

~~A PICK GALLERY~~



SHAZAR
GALLERY

LANDSCAPES OF HIDDEN WORDS

LegakwanaLeo Makgekgenene,
Renée Akitelek Mboya, Karla Nixon

Curated by Laura Burocco

THE FACTORY PROJECT

Lello Lopez

Shazar Gallery, Napoli

Opening on October 31, 6 pm

A PICK GALLERY presents the group show *Landscapes of Hidden Words* with LegakwanaLeo Makgekgenene, Renée Akitelek Mboya and Karla Nixon, curated by Laura Burocco and a solo show by Lello Lopez - *The factory project* - proposed by **Shazar Gallery**, invited for the art week in Turin, on Monday, October 31th at 6 pm, in via Gallinari 15/C.

Landscapes of Hidden Words presents the work of three artists born in different African countries, Karla Nixon (1990, Durban, South Africa), LegakwanaLeo Makgekgenene (1995, Gaborone, Botswana) and Renée Akitelek Mboya (1986, Nairobi, Kenya), whose research is connected to the reckoning of personal memories and images related to their native spaces and traditions. The three artists reinterpret hidden, oppressed and often misrepresented stories in different ways.

"This exhibition - writes Laura Burocco - combines together different media and materials, from video to photography and photomontage, to pictorial installations, through which the artists investigate the definition of a belonging territory and the construction of a unique and collective identity".

Karla Nixon's works is developed between abstraction and figuration. She uses paper, hand-cut, painted, glued. Cut paper is historically related to craftsmanship, it is sensitive subject in the African context, but Nixon wants the visitor to look beyond the material and the technique, losing in the intricate textures that she rhythmically overlaps and articulates. In the exhibition there are a series of recent works, such as *Dune II* and *Flood light and rain fall*, which, with their texture and intense color, evoke natural landscapes.

LegakwanaLeo Makgekgenene presents a series of photomontages with the intent of rewriting the collective dimension of a national memory based on a disguised identity, as in the case of Botswana's public monuments. Her works can be ascribed to a virtual

manipulation of folklore, a narrative between past, present and future, between real life, tradition and imagination, where images of monuments and national symbols intertwine. These works are part of a series presented in 2022 in the *Botswana Pavilion*, questioning the issue posed by the curatorship of the Venice Biennale about what it means a world where everyone can change, transform, become something or someone else.

Renée Akitelek Mboya is interested in the significant role of race in articulating anthropological and ethnic narratives of national belonging.

In the videos *A Glossary Of Words My Mother Never Taught Me* and *And Salt The Earth Behind You* she uses film archives related to the period of colonialism with the intention of tracing racist genealogies related to the production and display of images. Appropriating and reworking historical material, such as *Africa Addio*, an Italian documentary from 1966 about the end of the African colonial era, Mboya works with images in a way that makes us reflect on their violent narrative potential.

Shazar Gallery presents in Turin the work by **Lello Lopez** (1954, Pozzuoli, Naples) who focuses his research on reality and interpersonal relations. His experience and the people he met are the starting point for a visceral introspective analysis that reflects on the present and the most tangible elements of reality. In a way, Lello Lopez's work is an expression of the neediness to communicate by highlighting the truth.

With *The factory project*, Lopez pays attention to the difficulties around the working world. It is a video-installation composed by works on blueprints of technical projects found in abandoned offices, that repropose images of machinery and/or simple tools that are now part of another world using acrylic colors. There is also the video "The Factory", accompanied by Luigi Nono's "Epitaph No. 1" and the narrating voice of Garcia Lorca's poem "La Casida De La Rosa". The work is a reflection on the transformations and drastic reconversions that industry undergoes in times of economic crisis and their impact on the lives of the people who work in. The abandoned factory becomes a relic of a time, of a place that was able to give strong push to society and absorb entire existences at the same time. In these works, the artist's thought develops with great dynamism, alternating the original signs of that time with proposals for alternative lifestyles, creating disorientation and a dreamy atmosphere.

On Saturday, November 5th A PICK GALLERY will be open from 3.30 to midnight for the **Art Night** promoted by TAG Torino Art Galleries.

On November 4th, 5th, 6th, from 9.30 to 12 am, the gallery will host **Art Coffee Breakfast**, in collaboration with Lavazza.

The exhibitions will be open until January 14th, 2023.



Short Bio

Karla Nixon (1990, Durban, South Africa) works mainly with paper. She hand-cuts and sculpts intricate images and objects from her surroundings. Even if paper is central to her practice, she works also with painting, sculpture, mixed media, collage, video and installation. Nixon has participated in several group exhibitions in Durban, Cape Town and Johannesburg. Her works is part of several private collections in South Africa, Lebanon, Australia, Spain and the Netherlands; as well as in public collections, including the Durban Art Gallery and the National Art Bank. Nixon is currently a lecturer in the Arts Extended Program at the Durban University of Technology. Among her main exhibitions: *Underfoot*, Lizamore, Fairland Gallery, Johannesburg (2022); *Commune*, KZNSA Gallery, Durban (2021); *Be Inspired by Phansi*, Phansi Museum, Durban (2019); *Karla Nixon*, Bremischen Bürgerschaft, Bremen, Germany (2018); *Enchant. Celebrate. Create. Disrupt*, ICC, Durban, Essence Festival (2017).

The work of **LegakwanaLeo Makgekgenene** (1995, Gaborone, Botswana) is a determined effort to bypass cultural censorship and contrast the restrictions of toxic traditionalism, producing an elusive critique of the state apparatus and sociological structures. Makgekgenene's work confronts the evolution of women's movements in Botswana and explores alternative entry points to critical and radical pedagogies. Among her main exhibitions: *Maš(w)i a Ditoro tsa Rona*, Sakhile & Me, Frankfurt, Germany (2022); *Women Antiracists*, Women Soaring Project, California, USA (2022); *Unfinished Camp*, Online via Zeitz MOCCA, New York-USA-Basel, Switzerland (2021); *Echoes of [Un]silenced Voices*, Thapong Visual Arts Centre, Gaborone, Botswana, British Council & Southern Africa Arts initiative (2019).

Renée Akitelek Mboya (1986, Nairobi, Kenya) works between Dakar and Nairobi and is a collaborative editor with the Wali Chafu Collective. She is a writer, curator and filmmaker. Her work is based on biography and storytelling as a form of research and production. Renée is focuses on looking and speaking about images and the ways in which they are produced but especially how they have come to play a critical role as evidence of white paranoia, and as aesthetic idioms of racial violence.

The research of **Lello Lopez** (1954, Pozzuoli, Naples) focuses on the relationship between man and his surroundings, in a continuous dialogue where memory unites and at the same time confuses planes of real and ideal life. He has created several public works, including the installation in the Naples Metro - Piscinola/Scampia Station (2005); the *Sculpture for the Park of Legality* funded by the Ministry of the Interior (2008); the Scala memorial installed in Piazza Del Ricordo in Pozzuoli (2014).

Among his main exhibitions: *O my...!*, curated by A. Immediato, Chiesa di Santa Maria and San Valentino della Grada, Bologna (2022); *Deposito Materiale di SensO*, Shazar Gallery, Napoli (2020); *Per-formare una collezione*, curated by A. Viiani e S. Salvati, Museo Madre, Napoli (2018); *Assioma della Memoria*, Galleria A. Artiaco, Napoli (2014); *Senses*, 54 Biennale di Venezia. Padiglione Italia (Regione Campania), Museo CAM. Casoria, Napoli (2011); *Vesuvius*. curated by G. Del Vecchio and S. Palumbo, Moderna Museet Stockholm (2007).