

## Maurizio Pellegrin – Verónica Vázquez

### *In ordinem redigere (the art of recomposing memories)*

*In ordinem redigere (the art of recomposing memories)* is a bipersonal exhibition dedicated to the works of Maurizio Pellegrin and Verónica Vázquez, two internationally renowned artists who have been collaborating with Marignana Arte Gallery for years. While profoundly different in terms of biography, aesthetic and expressive choices, Pellegrin and Vázquez share a focus on maintaining or highlighting the relationship with the past, with the history of the materials, artefacts and objects from which they realise their works. Verónica Vázquez's works start from materials she finds exploring large industrial spaces. She collects material, often waste, and by removing these objects from their original purpose she frees them from their previous function, placing them in the aesthetic dimension of pure form. The art of recomposing and rearranging the past by freeing 'found' objects from the functions they were created for is also central to Maurizio Pellegrin's poetics. However, if Verónica Vázquez's attention is mainly focused on metals and finds its main expressive dimension in sculpture, Pellegrin's research addresses the human dimension. It is not the material that is rearranged, rather the energy it absorbs and releases in human contact. Gloves, hats, old photographs, portraits from the past, utensils, furnishings collected from every corner of the world: these are the elements that the artist rediscovers and recomposes, in the same liberating impulse that transforms the material object into pure aesthetic form. In works such as *Alcuni*, *Alba a Chicago* or *Passaggio a Venezia*, the *dynamic* dimension of Pellegrin's work emerges. It can be perceived not only in the obvious reference to otherness, to the encounter with the other and to the element of travel – both an artistic and a biographical feature characterising the artist - but also in that of a procedure that moves the spectator both through the evocation of other spaces (be it Chicago, Venice or the oriental atmosphere of *Keeping the moon*) and through displacement in time. Thus, mnemonic short-circuits are constructed, in which the object re-emerges from the past reconstructed and freed from its original function (as happens in *film covers*). It is a kind of dynamism that in Pellegrin's case cannot but bring to mind the Greek root of *dynamis* (force), the power that is realised in *energeia* (energy) through which every possibility comes into existence. With the power of colour, understood almost in an alchemic sense as a form of protection or liberation, Pellegrin investigates the energy of the objects he collects. Through the use of a highly personal numerology conceived as an artistic tool, he then reconstructs the order of the object found, renewed by the gesture that reconfigures its power.

# Marignana Arte

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Reconstruction of temporal and mnemonic orders, processes of liberation of the object from the consumerist essence that had produced it, an aesthetic act that traverses time and recomposes new dispositions of the visible. In *De la serie memoria abandonadas* or in *Registro textil*, Verónica Vázquez uses *repetition* almost as the concretisation of a hypnotic mantra that in its reiteration reorganises matter. The recovery of simple and humble materials in opposition to the stereotypes of consumerist societies claim to art the dignity of a free action, rebellious by vocation, in opposition to the deviations of a dystopian and careless progress. With patience, the artist rearranges his material mantra that overturns and revolutionises the nature of the materials used. The artistic gesture elevates them from the humble condition of waste that has become unusable and non-functional for the processes of consumption, to bring them, with the power of a poetic that is as conscious as it is aesthetically refined, to be a work of art, and therefore free material that is subject only to the free rule of art.

## **BIOGRAPHY OF MAURIZIO PELLEGRIN**

Maurizio Pellegrin was born in Venice in 1956 and now lives between New York and the lagoon city. He graduated in History of Art from Ca' Foscari University in Venice and at the same time devoted himself to the study of Art at the Academy of Fine Arts, where he obtained a Master's degree in Fine Arts equivalent to Studio Art. He studied Sociology at New School University and Oriental Philosophy at New York University and started his academic career in the 1990s. He was the director of the Venice Program Master of Art at New York University, where he also taught for almost two decades. During those years, he joined Teachers College at Columbia University where, in addition to teaching, he was offered the position of Senior Gallery Curator. He also taught in the Department of Architecture at the Rhode Island School of Design. Later, in 2011, he was appointed director of the school at the National Academy Museum and School in New York, of which he subsequently became dean and for which he also served as creative director in 2014-2015. Also in 2017, he founded the New York School of the Arts, of which he is currently the executive director. Pellegrin's work has been the subject of over 160 solo exhibitions and hundreds of group shows in international galleries and museums, including: Museum of Modern Art in New York, San Diego Museum of Contemporary Art, Corcoran Gallery of Art in Washington DC, Cleveland Museum of Contemporary Art, Fort Wayne Museum of Art, Venice Biennale, Akron Art Museum, Aldrich Contemporary Art Museum, Scottsdale Museum of Contemporary Art, Galleria Internazionale d'Arte Moderna di Ca' Pesaro in Venice. His works can also be found in important private and public collections around the world and

# Marignana Arte

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there is a vast literature on his work, as the author and protagonist of more than 40 monographs. His work has also been published in more than 500 articles and essays.

## **BIOGRAPHY OF VERÓNICA VÁZQUEZ**

Verónica Vázquez was born in 1970 in Treinta y Tres, Uruguay and currently lives and works in Uruguay. As a self-taught artist, she studied drawing, painting, sculpture, engraving, ceramics, tapestry and art history. She attended the Fundación Pablo Atchugarry, where she had the opportunity to interact with the founder Pablo Atchugarry and come into contact with important masters of Uruguayan art such as Octavio Podesta, Enrique Broglia, Miguel Angel Battagazzore and Wifredo Díaz Valdéz. Verónica Vázquez's works have been shown in numerous solo and group exhibitions in international galleries and museums, including: Piero Atchugarry Gallery (Tierra Garzón and Miami); MACA, The Atchugarry Museum of Contemporary Art; Centro de Arte Espronceda, Barcelona; Museo Nacional de Artes Visuales, Montevideo; Fundación Pablo Atchugarry, Manantiales; Fundación Gonzalo Rodríguez, Montevideo and Casa de la Cultura, Maldonado.

Since 2014, the Piero Atchugarry gallery has represented her work, while since 2017 she has been represented in Italy by the Marignana Arte gallery, which in the same year dedicated her the solo exhibition *The Struggle for Raw*. Her works can be found in several private collections in Uruguay, Argentina, Brazil, Canada, Italy and the United States, as well as in public collections such as the Buckhorn Sculpture Park (USA), the Fundación Pablo Atchugarry (Uruguay) and the Museo Nacional de Artes Visuales (Uruguay), the Museo d'Arte Contemporanea Americana (MACA), the Museo Pablo Attilio (USA) and the Garzón Sculpture Park.

Hours: Wednesday to Saturday, 11 a.m. to 7 p.m.

Sunday and Monday open by appointment only

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