



# GALLERIA CONTINUA

SAN GIMIGNANO BEIJING **LES MOULINS** HABANA

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 Open from Wednesdays to Sundays from noon to 6pm and by appointment.

## SISLEJ XHAFA

### *Whisper Harmony*

Opening on Sunday, April 30, 2017, as from noon  
 Exhibition from April 30 to September 30, 2017

Galleria Continua / Les Moulins is pleased to announce a new exhibition by Sislej Xhafa. Sislej Xhafa's works, dispersed over a number of the gallery's interior and exterior sites, occupy and confront the industrial spaces of Seine-et-Marne in a context of political uncertainty, with the exhibition opening taking place between two presidential election rounds auguring a new era.

The problematics that have occupied Xhafa for the past twenty years find an immediate echo in those occupying the West today—unless this is simply the oldest of the world's histories, that of the eternally migrant being.

At the end of the handsome central alley of the Moulin de Sainte-Marie, cradled in the extraordinary flora that one finds in old industrial sites, where weeds survive and grow freely, Sislej Xhafa has, in a nicely provocative gesture, placed five chemical toilets, of the kind used on worksites. The toilets, painted in bright colours, are topped with antennae and satellite dishes—already outmoded for some, eternal symbols of an infallible, at times sole link to the world for others. These thousands of antennae don't work,

communication has been lost somewhere, and the work in progress seems to have been stopped. Only the relics of what was there before remain, the line broken and the worksite a failure.

The exhibition continues at the Moulin de Boissy, with another work outside: an oxidised steel frame that seems to be a giant hole pointed towards the unknown. Placed in the exact middle of the facing wall, it shows us what it wants us to see: a building in the distance that is none other than the Moulin de Sainte-Marie. This link between the two old factories that once worked together, and do so again now that the gallery has taken them over, is a point of contact with a glorious past, a present full of threats and promises, and an uncertain future somewhere in the distance. The frame becomes then a canvas for mental projection. The title, *Cinema Aperto Palestina* is unequivocal: the open air cinema, on which the image we wish to see exist is projected. One thinks of the great Palestinian poet Mahmoud Darwish, who called one of his poems, 'The land is narrow for us'. A frame will always be an invitation to leap over its border.

The work *nature and bag*, nested in the old part of the Mill, deals with

mobility as the humanity's first nature. *Rocket Ship*, a poor worksite wheelbarrow decorated with luminous garlands poetically evokes a certain desperation caught by a joy of the instant—a furious, ardent joy. *Passion Fruit* and *sour sentiments* both deal with violence's dual soul: a revolver in the rain, left behind like a piece of debris, its menace covered by the sound of raindrops impassively falling on asphalt, and a megaphone sunk in cement, near to which a few blood-red fruits remind us of popular uprisings, so beautiful and already corrupted by the weight of mortar.

Sislej Xhafa was born in Peje in Kosovo. He lives and works in New York.

He will represent the Republic of Kosovo for the 57th Venice Biennale. His first participation in this festival took place in 1997, in the form of a clandestine Albanian Pavilion.