

Jonathan Vivacqua (Erba, 1986): lives and works in Milan. He took part to a residency program at the Carlo Zauli Museum of Faenza in 2015, and has exposed in a number of occasions mainly on Italian territory. Among his collectives, he exposed his artworks in South Korea, Milano, Cagliari and Torino. He recently contributed in "The habit of a foreign sky", curated by Ginevra Bria, in Futurdome, and has exposed in collective galleries such as Arrivada Gallery and Museo d'Arte Contemporanea in Lissone.

JONATHAN VIVACQUA

CV

SOLO SHOWS

2016 GUEST #1 at Ultrastudio, Pescara, Italy

ART NIGHT OUT e La Settimana Del Design at Galleria Rossella Colombari, Milan, Italy

2014 REMIGANTE at Torre Medioevale di Corbetta, Milan, Italy

2013 CR549 at Museo di Casso, Pinerolo, Italy

2010 IL MIO MEZZO SPAZIO at Carrozzeria Margot, Milan, Italy

GROUP SHOWS

2016 Matter Matters, curated by Claudia Contu, The Flat – Massimo Carasi, Milan, Italy

THE HABIT OF A FOREIGN SKY at Futuredome, Milan, Italy

HOMEWORKS at Galleria Arrivada hosted at Careof, Milan, Italy

TORINO LE ALPI (2015-2016) at Forte di Exilles (Turin) and Paraloup (Cuneo), Italy

2015 CONTENIAMOCI at Galleria Luisa Delle Piane, Milan, Italy

2014 ARTIST RUN SPACE at Space Bar, Taegu, South Korea

PROTOCOLLO at Museo d'Arte Contemporanea di Lissone, Italy

2013 CHUNGA WACRA at Museo of Casso, Italy

RETROSPETTIVA CHERIMUS at MACC, Calasetta, Cagliari, Italy

LA BIBLIOTECA FANTASTICA at MAN, Nuoro, Italy

RESIDENCY

2015 MUSEO CARLO ZAULI Faenza, Italy

TALKS

2017 Artist conversations, invited by Professor Marcello Maloberti, Visual Arts Course, NABA, Nuova Accademia di Belle Arti, Milano, Italy

STATEMENT

A space seen as extension of the work itself, an idiosyncratic principle where the place becomes solidity and matter, disrupting any familiarity as an exhibition container. A potential space structured in such a way, that the technical research declare a lack of interest than minimalist and abstractist formal solutions.

A generative drive for work, based on using basic and structural elements of the building in itself. Thus to recreate works of art, where enclosing aesthetically and formal potentiality, sublimating the place where they are exhibited. In last years my practice has changed because I'm more focused on techniques that are used in the design and construction industry.

While I observed these processing methods, beginning from planning and applied to technical studies, I implemented the basic knowledge of the potentiality of the construction materials in itself, captured in their basic form of entry into the market. The material has very particular aesthetic and functional properties, in fact with my work, I try to keep all of them intact, as more as possible. I aim to transport all these visions to another dimension, made of influences which recreate other possible new scenarios.

I believe that the construction material is an active and variable agent, which is modified responding to the human needs, apparently improving the quality of life. During the last period, while I'm working as a skilled worker in a construction company, I noticed that the quality of the materials/media is actually less durable and lasting, than the materials used in the past, so therefore more sensible to respond to my condition peremptory transience of life itself.

Growing up in this working environment, as a child I also recorded the biggest change on the timing that is based all this kind of work. To respond to market requirements was born a new manufacturing process, a faster but rushed processing method; obviously also my way to work the material has undergone this exaggerated acceleration.