

Exotic, Heretic, Erotic

What do we expect of art today?

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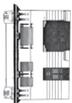
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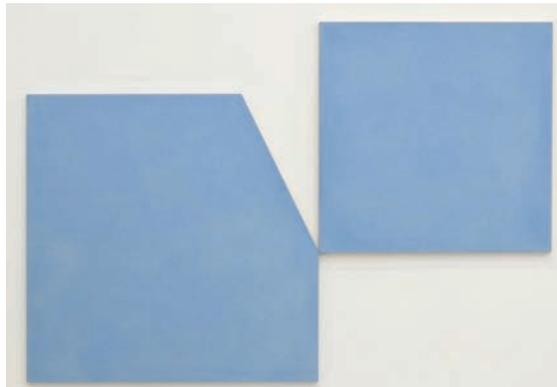


STUDIO LA CITTÀ



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Pier 94 – Booth 521

The Armory Show



That it should be new; and novelty can only be found, or so it seems, in the exoticism of ever more distant frontiers and boundaries, though, in fact, they are ever nearer and within reach. So, once it has been discovered that the planet is a finite space, and not even that large, we have to look for exoticism elsewhere, perhaps even in "a room of one's own". **Exotic**



That it should be amazing, nonconformist, critical, dissident. This is the most difficult characteristic today: we know what to criticize, but good feelings and political correctness now risk becoming art's orthodoxy, above all if the languages used are part of the etiquette of unconventionality. Instead, feelings of diversity derive from a language making use of diversity, or a language that can be read in a different way. Old artists with new works that reveal unsuspected possibilities for analysis and connections. **Heretic**



From left to right, from top to bottom:
Ettore Spalletti, *Il cielo entra in me come se io fossi trasparente*, 1997 – Colour impasto on wood, gold-silver mixture 187,5x270x4 cm / Vincenzo Castella, *#11 Istanbul*, 2010 – Type C-print, 180 x 234 (detail) / Pier Paolo Calzolari, *Tiara IV*, 2007 – Milk based gouache, linen canvas, golden hatpin, electric engine 279x103x58 cm (detail) / Herbert Hamak, *S.T. - H 1131 N*, 2008, resin and pigments on canvas, 18,6 x 18,6 x 24 cm / Jacob Hashimoto, *Field of Yellow Blocks*, 2009 – Dacron bamboo, paper, acrylic 183x173x20 cm (detail) / Hema Upadhyay, *Killing Site I*, 2008 – Acrylic, gouache, dry pastel and photographs on paper, aluminium sheet, enamel paint and found hardware material on board 183x122 cm (detail) / Giulio Paolini *L'Arte e lo Spazio*, 1983 – Book, plaster casts, plaster fragments 31x25,5x36 cm (detail)

That it should be attractive, seductive, fascinating. In a world that believes it has already experienced all seductive possibilities, to discover that a work of art can still seduce, that it can arouse sensuality through the sense of language, means unlimitedly chasing after a passionate kind of loving. **Erotic**

The artists presented by these two Italian galleries – all run by women – have the most varied backgrounds and are from different generations: what links them together is their desire to search for new relationships between themselves, and the certainty that a renewal of art languages results from the hybridization, not so much of the work in itself, as of its context.

Marco Meneguzzo