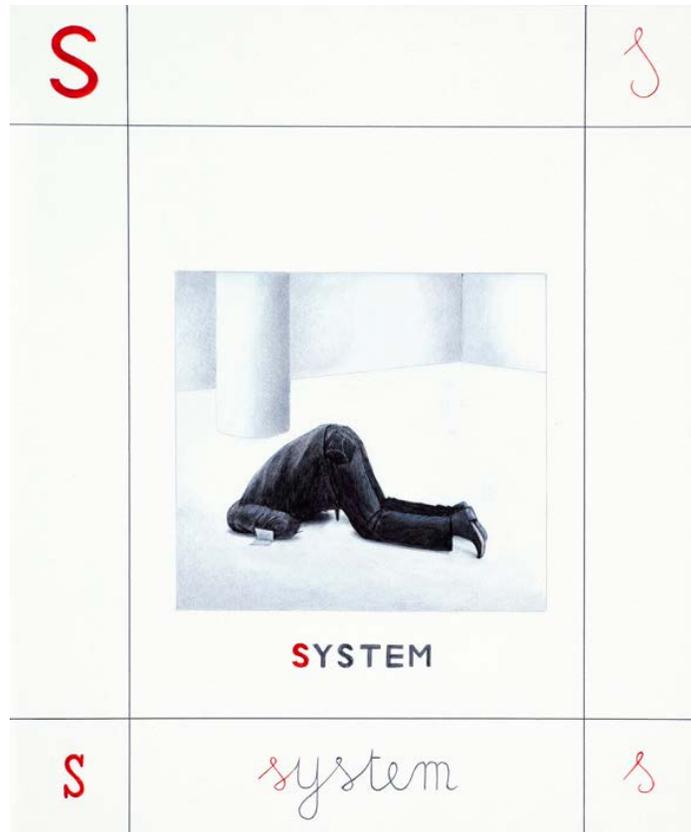


CARDI GALLERY PROJECTS



Giuseppe Stampone, System, 2019
Biro pen on paper 37 x 32 cm (14 5/8 x 12 5/8 in)

GIUSEPPE STAMPONE **FROM GLOBAL TO LOCAL**

Curated by Piero Tomassoni

For **Giuseppe Stampone** (b. 1974, Cluses, France), life has always been somewhat nomadic. From a childhood spent between Haute Savoie and Abruzzo, at the foot of Mont Blanc or on the slopes of Gran Sasso d'Italia, to his work in Mongolia, Korea, Cuba, Australia, and India. His constant displacement and interaction with different cultures and languages, made him develop the idea of a personal vocabulary, unique to him but also to each of us, as we each associate different meanings to the modern icons chosen by the artist to illustrate the key words of contemporary

life. His Global Education project is an all-encompassing series of works aimed at the re-alphabetisation needed to interpret the dynamics of the current world. From worldwide corporate and political networks exposed in his vast Maps, down to the slogans and individual words that make them possible, portrayed in the 'primer' (or spelling-book) works.

The spelling-book series associates current keywords to images picked out from the internet and re-drawn by the artist with the dedication of a miniaturist monk. Up to thirty-five layers of ballpoint pen are laid down in order to achieve a photo-realistic reproduction of an image which has already been mindlessly reproduced endless times through the internet. The artist becomes an "intelligent photocopier", who consciously selects an image (linked to a specific word in a direct or indirect way) out of the million images available and takes the time to reproduce it in a slow, painstaking way. The artist slows time down and creates his own grammar.

The subjects of his drawings are often icons from art history, from politics, or the corporate world. Notorious individuals, brands, artworks, taken as signifiers and acquiring new meanings through the short-circuit of linguistic proximity to a significant word. Conceptual, linguistic, aesthetic - Stampone's operation is radical in its attempt to explain, and subvert, the political influence of today's simplified persuasive language, which can be seen as a widespread 'marketing vocabulary'. Steve Jobs holding an Apple device becomes "*Art*", Damien Hirst's shark becomes "*Friend*", Gilbert & George are as representative of Great Britain as a "*Queen*". All the way to the most recent, and only black biro work of the series, "*Cura*". "*Cura*" meaning 'cure', much needed in these times, but also 'curation', and 'care'. That same care that Joseph Beuys exhorted in us in his Difesa della Natura (Defence of Nature) series, whose famous banner is portrayed in the drawing. Beuys with his back at us, looking at nature - the nature of Bolognano, in Abruzzo, Stampone's ancestral region. The very same land portrayed in a work on wood panel shown here for the first time, portraying the Gran Sasso, reminiscent of the artist's time at the art institute as a teenager, and also the place that is hosting him now, in these times of isolation. Giuseppe Stampone, from global to local.

Piero Tomassoni

PRESS

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