

Jonathan Vivacqua

Matricia

By Jonathan Vivacqua

Titled *Matricia*, this exhibition proposes to read Jonathan Vivacqua's work as a critical exercise that converts emptiness into an active material that makes sculpture a territory of thought. This is the artist's first solo show outside Italy, a defining moment that projects his investigation into a new international context.

Jonathan Vivacqua (Erba, 1986; lives and works in Milan) produces work that stems from a fundamental conviction: sculpture is neither a finished object, nor a commemorative monument, but a process of transformation. From the very outset, his practice has been defined by a will to break away from predictable formats, shifting the limits of perception and tensing the relationship between the body, material and space.

Educated at the Accademia di Brera and influenced by Alberto Garutti, Vivacqua assimilates both conceptual tradition and direct experience in construction and quarries. This double origin defines his methodology: it is a practice based on subtraction, on cutting away the superfluous in order to reach essential form. As he himself has pointed out, his process functions like a "contemporary archaeology": it recovers industrial materials, recontextualizing them in installations that suggest a different relationship between art, industry and architecture.

His imaginary draws on the world of construction: metal profiles, insulation panels, Plexiglas, Teflon and polystyrene, which he transforms into structures with contained, yet expansive presence. From his early *Sculture leggere* (Read Sculpture) to his most recent ephemeral architectures, Vivacqua works with mimimalist gestures in search of just the right form without giving up any of the material's critical potential.

In his practice, Vivacqua has always been interested in handling space to delineate a dialectic relationship of continuity, and organic at the same time, with references to conceptual and minimalist traditions, translating several of their essential components: module, repetition, formal geometry and emptying out. By way of these lexical matrices, he relocated and updated an inheritance, to then emancipate himself from it. The seed of a position being taken exists there, in relation to modernist formalism and its distanced approach, to emphasize each work's vital potential, conceived

as an incursion that is destined to reconfigure its relationship with its surroundings.

In his search for the essential, his forms reveal that sculpture can break away from the weight of monuments to become line, emptiness and thought, materialized. In his work, the void is neither absence nor a neutral interval; it is energy-charged material that activates a critical reading of space. Every piece interrogates the object's stability and the supposed passivity of the environment, questioning the very notion of permanence.

The exhibition also includes sheet metal sculptures that further his investigation into the relationship between the void, weight and structure. Folded and assembled into geometric volumes, metal acquires an austere presence that winds up being surprisingly weightless in its dialog with light. These works generate zones of density and silence in contrast to the expansive transparency of his installations.

In parallel, he develops paintings made with pigmented cement, in which pictorial gesture becomes hardened surface. These works shift their constructive logic to the two-dimensional plane, exploring the boundary between painting and architectural material. Cement is converted into chromatic texture and support at the same time, blurring the borders between disciplines.

Drawings made on glass fiber fabric with black facing, a material for industrial use, are also included in the show, where line is transformed into a filtered register. The porous support makes strokes energetic traces rather than defined forms, and they function as the project's conceptual core: there, it is the material that determines what emerges, and what remains veiled.

In *Matricia*, Vivacqua displaces sculpture from the territory of form into that of experience. This is not about observing an object, but inhabiting a relationship: between the body and space, materials and emptiness, light and shadow. In this porous zone, the work reveals where its true potential lies: not in what it shows, but in what it transforms.



Jhوناتan Vivaqqua
MATRICIA
13.12 -07.01.2026
W-naturae
Pueblo Garzón, Uruguay
w-w-w.ar