



la città projects

Bologna
01/04.02.2019
Pav. 25 - Booth A/37



VINCENZO CASTELLA
The Plots are homeless - 2018
Ed. of 6, 6 min. video



LYNN DAVIS
Iceberg III, Disko Bay, Greenland - 2004
Ed. 8/10, gelatin silver print, 91,4 x 91,4 cm

After the success of the last edition, this year too Studio la Città is taking part in Arte Fiera with its renewed **LA CITTÀ PROJECTS** concept, a project that began from an idea by Hélène de Franchis. The project evokes, even in its logo, the very beginnings of the gallery, as well as wishing to concretise its initial interest, typical of the 1970s, in new and important exhibition projects. Despite the decision made in 2012 not to take part any longer in art fairs, with Bologna there has always been a special link, almost one of affection, that goes back to 1974, the year Arte Fiera opened and when for the first time Studio la Città took part in it. In this context, and in a strategically highly important period, we have chosen to be present with a booth wholly devoted to photography and that is also a showcase for launching the gallery's exhibition project, in programme for Venice during the 58th Biennale.

Vincenzo Castella is one of the two protagonists of the double show installed in the booth in Bologna; here it is nature that plays a role of central importance. An ephemeral and "forced" nature, like the one represented by the artist in *Studio Eine Phantastik* where the vegetable subjects have been force-grown in nurseries in Zurich, counterposed to the wild and uncontaminated nature of the Finnish landscapes proposed by Castella in some small photos and a recent video.

This latter, titled *The Plots are Homeless*, and seen at Studio la Città last October as part of a solo show of the latest works by this Neapolitan photographer, is a six minute montage of original negatives and will be seen in the fair on a large Led Wall, 3.5 x 2 metres, together with the work *Inside Deisha Camp, Bethlehem*, 2016: a look inside a Palestinian camp in Bethlehem.

On the walls of the booth there can also be seen some large black and white works by the American **Lynn Davis**; these portray the icebergs and glaciers of Greenland, viewed by Davis, however, in an unusual manner. In fact, these photos, meticulously printed with silver salts, do not aim at capturing the natural phenomenon in itself but, rather, were shot as though the camera were immortalising the majesty of a monument, some important example of ancient architecture such as the Egyptian pyramids or Persian temples (some of the artist's favourite subjects).

This series of photos is of particular importance in the Lynn Davis' career; after her first journey to Greenland in 1986 she decided to abandon photographing the human figure, which she had been doing together with her close friend Robert Mapplethorpe in New York, and to shift her lens onto

the monumental landscapes and cultural/architectonic icons for which is she internationally known.

Vincenzo Castella (Naples 1952), lives in Milan. Since 1975 he has made colour photographs.

In 1998 he began his series about buildings and created hypothetical visual narratives about the complexity of the fabric and interconnections of cities, producing large colour prints from large and very large negatives. His research is based on concepts of distance and dislocation, with particular attention paid to the identity-making possibilities of the materials of photography.

Since 2006 he has constructed video installations derived from large photographic negatives; to mention just one: *Cronache di Milano*, made in 2007/2008 and seen at Art Unlimited – Basel in 2009, presented by Studio la Città. In 2009 he made *About Town* which dealt with Amsterdam and the relationship between two of the city's neighbourhoods. The various readings given by the photo render an unambiguous view of the relationships between the visible and the invisible in the city's life, and suggest a visual editing of the complexity of the fabric and interconnections of cities. His work has been presented in institutional venues in Europe (for example at Arles, the Montmajour abbey; the Fondazione Re Rebaudengo Sandretto, Guarene; and the Villa Manin museum, Passariano), and his works have recently been included in such important shows as *Studio eine Phantastik* at the Shedhalle, Zurich (2018); *Intuition*, Palazzo Fortuny, Venice (2017); and *Innesti. Grafting*, at the 14th Venice Architecture Biennale (2014).

Lynn Davis was born in Minneapolis in 1944; she lives and works in New York.

Having arrived in New York in 1974, Lynn Davis was an apprentice of Berenice Abbot (1898 – 1991). 1979 was the year she gained recognition when she exhibited some nudes and portraits at the International Center of Photography together with Robert Mapplethorpe. From the very beginning her photography has been marked by the attention she pays to formal rules which were first applied to the human figure and then, from the 1980s, to landscapes and monuments. Her photos are elegiac, abstract, and perfectly composed. Her photos have been exhibited in numerous solo and group shows, and her work is to be found in such important collections as the Museum of Modern Art, New York; the Los Angeles County Museum of Art; the Chicago Museum of Contemporary Art; the Houston Museum of Fine Arts; and the J. Paul Getty Museum.

Useful information:

la città projects | Arte Fiera, pavilion 25, booth A/37

preview by invitation: Thursday 31 January 2019, from midday to 9 p.m.

from Friday 1 to Sunday 3 February 2019, from 11 a.m. to 7 p.m.

Monday 4 February 2019, from 11 a.m. to 5 p.m.

Thanks to:  verdari
A/V PRO for events

Link for downloading images for the press:

<http://studiolacitta.it/download-artefiera-bologna-2019/>

For further information and images, write to:

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