

## EMANUELA CAMPOLI

### PRESS RELEASE

Victoria Colmegna  
Enfant gâté  
2 December – 13 January  
Emanuela Campoli, Paris

*"A cynical voice guided me, which was really pure candor: "It's as if we rise up in each glass, each party, by the art of the magic in which "old things have the power and control of what's going to happen" like when you unthoughtfully prepare the table with plates that have initials, but we were not afraid of the error, nor of the horror, of that fuck that was like a wedding, with a loop of Christmas music and it was perfect because that was not a living present but the peak of a wave that traveled from a long time ago, maybe a couple of centuries until reaching the climax, 'more ice please, sniff, muah' from the 13th floor, like a cat that does not know how to get back down without thinking about the turn of that roller coaster and its menacing foam"*

Emanuela Campoli is pleased to announce "Enfant gâté", Victoria Colmegna's first exhibition with the gallery. The presentation comprises a series of new paintings and a group of collectible sweaters based on Picabia's catalogue raisonné. The work frantically border-hops between industries; fashion design, family memorabilia, and art commodity.

An "enfant gâté" himself, Picabia's styles operated like momentary distractions quickly abandoned for the next idea. Increasingly intertwined with the field of luxury goods production, fashion and art conflate in an industry model increasingly operating by season. Colmegna's handknit sweaters were first meant to be worn by collector's kids, turning them into both a mode of display and a way to incite consumer contagion. The ongoing series, that so far comprises around 60 sweaters, aims to complete all artworks in Picabia's catalogue, hinting at more traditional ideas around collecting, such as competition around acquiring objects, and the emotional attachment to a long pursuit that can never be fully completed.

Colmegna's paintings combine elements of the artists' biography, centered around an excessive father figure, with the singular universe of the neoliberal 90s in Argentina. The moment was marked by the economic novelty of the peso being pegged to the dollar and the arrival of whole new manic belief in success, but also in pleasure and overindulgence. Victoria's vacations in Punta del Este, which could be awkwardly read as the local version of Picabia's French Riviera, inspired a series of paintings of family parties and cocktails. Although hedonist and seemingly cheerful, the scenes paint a picture of euphoric anxiety, the celebration being the portrait of a present about to collapse.

The paintings are made with fast impressionist brushstrokes and medias so mixed that they contaminate and sometimes cancel other. There is no predetermined agenda but to achieve the memory-image at any cost. The end justifies the means and the mediums. Oil painting abandons its supremacy by a mere reproduction of its effects. The appearance of photosensitive resin as the molding material in UV ink can form glossy, colorful layers in a short time under the irradiation of a UV light with no volatile solvents. The works, based on photographs, become influenced by the flatness and the hues of photographic images. As Isabelle Graw stated in her letter "Dear Victoria", they refer to another medium, as all paintings do, but by being bound to it, "photography is declared to be the truth of Victoria's painting".

Victoria Colmegna (Argentinian, born in 1986) lives and works in Buenos Aires. She has had a solo show at LUMA Foundation / Westbau in 2019. Her works have been exhibited at HFKD, Holstebro (2022), Bologna CC, Amsterdam (2021), Swiss Institute (2020), Centre d'art Contemporain – la synagogue de Delme, France (2019). Her works are included in the collections of the LUMA Foundation, Zürich; and the Bunker Collection, West Palm Beach.

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