



Studio la Città is pleased to present

ACQUE SOLIDE

Herbert Hamak | Giorgio Vigna

curated by Marco Meneguzzo

6 September – 10 November 2019

opening: 6 September 2019 at 11:30 am

GAD – Giudecca Art District

Giudecca Island, Venice

Sestiere Dorsoduro, Fondamenta San Giacomo 211/B



On **6 September Studio la Città** returns to Venice to start off a new exhibition project curated by Marco Meneguzzo. On the island of the Giudecca there will be two solo shows, by the artists **Herbert Hamak** and **Giorgio Vigna**, titled **Acque Solide**: an antithesis that represents the common denominator of the works on show.

Both artists work on their material in an almost sculptural manner, counterposing the physicality and weight of the *medium* – resin for the former, and glass or copper for the latter – against the lightness of the final result, one consisting of transparency, and of games of light and geometry that create oppositions between Hamak's hollow and angular forms, and the sinuously rounded outlines of Vigna's works.

The leitmotif of the whole show is without a doubt water, the natural element that relates together the works and the surrounding space. Water unavoidably characterises the venue chosen for this show: a former nautical supply shop now turned into an art gallery, surrounded by the sea and part of the new Giudecca Art District, a centre for contemporaneity started up this year concurrently with the 58th Venice Biennale.

Inside this setting, one so different from the pomp of historical Venetian palaces, **Herbert Hamak** proposes a series of works in resin and pigments that are a tonal study of the refractions of light, often extremely subtle, on a surface according to the degree of transparency searched for by the artist. In its various shadings of green, blues and ultramarine, the colour seems to grow on itself through the passage of strata: "I have never thought of a sculptural intervention and, in fact, not even a painterly one either. It is first of all a work about colour that then becomes painting and eventually sculpture." This German artist bases his creative concept on the idea of transition: of state, of condition, in which colour and three-dimensionality cohabit in space in perfect harmony. Fullness and voids alternate in his work, where each justifies the other. In fact it is only through emptiness that we manage to recognise fullness and its form. What is determining is also the role played by shadow which, like a kind of extension of the work itself, allows the shape to continue in space.

In the work of **Giorgio Vigna** too the natural element is of vital importance, as is also the fundamental relationship of his works to the surrounding space: the one acts in accordance with the other and vice versa in a cross-referencing of echoes and meanings. In his *Acque Astrali*, "solid" drops of water handmade from Murano glass, there clearly emerge references to forms of primordial life, to bubbles of marine foam, to the element from which everything originated. As the artist has said, "glass as solidified water, copper that evokes fire, gold that alludes to light: these are simple materials of which I exalt the hidden aspects that become evident through a crossing of physical, psychic, and symbolic elements. Central to my work is the theme of what is hidden, of the interiority of materials, of their dark side that my work brings to light. Alchemy is inherent in the material and in the place where the works are created; I am only a go-between for its manifestation." This series, placed on the floor of the gallery, enters into a dialogue with another group of works: *Acque*, bowls of copper completely filled with Murano glass ground by hand, to simulate a liquid core that purposely generates ambiguity between the container and the content. In order to arrive at the desired result, the artist

worked meticulously with the kilns in Murano, side by side with skilful glass-working artisans, until he reached the desired result, carefully calibrating each minimum variation of the material which, as can be guessed from the title of the whole exhibition project, becomes solid to the eyes of the viewers, generating new *natural states*.

Herbert Hamak was born in Unterfranken in 1952. He lives and works in Hammelburg.

His are not usual works of sculpture: buildings, their façade and spaces are at the base of his researches into colour, he uses them as a painter might utilise canvas or stretchers. One of the key aspects of his art is of passage: a state of passage and of a condition in which colour and three-dimensionality in space live together in perfect harmony. His most recent work have more complex forms than the earlier ones: there are further allusions to architectural glimpse, as well as forms reminiscent of Renaissance painting. Among his most recent exhibitions, mention should be made of a solo show at Kenji Taki Gallery, Tokyo – Nagoya in 2018 and in 2017 *At The End of The Rainbow*, organised by Studio la Città in Milano. *The Adventure of Our Collection I* at the Kaiser Wilhelm Museum, Krefeld, 2016 and, in the same year, *Un racconto in sei stanze* at Palazzo Barbò, Torre Pallavicina; *Il Tesoro Misterioso* at the Maffei museum, Verona, 2015 and, in the same year at Studio la Città, Verona, *Point Alpha*; his solo shows in 2013 at the Xippas gallery, Paris, and the Tanit gallery, Munich; and his exhibition at the Museum Haus Lange, Krefeld, curated by Martin Hentschel. Among his major interventions in public spaces mention should be made of the installations in the new headquarters of Bocconi University, Milan, in 2008; Archiginnasio, Bologna, in 2008; Castelvecchio museum, Verona, in 2007; and on the façade of Atri cathedral, Teramo, in 2003.

Giorgio Vigna was born in Verona in 1955 and received his art training in Verona, Venice, Rome, and Milan.

An original and versatile artist, for more than thirty years he has been undertaking a constant search into the transformation of material into new forms. Earth, water, fire, and air, the primary elements of nature, are explored in depth until they reveal their hidden possibilities, on the threshold between reality and imagination. This is a path that has brought him onto the international art scene and has highlighted his ability to dialogue with diverse publics, and to attract the interest of numerous museums throughout the world. Vigna uses multiple materials and techniques: paper, ink, glass, metal are all used in a great variety of contexts and expressive areas, and are undertaken in a non-traditional way.

His work is to be found in such public and private collections as: Barbier-Mueller Museum, Geneva; Civica Raccolta delle Stampe Achille Bertarelli, Castello Sforzesco, Milan; Collezione Bellini Pezzoli, Castello Sforzesco, Milan; Collezione Permanente Fondazione Raffaele Cominelli, San Felice del Benaco; Cooper Hewitt, Smithsonian Design Museum, New York; Design museum, Helsinki; Diane Venet Collection, Paris; Gallerie dell'Accademia, Venice; Honolulu Museum of Art, Honolulu; Ilias Lalaounis Jewelry Museum, Athens; IMA, Indianapolis Museum of Art, Indianapolis, Miaao, Museo Internazionale delle Arti Applicate Oggi, Turin; Museo degli Argenti, Palazzo Pitti, Florence; Museo del Vetro, Murano; Museo di Castelvecchio, Verona; MAD, Museum of Arts & Design, New York; Olnick Spanu Art Program, Garrison, New York; Olnick Spanu Collection, New York; The State Hermitage Museum, Saint Petersburg.

Link for downloading the high resolution images::

<http://studiolacitta.it/download-acque-solido>

Title: ***Acque Solide***

Artists: **Herbert Hamak, Giorgio Vigna**

Curator: **Marco Meneguzzo**

Organized by: **Studio la Città**

Opening: **6 September at 11:30 am**

Exhibition period: **until 10 November 2019**

Address: **GAD – Giudecca Art District, Fondamenta San Giacomo 211/B, Sestiere Dorsoduro, Venezia**

Opening hours: **Thursday to Sunday, 11 a.m. to 6 p.m. Free entry**

How to get there: **from Piazzale Roma and Giardini/Biennale – waterbuses ns. 4.1, 4.2, 2, stop: Giudecca Palanca**

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