

VISENTIN FINE ART LTD

Hanae Moreno-Niimi

In the presence

Oct 17th - Oct 27th

3 Fournier Street, E1 6QE, London

Leonardo Da Vinci defined the *motions of the soul* as transpositions of thoughts and feelings in the subject's physiognomy, advocating for the authenticity of the psychological inclinations of the portrayed. He believed that painting had to respond to the "natural aspect" of the subject — as it presents itself and as it moves in the space without posing. Nowadays, some artists seem to be refreshingly contemporary in their search for a similar truth and similarly unburdened by the claims of mundaneness.

Hanae Moreno-Niimi is a Japanese-Colombian artist born in Japan in 1994. Each of her portraits are realised in ethereal brushstrokes that shift between identification of the subject and their dissolution into light. Little reference is made to time and space. Full attention is given, instead, to human subjects and the sensory cues that their presence reveal in a flicker of light, a shift in pigmentation or a mood change. Portraits of her self, family members, friends and her own keenness... consider both the lineage and the legacy of her own spiritual, psychological or otherwise personal leanings.

In *Reminiscing* (2024), the skin of her grandma is realised in shafts of light and shadow that shape the features of her face. The artist's propensity for the essential brings to life the traces of her countenance and attire, revealing a serene concentration. At the same time, the perception of the subject and the lived sensation of the artist capture the intrinsic qualities of being human in the experience of the self as both viewed and interpreted. Above the fireplace, *Ikuko* (2024) depicts the mother of the artist — a painting that commands attention with solemnity and composure. The energies contained within the sitter's flesh guide her body in a collected poise and direct the gaze downwards in a moment of self-contemplation that reveals, on the side of the artist, an acknowledgement of the subject's dignity and stature. At her sides, the expressions of the two male figures — *Nicolas* (2024) and *Sacha* (2024) — capture in them the self-inquisitive nature of Moreno-Niimi's practice.

When considered as a whole, the elements that compose Hanae Moreno-Niimi's work reveal a presence greater than the sum of their parts, giving rise to a hidden dimension that steers our understanding of them to the confines of art and into a search for truth pursued in the weight of the sitters' presence and revealed in the texture of their likeness.

David Horváth (b. 1998) is a Romanian painter, currently living and working in his hometown, Baia Mare, (RO). Horváth is a graduate of the Department of Painting at the University of Arts and Design (BA) in Cluj Napoca (RO). Recent solo exhibitions include: 'Never ending light', Ciaccia Levi, Milan, Italy (2024); 'I dream the light that I paint', Marc Jancou Contemporary, The Saanen Vitrine, Saanen, CH (2024); 'Inner Atmospheres' at Double Q Gallery, Hong Kong, China (2023) and 'Turquoise Routine', Ciaccia Levi, Paris, France (2022). His work was featured in group shows at Alice Amati Gallery, London, UK; Biju Gallery, Cluj-Napoca, RO; Studiolo "Bureau", Milan, IT; Studio Museo Felice Casorati, Pavarolo, Turin, IT; Gallery Artbeat, Tbilisi, GE, and Praz-Delavallade, Paris, FR.

David Horváth

'till the Sun shines

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David Horvath is a Romanian artist born in Baia Mare in 1998. His pictorial practice revolves around perceptual depiction, subjective impressions and the chromatic possibilities of ambient light expressed in landscapes and self-portraits. In the body of work presented in *'till the Sun shines*, the artist paints a world in its slow dissolving form. Perceiving various degrees of light as seen through space, he dedicates his paintings to the textural values of natural expanses, bodies of water and local sights that reveal a sense of empathy towards them.

Favouring sunset colours and reflective surfaces, Horváth's scenes balance vibrant, dazzling tones with the point of view of a sentimental wanderer, who immerses himself in nature with nostalgia and affection. The air that blows through the streets and riverbanks of his paintings blends the edges of buildings, hills and forests into misty entities of colour that retain their identity, but make no claim to separateness. As the eye wanders through his paintings, each visual component blends their inner motions to all the others elements, vibrating to their own rhythm and influencing any other colour within field of vision.

Inspiration comes in perceptive form — landscape presents itself as a unique ensemble of rhythmical parts at varying distances and temperatures. In *High hill with patches* (2025), an atmospheric view of a hillside town dissolves physical boundaries — the mountain, the clustered rooftops and the foreground vegetation receding by tonal attenuation. The emotional temperature of *Light Church 1* (2025) and *Light Church 2* (2025) is measured at different times of the day to capture the chromatic effects of light on the environment, and by extension, the possible interpretations that radiate from their emotional reverb.

Immersed in nature or on the streets of a local city, David Horváth empathises with what he sees, and what he sees is quite generally life, as it appears in a system of shapes enveloped in chromatic and textural values, as well as in the inner workings that strive to comprehend it and retain it on the canvas.

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