

# portfolio

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Bari | London

Nicola Guastamacchia moves between the realms of art, law and politics to explore the ideological contradictions inherent to established historical narratives and geographical constructions. Looking at the mutating intersections of the European, Mediterranean and global landscapes, his projects combine a conceptual approach with juridical frameworks, to track down the genealogies of symbols, traditions and habits dangerously taken as granted. Inspired by ideals of inclusion and cultural hybridization, Guastamacchia's practice encourages a conscious observation of the contemporary demise of national forms of identity, and their institutional and hegemonic implications. Each project is hence dedicated to witness momentous events of our present and provide interpretative clues to critically understand them. Ultimately, the idea that there is a revolutionary potential to contemporary art, which may not take the shape of revolutions as we learned to imagine them, is what inspires the artist's personal and artistic path.

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Nicola (Bari, Italy, 1990) holds a full degree in Law, the Mlitt in Modern and Contemporary Art from the University of Glasgow and the MFA in Fine Art from Kingston School of Art, where he studied under the mentorship of Philosopher Peter Osborne. From 2017 to 2021 he was Exhibitions Manager at Richard Saltoun Gallery, London. In 2020, he was among the recipients of the Italian Ministry of Culture "Cantica 21" Award to which followed his first major solo shows at Fondazione Pino Pascali and at the Italian Cultural Institute Tunis in 2021. He was recently shortlisted for the Exibart Prize, Nocivelli Prize and "Un'opera per Castel Sant'Elmo" Award at Museo del '900, Naples. He is co-founder of VOGA art project in Bari and Co-director of In-ruins residency in Calabria.



**selected projects**

Will China take the potentially devastating step of invading Taiwan — and if so, when can we expect an invasion to happen? Amid a tumultuous era of global disorder, where conflicts are on the rise more than at any point in the last 30 years, one burning question looms large over the complex geopolitical landscape: Will China invade Taiwan? Regarded by many as today's most pressing geopolitical quandary, the stakes in East Asia are so high that an invasion or other violent conflict could be a potential catalyst for World War III. Here is the crux of the dilemma: China considers Taiwan a part of its territory and Chinese President Xi Jinping has long emphasized reunification as a core objective, while Taiwan operates as a self-governing democracy with its own government and military. While a November 2023 meeting between U.S. President Joe Biden and Xi Jinping did result in the resumption of military-to-military communications — a positive step — it did not give us any clues as to the timeline for a potential invasion. The U.S. will maintain its strategic ambiguity regarding Taiwan, while China remains steadfast in its goal of reunification — by any means. In the eyes of many, 2024 will be a pivotal year for this issue - and we could see things change drastically before 2028.

Italy, 2024

3 custom wall clocks with semi-transparent custom vinyl

Each: 25 x 25 cm

2024 - 2028 (Taipei)





These wallpaper were collected by the artist from his grandparents' house. They keep the marks of artworks and pictures which had been hanging for over fifty years. With the grandparents passing away, as it often happens, the house had to be dismantled, like an old stage for the shared memories and habits of the actors who lived and used it. "Disfare il tempo" is as much about the past as about the future. The wallpapers hang loose on the wall, completing each other, yet missing and figurative hint. In line with ideas about walls and borders touching more political topics previously produced by the artist, this work turns instead into a more personal and intimate approach.

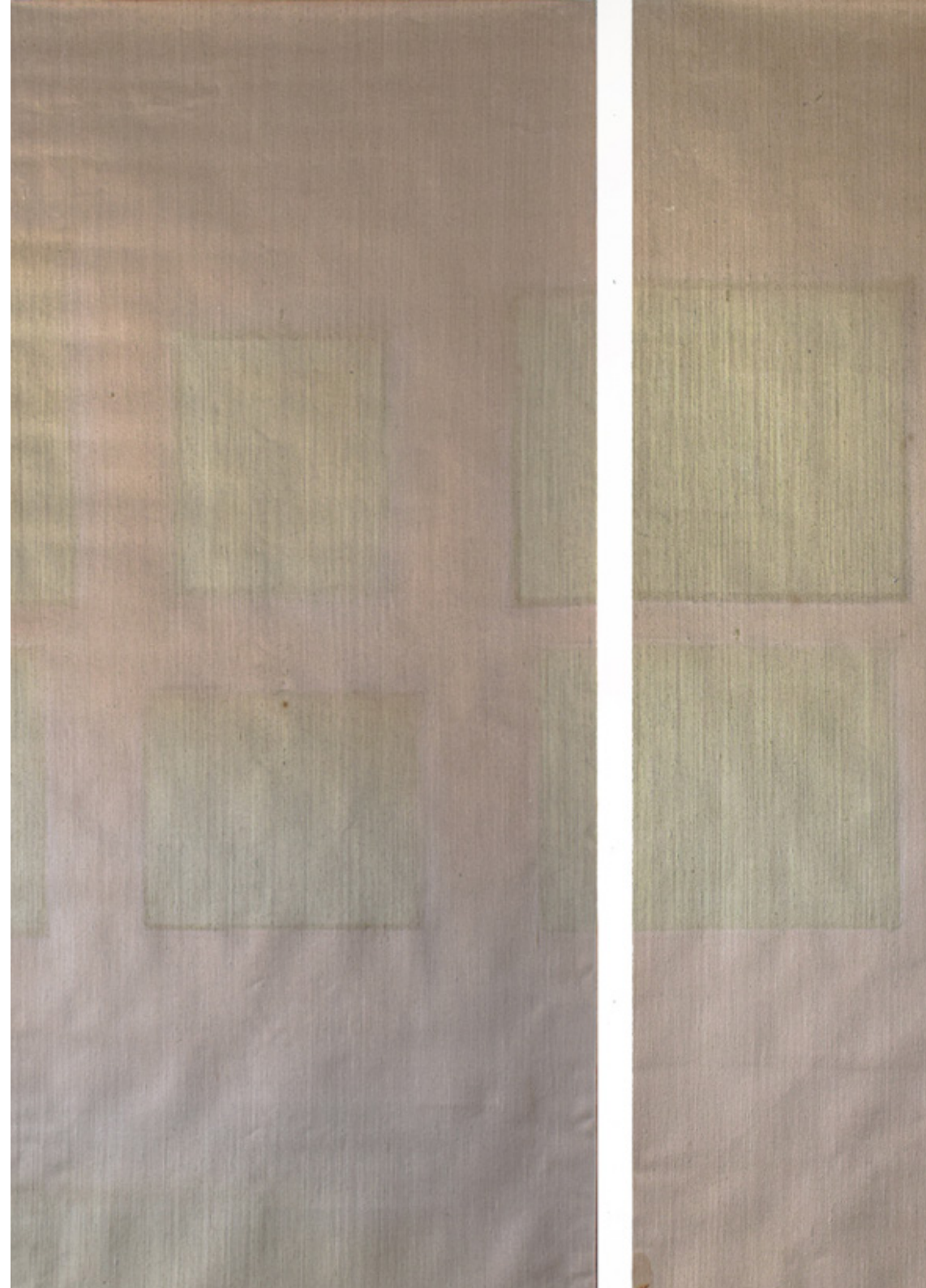
Italy, 2024

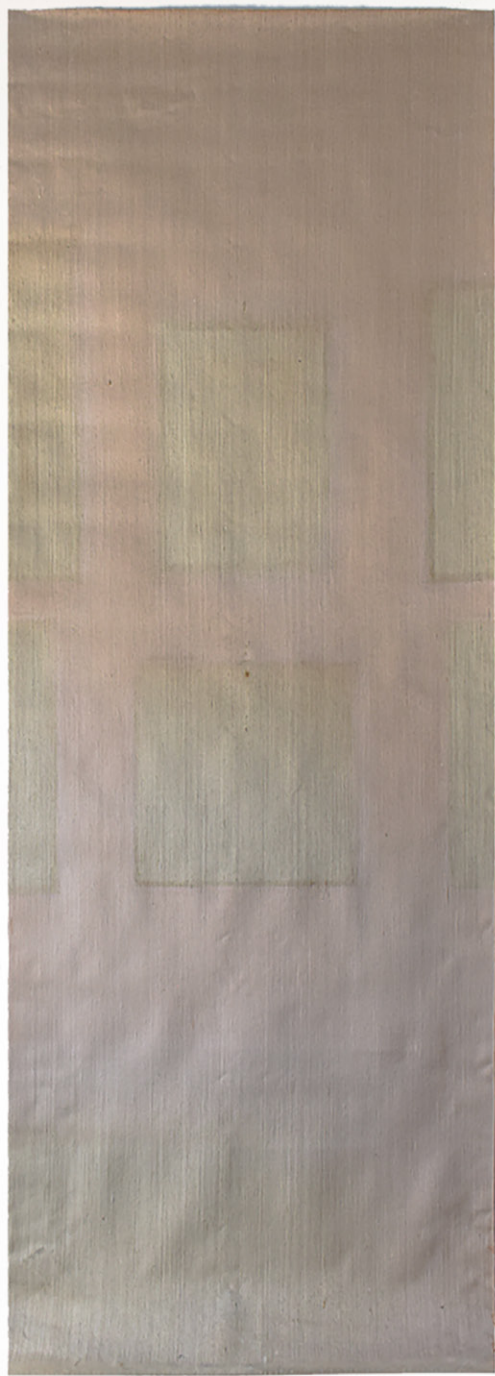
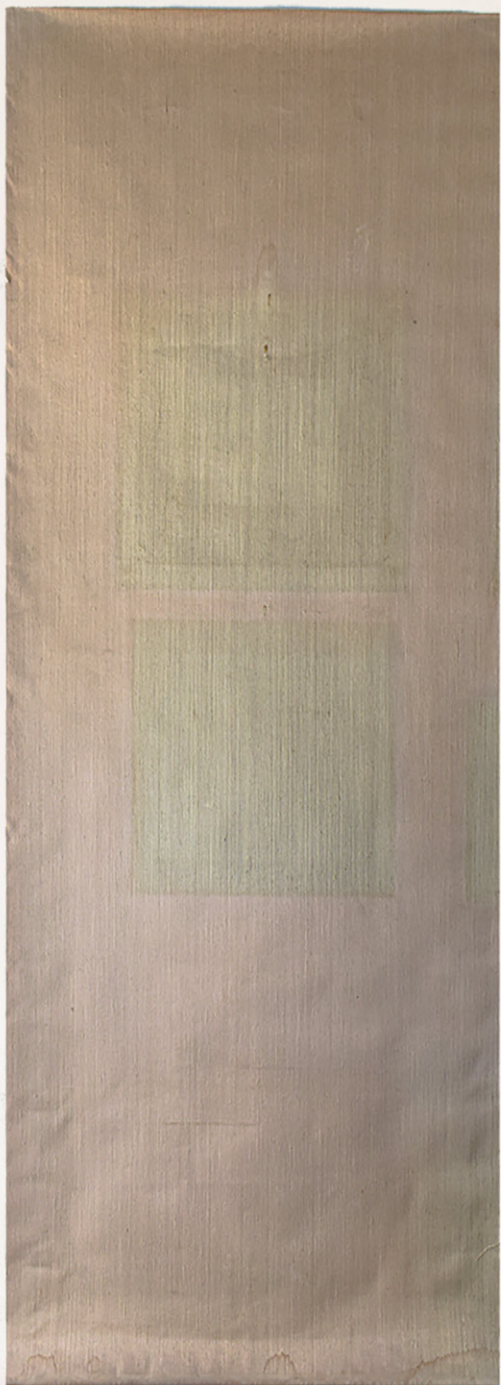
Four textile wallpapers with frames'imprinting

Each: 110 x 260 cm

**Disfare il tempo**

Undoing time





Times are changing and war is ever closer to Europe. In this work, the clothes and garments used in the work of the same name presented in Turin, are wore by the artist in an attempt to get ready for battle. Between irony and reality, the work shows a clock going backwards, and the futile attempt to take ownership of time - on which we do not have control, and may tick back to dark years.

Italy, 2024

Staged photo-performance with military uniform, hat and black leather boots, carpet, vallet stand, vintage clock.

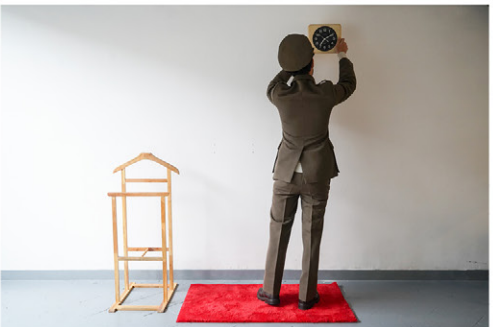
Set of 16 digital phots by Daniele Notaristefano

**La divisa militare di mio padre è ancora buona**

[My dad's military uniform is still good] - PERFORMANCE







Times are changing and war is ever closer to fortress Europe. The instability on the Ukrainian and the Taiwanese geopolitical fronts is a clear marker of the collapse of western hegemony. We got used to witness sudden, unprecedented and unsuspected events. Militarisation has always been the easiest and deadliest response to times of such deep crisis. There is the reasonable concern that us all may soon have to rethink our relation and everyday interaction with weapons, rigor, and the army.

Osservatorio Futura, Turin, Italy, 2023  
Military uniform on valet stand, with hat and black leather boots  
stand: 120 x 35 cm

**La divisa militare di mio padre è ancora buona**  
[My dad's military uniform is still good]





The work addresses the inevitable collision of Mediterranean cultures and, in particular, of European and Moroccan ones. Read from left to right (according to the western direction of reading), the set of banners seems to suggest the transformation of the Moroccan flag into that of the European Union. Read from right to left (like Arabic is read), the set suggests instead the gradual transformation of the European flag into the Moroccan one. The work, whose shiny materials somehow suggest the transparency of water, hypothesizes different states of transformation and cultural and political hybridization of geographically close but still deeply distant realities. The flag, as a symbol of national identity and sovereignty, is reimagined and questioned. The work was realized in Fez with seamstress Fatima Zahra El Idrissi and artisan Ghazi Filali Driss.

**Kassr Annoujoum, Fez, Morocco 2022**  
**Set of 6 velvet banners in different colours**  
**embroidered by hand with silk wire, 6 rounded**  
**iron bars, 12 golden knobs**  
**Each: 80 x 120 cm**

**Chiaro come l'acqua**

**[Clear as water]**





The work is inspired by the typical format of souvenirs' exhibitors and displays present almost everywhere in Fez and characterized by red velvet upholstery. Small nails fix 5 casts made with graphite which retrace the engravings of the Moroccan Manifesto of Independence at Place Batha. The work looks at the Manifesto as a crucial document not only for the past construction of Moroccan independence but for its present implementation. The presentation in fragments suggests the need to activate processes of political construction that are not based solely on the legacy of the nation's founding fathers.

Kassr Annoujoum, Fez, Morocco 2022  
Set of 5 graphite casts mounted on two boards  
covered in velvet and with iron frames  
I. 41 x 41 cm  
II. 31 x 100 cm

**Frammenti di indipendenza**  
[Fragments of independence]





حمد الشرقاوي  
حمد البحر  
المصالي يثاوي

بها من هم  
تعر بما لله  
قدرها

وحده  
مات داخل  
ها ميارى  
لاد الاملا



الأجزاء تشعر بما لها من الحقوق وما عليها من واجبات داخل البلاد وخارجها تحت راية  
وتقدر حق قدرها الحريات الديمقراطية التي يوافق جوهرها مبادئ ديننا الحنيف والتي  
نظام الحكم بالبلاد الإسلامية الشقيقة

## يقرر ما يأتي

ما يرجع للسياسة العامة. **أولاً** : أن يطالب باستقلال المغرب  
المفدى سيدنا محمد بن يوسف نصره الله وأيده  
بما الأمر الاعتراف بهذا الاستقلال وضمانه،  
مشروعة. **ثالثاً** : أن يطلب انضمام المغرب  
ما يرجع للسياسة الداخلية. **رابعاً** : أن يلتزم  
غرب في داخله ويكيل لنظرة السيد أحمد  
ية في الشرق تحفظ فيه حقوق سائر عناصر المغرب

الم



The diaries of King Hassam II, beloved by the Moroccan people, are an intimate and personal description of the development of the process of national unification following the reign of his father. Affirming the unity between king, god and people, the book is introduced by a quotation from the Koran and one from Machiavelli's Prince. The last page of the publishers' introduction, also legible, praises the Eurafrikan ideals of the monarch. The title of the book, "The Challenge", refers to the goal of cementing community and unity in the name of progress and a new quality of life. However, the reality of Morocco is still far from achieving these objectives. The heavy wooden fruit boxes, bought at a market in Fez, testify to this poor and slow dimension of the country which still somehow hold up the words of the King.

Kassr Annoujoum, Fez, Morocco 2022  
3 wooden fruit boxes, copy of King Hassam II's  
diaries open on the pages of introductory quotes and  
final editorial remarks  
65 x 70 cm

**Le defi**  
[La sfida]



"Estant reçut au Maroc  
ment où S.M. Hassan II  
parce qu'il la connaît  
livre prend une signi-

llement d'un livre de  
latrice, d'une excep-  
n Michel s'honorent

san II, ses vues syn-  
s ou des blocs de  
ont certainement,  
la fois un des plus

es Editeurs

## LIVRE PREMIER

« Celui qui s'attache fortement à Dieu sera dirigé  
sur la voie droite. Attachez-vous tous fortement au  
pacte de Dieu; ne vous divisez pas. »

(Le Coran)

« Si conspirer contre un prince est une entreprise  
douteuse, périlleuse et imprudente, conspirer contre  
deux est vain et insensé. »

Machiavel  
(Discours sur Tite-Live,  
Livre III, ch. IV)

The work consists of a vinyl text on the wall inspired by a recent international political event: the agreement between Turkey, Sweden and Finland for the two Baltic states to join Nato.

The trilateral memorandum was signed in Madrid on 06/29/2022: Finland and Sweden “extend their full support to Turkey” in security matters by promising concrete measures for the extradition from their countries of terrorist criminals of the PKK (Kurdish Workers’ Party) and pledging not only to cancel the restrictions on arms exports to Turkey imposed since 2019 (the year of Ankara’s armed intervention in northern Syria) but also to no longer provide support to the Syrian Kurdish Democratic Union (PYD) and the People’s Protection Units (YPG), already part of the anti-Isis coalition and at the forefront of the fight against the Islamic State in Syria. The agreement was tacitly accepted by all other NATO states: the work crystallizes this impressive “news” of the global military panorama but maintains an Italian point of view.

The vinyl is a quote from a statement released within hours of the agreement by the then Prime Minister Mario Draghi, primed by a journalist. The title “29/06/2022 (Manifesto)” records the date of the agreement and of Draghi’s statement, continuing the artist’s exploration of the paradoxical critical possibilities of artistic manifestos as inspired by the contemporary political crisis.

**Binario49, Reggio Emilia, Italy 2022**  
**Black self-adhesive wall vinyl**  
**100 x 500 cm**

**29/06/2022 (Manifesto)**

**GIORNALISTA: “L’INGRESSO DI SVEZIA E FINLANDIA NELLA NATO**

**MARIO DRAGHI: “[...] PERÒ...ATTENZIONE! SICCOME È UN PU**

*Rojnameger: "Gelo ketina Swêd û Fînlandiyayê y*

*Mario Draghi: "[...] lê... hişyar*

**“AL DITTORE ERDOGAN COME LEI STESSO LO HA CHIAMATO?”**

**“LA DOMANDA LA FACCIATE ALLA SVEZIA E ALLA FINLANDIA.”**

*“... ji diktator Erdogan re weke ku we jê re got?”*

*“... ji Swêd û Fînlandiyayê bikin.”*

GIORNALISTA: "L'INGRESSO DI SVEZIA E FINLANDIA NELLA NATO VALE LA CONSEGNA DEI CURDI, CHE CI HANNO AIUTATO A COMBATTERE L'ISIS, AL DITTATORE ERDOGAN COME LEI STESSO LO HA CHIAMATO?"

MARIO DRAGHI: "[...] PERÒ...ATTENZIONE! SICCOME È UN PUNTO MOLTO IMPORTANTE, QUESTO CHE LEI HA TOCCATO, È BENE CHE QUESTA DOMANDA LA FACCIATE ALLA SVEZIA E ALLA FINLANDIA."

*Rojnameger: "Gelo ketina Swêd û Fîlandiyayê ya NATO'yê bêjayî teslîm kirina Kurdên, ku alikariya me li şerê li dijî DAÎŞ'ê kirin, ji dîktator Erdogan re weke ku we jê re got?"*

*Mario Draghi: "[...] lê... hişyar be! ji ber ku ew xalek pir girîng e, tiştê ku we dest pê kiriye, baş e ku hûn vê pirsê ji Swêd û Fîlandiyayê bikin."*

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“Once upon a time ...” is a work dedicated to the importance of passing on fairy tales and cultivating imagination and fantasy in an increasingly pragmatic world. Crossing the history of the Gigante-Ponzio family, the project builds on the tireless and silent contribution of grandma Ada who dedicated her life to magic, stories and fantastic creatures. The impact of her passion on the family has been enormous. Distributing and hiding knobs and latches among the trees of the large garden of the house where three generations still live together today, “Once upon a time ...” offers doors to alternative and fantastic worlds and, if anyone interested should not be able to open them on their own, they will only have to ask for the key to the family...

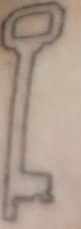
**A Cielo Aperto, Latronico, Italy 2022**  
**8 knobs and 8 latches installed on trees at**  
**Villa Rosa, Calda di Latronico; 4 indelible**  
**tattoos on the forearms of 4 family members**

**C'era una volta...**  
**[Once upon a time...]**





GOOD LUCK



Like mottos and flags, national anthems are ideological and demagogic tools, capable of musically cementing a community and becoming a shared symbol of belonging. Legally regulated and defended by law, the anthem is the translation of the “modern state” project into music and poetry. National anthems have a *status* different from that of any other melody. They must be played with solemnity and without interferences; alone or, eventually, before a foreign hymn in sign of peace and alliance.

In contradiction with this practice, *In Varietate Concordia* proposes the joint reading of the texts and scores of the anthems of the member states of the European Union to look at the conflictual relationship between the cultural geographies they express and the transnational dynamics of our present. The Latin phrase that gives the work its title coincides with the official motto of the Union which, chosen to emphasize the multiculturalism that characterizes the EU project, is duly contradicted by the political asynchrony of the different states.

[Linea Project](#), Lecce, Italy, 2022

Bound score (A4 digital printing and movable type),

music stand

145 x 50 cm

sound bar + [audio composition](#) (12.20 min - loop)

86 x 5 x 5 cm

**In Varietate Concordia**



Анто́н Ива́нович Ва́ня  
Ларио́нов  
Симфония  
ПЕДАГОГИЧЕСКОЕ УЧЕБНОЕ ПОСОБИЕ  
ИЗДАНИЕ ПЕРВОЕ

Михаил Хвостов

Музыкальный язык

Музыкальный язык

The musical score on page 1 is almost entirely obscured by a dense, chaotic layer of black ink scribbles. Only the top portion of the page, containing the title and composer information, and the bottom portion, showing the beginning of the musical notation, are visible. The notation includes a treble clef, a key signature of one flat, and a 2/4 time signature. The first few measures of the score are partially legible.

The musical score on page 2 is also almost entirely obscured by a dense, chaotic layer of black ink scribbles. Only the bottom portion of the page, showing the continuation of the musical notation, is visible. The notation includes a bass clef and dynamic markings such as *p* (piano) and *f* (forte). The page number '2' is visible at the bottom center.



Am Óráil Hóiré Eíann  
Lairdheiríon

PEADAR KEARNEYAN  
POESIA DI GIUSEPPE MARIOTTI

P. Mitchell Hentz  
Mittell Hentz  
Chomharthaí

LEBEM  
JEAN PIERRE

The “Ode to Joy” [original: “An die Freude”] was written in the summer of 1785 by German poet and historian Friedrich Schiller. The ode’s title is best known for its use by Ludwig van Beethoven in the fourth and final movement of his 1824 Ninth Symphony.

Beethoven’s tune was later adopted as the “Anthem of Europe” by the Council of Europe in 1972 and subsequently by the European Union. Schiller’s words did not follow the same fate. The ultra-humanist text, for some reason, was not believed universal enough. This work - *an die freude* - is not an apology of Schiller’s poem but a focus on one of its first verses, where humanity is described “to walk drunk on fire” [towards the future]. The bow is intact but worn and the sentence, hundreds years later, seems to have turned into a warning.



[Linea Project](#), Lecce, Italy, 2022

Cello bow with leather insert and movable type  
printed text

72 x 4 x 1 cm

**An die freude**

WIR BETRETEN FEUERTRUNKEN

This photograph was extracted from a video recording of a February 2022 European parliament assembly, when Bulgarian representative Angel Dzhambazki concluded his speech in defense of “the Europe of Nations” with a Roman salute.

The politician soon denied to have willingly referenced fascist ideals. There are strong doubts about it and, even if true, it would be even more important to reflect on how unequivocal the public reaction was and this behaviour’s link to the realistic fear of authoritarian turns in the continent.

[Linea Project](#), Lecce, Italy, 2022

Digital print from video still in a wooden frame

photo: 6 x 6 cm

frame: 25 x 25 cm

parlaménto



Resembling an abstract painting belonging to the last century, this work actually depicts the outline of Ethiopia, which was among the Italian colonies under fascism.

A postcolonial re-writing of Italian modern history is still widely missing. Many Italians believe that Italy was neither a migrant nor a colonialist country. Italian schoolbooks even refer to the African colonies as “sand boxes” to explain their lack of resources and economical uselessness for Italy’s war efforts. Yet, Italy committed tragic war crimes. The work also plays on our, western, incapability to even distinguish the country’s shape.

The title, *A place under the sun*, was the name given to Italy’s mission in Ethiopia by Mussolini.

Italy, 2021  
Screenprint on canvas in a vintage frame  
60 x 60 cm

**Un posto al sole**  
[A place under the sun]



On 11 October 2021, a post from Eduardo Bolsonaro's Instagram profile shows him holding a print of his own Wikipedia page, with a dedication and signature from Donald Trump.


The text recites "Eduardo, you are great. Big statement on your wonderful father will be coming soon. Best wishes, Donald Trump". The post is accompanied by a long comment praising the US president and remarking the common politically-correct discrimination underwent by the Bolsonaros and Trump.

Eduardo is one of the sons of Jair Bolsonaro, current far-right President of Brazil. In 2018, he was re-elected to a second term as Federal Deputy, being the most voted lawmaker in Brazil's history after he received 1.8 million votes.



Italy, 2021  
Digital print in a wooden frame  
24 x 29 cm

Big statement on your father coming soon



The project is inspired by *32 Square Meters of Mare Circa (1967)* by Pino Pascali and reflects on the impossibility, nowadays, of imagining and representing the Mediterranean Sea without considering the tragic migration crisis.

Appropriating the title and format of Pascali's work with some variations, the work consists of 27 square steel tanks - as many as the EU member countries - containing coloured water with different concentrations of red aniline. Aniline, already used as a blue by Pascali, oxidises spontaneously over time, turning dark red. This side effect of the chemical is the pretext for reflecting on how we, contemporary Europeans, imagine our Sea.

The work entered the collection of the Pino Pascali Foundation and was first exhibited in July 2021. On November 2021 a solo presentation followed at the Italian Cultural Institute in Tunis.

Italy, 2021

Project Winner [Cantica21](#)

27 inox steel tanks with red dye and water

Each: 7 x 100 x 100 cm

Overall: 27 square metres

**32 metri quadri di mare (Mediterraneo)**

32 square metres of (Mediterranean) sea

**selected projects**





“For the first time in history, the European Union has its own uniformed service – the European Border and Coast Guard standing corps. Trained by the best and equipped with the latest that technology has to offer, Frontex border and coast guards are ready for challenges at the borders, helping to ensure the proper functioning of Europe’s Schengen Area. This includes support in migration management, fighting cross-border crime and return activities, as well as supporting national authorities in making the crossing of the border safe and smooth for all travelers. They can work at the borders of EU Member States and currently support operations in countries such as Italy, Greece, Spain and Bulgaria.”

This is a statement from the Frontex website. Frontex affirms to have 24/7 Europe-wide view of border control and migration management. It is significant that humanitarian support is not among Frontex’ stated tasks. This work ironically present a pair of swimming armrests branded with the Agency’s logo.



Italy, 2021  
Vynil print on a set of PVC kids swimming armrests  
Each: 22 x 14 x 14 cm  
Edition of 10

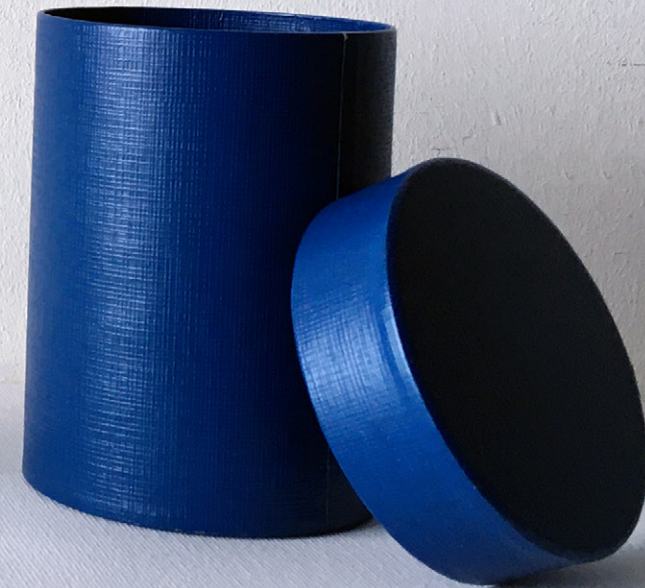
Border strategy

With a temporally paradoxical pretext, the continental drift of Africa towards Europe, this small box accompanied by instructions offers to its future owner the privilege of appropriating 7.5 millilitres of water collected from the Mediterranean Sea, which is destined to disappear. The leaflet provides coordinates of the shore where the water was collected and recites:

*“(Sealed for strictly personal use)  
Sample collected on the 23 December 2020, after learning the worrying news that Africa is approaching Europe at the speed of 2 cm per year, and that such continental drift will soon bring to the disappearance of the Sea that separates them.”*



CAMPIONE:  
7.5 millilitri di Mare (Mediterraneo)  
41.117500, 16.898512  
(SIGILLATO, PER UTILIZZO STRETTAMENTE PERSONALE)  
RACCOLTO IL 23 DICEMBRE 2020 DOPO AVER AP-  
PRESO LA PREOCCUPANTE NOTIZIA CHE L'AFRICA  
SI AVVICINA ALL'EUROPA DI BEN 2 CENTIMETRI  
ALL'ANNO E CHE TALE DERIVA CONTINENTALE  
PORTERÀ BEN PRESTO ALLA SCOMPARSA DEL  
MARE CHE LE DIVIDE.  
Nicola Quastemucci  
1/1

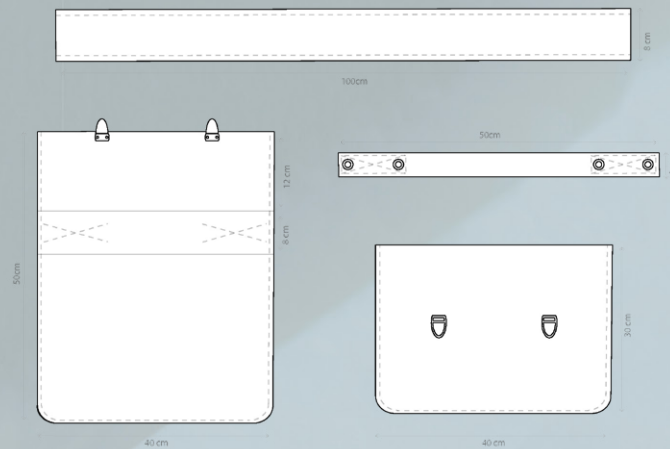


Italy, 2021  
Marine water in a sealed bottle,  
rounded box and a leaflet  
Overall: 10 x 6 cm

**7.5 ml of Mediterranean sea**

In English “going public” is the process of selling companies’ shares that were formerly held privately. In other words, something goes public when the public can start to financially own it. It is recent news that investors can now buy shares in water. In 2020, the Nasdaq Veles California Index became the first tool to price water on the secondary market. Paradoxically enough, water - an inherently public good by definition - is going public once again, but in a different way.

There are both supporters and detractors of this still unclear financial process. Shares are already growing and the water-market will most probably be a great place to be in the next financial years. Consisting of a transparent and waterproof PVC business suitcase filled with water, the work brings together the transparency of water with a basic symbol of the world of economic growth.



Italy, 2021  
2 litres of water in water-proof PVC 24h suitcase  
30 x 40 x 8 cm

Design and making by Elvira De Serio

**Water goes public**

*A short story in three parts* features images and newspaper articles from the first half of last century. In particular, the set of frames tells the story of Cyril Trigger and his family who, in proper colonial manner, used to live and travel around Asia with British privileges.

This material was found in a flea market in London and shows the naive racism underlying not only the content and notes behind the photos, but also the language choices in the journals' articles, where Shri Lanka is of course still referred to as Ceylon.

What the work also tries to highlight by the means of textual insertions is that still now, on the market, most of the goods from Shri Lanka are still branded with references to Ceylon. This creates a shortcircuit between the surpassing of the country's colonial oppression and the expedients used to make its products appealing on the western market.

**Bari, 2021**

**Vintage edition of the Italian Constitution, shells, concrete bust and Holy Virgin-shaped container with holy water on a wooden shelf**

**Overall: 40 x 60 cm**

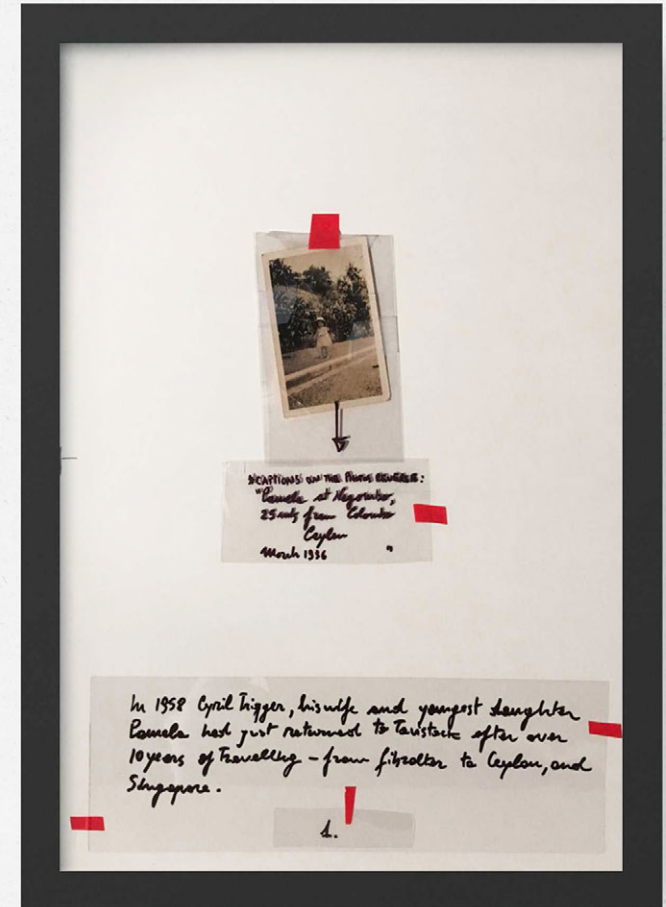
## **Elementi costituzionali**



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London, 2019/2020  
Set of 4 frames, with 2 vintage photos  
and 2 cutouts from newspaper  
Each: 45 x 30 cm

## A short story in three parts



IN 2009 WAS FOUNDED  
THE CARMEL ART  
BIENNALE - 1ST  
BIENNALE IN THE  
COUNTRY.

2.



APPENDIX

- I. I found Triggon's Family album - together with other family - photographs and travel-related *para paraphernalia* - in Deptford's vintage market in 2018.
- II. The portuguese name CEILÃO was adopted in English as CEYLON and used for after 1948, when the country gained independence.
- III. Renamed SRI LANKA in 1972, ceylon still identifies crucial public institutions (eg. Ceylon Bank) and brands the national export abroad.

3.

Titled respectively *Erdogan After Allen Jones / National Flag / Let me, let me* these collages appropriate the rough appeal of urban advertising and propaganda posters to reflect on the way President Erdogan is depicted in Turkey.

The work is about the role of the “sultan” in relation to freedom and the politics around women rights. The set was removed from the exhibition at the Italian Embassy in Ankara due to fears of political repercussions.



Italian Embassy | Guler Sanat Gallery,  
Ankara, 2019

Set of 3 mixed media collages

I: 35 x 20 cm

II: 20 x 8 cm

III: 10 x 10 cm

## Affiches

Erdogan after Allen Jones/National flag/Let me, let me

The work was developed over a residency in Turkey, organised by Guler Sanat gallery in collaboration with the Italian Embassy on the occasion of the 2019 *Vivere all'Italiana* programme.

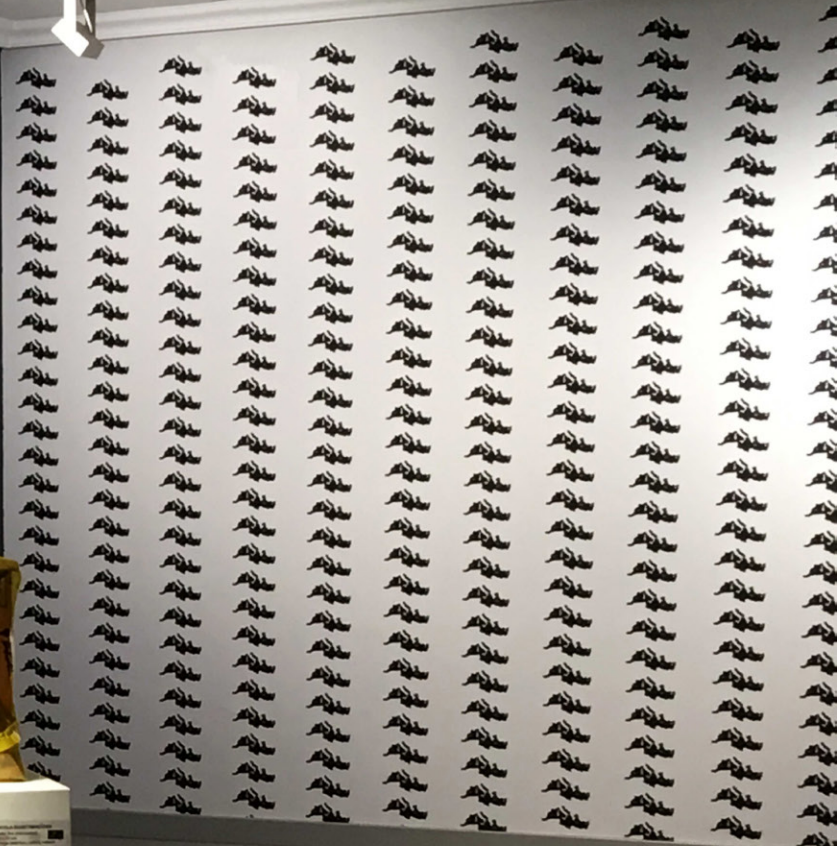
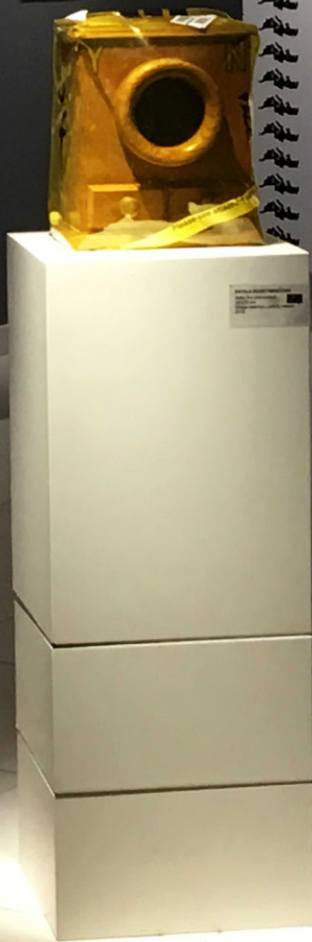
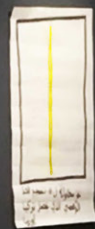
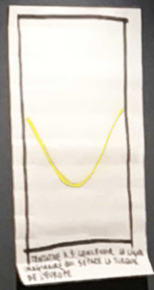
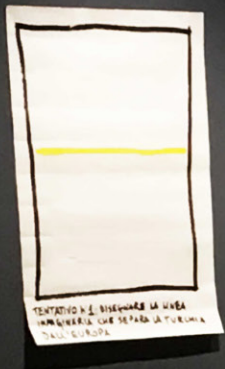
It consists of an artist-wallpaper where the negative outline of the Mediterranean Sea is ill-concealed as an abstract decorative pattern.

Italian Embassy | Guler Sanat Gallery  
Ankara, 2019  
Self-adhesive wallpaper  
Variable dimensions

Can you sea?

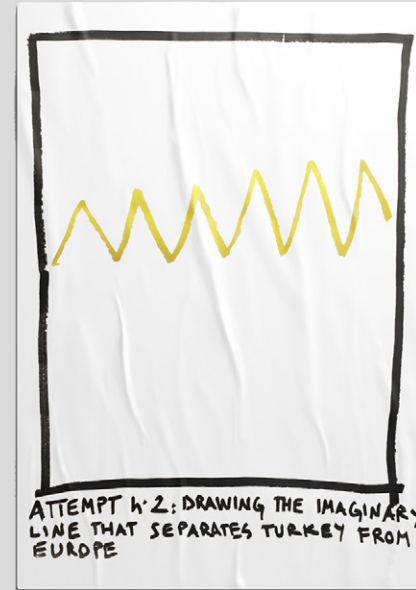






The set of 6 posters playfully addresses the different outlines that the same political and geographical border may appear and be imagined according to different languages and cultures.

The work combines my artistic research around borders and the political link it bears with issues of textual and linguistic difference.



Italian Embassy | Guler Sanat Gallery  
Ankara, 2019  
Set of 6 marker and oil on  
newsprint  
Each: 61 x 40 cms

**Tentativo**  
[Attempt]

A found wooden ballot box containing ballot balls and allowing for a simple voting (yes/no) was packed, labelled with artworks' packing material and shipped to Turkey to then be stoppdd at the customs and intercepted.

In all recent Turkish elections there has been the shadow of electoral fraud. The work is presented packed, therefore making it impossible to cast one's vote.

Italian Embassy | Guler Sanat Gallery,  
Ankara, 2019  
Wooden ballot box, plastic balls, tape  
and yellow packing material  
32 x 25 x 10 cm

**Ballot box (intercepted)**



Revolution, according to Marx, requires class conflict and the overcoming of bourgeoisie privilege. This small vintage drawing was found in a flea market in London and represents the stereotype of a domestic scene in a middle-class family. The juxtaposed text creates a short-circuit around the concept of class, that may be superficially understood as a matter of manner



London, 2019  
Oil and charcoal on plastic and tracing paper  
23 x 20 cm

**You need class (for a revolution)**

2018 (*manifesto*) is an action and project which involved the delivery of a found boat to the Italian Cultural Institute in London.

The installation included a loop track of the sound of the bell used to start and interrupt discussions in the Italian Parliament and printouts of translations of the speech given by Matteo Salvini to the Senate on the occasion of the 'Nave Aquarius' case, transcribed in theatrical format and removed of the speaker's name. The transcription, also titled *2018 (manifesto)*, distorts the reader's perception of the aims of the speech, in so questioning what an artistic and political manifesto may turn out to look like today.

Italian Cultural Institute, London, 2018  
Mixed media installation  
[link](#)

2018 (*manifesto*)



*Charming, Likeable and Delightful* is also the title of a Tristan Tzara's dada poem. Appropriating the cheap format of Korean abusive streets adverts, the banner offers free artist-studios in Pyongyang, North Korea. In reality, access to the country is forbidden to South Koreans, and artistic activities in the North are entirely managed by the communist state apparatus. The work becomes a hopeful and humorous attempt to create a bridge in the divided context of the Korean peninsula. The choice of the title also goes in this direction and contributes to revive the anarchist approach embodied by Tzara's poetry.



Incheon Art Platform, Seoul, 2018  
Digital print on vinyl banner  
80 x 150 cm

**Charming, likeable  
and delightful**

The installation is inspired by an advert of Las Vegas encountered in the underground, whose accompanying motto was: "You know why you come here". Removed from its context, the sentence becomes a provocation questioning the very reasons of the fluxes that brought the audience in front of the work itself and, more generally, that drive us to make the decisions we make.

Stanley Picker Gallery, London, 2017  
Yellow vinyl lettering on perspex,  
aluminium wires and fixings  
33 x 300 x 1.5 cm (perspex)

Las Vegas



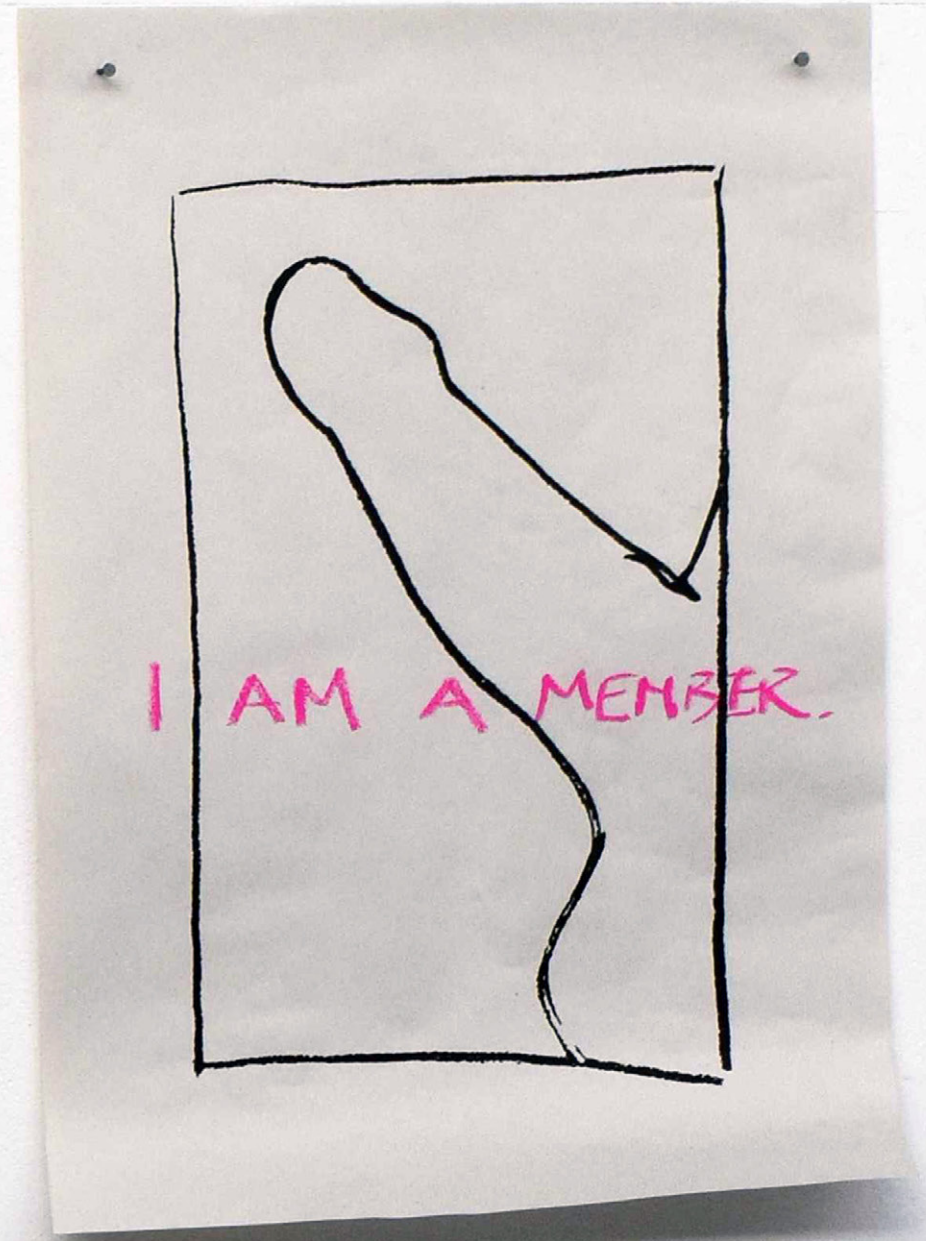
This print is inspired by the etymological root of the word “member”, which refers to the male phallus.

Central to the activities and funding strategies of many cultural institutions and museums (eg. extract from Tate London website below), the idea of the membership implies both dynamics of inclusion and exclusion.

The term also bears strong social and gender-related contradictions inherent to its masculine implications.

London, 2017  
Riso print on newsprint  
62 x 42 cm

**I am a member**

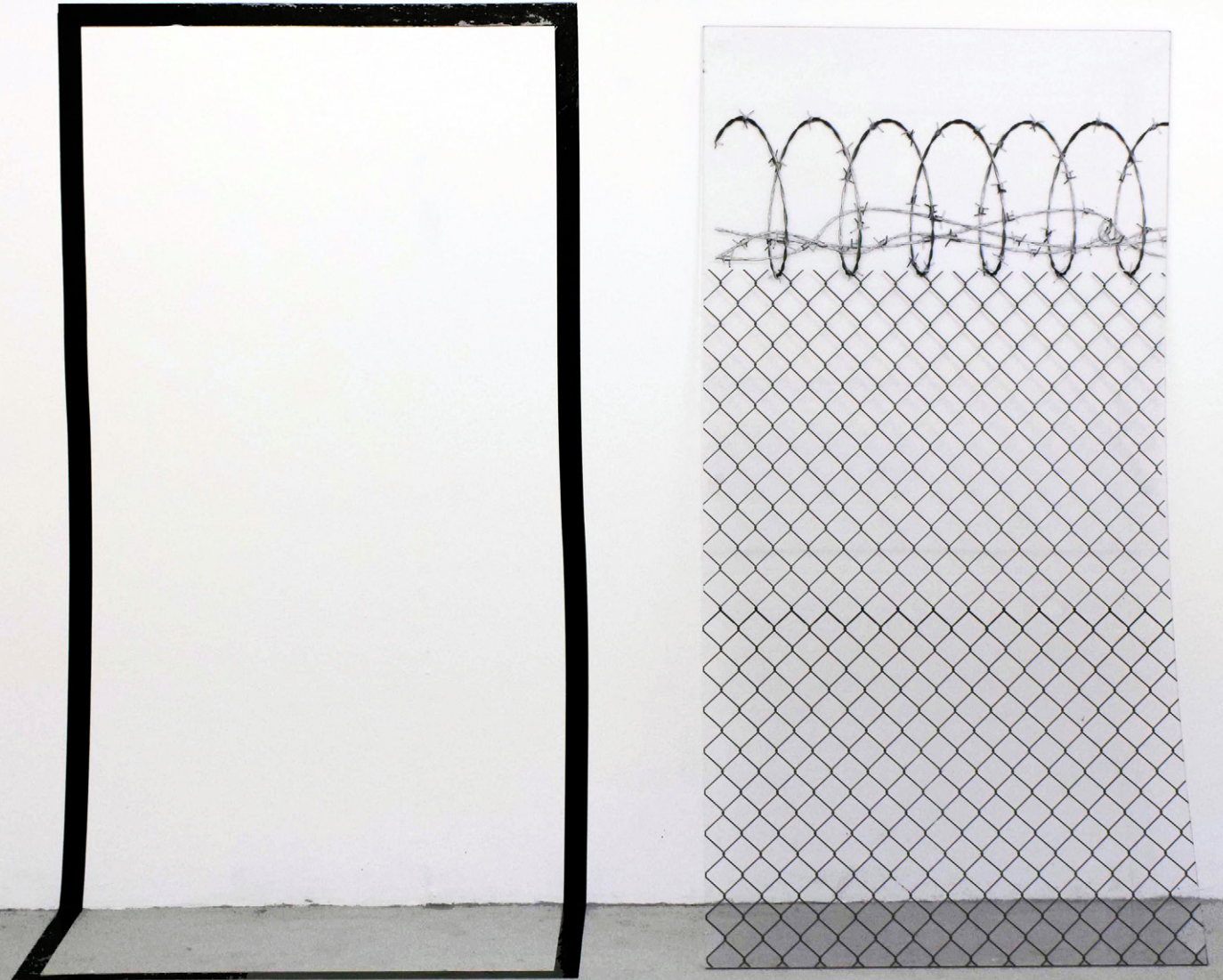




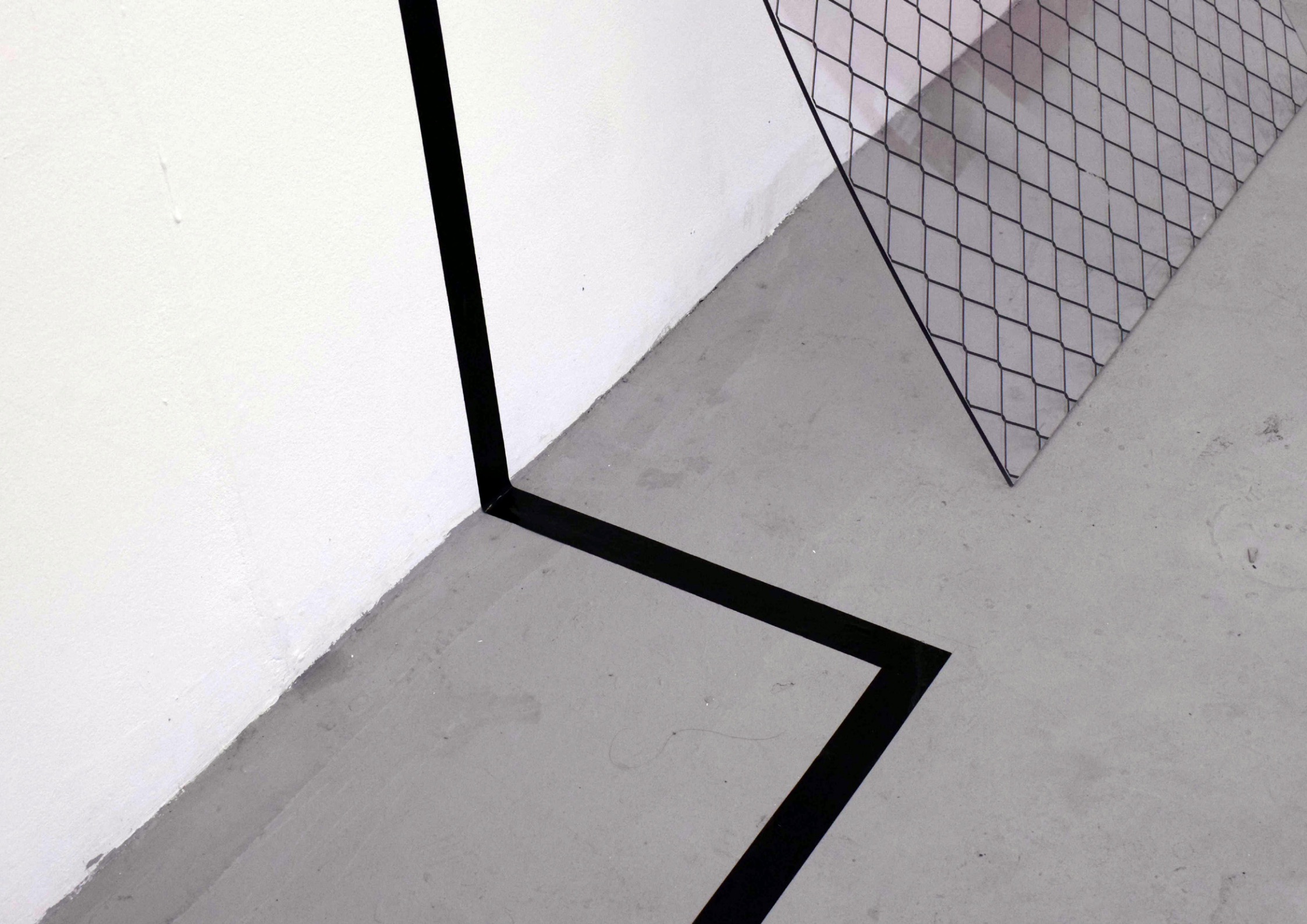
Inspired by Michelangelo Pistoletto's 1964 *The Wall*, this sculpture is a visual exploration of what his work may look like today, when the brutal and minimalist aesthetics of fences and border walls has deeply permeated the contemporary political and social meaning of the word itself.

The result is a detailed render of a fence printed on plexiglass which ironically bends against the wall. The curvature is emphasised by the rigid geometry of its vinyl outline that may as well be interpreted as a passage.

London, 2017  
Screenprint on perspex, vinyl tape  
180 x 100 x 0.5 cm



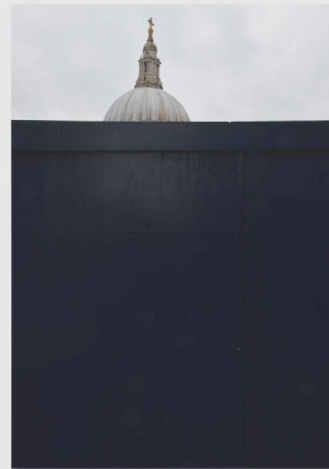
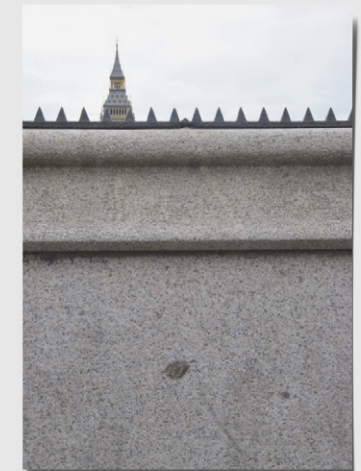
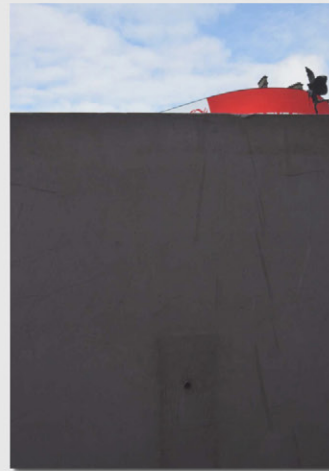
On the concept of  
raising a wall



This photographic series was produced and printed in postcard format few months before the BREXIT referendum.

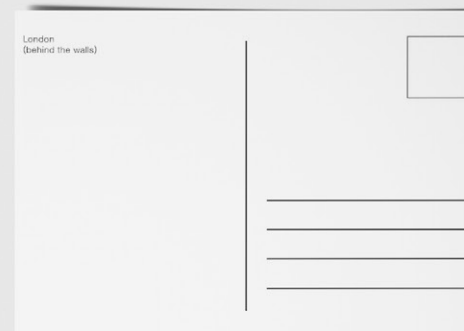
It depicts some of London's main sights seen from behind neighbouring walls. Sometimes the walls were huge, others very small. A matter of perspective in other words.

The postcard format is also aimed at contrasting the connection it implies with the distance suggested by the actual pictures.



London, 2016  
Set of 5 postcards  
Each: 17 x 12 cm  
[link](#)

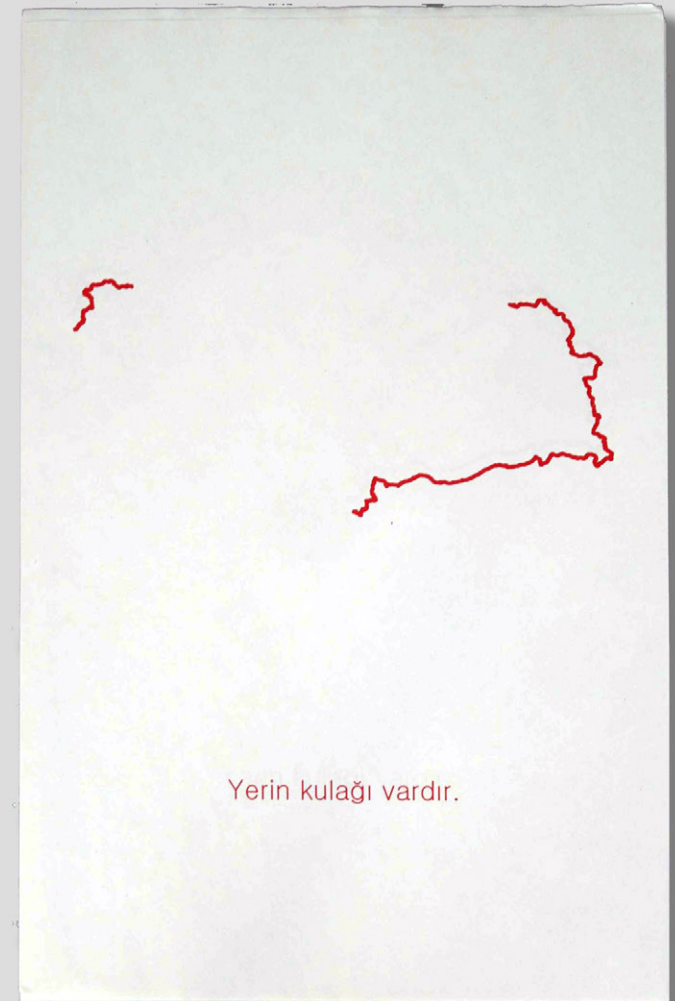
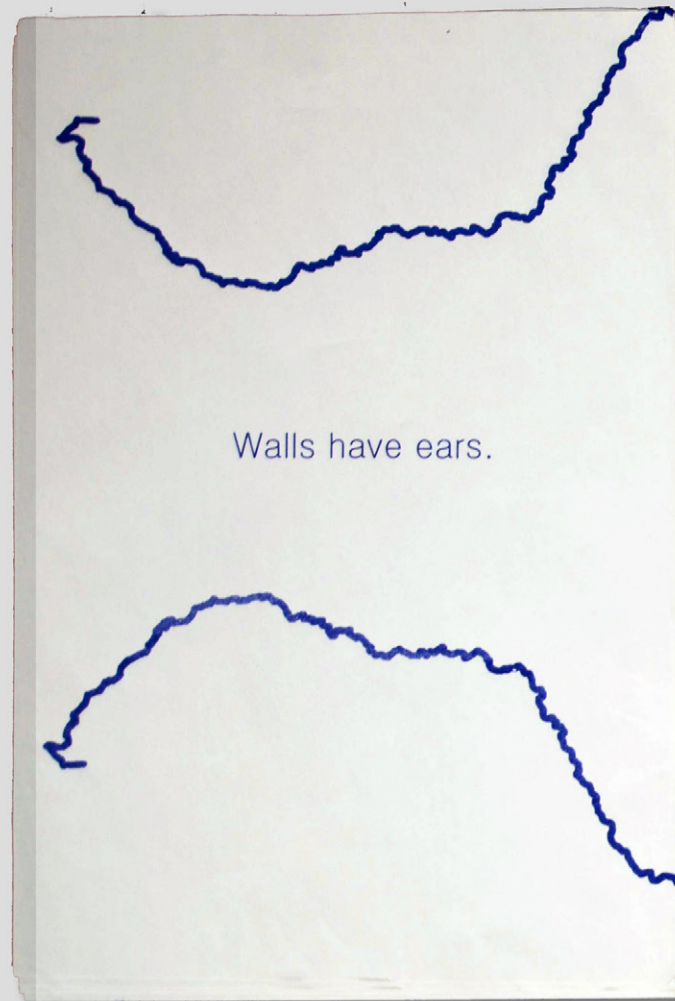
London (behind the walls)



The sentence “walls have ears” has been employed - in its different translations - in war posters and propaganda leaflets all over the world to protect secret information and warn against spies.

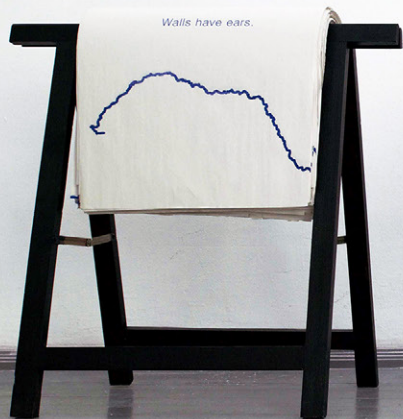
These posters depict the outlines of the borders of Hungary and Turkey, where enforced border controls and fences against migrants have been built over years.

The two countries bear, in fact, crucial geo-political roles and positions with regards to migrant fluxes towards Europe.



Labor Gallery, Budapest, 2016  
Set of 3 riso on newsprint  
Each: 60 x 40 cm

**A falnak is fule van**  
[Walls have ears]



“The Wallies” are titled with a term of endearment to contrast their cozy appearance with the dark significance of the issue they address. Apparently familiar, these wooden hand-made walls were conceived in Budapest at the time of the Hungarian referendum against EU immigrant-quotes and of the construction of a kilometers-long fence on the Serbian border. I was there on a residency organized by Kemal Orta at Budapest Academy of Fine Art’s Labor Gallery. The biggest of the Wallies was symbolically moved and left in front of the Museum of National History. On their back, they present texts in different languages recalling the far-right contents of Orban’s government manifesto: “Did you know that Paris terrorist attacks where committed by migrants?”. Foolish enough, I followed the railway that from Kelebia - the last city before the Serbian border - leads to the border wall where, inevitably, I was stopped by patrolling forces confused by meeting there a self-proclaimed artist.

Labor Gallery, Budapest, 2016  
Wood, wallpaper, trolley’s wheels and mixed media

120/180/210/100 x 100 x 50 cm

[link](#)

**The wallies**  
[I muretti]





Andy is a moving sculpture, and the expedient to challenge the limits beyond which something is not considered an actual artwork.

I brought Andy from the studio in Kingston to the Tate Modern in London where it was kicked out twice.



London, 2016  
Wheeled cabinet, handle, camera, PC,  
chargers, art theory books and cereals  
120 x 90 x 18 cm  
[link](#)

**Andy** (from the studio to the Tate)



The sculpture transfers the stamp of the French border of Calais onto a flag made from western men's suit fabric and bike's parts.

Produced at the time of the peak of the migrant crisis in the infamous "Jungle" camp, the work provides an imaginary flag for an excluded community living at the very border between European countries.

The bicycle elements suggest the possibility of independent, cheap, movement.



London, 2016  
Screen print on men's suit fabric  
and found bicycle parts  
187 x 120 cm

## Calais (flag)

Living sculpture on the idea of paradoxical incommunicability between individuals living the exact same conditions.



Combat prize, Livorno, 2015  
50 x 120 x 50 cm  
Fish tank, five fish bowls, water  
and five gold fish

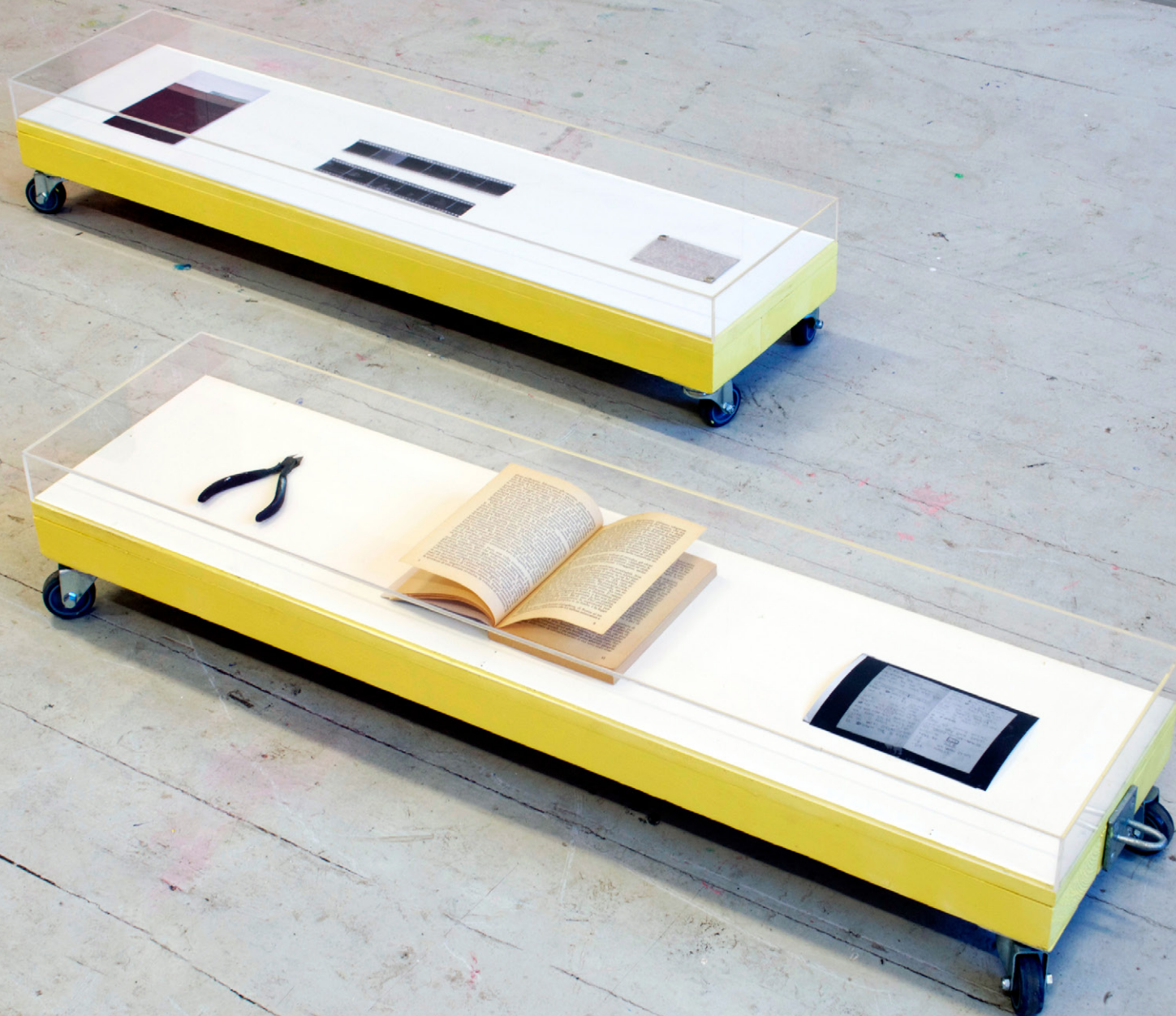
**Here and there**

These cabinets are a moving archive of the artist's own ongoing artistic experimentation at the time of his Fine Art studies. The sculptures question the ways content and presentation of artworks are set on the basis of multiple preceding layers of research that eventually disappear in the finished work.

Presenting a detail removed from a fellow artist's artwork, a pincer, negatives, a copy of Emile Zola's *J'Accuse* and an extract of *London (behind the walls)* the two display cabinets investigate the underlying multidisciplinary of contemporary art. Under this light, they present the possibility to get physically connected, multiply and move.

London, 2016  
Wheeled wooden cabinets with perspex cover, hooks  
cabinet 1: pliers, Zola's *J'accuse*,  
photo of an unfinished project;  
cabinet 2: postcard, negatives,  
typed aluminium label  
110 x 20 x 25 cm (each)

Here and there



**relevant unrealized projects**

**Project presented for:  
2024 edition of the Italian Council.**

BATTLEFIELD delves into historiographic and iconographic aspects, aiming to unravel the hegemonic, ideological and political implications of Western imperialism in war videogames. Drawing its title from the Battlefield series, a renowned first- person shooter videogame franchise published by Electronic Arts, the project proposes to explore how war videogames shape collective perceptions of existing warfares and civil “permadeaths” in conflict zones. The series is a prime example of Western videogames portraying fictional Middle Eastern scenarios. Alongside “WWII” and “dystopian futures”, in fact, the Middle East stands as a predominant context for war games, drawing implicit correlations between Nazi enemies, unspecified Middle Eastern coalitions and terrorist groups. The urgency of analyzing this subject is confirmed by the rising production of independent extremist video games by anti-American actors from around the globe. Navigating this intricate and multifaceted terrain, Battelfield will gather bibliographic, gaming and institutional sources with the objective of constructing a geopolitical map fit to unveil this concealed yet ongoing visual battle, laying the groundwork for a documentary. The film will include fact-checked information, alternative narratives, gameplays.

Italy, 2024  
Digital video and generative AI  
30 min ca.

**Battlefield**

unrealized project



unrealized project

**Project presented for the 2023 edition of the Italian Ministry of Culture's New York Prize.**

On March 20, 2023, British journalist Eliot Higgins posted a rather sensational set of images showing a sprinting Donald Trump chased by the police. The set went viral within minutes among both wary and unprepared observers. Highly realistic, the images were deepfakes: fictitious media created with the aid of a deep learning system of artificial intelligence called Midjourney. Spreading disinformation and undermining trust in real media, deepfakes weaken the social fabric and endanger the democratic process itself. Inspired by this news and titled after the software that generated Trump's viral photos, this project consists in the production of an original deepfake film recounting the impact of fake news on the US 2024 presidential campaign. Moving between reality and fiction, Midjourney will describe the watchful but confused vantage point of a citizen struggling to distinguish between fact-checked and fake sources in order to make up his mind on whom to vote for. Oscillating from journalistic to colloquial registers, the video will retrace the rapid transition of deepfakes from their early uses in porn to current populist applications; and combine inputs drawn from personal documentation of electoral rallies and local boards of election; TV news; propagandistic gadgets and AI-generated footage and sounds.

Italy, 2023  
Digital video and generative AI  
15 min ca.

Midjourney



### Progetto presentato per ALA Art Prize 2023

La pandemia ha portato attenzione sull'importanza delle esperienze sociali esterne alla propria vita lavorativa, diffondendo opzioni come lo smart-working e consapevolezza su temi come il burnout, il precariato dei rider e i ritmi insostenibili del mondo della logistica. In questo contesto si è diffuso il concetto contraddittorio del "quite quitting" che consiste nel rispettare pedissequamente i tempi e i modi indicati dal contratto, senza concedere straordinari o assumersi alcuna responsabilità imprevista. In un certo senso si tratta di una vera e propria controtendenza rispetto all'hard work predicato dall'hustle culture di stampo americano. Il fenomeno può però implicare un disimpegno silenzioso da parte di lavoratori sempre meno coinvolti nella lotta sindacale, poco propensi a imporsi per affermare le proprie opinioni e migliorare le condizioni del proprio habitat lavorativo. E' singolare realizzare che la legge storicamente più importante in questo settore, lo Statuto dei Lavoratori (l. 300, 1970), trovi nella libertà di espressione il primo diritto da sancire e difendere nell'articolo 1. Il progetto propone un dispositivo volto ad affermare la funzione cruciale della libera espressione di idee sul luogo di lavoro. Una struttura in metallo dipinta di rosso consente, superati due gradini, di essere sufficientemente in alto da attrarre attenzione. Poco distante pende una piccola campanella predisposta per informare, con gentilezza, che si è pronti a parlare.

Italy, 2023

Laddered metal structure with laser engraving  
and bell

195 x 60 x 120 cm

Quiet quitting



## Project proposal for BIENALSUR 2022

Imagine to be in the middle of a war zone and being assigned to create a massive trompe l'oeil: not a painting but a complex 3D installation. This was the mission given to the "Ghost Army", one of the most unusual units to serve the US during WWII. Only recently has information about the unit been made public: formed in January 1944 and crucial for the success of the D-day operations, the division used dummy equipment and theatrical strategies to impersonate the real army and deceive the enemy. The soldiers were artists, architects and designers (i.a. Ellsworth Kelly) equipped with inflatable rubber tanks. Military inflatables are still employed today, and the cardinal rule about working with them stays the same: never lift or carry one in any place where you could be seen. It would blow the cover. Breaking this rule is the starting point of this project. Questioning the power of art intimates of war, "Parade" proposes an itinerant action in the urban space, taking the form of a masquerade where performers will lift and transport by hand real-size dummy tanks. The term "parade" may refer to actual processions or define explicitly staged fake events. This duplicity provides the project with its conceptual frame. Moving between theatrical and military deception, "Parade" will create a temporary, surreal, warfare in the streets, emphasising our proximity to war and warning against the risky charm of destruction.

Italy, 2022

urban performative action with 4 rubber tanks  
each 200 x 300 x 500 cm

Parade



unrealized project



## unrealized project

**Finalist Project for the national prize “A work for Castel Sant’Elmo” held by Museo del ‘900 in Naples** which asked for responses to the question “what will be left of the experience of the pandemy?”.

Castel Sant’Elmo is the symbol of the Neapolitan Republican Revolution of 1799. It is said that women played a pivotal role in the take of the castle and, among them, the noblewoman Eleonora Pimentel Fonseca was a major figure. Fonseca was also the editor of the local revolutionary newspaper, in so being one of the first women in Europe to direct a newspaper. The revolution eventually ended up in blood and she was executed in a public square.

Striano’s novel “Il resto di niente” recounts that her last words were a latin quote from Aeneas: “*Forsan et haec olim meminisse iuvabit*” [Maybe one day we will be happy to remember even these things]. To honour and learn from her story, this work proposes to install the sentence as a neon sign in the courtyard of the castle.

Italy, 2020  
Neon sign with aluminium profiles  
25 x 700 x 10 cm

**Il resto (di niente siamo noi)  
[The rest (of anything) is us]**



We live an epoch obsessed about the future. Interestingly, the stock market bears its own “futures” in the guise of derivative contracts. In finance, “Futures” are highly speculative financial contracts that obligate the parties to transact an asset at a predetermined future date and price. Recently water joined oil and gold among the assets traded via financial futures. Such process gives the name to the present installation-project. In December 2020 water-related futures started to be traded on the US stock exchange priced per acre foot, an unit that corresponds to the amount of water needed to fill an acre of land.

Futures’ speculative nature is expressed in the fact that the material delivery of the asset does not occur until the expiration of the contract. This means that whilst water has already started to be traded, its factual movement will not occur before an already worryingly dystopian future. Such process of financialization of water doesn’t sound like good news. This work talks about water via industrial materials made of heavy metal, and employed today for oil stockage and transport. They are standard 55-gallons oil-drums where only 0,00016879 acre foot fits and push us to imagine that it won’t take long before submultiples of the acre foot will start to be moved around the world just like petrol.

Italy, 2022

overall: 220 x 125 x 125 cm

four 55-gallons-drums, tank, clamped chain

## Futures



unrealized project