A dark, wet surface, possibly a car roof or a similar material, is shown at night. The surface is covered in water droplets and reflects light. Two small, glowing rectangular objects, possibly light fixtures or sensors, are positioned on the right side of the frame. They emit a bright, warm light that illuminates the wet surface and creates a strong reflection. The overall scene is dark and atmospheric, with the wet surface and the glowing objects being the primary sources of light and texture.

g. olmo stuppia
PORTFOLIO

2016- 2024



STATEMENT

g. olmo stuppia

Mythological symbols, need to escape the showcase city: a teeming Athanor and my poetics. Like Penelope liberated a single adventure. While Arianna paints, lives in Paris and Venice, Olmo expresses himself with video. With sculpture and writing and lives in Paris and Palermo, and Venice. Now we also have Veronica to contaminate a lunar and poetic constellation. Attica and wild gallop. Video production, the "shattering" language of montage rise to a form of life, a necessary primordium, and eternal now. Work on time, on progress, on a profound form of walk and persistence between screeching Life and Strangeness. Marrying the Night takes on the characteristics of a critique, a vital poetic "crime." While the first four episodes were produced by the Venice Biennale in 2022, EP. V . Writings, photographs, walks, short films concur in an intimate vision, to sing among the rubble.

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SPOSARE LA NOTTE EP. V

IIC New York 2024 - prod. R platform venezia, Orsini Collezioni, Venice
Art Factory
Short Film and textile sculptures

Sposare la notte Ep. V (Marrying the Night Ep. V) is American episode of the vital saga Sposare la notte, about Italian long "night". The short film tells of the millions of Italians fleeing corruptions and a future for born losers. The short film links the islands of Venice and New York via Milano, intercepting the story of the Statue of Liberty Sculpture and making it a symbol. The copy of the Statue of Liberty, so much desired by the liberal French, actually came from Milan, from the hands and idea of Camillo Pacetti in 1810 in fact.

A narrative short film, which connects to the episodes produced with La Biennale di Venezia, questioning the continuous cycle of the migration of forms. Outcome is a video installation and a series of sculptures made by the rest of burned sails

[VIDEO LINK](#)
[MyArtGuides](#)



Sposare la notte Ep. V (Marrying the Night Ep. V) is American episode of the vital saga Sposare la notte, about Italian long "night".
Installation set

1. video 4k 9 min, color

2. couple of burned sails 420x400x380cm

On this occasion we sewed large sculpture sails, 420x400x380cm, transformed them into stage sets and set them on fire in front of the Statue of Liberty, thanks to the support of IIC New York, Orsini Collezioni, Venice Art Factory.





SE LE BARENE RESPIRANO

Primo premio Regione del Veneto, Palazzo Balbi

A stumble, a necessary fall, a slow-unfolding seaweed, a wander in this watery sepulcher. A cycle of silver salts photographs condensed into one. A search for quantum physics by artistic means, a flickering attempt to find the waters, the islands. Continuous notes, seaweed on skeins of Seaweed bind me from the divine Pito.

Se le barene respirano (If salt marshes from lagoon breathe) silver print analogique pictures, half in lagoon water. 77x153cm,



Stuppia, *Se le barene respirano*, 77x153cm, fotografia ai Sali d'argento analogica, 2023

SPIFFERARE TENEBRA

11. 11. 2023, Terrace Above the Former Cinema Ambra Milan Activation of the contextual book Tenebra, Postmedia Book, 2022

A terrace of a 1980s penthouse railway view above the Ex Cinema Porno Ambra. We are in Via Padova, the multienicoo heart of Milan, above Milan "s infamous Casoretto . The terrace is opened to the public and "donated" for an evening. Gaia Ginevra Giorgi at the controls mixes a sound from Laguna waters and Israeli army killer drones, nuclear explosions. A book published by Postmedia Book from the Tenebra exhibition at Venice Art Factory oozes into the intenebrity of eventide: three very young nuns whisper phrases of poetry from Rita Bonfiglio, Giordano Bruno and Gaia Ginevra Giorgi to the ears of onlookers. Shells, propellers, bluish lights caress the eyes; each is offered a tangerine. Vines and radiation, tenebrous water pours as chalice into us. Each must leave his mark on a Fabriano 180gr sheet, to the blue. Must, cannot.





SPIFFERARE TENEBRA

performance by g. olmo stuppia feat. Gaia Ginevra Giorgi, Milan, 2023



SPIFFERARE TENEBRA

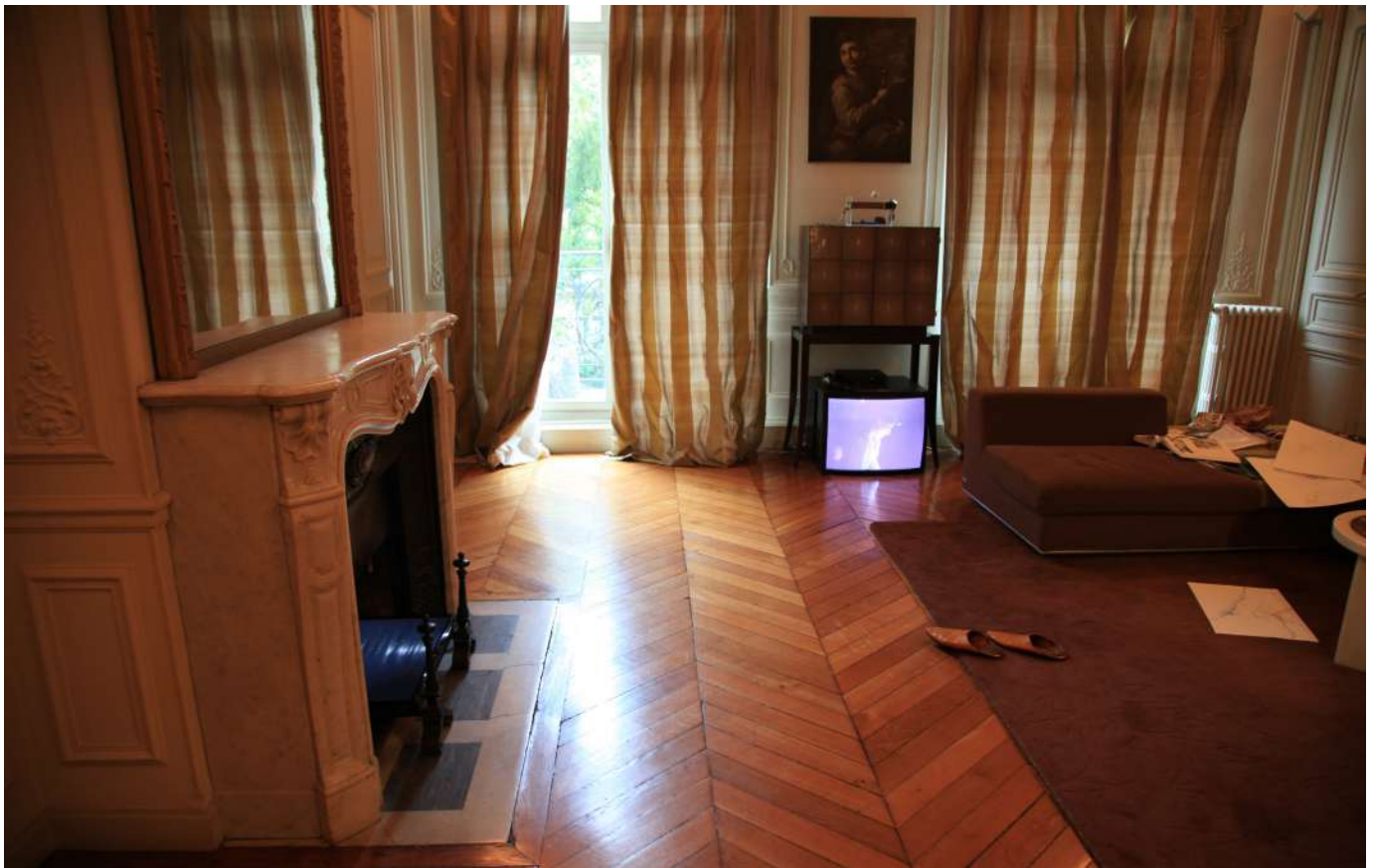
performance by g. olmo stuppia feat. Gaia Ginevra Giorgi, Milan, 2023

GARDE TES LARMES POUR PLUS TARD

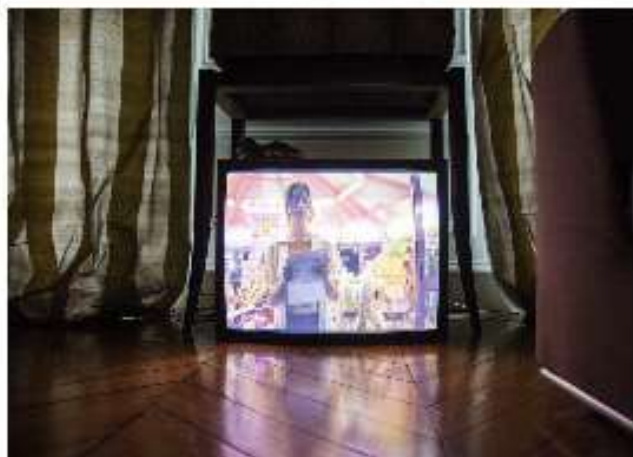
From 17/10/2022 to 30/03/2023 (off-online solo show)

Palazzo Magenta Collection D&D Paris

Garde tes larmes pour plus tard is the third solo exhibition in Paris by g. olmo stuppia. Paris is a city that I love and that shelters me inside. The title is from Alix de Saint André, an “anarchic” citizen of Parisian haute society who reflects on the meaning of tears through someone else’s biography. Italy and France in “Two Islands”. Their language as resistant as Roman Law. Of its sweet theater. The Sicilian Islands and the Venetian Lagoon tear aestheticized neglect. Palazzo Magenta is sturdy and decorated with stucco. Old seat of the Unité and place of assembly even of Francois Mitterand. The four documented episodes of Marrying the Night gently invade the space at several strategic points. The environment created by Stuppia dialogues like pearly spider webs and houses a work by Ali Cherri and a work by Hermann Nitsch chosen by the artist who emasculated the rest of the collection. Tall, luminous phostellations. Works that together with the whispering of the singer DOUI, flicker the soul into darkness, reverse the capsule force of sculptures and videos. Loops from the marble fireplace burn like fires, fatuous is the only destiny. To enter deliver phone and fingerprint, under the watchful eyes of a golden camera.



THE LIVING SPACE, A MANSION WITH ANTIQUE AND FRENCH BAROQUE WORKS, IS COMPLETELY EMPTIED AND REASSEMBLED, FORCING THE COLLECTORS INTO A NEW RHYTHM OF LIFE. ONLY ONE WORK BY ALI CHERRI AND HERMANN NITSCH ARE SELECTED, TO DIALOGUE WITH THE VIDEOS AND MOVING SCULPTURES DERIVED FROM MARRYING THE NIGHT.





In the hall, a few plexiglass cases with fragments of shards collected during the drifts of *Marrying the Night*, silver sculptures, firecrackers, gunpowder, cohabit with notes, postcards, books. On the right a work by Ali Cherri, on the left a work by Herman Nitsch, in the center the materials I left behind, the videos and sculptures. The collector works in this new housing formula and becomes a work.





SPOSARE LA NOTTE

Biennale di Venezia, Public Program 59° Italian Pavilion, 2022

Four episodes in Venice and Palermo, walking in polluted areas. Photographs, video, poetry readings. Film 41': 37" , color Public Program Italian Pavilion 2022 May 7, June 10, September 8 October 22

Marrying the Night steals the phone from participants. It consists of four "drifts" in an open environment that force the viewer to silence and concentration. In the project, commissioned by La Biennale di Venezia, autobiographical experience and artistic research, obsession with the trace and cataloging of the existing typical of the Encyclopedia and the revival of Italy despite the Incuria inherited from the Fathers merge in a visionary synthesis. Inspired by the 1990s we walk and sail, scanning poems and Polytheia. Crossing the twilight and daze of the night.

[FILM LINK](#)

[Part of the Collection at Fondazione Bevilacqua La Masa PAC2024](#)

[Part of the Collection at MUSEUM MUSE, Trento](#)



Sposare la notte – Ep. IV | Spet

English text below – C'è un lungo intervallo di tempo tra la visione creatrice iniziale e il r spesso passano anni. Louise Bourgeois E pensa a come l'ha ingannato la Prudenza, a come sempre – che follia! "Domani. Hai molto tempo" diceva la bugiarda Kostantino Kavafis 1 Berta – Cosa succederà nel [...]

7 MARZO 2024

DI ATPDIARY

following fireflies | review of marrying the Night

external Film Reviews

Walking in silence, following fireflies | Review of Marrying the Night

By Clara Righellin November 23, 2023

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Facebook Twitter Pinterest WhatsApp



1. [Complete Press Release \(more then 30 publications about Sposoare la notte\)](#)





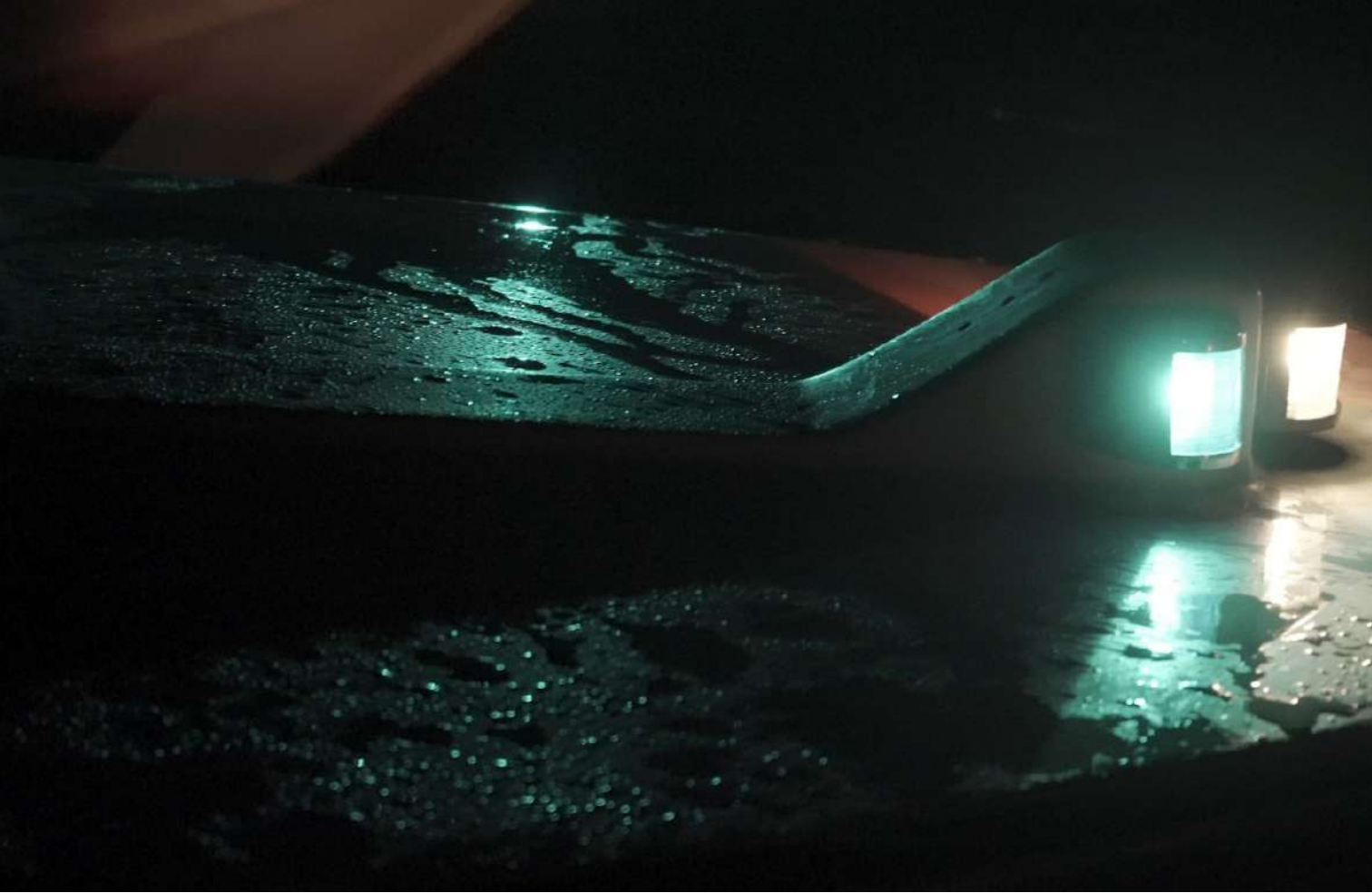












OH MY GOD YVES

23.06.2021 XING Live Arts Week 2021

solo performance at Reno river - City Council of Bologna

curated by XING Daniele Gasparinetti

Performance only for XING Live Arts Week 2021 Gold sculptures, elegant clothing, water, photography on Hoëmuller 300gr paper 150x77cm, 50x70cm Propedeutic action toward a shimmering, golden, "crowned" anarchy. Santa Rita of Cascia is the Reno River. The artist hurls minute 24-karat gold sculptures in Talmudic form into the Reno River at vespers and dusk; at 5:33 and 21:03 on June 21. The Saturday before, he had lost his ID card in the water. Riccardo Braggion had stamped it for him with paper. A magmatic series of photographs emerges.





UNTITLED (Se Milano ha trafitto il suo cuore)

La Triennale, Milano 2021

Site-specific iron sculpture 85x65x85 mirror, Seveso riverbed earth, gold sculptures and souvenir copy of the cathedral shot with an 8mm caliber. An inverted Greek temple, choked riverbed earth collected with Roberto and Arch. Tutino's head-down drawing. The symbols of Milan in the hands of the burning, searing people. The mirror reflects mine and their works.



Installation view 85x85x85cm, iron, Seveso river polluted earth, magnets and minute sculptures, Milan Piano Zero hill, photo: t-space studio
courtesy: artist and Milan Triennale.

TENEBRA

Spazio SPARC, Venice Art Factory, Venezia, 2021

12.02.21 - 19.04.2021

Solo exhibition and environmental long performance with an activation of a 300 square meters Space Sparc as an alive bodies throughout videos and installations curated by Francesca Giubilei, Luca Berta. VAF produced also a Catalog 128 pp. Postmedia Books, Milan 2022.

The exhibition is a sad and furious portrait of venician darkness (Tenebra) ad unique form of total illuminations starting from Armando Bozzola a painter of Santa Marta, Freedom Statue of America extracted at Sigonella Military Airbase in Sicily and Giustiniano della Giudecca. Three portraits surrounded by sacred silver flames, on extinguished love. Rulers and tremors, the just darkness sinks slowest. The theater of the 1700s, the wailing of an infant. The blood and brain chambers.

[Virtual tour](#)

[MyArtGuide](#)

-



g.olmo stuppia, Tenebra, vista della mostra, Spazio Sparc Venezia, 2021, ph. E. Andreato



Darkness Fire, 925 18K silver, cast and one-piece sculpture, 9 x8 x5 cm;Ti ho desiderata tanto, truncated head, concrete and iron, Venice Lido land, 57 x 31 x 40 cm, installation environment, exhibition Tenebra Spazio Sparc, Venice, 2021 ph. E. Andreato



ARCHÉOLOGIE DU FUTUR

Institut National de Histoire de l'Art - INHA, Paris, 2019

Dal 13/11/ al 27/11/2019 a cura di Anna Battiston, Nathalia Prikhodko, Sasha Pevak

Performance and videoinstallation at INHA, Salle Longhi. The artwork is about postpolitical and collapse of democracy in front of massive surveillance techniques.

Eurydice to the heart of Paris, handing a woman's severed head (Statue of Liberty found in Sicily) to the horrific Neoclassical, screen postporn obsessive touch; transcending the remnants of Sicily's mafia right and feeding with silver, ricotta and corporeality the finest lips of the snottiest inhabited people on the planet. Feeding these docile children, children of simulated welfare, of the finest wild ricotta. A deafening sound, hums, continuous drone triggering from above.

[VIDEO](#)

[Artribune](#)



Archeologie du Futur, con performance di g.olmo stuppia e Susanna Dimitri. Institut National d'Historie de l'Art Paris INHA
courtesy Marcovaldo e Cassata Drone. 2019. ph S. Pozzoli



DÉSOLÉ

Cassata Drone Expanded Archive (CDEA), attic, Palermo 2019
Personale feat. Alterazioni video a cura di G. Vara e I. Anna Moren

Suddenly the noise dies down. A solo exhibition reconfiguring ten years of research against military drones and body control devices in Sicily. Volcanoes, Statue of Liberty heads, smells, strobe lights and videos, photographs reflect a restlessness against the buzzing of drones.

[Izabela Ana Moren , Mousse Magazine](#)

[La Repubblica](#)

Désolé, installation view, papier mache volcano, petroleum volcanic sand, 57 x 31 x 40 head found at Sigonella CT, sheet metal with two 8 mm bullet holes, Etna stone tiles, oscillating incandescent lamp, fan. - CDEA, Palermo 2019





g. olmo stuppia, Dèsolè testa e vulcano, 57x47x32cm , 2019



CASSATA DRONE EXPANDED ARCHIEVE

Via Malta 21 Attic by Carlo Scarpa Palermo,

Cassata Drone Expanded Archive (CDEA) is a nomadic platform that looks to the skies of Sicily and the Mediterranean, to the invisible presences and strafication of Cassata Siciliana as a cozy, tenebrous, volcanic “basin” (from Arabic Quas’at), kneaded with red earth. A bleeding cry in the sky of the Island that rests on the African plate, pushes on the European continent, pushes against the nullifying sense imposed by the days of St. Gregory. CDEA always works for peace, territory, diplomacy.

Among others: Raqs Media Collective, Maria D. Rapicavoli, Stefano Cagol, Valentina Furian, James Bridle, Paolo Cirio, Marco Strappato, Il Pavone, Mattia Paje, Marialuigia Gioffre, Alterazioni video, g. olmo stuppia, Letizia Battaglia, Nathan K. Hinsley, Kate Chandler, Lisa Bosi, Studio Calas, Locus Ooslo, Giacomo Pigiapoco, Luca Gennati, Giovanni Rendina, Chiara Bordin, Izabela Anna Moren, Giuseppina Vara, Il Pavone, Genny Petrotta, David Birkin, Tiziana La Melia, Alexander Darkish, Leoluca Orlando, Domenico Palmeri, Andrea Masu (Alterazioni Video), Jacopo Benassi (radio), Gian Maria Tosatti (Radio)



DO NOT WASTE TEARS ON CLAMS

Gelateria Sogni di Ghiaccio, Bologna 2018

Gelateria Sogni di Ghiaccio - Bologna February March 2018 Site-specific wall, bronze mini dv, three videos, stretcher, radio, cod stolen from the PAM in Via Marconi, cobalt blue paint 15x5cm (oil on canvas) Incipit was the idea of creating a wall inside the artist run space and - involving the two artists Pajè and Marzocchi - going up the hills of Bologna to bury some archetypal objects, like monks. Obliging the curators to a precise ritual, cammianare, open, bury.

The work invites us to explore the relationship between intensity, gesture and memory by demolishing a wall and sacrificing a codfish to Giotto's Blue. I wanted to shave Mattia, to cleanse him of the conflicts of adolescence. A triptych of videos on Erotic , Memory and Mitoo colonize the space under the snow of Old Tanari. The blue and the steaming stove warm the heart, One enters little by little, with discipline. Then the marc gets the better of me, and bedlam envelops me, I must film them all with MinIDv before they devour me.



Do not waste tears on Clams, Gelateria Sogni di Ghiaccio, Bologna, 2018



Do not waste tears on Clams, Gelateria Sogni di Ghiaccio, Bologna, 2018



PER I FIORI AGLI ALTARI

Galleria Dino Morra - Former 'Ex Lanificio di Porta Capuana, from 11/16/17 to 01/10/2018 Personal tank in kitsch ceramics, fake flowers, cement, rabbit glue, live pigs, accessories, flags, gas, water
Philosopher of the Center for Philosophical Studies in Naples
Kitchens Bathtub 370x80x90cm

A tank bought by the widow of a camorrista Giggino in Bomboletta, three piglets from Sorrento arrive in a Fiat Duna, a cavern where they dyed Garibaldi's red shirts 500sqm wide, a 9-meter vault. People must hand over cell phones and sign a liability waiver. A beautiful philosopher plunges in and is healed by the warm waters of magic, organic and magical. Gas flame from cylinder, loose flowers and rabbit glue. Naples trembling and naked.





nONOSTANTE OLTRALPE INSISTANO ANCORA

Fondazione Sandretto Re Rebaudengo, Torino 2016

Drone DJI , Chiffon printing 200x70cm

nOIA is a work commissioned by Fondazione Sandretto Re Rebaudengo for the exhibition PIIGS_An _Alternative _Geography of Curating. The project was curated by Campo15. nOIA is also the first drone performance ever held in this space, questioning the law, the right to privacy, and the herd of vernissage attendees who hang out with art without ever fully understanding it, using it without ever suffering its vicissitudes. The action, a monument to systematic snooping and noise, took place at a grand opening night of the Haroun Farouki, Josh Klein exhibitions during Artissima16, dynamiting the context and undermining the security device. A DJI4K drone flew up and down for about three hours deafening viewers and preventing them from passing through. Anchored to a bracket was a banner made of French scarf fabric. On the semi-transparent fabric headed the words nOIA - that is, "Despite Behind they Stil Insist" The scarf fluttered in the drone's air cones. A double pun between the boring opening context and the cannibalization of time and purchasing power that secular Empires like France and the UK impose on Southern European countries the so-called PIIGS.



nOiA, nonostante oltralpe insistano ancora, Fondazione Sandretto Re Rebaudengo, Torino, 2016

TRE FILM

IIC Paris 2016 and Observatorylandscape experimental film prod., color 41', 56" Between Milan and Paris, the side roads traveled are far from the plotted paths, with clear visibility and a determined destination.

FILM


Art a Part of Culture

"Eliminating all forms of linearity, the montage of disjointed images echoes the artist's scattered trajectory. Places of passage and transience, these roads, lands whose history has been forgotten, become objects of capture, of sampling a spatial chaos. [...] the drone introduces a mechanical distance, as fascinating as it is menacing, into the feverish, vacillating landscape. At times it seems to fail, swirls and falls back to earth. But, in front of the cameras tied to the hand of man, it also delivers the landscape in its extension, in its ascent, when this remains fragmented. Tre film connects with digressions and fragments Milan (Arab quarter) and Paris (Barbes Rochechurat), filmed with makeshift means, and lodged at the Hotel de Gallifet. It's like a heart attack at high altitude, it's purplish color and a PX125 engine that never stops".

Maud Marron Heritage Conservator, Fabre Museum, Montpellier



l'art est un message, cela peut être une image,
un son



La mésoentente du vent