

Nature-Process-Synthesis

Project room curated by Federica Patti

Artist: Quayola

Opening: Saturday 17 February 2018, 5 PM

Period: 18 February – 24 March 2018

With an exhibition formula precisely designed for the Project Room space, Marignana Arte presents a focus on Quayola (Rome, 1982), one of the most widely acknowledged digital artists on the international scene, curated by Federica Patti.

In close connection with the *E-merging Nature* exhibition, videos and prints of the *Remains* series are presented, computer-generated images arising from 3D laser scans of natural landscapes, wherein the very high quality of the files obtained and the successive rendering process allow to achieve an almost infinite and perfect level of imagery definition. Here Nature is described in terms of bare geometric lines, RGB colors on a black ground, as if a sudden glaciation had frozen the subjects during the mutation from real object to abstract representation. After being analyzed through the eye of the machine, the natural elements are reconverted in keeping with new modalities of visual synthesis, the result of the relation between Man, Nature, Art and Technology, altering the video data with elaborate computer filters apt to magnify the systems of motion.

Quayola's style is unmistakable: a computer vision that arises from famous subjects, and generates thought-out compositions, brilliant and ultra-defined, elegant movements, involving narratives and an aura of transparent immediacy so convincing they become moving. Authentic experiences that offer a glimpse of the workings of the technology applied render it pleasing in its power of expression, also contributing to the digitally naïve beholder's awareness of the whole process (from creation to fruition), not just of the final product. Beyond the mastery of the medium, however, the distinctive character, the true strength of his production lies in the expressive originality that he succeeds in instilling in the final rendering of his works, thanks to the constant constructive interaction he sets up between tradition and contemporary.

His poetics promote digital technological systems to the role of synthetic artistic intelligences, semi-

artificial statements, using the codes to achieve artworks. So we place ourselves in front of Quayola's works in the same attitude as we would have in front of a total artwork, able to displace the unfolding of Nature's primordial forces: we intuit the elements – natural and technological – under way, contemplate them, but are aware that they dominate us, that we cannot understand them rationally, and even less control them. Sensorial stimuli abound, triggering a jubilation of emotions; the fascinating boundlessness of the media unfolds and instils in us a state of euphoric bewilderment, a disturbing delight: a sort of enthralling magic, never oppressive, obtained by addition rather than subtraction, utilizing to the utmost of their expressivity subjects and instruments similar to us that we did not know could assume such an artistic guise.

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