

In Agostino Iacurci's *Making Room*, the works presented, five paintings and six works on paper, exemplify a striking confluence of historical art traditions and contemporary stylistic approaches. Two of the paintings manifest an abstract notion of a flower, an architectural form that echoes the silhouette of a botanical entity without embodying a particular specimen. This conceptual genesis is influenced by Johann Wolfgang von Goethe's search for the *Urpflanze*—a primal plant or an archetypal flower that serves as a blueprint for all botanical forms. In these works, the *Urpflanze* concept is reinterpreted, adopting an even more architectural and abstract guise. The botanical specificity is relinquished in favor of abstraction, allowing rhythm and shape to dominate the composition, steering it away from the representation of any specific flora.

In the depiction of the column in the remaining three paintings, there is a blending of classical and contemporary motifs. The *talemon*, a colossal male figure used as a column reminiscent of traditional Greek architecture, is reimagined in the words of Iacurci as a “gazebo boy”, infusing the structural form with a sense of whimsy and modernity. The underpinning idea is subordinate to the visual impact and the aesthetic culmination of the work. These pieces, therefore, prioritize the sensory experience and the visual dynamics over the narrative or symbolic connotations of the subjects they abstractly reference.

The works on paper are stripped down elemental visions of flora depicted in the paintings. With their pronounced textural qualities and tactile presence, the works translate that the materiality of the medium is as significant as the visual content. The emphasis on the physical properties of the paint and paper places these works within a lineage of art that values the act of creation and the artist's interaction with their materials.

Stylistically, these pieces resonate with the modernist ethos of abstraction and reduction of form. The bold, simplified shapes and the clear, flat areas of color are reminiscent of the cut-outs by Henri Matisse and the later works of Ellsworth Kelly. The use of color blocking and simplified forms suggests an evolution of the visual language from the Bauhaus movement, where functionality and simplicity were paramount. The solid colors and stark contrasts also bring to mind the *De Stijl* movement, with artists like Piet Mondrian who reduced their palette to primary colors and their compositions to the essentials of form and color.

Each piece embodies a synthesis of art historical references, filtered through the lens of contemporary culture and aesthetics. They represent a dialogue between the past and present, honoring the legacy of historical art movements while confidently asserting a modern visual idiom that speaks to the viewer with immediacy and vibrancy.

The synergy between Agostino Iacurci's vibrant works and the architectural elements of the gallery space is no mere coincidence—it is a deliberate and thoughtful transformation of the exhibition environment. Iacurci extends his artistic vision beyond the canvas, as the walls themselves act as an extension of Iacurci's art, not merely as a backdrop but as an integral part of the overall experience.

For this exhibition, Iacurci has transcended the traditional, neutral gallery palette in favor of a more dynamic interaction between art and architecture. Walls within the space have been constructed and painted specifically to echo and enhance the vivid colors and geometric forms of Iacurci's pieces. This

architectural intervention creates a seamless visual flow that guides the viewer's eye from the wall to the artwork, blurring the boundaries between the canvas and the gallery space itself.

The walls, adorned with colors and patterns that find their origins in Iacurci's paintings, do more than just frame the artwork; they create a visual and thematic continuity that envelops the viewer. This intentional design strategy transforms the gallery into a three-dimensional canvas, where the distinction between the art and the space is beautifully blurred.

As visitors move through the exhibition, the walls interact with the artworks, creating a dialogue that is both visual and conceptual. The painted surfaces and the constructed shapes of the walls are in constant conversation with the flat shapes and botanical motifs of Iacurci's works, enhancing the narrative and thematic depth of the exhibition.

Through this transformative approach to exhibition design, Iacurci invites viewers to not just observe but to step into a world where art is an environment, a living space that one can traverse and explore. *Making Room* is an embodiment of how space can be sculpted and painted to become an integral part of the artistic expression, offering a holistic and enveloping aesthetic experience.