

Miedo al colapso

Dasha Shishkin · Alejandro Leonhardt

Venue

Galería Florit/Florit
C. de la Reina María Cristina, 10
Palma de Mallorca

On view

19.09.26 – 13.11.26
Mon - Fri / 9 am – 5 pm



Installation views: "Miedo al colapso", Alejandro Leonhardt · Dasha Shishkin. Galería Florit/Florit, Palma de Mallorca, 2026. Photo: Juan David Cortés

Short text

In a system isolated from the outside world, entropy (disorder) tends to increase. This is an irreversible process: nothing returns to its original state on its own.

Living beings, by contrast, sustain their internal order through exchanges with their surroundings, at the cost of releasing disorder into them. Alejandro Leonhardt and Dasha Shishkin work with these two forces of life: he contains, reassembling the fragments of a past collapse; she overflows, allowing energy to circulate between bodies that affect one another and blur together.

Complete text. *Miedo al colapso (Fear of Breakdown)*

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As we enter, an office shelving unit laden with red security boxes cuts across the room, restricting access to a passageway. Among these shelves and other remnants of an old bank recovered by Leonhardt, Shishkin's characters introduce a human vibration: repeating profiles, accumulating faces. The two presences coexist in apparent harmony until, on the first floor, each claims its own territory.

Leonhardt has devoted his residency at Florit/Florit to what remained of a branch of Banco Pastor, a bank that disappeared in the aftermath of the 2008 crisis. A vault is the perfect fantasy of an isolated system: nothing enters, nothing leaves, and everything seems immutable. A sign still announces that the door cannot be opened until the preset time. Boxes, doors and grilles have lost their function, but not the memory of what they once were.

The artist does not recreate a bank. Working with objects that have already undergone an irreversible process, he configures a new system. A collapse that has already occurred is held in suspension.

With a playful gesture, he places coins in precarious balance, on the edge of a precipice. These small fissures keep the tension alive in a still space and introduce a note of irony: all that protective architecture to safeguard so little value.

In **Shishkin's** work, the fissure appears where forms lose their boundaries. Her figures multiply and become entangled, pressing towards the edges. Bodies appear open and in transformation: a hand can have eyes; a body part can claim a story of its own. A single figure can thus contain several characters, voices or desires. From this excess emerges the grotesque: a carnal energy that overflows the body and subverts systems of order. Intimate gestures, such as caressing or breastfeeding, become unsettling, mingling attraction with discomfort.

Shishkin compulsively places cigarettes in a figure's armpit, in an animal's snout, anywhere they should not be. Each is a small point of combustion within the scene.

At the end of a corridor, an orange cat, the only apparently normal figure, watches everything from a distance while calmly smoking a finger.

Nothing can undo the irreversible, and the fear of breakdown drives us to seal ourselves off, like a vault. Leonhardt and Shishkin do the opposite, releasing disorder back into the world. A coin on the edge of a precipice, a proliferation of cigarettes. Absurd gestures that resolve nothing and yet are enough to keep building with the pieces that remain.

Text: Madi Canals

Dasha Shishkin

Dasha Shishkin was born in Moscow, USSR. Her work has appeared in solo and group exhibitions in the United States and abroad and is included in such public collections as the Museum of Modern Art, the Whitney Museum of American Art, Pinakothek der Moderne, Cincinnati Art Museum, Los Angeles County Museum of Art, Hamburger Kunsthalle, The Art Institute of Chicago, Neues Museum Nürnberg, Museum of Old and New Art, and the Cleveland Museum of Art.

Press:

- "Dasha Shishkin", MEPAINSTME, 2025
- "Dasha Shishkin", Artforum, 2020
- Leah Ollman, "Review: Dasha Shishkin's Dive into Decadence", Los Angeles Times, 2014

Alejandro Leonhardt

Alejandro Leonhardt (Puerto Varas, Chile, 1985) is a visual artist whose practice examines the waste and material vestiges generated by human activity. Working with discarded materials, he develops sculptures and installations around processes of accumulation, transformation and disappearance.

His work has been exhibited at institutions and galleries including the Museo de Arte Contemporáneo de Chile, LAXART, SUBTE and Galería Patricia Ready. He has received the Ron Barceló Imperial / ARCO Madrid Prize and the Visioni Future Award at SWAB Barcelona, and has participated in residencies including FLORA ars+natura.

Press:

- Alejandra Villasmil, "Alejandro Leonhardt", Artforum, 2024
- Carolina Castro Jorquera, "Alejandro Leonhardt: Negro descanso de las aguas", Artishock, 2024
- "Alejandro Leonhardt: UNBOXING", Art Viewer, 2023
- Carolina Castro Jorquera, "Alejandro Leonhardt: Líquida superficie sólida", Artishock, 2021

Images available for publishing

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