



STUDIO  
LA CITTÀ / VERONA

# JACOB HASHIMOTO

## Gas Giant

Curated by Marco Meneguzzo

Fondazione Querini Stampalia - Venice

29 May 2013 > 1 September 2013



Courtesy Ronchini Gallery, © Michele Alberto Sereni

[www.jacobhashimotovenice.com](http://www.jacobhashimotovenice.com)

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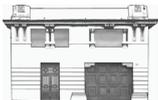
## **APROPOS OF GAS GIANT**

by Marco Meneguzzo

Of course, the keyword in the title of Jacob Hashimoto's latest site-specific work is GAS. Gas is an element that spreads through space and disperses its molecules in an unpredictable way. In any case, it modifies the surrounding space, even when it does not saturate it and make it completely different by substituting itself for, or aggregating with, the pre-existent atmosphere. It is a "volatile" element: in other words, it is in constantly and impalpably changing, exactly like the work of this American artist who, ever since he began making large-scale site-specific works, has always staged huge dispersions of hundreds and hundreds (in this case almost 10,000) of his singular modules which we might well call, by analogy, "molecules" (Leibniz's word "monads" would perhaps be too much...). The result is a kind of multi-colored "mold" and, at the same time, an aerial accretion that marks the boundaries of the space that confines it, as though these were completely provisory limits that contain it only for the moment. And then, these molecules are laid out according to internal resemblances: color with color, form with form, pattern with pattern, blades of grass with blades of grass...

The result is a kind of strange landscape. However, we do not know if it is natural, vegetable or human because the sense of dispersion – that is, the general unpredictability of its dissemination – is superior to that of the artist's rational ordering. And even though this is objectively impossible – given that there exists an artist who also happens to be very patient and meticulous during the hanging, and there is also a squad of assistants who follow his precise instructions – the immediate visual and emotive outcome suggests a kind of "natural self-disposition" of the elements, one whose compositional heart we must discover, as when we analyze a complete ecosystem while living inside it.

So this is why the work becomes a grandiose metaphor for every type of "system" in which each individual element, even if only because it is nearby, influences the other in building a harmony. Why harmony and not dissonance? Because each building, each composition, even the most unlikely or dangerous, has a design, an overall vision, that in embryo is already to be found in its smallest constitutive elements, even if the "bricks" in this case are kites.



STUDIO LA CITTÀ SRL

LUNGADIGE GALTAROSSA, 21 • 37133 VERONA • ITALY

## **JACOB HASHIMOTO: GAS GIANT**

A project organized by Studio la Città – Verona  
Curated by Marco Meneguzzo

Venice, Fondazione Querini Stampalia  
29 May 2013 – 1 September 2013

[www.jacobhashimotovenice.com](http://www.jacobhashimotovenice.com)

### Press preview

28 May 2013, from 10 AM to 6 PM

From May 29 to May 31, 2013, free entry for press and professionals

### Opening reception

28 May 2013, from 6 PM

*Venice, 27 May 2013*

**JACOB HASHIMOTO: GAS GIANT** will be opening to the public on **29 May 2013**. **Organized by Studio la Città – Verona** and **curated by Marco Meneguzzo**, it will be installed on the fourth floor of the Fondazione Querini Stampalia, Venice, in an area restructured by architect Mario Botta; the show will remain open to the public **until 1 September 2013, from Tuesday to Sunday, 10 AM to 6 PM**.

**GAS GIANT** is a **large-scale site-specific installation** that the artist has conceived for interaction with the rooms of the Fondazione Querini Stampalia in Venice; its aim is to create an unmediated relationship with the viewer.

The work of Jacob Hashimoto (1973, Greeley, Colorado, U.S.A.) is characterized by the use of certain stylistic elements borrowed from Japanese culture, such as kites made from bamboo and paper; Jacob reassembles these to build huge installations and interactive sculptural forms that literally invade the exhibition area. The visual complexity of his work, together with the lightness of his materials, accompany the

visitors along their sensorial itinerary, one in which space-time coordinates are lost and where the visitors are enveloped in a feeling of wonder and amazement.

Hashimoto's installations are, at one and the same time, a tangible exploration of the fascinating possible intersections between painting and sculpture, figuration and abstraction, nature and artifice. The artist has said, "There is a playful component in my work. The stylistic elements that I use have something to do with a general feeling of nostalgia rather than any direct relationship to my origins. Kites are about a feeling for childhood and a relationship to nature rather than a particular Japanese tradition".

After a long series of installations in museums and international exhibition spaces (among them the work *Superabundant Atmosphere* installed in Palazzo Fortuny, Venice, on the occasion of the show *In-finitum*, 2009), Jacob Hashimoto, concurrently with the 55<sup>th</sup> International Art Exhibition of La Biennale di Venezia, is now to fill the Fondazione Querini Stampalia's Venetian building with a new installation.

**GAS GIANT** consists of about 10,000 bamboo and paper kites handmade by the artist; these will be the visitors' companion from the central room to the top floor. Here the work condenses and is transformed into a thick cloud that invades and saturates the space.

Curator **Marco Meneguzzo** describes **GAS GIANT** as "a kind of strange landscape. We do not know if it is natural, vegetable or human because the sense of dispersion – that is, the general unpredictability of its dissemination – is superior to that of the artist's rational ordering. The immediate visual and emotive outcome suggests a kind of "natural self-disposition" of the elements, one whose compositional heart we must discover, as when we analyze a complete ecosystem while living inside it.

So this is why the work becomes a grandiose metaphor for every type of "system" in which each individual element, even if only because it is nearby, influences the other in building a harmony. Each building, each composition, even the most unlikely or dangerous, has a design, an overall vision, that in embryo is already to be found in its smallest constitutive elements, even if the "bricks" in this case are kites".

As the show's title suggests, the giant size of the work, typical of Hashimoto's art, dialogues with the extraordinary lightness and delicacy of the materials utilized and sparks off the first-hand participation of the visitors: they are immersed in the stillness, as well as the grandeur, of a setting that simulates an uncontaminated world that, however, does not exist.

White, the predominant colour of the about 10,000 kites that make up **GAS GIANT**, is interrupted by coloured patterns and geometrical and plantlike motifs; these confer on the installation a movement that is both temporal and rhythmic. In his work, in fact, Hashimoto elaborates an increasingly new definition of space and time, and explores the dreamlike aspect of a nature that changes perspective and meaning in relation to an observation point, inducing the viewer to undergo instinctively a meditative experience of the work.

As the artist says, "architecture is a basic aspect of my work. Often the work takes on

a form as a result of the architecture that hosts it: the sculptural characteristics of the work depend on the space in which the work comes about. At other times, instead, it is the work that imposes itself on the space and completely transforms it. It is a process that undergoes continuous change and is the result of a continuous negotiation which, by its very nature, does not have a result that could have been foreseen. This is why the dialogue that comes about between the work, the space, and the viewer is a central point in my work.”

Not just the tension, but also the visual exuberance of Hashimoto’s work and its search for a precise luminous dimension – both literally and metaphorically – give it a poetic aspect, one that often cannot be defined precisely or stylistically pinpointed in the artist’s output. His works, in fact, are both architecture, given their precise three-dimensional structure, and painting, given the refined chromatic effects of the surface of the paper.

**JACOB HASHIMOTO: GAS GIANT** is accompanied by the first monograph of the work of Jacob Hashimoto, **edited by curator Luca Massimo Barbero** and **published by Marsilio Editori**.

Special thanks to paper mill Gruppo Cordenons.

Concurrently with **JACOB HASHIMOTO: GAS GIANT** in the Fondazione Querini Stampalia in Venice, Jacob Hashimoto will also be holding solo shows in **Studio la Città – Verona** (*Foundational Work*, 25.05.2013 – 31.08.2013); the **Forsblom gallery, Finland** (*Armada*, 17.05.2013 – 9.06.2013); the **Bildmuseet, Umeå, Sweden** (*Superabundant Atmosphere*, 2.06.2013 – 13.10.2013); and in **Schauwerk Sindelfingen, Germany** (*Sky Columns*, 15.06.2013 – spring 2014).

**For further information and requests for interviews:**

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## JACOB HASHIMOTO

Jacob Hashimoto was born in Greeley, U.S.A. in 1973.  
He lives and works in New York.

Inspired by his origins and by Japanese tradition, Hashimoto realizes large-scale installations by assembling together paper and bamboo elements. Held together by hundreds of nylon threads (hanging from the ceiling for installations or fixed to wooden pegs for wall works), these elements make up fragments of natural and artificial landscapes consisting of coloured patterns and geometrical and plantlike motifs. His work embodies his interest in an art that derives from the intersection of abstraction and figuration, painting and sculpture.

### SOLO SHOWS

- |      |   |  |
|------|---|--|
| 2013 | <i>GAS GIANT</i> , Fondazione Querini Stampalia, Venezia, a cura di / <i>curated</i> by Marco Meneguzzo<br><i>Sky Columns</i> , Schauwerk Sindelfingen (Peter Schaufler Foundation), Sindelfingen<br><i>Superabundant Atmosphere</i> , Bildmuseet, Umeå<br><i>Foundational Work</i> , Studio la Città, Verona<br><i>Armada</i> , Galerie Forsblom, Helsinki | Verona, a cura di / <i>curated</i> by Luca Massimo Barbero   |
| 2012 | <i>Super-elastic collision</i> (origins and distant derivations), Rhona Hoffman Gallery, Chicago<br><i>The Other Sun</i> , Ronchini Gallery, London   | 2007 <i>Plumes and the Landscape Omnibus</i> , Rhona Hoffman Gallery, Chicago<br>Mary Boone Art Gallery, New York  |
| 2011 | <i>The end of gravity</i> , Mary Boone Gallery, New York<br><i>Armada</i> , Studio la Città, Verona<br><i>Silence Still Governs Our Consciousness</i> , Galerie Forsblom, Helsinki  | 2006 Studio la Città, Verona, catalogo con testo di / catalogue with essay by Luca Massimo Barbero   |
| 2010 | MACRO – Museo d'Arte Contemporanea di Roma, Roma<br><i>Here in Sleep, a World Muted to a Whisper</i> , Nevada Art Museum, Reno  | 2005 Rhona Hoffman Gallery, Chicago<br><i>Superabundant atmosphere</i> , Rice University Art Gallery, Houston  |
| 2009 | <i>Forests Collapsed Upon Forests</i> , Otero Plassart Gallery, Los Angeles<br>Mary Boone Gallery, New York   | 2004 <i>Bloom</i> , Main Lobby, San Jose Museum of Art, San Jose<br>Tacoma Art Museum, Tacoma  |
| 2008 | <i>Jacob Hashimoto IV</i> , Studio la Città,  | 2003 <i>The Nature of Objects</i> , Studio la Città, Verona, catalogo con una conversazione fra l'artista e L. M. Barbero / <i>catalogue with a conversation between the artist and L. M. Barbero</i>                              |
|      |   | 2002 Studio la Città, Verona, catalogo con testi di / <i>catalogue with essays</i> by Irvin Y. Hashimoto e / <i>and</i> A. Vettese<br><i>Silent Rhythm</i> , Galleria Traghetto, Venezia<br>Finesilver Gallery, San Antonio, Texas |
|      |   | 2001 <i>Giant Yellow</i> , con / <i>with</i> Jason Eoff, Patricia Faure Gallery, Santa Monica<br><i>Big Mountain</i> , Patricia Faure Gallery, Santa Monica  |
|      |   | 2000 <i>Carte Blanche à Hélène de Franchis</i> , Galerie Lucien Durand - Le Gaillard, Paris<br><i>Project Room</i> , Patricia Faure Gallery,   |

- Santa Monica  
*Made in California Now*, Los Angeles  
 County Museum, Los Angeles  
*Giant Yellow and Other Structures*, Ga  
 lerie Lucien Durand – Le Gaillard, Paris  
 1999 *Armada*, Chicago Cultural Center,  
 Chicago  
*Infinite Lightness*, con / with Thom  
 Barth, catalogo con testo di / *catalogue*  
*with essay by M. Bertoni*, Studio la Città,  
 Verona  
 Galleria La Nuova Pesa, Roma  
 1998 *Infinite Expanse of Sky*, Chicago  
 Museum of Contemporary Art, Chicago  
*Project Room*, Patricia Faure Gallery,  
 con/with Craig Kauffman, Santa Monica  
 1997 Ann Nathan Gallery, Chicago  
 1996 *Sky Canopy Installation*, Ann Nathan  
 Gallery, Chicago

## GROUP SHOWS

- 2013 *Vitruvius*, Martha Otero Gallery, Los  
 Angeles, CA  
*Rosa Piero, Rosa Tiepolo, Rosa*  
*Spalletti, Rosa...*, a cura di / *curated by*  
 Marco Meneguzzo con la collabora  
 zione di / *in collaboration with* Andrea  
 Lerda, Studio la Città, Verona  
 2012 *Off-Screen*, Studio la Città, Verona  
 2011 *Toward the Third Dimension*, David  
 Floria Gallery, Aspen  
 2010 *Let There Be Geo*, A+D Gallery,  
 Columbia College, Chicago  
*Art on Paper 2010*, The Weatherspo  
 on Art Museum, University of North  
 Carolina, Greensboro  
 2009 *IN – FINITUM*, installazione a /  
*installation at* Palazzo Fortuny, Venezia  
*Abstract America*, The Saatchi Gallery,  
 London  
*A Tribute to Ron Warren*, Mary Boone  
 Gallery, New York  
 2008 *Not Just a Pretty Face*, Hyde Park Art  
 Center, Chicago  
 2007 *... e ricomincio da tre*, Studio la Città,  
 Verona  
 2006 *Takeover*, Hyde Park Art Center,  
 Chicago  
 2005 XIV Quadriennale di Roma, Galleria  
 Nazionale d'Arte Moderna di Roma

- 2004 *White*, Patricia Faure Gallery, Santa  
 Monica  
*Artseasons*, Cas Pellers, Palma de Mal  
 lorca  
*Je ne regrette rien*, 35° Anniversario  
 della Galleria Studio la Città, Verona  
 2003 *Structure*, Patricia Faure Gallery, Los  
 Angeles  
 2002 *Officina America. ReteEmiliaRoma*  
*gna*, a cura di / *curated by* R. Barilli,  
 Palazzo dell'Arengo, Rimini  
*Intermezzo*, Studio la Città, Verona  
 1999 *Phoenix Triennial*, Phoenix Art Museum,  
 Phoenix  
*Conceptual Color: In Albers' Afterima*  
*ge*, San Francisco State University  
 1997 *Perennial*, Carleton College Boliou Art  
 Gallery, Northfield  
*Headless, William Cordove and Jacob*  
*Hashimoto*, Lineage Gallery, Chicago  
 1996 *Thesis Exhibition*, School of the Art  
 Institute of Chicago, Chicago  
*Young Americans of Asian Ancestry*, a  
 cura di / *curated by* R. Yoshida, Hyde  
 Park Art Center, Chicago

## **STUDIO LA CITTÀ – VERONA**

Studio la Città – Verona has a long history. A history that can easily be summed up by following the leitmotifs indicating the choices and the non-choices of one of the best-known Italian galleries of contemporary art.

Studio la Città opened in 1969 with Lucio Fontana, whose presence, with small or large works, is to be found in any show that traces the history of the gallery and in any art fair the gallery has taken part in... and there are many of them every year. All this is to underline the line of reasoning which has led to many of the choices made by Hélène de Franchis, founder and owner of the gallery.

In the years since 1969 the gallery rooms hosted works by Piero Manzoni, Mario Schifano, Enrico Castellani, Michelangelo Pistoletto, Pier Paolo Calzolari, and Gianni Colombo.

During the 1970s the programme was concentrated on international minimal and analytical art, something quite rare in Italy at the time, with such artists as Ulrich Erben, Sol Lewitt, Robert Mangold, Robert Ryman, and Robyn Denny.

From the second half of the eighties the gallery paid great attention to such minimalist investigations of colour as those of Herbert Hamak, Ettore Spalletti, John McCracken, David Simpson, Stuart Arends, and Lawrence Carroll.

Society has greatly changed over recent years and, as a consequence, the themes that concern art have become more articulated and complex. And so the gallery has sought to overcome strictly linguistic barriers by exploring new frontiers. It has been, and still is, interested in artists who investigate the boundaries between contemporary society and nature, between analogue and digital, and who concentrate their interests on the social problems of an increasingly globalized world with the use of painting, photography, video, and installations.

The subtle yet persistent line linking most of the gallery's choices, and one of its trademarks, is the search for a silent and intimate expressive form that aims at the essence of things. In this sense Gabriele Basilico, Vincenzo Castella, Alberto Garutti, Pierpaolo Calzolari, Ettore Spalletti, and Giulio Paolini can be considered the gallery's contemporary classics.

In May 2007 the gallery moved to its new premises in Lungadige Galtarossa, just outside the city centre: a space adapted to large-scale works, often made specifically for the occasion, as well as to works by young artists, performances, and also shows of artists already well-known in the world of contemporary art.

Because of its particular spatial arrangement the venue is adapted to the organization of various events: catalogue presentations, concerts, private views, theatrical performances etc. There is, furthermore, a room set aside specifically for the viewing of videos.

In recent seasons Studio la Città has exhibited such artists as Jacob Hashimoto, Hiroyuki Masuyama, Eelco Brand, Arthur Duff, Izima Kaoru, David Lindberg, Steve Roden, Mikhael Subotzky, Timothy Tompkins, Pablo Zuleta-Zahr, Victor Ampliev,

and Emil Lukas, as well as the Italian Anna Galtarossa and the Neapolitan Roberto Pugliese, an artist and composer whose site-specific sound installations keep up a constant dialogue with space.

Recently too the gallery has hosted shows devoted to the new languages of Indian art: particular mention should be made of *India Crossing* in which were to be seen works by Riyas Komu, Hema Upadhyay, Nataraj Sharma, Valsan Koorma Koller, Ashim Purkayastha, and Shilpa Gupta.

It is important for the gallery to show works by these artists: they use different expressive forms but they all concentrate on a common search for beauty and complex simplicity in which poetic coherence is united to a curiosity about what is new, something which, at times, is elaborated in unexpected ways.

In 2011 the exhibition *Ad Lucem – Arte Contemporanea per Arvo Pärt* was inaugurated concurrently with a concert held in the church of San Fermo Maggiore in Verona; in the same year there opened *Una Prospettiva Italiana. Ma lo sguardo vede?*, a group show of works by the main protagonists of Italian photography.

Of the exhibitions in 2012, mention should be made of Lynn Davis' solo show in the national archaeological museum in Venice, and the group show *Off-Screen* while, in 2013, there was a show wholly based on the use of the colour pink: *Rosa Piero, Rosa Tiepolo, Rosa Spalletti, Rosa...*

Luca Massimo Barbero

# Jacob Hashimoto

## Superabundant Atmospheres

isbn 978.88.317.1645, paperback with flaps, 21x27 cm,  
160 pp., 200 col. ills., 35,00 euro

Marsilio

Jacob Hashimoto is one of the most interesting of the new generation of artists on the contemporary international scene. His fascinating and absorbing installations are known for their powerful impact and intriguing spatiality and have been collected here for the first time in a single volume.

With over 200 pictures of more than 60 works, this first monograph illustrates Hashimoto's work from the early wall hangings of 1997 to his more recent and extraordinary installations.

Each work is accompanied by an entry that not only provides a technical description of the elements of which it is made up but in parallel describes its genesis and the place where it can be found.

*Jacob Hashimoto - Superabundant Atmospheres* is a journey around the world in which his works are located: from the United States to Europe, from public collections to private ones, before moving on to the institutional exhibitions that will be held in Venice and other places this year and in the coming years.

In parallel, a guide to that journey is provided by the text written by Luca Massimo Barbero, the critic and curator who has been holding a dialogue with the artist for over ten years, talking to him on the occasion of a series of exhibitions. Through observations and questions he offers fresh insight into the rich world of Jacob Hashimoto's installations, which convey a sense of wonder and enchantment as well as involving the viewer physically in a continual mocking play of light, space and movement whose complex and immediate impact the artist sees as an inherent part of the contemporary approach to art.

JACOB HASHIMOTO was born in Greely, Colorado in 1973. In 1996 he graduated with a diploma in Fine Arts from the School of the Art Institute of Chicago. He lives and works in New York.

LUCA MASSIMO BARBERO is associate curator of the Peggy Guggenheim Collection in Venice and former director of the Museum of Contemporary Art of Rome (MACRO). An expert on the international art of the postwar period, he has published important monographs and *catalogues raisonnés*. He works actively with contemporary artists, collaborating with them on the conception and organization of joint and anthological exhibitions, along with various monographs and other publications. The artists include Thomas Saraceno, Antony Gormley, Wim Delvoye, Jason Martin and other leading figures on the international contemporary art scene.

ufficio stampa

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Marsilio Editori s.p.a.

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## **PRACTICAL INFORMATION**

### **Title**

JACOB HASHIMOTO: GAS GIANT

### **Curated by**

Marco Meneguzzo

### **Organized by**

Studio la Città – Verona

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### **Location**

Fondazione Querini Stampalia, Venice

[www.querinistampalia.org](http://www.querinistampalia.org)

### **Artists' monograph**

Curated by Luca Massimo Barbero; edited by Marsilio Editori

[www.marsilioeditori.it](http://www.marsilioeditori.it)

### **Website**

[www.jacobhashimotovenice.it](http://www.jacobhashimotovenice.it)

### **Dates**

from May 29<sup>th</sup> to September 1<sup>st</sup>, 2013

### **Opening days and hours**

from Tuesday to Sunday, from 10 AM to 6 PM

### **Ticket**

Full price 10 euros, reduced 8 euros.

Ticket is valid for all the expositions hosted by Fondazione Querini Stampalia.

### **Thanks to**

Cartiere Gruppo Cordenons

