

Tout se tient

Gabriella Garcia

Léa Dumayet

25 Marzo - 08 Maggio

Via dei Bossi, 2/A, Milano

20121

12-21H

Galleria Ipercubo

Galleria Orma

Opening: Wednesday, 25 March 2026 from 12:00 pm

Between stone, fiber, surface, and gesture, *Tout se tient* brings together the works of Gabriella Garcia and Léa Dumayet through a shared intuition: matter remembers. It preserves traces, summons presences, reopens buried times. In both artists, creating means touching what precedes form, within a field of memory, ancestry, and imagination where making by hand also becomes a form of listening. In this sense, contemporary sculpture appears not as a closed form, but as a sensitive language capable of embracing tensions, transformations, and survivals. The works gathered here seem to emerge from the hands even before words: hands that collect, shape, assemble, sustain. In this terrain, craftsmanship does not appear as ornament, but as a silent force of endurance.

Although they begin from distinct processes, Gabriella Garcia and Léa Dumayet converge in their investigation of the symbolic power of materials and the instability of forms, constructing a path in which delicacy and resistance coexist. Sculpture opens here as a territory of relations: between matter and image, strength and fragility, the visible and the latent, memory and transformation. What emerges is not a definitive form, but a continuous tension, a precarious balance in which each work seems to sustain both what insists on enduring and what inevitably transforms.

In Gabriella Garcia's practice, matter becomes a space of appearance, capable of reactivating times not directly lived but deeply present. The works presented in this exhibition were developed within the artist residency program she undertook over the past year in Linguaglossa, Sicily, an experience that played a decisive role in the development of the project and in the dialogue with the landscape, local memory, and materials of the territory. The work unfolds through a series of acts — *The Spirit of the Matrix*, *We Are Not That Strong*, *Viridarium*, and *This Dream Might Fade Away* — in which image, cultural inheritance, and displacement become formal and conceptual drivers, through distant architectural fragments, classical elements, lava stone, botanical collages, and structures oscillating between ruin, reinvention, surface, and support.

In Léa Dumayet's work as well, matter is a living and relational field. Her practice turns toward the body, animals, the ecosystem, and the tensions between inside and outside, intimacy and environment, fragility and resistance. In the works presented in the exhibition, such as *Clin d'oeil*, *Cycle*, and *Agilli*, araucaria branches, natural threads, brass, shell tubes, stones, bamboo, steel, and hair are articulated into compositions suspended between weight

and lightness, rigidity and flexibility, opacity and invisibility. Nature does not appear as a distant landscape, but as an active proximity, as a fabric of relationships in which the human is inevitably involved.

Dumayet avoids monumentality: her interventions are precise, almost silent, and make space an active component of the work. In *Clin d'oeil*, the reference to the araucaria evokes a remote, resilient, and thorny time; in *Cycle*, shell tubes arranged in a spiral suggest forward movement, waves, and tides; in *Agili*, cables, stones, and organic elements establish a sensitive field in which balance is offered as an experience, not a certainty. In the research of both artists, natural stones run through the exhibition as ancient bodies, bearers of a temporality that exceeds the human scale and capable of bringing different geographies, sensibilities, and histories closer together.

Between the two artists there exists a tactile intelligence of the world: a practice of listening, tension, and transformation that finds in contemporary sculpture not a closed form, but an open language capable of welcoming instability, relationships, and survivals. Perhaps it is possible to glimpse, in this coming together, the figure of an ancestral woman: guardian of thread, matter, and time. Not by chance, Louise Bourgeois associated the spider with her mother, a tapestry restorer, as an image of one who weaves, repairs, and protects. Here, to weave is to remember, to sew is to intervene, to shape is to listen to what matter already knows. To contemplate these works means entering, even if only for an instant, into a vaster time: a time of transmission, care, and survival.