GALLERIA POGGIALI

GALLERIA POGGIALI Florence
presents

Enzo Cucchi vs CANEMORTO / CANEMORTO vs Enzo Cucchi
with essays by Antonio Grulli and Alessandro Cucchi

26 September 2026 – 27 February 2027
Opening: Saturday 26 September 2026, 6 p.m.

GALLERIA POGGIALI
Florence, Milan, Pietrasanta
www.galleriapoggiali.com

From 26 September 2026 to 27 February 2027 the **Galleria Poggiali of Florence** presents ***Enzo Cucchi vs CANEMORTO / CANEMORTO vs Enzo Cucchi***, a novel exhibition project based on the comparison between two radically different approaches to artistic practice. On one side is **Enzo Cucchi** (Morro d'Alba, 1949), a leading exponent of the Italian Transavanguardia, whose research has left its mark on the history of art; on the other is **CANEMORTO**, an anonymous collective set up in 2007 and now one of the most innovative actors on the contemporary art scene.

The encounter between Enzo Cucchi and CANEMORTO is exceptional precisely because it sets up a relation between one of the most authoritative figures of contemporary international art and one of the most original collectives of recent years on the Italian scene. Rather than setting two poetics in dialogue, the **Galleria Poggiali** project brings into **play two systems of working, two imaginaries, and two different concepts of authorship**. The result is a direct comparison, built up over time through a **continuous exchange of ideas, gestures and images** in which neither plays either a leading role or that of privileged counterpart.

The entire project took shape over the course of several months between November 2025 and June 2026. Shared working sessions at the historic Litografia Bullain Rome – the place where Enzo Cucchi and CANEMORTO first met in 2022 – and in the artist's home in Morro d'Alba, alternated with lengthy exchanges developed at a distance, leading to the construction between them of a **creative process based on reciprocal rebound**. In effect, every work emerges as a response to the previous one, building into a sequence of actions that feed into each other, transforming the artistic work into an open and continually evolving conversation.

At the centre of this experience are the **drawing and primal language** that both the artistic ventures share. Drawing, understood not as a preparatory phase but as an **autonomous language**, becomes the favoured ground for the encounter: a space in which gesture, sign and thought appear in their most essential form, making visible the creative process of both parties. For **Enzo Cucchi** it has always represented the **generative nucleus of his research**; for **CANEMORTO** it is a **free, instinctive and collective tool** that can traverse different techniques and media. And it is precisely in the drawing that the comparison reaches its greatest intensity, becoming the place in which differences are not attenuated but displayed and put constantly to the test.

While drawing constitutes the common ground that triggers the comparison, the exhibition also extends to painting through a set of **works made especially for the occasion**. Alongside the **works on canvas and wood by CANEMORTO**, the display itinerary also includes **a series of new works on canvas by Enzo Cucchi, some very large, conceived specifically for this show**.

The exhibition is structured so as to transfer the dialogue and the exchange driving the creative process into the display space. Consequently, the project develops in the **two separate premises of the Galleria Poggiali**, just a few metres from each other, giving rise to **two independent and specular exhibits**.

In the **Via della Scala 35/A** space, in ***CANEMORTO vs Enzo Cucchi*** it is the collective that sets the rules of the game, selecting the works, constructing the layout and defining its own display itinerary.
In **Via Benedetta 3r**, in ***Enzo Cucchi vs CANEMORTO*** it is instead Enzo Cucchi who elaborates his own totally personal reading of this same comparison, choosing the works, the rhythm and the construction of the space based on his own sensitivity.
Therefore, the **two shows** are not two chapters of the same exhibition, but **two independent interpretations of a single creative process**. Each artist symbolically enters the territory of the other, accepting its conditions and constructing his own story without sacrificing his own identity. The visitor is invited to traverse two complementary perspectives, which observe, respond to, and contradict each other without ever seeking a definitive synthesis.

The project also extends to the **editorial dimension** through the **production of a limited-edition banner** conceived as a collectors' multiple. **The six-metre-long banner has been produced jointly** by Enzo Cucchi and CANEMORTO together with the authors of the two critical essays, Alessandro Cucchi and Antonio Grulli. The work is symbolically divided into two halves, developing from each side up to the central point where images and words meet, thus transforming critical writing too into a space of contamination and exchange.

The show ***Enzo Cucchi vs CANEMORTO / CANEMORTO vs Enzo Cucchi*** is equally far removed from the notion of retrospective and from that of a generational tribute. What it actually proposes is **a model of relation founded on reciprocal recognition and the complete autonomy of the two artistic experiences**. The comparison is not aimed at either convergence or mediation, but is left deliberately open, unresolved, and dynamic. It is precisely this continual tension that turns the project into an experience in which languages, generations, and imaginaries put themselves reciprocally to the test.

The show is accompanied by **critical essays by Alessandro Cucchi and Antonio Grulli**, who were asked to take part in the project not as mere observers but as **active participants** in this sophisticated **frame of comparison**.

CANEMORTO is a trio of anonymous Italian artists founded in 2007. Their work is based on the staging of a continually evolving surreal macrostory in which the boundaries between reality and fiction merge indistinguishably. In this narrative universe the main characters are three masked figures who speak an unknown language and worship a mysterious canine deity called Txakurra. To maintain this fiction the three artists remain totally anonymous, always appearing in public disguised as their masked alter egos. All the trio's works are fully conceived and produced 'six-handed', exploiting the most

diverse media and formats without distinction or hierarchy: painting, sculpture, video, performance, publishing, music etc.
CANEMORTO has exhibited its work in solo shows including those at the Galerija Vžigalica (Lubiana), the Fondazione Nicola Del Roscio (Rome), Gratin (New York), MATTA (Milan), Villa Arson (Nice), the Museo TAM (Matera), the Centre Culturel Jean-Cocteau (Paris), the Litografia Bulla (Rome), and Viafarini (Milan). It has taken part in group shows, performances and screenings in galleries and institutions including the MACRO (Museo d'Arte Contemporanea di Roma), the MARCA (Museo delle Arti di Catanzaro), the Triennale (Milan), the <rotor> Centre for Contemporary Art (Graz), Encore (Brussels), the Halle13 Gallery (Vienna), the Above Second Gallery (Hong Kong), the V9 Gallery (Warsaw), Urban Spree (Berlin) and FIFTY24MX Gallery (Mexico City).

Enzo Cucchi (Morro d'Alba, Ancona, 1949) is one of the leading exponents of international contemporary art and a central figure of the Transavanguardia, a movement theorised by Achille Bonito Oliva at the end of the 1970s. Over the course of his career, he has displayed his work in leading international museums and institutions including the **Solomon R. Guggenheim Museum of New York**, the **Centre Pompidou** in Paris, the **Tate** in London and the **Kunsthaus** in **Zürich**, and has been invited to important festivals such as the **Venice Biennale** (1980, 1988, 1993 and 1997), **Documenta** in Kassel, and the **São Paulo Art Biennial**. In addition to painting, drawing and sculpture, he has also produced permanent works for public spaces and projects of an architectural character, including the decoration of the Church of Santa Maria degli Angeli on Monte Tamaro, designed by Mario Botta. In 2012 he was awarded the title of Commander of the Order of Merit of the Italian Republic by the President of the Republic.

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