



LA PROFEZIA

November 24th 2022 - February 24th 2023

Nashira Gallery is pleased to invite you to the opening of the group exhibition “Profezia” which will be held Thursday 24th of November from 5.00 p.m. in Via Vincenzo Monti n. 21 in Milan (1st floor).

Nashira is a new art gallery that was born from the idea of Ludovica Bifulco with a very specific mission: bringing together and creating a dialogue with the works of the Collezione 54, an important private art collection, and the works of promising young contemporary artists.

“My idea is to create a welcoming, familiar space open to all, where in addition to admiring and getting to know the beauty of art up close, you can feel at home and get to know emerging artists who, for the occasion, will be held in the hands of the greats” underlines the gallerist.

Nashira derives its name from a star in the Capricorn constellation, the guiding sign of the gallery, whose meaning in Arabic is “Bearer of Good News”.

Contemporary art, in its broadest sense, is what the visitor will find at Nashira.

There will be no preferred medium but, as this particular market segment wants, the gallery will open its doors to paintings, sculptures, works on paper, photographs, installations, video-art, digital art, up to the latest crypto art.

In order to best correspond to its mission, the space has decided to inaugurate with a collective exhibition entitled “La Profezia” which will last until February 24th, 2023.

The heart of the exhibition and the ideal start of the itinerary will be the video-sound work by the well-known South African artist William Kentridge (Johannesburg, 1955) entitled *Waiting for the Sibyl* to which it has been decided to combine the works of three other artists, also from South Africa and part of the Collezione 54: Wim Botha (Pretoria, 1974), Teresa Kutala Firmino (Pomfret, 1993) and Mafafo Kimathi (Kimberly, 1984).

To these are added the creations of two young Italian artists: the painter Andrea Grotto (Schio, 1989) and the painter-sculptor Andreas Zampella (Salerno, 1989).

The installation ideally decomposes Kentridge’s work into the works of other artists: Zampella’s *Il sipario verde*, Kimathi’s “La Sibilla” and, again, Grotto’s wearable “I vaticini” accompany the visitor on an immersive journey towards the vision and engaging atmospheres of the South African master’s masterpiece.



In an increasingly various and complex world, there is an increasing need for leaders.

What better prophets than artists and their visual prophecies?

Nashira Gallery is not a simple exhibition gallery, Nashira wants to be a dynamic place with an eye always pointed to the future and the contemporary. In fact, over the course of the three months in which it will be possible to visit the exhibition “La Profezia”, the spaces of the gallery will host some themed Special Projects to go deeper - even unexpectedly - into the concept of the “prophet” in order to identify his modern counterpart and provide an answer to the question, “Who are the prophets of today?”

At the end of the group show with which the gallery has decided to begin its journey and its activity, Nashira has already scheduled two site-specific projects and solo shows of the two young artists: Andreas Zampella and Andrea Grotto.

Nashira Gallery awaits you as you travel the routes of knowledge and beauty.

FOR INFO:

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ARTISTS FROM THE 54 COLLECTION ON DISPLAY:

WIM BOTHA

(Pretoria, South Africa, 1974)

Botha's upbringing and birthplace have a strong influence on his artistic output.

He gets inspiration for his images from the "power" concepts associated with South African traditional imagery. One distinctive feature of his sculptures that also helps to identify them is the medium he uses: paper. Not only paper, but collections of bibles, government writings, and any other written material discussing the many philosophies of power and control.

Through the use of this "atypical" material, the artist transcends the limitations of representations imposed by different governmental and religious authorities and inverts the visual images associated with the words themselves by carving the faces of men and women without regard to age or race. An anthem of unity.

TERESA KUTALA FIRMINO

(Pomfret, South Africa, 1993)

Teresa Kutala Firmino expresses herself through performance, photography, and painting. Her writings document the pain that African people have experienced historically within their communities, trauma that persists now because of colonialism, civil conflict, and other contemporary issues. The artist meticulously gathers pictures from social media, periodicals, newspapers, and documentaries, which she then incorporates into vibrant compositions. Within a confined area, surreal baroque sceneries come to life, allowing the subjects to create new stories or relive old ones.

By using this method, Kutala Firmino is able to create her own archive of African history and record alternate histories of Africa from the past, present, and future. Given that women have experienced the greatest struggles, the artist looks for what, in African women's bodies and minds, despite their tragedy, nonetheless persist.

WILLIAM KENTRIDGE

(Johannesburg, South Africa, 1955)

Thanks to his paintings, movies, plays, and operas, Kentridge is unquestionably the most well-known and recognized South African artist in the world. In fact, his works constitute a very identifiable unicum in which themes and subjects of politics, science, literature, history, and philosophy are addressed through the combination of drawing, writing, cinema, performance, music, and theater. The artist's ability to deal with issues such as decolonization, political struggles, injustices, the savagery of the contemporary world, and the abuses of power with uncommon ingenuity and lightness are among the most often addressed ones. These themes are all connected to the tragedy of racial segregation. Dramatic themes that the artist manages to make universal thanks, in part, to the choice of animation as his favorite technique, a world made up of drawings that cannot remind those who watch them of childhood cartoons. Drawings of memory, drawings of denunciation, drawings of hope. The hope that the disparities denounced by Kentridge will never be repeated.



MAFAFO KIMATHI

(Kimberley, South Africa, 1984)

Kimathi Mafafo is a multidisciplinary artist whose practice ranges from embroidery, to oil painting, to installation. His compositions, rich in detail, are particularly spectacular. Her imagery is partly driven by a desire to celebrate the Black female form, inspiring women to embrace their own worth and beauty. Mafafo works alongside Mustapha Saadu – a tailor from Ghana – to create a series of embroideries that tell stories of women torn between the weight of tradition and modernity. In her visual stories, the artist compares women to slowly blooming flowers against all odds, subtly criticizing traditional gender roles while at the same time encouraging women to fulfill themselves and build a new role for themselves in society.

EMERGING ARTISTS ON DISPLAY:

ANDREA GROTTTO

(Schio, 1989)

Andrea Grotto attended the Academy of Fine Arts in Venice and its vibrant art scene, graduating in Painting with Prof. Carlo Di Raco.

He has participated in various residencies and competitions in Italy and abroad including: the Atelier of the Bevilacqua La Masa Foundation in Venice, the Combat Prize, the GlogauAir in Berlin, the Fabbri Prize, the Ora Prize and the Michetti Prize. An excellent painter and draughtsman, the artist gives voice to his imagination poised between reality and dream, with a refined painting. Depictions that at the same time displace and involve the viewer precisely because of this continuous passage between being and what could be.

Works in which elements taken from nature such as plants, minerals and animals are mixed with quotations from Greek statuary, medieval and cosmological documents, all in a single flow of images and thoughts.

ANDREAS ZAMPELLA

(Salerno, 1989)

All the elements of Andreas Zampella's work are composed as in a theatrical piece: painting is a scenography of actions and non-actions, a metaphor for those who observe it; the instruments and sculptures, the props, whose meaning changes, is discovered in space; the objects containing raw meat and the "machines", the main actors, which, by freezing the movement in potential, or repeating it in a senseless way, live a condition of continuous action, like abscesses of performance art.

With these guidelines, his work investigates the relationship between reality and representation in society, admitting the failure of communication in the contemporary world. Like semi-open thresholds or exits, his works oscillate in conditions bordering on tiredness and anxiety, lament and accusation, obligation and boredom, individual and collective, and they do so in an indolent, hypocritical way, in the full paradox of reality.