

STANISLAO DI GIUGNO

STANISLAO DI GIUGNO

Born in Rome (Italy), 1969. He lives and works in Rome and Berlin (Germany).

SOLO EXHIBITIONS

2016

Deserted corners, collapsing thoughts, galleria Tiziana Di Caro, Naples, (Italy)

2015

Fold, Lenikus Collection, Wien (Italy)

2009 - 2010

LandEscape, Galleria Tiziana Di Caro, Salerno, (Italy)

2008

Luogo comune, double solo exhibition with Alessandro Piangiamore, Galleria Tiziana Di Caro, Salerno, (Italy)

2005

Reverse Angle, L'Union Arte Contemporanea / Fondazione Volume, Rome (Italy), curated by Lorenzo Benedetti and Emanuela Nobile Mino

GROUP EXHIBITIONS

2016

THERE IS NO PLACE LIKE HOME, Approdo fluviale – Lungotevere San Paolo, Rome (Italy)

2015

La scrittura degli echi, un progetto di NERO, In the frame of The Independent. MAXXI, Rome, (Italy)

The Milky Way 2, 31 artisti per mille giorni, a cura di Damiana Leoni, Galleria Studio Sales di Norberto Ruggieri, Rome, (Italy)

2014

THERE IS NO PLACE LIKE HOME, Via Aurelia Antica 425, Rome (Italy), a project curated by Stanislao Di Giugno, Giuseppe Pietroniro, Marco Raparelli and Alessandro Cicoria

Edra. Connecting Landscapes / part II, American Academy in Rome, Embassy of Mexico in Rome, Rome (Italy), curated by Carmen Stolfi for Untitled Association in collaboration with art2nights

Capri. L'isola dell'arte, Certosa San Giacomo, Capri (Italy), a project by IGAV – Istituto Garuzzo per le Arti Visive, curated by Alessandro Demma

On the Tip of my Tongue, Palazzo Trinci, Foligno (Italy), curated by Marta Silvi

2013

Picasso d'Oro – Percorsi, convergenze e sovrapposizioni tra arte e design, Studio VP93, Milan, (Italy), curated by Roberto Ago

100³: 100 anni, 100 stanze, 100 artisti, Art Hotel Gran Paradiso, Sorrento (Italy), curated by Ignazio Maria Colonna

2012

Reality show, Galleria Tiziana Di Caro, Salerno (Italy)

Re-Generation, MACRO Testaccio, Rome (Italy), curated by Maria Alicata and Ilaria Gianni

VALENTINI contemporary, a project by Gian Paolo Manzella, Palazzo Valentini, Rome (Italy), curated by Damiana Leoni

2011

Ente Comunale di Consumo, Complesso del Vittoriano - Gipsoteca, Rome (Italy), curated by Claudio Libero Pisano

Mina a mano amata Studio Geddes, Rome (Italy), a project by Giuseppe Pietroniro

Ente Comunale di Consumo, Palazzo Arnone, Galleria Nazionale di Cosenza (Italy), curated by Claudio Libero Pisano

Never talk to strangers, Edel Assanti Project Space, London (UK), curated by Charlotte Artus

When in Rome. Thirty works of art between now and then, Istituto Italiano di Cultura, Hammer Museum and Laxart, Los Angeles, CA (USA), curated by Luca Lo Pinto

2010

La mostra è aperta. Artisti in dialogo con Harald Szeemann, Chiesa dell' Addolorata / Complesso

Monumentale di S. Sofia, Largo Abate Conforti, Salerno, (Italy) curated by Stefania Zuliani
La Danse Macabre, Nomad Foundation, Rome (Italy), curated by Alexander Anderson, Poppy Cotterell, Valeria D'Ambrosio,
Lucrezia Gaetani Cembran, Angels Miralda-Tena, Olga Serhijchuk, Ellen Von Wiegand

2009

La fioritura del bambù, Viafarini DOCVA, Milan (Italy), curated by Milovan Farronato
La commedia umana di Balzac. Omaggio al romanziere assoluto, Castello di Rivalta, Rivalta di Torino, (Italy), curated by
Alessandro Demma
Zweck Gemein Schafft, MICAMOCA, Berlin (Germany), curated by Art At Work
Senza Rete / No Safety Net, ROMA. The Road to Contemporary Art, Complesso Monumentale di Santo Spirito in Sassia,
Rome (Italy), curated by Lorenzo Benedetti, Caroline Corbetta
Usine de rêve. Project by 26cc, 26cc Rome (Italy), curated by Cecilia Casorati, Sabrina Vedovotto
Emergency Room Project by Thierry Geoffroy/Colonel, PAN, Naples (Italy), curated by Francesca Boenzi

2008

Give time your time/Dai tempo al tempo, Fondazione Sandretto Re Rebaudengo, Guarene (Italy), curated by Joseph Del
Pesco, Fiona Parry and Pelin Uran,, curated by Joseph Del Pesco, Fiona Parry and Pelin Uran
THE UNFAIR FAIR, Rome (Italy), curated by Cecilia Canziani and Vincent Honorè
Every line is the Arch of an Infinite Horizon, The Agency Gallery, London (UK), curated by Charlotte Artus and Lorenzo
Benedetti
Unpacking The Archive, 1:1 Projects Rome (Italy)
Esplorazioni, Galleria della Temple University, Rome (Italy)
Beware of the Wolf, American Academy, Rome (Italy)

2007

New Entry, curated by Chiara Agnello C/O Careof, Milan (Italy)
27th Biennial of Graphic Arts, Ljubiana (Slovenia)
We are all outlaws in the name of Peru, Rome (Italy), curated by Josè Cuervo, alias Luca Lo Pinto
Evolution de l'Art, Bratislava (Slovacchia), a project by Cesare Pietroiusti and Crazy Curators-SPACE
OPV. Open video project, curated by Sarra Brill, Rome (Italy)

2006

Biennale Europea di Arti Visive. Premio del Golfo 2006, CAMEC, La Spezia (Italy)
Open Studios with H. Dobliar and F. De Marco, Deutsche Akademie, Villa Massimo, Rome (Italy)
3500 cm2. Artists' Posters, ASSAB ONE, Milan, American Academy, Rome (Italy)
Crave. RAW SPACE, curated by Raffaella Guidobono, London (UK)
Pronto Intervento. Fondazione Pastificio Cerere, in collaboration with Volume! And Zerynthia, Rome (Italy)

2005

Loop. Angelo Mai, Rome (Italy), curated by Lorenzo Benedetti and Francesco Stocchi
On Air: video in onda dall'Italia, C/O Careof, Milan (Italy)
USUK 2, Three Colts Gallery, London (UK), curated by Koan Jeff Baysa and Anne-Sophie Dinant
Art Omi. International Artists' Residency, New York (USA)
Masai Art Factory "Honey Money? Il gusto dei soldi", ASSAB ONE, Milan (Italy)
Un suono diverso, RAM radio arte mobile, Sound Art Museum, Zerynthia, Rome (Italy)

SPECIAL PROJECTS, GRANTS AND AWARDS

2015

Residency at Lenikus Collection, Wien (Austria)

2014

THERE IS NO PLACE LIKE HOME, Via Aurelia Antica 425, Rome (Italy), a project curated by Stanislao Di Giugno, Giuseppe
Pietroniro, Marco Raparelli and Alessandro Cicoria

2012

Reality show, a project by Stanislao Di Giugno, Galleria Tiziana Di Caro, Salerno (Italy)

2011

Un objet de Rome, a project by Chris Sharp, Shanaynay, Paris (France)

2007

2VIDEO, www.undo.net, curated by Francesca di Nardo

www.adottaunartista.com, a project by Stanislao Di Giugno, Stefania Galegati, Marco Raparelli, Alessandro Sarra

2006

Fifth Edition of "Art à l'hôpital en Europe", Project Culture 2000 of the European Union, General Hospital Umberto I, Department of Pediatrics, Rome (Italy), curated by Zerynthia and Volume!

2005

Art Omi. International Artists' Residency, New York (USA)

STATEMENT

Stanislao Di Giugno uses a variety of different media, each time adapting them to his needs so that his works, while formally very different, are based upon the same working process aimed at constantly distorting the interpretation of reality and common sense. Very often his works stem from a close tie to a specific context, although they are not necessarily site-specific. The constant search for nonsense and the creation of short-circuits between form and content are a peculiarity of his working method. This attitude has become more ironic and debunking in the most recent works.

DESERTED CORNERS, COLLAPSING THOUGHTS, 2016, GALLERIA TIZIANA DI CARO

Tiziana Di Caro is delighted to host *Deserted Corners, Collapsing Thoughts*, the third exhibition of works by Stanislao Di Giugno (Rome, 1969), opening Saturday, March 12, 2016 at 19:00, in Piazzetta Nilo 7, Naples. The exhibition includes works created in 2016, and formally different from what was presented at previous exhibitions (2008 saw a double solo exhibition with Alessandro Piangiamore at the gallery's Salerno premises, while December 2009 saw the opening of his exclusive second solo exhibition *Landescape*).

The tendency to alter sense logic is the element that has always characterized Di Giugno's work, which over the years has had a transversal path, passing through figurative painting, collage, the often sound-based installation, sculpture, abstract painting. In his production from 2014 until today, despite the total autonomy of the pictorial medium, Di Giugno summarizes the full route from his first artistic experiences to nowadays, maintaining a recognizable formal matrix. The artist is interested in exploring the physical characteristics of materials, paying attention to characteristics such as volume, shape and size.

The result consists in abstract and geometric forms that inform his imagination, to be then used in a repetitive manner. They are extrapolated from more complex forms that the artist finds in various sources, primarily design objects, car parts, fragments of billboards or magazine adverts, which he obsessively collects as relics of the urban landscape in which he spends his daily life.

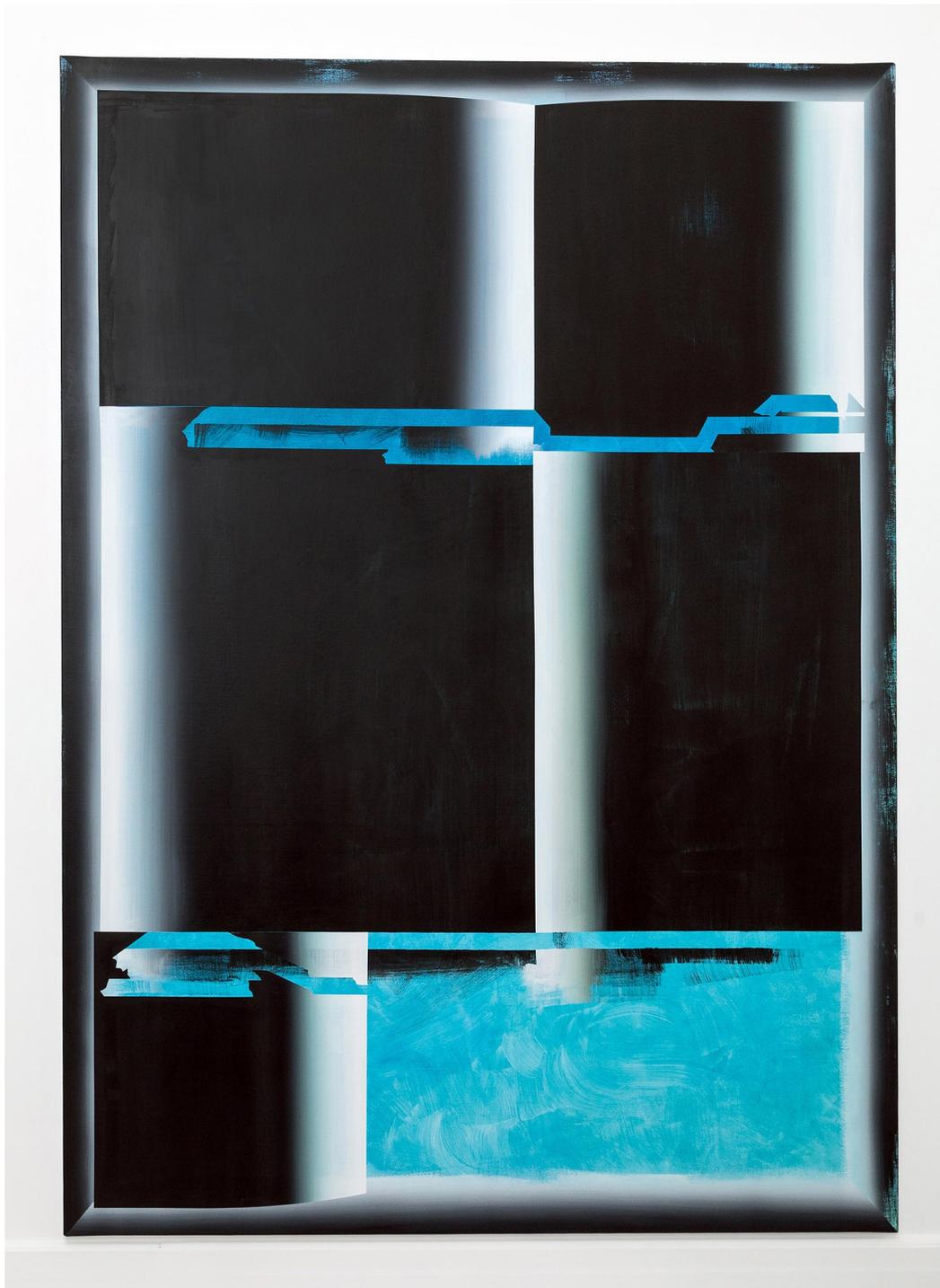
All these suggestions produce an allure for forms and color gradients. In his collages, his works on paper as well as in his paintings, Di Giugno tries to elude the border between two-dimensionality and three-dimensionality, playing with the endless possibilities and relationships offered by the juxtaposition of planes and shadings.

His works are paintings involving layering where the first layers are replaced almost completely by the ones that follow in endless afterthoughts that relentlessly undo the previous work, as if in a constant feeling of dissatisfaction. Sometimes, however, some portions resist and in the final arrangement appear as fractures, tears in overlapping pages in a collage, or as retinal impressions of images quickly gone by. Another element detectable in Di Giugno's painting is the tension between the formal rigor, i.e. the attempt to simplify the work through geometries and colors, and a more expressionistic gestuality in which the brushstroke is visible and uncontrolled.

The works in the exhibition consist of broken lines that outline chromatic backgrounds. These are characterized by the use of color gradients that define volumes and depth. The abstract shapes take on a hermetic appearance when the canvases are replaced by plaster, unfolding on small horizontal surface portions. These small works dwell on the border between sculpture and painting; within them, forms rise vertically, outlining areas of light and shadow.

While in the artist's non-pictorial works of past years the form and methods used to express an idea were varied and functional in the expression of the idea itself, in his recent paintings and sculptures the physical appearance of the materials is an integral part of the idea, i.e. form corresponds to content. The content of the painting is the painting itself. (Stanislao Di Giugno)

UNTITLED (DESERTED CORNERS) #1



Stanislao Di Giugno
Untitled (Deserted corners) #1
2016
acrylic on canvas
cm 260 x 190

UNTITLED (DESERTED CORNERS) #2



Stanislao Di Giugno
Untitled (Deserted corners) #2
2016
acrylic on canvas
cm 35 x 45

UNTITLED (DESERTED CORNERS) #3



Stanislao Di Giugno
Untitled (deserted corners) #3
2016
acrylic on canvas
cm 190 x 120

UNTITLED (DESERTED CORNERS) #4



Stanislao Di Giugno
Untitled (deserted corners) #4
2016
acrylic on canvas
cm 190 x 120

UNTITLED (DESERTED CORNERS) #5



Stanislao Di Giugno
Untitled (deserted corners) #5
2016
acrylic on canvas
cm 120 x 90

UNTITLED (DESERTED CORNERS) #6



Stanislao Di Giugno
Untitled (deserted corners) #6
2016
acrylic on canvas
cm 55 x 70

UNTITLED (DESERTED CORNERS) #12



Stanislao Di Giugno
Untitled (deserted corners) #12
2016
acrylic, plaster, press cardboard
cm 5,6 x 29,5 x 20,3

UNTITLED (DESERTED CORNERS) #13



Stanislao Di Giugno
Untitled (deserted corners) #13
2016
acrylic, plaster, press cardboard
cm 5,6 x 29,5 x 20,3

UNTITLED (DESERTED CORNERS) #15



Stanislao Di Giugno
Untitled (deserted corners) #15
2016
acrylic, plaster, press cardboard
cm 5,6 x 29,5 x 20,3



Stanislao Di Giugno, Deserted corners, collapsing thoughts, exhibition views, Galleria Tiziana Di Caro, Napoli, 2016

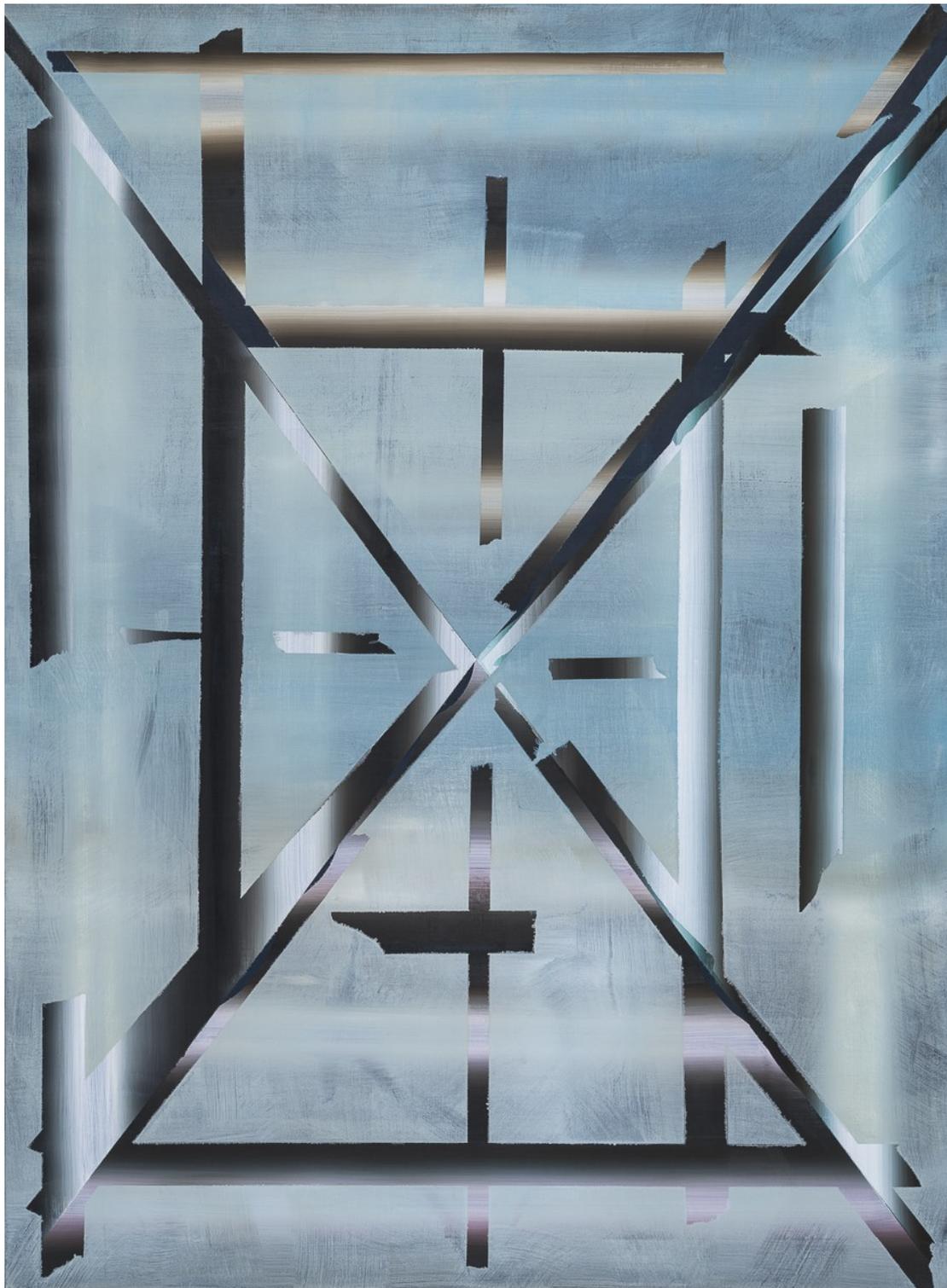


Stanislao Di Giugno, Deserted corners, collapsing thoughts, exhibition views, Galleria Tiziana Di Caro, Napoli, 2016



Stanislao Di Giugno, Deserted corners, collapsing thoughts, exhibition views, Galleria Tiziana Di Caro, Napoli, 2016

REMNANTS – QUELLO CHE RESTA



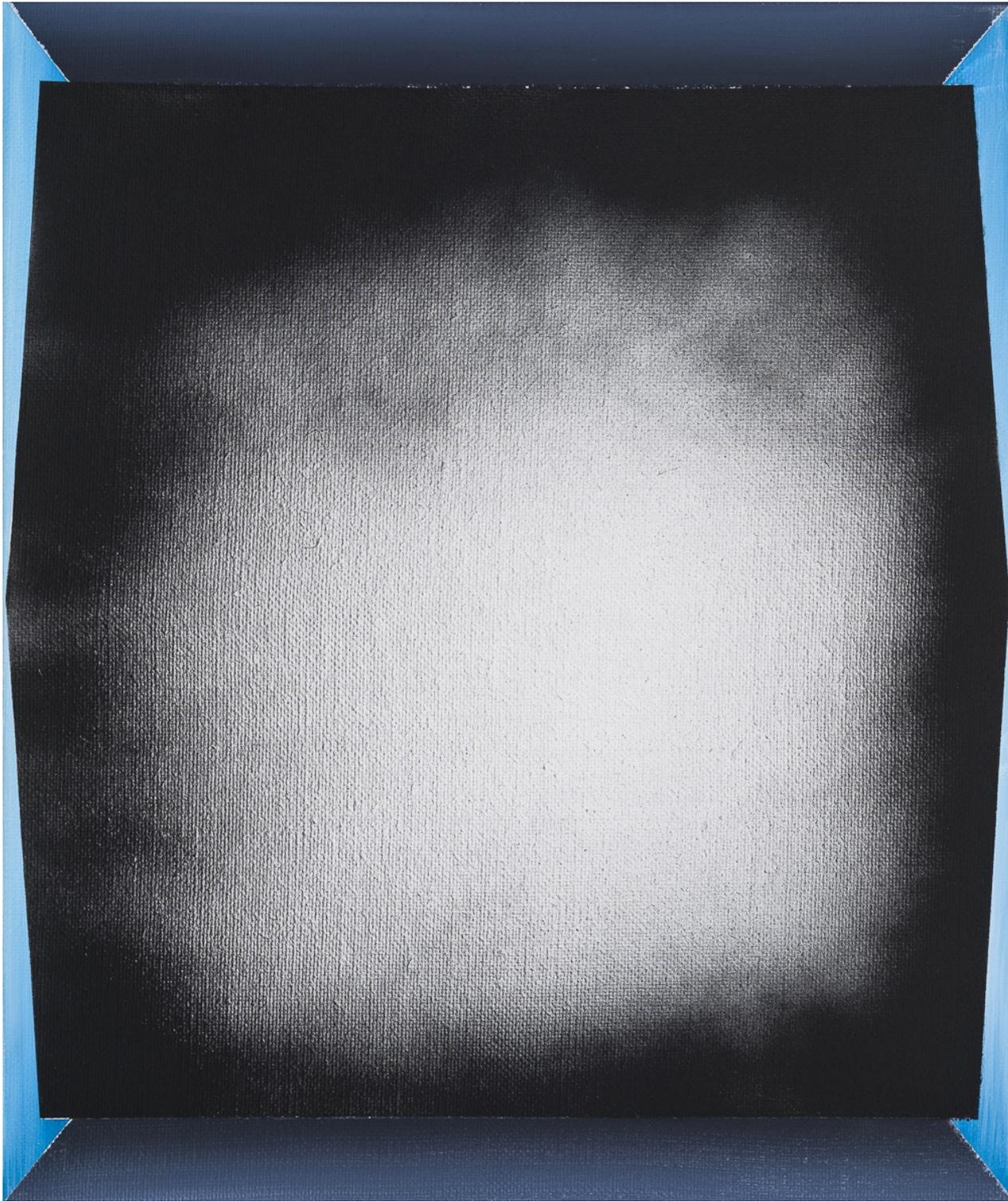
Stanislao Di Giugno
Remnants – quello che resta
2015
acrylic and chalk on canvas
cm 150 x 110

IT SEEMS TO BE A FAKE "BOUNCE" - REPLY TO A MESSAGE THAT YOU DIDN'T ACTUALLY SEND



Stanislao Di Giugno
It seems to be a fake "bounce" - reply to a message that you didn't actually send
2015
acrylic and chalk on juta
cm 150 x 110

FUMO NEGLI OCCHI



Stanislao Di Giugno
It seems to be a fake "bounce" - reply to a message that you didn't actually send
2015
acrylic and spray painting on juta
cm 60 x 50

SEMBRA IMPOSSIBILE TROVARE QUELLO CHE STAVI CERCANDO



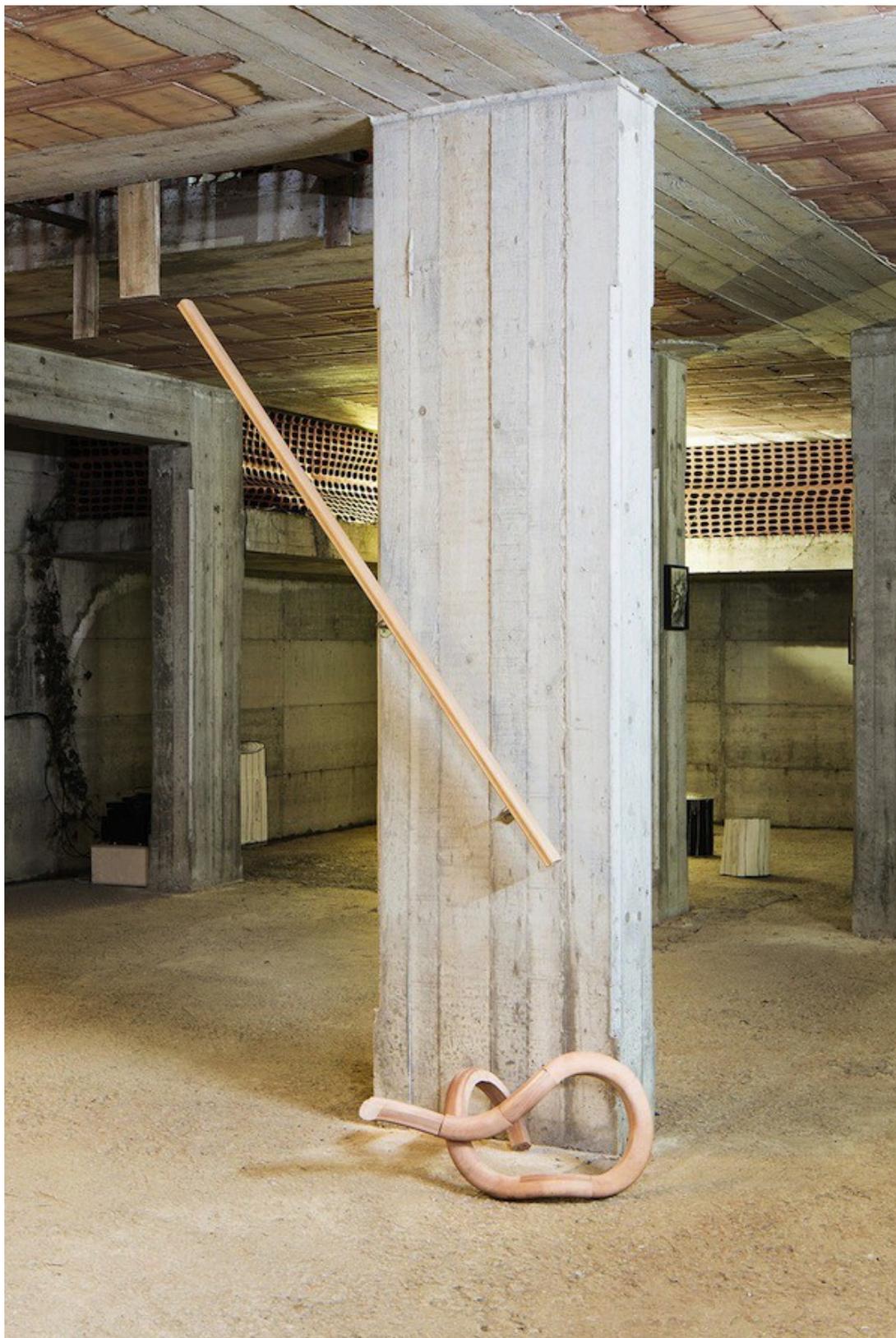
Stanislao Di Giugno
Sembra impossibile trovare quello che stavi cercando
2015
acrylic, chalk and spray painting on juta
cm 60 x 50

THIS IS SOMEWHAT EMBARRASSING, ISN'T IT?



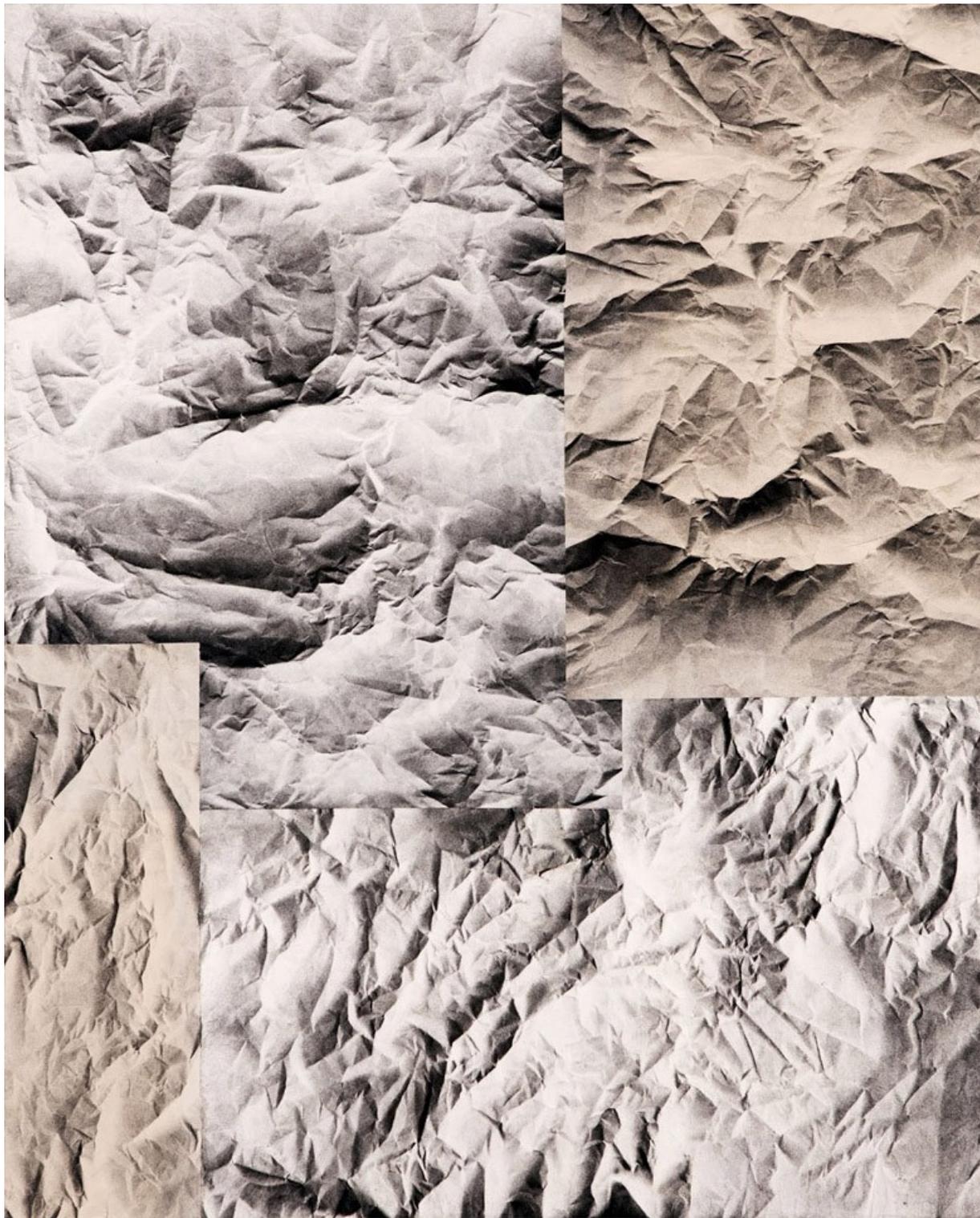
Stanislao Di Giugno
This is somewhat embarrassing, isn't it?
2015
acrylic, chalk and spray painting on juta
cm 120 x 90

WE DO WE GO FROM HERE



Stanislo Di Giugno
Corrimano-Handrail or Where do we go from here
2014
wood and steel bracket
environmental dimensions
installation view, There is no place like home, Rome, Italy, 2014
photo: altospazio

PAINTING FOR EMPTY SPACES



Stanislao Di Giugno
Paintings for Empty Spaces #4
2014
mixed media on paper on burlap
cm 100 x 80
photo: Davide Franceschini

AN ARRANGED MARRIAGE BETWEEN STRUCTURE AND CHANCE



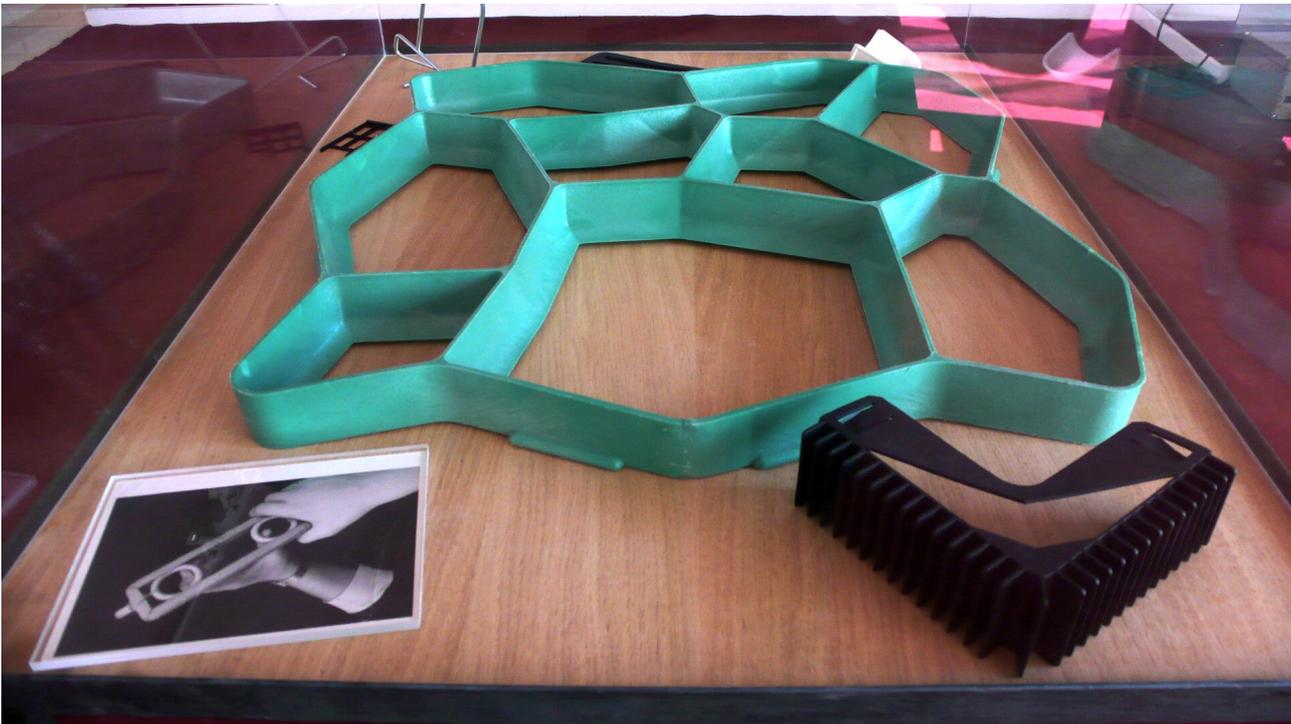
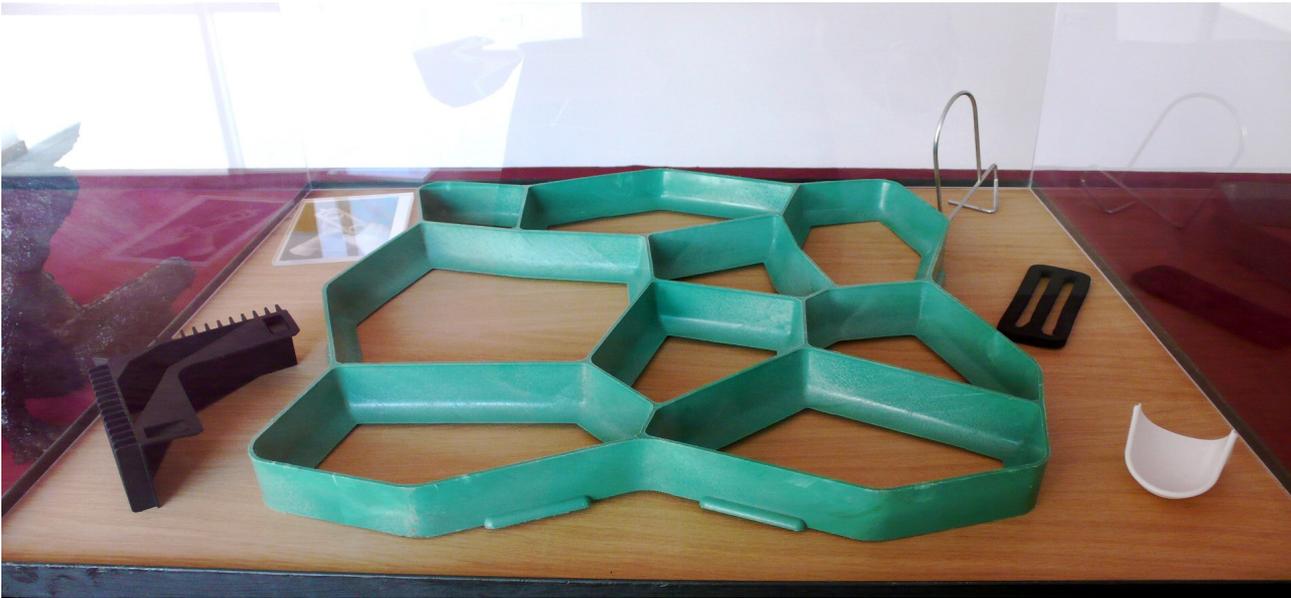
Stanislao Di Giugno
An arranged marriage between structure and chance
2012
cardboard, vinyl, staples, wood
cm 130 x 90

UNTITLED 5



Stanislao Di Giugno
Untitled 5
2011
magazine paper and staples on wood
cm 80 x 60

UNIDENTIFIED FOUND OBJECTS



Stanislao Di Giugno
Unidentified found objects
2011
plexiglass, iron and wood display cabinet, objects, mixed materials
detail
installation view, When in Rome, ICI, Los Angeles, CA, 2011

ARIA

It is an old record player operated by the engine of a common electric fan. This tricky installation, resembling a Leonardo da Vinci's project, plays at three different speeds cacophonous versions of the famous Bach's Air for G String, while still moving the air.



Stanislao Di Giugno
Aria
2011
vinyl player, fan, vinyl
cm 80 x 100 x 120

PAINTING ON MAGAZINES ADVERTISEMENT

In these pieces Stanislao di Giugno works on different kinds of magazines, through actions whose goal twittes their meaning. The artist pulls the pages out, and then he makes alteration using spray or tempera. He erases the advertisements and their function, that are the enhancement of a product, so that the meaning is over turned.



Stanislao Di Giugno
Painting on Magazines Advertisement. Untitled 1, 2
2010
magazine paper, acrylic painting, spraypaint
cm 30 x 20 (each)

UNTITLED 1



Stanislao Di Giugno
Untitled 1
2010
paper and staples on wood
cm 40 x 30

UNTITLED 2



Stanislao Di Giugno
Untitled 2
2010
paper and staples on wood
cm 40 x 30



Stanislo Di Giugno
Untitled
2010
collage, 5 elements
cm 40 x 30 (each)



Stanislo Di Giugno
Untitled
2010
details

GIRO DI VITE

Giro di vite (The turn of the screw) is an art work made of 79 diaries, taken from friends and acquaintances, put one on an other shaping a solomonic column.

The choice of the number 79 is not random, but it refers to the current range estimated life of a western man, that corresponds to 79 years.



Stanislao Di Giugno
Giro di vite
2010
used diaries, iron
cm 130 x 26 x 19 ca

FUR IHR KLEINES PARADIES

Fur Iher Kleines Paradies (For Your Little Heavens) is a work consisting of an abstract picture connected to a green plastic element, an item found by chance by Di Giugno and which the artist recovers, but altering its formal meaning but keeping its original purpose. The name of the piece, etched on the item itself, could in fact be a brand, a production line, some kind of indication.



Stanislao Di Giugno
Fur Ihr Kleines Paradies (Per i vostri piccoli paradisi)
2009
installation, acrylic on canvas, steel, plastic
cm 120 x 150

LANDESCAPE

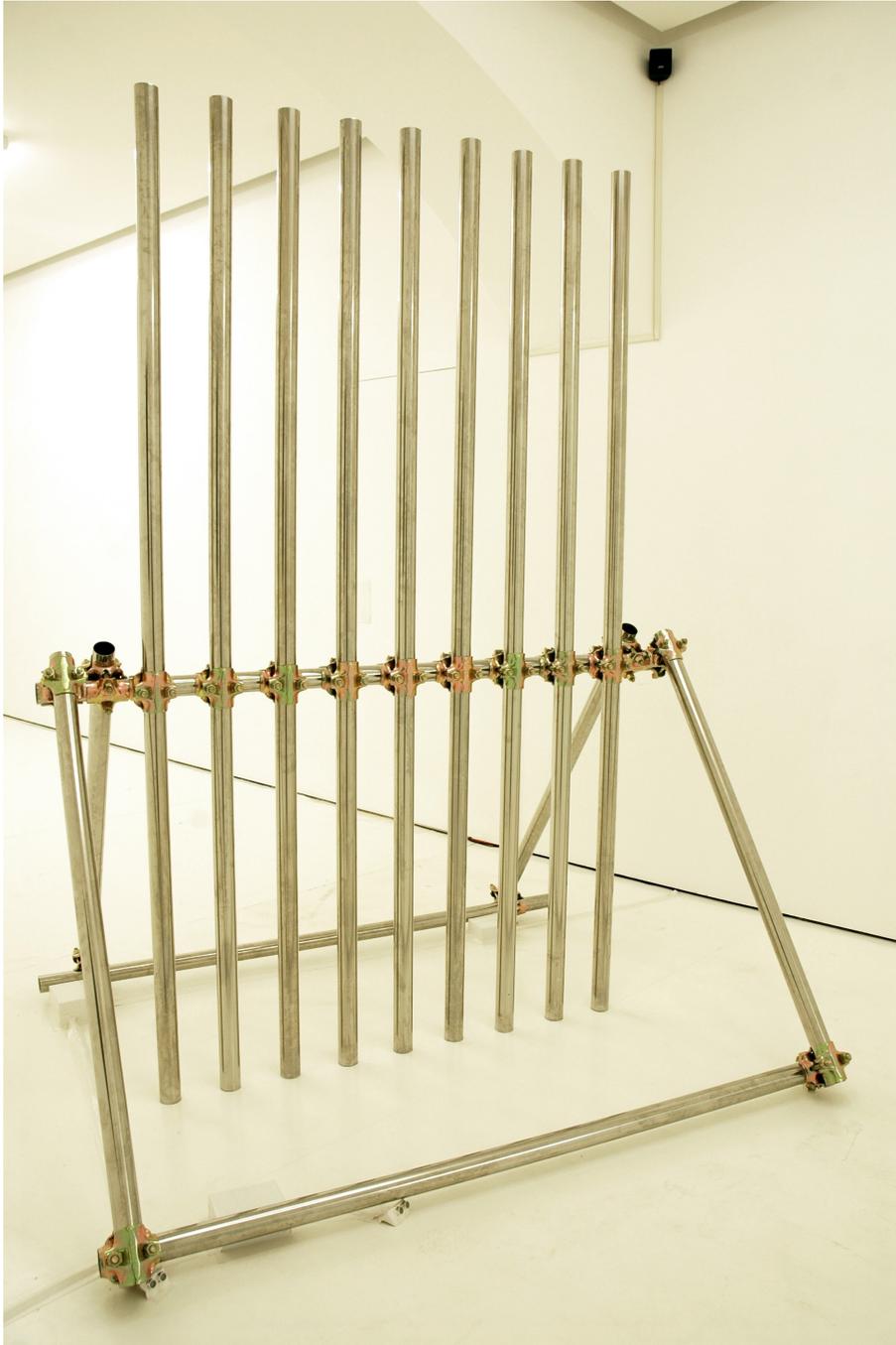
LandEscape is a picture connected to a mechanical device which swings the picture back and forth between a horizontal and a vertical position, allowing it to be read in two different ways: in one position, we see an abstract and ethereal landscape suggesting some sort of diaphanous open-air environment; in the other position the same image becomes a closed, private and desolate space.



Stanislao Di Giugno
LandEscape
2009
installation, acrylic on canvas, electric engine, steel, mixed media
cm 186 (mechanical arm), 80 x 60

UNA CERTA DISTANZA

Una Certa Distanza is the title of a site-specific installation which explores the concept of 'space', no longer seen as a sharing place but as an element separating the viewer from the art piece, a place where the viewer is the main protagonist because his/her role is not only to watch but to actively search for the exhibition's elements, both with his mind and body. The gallery's longwise-extending shape is altered by a steel barrier whose overwhelming presence overshadows all the other pieces. The exhibition is thus disrupted by this structure, deliberately conceived as a sort of unexpected obstacle along the exhibition path. But Stanislao Di Giugno goes even beyond the physical obstruction: he also challenges his viewers acoustically, with a device that produces a sound whose intensity changes along with the viewer's movement. The result is that of an annoying and persistent sound which complements the physical element of the installation, aimed at attracting and repulsing at the same time.



Stanislao Di Giugno
Una certa distanza
2009
installation, steel pipes, ultrasound sensors, sound
cm 235 x 175 x 160

ACCEPTABLE AS A FORM



Stanislao Di Giugno

Acceptable as a form

2009

installation, acrylic on canvas, steel, aluminium, plastic

cm 117 x 126 x 30

WHAT AN ART WORK SHOULD LOOK LIKE

At the back of the gallery, on the other side of the barrier, we find an installation called What An Art Work Should Look Like, a structure made of scaffolding pipes, each holding a plastic element. These elements are all car and motorbike parts which the artist recovers in car scrap yards, rather than on motorways. These objects, whose function was once to embellish cars and motorbikes and improve their aerodynamics, become abstract sculptures, frozen in space.



Stanislao Di Giugno
What an art work should look like
2009
installation, steel pipes, plastic
cm 237 x 312 X 243

LANDESCAPE, 2009 – 2010, GALLERIA TIZIANA DI CARO, SALERNO

Galleria Tiziana Di Caro is delighted to announce Stanislao di Giugno's second solo exhibition, opening Sunday 20 December, 19.00 - 22.00

One year after *Luogo Comune*, a double solo exhibition together with Alessandro Piangiamore, Di Giugno finds himself again dealing with the gallery's rooms, with a work centred around a site-specific installation that explores the concept of "space" not as a means which brings together, but as an element which separates the work of art from the viewer, the latter being called to play the additional unconventional role of mentally and physically having to look for elements which are part of the exhibition.

The gallery's space is altered by a steel installation so imposing that it hampers the interpretation of other works. Thus, this structure is basically designed to obstruct the exhibition's route, making it unexpectedly awkward.

But Stanislao di Giugno does not only configure this work as a "physical barrier", as, in fact, he also seems to stimulate the hearing experience by introducing an audio device which changes its tone depending on people's movements. The result is a persistent and annoying sound which completes the installation by making it at once attracting and repelling.

With this work, Stanislao di Giugno once again subverts the parameters we normally use as reference points, setting off a process in which the gallery becomes its own paradox, i.e. not a place dedicated to a quiet contemplation of art anymore, but one which actually contrasts its fruition.

The viewer's will is strained to the limit, as in fact he is prevented on many levels from enjoying the artwork which, as always with di Giugno, tends to wreck the sense of logic by re-using ordinary symbols and objects in order to alter their formal and aesthetical contents. In this sense, collages and sculptures turn into obstacles between the viewer and reality, which is questioned through the alteration and reinterpretation of meanings.



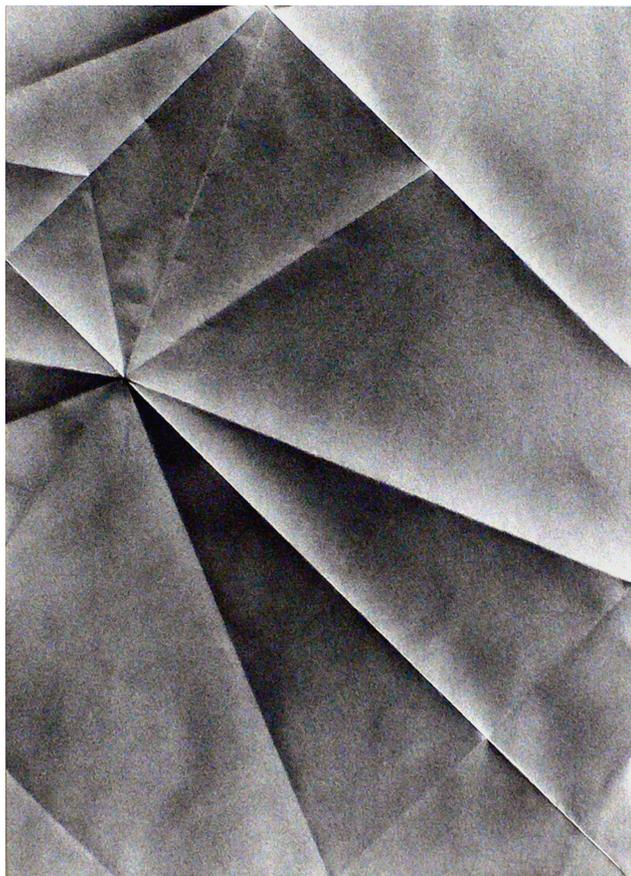
Stanislao Di Giugno, LandEscape, exhibition views, Galleria Tiziana Di Caro, Salerno, 2009 – 2010

A SENSE OF DISPLACEMENT



Stanislao Di Giugno
A sense of displacement
2009
iron, plastic
variable sizes
installation view, Re-generation, Macro, Rome, Italy, 2012

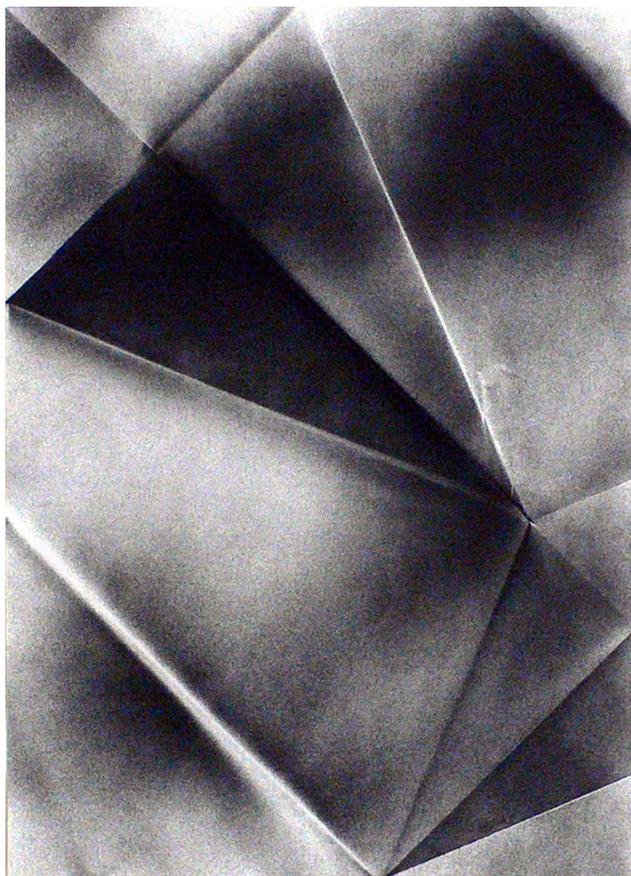
FRAMMENTI PER UNA CRONOLOGIA



This series of 8 works is made using different A4 pages, that are folded following the lines determined by the edge of the paper itself. Each pleat creates the two following possibilities, in a very extensive dichotomic line. Stanislao di Giugno has realized only few of the several possible combinations, reserving the pleasure to add new foldes later. These works on papers remind old photocopies, and, at the same time questioning about the limit between sculpture and painting.



Stanislao Di Giugno
Frammenti per una cronologia
2009
spraypaint, paper
cm 30 x 20 each



Stanislao Di Giugno
Frammenti per una cronologia
2009
spraypaint, paper
cm 30 x 20 each

"...NON C'È PIÙ NESSUNA RAGIONE DI VAGHEGGIARE UN MONDO VERO..."

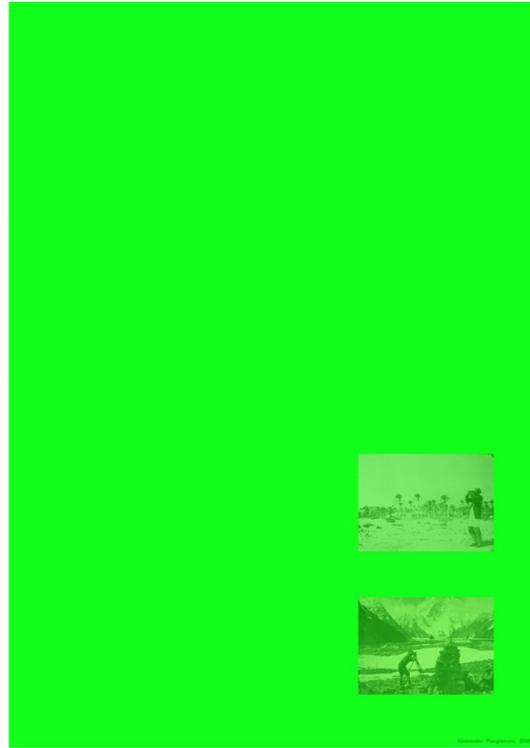
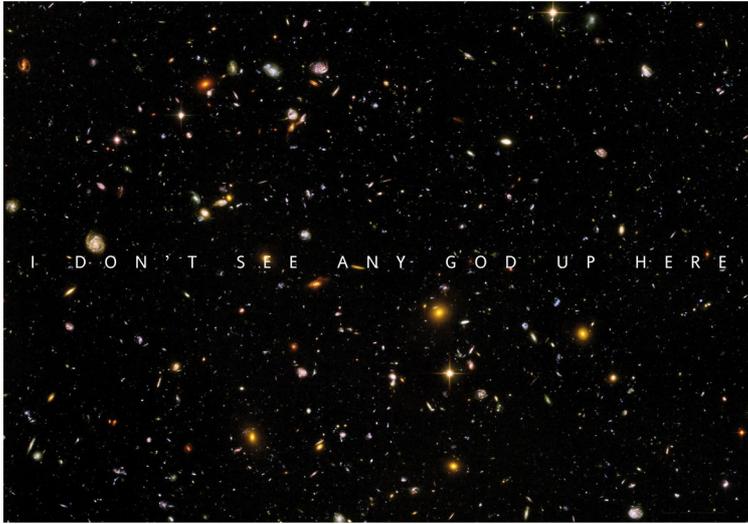


Stanislao Di Giugno
"...non c'è più nessuna ragione di vagheggiare un mondo vero..."
2008
collage
62 x 72 cm

GAGARIN / I DON'T SEE ANY GOD DOWN HERE

"Gagarin" consists of a swirl of different colors and lights set against a black background. This is the first picture of the universe as seen by Yuri Gagarin, the Russian astronaut first reaching into outer space. Among his famous remarks, one reportedly was "*I don't see any God up here*"; which is also stated in the poster.

On the other hand, Piangiamore offers a completely different take: set against a fluorescent green background, we see two postcard-sized pictures, one showing a man in the middle of a desert, the other a man at the foot of a mountain, both gazing into the distance in exploration. Paraphrasing Gagarin's remark, the title of this work is "*I don't see any God down here*".



Stanislao Di Giugno e / and Alessandro Piangiamore

"Gagarin / I don't see any God down here"

2008

poster

63 x 90 cm / 90 x 63 cm

IL GIARDINO DEI SENTIERI CHE SI BIFORCANO

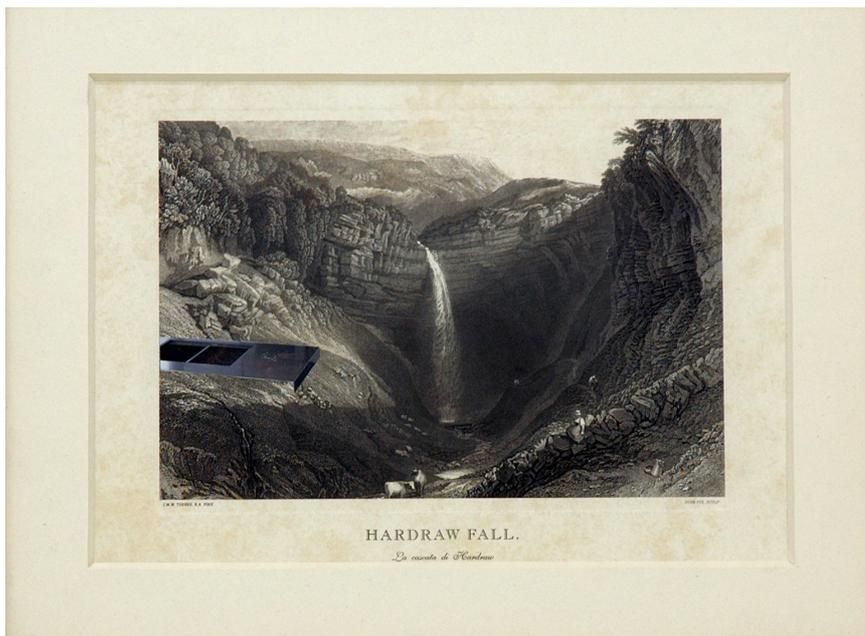
The collages, entitled "Il giardino dei sentieri che si biforcano" (The Garden of Forking Paths), from a story by Jorge Luis Borges, feature engravings of XVIII century views of Naples and Pozzuoli, modified by the insertion of modern fragments and collages of contemporary architecture. Di Giugno challenges reality and alters the historical datum, i.e. the image of the past, but also changes the formal datum by transforming the engravings into collages.



Stanislao Di Giugno
Il giardino dei sentieri che si biforcano #1
2008
collage
40 x 54 cm



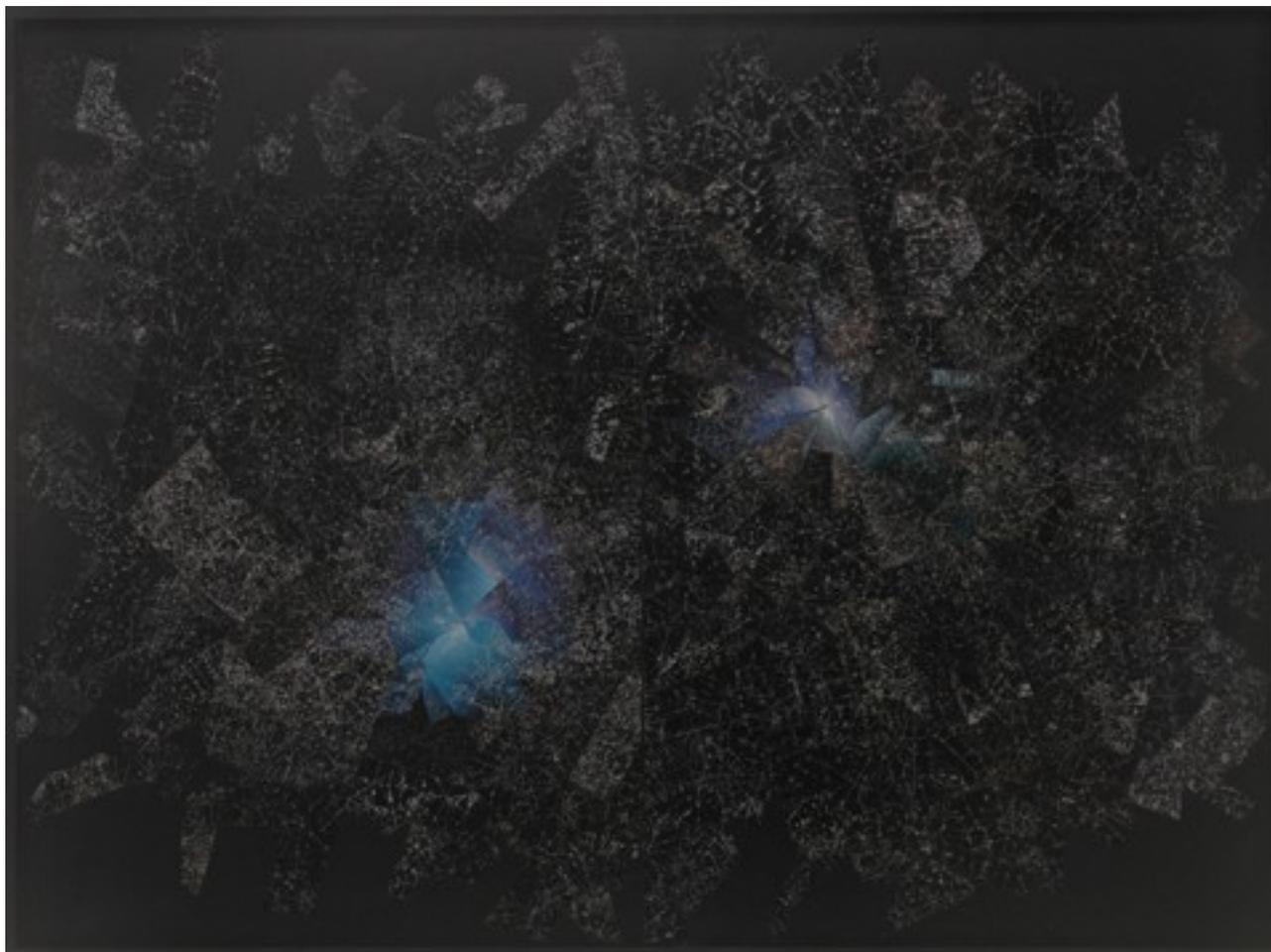
Stanislao Di Giugno
Il giardino dei sentieri che si biforcano #2
2008
collage
cm 40 x 54



Stanislao Di Giugno
Il giardino dei sentieri che si biforcano #3
2008
collage
cm 36 x 46

L'ORIZZONTE DEGLI EVENTI

"L'Orizzonte degli Eventi" (The Horizon of Events) is a firmament, represented through many pieces of black paper which, first crumpled up and then re-stretched out, take on an incredibly worn look; nevertheless the creases on the paper recall the cosmos, the real consistency of the material only becoming apparent on close inspection.



Stanislao Di Giugno
L'orizzonte degli eventi I
2008
collage from crumpled paper
cm 124 x 164



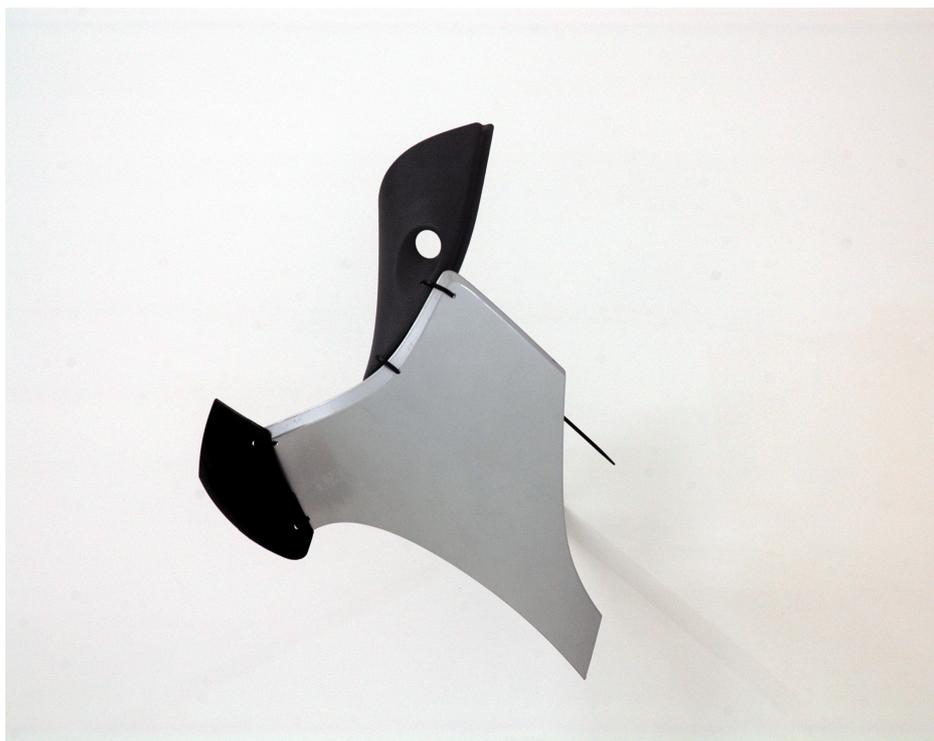
Stanislao Di Giugno
L'orizzonte degli eventi II
2008
collage from crumpled paper
cm 47 x 75

SE QUESTA ULTIMA ALTERNATIVA E' LA GIUSTA

"If this last chance is the good one" (Italo Calvino) is a series of sculptures by Stanislao Di Giugno. Smooth, buffered works held together by plastic zip-ties which enhance their volumes. These works are made with vehicle scrap parts and other used plastic objects which are recovered and transformed into small-sized abstract sculptures. The formal distance between the original purpose of the fragments and their final appearance in the sculptures is enormous. Once employed for their safety, aerodynamic, aesthetic qualities, they are now formal segments which bear only the dings and dents of their past.



Stanislao Di Giugno
Se questa ultima alternativa è la giusta I
2008
plastics
cm 51 x 51 x 13



Stanislao Di Giugno
Se questa ultima alternativa è la giusta II
2008
plastics
cm 50 x 34 x 10



Stanislao Di Giugno
Se questa ultima alternativa è la giusta III
2008
plastics
cm 68 x 66 x 68

FOCOLARE

A process similar to the one generating the sculptures generates the collages, among which is "Focolare" (Hearth). The original source – the page of a newspaper – is cut into bits and rearranged into an outburst of small fragments – a new, different, regenerated statement.



Stanislao Di Giugno
Focolare
2008
collage
cm 74,5 x 60

LUOGO COMUNE, 2008, Galleria Tiziana Di Caro, Salerno

Galleria Tiziana Di Caro is delighted to announce *Luogo Comune*, a double solo exhibition by Stanislao Di Giugno and Alessandro Piangiamore.

Stanislao Di Giugno's eclectic artistic output, also featuring a diversity of means, nevertheless sticks to one single aim: "to distort reality and the ordinary logical sense".

Alessandro Piangiamore explores everyday ordinariness in order to alter its contents, "my work aims at eluding a direct reading of reality, thus reaching the viewer through other routes".

The somewhat analogous and parallel paths followed by the two artists suggested presenting their work together at the gallery, playing with the meaning of 'Luogo comune' both as locus communis – common ground – a place of meeting and exchange, and as in its of meaning recurring, widely referred to and often obvious idea.

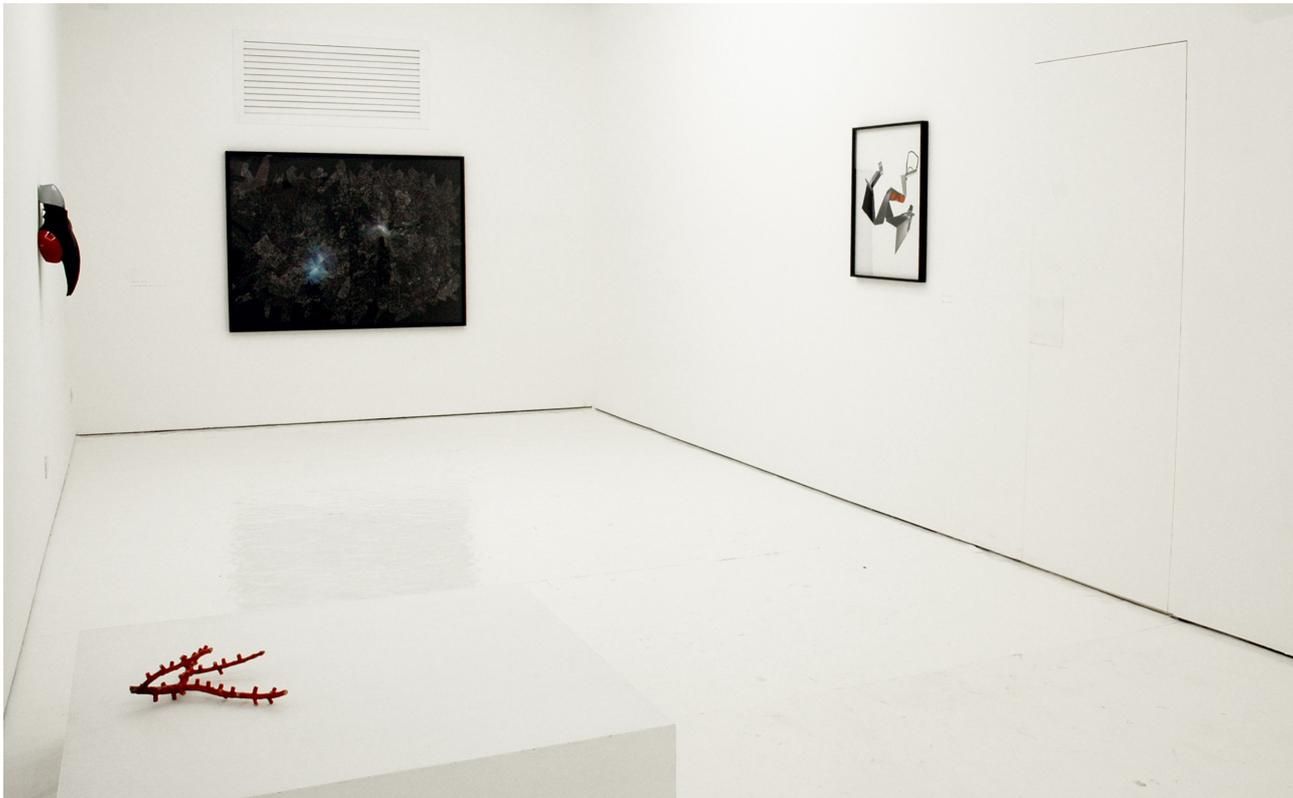
The exhibition includes an assortment of works by the two artists, such as sculptures, photographs, collages and pictures, in which the diverse formal datum aims at a single target: to draw from reality to modify its meaning and shapes.

Stanislao Di Giugno displays a series of works based on assembling everyday objects to create abstract sculptures. The artist performs formal alterations which shifts meaning: through the re-use of car and motorbike scraps and pieces, he completely changes their original significance.

Alessandro Piangiamore too starts from a real datum, i.e. 'matter', and plays with the ambiguity this can generate when altered, producing an inversion of meaning, so that, for example, coral items are transformed into wood and tree branches into coral.

The artists' points in common clearly show through in two wall works, both evoking the image of a constellation and its idea of infinity: in one work this is delivered through glitter shimmering on a dark background, in the other the effect is obtained through the white groves of a creased dark sheet of paper.

All in all, *Luogo comune* is a common ground where the two artists compare their aptitudes and production, highlighting similarities and differences after individual elaboration.



Stanislao Di Giugno – Alessandro Piangiamore, Luogo Comune, exhibition views, Galleria Tiziana Di Caro, Salerno, 2008

SEI PICCOLI FALLIMENTI

Six A4 sheets of paper crumpled up to be thrown away and then saved to make an artwork out of them. Three have been stretched again and their folds drawn with a pencil. These sheets, being of three different weights in grams, have produced three different patterns. The fourth one is just the crumpled up paper then stretched. The fifth is the photocopy of the fourth, thus resembling a topographical map. The sixth is again a crumpled up paper stretched and made dirty by randomly spreading graphite powder on it. It's a work on randomness, an almost self-generating work, a way to see things where apparently there's nothing.



Stanislao Di Giugno
Sei piccoli fallimenti
2008
pen, graphite, photocopy on paper
cm 25 x 32 each



Stanislao Di Giugno
Sei piccoli fallimenti
2008
pen, graphite, photocopy on paper
cm 25 x 32 each

FRUSTRATED THOUGHTS

Stanislao Di Giugno presents "Frustrated Thoughts", comprised of the three pieces, two of which were created specifically on the occasion of the exhibition "Beware of the Wolf" (2008), at the American Academy in Rome. The idea behind the work is to stimulate the imagination of the viewer while at the same time underlining the inherent failure of trying to give form to abstract thought.

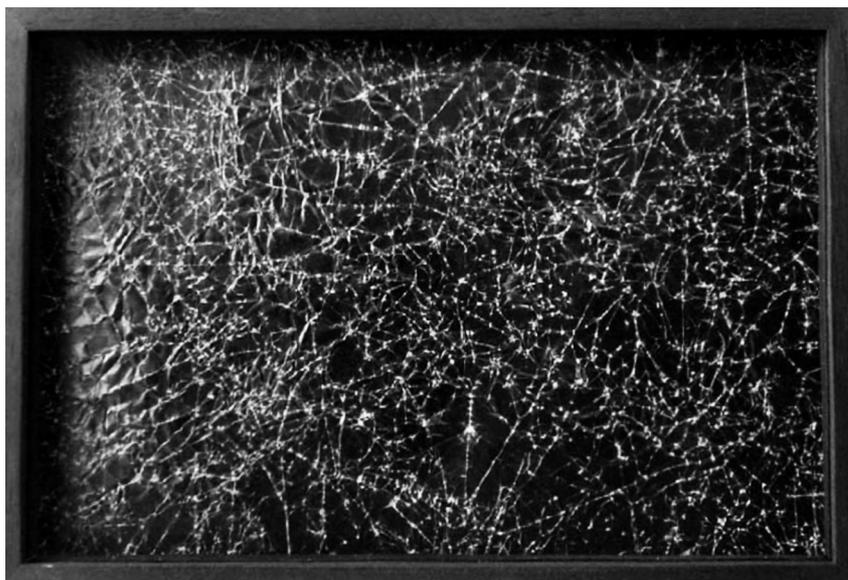
The first piece, "six thousand eight hundred and eight seven kilometers", show an enormous distance concentrated in a small space. The distance that separates Rome and New York is visible and condensed in the form of spools of black textile thread that measure 6,887 kilometri, the geographical distance between the two cities.

The second piece, "Milk Way / Advertisement Sky" shrinks our idea of a vast space into a tiny space. The idea of space goes beyond the human capacity for understanding physical space. An image of the Milky Way, as the artist remembers it, is made by crumpling up a black page from a magazine advertisement.

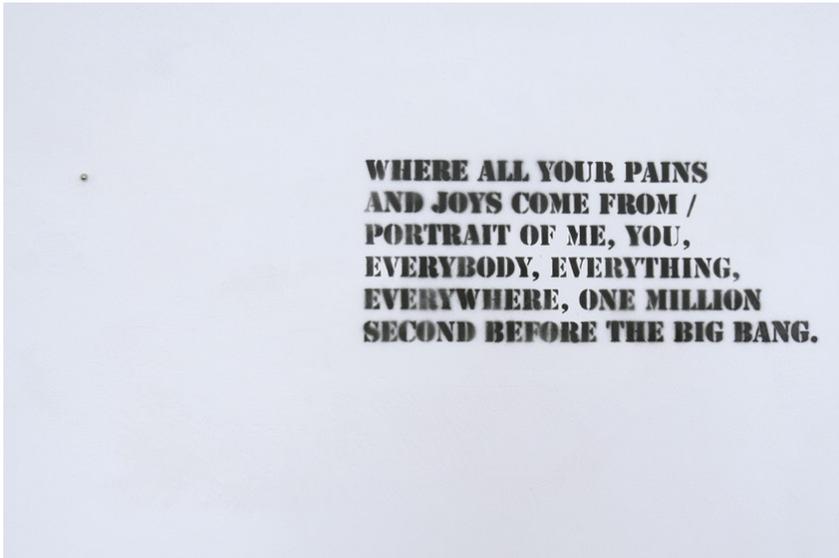
The third piece takes a little more imagination and intends to drive the spectator's mind to the space-time origin. It is called "Where all your pains and joys come from / portrait of me, as you, as everybody, as everything, everywhere, on million second before the big Bang".



Stanislao Di Giugno
Frustrated Thoughts - 6,887Km
2008
cotton thread reel



Stanislao Di Giugno
Frustrated Thoughts - Milky Way / Advertisement Sky
2008
crumpled magazine paper
20 x 30 cm



Stanislao Di Giugno

Frustrated Thoughts - Where all your pains and joys come from / portrait of me, as you, as everybody, as everything, everywhere, on milion second before the bing Bang.

2008

painting on wall



Stanislao Di Giugno

Frustrated Thoughts

2008

installation view, Beware of the Wolf, American Academy, Rome, Italy, 2008

HAPPY ENDING RESISTENZA: HISTORY DIDN'T TEACH ME ANYTHING AT ALL

For "Give time your time" (Fondazione Sandretto Re Rebaudengo, Guarene, 2008) Stanislao Di Giugno has produced a new work titled *Happy ending resistenza: history didn't teach me anything at all*.

The work consists of a coking grill customized to spell "resistenza". Using the grill-sculpture, the artist will cook sausages during the opening – infusing the situation of the exhibition with an air of informalità.

While the isolated term resistance is fraught with connotations, for the artist it refers specially to the anti-fascist resistance in Italy during the Second World War. In the context of an electric coking grill, one might also consider the term in relation to the resistance needed to produce heat in an electrical system. These dual meanings of resistance signal both a sublimation of once potent and now historical concept through its quotidian application, and present a rhetorical statement describing the electrical process.



Stanislao Di Giugno
Happy ending resistenza: history didn't teach me anything at all
2008
grill

ATTEMPT TO MAKE SOMETHING OUT OF NOTHING, DOPO GINO DE DOMINICIS

A freezer that opens from above partially filled of water, a sheet of wax with engraved square wave, an old analog recorder with a tape that plays the sound of something falling into water. These are elements that make up the tribute to note performance "Attempt to form squares instead of circles around a stone falling into water". By opening the door of the freezer a presence detector triggers sound, the water is partially frozen, there is very difficult few square structure, while the cast in wax used in an attempt to form square waves them off is in beautiful exhibition. Even this attempt, which would logically could succeed, it seems failed.



Stanislao Di Giugno
Attempt to make something out of nothing, dopo Gino De Dominicis
2006
cast in wax, freezer, tape player, presence detector, water

PANGEA

A steel pipe materially unifies different rooms by crossing their walls following a straight line, thus becoming an obstacle for people walking across these rooms. A sound installation unifies different sounds becoming an obstacle for listening. I superimposed the instrumental versions of the national anthems of all the countries in the world and made them play together on the same track. As the 182 anthems have different lengths, they are aligned in the middle, thus drawing a Gaussian curve. Therefore, listeners can distinctly hear parts of single anthems only at the beginning and at the end of the track, while most of the track sounds like a deafening cacophony, which gets more and more intense as it approaches its middle. A sonorous embrace - ideal and unsolved - to the earth and to humanity.



Stanislao Di Giugno
Pangea
2005
sound installation
3'15"



Stanislao Di Giugno

Pangea

2005

sound installation

3'15"

installation view, On the Tip of My Tongue, Palazzo Trinci, Foligno, Italy, 2014

photo: Niccolò Tramontana - Dancity Festival/Attack Festival 2014

UNSTABLE SYSTEMS

"I decontextualized the inscription 'AUSTRIA', on the façade of the Austrian Culture Institute in Rome, by superimposing its mirror image, but making the original inscription still visible underneath.

National identity is split, schizophrenic, indecipherable, it may look like an ornament, from a distance. The idea of this work comes from a usual habit in Rome of revolving the signs on common shops in order to avoid tax paying. I therefore created a link between the city of Rome and the Austrian Institute, one of the many foreign cultural institutes of the city." (Stanislao Di Giugno)



Stanislao Di Giugno

Unstable systems

2004

installation view, Istituto Austriaco di Cultura, Roma / Austrian Culture Institute, Rome, Italy, 2004