

Lena Shaposhnikova

Gli occhi hanno paura ma le mani fanno

**Amy d Arte spazio Milano
17 marzo_10 aprile
opening 17 marzo h.18.00**

AMY D Arte Spazio Milano opens the 2022 exhibition season with “Gli occhi hanno paura ma le mani fanno” by the artist Lena Shaposhnikova (1990 -Irkuts – Russian Federation) at her first show in the gallery, also a tribute to the philosopher Byung -Chul Han, in one of the most crucial and dramatic moments in the European and World history.

The exhibition project, accompanied by the critical work by Evfrosinya Bumazhova, is an urgency of sincerity, as existence itself, unstable and an emergency in a biopolitical surveillance regime like the current one. “In front of the global chaos that takes on the world, like the blank canvas, only the hands are saved since they act through the pain; here’s the meaning of the title, based on a Russian saying” says the artist.

Visionary and analytical at the same time, rebuilder of places and non-places, Lena Shaposhnikova gives visibility, with this exhibition, to an unpredictable, conflicting and cryptic vision. Hers is a contemplative, silent, attitude, sometimes even ironic-critical, often empathic, which tells the middle earth as a place of uneasiness in an attempt to narrate. Among watercolors, notebooks, oil on canvases and the installation, the exhibition presents itself as a mirror of a frontier art, place of discomfort, absolutely dynamic, hypermodern, hypertensive, but also as a project and destiny of aesthetic communication. The idea of crossing and nomadism defines the artist as an ever-evolving being, who is able to question the world thanks to the confidence of inhabiting the transition and embracing a fluid, hybrid and boundless existence. Lena can be defined as a drawing virtuoso; rich in details to research and discover, that when they become painting are characterized by a crystal-clear stroke of cosmic atmospheres, timeless and at the same time figurative, defined by a dreamlike vision tied to the memory.

The subjects are defined by a juxtaposition of images, following the transcontinental tradition, floating in backgrounds of diluted inks and inspired by either Siberian landscapes or the chaos of today’s world, where ancient and modern architectures live side by side without a real harmonious vision. The strong hybrid culture which distinguishes **Lena Shaposhnikova**, sets the personal exhibition “Gli occhi hanno paura ma le mani fanno” as a socio-cultural laboratory with the objective to observe the ongoing changes taking place in the Arctic border-regions.

Mankind is alone in its doing but is indissolubly tied to the universe that surrounds it.

The communities welcome it, reject it, absorb it, they lead him into the temptation to be Other, but by finding itself it has to notice its belonging to the world and its inevitable participation.

Shaposhnikova’s exhibition invites us to reflect on the knowledge of images and shapes and raises relevant questions about representation, identity politics and the methodologies of freedom.

Silent Pains

The used medium is pain, the silent one, confined at the margins, because only pain transforms intelligence into spirit and becomes language by guiding it into a narrative.

“Pain for me is an in-between condition; a sort of border, windmill that you cross, straining, to take it off. As in Buddhism, the body (and not only that) tries to push away pain. All existence is in a constant condition of suffering, which sometimes is welcomed as a pleasure. But it is still a suffering and not always only physical.” Lena Shaposhnikova. In an economy where pain is an invisible wealth, the primary question is: Tell me about your relationship with pain and I will tell you who you are.

Anna d’Ambrosio

Traduzione di Daniel Yeniss Unni e Vanessa Melli