

APALAZZOGALLERY

Nathalie Du Pasquier ***Il treno per Brescia viaggia con 5 minuti di ritardo***

Galleria Apalazzo is pleased to announce Nathalie Du Pasquier's third solo exhibition at the gallery.

Nathalie Du Pasquier has devised an exhibition in which the colourful geometry of her current pictorial language finds expression in a new and original body of works on canvas and in sculpture.

Once again, the exhibition combines elements both of continuity and constant renewal that characterise the artist's research.

Working directly onto the walls as if they were canvases, the artist transforms the environment into a unique setting where the visitor is invited to engage with the works, as the expression of a form of musicality communicated through difference and repetition.

Nathalie du Pasquier was born in Bordeaux (France) in 1957. In 1979 she moved to Milan, where she still lives and works today. Du Pasquier initially worked as a designer. In 1987 the focus of her work shifted to painting. She has participated in many exhibitions at institutions such as the Centre Culturel Francais, Naples, 1991, Museo de Arte Contemporano, Bahia Blanca, Argentina, 1995, Centre Culturel Francais, Milan, 1998, Musée des Arts Décoratifs, Paris, 2004, Musée du Prieuré, Charolles, 2004, Institut Francais, Milan, 2014, travelling exhibition Kunsthalle Wien and the Institute of Contemporary Art in Philadelphia, 2016/2017; Fair game, curated by Kate Sutton, MGLC, Ljubljana, Slovenia, 2018; Fair Game, curated by Julia Schäfer, GFZT Museum of Contemporary Art, Leipzig, DE, 2019. Disegni di Architettura at Antonia Jannone Gallery in Milano is open until 14 July 2021. Her first museum show in Italy at MACRO, Rome, curated by Luca Lo Pinto is open until 20 June 2021.

Friday 4 June from 4 pm to 8 pm

4 June 2021 – 15 July 2021

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Ibrahim Mahama *As the void, vali and voli*

Galleria Apalazzo is pleased to announce Ibrahim Mahama's second solo exhibition at the gallery.

"He maketh me to lie down in green pastures. He leadeth me beside the still waters. He restoreth my soul. He leadeth me in the path of righteousness for his name sake. Yea though I walk through the valley of the shadow of death" Psalm 23

Ibrahim Mahama's new body of work consisting of a series of drawings, collages and notes comes from his research into the history/occupation of architecture within his practice. These gestures propose questions of the extension of life beyond the human into archival materials from post-independence era in Ghana to Bats.

'Vali' means to swallow in Dabgani while 'Voli' means the hole but to 'va' also means to collect from the earth and 'vo' to pull out. All towards a potential of life while exploring multiple singularities within artistic structures.

Mahama's focus is on the bats occupying a 1960's brutalist abandoned building he recently acquired and converted back into a public institution while making critical decisions to leave the dominant life form "bats" within the space as co-habitants. This ecological gesture opens up portals into a post human centric world addressing issues of occupation and the expansion of life. Ghosts, exhumed soil, notes, ideas and decayed plants take the center stage within this new body of work.

Ibrahim Mahama was born in 1987 in Tamale, Ghana. He lives and works in Accra, Kumasi and Tamale. He has just been shortlisted for the Fourth Plinth Commission in London. His work has appeared in numerous international exhibitions including 57 Forms of Liberty, High Line, New York; Vienna Biennale for Change 2021 PLANET LOVE: Ecologies and Politics of the Living, Wien; NIRIN, 22nd Biennale of Sydney (2020); tomorrow, there will be more of us, Stellenbosch Triennale (2020); Future Genealogies, Tales From The Equatorial Line, 6th Lubumbashi Biennale, Democratic Republic of the Congo (2019); Parliament of Ghosts, The Whitworth, University of Manchester (2019); Ghana Freedom, inaugural Ghana pavilion, 58th Venice Biennale, Venice (2019); Labour of Many, Norval Foundation, Cape Town (2019); Documenta 14, Athens and Kassel (2017); All the World's Futures, 56th Venice Biennale, Venice (2015); Artist's Rooms, K21, Düsseldorf (2015); Material Effects, The Broad Art Museum, Michigan (2015); An Age of Our Own Making, Kunsthal Charlottenborg, Copenhagen and Holbæk (2016) and Fracture, Tel Aviv Art Museum, Israel (2016). In March 2019, Ibrahim Mahama opened the artist-run project space Savannah Centre for Contemporary Art (SCCA) in Tamale, Ghana, followed by the opening of Red Clay in nearby Janna Kpenɔ in September 2020.

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