

On Thursday September 21st 2017, from 6:00 pm to 8:30 pm, Davide Gallo Arte Contemporanea is pleased to inaugurate the exhibition of **Adeela Suleman**, entitled "**From Ruins to Rust**". This is the first of a series of shows that the gallery dedicates to women artists, to their intellectual, political and philosophic work throughout 2017/18.

Born in Karachi, in 1970, universally known thanks to a career that includes prestigious international exhibitions, Suleman arrives in Milan with a new body of work. For Adeela Suleman there is no dividing line between "daily" and "history", between the macrocosm of global politics and the microcosm of everyday life. Suleman has always used everyday objects, built installations, sculptures that refer to and denounce facts of our time. In the first phase, the artist used pots, lids, tableware, normal kitchenware found in the Karachi markets, to create helmets, protective structures to wear metaphorically, to defend the head ... defence from violence, from a possible attack, is an element often present in the work of Suleman. Later she developed other linguistic formulas, but always keeping in mind the "daily" origin of the material used, such as a lightweight steel alloy used in Pakistan to create decorative platelets for cars and scooters, with which the artist has created complex iconography wall sculptures, which refer to both the Hindu and the Muslim (and sometimes Christian) mythology. It should be emphasized that Suleman's work is of great importance to the encounter/clash between different cultures and religions. The Indian subcontinent is historically a land of confrontation between Muslims and Hindus, and Suleman's works evoke the hope - the idea - of a new cultural melting pot that can be supranational and interreligious. Lately, Suleman, in an ironic and witty way, still approaches a new aesthetic experience: collecting old plates from the show she further decorates the interior with figures taken from both the western and eastern chivalrous imagery. In the eternal conflict between East and West, between the crusaders and infidels, between different cultures, the plate, the common object, to which ironically is assigned a communicative experience, denounces the absurdity of this grotesque conflict which is not a struggle between good and bad, as the political elites have always meant to us, but a struggle between the two faces of the same medal, that is violence, abuse, ideological exploitation for economic interest. Islamic knights, the mythical Mubarizuns, face crusading knights in clashes as violent as grotesque, there is no defeated or winner but only violence that justifies itself.

And in conclusion, the artist says: "My interest grew in the tension between the natural beauty and ever present violence and chaos that seem to be a permanent fixture of our shared humanity, cultures, religions and history itself. The continuous and escalating cycle of violence and unrest plaguing Pakistan is not only leaving its mark on the awareness and memories of individuals, but has begun seeping into every spaces and landscapes of its citizen's daily experiences and collective consciousness."

Visiting times: from September 22<sup>nd</sup> to 30<sup>th</sup> every day 10-13 and 14-19. From October 3<sup>rd</sup> to November 10<sup>th</sup>, only by appointment.

**davide gallo**

via Carlo Farini 6 -secondo cortile-  
20154 Milano  
t +39 339 158 61 17

[www.davidegallo.net](http://www.davidegallo.net)  
[info@davidegallo.net](mailto:info@davidegallo.net)