

Serena Vestrucci

Fioritura

May 26th 2021 - September 11th 2021

Opening: May 26th 2021, from 11 am to 8 pm

Critical text by **Marco Arrigoni**

Renata Fabbri arte contemporanea is glad to announce **Fioritura**, Serena Vestrucci's (Milan, 1986) first solo show at the gallery. The exhibition, which inaugurates the recent collaboration between the artist and the gallery, links two new works - a family of sculptures and a series of drawings - conceived in dialogue with the exhibition spaces that welcome them.

Delving into the interstice of everyday experience and taking inspiration from unexpected encounters with common objects, Serena Vestrucci's research questions and manipulates the ordinary through the use of multiple artistic processes and linguistic paradoxes. Drawn to objects, images, materials, concepts and situations belonging to everyday life, the artist makes them the main subject and material of the artistic experience. Modified and translated into fields of actions different from their original ones, Vestrucci focuses on the latter, changing their perception and filling them with new meanings through instantaneous and illusory poetics, slightly visible and apparently simple.

On the occasion of her solo show in the spaces of Renata Fabbri's gallery, the artist gives life to a work in which the obviousness of everyday life meets the complexity of human existence through allusive, and typically, playful bewilderment. On display, in the main halls, twelve *Teste di cavolo* [*Cabbage Heads*] silently lie on the floor. These are bronze sculptures which have been cast in scale 1:1 from a family of cabbages (red cabbage, white cabbage, broccoli, cauliflower, savoy cabbage, Brussels sprouts) and on whose surfaces human features can be seen. The works, secluded and solitary, present an imaginary catalogue of small figures offended, insulted, mocked, and therefore marginalized, moved away and rejected. The characters, dispersed and set aside in the bare rooms of the gallery, are each on their own; introverted and shy, they let vulnerable and anti-monumental portraits emerge. The redemption from this sense of isolation and solitude takes place on the lower floor, where a set of small spots reveals an image made possible thanks to their proximity and juxtaposition. *Batter d'occhio* [*Eye-blink*] is a choral drawing: a multitude of traces of human blinks, replicated and fixed by the artist on largesheets of paper hung on the walls. Here, Vestrucci conceives eyelashes as brushes that everyone has constantly at their disposal and which, in their incessant movement, leave uncontrolled marks that scratch the air. Their beat, instantaneous and

elusive, refers to the rapid and transitory time that elapses between one glance and another, just like our presence: momentary and fleeting. A call to collectivity.

Vestrucci adopts the expression *flowering* to describe the dialogue between the two works which, placed on different floors, are destined never to meet each other. Specifically, before the cabbage heads flower, they contain the greatest number of vitamins, trace elements and other useful substances. Once they flower, they lose most of their nutritional value: the plant begins to spend its energies in the production of seeds, the stems lose moisture, become hard and fibrous, and the leaves become bitter. Last but not least: flowering is the technical term used in scientific literature to indicate, in the field of book restoration, a process of degradation and aging of the paper, which is manifested by the appearance, more or less extensive, of stains and dots. These pigmentations are generally small in size.

Simple and at the same time complex, the project conceived by Serena Vestrucci for the Renata Fabbri gallery is capable, like all her works, of creating rarefaction, silence and dialogue between the elements presented, between us and them, between ourselves. The works, with an ironic, but at the same time tragic and poetically violent character, seem to tiptoe around the most normal aspects of existence, placing us in front of situations that are as banal as they are intrinsically true. Starting from the title itself: apparently a reference to spontaneous life, immediate, almost taken for granted and expected. Yet this flowering turns out to be a sign of aging, decay, waste. It all seems immediate, but it is all hidden.

WORKS

Teste di cavolo, 2021, bronze, four months, variable dimensions

Batter d'occhio, 2021, eye blinks on paper, tempera, three months, 200 x 200 cm

BIOGRAFIA

After a Bachelor's degree at the Academy of Fine Arts of Brera in Milan, she moved to Venice, where in 2011 she won the residency-study at the Fondazione Bevilacqua La Masa. Here she attended the IUAV University and in 2013 she obtained a Master's degree in Visual Arts. Serena Vestrucci has exhibited her work in solo exhibitions at numerous Italian institutions including: Galleria FuoriCampo, Siena (2018); Gallery of Modern Art, Verona (2017); Archaeological Museum Antonio Salinas, Palermo (2017); Marsèlleria Permanent Exhibition, Milan (2016); Villa Croce Museum of Contemporary Art, Genoa (2015). Her work has been featured in group exhibitions, such as: Fondazione Pastificio Cerere, Rome, Italy (2020); Villa Croce Museum of Contemporary Art, Genoa, Italy (2020 and 2015); Palazzo Del Medico, Carrara, Italy (2020); Museo della Fondazione Michetti, Francavilla al mare, Chieti, Italy (2020); Casa Testori, Novate Milanese, Italy (2019); Blitz, Valletta, Republic of Malta (2019); Italian Cultural Institute, New York, USA (2018); Italian Cultural Institute, London, UK (2018); Santa Maria della Scala Museum, Siena, Italy (2018); Palazzo Reale, Milan, Italy (2017 and 2015); Bevilacqua La Masa Foundation, Venice, Italy (2017, 2012 and 2010); FRISE Künstlerhaus, Hamburg, Germany (2014); Casa Masaccio, San Giovanni Valdarno, Italy (2014); Sandretto Re Rebaudengo Foundation, Turin, Italy (2014); Gallery of Modern Art, Milan, Italy (2012); Venetian Institute of Sciences, Humanities and Arts, Venice, Italy (2012); Stedelijk Museum, 'S-Hertogenbosch, The Netherlands (2011). In 2017 she won the 18th edition of Premio Cairo and she was selected by the City of Milan to create a permanent work in the frame of the public art commission ArtLine Milano.