

Peres Projects opens an office in Milan with the exhibition by Dylan Solomon Kraus

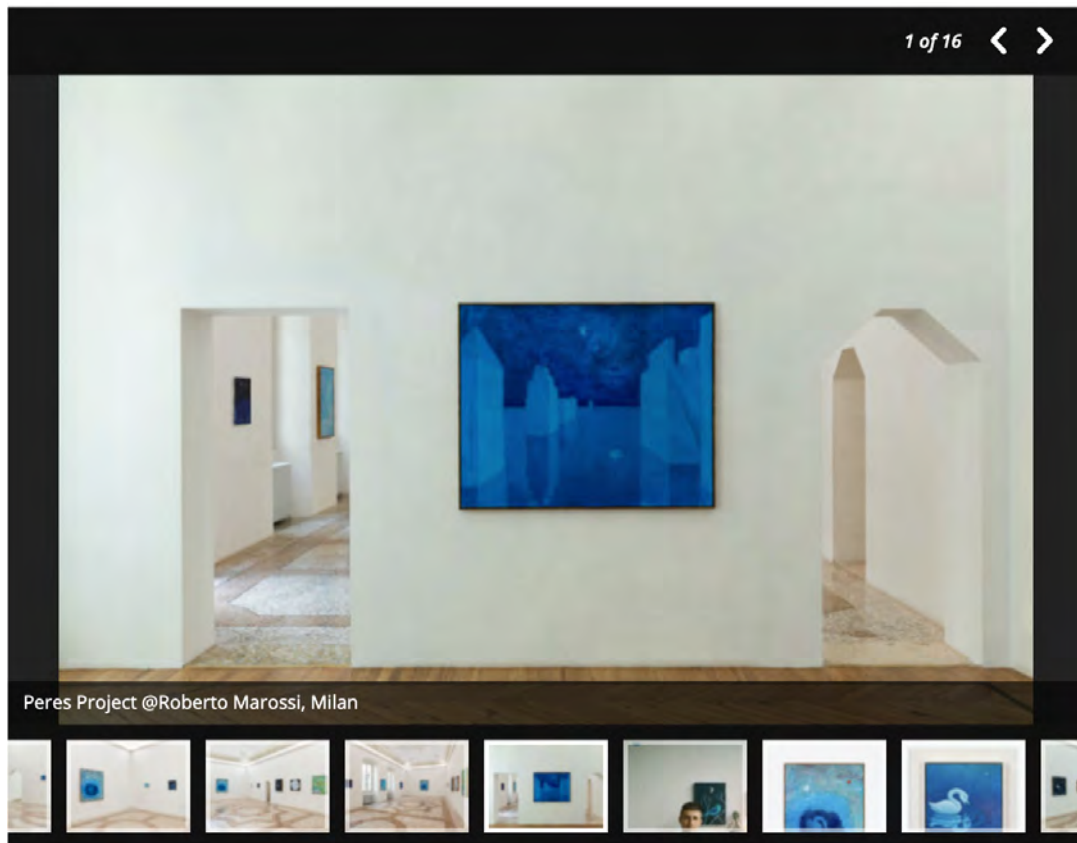
By Giorgia Basili - March 31, 2022

A NEW SPACE IN THE HEART OF MILAN: THE BERLIN-BASED PERES PROJECTS OPENS IN PIAZZA BELGIOIOSO IN A HISTORIC BUILDING. THE FIRST EXHIBITION TO INAUGURATE THE VENUE IS THAT OF THE AMERICAN PAINTER DYLAN SOLOMON KRAUS



Peres Projects , the gallery founded in 2002 by Javier Perés in San Francisco, with offices in Berlin and Seoul, is now adding a Milanese satellite, inaugurating, not surprisingly, in the hectic days of the artweek now underway . And it does so in Piazza Belgioioso 2, a stone's throw from the Duomo and the Scala, in the same spaces where there was a seat of the Massimo De Carlo gallery. Peres Projects counts in its stable emerging artists from diversified research, coming from disparate socio-cultural backgrounds of the world, such as Rebecca Ackroyd, Manuel Solano, Blair Thurman, Melike Kara, Shuang Li, Mark Flood, Donna Huanca and Marc Padeu. A significant fact for the Milanese art system, which after the hard years dictated by the pandemic sees international galleries flourish in the city willing to focus on its rebirth, as already happened with CiacciaLevi , which arrived in the same days from Paris, which was joined by the opening of the Gregor Staiger in Zurich always on the same street.

PERES PROJECTS



THE NEW HEADQUARTERS OF PERES PROJECT IN MILAN

The new Milanese space of Peres Projects opens to the public on 1 April 2022 with the exhibition *Holy Unrest*, which will remain open for the whole month. This is the first solo exhibition of the New York painter Dylan Solomon Kraus (1987, Ohio, USA) which brings, for the occasion, a new series of paintings suspended between mystical symbolism and architecture, characterized by an illusionistic and cinematic aesthetic. His images allude to a non-linear perception of time and space, with the superimposition of different planes and dimensions. His landscapes are teeming with clocks, towers, plinths, constructivist fantasies, silhouettes and surfaces rich in reflections. Then symbols, mysterious icons, liquid geometric shapes emerge, in an atmosphere clouded by a veil of fog. The viewer is projected into nocturnal pastoral scenarios, in fractions of enchanted microcosms “charged with talismanic energy”. Celestial objects, such as a series of planets, pierce the surface, even going beyond the frame of the canvas. A universe populated by enigmatic figures, birds reminiscent of Paul Klee’s fantastic creatures and swans framed by swirls of bushes.

-Giorgia Basili and Giulia Ronchi