



*Matricia*  
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 minimalist 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.



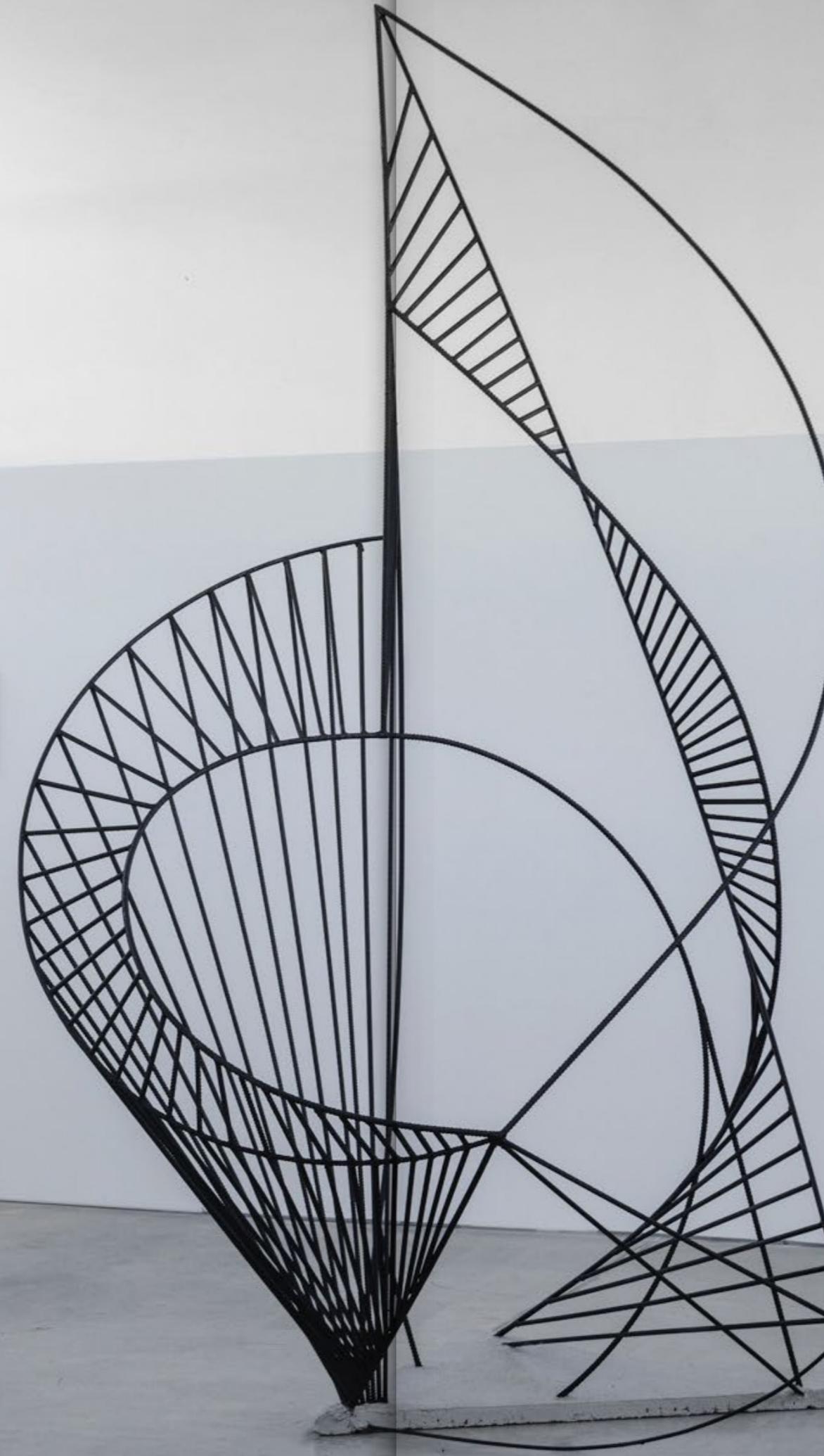
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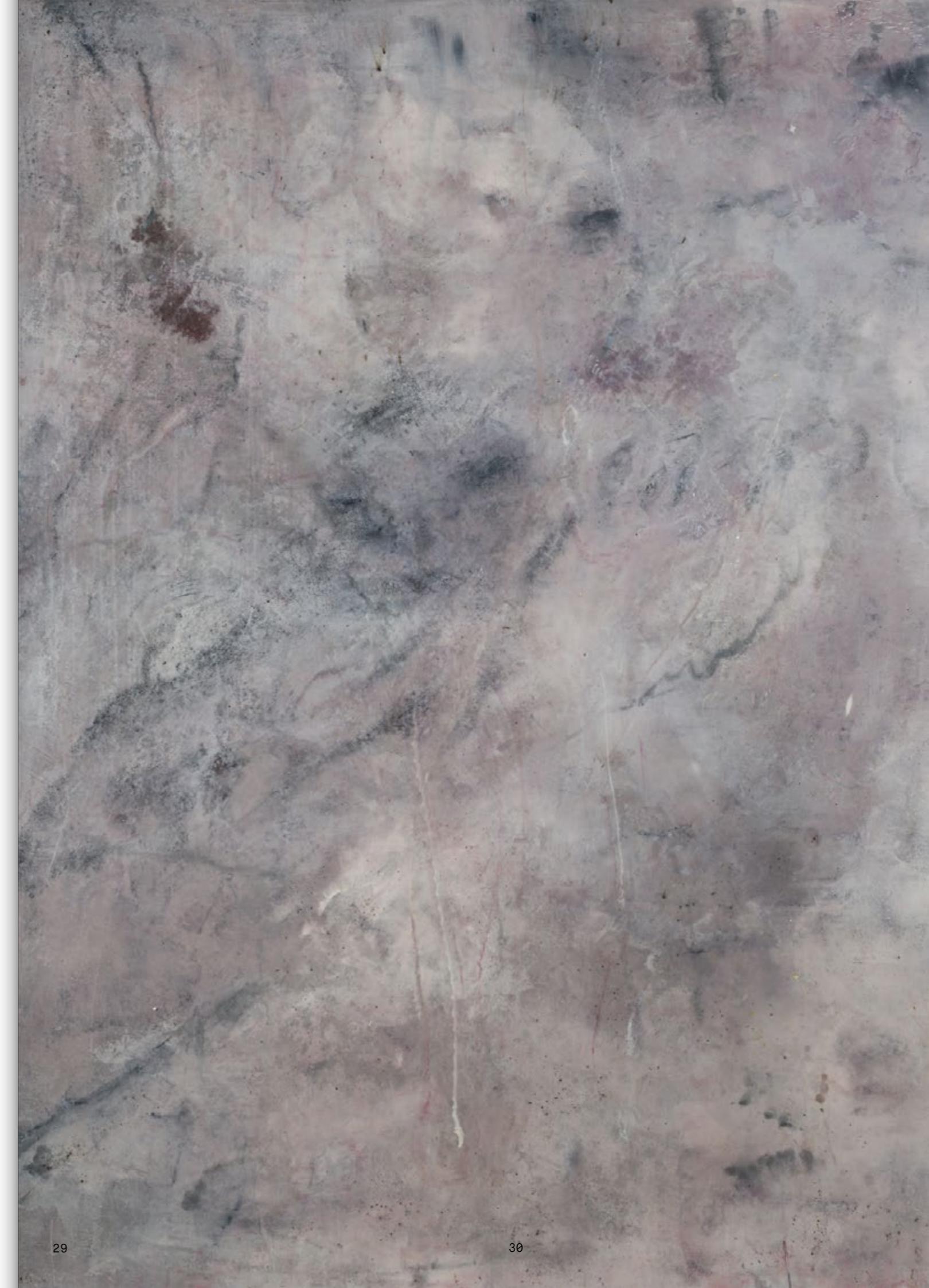
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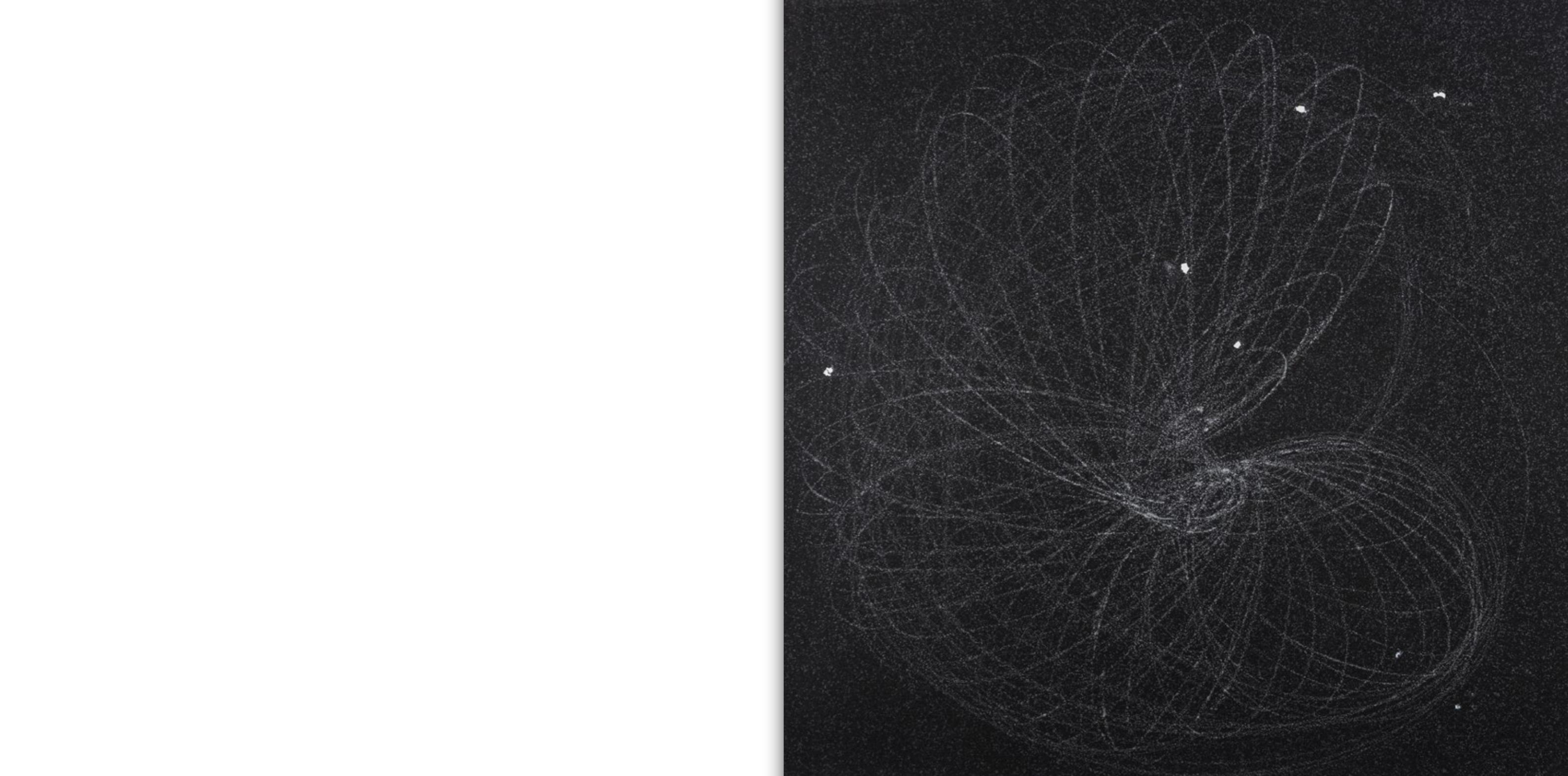
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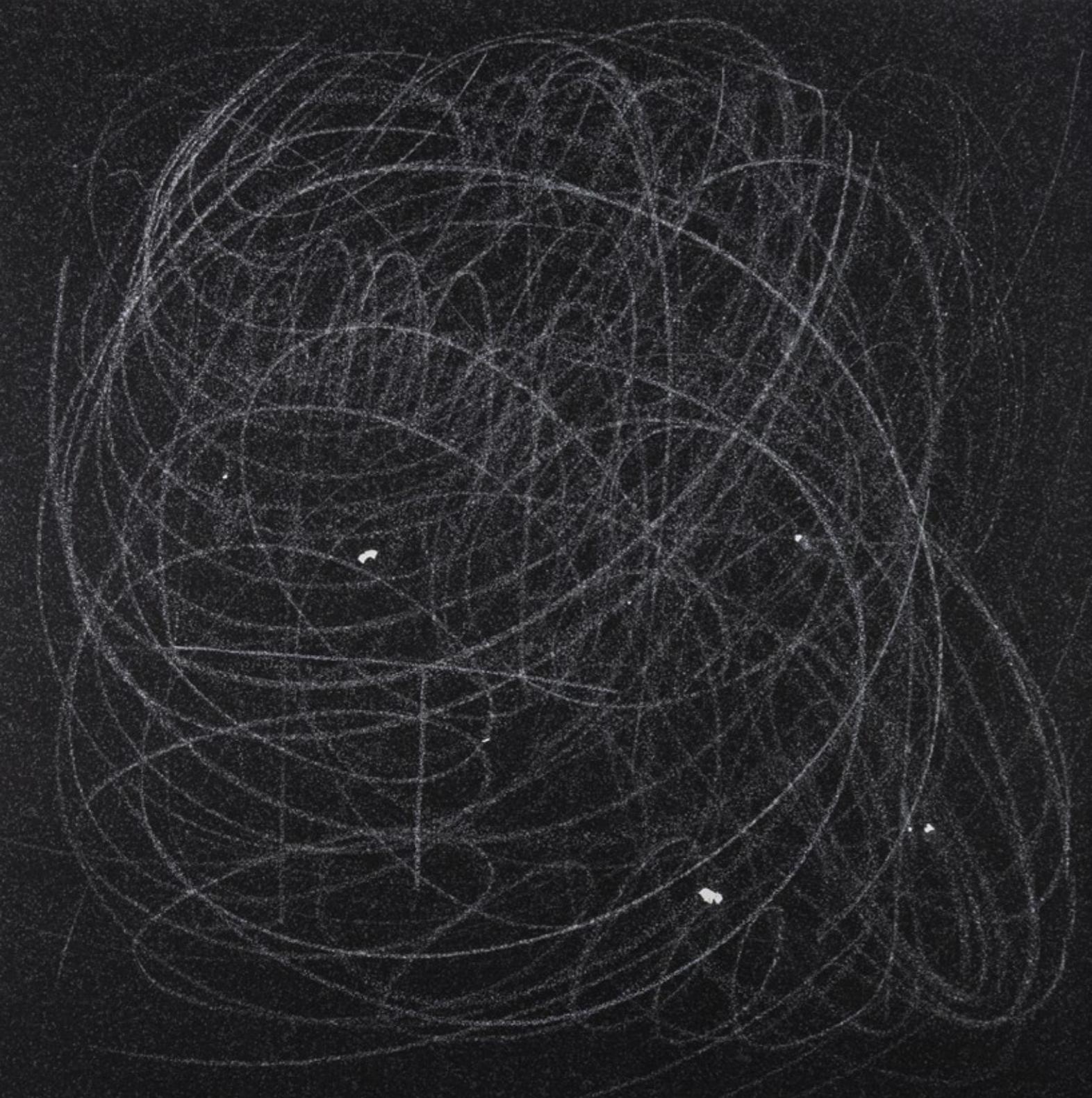
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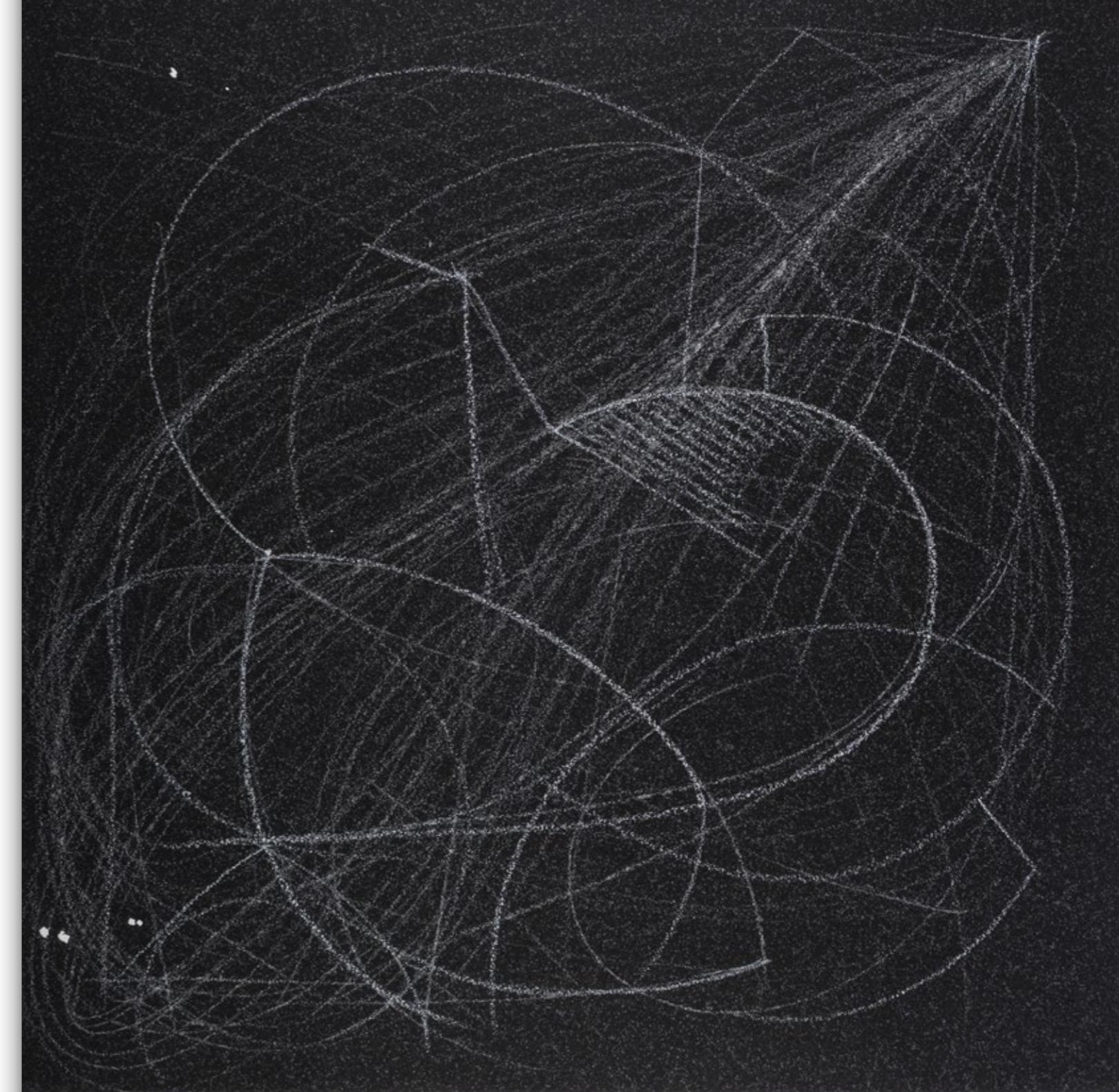


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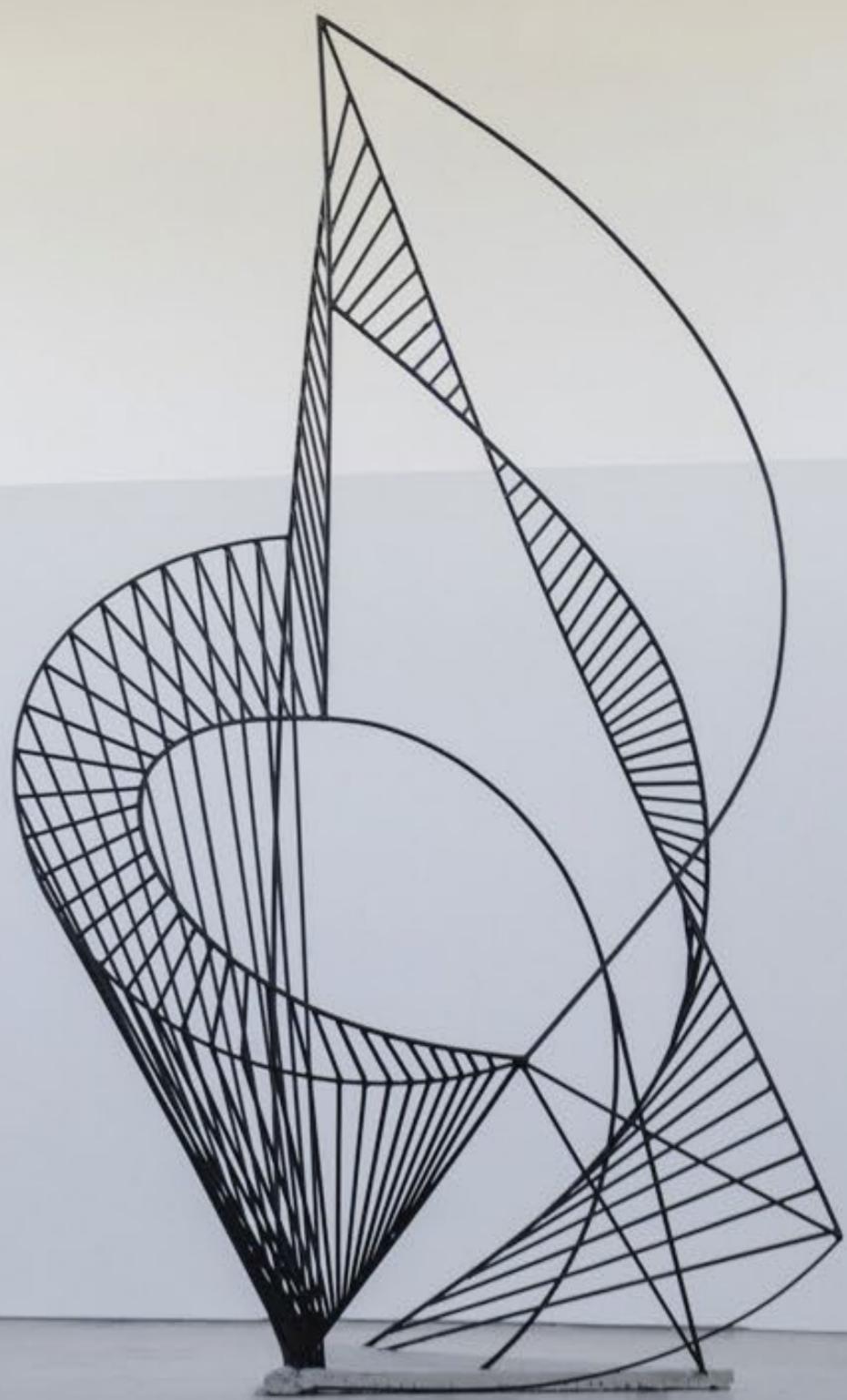


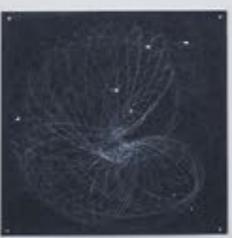
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An artist whose practice lies at the intersection of sculpture, architecture, and construction processes. Trained at the Brera Academy of Fine Arts, his work investigates the nature of industrial materials—iron, aluminum, and structural profiles—and the ways in which these elements can be decontextualized to activate new relationships between body, space, and perception. Many of his works, conceived as walkable structures or tensioned modules, establish a direct dialogue with their surroundings, challenging conventional notions of support, scale, and functionality.

Vivacqua has developed a sustained body of work that combines material research, technical precision, and a constant attention to the language of contemporary construction. This inquiry is evident both in his site-specific projects and in the permanent sculptures installed in public and institutional spaces, where he transforms the environment through precise interventions that alter the perception of space.

His most recent solo exhibitions include OILVOID (Contemporary Cluster Gallery, Rome, 2024); CENTO, a permanent sculpture at Lacasapark Art Residency (New York, 2023); Untitled (Galleria Lampo, Milan, 2023); Polline, a permanent sculpture in Val d'Intelvi (Regione Lombardia and Canton Ticino, 2022); and Layer and Layer and Layer, a permanent work at the Cittadella degli Archivi (Milan, 2021). Previous exhibitions include projects at White Noise Gallery (Rome), The Flat – Massimo Carasi Gallery (Milan), Errorist/MARIO'S (Milan), Ultrastudio (Pescara), and Rossella Colombari Gallery (Milan), among others.



fig 01



fig 02



fig 03



fig 04



fig 05



fig 06



fig 07



fig 08



fig 09



fig 10



fig 11

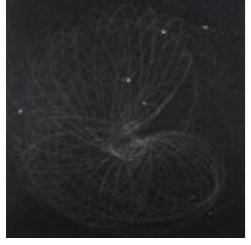


fig 12



fig 13



fig 14



fig 15



fig 16



fig 17

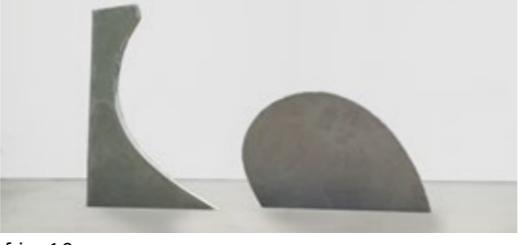


fig 18

JONATHAN VIVACQUA  
MATRICIA  
Works

fig 01  
JONATHAN VIVACQUA  
*Leggera 1*, 2025  
Iron and micaceous iron  
oxide paint  
124 x 81 x 79 in

fig 02  
JONATHAN VIVACQUA  
*Leggera 2*, 2025  
Iron and micaceous iron  
oxide paint  
123 x 59 x 55 in

fig 03  
JONATHAN VIVACQUA  
*Leggera 3*, 2025  
Iron and micaceous iron  
oxide paint  
115 x 67 x 59 in

fig 04  
JONATHAN VIVACQUA  
*Superleggera*, 2025  
Iron and micaceous iron  
oxide paint  
49 x 35 x 35 in

fig 05  
JONATHAN VIVACQUA  
*Taglio*, 2025  
Iron, cement, and  
micaceous iron oxide  
paint  
59 x 45 x 17 in

fig 06  
JONATHAN VIVACQUA  
*Sottile*, 2025  
Iron and micaceous iron  
oxide paint  
87 x 26 x 0.12 in

fig 07  
JONATHAN VIVACQUA  
*Vuoto*, 2025  
Iron and micaceous iron  
oxide paint  
71 x 28 x 48 in

fig 08  
JONATHAN VIVACQUA  
*Giallo*, 2025  
Iron, cement, and  
iron oxide  
65 x 49 x 2 in

fig 09  
JONATHAN VIVACQUA  
*Rosa*, 2025  
Iron, cement, iron  
oxide, and epoxy resin  
65 x 49 x 2 in

fig 10  
JONATHAN VIVACQUA  
*Blu*, 2025  
Iron, cement, and  
iron oxide  
65 x 49 x 2 in

fig 11  
JONATHAN VIVACQUA  
*Sabbia*, 2025  
Diptych  
Iron, cement, and sand  
piece 1  
69 x 49 x 2 in

fig 12  
JONATHAN VIVACQUA  
*Studio 6*, 2025  
Pencil on fiberglass  
paper  
23 x 23 in  
piece 2  
68 x 48 x 2 in

fig 13  
JONATHAN VIVACQUA  
*Studio 7*, 2025  
Pencil on fiberglass  
paper  
23 x 23 in

fig 14  
JONATHAN VIVACQUA  
*Studio 11*, 2025  
Lápiz sobre fibra de  
vidrio  
[Pencil on fiberglass  
paper]  
58 x 58 cm  
23 x 23 in

fig 15  
JONATHAN VIVACQUA  
*Lune*, 2024  
Aluminum, cement,  
and iron oxide  
12 x 9 x 1 in

fig 16  
JONATHAN VIVACQUA  
*Linea*, 2025  
Iron and micaceous iron  
oxide paint  
20 x 15 x 12 in

fig 17  
JONATHAN VIVACQUA  
*Righe*, 2025  
Iron and micaceous iron  
oxide paint  
20 x 15 x 12 in

fig 18  
JONATHAN VIVACQUA  
*Calamita*, 2025  
Diptych  
Cement, iron and iron  
oxide  
33 x 61 x 41 in

piece 1  
36 x 23 x 3 in  
piece 2  
25 x 35 x 4 in

# walden naturae

walden naturae is an exhibition space set in the enclave of Pueblo Garzón (Maldonado, Uruguay).

Close to the sea, it is surrounded by hills, olive groves and vineyards in a more secluded Uruguay.

Its annual programming combines historical and contemporary exhibitions in all disciplines and media, in its own 5000 square meter space.

walden naturae activates and cultivates its unique setting with agricultural, ecological and artistic initiatives, creating an idyllic context.



*Program 19*  
Jonathan Vivacqua  
*Matricia*  
Dec 2025  
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*Museography*  
Gastón Arismendi

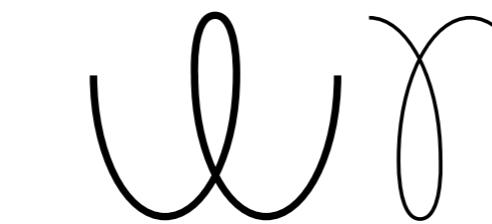
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w-w-w.ar

I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived. I did not wish to live what was not life, living is so dear; nor did I wish to practice resignation, unless it was quite necessary. I wanted to live deep and suck out all the marrow of life ... HENRY DAVID THOREAU "Walden; or, Life in the Woods"

A handwritten signature in black ink, appearing to read "HENRY DAVID THOREAU".