

ALEJANDRO  
ALMANZA PEREDA  
25.09.2021 | 06.11.2021

**A CASE THAT DOES NOT FIT IN ANY STUDIED SITUATION**

Living in history is distressing. Our permanent connection to networks fills a void with incessant reminders of risk, danger, tragic statistics, and surrounding crises that will simply never go away, while we hardly want or deal to unsubscribe. On the counterpart of the pandemic anxiety and depression, the material order that we build daily in our domestic spaces used to be a personal trace of memory providing us security, attachment, symbolic affections, and comfort. But now, our private empires are endangered by hyper-connectivity as we've never experienced before. Paradoxically, the dilution of this intimacy seems to decline the collective memory, because when everything is recorded, confidence in the common reminiscence and oral tradition turns fragile, and sooner or later the media will tear it down.

*Um caso que não se enquadra em nenhuma situação estudada* is Alejandro Almanza Pereda's first solo show in Portugal, whose art has constantly been addressing contemporary social constructions of risk and holistic perceptions of tension, and material order. In this specific project for Lehmann + Silva, the artist conceptually explores the notion of expectation, both at a sensitive and epistemological level. The sculpture, photography, and video works he presents disrupt both the material order of objects and the collective associations that build up cultural memory.

The spatially predominant pieces in the exhibition: *Face ao carácter racional dos acontecimentos que justificam tal protocolo*, along with *Night standing*, are new sculptural ensembles built with local objects (used furniture, chandeliers, mechanical hardware, building stones, and wood beams), specifically designed for the gallery's architecture, creating a system of physical and psychological tensions that juxtaposes to their material history. Both works are echoed with a new edition of *The Suit Makes the Man*, a series of different concrete suit designs, which refer to the aura and predominant figure of the architect, a rigid authority, and iconic character in history.

Complementary to his sculptural research, Almanza Pereda has developed underwater photography and video projects for over a decade. Exploring the physical properties and aesthetic potential of objects and materials in submarine environments, he creates sculptures, still lifes, and moving images in a weightless context.

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Sometimes flashing reminiscent of the Flemish vanitas and the European painting tradition of still life, the artist has produced images that border on the impossible or absurd. A recent pair of photographs and a 10'34" video in the exhibition **Common abnormalities in the Near Future** relate to the overall concerns of his investigation, involving very peculiar objects, some with a vestige character, leading the spectator to a perceptive doubt about the known, familiar, or taken for granted.

An important part of Almanza Pereda's inspiration for this exhibition relies on his constant practice as an observer of the road, the walk, and the detour (vide the Instagram Visual Diary: **total-kthewalk**). While finding and selecting elements of the surroundings that take shape and place in the selected works, exploring variants of expectation and dislocating form and function of objects and materials, he addresses the cultural order and power systems such as architecture, physics, and mechanics, presenting a unique site-specific narrative.

Collective memory appears as a prosthesis for our gaze which this exhibition seeks to destabilize while fostering an awakening, appreciated in turbulent times. If most of what we thought as known vanish in front of us through aesthetic experiences, what exactly defines our material and visual knowledge?

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