

Quayola

Forces / Vectors / Chromia

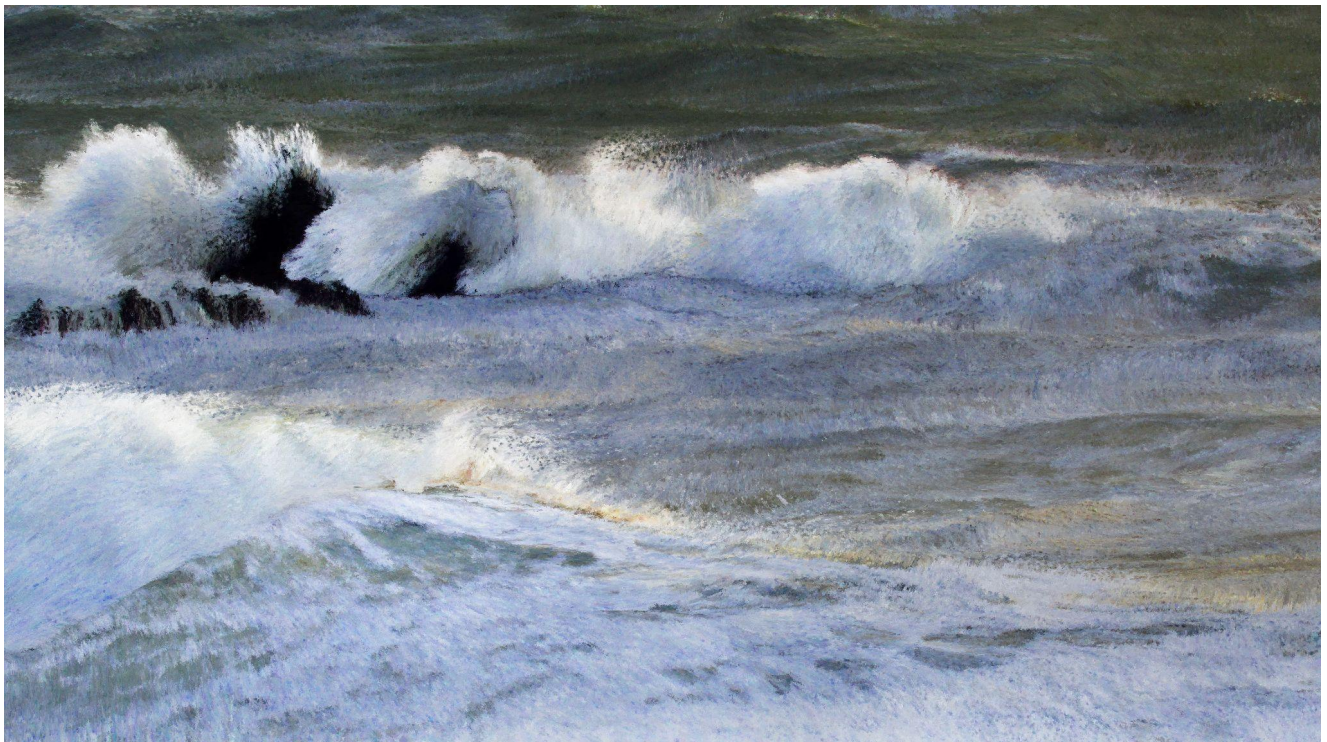
Digital storms and expanding motions

From September 3 to November 27, 2022

Opening Saturday September 3 at 6 PM

Galleria Marignana Arte

Dorsoduro, 141, Rio Terà dei Catecumeni, Venezia



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On September 3, 2022 Marignana Arte opens the exhibition *Forces / Vectors / Chromia* by Quayola, a well-known artist on the international contemporary scene. His research questions the hierarchies between what is human, natural, and technological. Quayola's work explores new esthetics and algorithmic visions arisen from working with the technical devices that observe and codify the world.

Just like Turner's storms, the works of the *Storms* series created by Quayola question the meaning of *sublime* (*sub-limen*). Presenting them in Venice, ever poised in the conflict between the never-ending force of Nature and the frailty of human art, acquires further meaning.

The exhibition is complemented by a catalog with critical essays by the curator Valentino Catricalà, the art historian Lucia Corrain, and the philosopher Baldine Saint-Girons who investigate Quayola's artistic practice.

Storms pursues Quayola's scrutiny of traditional landscape painting, using advanced technologies to explore its pictorial substance. The *Storms*'s series are digital paintings, and yet in continuity with the painting of the historic legacy. Ultra-high definition videos of stormy seas shot on the coasts of Cornwall are used like a dataset from which to draw so as to produce the digital paintings. The video is not the matrix of the painting, instead it is the data inferred by it: vectors and chromia, forces and intensity.

For Quayola, just as for the great painters of the past, Nature is the universal space to explore in order to interpret reality. The esthetics of *Storms* echoes that of Turner and the Romantic painters, but the intention is not mimetic. Visual connections arise from a shared premise: the conception of natural space as a dimension wherein motions in expansion arise. The energies of storms in Quayola's paintings are the digital vectors that transmit the forces. In *Storms* everything breaks apart and recomposes itself over a long period during which chromia and energies are formed and expand. Dynamics are heightened and allowed to flow, in a contemplation of the natural-digital sublime.

Although the connection with reality decreases for the eye the paintings are generated by those same "natural data" seized *en plein air*. The motions and winds that ripple the waves in Nature are the vectors of forces that alter and dissociate the picture.

Quayola works "by painting like something already painted" using techniques never yet used for painting. The esthetics, arisen not from the painstaking practice of the gesture on the canvas but from algorithms, arouses a new astonishment before a Nature seen as for the first time, alien but recognizable. The artist codifies reality, blending mnemonic, historic, and retinic knowledge. The machine is programmed to produce a "traditional painting" out of the digital substance: a pixel painting.

The sublime, a prerogative of the human relationship with the incommensurability and might of Nature, takes on new colors in front of the amazement induced by technology.

Marignana Arte

Bio

Quayola (Rome, 1982) uses technology as a lens to explore the tensions and balances between apparently opposite forces: real and artificial, figurative and abstract, old and new. Building immersive installations, often presented in historically significant architectonic sites, he is engaged in reinventing canonical images through contemporary technologies. Landscape painting, sculpture, and iconography are some of the traditional esthetics he uses as a starting point for his hybrid artworks and immersive installations. His many-sided practice is based on the creation of personalized softwares, then inflected through audiovisual performances, video, sculptures or works on paper.

His works have been shown in prestigious international institutions including the V&A Museum, London; Park Avenue Armory, New York; Bozar, Brussels; National Art Center, Tokyo; UCCA, **Beijing**, How Art Museum, Shanghai; SeMA, Seoul; Biennial, Sao Paulo; Triennial, Milan; Palais de Tokyo, Paris; **Museu Nacional** Art Catalunya, Barcelona; British Film Institute, London; Cité de la Musique, Paris; **Grand-Théâtre**, Bordeaux; Ars Electronica Festival, Linz; Elektra Festival, Montréal; Sonar Festival, Barcelona, and the Sundance Film Festival.

Opening hours: Tuesday to Saturday, 11am to 7pm

Sunday and Monday open by appointment only

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