca di Noé, 2015, Bic pen on paper, 40x29,5 cm*

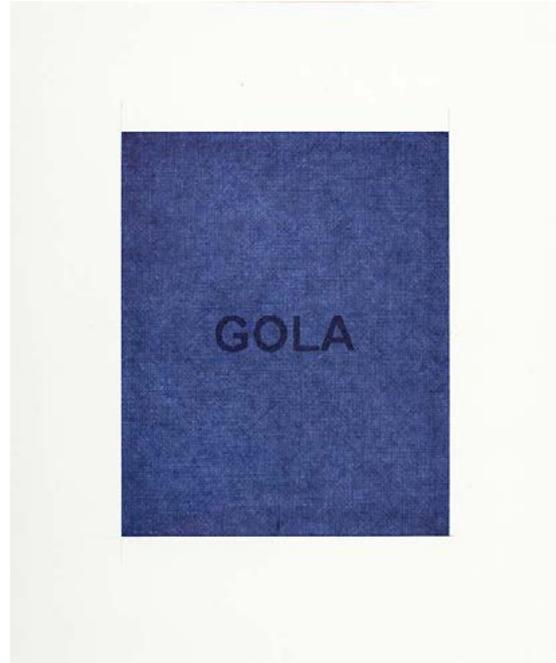
**Phallic Erection, 2014**

Bic pen on paper,

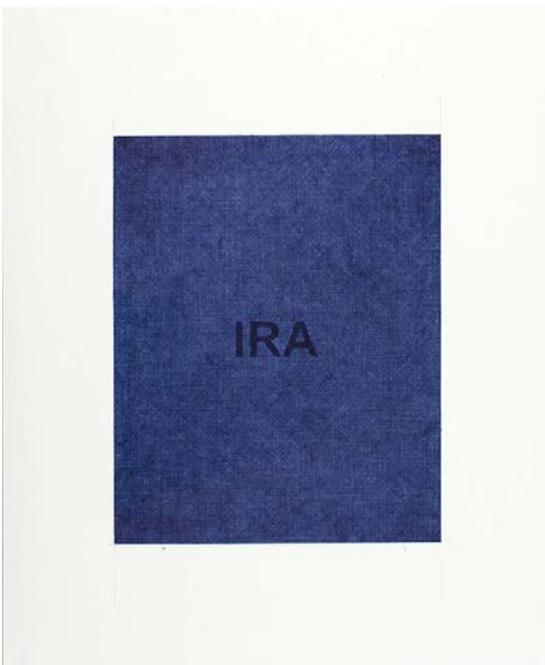
7 drawings, 40x35 cm each



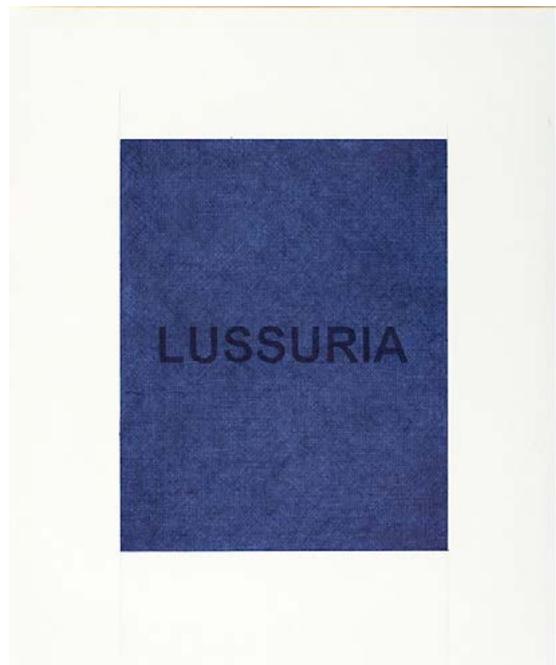
*Phallic Erection, 2014, Bic pen on paper, 40x35 cm*



*Phallic Erection, 2014, Bic pen on paper, 40x35 cm*



*Phallic Erection, 2014, Bic pen on paper, 40x35 cm*



*Phallic Erection, 2014, Bic pen on paper, 40x35 cm*



*Phallic Erection*, 2014, Bic pen on paper, 40x35 cm



*Phallic Erection*, 2014, Bic pen on paper, 40x35 cm



*Phallic Erection*, 2014, Bic pen on paper, 40x35 cm

### Acquerelli per non sprecare la vita, 2006-2012

Installation and Educational workshops, about 30.000 participating students in Osijek (Croazia), Cześćochowa (Polonia), Vicenza (Italia), Teramo (Italia)

Produced by the European Union. Winner of the European Union project – Non-State Actors and Local Authorities in Development ::: EuropeAid/127765/C/ACT/Multi



Acquerelli per non sprecare la vita, 2006-2012, Osijek, photograph

*Acquerelli per non sprecare la vita* is a global work of art/project born in 2006 from an idea of Giuseppe Stampone with the aim of making aware of the proper use of water resources and which has led to the institution of Solstizio. The partnership with the NGO ProgettoMondo MLAL of Verona, operating from 43 years in 21 countries of the south of the world, together with Solstizio, has turned this work/project into an international social action. From 2006 to 2009 it was carried out in central Italy (Umbria, Marche and Abruzzo) involving more than 15.000 primary school pupils with the financial intervention of public bodies (regions, provinces, municipalities), private entities (banks, museums) and the sponsorship of the regional and provincial education offices. The work/project has turned into Art&Earth (2010-2012), a project co-funded by the European Commission and developed by Solstizio and ProgettoMondo Mlal, promoted by the Municipality of Vicenza with the collaboration of the Municipality of Osijek (Croatia) and of Cześćochowa (Poland), and of different associations of Burkina Faso (Africa) where it will end up. The installations in the partner cities (Osijek, Vicenza e Cześćochowa) and to producing a documentary film and an art catalogue. *Acquerelli per non sprecare la vita* shows itself through artistic-didactical actions, such as that in which primary and secondary school pupils decorate a recycled plastic bottle symbolically representing a human body to which they reproduce their own image. The decorated bottles are placed together in a public area in order to form the name of the project itself. The artist uses the same bottles to produce photographic manifests, real works of art, finally sold exploiting the several ProgettoMondo Mlal channels with the purpose of re-funding sustainable projects in different areas of the world (Latin America and Africa).



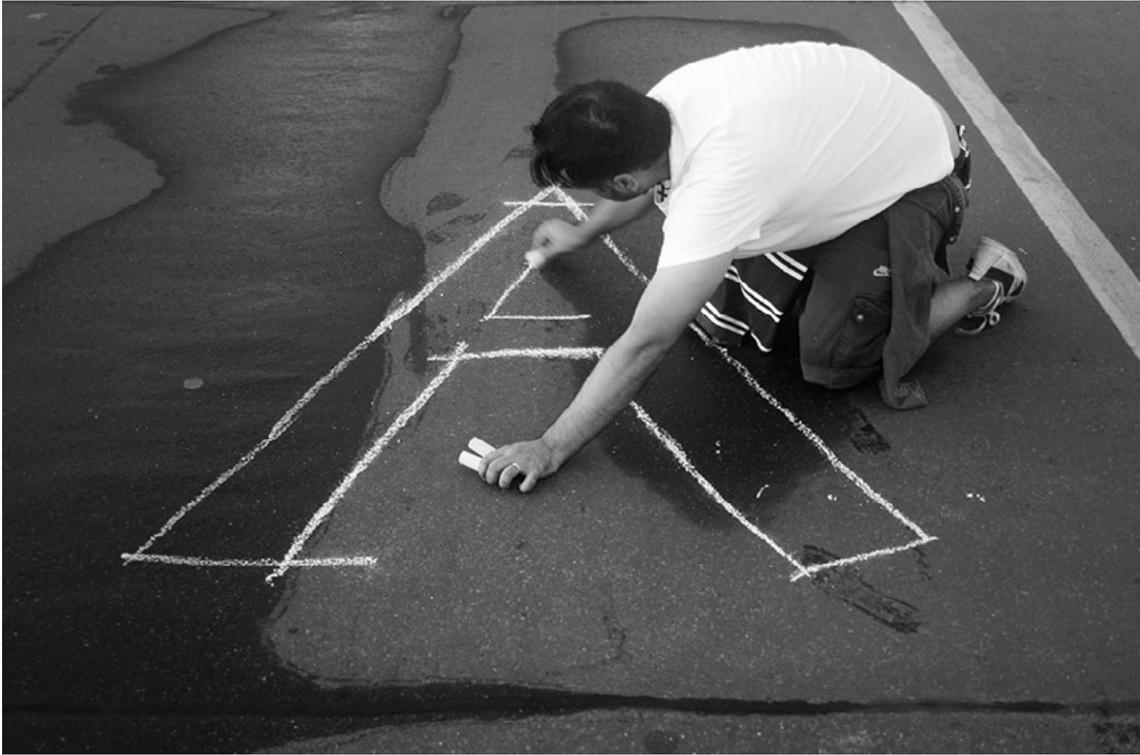
*Acquerelli per non sprecare la vita, 2006-2012, Czestochowa, Installation*



*Acquerelli per non sprecare la vita, 2006-2012, Czestochowa, Installation*



*Acquerelli per non sprecare la vita, 2006-2012, Czestochowa, Educational workshop*



Acquerelli per non sprecare la vita, 2006-2012, Osijek, Installation



Acquerelli per non sprecare la vita, 2006-2012, Osijek, Educational workshop



Acquerelli per non sprecare la vita, 2006-2012, Osijek, Educational workshop



*Acquerelli per non sprecare la vita, 2006-2012, Vicenza, Installation*



*Acquerelli per non sprecare la vita, 2006-2012, Vicenza, Educational workshop*



*Acquerelli per non sprecare la vita, 2006-2012, Vicenza, Educational workshop*



Acquerelli per non sprecare la vita, 2006-2012, Teramo, Installation



Acquerelli per non sprecare la vita, 2006-2012, Teramo, Installation



Acquerelli per non sprecare la vita, 2006-2012, Teramo, Installation

## ABC of Art, 2014

2 dices, 3 Stop spaces: Gallery, Museum, Art fair, 1 StampOne space, 1 set of 80 playing cards, 1 set of 6 Art System cards, 1 set of 6 Challenge cards, 6 cardboard pawns, 1 game board (86x70cm) consisting of 40 spaces, dividing in: 26 Alphabet pawns, 6 Art system spaces: Artist, Art critic, Art curator, Art collector, Press, and Public



The ABC of Art by Giuseppe Stampone, the new issue in the BecomeBox series, is a board game for all ages, whose purpose is to provide basic notions on contemporary art. Players challenge each other along a path, carrying out activities or acquiring specific knowledge. The spaces, organized in ABC form, which is the hallmark of Stampone's oeuvre, introduce players to a series of representative artists, works, and movements in the history of art and visual culture in the 20th century – from Duchamp to Warhol, from Ai Weiwei to Cattelan – as well as key figures in the art system (critics, curators, art historians, gallery owners, collectors, museum directors, directors of educational departments of museums, journalists, magazine directors, etc.), who are invited to express a personal point of view on their jobs. This approach makes the contemporary art world, which has always been regarded as hard to understand, more accessible and fun.



### GOAL OF THE GAME

The goal of the game is to win at least 4 of 6 Art System cards – Artist, Art critic, Art curator, Art collector, Press and Public – and acquire the status of contemporary artist.

### RULES AND DEVELOPMENT

Number of players: 3 to 6

After placing their pawns on the StampOne space, players roll the dices. The player who gets the highest result begins the game.

The active player rolls the dices and moves their pawn by a number of spaces equal to the result obtained, in the direction shown by the arrow on the StampOne space.

When the pawn stops on an alphabet space, the player has to draw a card from the deck, read its contents and do the activity. Perform an art action, answer a question, produce a critical reflection, suffer a disadvantage or obtain an advantage in the development of the game.

Once they have completed the activity, they have to put the card back under the deck, and pass the dice to the player on their left, who becomes the new active player.

Two or more pawns can occupy the same alphabet space at the same time. If a pawn happens to stop on an Art System space, the active player (only if they are the first player to occupy the space) is entitled to the corresponding Art System card. If another player has already taken the card, they will have to accept a challenge in order to maintain possession of the card.

The challenger will have to draw a challenge card that matches the Art system space, and confront the opponent.

The other players act as judges on the result of the challenge, and they have to reach a unanimous verdict.

### CONCLUSION

The first player to obtain the 4 Art System cards wins, and the game is over.

