



**MUROORA
LAUREN WEBBER**

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Lauren Webber Muroora

Relationships can be both a mirror and a crucible for our selves. In our partners we see a reflection of who and what we are, but equally through relationships we are transformed to become who we can be. When a relationship traverses cultural and geographic and political polarities these already intense facets of relationships are amplified to pitch that is both hard to ignore and even harder to negotiate.

This is the terrain being navigated by Lauren Webber in Muroora. A Boston native, Webber first came to Zimbabwe in 2014, to join her partner. A committed urbanite, a scholar and a feminist, she was almost immediately plunged into life of a farmer and a cultural matrix as far as possible removed from the life she was used to. This life required her to not only learn about the lives of others but also understand herself in a social and relational context, where she has a new name, a new status, rights and obligations as Muroora (daughter in law).

The drama of this internal repositioning and identity negotiation, as well as the exploration of the external relationships is at the core of Muroora. It is not accidental that the core technique employed by Webber in the show is transfers – a method of taking one image and transporting it to another context, where it can be read and interpreted in another light. Webber takes images that reference her cultural foundation as a Western artist and woman and transports them onto a new background – the Zambia cloth or java print, the brightly coloured and patterned prints, women commonly wear in Zimbabwe. The cloth itself is surface rich in context – originating as Indonesian batik, it was popularized and adopted in Africa through Dutch trade. Adding to this layering of content and context, Webber adds transfers based on her own photographs of people and objects in her new home, as a way of arriving at a new iconography, which complements her new augmented identity.

These works, which sit between canvas and tapestry, between painting and printing are a complete immersion into a difficult conversation about what it means to be yourself, to become yourself, to remain yourself and to recognize yourself in a time of change.

This powerful body of work is a poignant reminder that our identities are not set in stone and if we are to grow and develop as human beings, they never can be.

Valerie Kabov
Curator

LAUREN WEBBER

Born 1980 Boston, USA

Lives and works in Harare, Zimbabwe

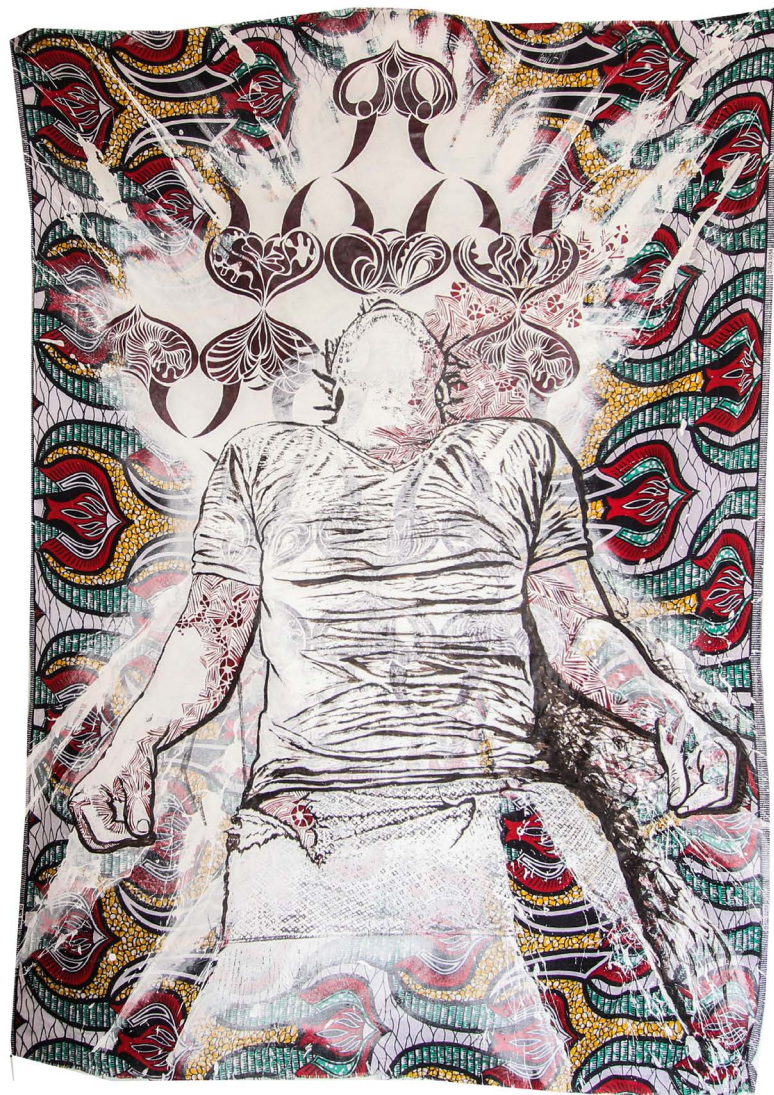
Lauren's practice uses her life as a platform for analyzing history of societies as well as art history through the prism of feminism and anti-imperialism. Having moved to live in Zimbabwe in 2014, with her partner the negotiation of polarities of culture, society and history between USA and Zimbabwe has provided a rich source of material for analysis of the history of West's engagement with Africa present and historical as well as a person passage and reflection on identity as a constantly evolving construct. Having focused on photography through her BFA at RISDI, Webber has taken on a broader spectrum of reproduction techniques to enable her to engage with history and materials more directly. Her recent bodies of work blend photo and gravure transfers with painting and ink on locally sourced Zambia cloth to create surrealistic conversations about visual culture and value we project through it.



To Question and To Forgive, 2017
Trasfers, Oil and ink on Zambia cloth
135cm x 96cm



The Sacred and the Profane, 2017
Trasfers, Oil and ink on Zambia cloth
147cm x 89cm



King of the Castle, 2017
Trasfers, Oil and ink on Zambia cloth
148cm x 106cm



Harvest Moon A, 2017
 Trsfers, Oil and ink on Zambia cloth
 40cm x 26cm



Harvest Moon B, 2017
 Trsfers, Oil and ink on Zambia cloth
 40cm x 26cm



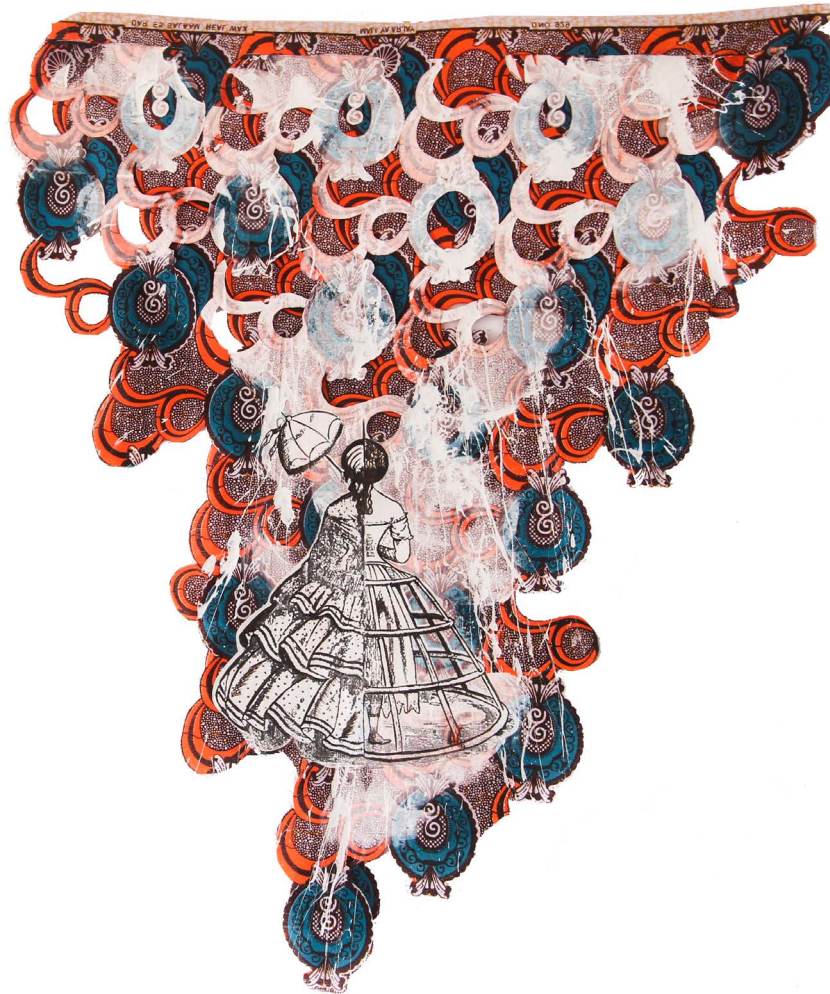
Harvest Moon C, 2017
Trasfers, Oil and ink on Zambia cloth
40cm x 26cm



Dont Look Back, 2017
Trasfers, Oil and ink on Zambia cloth
40cm x 26cm



The Harvest of Independence, 2017
Trasers, Oil and ink on Zambia cloth
140cm x 100cm



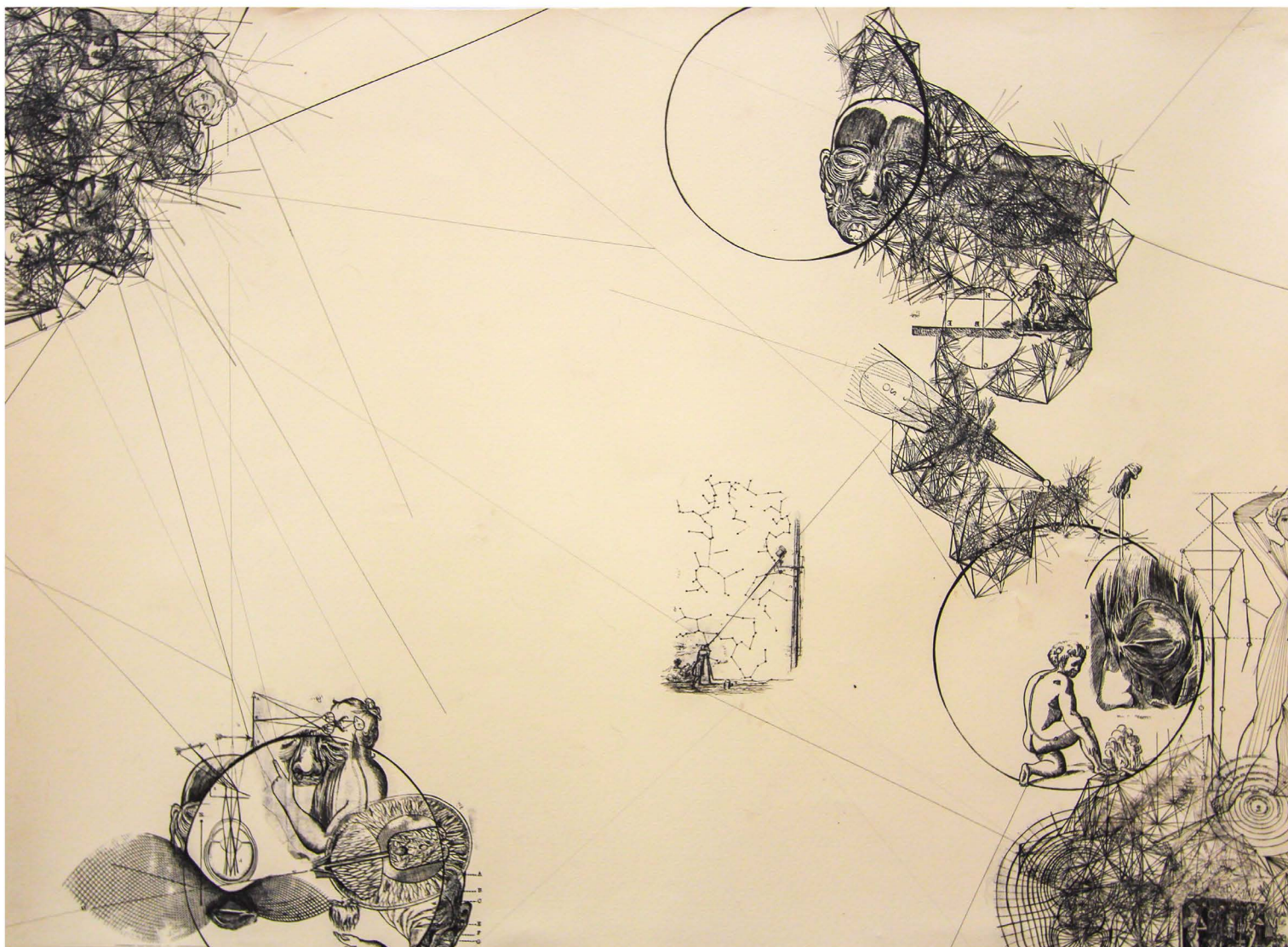
Through the Looking Glass, 2017
Trásfers, Oil and ink on Zambia cloth
98cm x 82cm



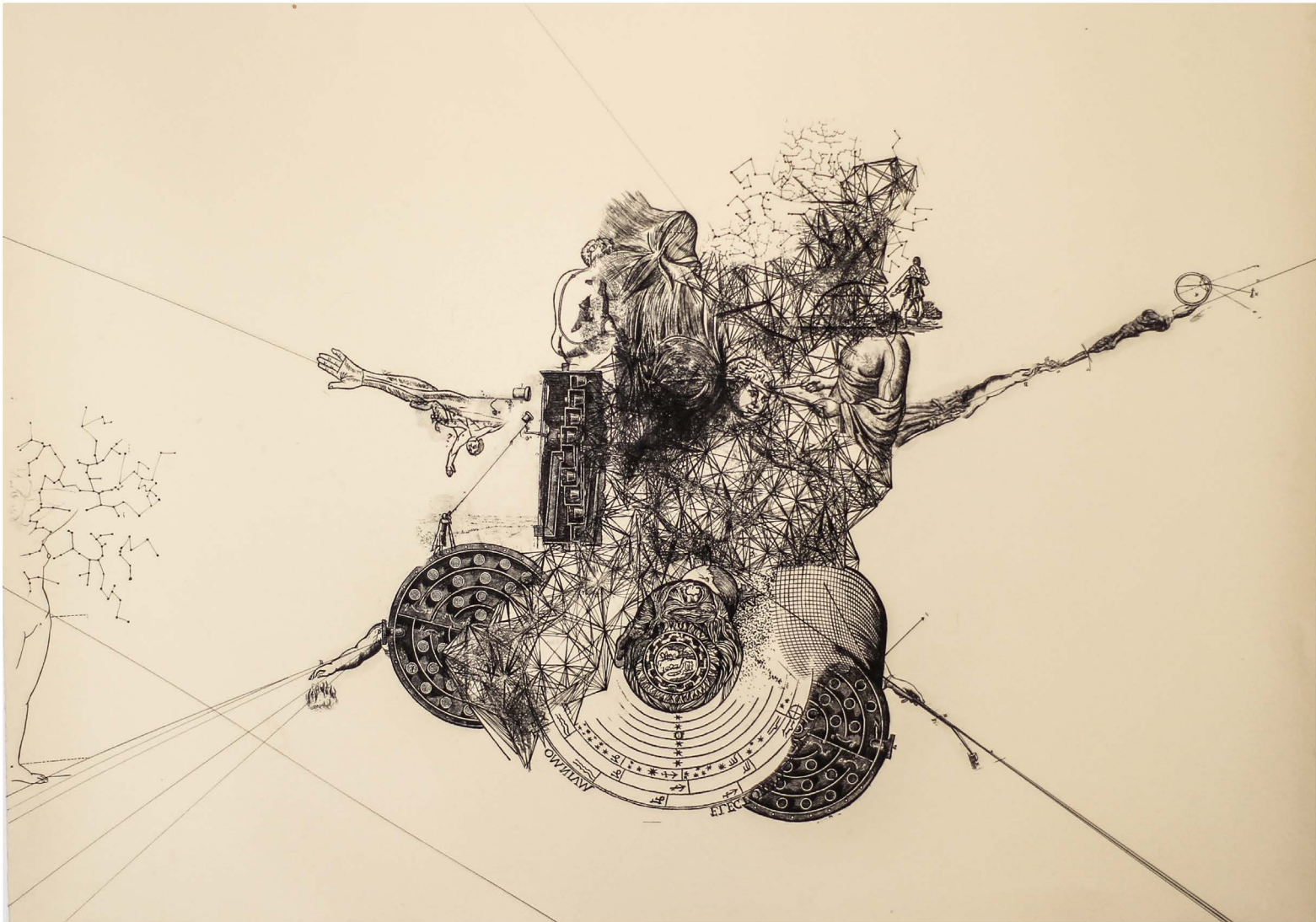
The Bromley Madonna, 2017
Trásfers, Oil and ink on Zambia cloth
103cm x 84cm



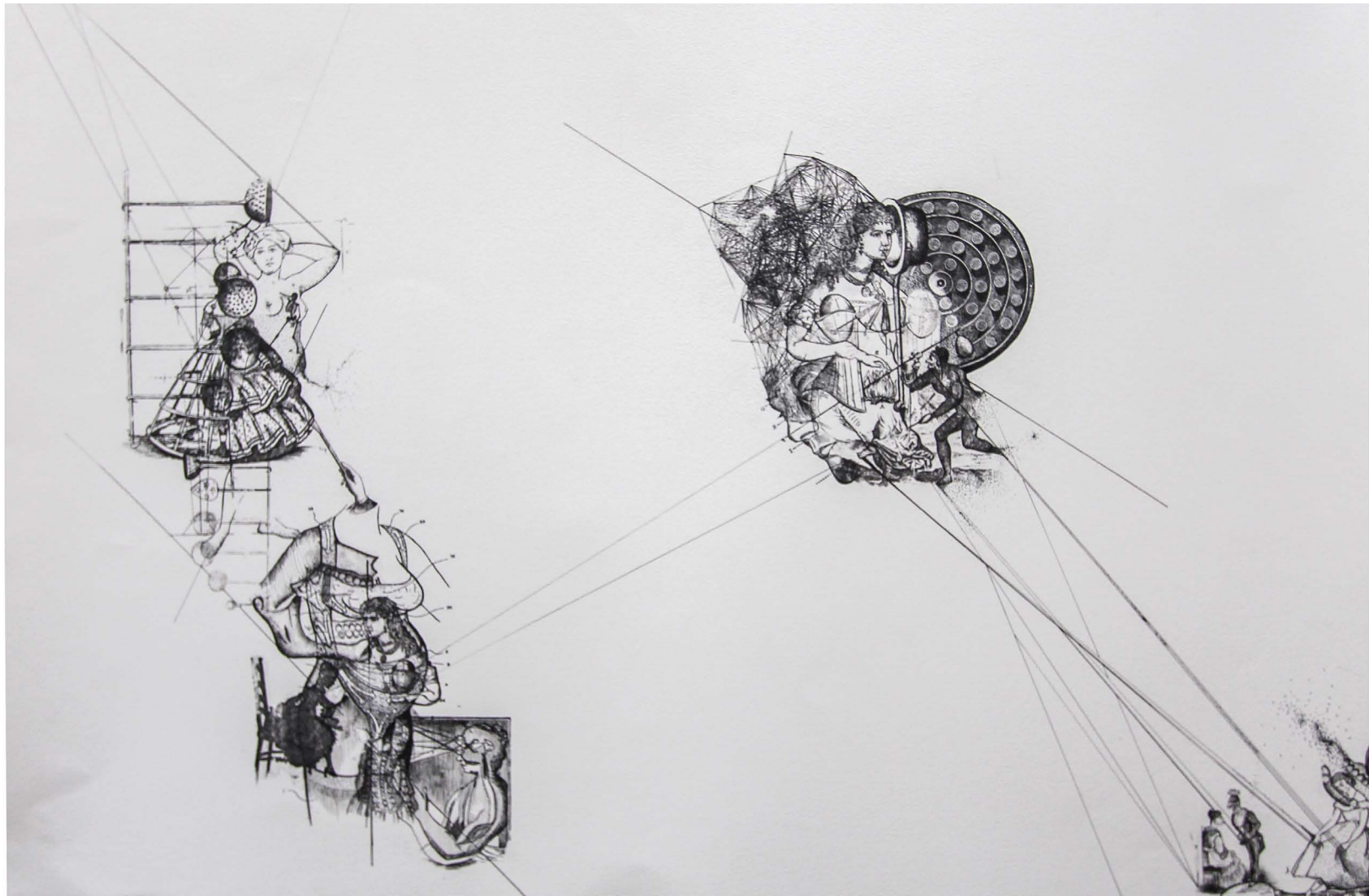
Still Life ne Mwanasikana, 2017
Trasfers, Oil and ink on Zambia cloth
124cm x 118cm



Machine Memories 1, 2017
Trasfers, Oil and ink on Zambia paper
56.5cm x 77cm



Machine Memories 2, 2017
Trasfers, Oil and ink on Zambia cloth
56.5cm x 77cm



Machine Memories 3, 2017
Trasfers, Oil and ink on Zambia cloth
56.5cm x 77cm



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