

WHERE THE WILD ROSES GROW

**Angela Maria Fiore
Vladimir Kartashov
Francesca Perrone
Ingrid Piccinini**

Text by Alessandro Romanini

**Opening:
16.05.2024**

**Via G. Ventura 6 -
Via Massimiano
20134, Milan**

The exhibition *WHERE THE WILD
ROSES GROW* will be accessible
Monday through Friday from 11AM to
1PM and 2PM to 7PM.

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On Thursday, May 16, 2024 from 6pm to 9pm, at Prometeo Gallery Ida Pisani, opens *WHERE THE WILD ROSES GROW*, a group exhibition featuring paintings and works on paper by four emerging artists: Angela Maria Fiore, Vladimir Kartashov, Francesca Perrone and Ingrid Piccinini, accompanied by a critic text by Alessandro Romanini.

Angela Maria Fiore (b. 2002, Busto Arsizio) paints reflecting on themes of loss, memory and voids while evoking distorted, almost imperceptible faces. Her fragmented compositions and highly expressive, spontaneous brushstrokes narrate - hard to articulate otherwise - personal experiences. While Francesca Perrone's (b. 2002, Treviso) erotic yet childlike works also speak of private thoughts, they are adorned with figurative drawings in oil pastels such as fruit and body parts, unveiling intimate tales one symbol at a time.

References to shifting cultural identities and a liquid state between classical, folklore and contemporary subjects characterize the artistic practices of Ingrid Piccinini (b. 2003, Poznań) and Vladimir Kartashov (b. 1997, Novosibirsk). Piccinini's depictions of female nymph-like figures appear ethereal, fluctuating amidst ideas of ephemeral beauty and grotesqueness whilst evoking an unsettling sensation of an ever-present primitive inner evil. At the same time, Kartashov's digitally informed 'cyber-barocco' installative tableaux, merge traditional mural techniques with compulsively repeated pop patterns. Glitching and lawless, his pieces deal with the relationship between humans and the virtual environments they inhabit, of post-internet mythologies and generated worlds.

The four artists, following seemingly varied yet parallel paths, explore instruments of expression that may allow for them to translate turbulent periods of transition into instants-relics. "All beauty must die" sings Cave in the 1995 song lending its title to the collective exhibition, hinting at an unusual rebirth, at moving on and redetermining poetic and pictorial languages anew.

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Angela Maria Fiore (Busto Arsizio, 2002) showed a deep interest in art from a young age, attending the Liceo Artistico Paolo Candiani in Busto Arsizio. Since then she has continued her artistic journey as a student at the Academy of Fine Arts in Bologna. Fiore devotes herself mainly to oil painting; her creative research is reflected in her paintings. She explores themes of memory and emptiness in her works, searching for warm colors and evoking distorted faces.

Figures appear fragmented, dissolving in the composition. The empty spaces between the subjects intensify a feeling of nostalgia, lack and loss.

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Vladimir Kartashov (Novosibirsk, 1997) graduated from the Novosibirsk Art School, in Fine Art, in 2017. He explores the game spaces where he virtually spends most of his life: he creates copies of the digital world and integrates them into compositions of daily routine, working mainly with painting and installation. Kartashov is interested in the transformation of our cultural memory in the Internet era and the emergence of new Internet mythologies. Glitching effects on traditional hosts, idealized fantasy characters, shifting angles as if due to “lags” – are some of the many techniques that allow Vladimir to break the traditional perception of perspective and reveal the diversity of a new, user-generated reality. Are we looking at the gradual disappearance of humans and their preservation in the form of disembodied artificial intelligence or a return to materialism in the post-apocalyptic sphere? A question to which Kartashov presents a variety of different answers.

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Francesca Perrone (Treviso, 2002) graduated from the Liceo Artistico in Treviso in 2021. Since then she has continued her studies in the artistic field at the Clementina Academy of Fine Arts in Bologna. Her artistic research stems from intimate and personal events, extremely linked to the dimension of the body. Perrone investigates, from an almost ironic perspective, a discomfort with the corporeal self while playing with her own eroticism and identity. Nudity is always associated with symbolic elements that are part of her experience and everyday life. Among these the most present is food, most frequently fruit, aimed at emphasizing even more the erotic aspect but also the conflicting relationship that her figures have with eating. The artist accentuates and highlights these conflicts through the use of an intense and at times childlike color palette, inspired mainly by her fondness for Sweden, where the light makes the colors of its typically colorful landscapes and dwellings decisive and terse. The technique most congenial to her and most frequently used is that of oil pastel on paper, layered over a dense background of black acrylic, whose rendering of a slight pastiness makes her colors all the more brilliant.

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Ingrid Piccinini (Poznań, 2003) was born and raised in Poland. She currently lives and studies in Italy, at the Academy of Fine Arts in Bologna, focusing on painting. The artist works on both paper and canvas using acrylics, watercolors, tempera, markers, pastels and oil paints.

Her pictorial practice revolves mainly around the female figure, focusing at the same time on Poland's cultural identity and social actuality. Elements of Polish folklore heavily inform Piccinini's work, often bright, vivid and saturated, fluctuating between ideas of ephemeral beauty and grotesqueness. Gentle yet rather unsettling, the artist's conjured fable-like imagery hints at subjects that are of neither good nor wicked nature but who harbor, deep down, a hidden and primitive inner evil.