

PRESS RELEASE

Young Talents: Polymathic Nature. Step 2

Kim Nam, Chigozie Obi, Amelie Peace, Sofia Salazar Rosales

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Opening Reception

June, 7th, 6.00 pm

Foro Buonaparte, 48 – 20121 Milan

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.

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).

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.

Kim Nam (b. 1992, Seoul, South Korea, lives and works in New York, USA) is a multidisciplinary artist. Kim’s paintings are dystopian visions which human bodies can take in an imaginary world, manifesting the illusion of a perfect society within its standards and oppressive (social) media control. Like in every dystopia we see a place in which humanity is dehumanized and people live fearful lives. “My paintings evaluate the notion of national identity, cultural nostalgia, and self-identification in contemporary America, through the gaze of a perceived outsider. Memories of un-lived experience, assimilation and humor blend with the common denominator that signifies ordinary conventions and lifestyle, often preserved from the past.”, Kim Nam says.

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.”

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.

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.

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.

*Bio

Kim Nam (b.1992, Seoul, South Korea, lives and works in New York, USA) obtained her bachelors degree of Painting in 2015, Rhode Island School of Design, Providence, RI and her master degree of Fine Arts in 2022, Hunter College | New York, NY. Easton Pribble Memorial Scholarship Award for fine arts in 2013, RISD Book Award in 2011.

Chigozie Obi (b. 1997, Lagos, Nigeria) obtained a bachelors degree of Visual Arts from the Creative Arts department, University of Lagos in 2017. She was selected as Arthouse Contemporary's Artist of the month - July 2018, one of the recipients of the inaugural Tilga Fund for Arts Grant (2020) and the Art.ng Grant for Visual Artists (2020). She is the winner of the Access Bank 'Art X Prize (2021), one of the winners of The Future Awards Prize For Art (2021), one of the shortlisted artists for The Alpine Fellowship Art Prize (2020) and recently concluded her residency at Gasworks, London.

Amélie Peace (b. 1997, Paris, France, lives and works in London, UK) obtained a bachelors degree BA Fine Art, City & Guilds of London Art School 2017-2020, Foundation Diploma (Distinction), City & Guilds of London Art School 2015-2016. Peace's works are in Collections: Robert Yentob, Jane Hayes Greenwood, Michael Preuss, Studio Berkhiem

Sofia Salazar Rosales (b.1999 Quito, Ecuador, lives and works in Paris, France) has just obtained a master's degree at the School of Fine Arts of Paris, ENSBA Paris in the ateliers of Tatiana Trouvé, Petrit Halilaj and Alvaro Urbano. Graduated from the School of Fine Arts of Lyon, ENSBA, Lyon - DNA (National Art Diploma), worked with where she worked in the studios of Pauline Bastard.