

Frida Orupabo's artworks denude and dismember the multifarious legacies of colonialism, controverting its still engrained narratives of race, gender, and ownership. Historical photographs of black women provide her not only source material and subject matter, but first-person narrators as well: there is identification between the artist and the figures that appear in her works. The hierarchical relation between subject, viewer, and author — the latter two of which roles have been historically denied to black women — is destabilized, distinctions between the positions blurred, reframed, and upended.

An exhibition of new work by Orupabo, titled *12 self portraits*, opens on Friday, February 28 at Sant'Andrea de Scaphis. While her practice continues to center around the act of collage, this exhibition sees her abandoning the squared-off picture plane, opting instead for free-floating forms — some hung on the wall, others presented as free-standing sculptures.

Frida Orupabo (b.1986, Sarpsborg, Norway) works with digital collages which she cuts and manipulates, using photographs from personal archives and found images. By juxtaposing historical material with a wide range of appropriated imagery, Orupabo connects her personal history to a collective story, intertwining a private narrative within a political framework. The artist manipulates, dissects, twists and turns the human body in her collages and video assemblages. Her work simultaneously exudes pain, frailty, strength and resistance.

Alongside her artistic practice, Orupabo works as a sociologist in Oslo, Norway.

Exhibitions include *Frida Orupabo*, Portikus, Frankfurt (2019), *May You Live in Interesting Times*, 58th International Art Exhibition, Venice Biennale (2019), *Medicine for a Nightmare*, Kunsternes Hus, Oslo (2019), *Two-Thirds Pleasure*, Nordenhake, Stockholm (2018), *Cables to Rage*, Gavin Brown's enterprise, New York (2018), *Arthur Jafa: A Series of Utterly Improbable, Yet Extraordinary Renditions*, Serpentine Gallery, London, (2017) and Julia Stoschek Collection, Berlin (2018).

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