SPAMPINATO
FRANCESCO

PORTFOLIO

FRANCESCO SPAMPINATO

Francesco Spampinato (Catania, Sicily, Italy, 1978) is an artist and art theorist. Since the turn of the millennium he took part at different solo and group exhibitions working with painting, performance, installation and sound. He writes for Italian contemporary art magazines Flash Art and Impackt. Lives and works between Bologna and New York.

2002-2006
DISPLAYS

2002-ongoing
ROLLING DISKS

2003-ongoing
NEUROPAINTINGS

2005
ELEMENT TY#1-17

2005
TRANSIENTS

2006
THE ITALIA PROJECT

2006
TRUSTART 06

2007
THE WARRIORS REVEALED

2007
RADIO KILLS

2007-2008
EXPERIENCING HYPNOTISM

2008
PANORAMA

2008
DINEDROMOSCOPE

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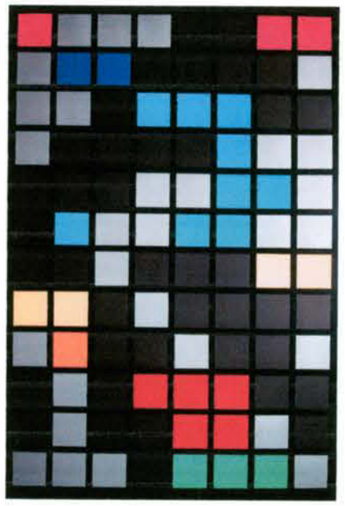
2002-2006
DISPLAYS

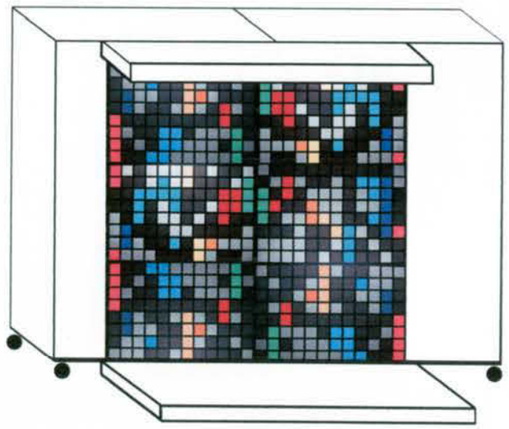
Display #1-8 (2002)
Acrylic on canvas
150 x 100 cm each

Terminal Display (2006)
Paintings, mirrors,
wood and polystyrene
360 x 310 x 100 cm

Displays (2002) is a series of eight paintings based on an electronic display-like grid. They differ each other just for the position of colored wipers. Six of these paintings have been rearranged in a big installation apparatus titled *Terminal Display* (2006), consisting in two mirrors positioned at the top and at the bottom of the group of paintings (hanged on a wall) and perpendicular to them. In this way, each of the mirrors reflects onto each other creating the optical effect of an endless repetition of the same grid image of the painting surface.



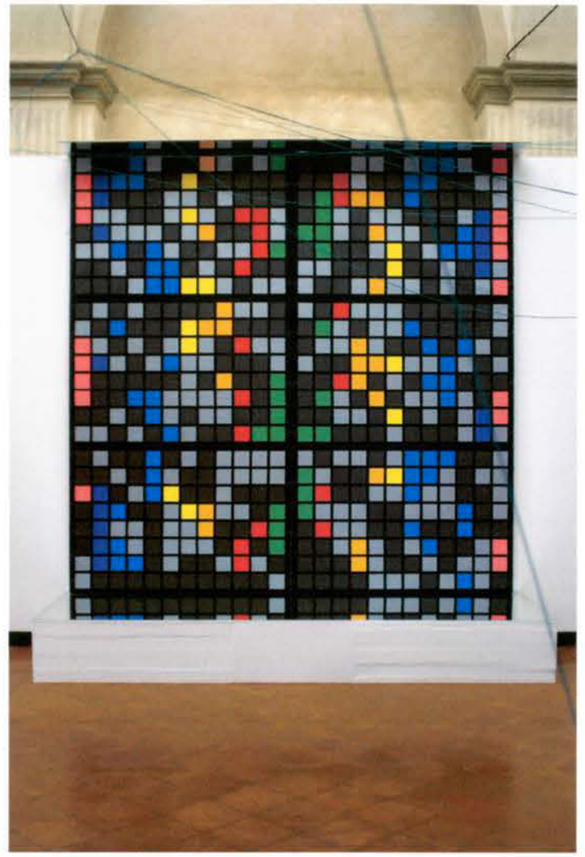




COMPUTER ROOM, Munich, 1979

DISPLAY #1, 2002

TERMINAL DISPLAY, 2006, Maquette







TERMINAL DISPLAY, front view

TERMINAL DISPLAY, lateral views

2002-ongoing
ROLLING DISKS
Studies



STUDIES FOR ROLLING DISKS

2003-ongoing
NEUROPAINTINGS
From the Brain to the Canvas

BRAINFRAMES

In Francesco Spampinato's painting compositions there is something familiar as well as surprising at the same time: the spatial dynamic reminds us of the baroque triumphs prefigured by Correggio, but it comes as a surprise that this spatiality, lysergic beyond liturgical, turns into a mental panorama, as if the celestial vault ends with reflecting itself, microscopically, onto the cavity of the skullcap. If, as Gilles Deleuze suggests, the characteristic of the space is to open itself onto the interior, this dome's allow-like space widens here into the turbulences of an infinite that pushes into the mind's rooms or through the "folds of the soul": cells and halos, globules and glomerules, a whole phosphoric and phosphenic vegetation made of parabolic filaments, fragments of spiral and helicoidal segments, compounds the details of a deflagrated and nevertheless smooth matter, clean graph of a neuronal discharge, of a skirmish between enzymes.
Wölfflin, among the requirements of the baroque universe, included the fluid aspect: well, these *brainframes* by Spampinato, even though they are extremely complicated and crystallinely detailed, never loose their flowing disruptiveness. As one of his works' title suggests, *Chilly Bang*, we are in front of frozen explosions, due to, we could say, a cerebral superheating: here we have then the looming of the hidden filigree of hallucination, the stenography of the accelerated perception, the dromoscopy of a neo-baroque imaginary which digress into the cybernetic immaterial.
The pictorial results are reached through surgery of blocks out and strategy of perimeters: the dynamic texture of the *peinture* is all entrusted to the interaction of lines, in a friction of compact surface where everything resonates and nothing vanishes, where the dissolution and the proliferation nuclearize themselves into closed chromatic islands under the urge of a *furor mathematicum* which looks here to connect chance to necessity.

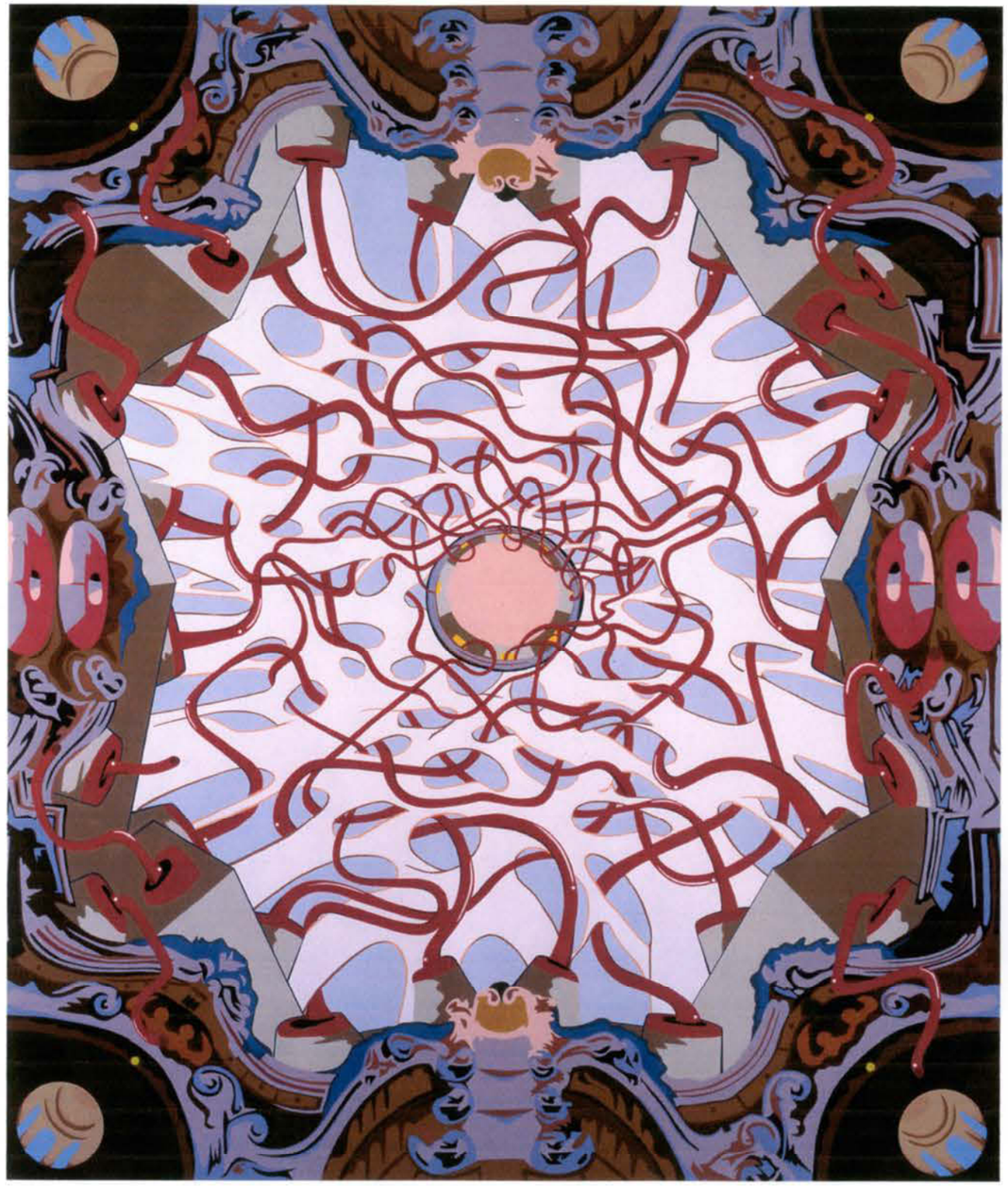
Alberto Mugnaini



LIGHT & MAGIC, 2003, Acrylic on canvas,170 x 150 cm



PLUXUS, 2003, Acrylic on canvas, 170 x 150 cm



NU, 2003, Acrylic on canvas, 200 x 170 cm



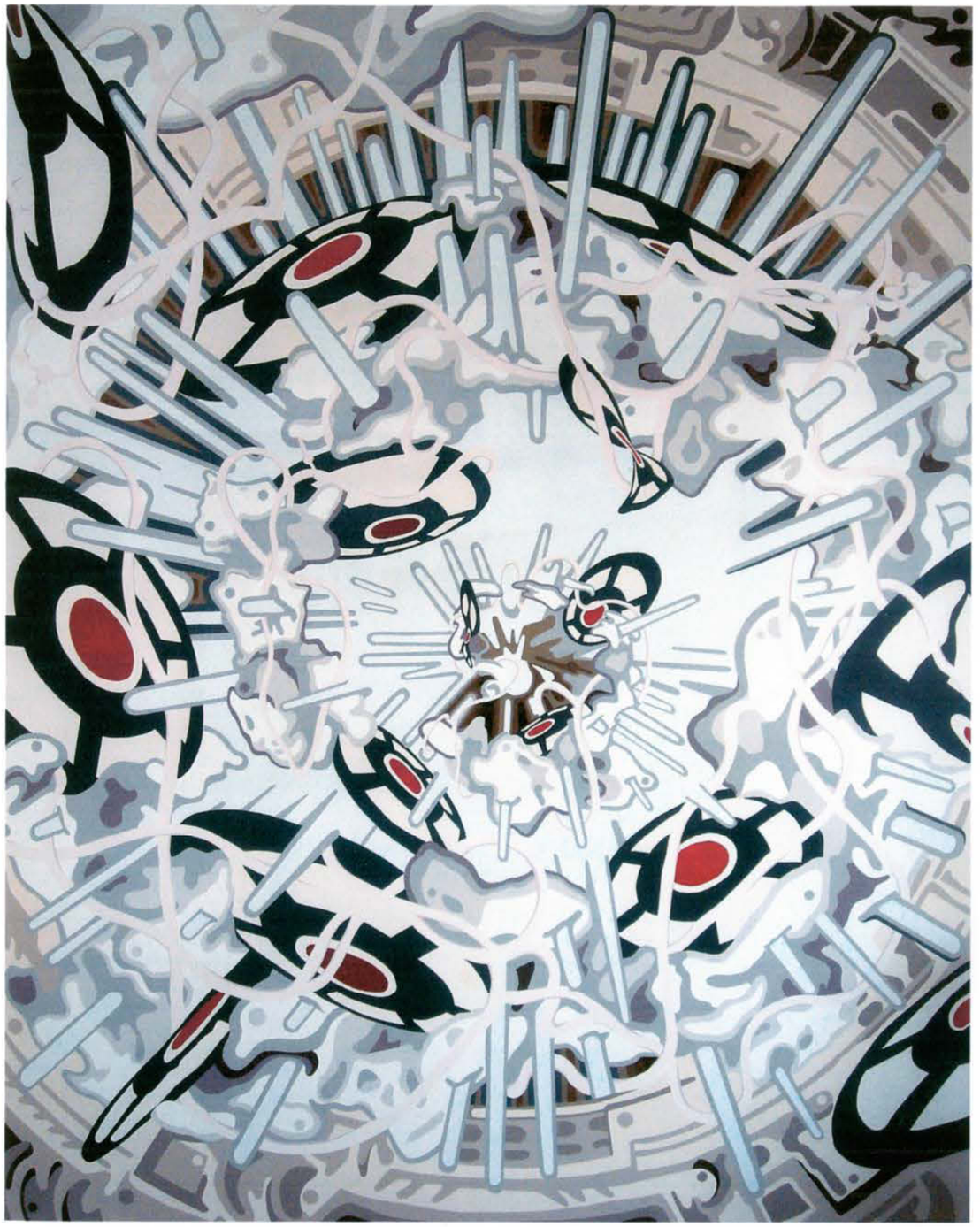
PLONE, 2003, Acrylic on canvas, 200 x 170 cm



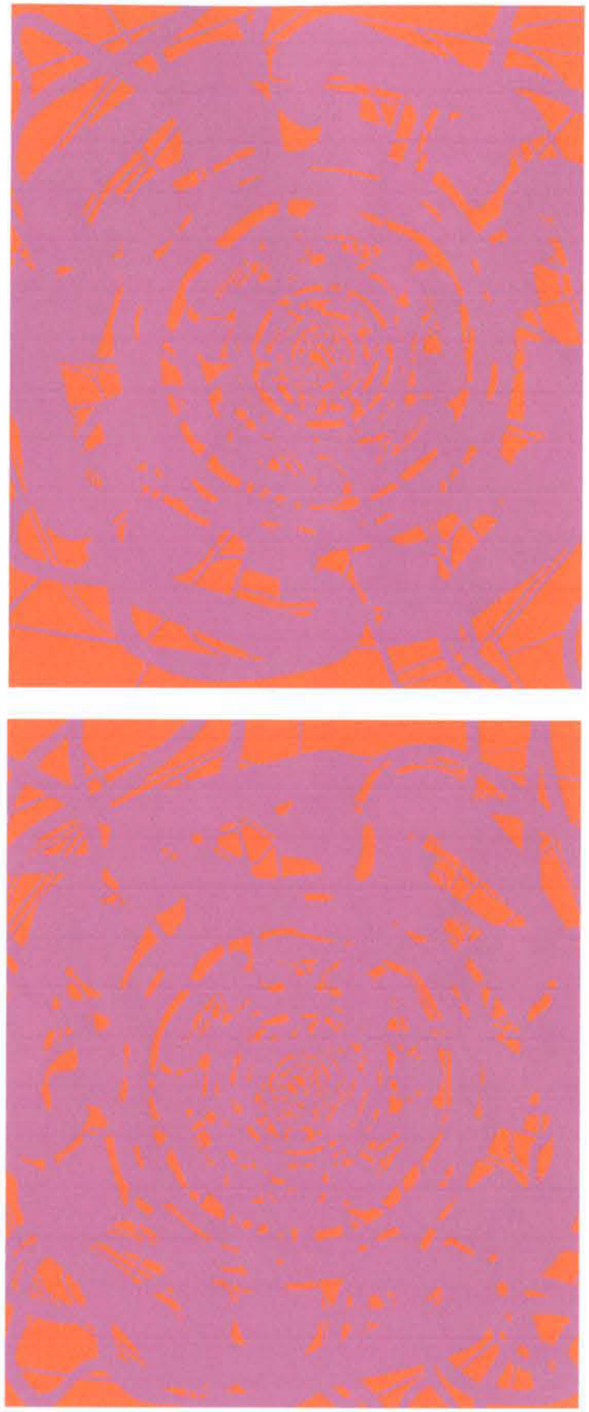
DISXO, 2004, Acrylic on canvas, 160 x 150 cm



GATCHA, 2004, Acrylic on canvas, 170 x 150 cm



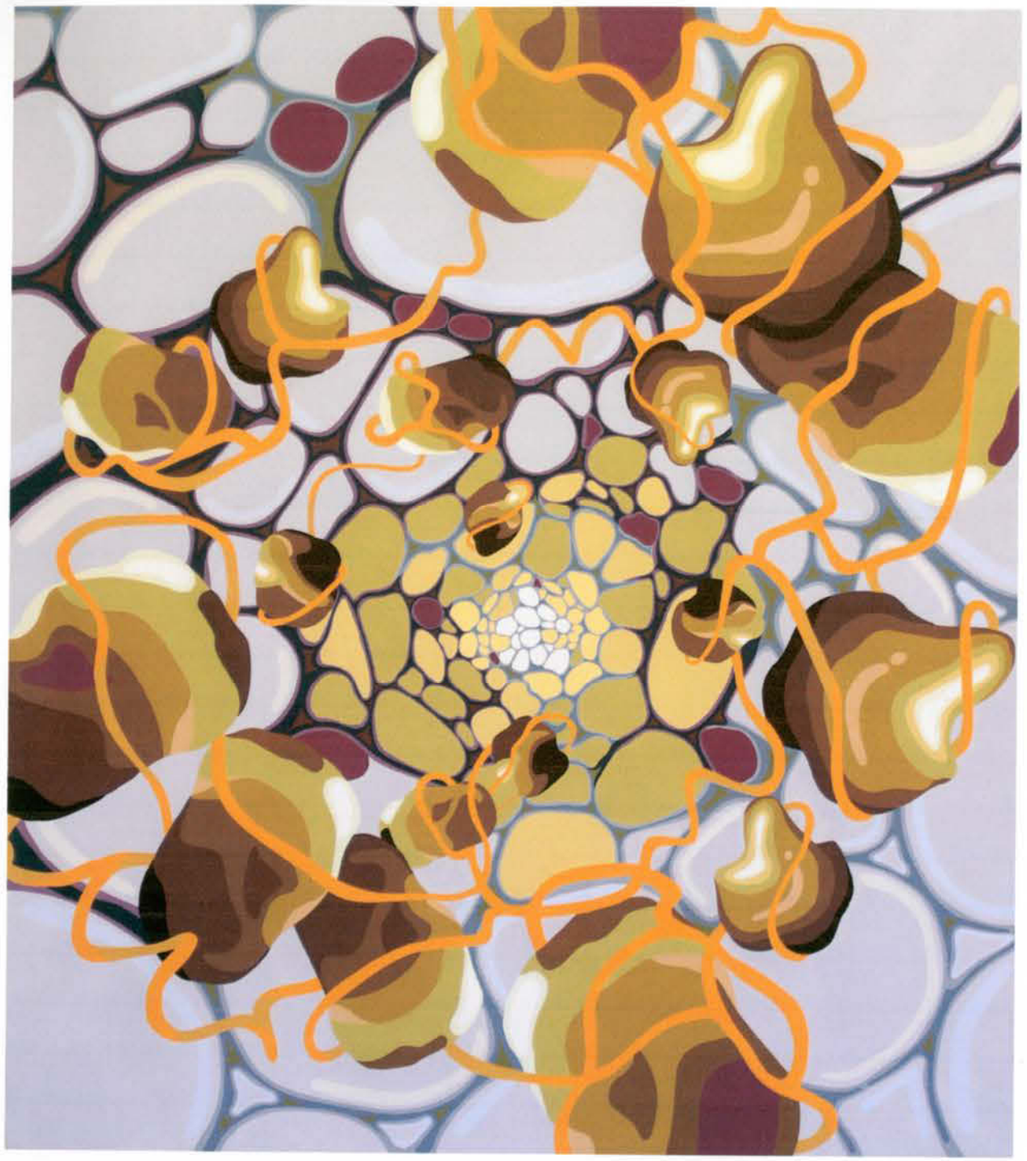
GOUDRON, 2005, Acrylic on canvas, 88 x 72 in (223 x 182,8 cm)



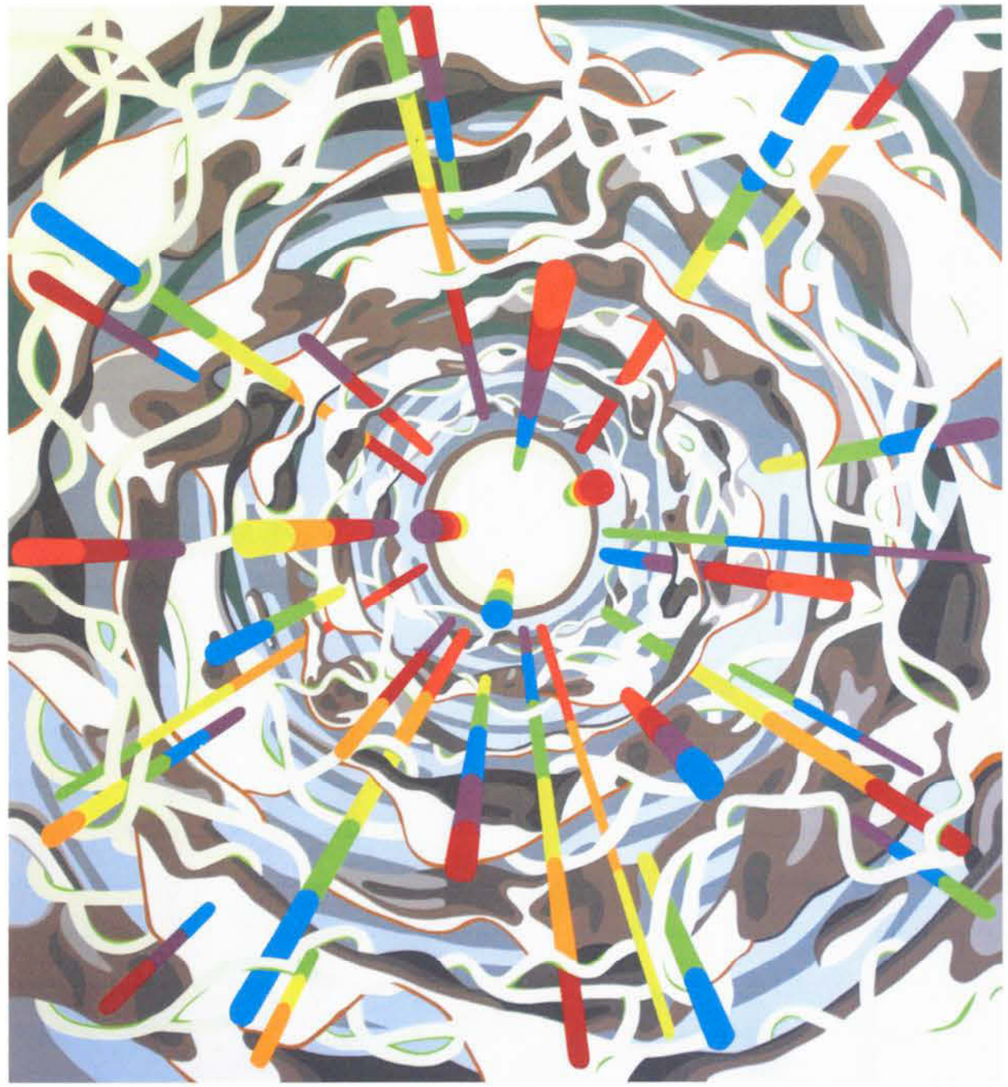
ECG#901-#902, 2005, Acrylic on canvas, Each 44 x 38 in (111,5 x 96,5 cm)



KILLUCE, 2006, Acrylic and enamel on canvas, 88 x 72 in (223 x 182,8 cm)



POLPROM, 2006, Acrylic on canvas, 170 x 150 cm



ZEDAN, 2006, Acrylic on canvas, 160 x 150 cm



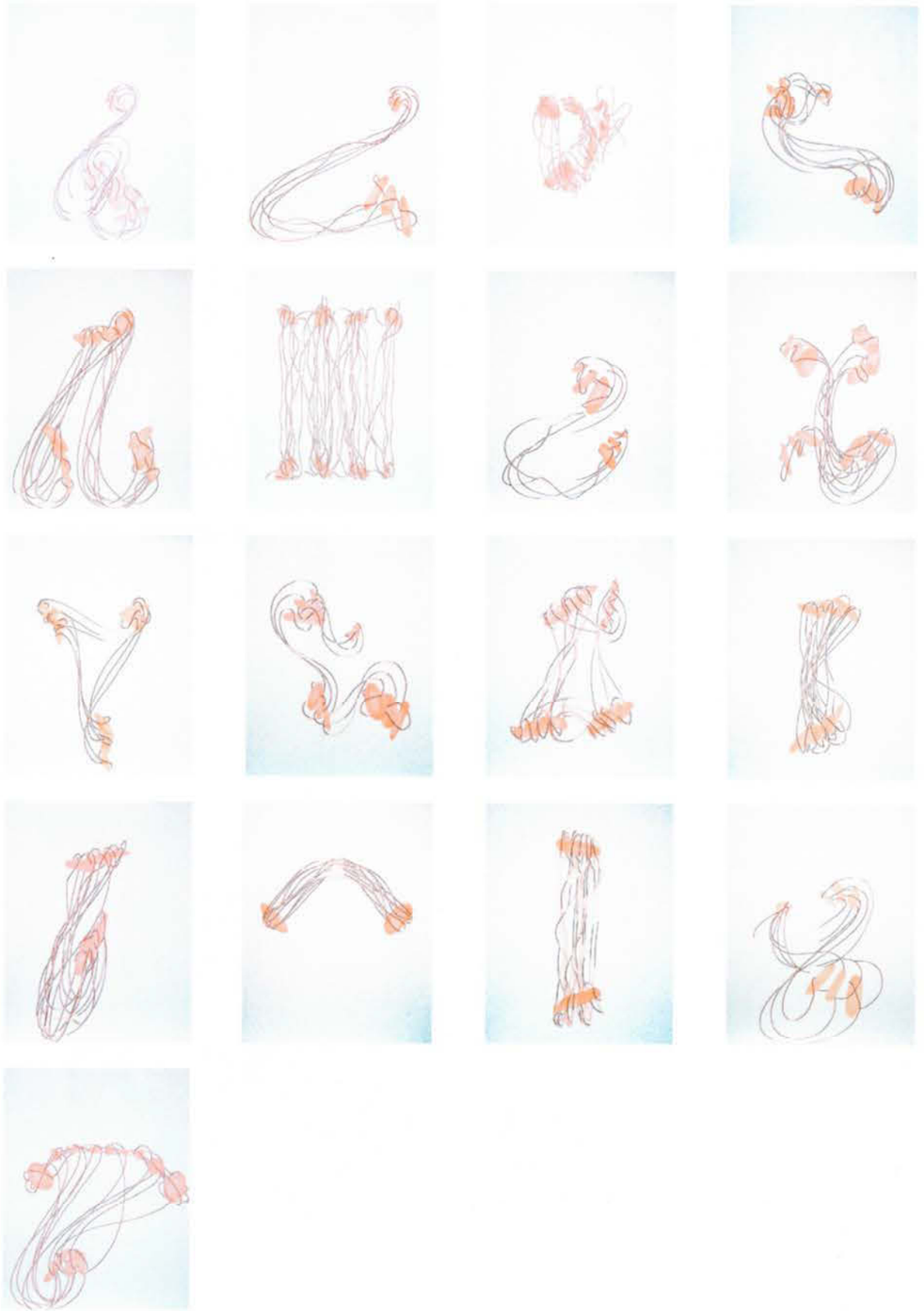
ZIRTECH, 2007, Acrylic on canvas, 170 x 150 cm



CHILLY BANG, 2007, Acrylic on canvas, 180 x 160 cm

2005
ELEMENT TY #1-17

Mixed media on paper
35,4 x 27,9 cm each



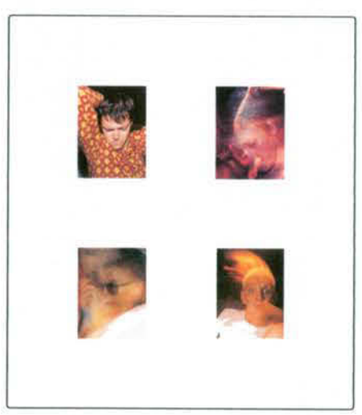
ELEMENT TY #1-17

2005
TRANSIENTS

Transients is a series of 20 portraits of young people under the effect of *ecstasy*, the hallucinatory drug in form of pills that becarne popular in the Nineties. The images have been found in the public domain, collected from magazines and the Internet. They've been cut out of their context and rearranged in a series of five groups, each one made of four portraits associated according to formal characteristics. *Transients* aims to be a scientific investigation on the effects of *ecstasy* on the human brain trough the study of the alterations of somatic expressions, eyes and postures the addicts assumes.







DISCOTEQUE, Mid 1990s

GIRL DANCING IN A CLUB, Mid 1990s

TRANSIENTS #4, Prints, 88 x78 cm (20 x15 cm each)



TRANSIENTS, Prints, 20 x 15 cm each

2006
THE ITALIA PROJECT

The Art Parade 2006
Deitch Projects
NYC

The ITALIA Project is a performance conceived for the second annual Art Parade, the street happening organized in New York City by Deitch Projects, Creative Time and Paper Magazine. During the summer of 2006 the Italian team won the World Cup of soccer and thousands of people all over the world celebrated the triumph. Few weeks later took place *The ITALIA Project* consisting of eleven fake soccer players busy with soccer balls among the streets of Soho while beautiful models waved modified Italian flags with the logo of Deitch Projects as a fake sponsor. In addition, the soccer players wore weird masks on their heads made by cutting original soccer balls. The project was aimed to involve the public of the street engaging improvised soccer games and singing hymns. Needless to say, a parade was the perfect situation to investigate the potentialities of public celebrations and to develop new kinds of relationships with occasional spectators.









The ITALIA Project, Maquette

Italian soccer team celebrating the victory, 2006

The ITALIA Project, Logo

THE ART PARADE 2006, Poster



The ITALIA Project, Performance pictures

2006
TRUSTART 06

K-Event (by Fabio Cavallucci)
Kunstart Art Fair
Bolzano





TruStart 06 is a performance project conceived for Kunstart, the Bolzano art fair. The starting point of the project is the upsetting of the original logo of the fair. The logo represents a Marylin Monroe-like girl riding the shoulders of a tired polar bear. The word *TruStart 06* is the combination of the words *Trust* and *Art*. "To Trust Art" becomes then the message of the performance, an event which aim to overturn the usual state of things. The bear is free and the whole performance is intended as a celebration of him.

The performance consists in a parade-procession opened by the girl of the logo who swings a gold majorette tape in the air. She is followed by eight men, in white and yellow tunics and big red clown noses, who take on their shoulders a sedan with the bear on it. The bear keeps a vintage *ghettoblaster*, like those used in the early *hip-hop* street scenario. The stereo plays the following classical rap anthem in loop: *"Everybody in the house say oohh! Everybody in the house say oh! Oh!"*. The eight sedan bearers reply to each "*oohh!*" in chorus.





KUNSTART 06, Logo

TRUSTART 06, Logo

TRUSTART 06, Maquette Sedan

TRUSTART 06, Maquette Sedan Bearer

















TRUSTART 06, Performance pictures

2007
THE WARRIORS REVEALED

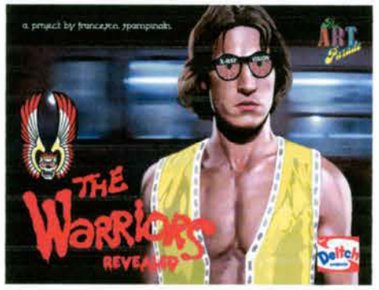
The Art Parade 2007
Deitch Projects
NYC

The Warriors Revealed is a performance project inspired by *The Warriors*, an American cult movie from 1979 on the phenomenon of street gangs in New York. The Warriors, a gang from Coney Island, are unjustly accused of the murder of Cyrus, leader of the main city gang, during a meeting he organized up in the Bronx. From that moment all the city's gangs prey on The Warriors. From the Bronx to Coney Island, the eight Warriors joined by Mercy, a young prostitute, have to face several snares in the streets and subway stations they transit that night.

The Warriors Revealed is an investigation on the psychogeographical dimension emerging from the film. The map of New York City is redesigned according to the street gangs that infest it. Uniforms that every single member of a street gang wears are more than a recognition sign, they are symbols of territorial identification and of belonging to a group. For this reason, the Warriors chased do not give up their uniforms, a leather vest with a winged skull on the back they wear proudly, remaining then easily recognizable.

The Warriors Revealed is a performance project about the factor of recognizability of the Warriors lost in New York City. The leather vest is substituted by a dayglo yellow safety vest that makes who wear it recognizable even in the worst conditions of darkness. Besides, the eight Warriors wear cardboard x-ray glasses. Instead of what people think, that these x-ray glasses allow to see through clothes, they allow to see backlight bones through the skin. *The Warriors Revealed* is built on the tension between to see and to be seen, between supervision and visibility. The Warriors wearing safety vests are even more visible and it is possible to detect their position easily: they reveal themselves. At the same time, through fake x-ray glasses, they can see further too, even further than what their enemies can imagine.







THE WARRIORS REVEALED, Logo

THE WARRIORS, Original movie still, 1979

THE WARRIORS REVEALED, Flyer

THE ART PARADE 2007, Poster



THE WARRIORS REVEALED, Performance Pictures

2007
RADIO KILLS

Starlab Productions & Silver Fuckin' Records
10 in. Vinyl Record
17:22 minutes
Ed. 100



Radio Kills is a sound collage inspired by the heavy-metal cult movie *Trick or Treat* (1986) directed by Charles Martin Smith starring Gene Simmons and Ozzy Osbourne. Eddie, a teenager shocked by the death of his hero, the rock singer Sammi Curr, receives as gift the only existing copy of his last and unpublished LP. If played in reverse mode, the record contains messages by Curr that invite Eddie to take revenge for the harsh treatment suffered by a group of tough guys. *Trick or Treat* is a typical American b-movie. It continues with the apparition of the ghost of Sammi who comes from the afterlife, and moves navigating electric conductions, to kill everybody.

In *Radio Kills*, it is the radio to be played in reverse mode. *Radio Kills* combines recordings from Italian commercial, religious and political radio stations. Broadcastings vary from commentaries to commercials, from religious readings to live phone calls, from pure interferences to music compositions. *Radio Kills* features music from international pop stars like ABBA, Artanis Ycnan, Ellivahpla, Ggod Poons, Nrocirpac, Peedni, Ronyag Airolg, Saep Deye Kcalb, Sniwt Eht, Sreppep Yllihc Toh Der, Stnec 05 as well as acclaimed Italian interpreters like Far and Onabla.

Like in *Trick or Treat*, in *Radio Kills* to hear radio broadcastings in reverse mode contains subliminal messages. In fact the reverse listening is interrupted by a speech by Guglielmo Marconi, originally recorded on the wire in 1932, in which the father of radio recalls the main passages of the birth of wireless communications from 1901 (year of his first transoceanic telegraphic broadcasting) to 1920 (when the first news and entertainment programs have been transmitted). An interesting observation is that Marconi, in his speech, never mentions the world *radio*, but only *wireless* or *wireless telephony*.

Radio Kills would be a reflection on the role of radio in the history of technological revolutions and on the importance of Bologna, Italy, in the evolution of the uses of this means of communication. Bologna is actually the place of birth and early training of Guglielmo Marconi, recognized worldwide as the inventor of radio. But it is also the city where the potentialities of radio have been experimented in a revolutionary way by the group of activists behind Radio Alice during the 1977 student revolts.

Radio Kills follows the invitation by two American artists, Christopher Williams and John Kelsey (Bernadette Corporation/Reena Spaulings), to join *Radio Daniéle*, an experimental radio program broadcasted in Bologna from January to May 2007, in conjunction with Williams exhibition at the GAM/MAMbo and in Zurich during Fall 2007 in conjunction with Williams' exhibition at the Zurich Kunsthalle and Kelsey's year-long project also at Kunsthalle. *Radio Daniéle* is a free-form sonic collage combining re-broadcasts of original Radio Alice (1976-1977) transmissions with on-air interventions by contemporary artists, writers and activists featuring Cory Arcangel, Paul Chan, Claire Fontaine, Gareth James, Martin Kippenberger, Paul McCarthy, Thurston Moore, Seth Price, Reena Spaulings, Lawrence Weiner and Christopher Williams. Radio Daniéle is in memory of the French director Daniéle Huillet (1936-2006).

GUGLIELMO MARCONI, Antenna, 1895 circa



RADIO KILLS, Cover and record

2007-2008
EXPERIENCING HYPNOTISM

Book published by *This is a Magazine* (upcoming)

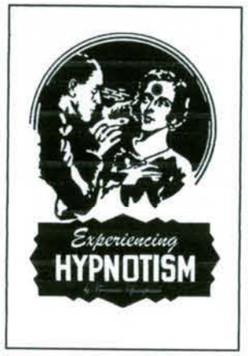
Video Edited by Dario De Francesco
Music by Sebastien Tellier
© Record Makers, Paris
4‘ 27” minutes

Experiencing Hypnotism consists in a series of black and white images found on the Internet featuring hypnotized people under the control of hypnotists. The project expanded in a video obtained by manipulating the shooting of a session of the most famous hypnotist of all times, Milton Erickson, during an experimental induction from 1940s. circa. A circular graphic design has been applied on the foreheads of the hypnotized. In addition, typical sentences taken by hypnotists' agenda have been raised over the images. These sentences, commands pronounced by hypnotists to induce hypnosis, alternate with sentences taken by instruction booklets to set up hi-fi systems like home theaters and receivers. *Experiencing Hypnotism* consists in a book and a video featuring music by French songwriter Sebastien Tellier. Both the book and the video are produced by *This is a Magazine*, an Australian art and editorial duo based in Milano.









EXPERIENCING HYPNOTISM, Logo

Fate Magazine, Cover, 1954

Jack Cut, Hypnotist

EXPERIENCING HYPNOTISM, Cover of the Book





EXPERIENCING HYPNOTISM, Excerpts from the book, Images #5, 7, 18, 20, 22, 25

EXPERIENCING HYPNOTISM, Video Still

2008
PANORAMA

Protective Plastic Glasses
and Punk Studs
6 x 15 x 15 cm



PANORAMA, front view

2008
DINEDROMOSCOPE
A Proposal for the Guggenheim Museum, NYC

Dinedromoscope (from Greek: δινη, "vortex", δρομος, "run" e σκοπη, "to examine")

PLAN A
Dinedromoscope is a project destined to the involvement of the visitors of the Guggenheim Museum, New York, who are invited to throw themselves from the top of the museum, down along its spiral on *dinedromoboards*, long wooden decks with wheels similar to long skateboards, rounded according to a radius of curvature which reflect that of the building. The *dinedromoboards* will be rented at the entrance of the museum.

The invitation addressed to the visitors, through posters and brochures, is: *"MAKE YOUR VISIT TO THE GUGGENHEIM A PSYCHEDELIC EXPERIENCE"*. To the usual means of orientation like maps and audio-guides it is added then a means of transportation which, thanks to the structure of the building, make of speed a new unit of measurement for the exploration of a space and for the knowledge of works of art. The visit to the museum becomes a pure dromoscopic experience where the works of art assume new meanings and the space is rebuilt according to new coordinates.

The aim of this project is to give the visitor a new kind of experience of the visit to the museum exploiting the characteristic spiral structure that has made Frank Lloyd Wright's Guggenheim one of the best known museums in the world and one of the most important works of architecture in history. In this way, the project would transform the building into a new sort of optical device, the *Dinedromoscope*, in reference to the nineteenth century optical instruments like the *Phenakistiscope* and the *Zoetrope*, allowing us to analyze the speed of a body in free descent along an elliptical course.

PLAN B
Because of the safety standards regarding public buildings, it would be very difficult, even impossible, to get all the permissions to realize this project in the terms described above. Alternatively, we could think to realize a contest, following the model of the *downhill*, dangerous competition of quick descent along hills and mountains over skateboards, involving exclusively professional athletes. In this way, the revolutionary significance of the project would loose efficiency, failing the sociological impact, but the original purpose of the *Dinedromoscope* would remain untouched.

MATERIALS
- 10-30 *dinedromoboards*
- 1 kiosk where to hire *dinedromoboards*
- Printed material (brochures, posters, banners etc.)

TIME
The best moment to realize the *Dinedromoscope* is the year 2009 when it will be celebrated the fiftieth anniversary of the Guggenheim Museum, New York. The length of the event could vary between few hours and some days according to the willingness given by the institution.



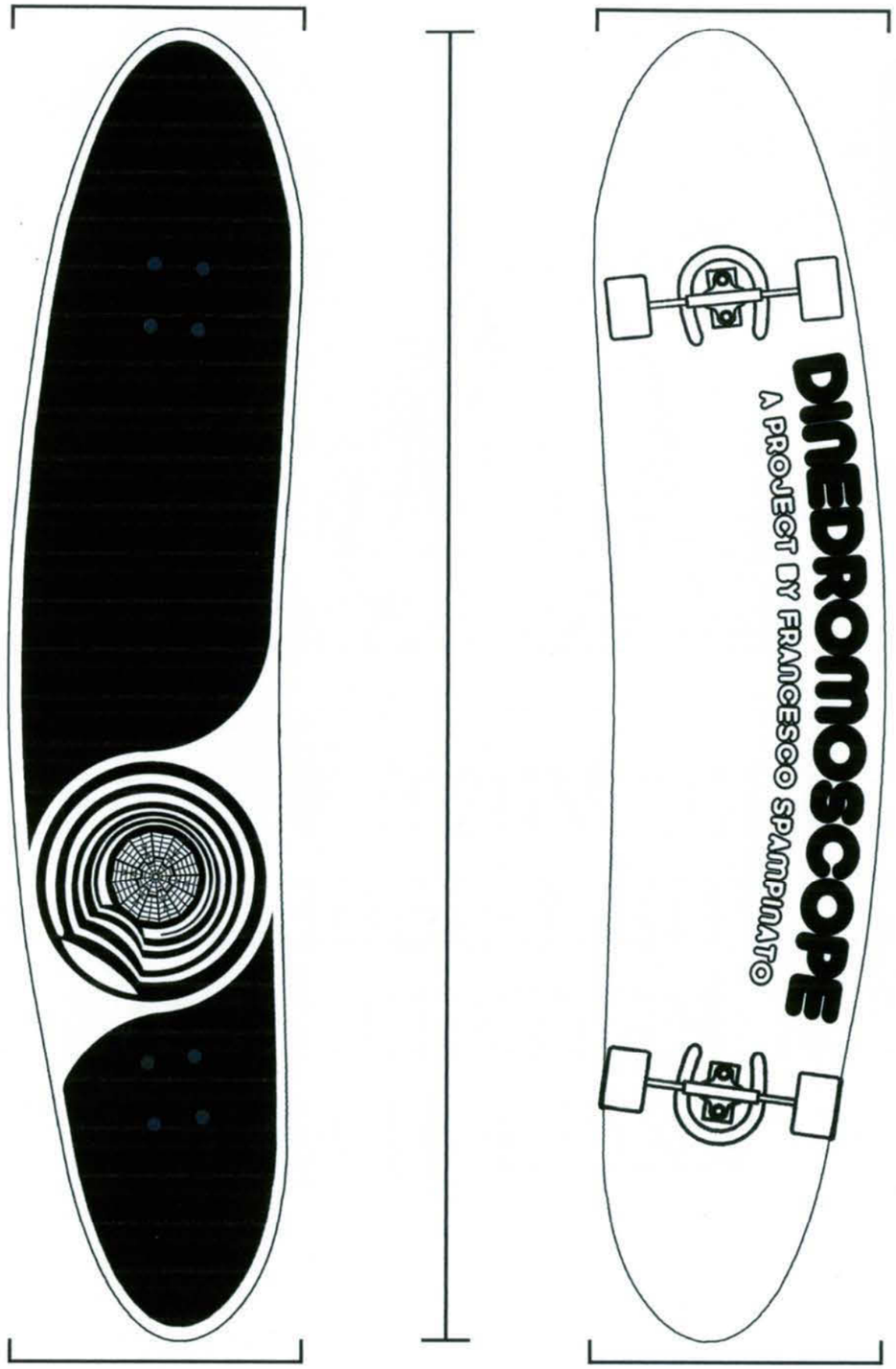




GUGGENHEIM MUSEUM, NYC

ZOETROPE, Mid 1830s.

A boy riding down the Guggenheim Museum on a ***DINEDROMOBOARD***



DINEDROMOBOARD, Front and back view



MAKE YOUR VISIT
TO THE GUGGENHEIM
A PSYCHEDELIC
EXPERIENCE

People renting ***DINEDROMOBOARDS*** at the entrance of the Guggenheim Museum, New York

Invitation to the visitors





A boy riding down the spiral of the Guggenheim Museum on a ***DINEDROMOBOARD***

People riding down the spiral of the Guggenheim Museum on ***DINEDROMOBOARDS***

Francesco Spampinato (Catania, Sicily, Italy, 1978) is an artist and art theorist. Since the turn of the millennium he took part in different solo and group exhibitions working with painting, performance, installation and sound. He writes for Italian contemporary art magazines Flash Art and Impackt. Lives and works between Bologna and New York.

EDUCATION

2006 M.A. in Modern Art: Critical Studies Track, **Columbia University**, New York, U.S.A., May
Thesis: *Painting, Information and the Brain;* Advisor: Professor John Rajchman; Second Reader: Terry Winters

2004 M.A. in DAMS Art (Science and Technology of Figurative Arts, Music and Performance), **University of Bologna**, Italy, June
Dissertation: *Takashi Murakami and the Problem of Glocal;* Advisor: Professor Renato Barilli

2003 M.A. in Preservation of Cultural Heritage, **University of Bologna**, Italy, June
Dissertation: *Art & Pop: Keith Haring and the Consumer Culture* ; Advisor: Professor Flaminio Gualdoni

AWARDS

2005 **Premio Pagine Bianche d'Autore**, Section: Emilia Romagna,
2004 **Premio DAMS**, Section: Art, University of Bologna, May

SOLO EXHIBITIONS
2006 **Galleria Marabini,** Bologna
2003 **Galleria Marabini**, Bologna
2001 **Galleria Marabini**, Bologna
1999 **Campo delle Fragole**, Bologna

GROUP EXHIBITIONS
2008 This is a magazine. Episode 25: Activities in time and space (curated by Donnachie+Simionato & Chiara Agnello), **Care Of**, Milano
2008 Arrivi e Partenze (curated by Alberto Fiz and Walter Gasperoni), **Mole Vanvitelliana**, Ancona
2007 Pawnshop (curated by Julieta Aranda, Liz Linden and Anton Vidokle), **E-Flux**, New York
2007 The Art Parade (curated by Suzanne Geiss and others), **Deitch Projects**, New York
2007 Radio Danièle, (curated by Christopher Williams and John Kelsey), **Kunsthalle**, Zurich
2007 Pantanal (curated by Betta Frigieri and Luca Panaro), **Paggeriarte**, Sassuolo, Modena
2007 iCity-periferiche (curated by Elvira Vannini and Fabiola Naldi), **Palazzo Re Enzo**, Bologna
2007 Radio Danièle, (curated by Christopher Williams and John Kelsey), **GAM/MAMbo**, Bologna
2007 La Giovine Italia, (curated by Renato Barilli), **Pinacoteca Nazionale**, Bologna
2006 K-Event (curated by Fabio Cavallucci), **KunStart**, Bolzano
2006 La Giovine Italia, (curated by Renato Barilli), **La Fabbrica**, Gambettola, Cesena
2006 Tra Arte e Scienza, Collezione Marino Golinelli, **Fondazione Carisbo**, Bologna
2006 The Art Parade (curated by Suzanne Geiss and others), **Deitch Projects**, New York
2006 Painting Codes (curated by Andrea Bruciati and Alessandra Galasso), **GC.AC. Monfalcone**, Monfalcone
2005 12 Pittori Italiani: 10 Anni Dopo (curated by Luca Beatrice), **Galleria In Arco**, Torino
2004 Fondazione Carisbo (curated by Vittoria Coen), **Palazzo Saraceni**, Bologna
2004 Premio DAMS (curated by Renato Barilli), **Villa delle Rose**, **GAM**, Bologna
2003 Specie di Spazi (curated by Luca Beatrice), **Vitamin**, Torino
2002 Pentotàl (curated by Alessandra Galletta), **Studio Cannaviello**, Milano
2000 Emporio (curated by Guido Molinari), **Viafarini**, Milano
1999 Xy Arte con Artista, **Xy Arte con Artista**, Bologna
1999 Exit, **Campo delle Fragole**, Bologna

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2008 Andrea Bruciati, *-30,* Albissola Marina, **Vanilla Edizioni**, pp. 98-105
2008 Alberto Fiz, Walter Gasperoni, *Arrivi e Partenze*, cat., Ancona, **Età Edizioni**, pp. 118-119
2007 Ivan Quaroni, *Laboratorio Italia*, Milano, **Johan & Levi**, pp. 196-199
2007 *Pagine Bianche d'Autore, Collezione 2004/2007*, Torino, **Seat Pagine Gialle**, pp. 8
2007 Luca Panaro, *Pantanal*, cat., Sassuolo, Modena, **Paggeria Arte,** pp. 4
2006 Renato Barilli, *La Giovine Italia*, cat., Milano, **Mazzotta**, pp. 92-95
2006 Andrea Bruciati, Alessandra Galasso, *Painting Codes*, cat., Monfalcone (GO), **GC.AC Monfalcone**, pp. 236-239
2006 *Tra Arte e Scienza, Opere dalla Collezione Marino Golinelli*, cat., Bologna, **Carisbo**, pp. 12
2006 Renato Barilli, *Prima e Dopo il 2000*, Milano, **Feltrinelli**, pp. 187
2005 Luca Beatrice, *12 Pittori Italiani: 10 Anni Dopo*, cat., Torino, **In Arco Books**, pp. 70-73
2004 Vittoria Coen, *Una Fondazione per l'Arte*, cat., Bologna, **Fondazione Carisbo**, pp. 15
2003 Giancarlo Politi e Luca Beatrice, *Dizionario della Giovane Arte Italiana*, Milano, **Politi Editore**, pp. 288
2002 Alessandra Galletta, *Pentotàl*, cat., Milano, **Studio Cannaviello**, pp. 38-41
2001 Will Gompertz, Eliza Williams, *ZOO 10, The Best in Creativity*, London, **Purple House**, pp. 275

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2008 Giovanni Cervi, *Fart, uno spazio dedicato al sacro fuoco dell'arte*, **PIG**, N.62, May pp. 22
2008 Antonella Micaletti, *Arrivi e partenze. Italia*, **Flash Art Italia**, April-May pp. 150
2007 Holland Cotter, *The Creative Spirit, Strolling Through Soho With Fringe Flying*, **The New York Times**, 10 Sept.
2007 Billie Cohen, *Art-Rageous*, **New York Post**, 8 September
2007 Tricia Romano, *A Moveable Beast*, **The Village Voice**, 5-11 September pp. 48
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