



Studio la Città is pleased to present

**RECURSIONS AND MUTATIONS**

**Vincenzo Castella | Lynn Davis | Jacob Hashimoto | Roberto Pugliese**

from an idea of Jacob Hashimoto, curated by H el ene de Franchis  
catalog with essay by Daniele Capra



**AFTER J.M.W. TURNER 1834 – 2019**  
**Hiroyuki Masuyama**



**May, 8 > July, 28 - 2019**

GAD – Giudecca Art District  
Giudecca Island, Venice  
Sestiere Dorsoduro, Fondamenta San Giacomo 211/B

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**Studio la Citt ** gallery continues in the research it has undertaken over the last decade in the city of Venice by presenting, in conjunction with the **58th edition of the Venice Art Biennale**, two exhibitions on the Island of Giudecca. Spread over two floors, with two distinct installations: **Recursions** and **Mutations** presents the works of **Vincenzo Castella, Lynn Davis, Jacob Hashimoto** and **Roberto Pugliese** while **After J.M.W. Turner 1834 - 2019** is a solo show by the Japanese **Hiroyuki Masuyama**.

This year the choice of location is once again strictly connected to the exhibition concept and the solution has been identified on the Island of Giudecca (previous editions were located at the National Archaeological Museum in 2012, the Querini Stampalia Foundation in 2013, Palazzo Cini in 2015, Palazzo Flangini on the Grand Canal, in 2017) a context which is perfectly consistent with the research undertaken by the artists. The space is located within **GAD - Giudecca Art District**, a contemporary art network which arises from the unique setting in which it finds place in. Its aim is to involve, intercept and to converge on the Island

of Giudecca projects of the highest quality designed for national and international partners, including some projects which are directly managed by GAD and others that, as per the case of Studio la Città, have chosen in total artistic autonomy to put forward a dialogue within this context.

**Recursions and Mutations** has arisen from Jacob Hashimoto's intuition to create an exhibition that examines processes of reiteration and change in artistic practice. To do this, Hashimoto decided to directly confront some of his colleagues with whom, thanks to mutual respect, this dialogue could advance. This exquisitely relational way of working has led to the result of the interaction between **Vincenzo Castella**, **Lynn Davis**, **Jacob Hashimoto** and **Roberto Pugliese**: these artists have chosen to work together on this shared project, in which dialogue is of paramount importance.

The four artists involved have purposely chosen each other and, each with the use of their own medium, found in the creative process a common basis on which to work: the work, with its recurrent methods and approaches, is linked to the dynamics of realisation, to the environmental variables and of course to the choice of the subject. The exhibition analyses how the process - which includes repetition, its confirmation and the subsequent act of deviation / mutation - can be used as an analytical device to read the reality that surrounds us. In particular the phenomenon of *recursion*, which refers to the use of a criterion that guarantees results containing themselves in a recognisable form, a sort of direct filiation, in which the constituent elements are visually reiterated, even if transformed. Instead *mutation* responds to the tendency to change, to a significant but not total variation, in which the previous form is still perceptible. This phenomenon is present in literature and music, but also in the visual arts, where it often becomes the conceptual framework of the work itself.

**Vincenzo Castella** demonstrates how in his research mutation is a condition present in the observation and in the recording of the moment, through the photographic click. On this occasion, he presents two series of photographs to which Nature plays a central role: at times ephemeral and confined within a greenhouse, at others wild and unspoiled as in the landscapes of Finland, but always elegant and captured in the originality of significant details. *"I find the condition of interference and collaboration suggested by Hashimoto particularly interesting, also in regards to the way in which the exhibition **Recursions and Mutations** will take shape. The exhibition in fact it will occupy the space in an almost multidimensional way, activating a circular movement of references. Thus the works will simultaneously take on variable modes of dialogue within the space. Artists are responsible for creating and redefining relationships, both with the outside, but also by letting the works create a dialogue between each other"*.

**Lynn Davis**, her work departs from an in-depth study of the icebergs and glaciers of Greenland, this study began in the eighties and provides us with an unusual point of view: her photographs were taken as if the lens of the camera were to capture the majesty of a monument, an imposing ancient architecture. *"When Jacob told me about the exhibition - Lynn Davis tells - the more I thought about the aspect of mutation the more it became clear to me that many of its symptoms concerning change, variation, modification, the metamorphosis and changing of the sea, accurately describe the images of the glaciers that I photographed during six trips to the Arctic between 1986 and 2016"*. In Davis' case the change refers to the visual verification of how the mutation of climatic variables has produced modifications to the structure of glaciers, of their volumes, of their imposing masses, subject to a dissolution that unfortunately seems almost irreversible.

**Jacob Hashimoto** connects new works on the wall with a large site-specific installation consisting of hundreds of resin kites, recently displayed in a different composition, at the SITE Museum in Santa Fe. His exhibition proposal explores the intersections between painting and sculpture, abstraction and figure: an imaginary is created composed of layers that evoke both virtual settings and historical traditions at the same time. With this reflection as his starting point, he wanted to involve his colleagues within a perpetual thought.

**Roberto Pugliese's** work stems from a reflection upon the melting of ice and raising sea levels, caused by global warming and returns to us with a piece that takes the form as suspended ampoules of blown glass and crystal clear water, with the immaterial but constant presence of sound as if it were a warning sound. The environment and the recursiveness in the development of the sound process, are reoccurring themes in Pugliese work

*“Jacob’s idea is very close to my artistic practice, in which it often occurs that an original cell of a composition recurs repeatedly within the musical discourse, to then be mutated thanks to external software parameters. This is the case, for example, in the installation “Liquide emergenze future” which will be on show, in which twenty-five glass ampoules reproduce a sound generated by data of the sea level of the Lagoon of Venice, taken in real time”.*

On the lower level of the space we find the exhibition **After J.M.W. Turner 1834 - 2019**, a cycle of works by **Hiroyuki Masuyama**. The selected works are inspired by travel painting by Joseph Mallord William Turner, the extraordinary English painter who lived between the eighteenth and nineteenth century. The Japanese artist has succeeded in capturing the sense of Turner’s research with great acumen, attracted to his way of working, his obsession with the mutability of light, the resemblance of many of his sketches with the finished works and his obsessive way of working. Object of his interest are the watercolours and the paintings realised by Turner during his travels in Italy, in particular those in Venice. Masuyama’s work, made up of striking light-boxes of various sizes, represent very complex images, made up of hundreds of superimposed photographic shots, almost like iconographic stratifications: a cultural and linguistic mix where nineteenth-century art, digital photography and Japanese culture come together in a perfectly balanced whole.

Masuyama retraced the stages of Turner’s journey and took photographs, which he then took back with him to his Düsseldorf studio where he observed, studied and worked on a sophisticated process of editing. The result is the “light boxes” on display, which at first glance look like reproductions of Turner’s nineteenth-century paintings, but as one comes closer they reveal other images which belong to today’s world. They are buildings, walls, groups of people, details of ancient statues, today’s cultures, of the multi-ethnic flow of society in constant change over the centuries. The subjects are closely connected: if Turner depicted Rome in his painting, the images will have been taken in Rome. Everything transpires with a continuous reference in which the memory of things emerges in an in-depth study, at the centre of which is time, its passage and its flow.

During the Biennale, Hiroyuki Masuyama will also be one of the protagonists of the exhibition *Mortalia Dement* organized by MLB - Maria Livia Brunelli Gallery, within the amazing location of Palazzo Martinego, on the Grand Canal, open from 7 th until 21st May.

Thanks to:



*Allegriini*

Title: ***Recursions and Mutations***

Artists: **Vincenzo Castella, Lynn Davis, Jacob Hashimoto, Roberto Pugliese**

**Le immagini ad uso stampa sono scaricabili dal seguente link:**

<http://studiolacitta.it/download-recursions-and-mutations/>

Title: ***After J.M.W. Turner 1834 - 2019***

Artist: **Hiroyuki Masuyama**

**Images for press use can be downloaded from the following link:**

<http://studiolacitta.it/download-hiroyuki-masuyama-venezia-2019/>

Exhibition organized by: **Studio la Città**

Press Preview: **8 – 9 – 10 - 11 May 2019, from 10 am until 6 pm**

Drink with the artists, dedicated to journalists: **May 8, 2019, from 10.30 until 12.30 am**

Exhibition period: **May 8 – July 28, 2019**

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

**Opening hours: Tuesday to Sunday, 11 a.m. to 6 p.m., closed on Monday. Free entry**

How to get there:

**from Piazzale Roma and Giardini/Biennale – waterbuses ns. 41, 42, 2**

**Waterbus stop: Giudecca Palanca**

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