

Alessandro Agudio, Edie Duffy, Gina Folly, Jason Hirata, Josephine Pryde
Opening: February 19th, 2026
Until March 28th 2026

Alessandro Agudio's practice investigates the liminal landscape and what might be described as residual forms, devices that aspire to a performativity that remains constantly unfulfilled. His works exist in the tension between the familiarity of domestic artifacts and the tradition of sculpture, revealing an affection for proto-design, that is, for those articles through which the do-it-yourself becomes creation, a projection of suburban dreams of social redemption. In *Meno Dinamica - ex cassettiera* (2026), an old drawer is disassembled and reconfigured following some lines of the structure that justified its original function. What emerges is a form that feels both unfamiliar and strangely recognizable, as if it had always existed in its latent form in our memory.

Edie Duffy's paintings originate from overlooked eBay listings—images of ready-made objects photographed with no particular aesthetic intention and circulated as units of economic exchange. These subjects, whose compositional choices are outsourced from anonymous sellers, are translated into meticulously detailed oil paintings that, in reproduction, almost collapse back into photography. The harsh flash of the original amateur photographs—flattening, obscuring, and denying depth—is countered in paint by a matte surface that softens glare while intensifying confrontation. The result is a strange frontality: objects are hyper-present, yet emotionally withheld.

Gina Folly examines the structures that organize contemporary life, revealing how systems of control and domestication permeate both public and private space. Through an ironic and subtle appropriation, the artist exposes the poetic and epistemological charge embedded in the objects and situations that surround us. In the series *Magic Box* (2024), transparent minimalist sculptures are modeled on zoo feeding devices for monkeys, evoking both animal models of domestication and the glass architectures of corporate districts. The works reflect on the ostensibly neutral mechanisms of containment and display that shape behavior and self-regulation.

Heteronomy, dependency and contingency are constitutive elements in Jason Hirata's practice, which investigates the relations and structures underlying artistic production. In *Genome Prompt* and *The Chimney's Task* (both 2025), shelving units are flattened until they act like images to the eye, taking on a dimensionality akin to the shadows found in ruins. The raw material is both the physical object and the element of chance that defines its shape through hammering, as well as the social material available to him, since the sculptures have been physically produced by the gallerists. This gesture belongs to a series of attempts by the artist to de-emphasize himself as the sole producer of his works, instead inscribing his authorship through others.

Josephine Pryde explores how images are produced and circulated within an increasingly mediated visual economy, foregrounding how vision is shaped by both technological apparatuses and psychic processes. In *Television* (4) and *Television* (5) (both 2024), the artist employs a custom lens extension that blurs mechanical objects into soft, out of focused edges, positioning the image between material clarity and the elusive nature of the imagined. This optical indeterminacy becomes a device to evoke the unstable fabrics of memory and attention, complicating notions of a perceptual objectivity.

In the works presented, objects and images are never fixed entities, but rather sites where labour, authorship, and perception are negotiated and redistributed. Each artist foregrounds the material, social, personal, and technological conditions that quietly structure how things come into view and how we relate to them.

1.

Gina Folly
Magic Box XII, 2024
Polycarbonate, screws
50 x 50 x 25 cm
2.

Edie Duffy
Architectural Header, 2026
Oil on linen
61 x 45,5 x 3,5 cm
3.

Alessandro Agudio
Meno Dinamica - ex cassettera, 2026
Wood
62 x 80 x 84 cm
4.

Jason Hirata
The Chimney's Task, 2025
Metal shelf
40 x 280 x 12 cm
5.

Josephine Pryde
Television (5), 2024
Archival Pigment Print
60 x 80 cm
6.

Josephine Pryde
Television (4), 2024
Archival Pigment Print
60 x 80 cm
7.

Gina Folly
Magic Box IX, 2024
Polycarbonate, screws
140 x 25 x 25 cm
8.

Jason Hirata
Genome Prompt, 2025
Metal shelf
108 x 237 x 18 cm

