

C+N
CANEPANERI

YOUNG TALENTS:
POLYMATHIC
NATURE. STEP 2.

07.06 – 13.07.23

KIM NAM

CHIGOZIE OBI

AMELIE PEACE

SOFIA SALAZAR
ROSALES

OPENING 7 GIUGNO

18-20:00

C+N GALLERY CANEPANERI

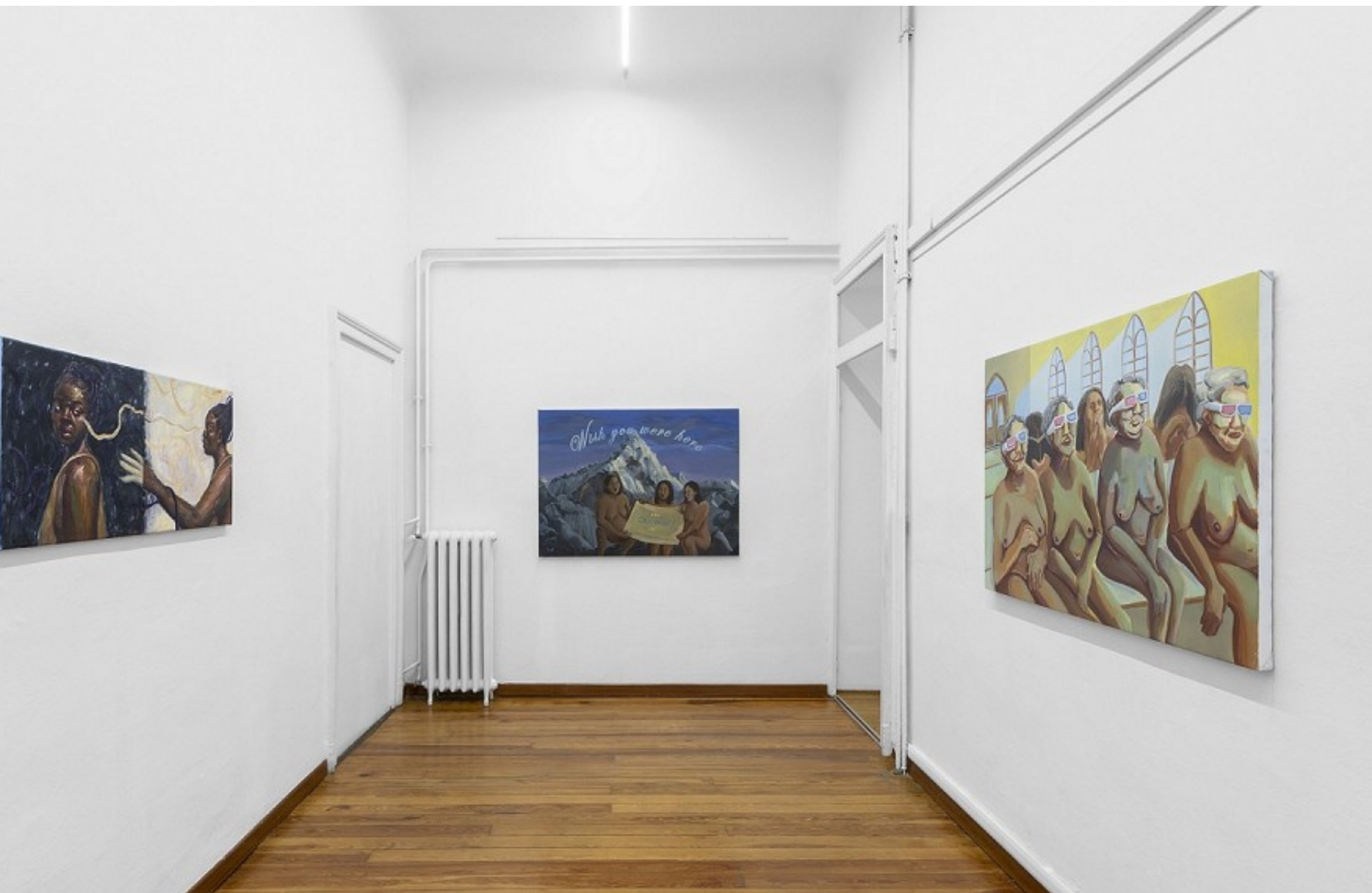
FORO BUONAPARTE, 48-20121 MILANO, IT



Young Talents: Polymathic Nature. Step 2
Installation view

“*YOUNG TALENTS: POLYMATHIC NATURE. Step 2.*” Milan, Group Show

C+N Gallery CANEPANERI is delighted to present *Young Talents: Polymathic Nature. Step 2*, a second step of a group show of four young international women-artists with a selection of new works by **Kim Nam**, **Chigozie Obi**, **Amelie Peace** (all three with paintings) and **Sofia Salazar Rosales** (with sculptures). The title of the show wants to put attention on a polymathic nature of artistic expression, where “bodyness” and “dialogue” remain core aspects in all the works in the exhibition.



Young Talents: Polymathic Nature. Step 2
Installation view



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A synonym for “polymath” is “Renaissance Man”, a popular term coined to describe the legendary polymaths who made world-changing and life-enriching contributions during the Renaissance (meaning the rediscovery of knowledge).



Young Talents: Polymathic Nature. Step 2
Installation view

Contemporary art has always had this polymathic element conjuring up a broad range of expertise also in other areas and fields different from art itself (e.g. science, chemistry, nature). So, the exhibition highlights the fact of how young artists generations are learning to think critically and seeing the world through curious eyes. Their knowledge, acquired from different cultural and educational backgrounds (South Korea, USA, Nigeria, France, UK, Ecuador) is seen to draw on complex bodies of perception to emphasize specific problems within the theme of social and cultural adaptation and “physiqueness”, both internal and external.

AMELIE PEACE

(1997, Paris)

Artistic practice of Amélie Peace (b. 1997, Paris, France, lives and works in London, UK) delves into the experience of touch and the human need for physical connection. The psychophysical dialogues curated in her paintings discuss the emotional, sexual and gendered experiences. She explores what it means to be human, sheds light on desires and turmoil and how our inner lives are reflected in our bodies. We see four new works at the show. Hands are an apparent fascination for her as forms that are often repeated in her work; they act as portals guiding the viewer through the many storylines in the paintings. Her characters, interlaced with one another often render a sense of physical dependence, as if her figures once shared a body. They depict how each exchange with another person alters one's sense of their own physical self.



“Will You Fit In”, 2023
Acrylic on canvas
150 x 140 cm



“Tired of Dreaming”, 2023
Acrylic on canvas
90 x 80 cm



“Silky/Mother and Son”, 2023
Pencil on paper
42 x 30 cm



“Insecurities”, 2023
Pencil on paper
42 x 30 cm



“Twisted”, 2023
Acrylic on canvas
25 x 21 cm



“My Heart”, 2023
Acrilico su tela
120 x 100 cm

The two new paintings at the exhibition, My Heart and A Shark and Three Crows, are both powerful dialogues with ourselves. ”My Heart depicts two figures fused together, ...they are two sides of the same coin, portraying two distinct sides of love. Interacting within a cloud-like space, the watery marks that surround them hint at this idea of impermanence. A Shark and Three Crows: started as a transcription of Paula Rego's 'Dog Woman' 1994 painting, then a journey for the artist as a self- prophetic fantasy. The three crows have a powerful symbolism, they make reference to transformation and a spiritual or emotional change.”, declares Amelie Peace.



“A Shark and Three Crows”, 2023

Acrylic on canvas

170 x 150 cm

KIM NAM

(Seul, 1992)

Kim Nam (nata a Seoul in 1992, Korea del Sud, vive e lavora a New York) è un'artista multidisciplinare. I suoi dipinti sono visioni distopiche espresse dai corpi umani in un mondo immaginario e manifestano l'illusione di una società perfetta all'interno dei suoi standard e del controllo oppressivo dei (social) media. Come in ogni distopia, vediamo un luogo in cui l'umanità è disumanizzata e gli esseri umani vivono in preda all'inquietudine. Nam si concentra sull'infondere stranezza e umorismo grottesco in tematiche culturali comuni, mettendo in discussione i criteri dell'affermazione personale e le questioni legate allo sradicamento culturale di tutti gli immigrati.

“I miei dipinti valutano la nozione di identità nazionale, nostalgia culturale e autoidentificazione nell'America contemporanea, attraverso lo sguardo di un estraneo percepito.” - afferma l'artista.



Kim Nam
"Gazers", 2021
Oil on canvas
91 x 122 cm



Kim Nam
“Wish You Were Here”, 2021
Oil on canvas
107 x 142 cm

CHIGOZIE OBI

(Lagos, 1997)

Chigozie Obi's (b. 1997, Lagos, Nigeria) work explores experimentation with multiple materials to tell stories formed from personal/societal experiences and authenticates the artist's keen interest for the human aspect of life, the body, beauty standards and the strive for self-acceptance. Obi aims to create sustained conversations about people and society - the cultural narratives adopted and how it affects people in it. Chigozie Obi confirms that a new series of works Notes on reaching out, presented at the exhibition, "emphasizes the significance of connecting with oneself and others during challenging times, to prevent losing yourself to the difficulties.



Chigozie Obi
“Notes on reaching out (II)”, 2023
Oil and acrylic on canvas
136 x 105 cm



Chigozie Obi
“Notes on reaching out (III)”, 2023
Oil and acrylic on canvas
136 x 105 cm



Chigozie Obi
“Notes on reaching out (I)” - Diptych, 2023
Oil on canvas
50,8 x 50,8 cm



“Uterus Stabs (II)”, 2023
Pastel on paper A3
42 x 29 cm



“Uterus Stabs (I)”, 2023
Pastel on paper A3
42 x 29 cm

SOFIA SALAZAR ROSALES

(Quito, 1999)

Sofia Salazar Rosales (b.1999 Quito, Ecuador, lives and works in Paris, France) declares that her work could be synthesized as “bodies tired from the journey that seek to take root”. Her interest is focused “on the potential that objects have: to reveal social and economic contexts, particularly those concerning the displacement of humans and objects”. Salazar Rosales’s pieces are nourished by recurring materials, such as packaging for different uses that “evoke the memory of travel, resistance to weight, and protection”. There are two new sculptures presented at the exhibition. “In general in my work I am interested in the relationship between the export of certain agricultural products and modernization with the change of construction materials. I also seek to make a conversation between industrial and craft. For example, in Grandma, the estera, a mat usually hand-woven with vegetable fiber, is made from a mold and is in conversation with When the axial skeleton decides to speak, a representation of an industrial beam made without measurements, without a mold. Both bodies/objects seem to be fossilized either by the carbon giving it an appearance of heaviness or by the glass, of lightness.” – Sofia Salazar Rosales says



“Grandma”, 2023

Charcoal, epoxy resin charged with bronze powder, black enamel spray paint, vinyl glue, polyglass resin, plaster and oakum
15 x 86 x 66 cm



“When the axial skeleton decides to speak”, 2023

Glass aggregate, polyglass resin, fiberglass, bull’s eye seed, bronze powder, glass beads and vinyl glue

105 x 65 x 22 cm

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UNTIL
13/07