

Thursday, March 1, 2018, from 6 to 8.30 pm the Davide Gallo Gallery, via Carlo Farini 6, 2nd courtyard in Milan, has the pleasure of open the exhibition "**Silence**" by the artist **Takwa Abu Barnosa**, the third exhibition of the 2017/18 season, after Adeela Suleman and Rebecca Agnes, dedicated to female art, to women's commitment to make art as a vehicle for social communication and analysis of the current historical phenomena.

Born in Tripoli in 1998, Takwa Abu Barnosa, just 20 years old, has the courage to tell us about her homeland, Libya, a country to which Italy is historically linked, without veils and judgments. With a firm eye and a firm hand, the artist deals with the theme of war in a virile way, telling about it with the taste of a reportage. Her point of view is not that of the historian, who aspires to a synthesis, but that of a chronicler, who punctuates events in their becoming. Her works do not wish to exalt the facts with the aim of bringing out a winner, but everybody seem winners and losers at the same time.

The relationship between the war, the media and the web is the highlight of Takwa's research. For the artist, in the absence of transparent local media, politics has failed to create a new cohesive reality able to go beyond the ethnic and linguistic diversity of the complex Libyan society. What was born as a revolution of the people has been transformed in a civil war and this, mixing up with fundamentalism, migrations, and fight for the oil, has assumed the characteristics of an epochal tragedy creating new, immense pockets of poverty, and unbalancing the dynamics of the countries facing the Mediterranean. From the work of Takwa Abu Barnosa it emerges that in this disaster, where everyone is against everyone, the system of traditional values that usually holds a conflict has disappeared: Hero is no longer the one who wins in the name of an ideal, but simply who manages to survive to daily challenges on the battlefield; and the war, not only is fought by super-technological weapons that make it spectacular as a video game, but is also fought as a consequence of the impacts that "news" have on global public opinion, so the spectacularization, as in the videos of the Isis becomes an integral part of this new, abominable process of death, and that is why spectacularization is a constant quotation in the work of Barnosa.

And this is another key point of her research: The relationship with the Web. Mimesis is no longer with reality, but with the Web that "cites" reality. The material on which the artist works, the information, the images, are or resemble a "download", and are perceived by the observer as fragments of collective memory that only thanks to her intervention, to her photographic eye, rise to historical memory of a present in constant and dramatic mutation. The images float in a visionary aura, as if they were suspended in time, a suspension that is not disturbing, but on the contrary exalts and emphasizes the chronicle of which images are impregnated. Takwa Abu Barnosa also runs a space for young artists in Tripoli, and this research makes her even more a dynamic figure in the commitment to the growth of the artistic languages of her country.