A PICK GALLERY

ESCAPISMO: LA MEMORIA E L'IDENTITÀ

Mila Dobrevska

WHEN/IF I GROW UP, THERE WILL BE NO WARS AND WE WILL BE TOGETHER

Leila Erdman Tabukashvili

Opening: Friday, April 10th, 2026, 7:30 pm

10.04.26 – 06.06.26

From 9 pm to midnight: screening of Leila Erdman Tabukashvili's video
I'm not afraid of the apocalypse, I'm afraid you don't love me anymore
as part of *Esterno Notte – Exposed Photo Festival*

On **April 10** at 7:30 pm, **A PICK GALLERY**, Via Galliari 15/C, presents two exhibitions: the first solo show in Italy by Mila Dobrevska, titled *Escapismo: la memoria e l'identità* (Escapism: the Memory and Identity), and *When/if I grow up, there will be no wars and we will be together*, a solo show by Leila Erdman Tabukashvili.

Escapism: Memory and Identity

Mila Dobrevska's (Skopje, 1999) first solo exhibition is a profound and material exploration of uprootedness, belonging and the reconstruction of the self. The title, *Escapismo: la memoria e l'identità*, suggests not a passive escape from reality, but an active search for refuge within one's memories and roots, transforming nostalgia into a space of new possibilities.

At the core of the exhibition are large-scale installations that redefine the gallery space, where Mosaic — perfected by the artist at the Academy of Fine Arts in Ravenna — is stripped of its purely decorative function to become "pure painting." For Dobrevska, each tessera is not merely a mineral fragment, but an atom of memory. Here, color is not industrially mediated but emerges directly from living stone, giving the compositions a vibrational intensity that evokes both the fragility and resilience of the human condition.

Alongside mosaic, the exhibition introduces textile works, where the manipulation of fibers becomes a metaphor for familial and communal bonds. If stone represents roots, fabric symbolizes adaptability, movement, and transformation, key elements in Dobrevska's journey from North Macedonia to Italy.

The human figures inhabiting the works are often reduced to essential traces: distorted or stylized faces emerging from bold chromatic contrasts. They are not portraits, but "affective presences"—visual attempts to reconstruct emotional proximity to what has been left behind.

In *Escapism*, Mila Dobrevska does not simply document absence, but constructs a visual universe in which the loss of roots becomes the driving force for inventing new ones. The exhibition invites viewers to lose themselves within vibrant surfaces and complex patterns, discovering that identity is not a fixed condition, but a mosaic in constant formation.

The exhibition is supported by the Ministry of Culture and Tourism of the Republic of North Macedonia.

When/if I grow up, there will be no wars and we will be together

There is a subtle boundary between documenting conflict and narrating the life that unfolds within it. **Leila Erdman Tabukashvili** — nomadic and multifaceted artist, born in Siberia in 1995 — positions herself precisely on this threshold. Her photography does not seek the horror of the front line, but the persistent pulse of normality where normality itself has become an act of resistance.

For Leila, photographing is not a detached act of witnessing, but a biographical necessity — a way of responding to a crucial question: *how do we love, laugh, and imagine the future when the horizon is marked by uncertainty?*

The images on display portray a generation that shares the same desires as their peers across the world, yet lives under a different sky. We see bodies reaching for one another, gazes charged with vital melancholy, moments of togetherness suspended in time. War does not appear through physical ruins, but through an almost spiritual intensity of presence, a background noise, a shadow that makes colors more saturated and smiles more urgent.

There is no voyeurism in her lens, only complicity. For Erdman, portraying everyday life in contexts of crisis is a way of reclaiming the right to beauty and lightness as acts of rebellion. Through this selection of works, she invites us to look beyond the smoke of headlines and rediscover the inexhaustible energy of a generation that, despite historical fractures, continues to choose life, every single day.

Following the exhibition opening, the video work that won the 2024 Jerusalem Film Festival, ***I'm Not Afraid of the Apocalypse, I'm Afraid You Don't Love Me Anymore***, will be presented as part of ***Esterno Notte***. In this piece, the drama shifts from the collective to the intimate sphere: the true tragedy is not the end of the world, but the end of feeling, the loss of human connection.

Esterno Notte is part of the ***Exposed Torino Photo Festival***, taking place across the city from April 9 to June 2, 2026. Within the same festival, Leila Erdman Tabukashvili's work is also featured in ***I tuffatori (6x3)***, curated by Walter Guadagnini, an open-air group exhibition unfolding across 26 large billboards throughout Turin. The four selected works, printed at 6 x 3 meters, will be displayed for the entire duration at Via Botticelli 219–217, near Piazza Sofia.

Both exhibitions will be on view until June 6, 2026.