

EDUARDO SECCI

Le contraddizioni della fragilità

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"Fragility is presented as a universal condition only apparently impeding, actually it is the assumption of a contradiction that generates the movement of every history, personal and collective, as long as it is perceived as a resource and not as a condemnation" (Roberto Gramiccia)

The exhibition “**Le contraddizioni della fragilità**” focuses on the theme of fragility and its declinations, exploring the contradictions that conceal behind its definition analyzing the different contexts where the term has been used: society, culture, economics, science, and philosophy. A series of meanings and interpretations wherein the fragility is considered in its derogatory connotation inviting us to contemplate it as doubt and uncertainty, fail and its acceptance or weakness of our beliefs. This ancestral and hypothetical antagonism caused by the sharp opposition between fragility and stability or durability is questioned by the show pointing out infinite possibilities of mistakes, the superficiality of certain categorical reflections, and prejudices of our principles in chasing absolute objectivity that allows us to reach a definitive emotional, cognitive, and identity stability.

The multidisciplinary research conceived by **Andrea Galvani** (1973, Verona) introduces the show, while exploring the relationships between different dialectical correspondences, such as fragility and monumentality, temporality and continuity, visibility and invisibility. His work extends the usual perspectives from the individual to the collective level, contextualizing the human experience within the geological space, cosmic changes and social transformation. A research that draws from the greatest questions in history and enhances itself through those social, educational, political, ideological, technological and scientific transformations that continue to inexorably, and sometimes invisibly, change the conditions of our daily life. Specifically, in the first room of the gallery space, we find an immersive site-specific installation consisting of two neon sculptures of mathematical equations that have literally revolutionized our understanding of reality. *Spacetime Symmetry* illustrates the properties of space and time described in Albert Einstein’s groundbreaking theory of special relativity, and *The Relativity of Simultaneous Events [At Rest]* marks the beginning of theoretical physics and the birth of the nuclear

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age, they are both examples of the continuous paradigm shifts that took place through history of human knowledge.

In the second room, **José Carlos Martinat** (1974, Lima) presents a production dictated by close connections with the social, cultural, and political environment of Latin America. Moving between different genres, conceived a series of artworks that uses graffiti as its source, which he appropriates through an extraction process of political parties' logos found in the city walls, giving them new life as works of art. In their monumental fragility, they maintain the emotional tension that generated them. The intrinsic instability of their creative nature is reflected in the limbo of dreams, false promises and corruption of the political class and the resulting popular reaction.

Two of the works on view reflect the contrasts that characterized Peru's last presidential campaign divided between Keiko Fujimori's right-wing political party and a new far-left political party called Peru Libre. Together with these two pieces, the wall extraction of a mural of an Inca ceramic with the shape of a face, thus accentuating the cultural and ethnic fragility of the artist's country.

Alejandro Almanza Pereda (1977, Mexico City) grew interest in how different cultures perceive danger and risk. Almanza's endeavor focuses on materiality concepts by challenging objects conceptually and physically. His work explores how objects are able to overturn their functionality, evident in their production for use and consumption, through compositions that create seemingly impossible contortions. Enigmatic accumulations of objects that defy gravity, in a constant negotiation between stability and precariousness, to arrive at a paradox of stasis, dynamism, control and disorder. The work presented, from the *Horror Vacui* series, appropriates of a romantic landscape. In this series, each painting hangs on the wall with a piece of concrete glued on top, partially obscuring the image, as if part of a wall is hanging from the painting and not vice versa. Liquid concrete is splashed on the painting and wall, placing an idyllic view of nature in the face of the corrosive and relentless process of humans shaping geography according to their will, while also hinting at the concealment of history, the transformation of values over time and changes in taste, customs and traditions.

The practice of **Diana Al-Hadid** (1981, Aleppo), on the other hand, seem trapped in an eternal moment of precariousness and decay. Inspired by the historical forms of art and architecture, her highly material works are laden with drips, textures, motifs and ornaments that recall Arabic calligraphy and Islamic

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textile motifs. A formal stratigraphy that remembers that of the historical and social construction of our identity, originating metaphorical bridges between the past and the present, as well as cultural bridges between the Middle Eastern world of Al-Hadid's early childhood and the Western world in which she currently lives. Her poetics leads the viewer to move along a fleeting border between quotation and identification, memory and contemporaneity, in an inexhaustible sense of contrast and therefore of renewal and questioning. The artwork on show references a detail from the painting *Madonna della Misericordia*, 1342 from Museum del Bigallo, Florence by an unknown artist, and as other Al-Hadid's sculptures, panel works, and works on paper, is built up with layers of material and history, her unique process is entirely additive. Holes and gaps form not from puncture, but through controlled dripping, methodically reinforced such that the image dictates the structure.

Finally, **Matthew Ritchie** (1964, London) roots his own pictorial and installation practice in the languages of science, sociology, anthropology, mythology, and history of art, coming to describe generations of systems, ideas, and their relative interpretations in a sort of cerebral web. The artist concretizes theories of ephemeral and intangible information in a unique and recognizable gestural form, which emphasizes above all traces of the human presence. Over the last several years, Ritchie embarked on a project to chart a comprehensive visual history of the notational mark, or diagram. The ongoing project examines the influence on notational language on the systems and production of knowledge. The new series *Dreams of the Time Demon* is included in the group of *Time Diagrams*, an ambitious one-hundred-part sequence of works, seeks to examine the structure and informational language of history. The recent collaboration with artificial intelligence programs called GANs (generative adversarial networks), which can generate millions of new image options, has given rise to disturbing and incomplete sketches, dreams of the time demon, such as drawings that encompass wall works.

The exhibition aims to present itself as an attempt to undermine those peremptory dialectics reaching a compromise in which the daily paradigm changes, the systematic discussions on established principles, and continuous debates coexist, albeit in the balance, and can counter the one-sidedness of what it is fragility. A process that is highlighted by the involved artists through extreme attention to the stratification of materials, the subjectivity of perception, the constant transformation of knowledge, the tensions in social, cultural, and political environments and, finally, to a modality that conveys and consolidates the acceptance of relativity, ephemerality, and ambiguity of our views.

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