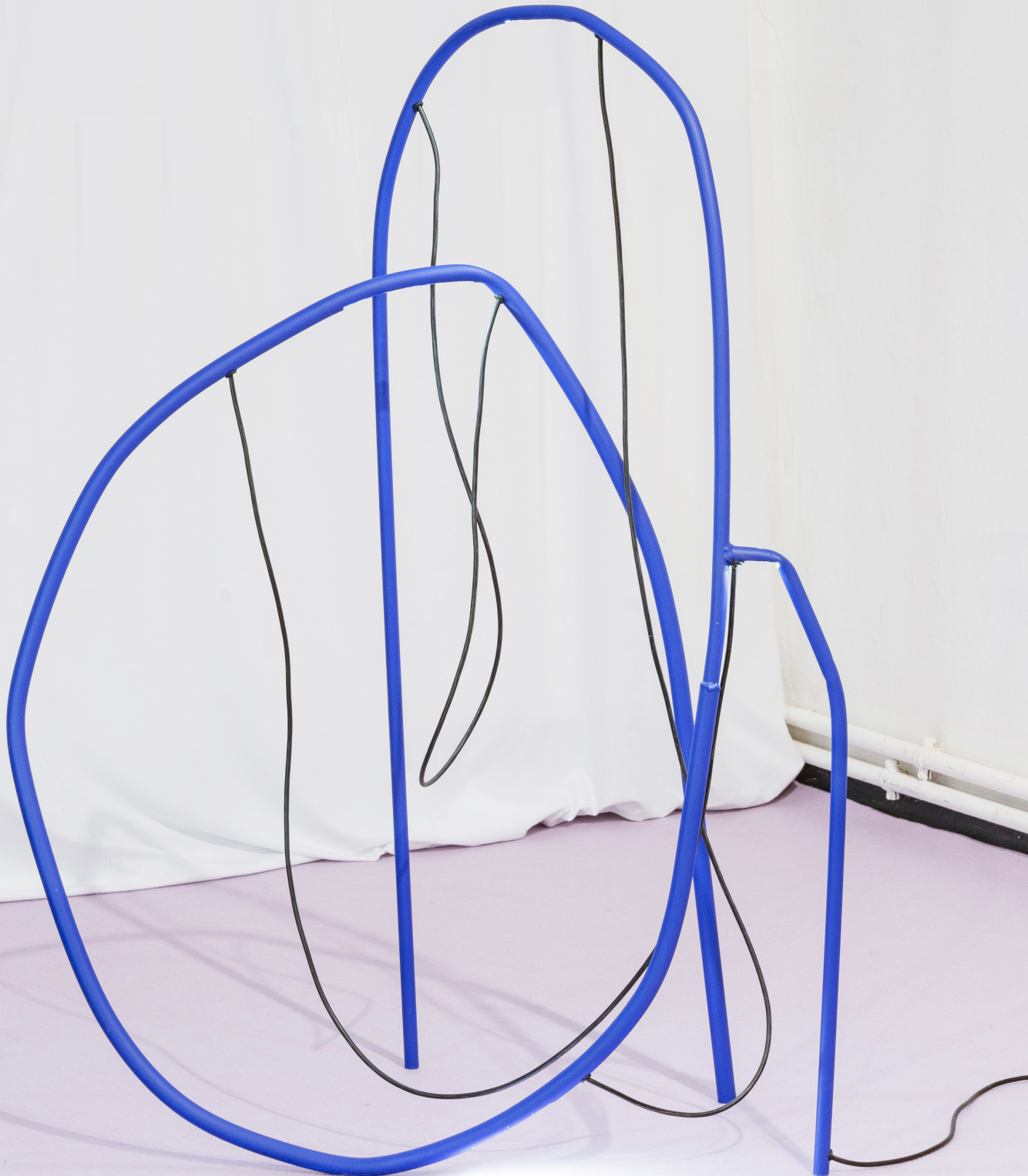





Untitled Blue belongs to a series of pieces made with the aim of showing the inner nature of their process. Each gesture and each action done on the pieces is clearly exhibited in order to let the manual intervention to be read, and, from this reading, to reconstruct the process by which it has been generated. The light acts as a part of the piece as well as a point of light to illuminate it and to show its own features.





Stefano and Clara are the founders of La Cube, an experimental design studio focused on material and theoretical research that addresses the origin of production processes in relation with the human habits and habitats of the 21st century. The aim of the studio is to develop different kind of projects situated in the floating and ambiguous space between art and design, making experimental projects with objects, installations and texts aimed to research the relation between those disciplines in current contexts and the cultural constructions with them associated.





*“Camp taste is, above all, a mode of enjoyment, of appreciation - not judgment. Camp is generous.”*

Susan Sontag

Camp Design Gallery, Milan, specializes in collectible contemporary design that aims to investigate material culture, renewing the concept of production beyond the canonical limits of art and design. Founded in 2015, the gallery work is based on research, experimentation, and contamination of contemporary codes that result in unique design projects born from the collaboration of international designers and artists. Camp engages in scouting and guidance for new talent, through a continuous mix of renovation, study and research and an annual program of exhibitions, trade shows and events. A new space for design, a place that generates opportunities and synergies to create a constructive cultural network, critical and dynamic, opening up to curatorial projects and partnerships with cultural institutions and art foundations.

*“the startling, juicy displays of excess erudition, for example; the passionate, often hilarious antiquarianism, the prodigal production of alternative historiographies; the ‘over’-attachment to fragmentary, marginal, waste or leftover products; the rich, highly interruptive affective variety; the irrepressible fascination with ventriloquistic experimentation; the disorientating juxtapositions of present with past, and popular with high culture”*

Eve Sedgwick