



Young  
Blood

OPERA GALLERY  
NEW YORK

“**A**nd the day came when the risk to remain tight in the bud was more painful than the risk it took to blossom.” With this illuminating and formidable sentence, Anaïs Nin perfectly summarizes today’s dilemma for the young who are torn between the material and imaginative comforts of childhood and the vagaries of life as an adult, who, with fresh, young blood pulse to the frenetic rhythm of the Western World’s metropolises. The fifteen artists chosen for this exhibition draw their inspiration from today’s world with that same desire, but express their commitment within this context in a unique way.

The more precocious of these artists often benefited from a nurturing environment that spurred the development of their talent. The result is a keen eye mixed with a very carefree attitude towards worldly matters. Take **Charlotte Filbert**, for example. She’s been painting since the age of five, drawing her inspiration from ocean and mountain

landscape scenes. Her compositions are strongly inspired by traditional Mexican iconography, as seen in her way of oversimplifying things and her palette of pure colors (Meditate). She defines her subjects as if she were cutting a mosaic, crowned with the glorious lessons of the master Impressionists (Girl and Sculpture). In **Camilla D’Errico’s** drawings, one can almost feel the freshness. Inspired by both Japanese mangas and Parisian street urchins, Camilla combines humour with dabs of eroticism to depict her angelic models. In her sweet-and-sour reveries, Camilla’s little babes are always accompanied by two important elements: animals and disguises (The Bonded Tree). **Steve Shanks** devotes his life’s work to childhood with a larger dose of melancholy. With over-developed heads, doll-like bodies, and hypnotic stares, his characters probe the spectator’s intimate stratum. With poetic naiveté, Shanks holds up a mirror to our adult consciousness in the hopes of glimpsing a