

Endri Dani

Endri Dani's artistic exploration delves deeply into the complexities of the human hand, dissecting its functions, abilities, and underlying socio-political implications. From the laboring hand to the productive one, Dani scrutinizes how capitalist processes can overshadow the once-creative hand, replacing individuality with predetermined patterns. Through his conceptual approach, Dani critiques both past (communism) and present (capitalism) economic systems he cross-experienced in Albania during the 1990s, and disrupts them through performative acts.

In Dani's practice, individual lifelines merge into collective ones, revealing the conformity to consumerist norms. However, within this critical framework, Dani's pieces transcend into expressions of freedom, sparking imagination and poetically re-routing the often destructive trajectories of goods and people. He challenges the inherited aspirations of past generations, especially those channelled by the mothers quoted by Pier Paolo Pasolini in his poem (*La ballata delle madri*, 1971-1972), advocating for authenticity over the superficial freedoms promoted by liberalism.

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For Dani, symbols like the intertwined hands of a mother and child, or hand-bloomed roses in the financial district in New York serve as metaphors for the re-shaping of aspirations and the potential for unbounded futures. By introducing movement, such as Jazz as a form of self-realization, Dani bridges geographical and cultural divides, infusing poetry into capitalist gestures and transforming them into sincere acts of transmission: rosebuds from Shkoder, his hometown in Albania, miraculously reincarnate in the transnational flowers of New York's financial district. Thanks to Dani's flower march, their artificial brushed-out look, stuck somewhere between belated Christmas and anticipated spring break, after his performance found a new home in the arms of street-living women in New York.

In Shkoder, where snow-looking flowers no longer bloom despite the past efforts of the younger boy, Dani reflects on the unrealized dreams and unfulfilled potential symbolized by the singer-to-be mother, whose voice never properly raised.

Dani's work invites us to reconsider the role of the hand in shaping our dreams and the potential for ecological consciousness when applied to our imagination and creatives skills. Cultivating unheard voices, faded aspirations as well as anticipated blooms, caring for wild and flowerless seeds equally, Dani's art becomes a conduit for shared experiences and a nest for alternative forms of collective emancipation. In a flower handshake, he is making space for the unsung dreams of the mothers, the reimagining of their once-wild, and often lost, aspirations, discreetly re-cycled by a now-careful 'invisible' hand.

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Alicia Knock

Curator, Head of the Contemporary Creation
and Prospective Department at the Centre Pompidou.