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THE ANTIPODES

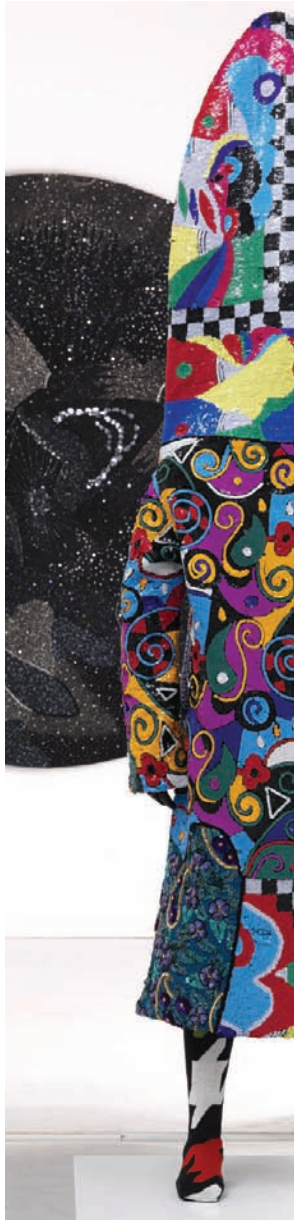
A project curated by Marco Meneguzzo for Studio la Città

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Left, from top to bottom
Nick Cave,
Soundsuit (detail), 2010
Mannequin, metal armature,
vintage beaded and sequined
material, knit leggings
254 x 62 x 45 cm
Tondo (detail), 2010
Found vintage beaded and
sequined material on a wood
frame, 245 cm. diam
Hema Upadhyay,
Sleep-Dream-Sleep,
(detail) 2009
Acrylic, gouache, dry pastel,
photographs on paper
182 x 113 cm

Center, from top to bottom
Pier Paolo Calzolari,
Untitled (Nero + Nero)
(detail), 1986, Burned salt,
freezing structure, refrigerating
engine, lead
175 x 64 x 12 cm
Anna Galtarossa,
Divinità Domestiche
(detail), 2010
Papier-mache, glass, synthetic
hair, comb, wool, bijoux,
feather, shell, artificial flowers,
red bag, polyurethane, acrylic
varnish, 103 x 35 x 28 cm

Right, from top to bottom
Lucio Fontana,
Concetto Spaziale, 1968
Rosenthal Porcelain
38 cm. diam
Jacob Hashimoto,
Installation view, 2010
MACRO, Museum of
Contemporary Art, Rome
Herbert Hamak,
*S.T. H439N - S.T. H435N -
S.T. H441N,* 2001
Resin and pigments on canvas,
48 x 19 x 19 cm

As every year, Studio la Città will be presenting in Basel a real exhibition-project, one that reveals the underlying links between the artists the gallery is showing in the fair. This year the project is based on the idea of “the Antipodes”. So what are our artistic “antipodes”? They are far-off and, at times, marginalized cultures, or those of Western minorities: these are the places where Studio la Città has looked for its artists, but without for this rejecting its own past and its Eurocentric tradition which, in this way, is placed in front of “diversity” and gains new possible ways of analysis. And so a large drawing by **Lucio Fontana** or a strong body of work by **Pier Paolo Calzolari** – to whom we will be devoting a small solo show inside the booth - “exchange ideas” with the Afro-American artist **Nick Cave’s** “Soundsuits”, while **Jacob Hashimoto**, an American of Japanese origins, constructs abstract landscapes that to our eyes seem to be the outcome of a meeting between East and West. Furthermore, inside our large booth it will be possible to view what is virtually a “show within a show”, one which juxtaposes - in harmony with the idea of “antipodes” - three of the most important Indian artists of their generation of thirty - to forty-year-olds: **Riyas Komu**, **Jagannath Panda**, and **Hema Upadhyay**. The presence of these artists is an anticipation of a large show to be held in the gallery in the autumn, called “Midnight’s Sons”, a variant on the title of the first and most beautiful book by Salmon Rushdie. This tells of children born at about the time of Indian independence and who, as a result, were “sensitive” and firmly bound to something secret and profound which, in our case, is a metaphor for art language. The project is rounded off with works by **Stuart Arends**, **Anna Galtarossa** (presented by the gallery for the first time), **Vincenzo Castella**, **Herbert Hamak**, **Hiroyuki Masuyama** and **Balaji Ponna**.
Marco Meneguzzo, 2010

