

EDUARDO SECCI

Press Release

Le contraddizioni della fragilità

Diana Al-Hadid, Alejandro Almanza Pereda, Andrea Galvani, José Carlos Martinat, Matthew Ritchie

Curated by Angel Moya Garcia

Dates | September 9 – November 6, 2021

Opening | Thursday, September 9, 4.00 pm – 8.00 pm

Hours | Monday to Saturday, 10.00 am – 1.30 pm / 2.30 – 7.00 pm

Eduardo Secci gallery is pleased to announce the opening of the group show “**Le contraddizioni della fragilità**”, curated by **Angel Moya Garcia**, on **Thursday, September 9, 2021** (4.00 pm – 8.00 pm), in **Florence** (Piazza Carlo Goldoni 2, Italy), featuring works by **Diana Al-Hadid, Alejandro Almanza Pereda, Andrea Galvani, José Carlos Martinat, and Matthew Ritchie**.

The exhibition 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.

Diana Al-Hadid (1981, Aleppo), whose works are often conceived on a monumental scale, uses different media adopting a layering technique both materials and in cultural meanings, "halfway between a fresco and a tapestry", as she defines them. 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.

Destabilizing and informed of its origins, is also the practice of **Alejandro Almanza Pereda** (1977, Mexico City), who manifests a profound interest in the perception of the concepts of danger and risk in different cultural realities. Materiality is one of its constants which is expressed through the creation of conceptually and physically "risky" objects. These juxtapositions convey a sense of tension with specific investigations on the themes of fragility, value, weight, and power.

Multidisciplinary is the art of **Andrea Galvani** (1973, Verona), an artist able to range from photography to video, from drawing to sculpture, to sound, to installation architecture, and performance. Through this approach, he examines 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 transformations.

José Carlos Martinat's production (1974, Lima) is dictated by close connections with the social, cultural, and political environment of Latin America. Moving between different genres, he creates a particularly well-known series that has graffiti as its source, which he appropriates through extraction

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from their places of origin, 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.

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.

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.

Diana Al-Hadid (1981, Aleppo, Syria) lives and works in New York.

Alejandro Almanza Pereda (1977, Mexico City, Mexico) lives and works in Guadalajara.

Andrea Galvani (1973, Verona, Italy) lives and works in New York and Mexico City.

José Carlos Martinat (1974, Lima, Peru) lives and works in Lima.

Matthew Ritchie (1964, London, England) lives and works in New York.

Angel Moya Garcia is the curator and head of programs of the Mattatoio in Rome.

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