

There are no humans portrayed in Simona Angeletti's works. Consciously. Every mood is echoed by the extraordinary components of her zoo, especially cats, elephants, fish, ladybirds and bees as well as potatoes, peppers and various other vegetables. But don't be misled! There is nothing bucolic or rural in Simona's art; it is not a slavish imitation of nature. What we face is a well-defined imaginary world that reminds us of a certain post-modern penchant for graphics and design. The essential strokes of Simona's compositions and her use of acrylic paint and especially *uniposca* markers witness the assimilation and the transformation of the metropolitan argot into a highly defined code.

In this sense, there is an immediate affinity with some of Ugo Nespolo's works as Simona shows attention and propension towards a genre that aspires to establish a privileged relationship with the world of industrial production. Tender and somewhat ironic, melancholy and incredibly joyous, Simona's creature-creations do not shy from being multiplied and spread according to serial criteria. Nonetheless, we are speaking about representations that have little in common with sacred stylisations such as the Russian and Byzantine icons that were acutely investigated and reinterpreted by Pavel Florenskij. There is no call for transcendence here, just an extreme secularisation such as can be found in the graffiti of Keith Haring or Jean Michel Basquiat. The difference, however, is clear. In Simona Angeletti's universe there is no existential drama, no extreme gestures. Her art flows with a disenchanting levity, a lightness that imbues her works with an original sense of movement, a dynamism that continuously leads us to new and unexpected thoughts. (Francesco Pullia)



Italian Drawings for Italian Interior
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www.lozoodisimona.it

www.lozoodisimona.it • simona@lozoodisimona.it

Mobile +39. 348. 5736467

Via Borsi 23 • 05100 Terni • Italy

