

**Arthur Duff, Serena Fineschi, Silvia Infranco, Túlio Pinto,  
Fabrizio Prevedello, Quayola, Verónica Vázquez, Marco Maria Zanin**



## Reagents

Curated by Daniele Capra

**Complesso dell'Ospedaletto, Farmacia  
Venice, from 11 May to 24 November 2019**

Vernissage by invitation only: Wednesday, 8 May, 7:00 - 9:00 pm

Press Preview + tour: Tuesday, 7 May, 4:00 - 8:00 pm

Press Preview: 8 May, 11:00 am - 4:00 pm / 9 and 10 May, 11:00 am - 7:00 pm

The renewed rooms of the **Complesso dell'Ospedaletto** in **Venice** host the exhibition **Reagents**, curated by Daniele Capra, **from 11 May to 24 November 2019**.

The group show gathers together eight artists - **Arthur Duff, Serena Fineschi, Silvia Infranco, Túlio Pinto, Fabrizio Prevedello, Quayola, Verónica Vázquez** and **Marco Maria Zanin** - whose research is characterized by a great sensibility and reactivity for the spatial contexts and for the dynamics of action-reaction triggered by the environmental variables. It is in fact highlighted as in their practice the work can be seen as a device generated by a process of opposition to stimuli, to physical and mental pressures, which is acted by the context.

The about fifteen artworks on view, both two-dimensional and sculptural, range from a procedural nature to the more evident conceptual matrix.

The title of the exhibition refers to the renowned Isaac Newton's third law of dynamics formulated in the *Philosophiae Naturalis Principia Mathematica*: during the interaction between two bodies, the force that the first body exercises on the second one is equal and opposite to the force that the second body exercises on the first one. In the same way *Reagents* analyses how the work can be the testimony and the final visual result of a process responding to the strengths that it directly suffers. In this way, it is possible to understand the work as a factual concretization of an equilibrium which results from a continuous and constant mechanism of pushing, pulling, compressing or expanding forces.

The essentially sculptural and installative practice of **Arthur Duff** (Wiesbaden, Germany, 1973) is characterised by a remarkable sense of freedom, whether that be based on the materials he uses, often from a non-artistic sphere, or the firm dialogue established contextually. Regularly his work derives from the research into a relationship and a form of intimacy, which the artist expresses in the space using text, neon or laser technology. He lives and works in Vicenza (Italy).

The artwork by **Serena Fineschi** (Siena, Italy, 1973) derives from an interest in the matter, in the constitutive elements of making art, as well as in fugacity and constantly changes of existing. Her works, mainly two-dimensional, explore the boundary between the procedural and conceptual practice, with an emphasis ranging from melancholic to pervasive irony. The artist lives and works between Siena (Italy) and Brussels (Belgium).

The artistic practice of **Silvia Infranco** (Belluno, Italy, 1982) concerns the strong bond with organic matter that is utilized to examine the phenomena of change, memory and time. Frequently her works are conceived as a continuous accumulation, removal, maceration and stratification of components, in an incessant process where the remained slight and delicate traces encourage introspection. She works and lives in Bologna (Italy).

The quest for balance between conflicting forces is one of the primary poetic elements in **Túlio Pinto's** (Brasília, Brazil, 1974) works. In fact, the artist explores the concept of tension by using materials that are distinguished by opposite natures and behaviours. He tests the allowed technical limits thanks to an accurate understanding of their physical properties. He attempts to challenge the matter and show

the viewer how often our perceived limits are a result of inaccurate perception that can be overcome. He lives and works in Porto Alegre (Brazil).

**Fabrizio Prevedello** (Padua, Italy, 1972) is exclusively devoted to sculpture, employing in a poetic and anti-rhetorical form primary materials, such as plaster, marble and metal. His practice mainly concerns the exploration of landscape and the search for an almost intimate relationship with the materials, often scrap, picked up from quarries or forgotten contexts. The artist produces sculptures with a true and sincere form of care, motivating a reaction by removing the sense of abandonment from the matter. He lives and works in Versilia (Italy).

The research of **Quayola** (Rome, Italy, 1982) is based on the use of software, computer functions and algorithms, through which he breaks down forms and images that derive from reality or other artworks that belong to our imagination. These inspirations are subsequently digitally reformulated and thereafter, transposed into a two-dimensional or sculptural form. Within his investigation, the tensions between real and artificial, old and new, figurative and abstract, explode demonstrating the inefficiency of the taxonomies with which we usually regulate the world. He lives and works in London (England).

**Verónica Vázquez** (Treinta y Tres, Uruguay, 1970) frequently works with discarded industrial materials - including metal, leather and plastic - which she combines into striking poetic assemblages, employing a technique that reiterates manual gestures. In her work, it is possible to capture echoes of textile art and modernist sculpture combined with a very personal compositional sensitivity, where even the smallest fragment finds its intimate reason for being. She lives and works in Uruguay.

The works by **Marco Maria Zanin** (Padua, 1983) originate from a visual interest in landscape, the remains of anthropogenic interventions, as well as the physical and symbolic legacies of rural civilisation, which he investigates using photography. His research starts from an anthropological approach and the comparison of old times, conventions and modalities of which he highlights the incompatibility, as accentuated often by the images of artefacts that no longer have a function. He lives and works in Padua and San Paolo (Brazil).

The exhibition is included in the program of the Ospedaletto Con/temporaneo art project and has been realized with the fundamental support of Marignana Arte.

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Assistant curator Ludovica Matarozzo

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Opening times: from Tuesday to Sunday, 10:00 am - 6:00 pm; closed on Mondays

Free admission

Castello 6691

Access from Calle Torelli detta de la Cavallerizza or from Barbaria de le Tole

Vaporetto stop: Ospedale - Lines 4.1 / 4.2 / 5.1 / 5.2

**www.reagentsvenice.com**

info@reagentsvenice.com

+39 041 5227360

Press Office: THE KNACK STUDIO / Tamara Lorenzi  
tamara@theknackstudio.com / +39 347 0712934  
info@theknackstudio.com / www.theknackstudio.com