

Arthur Jafa (United States, 1960)

Black Flag 1, 2017

Tapestry, 2 elements, 259 x 411 cm - 130 x 254cm

Courtesy Fondazione Sandretto Re Rebaudengo

The Black Flag 1 installation consists of two flags, both modified in dark colours: the flag of the Confederate States of America, suspended in the foreground, and the flag of the United States of America, hidden in the shadow of the former.

The confederate flag is widely considered a symbol of racial division in America. It first came into use during the American Civil War, from 1861–1865, which was triggered by the subject of slavery. Seven southern US states rebelled over President Abraham Lincoln's anti-slavery legislation and declared withdrawal from the United States. The confederate flag was first used as the battle flag by the army of Northern Virginia, and although not officially adopted by them, it came to represent the Confederate States of America, or the dissenting states of the American South.

The flag has since maintained its charged history, being flown by Southern militants during the Second World War and adopted by the Ku Klux Klan during the Civil Rights Movement of the 1950s and 60s. Today, the flag is a representation of slavery, hatred and White supremacy. Jafa has appropriated the 13-star saltire confederate flag and rendered it in black, hand-sewn fabric, its material and image becoming embedded with the 'Blackness' it is symbolically and historically against.

Sandra Mujinga

(Repubblica Democratica del Congo, 1989)

Touch-Face 1 - 3, 2018

Coated PU leather, polyester, lycra fabric, reflector fabric,
270 x 60 x 30 cm

Courtesy Fondazione Sandretto Re Rebaudengo

Sandra Mujinga's 3 *Touch-Face* sculptures are ghostly and intimidating presences, seemingly guarding the space. The faces of the sculptures are covered by prolonged hoodies, an item of clothing used by police for racial profiling, but also a symbol of protest. Their physiologies and the title are inspired by elephants' habit of touching their faces with their trunks, a motion that serves no immediate purpose other than providing the animal with a pleasant sensation.

With her sculptures and installations, Mujinga proposes invisibility as a survival strategy and a conceptual tool to critically observe our political reality: a space to question the concepts of identity and self-representation, and to escape physical and digital surveillance. Combining techniques of animal *camouflage* and urban resistance, Mujinga reflects on darkness as a dimension for collective action.

Ho Tzu Nyen (Singapore, 1976)

CDOSEA (Critical Dictionary of Southeast Asia),
2017- (ongoing)

Website with single channel, algorithmically composed video,
infinite loop

Courtesy the artist and Edouard Malingue Gallery

The Critical Dictionary of Southeast Asia is a navigable website that brings together a list of concepts organised in alphabetical order from A to Z. For each letter, an algorithm selects and associates a different set of texts, sounds and images in real time, forming a constantly evolving glossary. The core of the project is a critical reflection on the imagery associated with Southeast Asia, a large region not unified by language, religion and political structures, so named by the US military during World War II. The dictionary allows us to explore a lexicon that highlights cultural, political and social aspects of this territory, crossing words such as "anarchy", "escape", "ghost", "identity". The sources of inspiration for the project and the words identified by the artist include *The Art of Not Being Governed* (2009), a publication by the political scientist James C. Scott. His research reconstructs a tradition of ungovernable groups in Southeast Asia, communities that have managed to escape state control developing a set of mobility strategies.

Tobias Zielony (Germania, 1974)

Maskirovka, 2016-2017

Courtesy the artist and Lia Rumma Gallery

"Maskirovka" means "masking" and indicates a military doctrine developed in the Soviet Union since the 1920s, based on measures of camouflage, denial and deception to confuse the enemy. The term has been used to indicate Russian policy towards Ukraine, the military operations in Crimea and the hybrid state of war which followed the protests of the Maidan in 2014. The *Maskirovka* project, whose central theme is "disguising" in its various forms, includes a photographic series and a video where Zielony investigates the queer and techno underground scene in Kiev, in the context of the current Ukrainian crisis. In the video the sight moves continuously between socio-political contexts and scenes of the young people's private lives, while the photographs focus instead on the gestures and poses of the community. The masking theme establishes a parallel between the political situation and the intimate stories revealed by the photographs. It suggests at the same time the camouflage of the Russian special forces - "the green men" - sent to Crimea in 2014, the use of masks by the protesters of the Maidan to hide their identity and protect their faces from tear gas, but it is also a meaningful moment of the party ritual, in a game of simulations and identity exchange.

Muna Mussie (Eritrea, 1978)

Oblío, 2021

Video

Courtesy the artist

Oblío (oblivion) consists of an installation and a performance by *Muna Mussie*, realised from 6 to 10 October in Turin, at the Parco del Valentino, in the context of the exhibition *Memory Matters*. Presented here as part of the group show *Safe House*, the work takes shape again through the video documentation of those days and the installation on the facade of the Fondazione of one of the elements of *Oblío*.

The work has been a temporary "monument" and a performance realised in collaboration with the Sub-Saharan Africa Women's Association and Second Generation. *Oblío* reflects on the active and passive dimensions of historical erasure, focusing on the capacity of everyone to act on their own reality and history, through actions of creation and removal, filling and emptying. A temporary shelter, consisting of a scaffold, occupies the elevated viewing terrace of the Parco Caduti dei Lager Nazisti. Seen from there, the temporary stage interrupts the view of Valentino Castle. A semi-transparent fabric envelops the structure and the performers. The installation is activated through a collective process of embroidery and then unravelling of the word "OBLIO". The silhouette of the Castle, reproduced on the front of the structure, dialogues with the ancient Savoy residence on the other side of the Po: it questions, on a visual level, the concepts of monumentality and celebration, the ideas of what is visible and permanent and what is instead ephemeral. *Oblío* is a temporary anti-monument, a collective rite of construction and deconstruction of the voids of public and private memory that passes through the re-appropriation of public space.

Samson Young (Hong Kong, 1979)

Muted Situation #5: Muted Chorus, 2016

Single channel video with sound

Courtesy the artist and Edouard Malingue Gallery

The video depicts a scene in which the collective voice of a chorus is muted, leaving space for the secondary sounds: the coming together, the phrasing, the engagement of the bodies. The work is part of the larger Muted Situations series, begun in 2014, in which Young arranges musical situations in which he silences the main sounds as an exercise in expanding the fields of sound. In this way he reverses perceptual habits and creates unexpected sensory experiences. In this cycle, dominant sounds and voices are suppressed and their disappearance allows for the discovery of the universe of the unheard and marginalised. The muting process forces audiences out of familiar situations, giving them the possibility to imagine and build a new relationship with the subject/object that produces the sound. Working with compositions, drawings, installations, radio broadcasts and performances, Young is interested in exploring the relationship between sound and its cultural politics, crossing themes such as identity, migration, past and present political borders.