

F2T
GALLERY

The Centre Will Not Hold
Elinor Stanley & Amedeo Polazzo

Curated by Maria Dolfini

January 29 - March 7, 2026



THE CENTRE WILL NOT HOLD

ELINOR STANLEY AND AMEDEO POLAZZO

Curated by Maria Dolfini
29 January - 07 March 2026

*Turning and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,
The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity.
Surely some revelation is at hand;
Surely the Second Coming is at hand.*

[..]

-William Butler Yeats, *The Second Coming*

F2T Gallery is pleased to present *The Centre Will Not Hold*, a two-person exhibition of London-based artists Amedeo Polazzo (b. 1988, Starnberg, Germany) and Elinor Stanley (b. 1992, London, UK), curated by Maria Dolfini. Taking its title from William Butler Yeats's masterpiece *The Second Coming* – a poem that foresees the arrival of an unknown force, societal collapse and the decline of morality and order – the show brings the two artists into dialogue around gravity, suspension and atemporality.

What is it that holds us to the ground? What happens when normative spatial and temporal axes are disrupted? Paintings on canvas, fresco secco wall paintings and monotypes choreograph ideas of disorientation, ascent and collapse, engendering unfettered fields of vision. What emerges is a delicate architecture of imbalance—one that invites the viewer to relinquish certainty and encounter perception as something provisional, shifting and continuously reconfigured.

Polazzo and Stanley challenge our expectations of groundedness and invite a reckoning with entropy; rather than obeying the physical laws of gravity and perspective, their works gesture towards disobedience by drifting, floating, lurching and fragmenting the picture plane. Indeterminate pools of paint and abstract fields of colour give rise to bodies and objects that emerge without a clear direction or gravitational force, oscillating between wandering and being lost, comfort and displacement. Their work evokes a sense of weightlessness and disorientation, unmooring the subjects from fixed horizons and traditional vantage points and enabling them to be experienced from different directions.

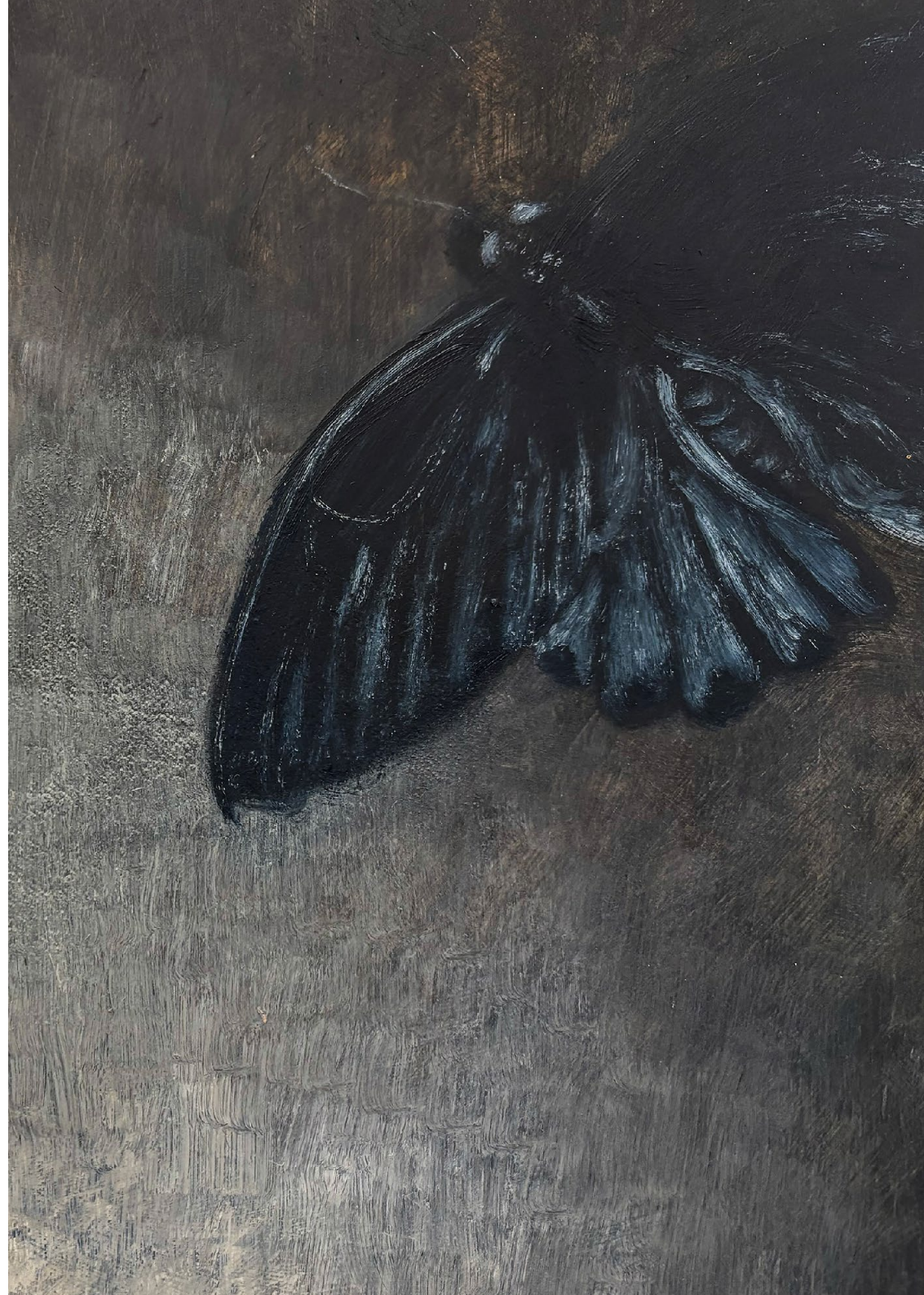
Amedeo Polazzo's surreal and whimsical paintings depict worlds made up of domestic moments and dreamlike memories. Floating fruits emerge from anonymous spaces and cut-out perspectives dominate his canvases; associating familiar elements in unobvious ways, he offers a gateway to the subconscious. The exhibition opens with an immersive fresco by Polazzo that adumbrates a gate-like portal. Devising trompe-l'œil, the work eschews the fixity of architecture and gives the illusion of spatial infinity, akin to being lost in Borges's labyrinth. The fresco ushers to a large canvas *L'attesa* where vivid red apples fly and fall against an apocalyptic background. Next door, in *L'ospite* a perfectly halved, open apple jubilantly rises at the centre of the composition, pop in its colour and linear shape: an overtly sensual domestic symbol carrying biblical connotations of genesis and sin. A small larva inhabits the fruit's core, later metamorphosing into nocturnal butterflies in the intimate, dormant, fairy-tale scene in *Gli annunciatori* between the windows.

In **Elinor Stanley's** paintings and ink on paper, bodies float adrift in terrains of unfathomable depth. Simultaneously voluminous and liquid, overly direct yet coy, awkward yet tender, her nudes appear disproportionate and endlessly suspended. In her monumental painting *That Ancient Night, This Recent Night*, Stanley manipulates scale, perspective, force and speed; the composition is charged with currents of push and pull dominated by a cartoonish fist at the top—lifting skywards, floating, sinking and collapsing. *Thing Music* depicts a pregnant figure that is at once awakening and menacing. Illuminated by Turner-esque dawn light, the work nods to the iconography

of Christian Annunciation, yet introduces a self-awareness and confrontational gaze foreign to this tradition, intensified by a high-pitched, luminous field of colour. Across these works, there is a dance between figures and positionality which leaves no space for traditional gravity, allowing emotional and corporeal manifestations to be experienced in their rawest form.

The Centre Will Not Hold brings together works by Amedeo Polazzo and Elinor Stanley that propose alternative ways of experiencing gravity, space and time. Their dialogue constructs an architecture of bodies and objects that is playful, drifting and untethered. Drawing from classical genres such as portraiture and the nude, both artists push against gravitational weight and inherited pictorial systems, reframing how images relate when orientation falters.

- Words by Maria Dolfini



Elinor Stanley

Stanley uses painting to amplify and heighten psychological experience; the figurative focus of a painting shifts as a confused eye might. Colour is pitched at a high frequency, huge heads swim, perspective lurches, bodies repeat.

She pursues humour and economy in her figurative devices- dynamics between subjects are played by peculiar instruments of scale, perspective and speed. Naked figures are caught in bulging exchanges of tenderness, cruelty and humour.

There is a sense of a biased weighted gaze in the paintings, and an evident appetite and sensual pleasure in the material.

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Elinor Stanley (b.1992, London) studied at the Royal Academy Schools (2019-2023). Recent exhibitions include: You Must Change Your Life (upcoming 2026) Grimm Gallery New York; The Center Will Not Hold, F2T Milan; A Room Hung with Thoughts, British Painting Now, The Green Family Foundation, Dallas (2025); From Observation to Abstraction, The Body in

Art, The Royal Academy, London (2025); Orbital, Nova Contemporary, Bangkok (2024); Accordion Fields, Lisson Gallery London (2024); Tropo, Incubator, London (2023); John Moores Painting Prize Liverpool (2023); Chin Chin, Dasein Gallery, Shenzhen (2023) and Day by Day Good Day, Union Pacific (2023), London. She is an alumna of Glasgow School of Art (2015), and Open School East (2018).

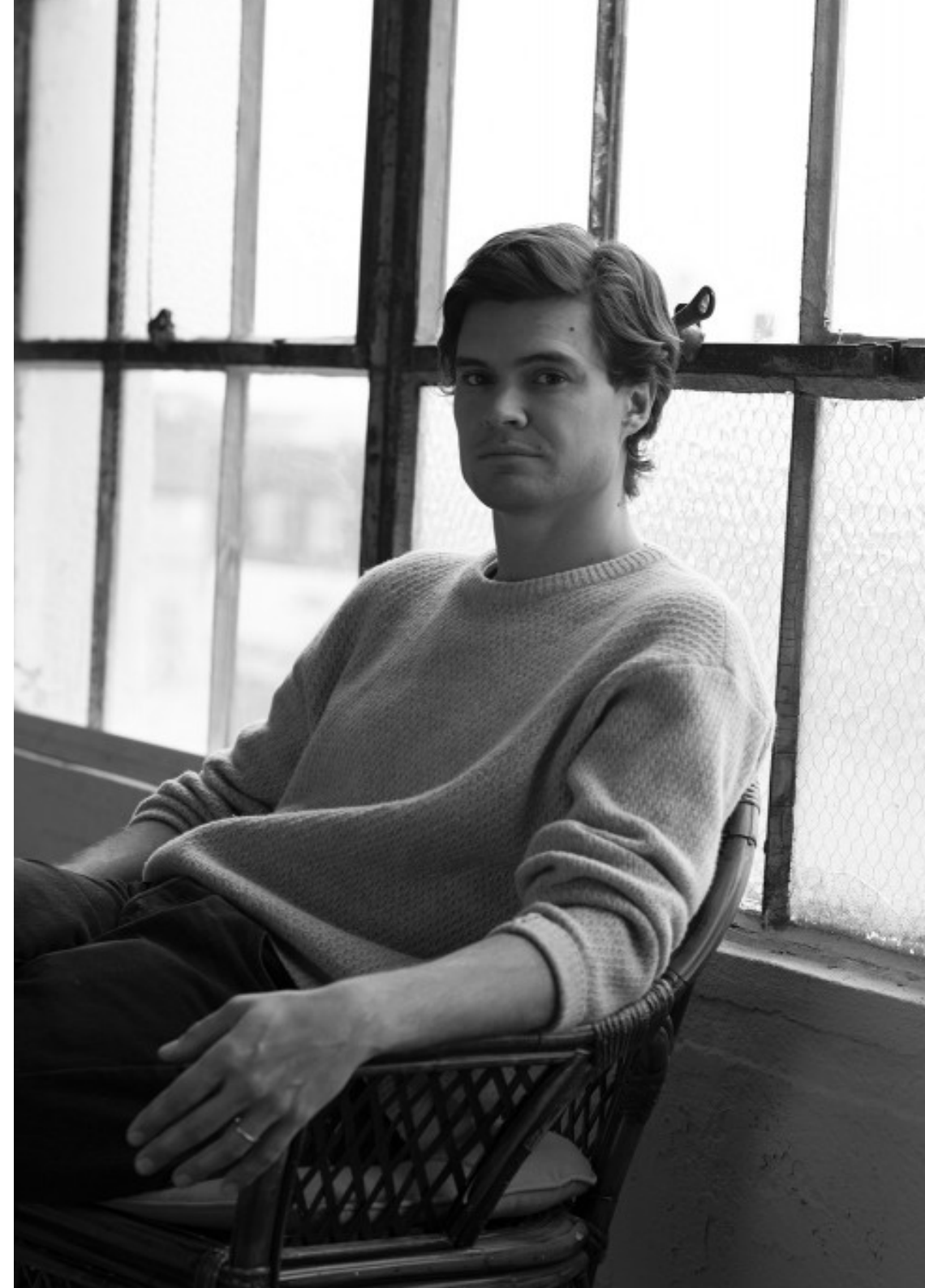


Amedeo Polazzo

Amedeo Polazzo is an artist of German-Italian descent based in London. He grew up with a palpable sense of a domestic life made safe by those who still recalled the insecurities of war. His surreal and whimsical paintings depict worlds made up of domestic moments and dreamlike memories, associating familiar elements in unobvious ways and offering a gateway to the subconscious. Polazzo's subjects are both personal and universal, idyllic but anonymous, unknown or forgotten, and outside of time.

Amedeo Polazzo (b. 1988, Starnberg, Germany) is an artist based in London. Recent selected exhibitions include: solo show at Kunstverein Siegen, Germany and at Herald St (upcoming 2026); Paris Internationale, Bel Ami, Paris (2025); Herald St, London (2025); Bel Ami, Los Angeles (2024); Mammoth, London (2024); Liste Art Fair Basel, Bel Ami (2024); Museo Triennale Milano, Milan (2023); Andrea Festa, Rome (2023); Lore Deutz, Cologne (2023); Los Angeles,

Günsterode (permanent installation) (2022); Loggia Loggia, Munich (2021); Galleria Matera, Rome (2021); Kavanagh, Buenos Aires (2021); Quadriennale, Rome (2020); Villa Massimo, Rome (Permanent Installation) (2020); Chateau Shatto, Los Angeles (2019). Amedeo Polazzo holds a scholarship from the Villa Massimo, German Academy in Rome (Praktisches Stipendium) and was an artist in residence at CCA Andratx in Mallorca, Spain and Urra in Buenos Aires, Argentina.



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