

62carrots

Rachele Moretto

A selection of my most recent projects

I'm an artist and painter based in Noventa di Piave (Venice, IT).

My practice shapes around human interactions, portrayed through meaningful synthesis and stylization of facial features and expressions.



The emotional core around these faces is a mix of greyish feelings that are common emotions we tend to feel in the 2020s: being individuals but also part of a whole that isn't capable of making us feel represented.

These individuals are exhausted by being overwhelmed. It's a mix of uneasiness, boredom, lethargy, exhaustion, dissatisfaction, that easily turns into hopelessness and incapability of interacting with others.

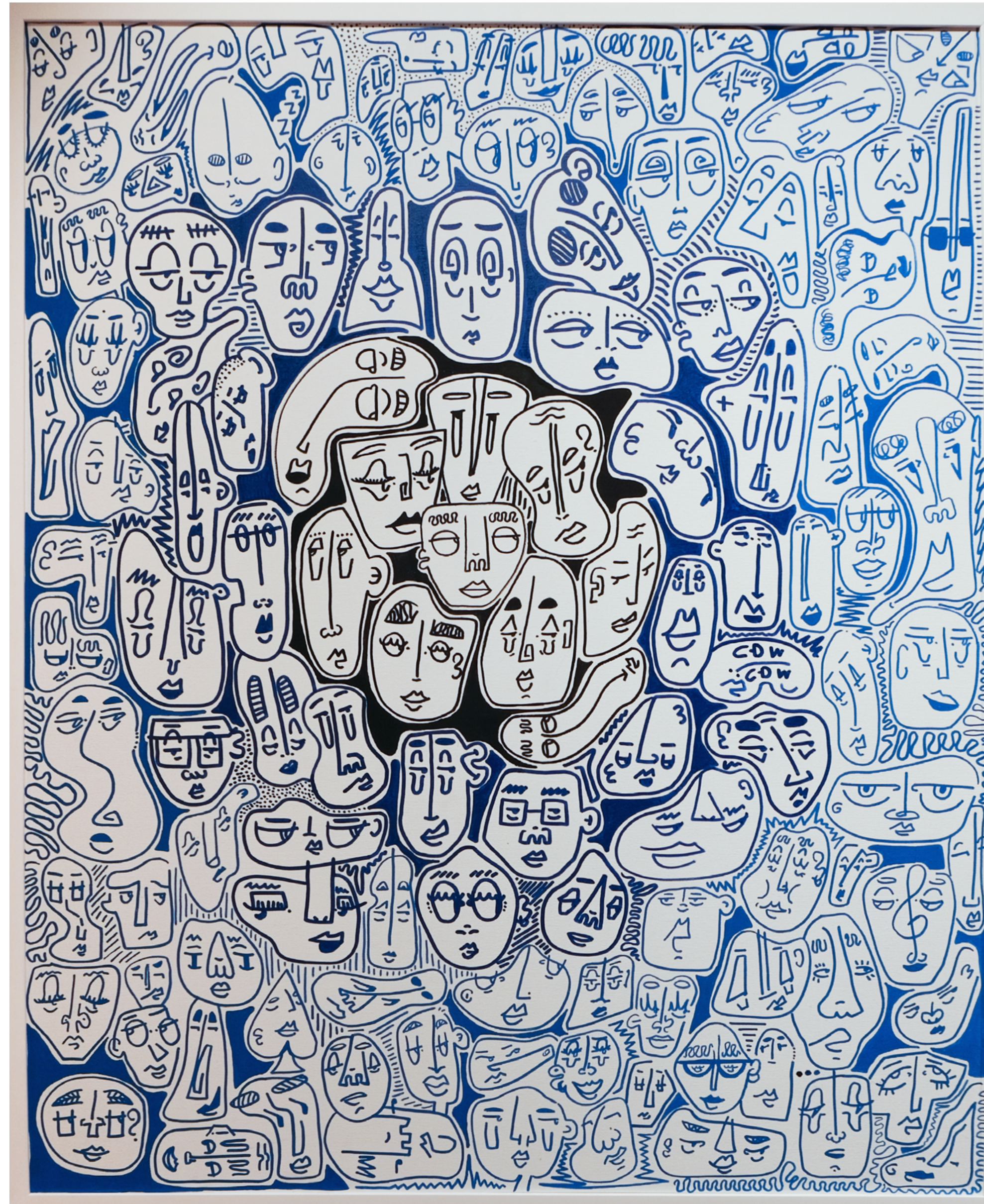
These faces are so "in their head" that they often don't even have a body. They're made to only have the head they need in order to rationalize their surroundings.



Untitled, 2023
Commissioned Piece
Acrylics on canvas
50x70 cm



Untitled, 2024
Commissioned Piece
Oil and acrylic on canvas
50x70 cm



EXHIBITED IN:
 Collective Exhibition
 L'influenza degli altri
 APIDexpo 2024
 (Pordenone, IT)

In a silent community like this one, the influence of others becomes a negative one, through looks and glances: highly judgmental, distrustful, bored, annoyed and only in some cases flirty but overall malicious still.

What swarms in this silent valley, as a matter of fact, are thoughts, judgements, fear of others and consequently distrust towards each other.

A hundred apparently similar individuals that, if looked at carefully, are able to tell us their thoughts, without uttering a word.

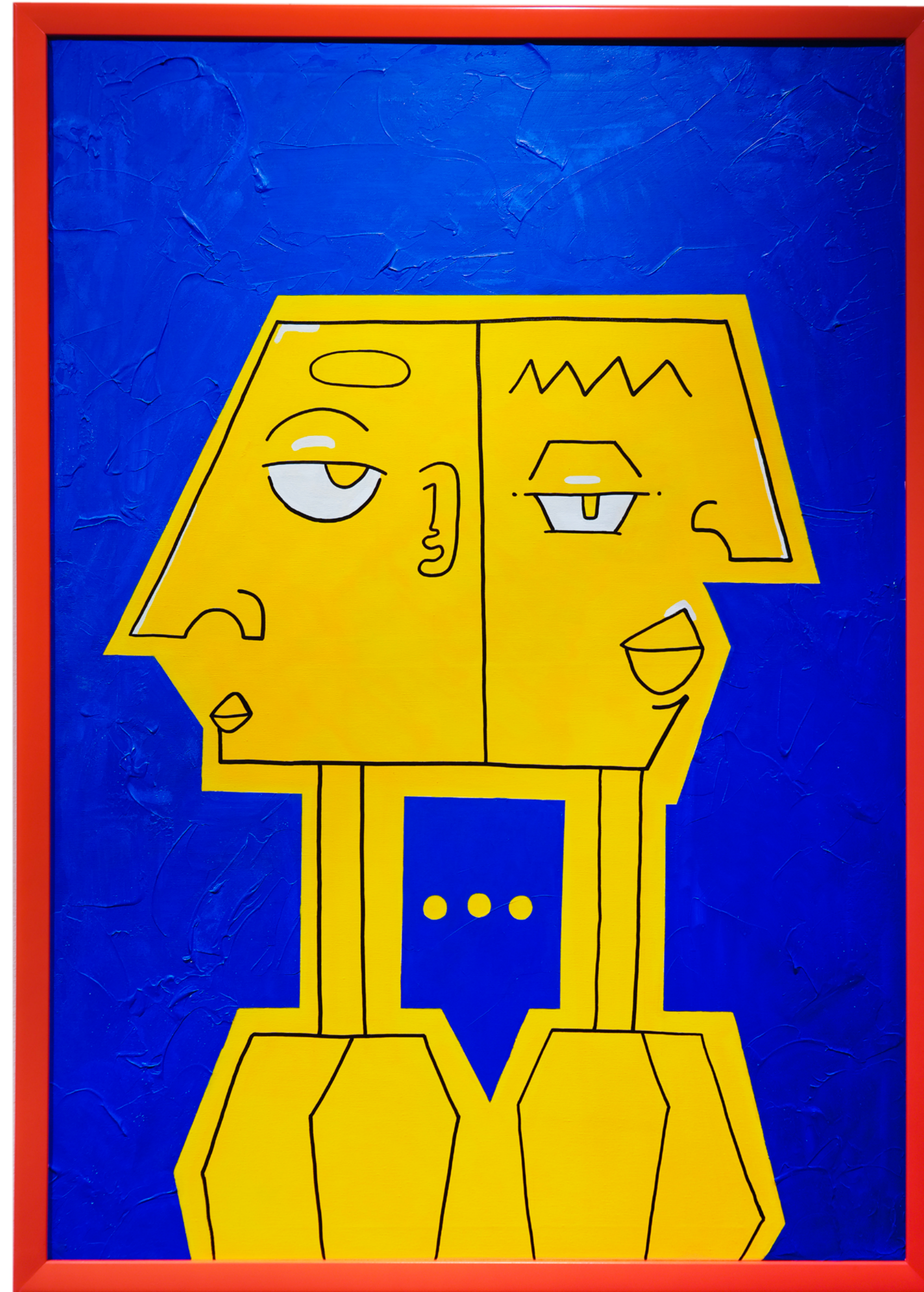
Comunità pensante,
 (*Thinking community*)
 2024
 Commissioned Piece
 Oil and acrylic on canvas
 70x100 cm

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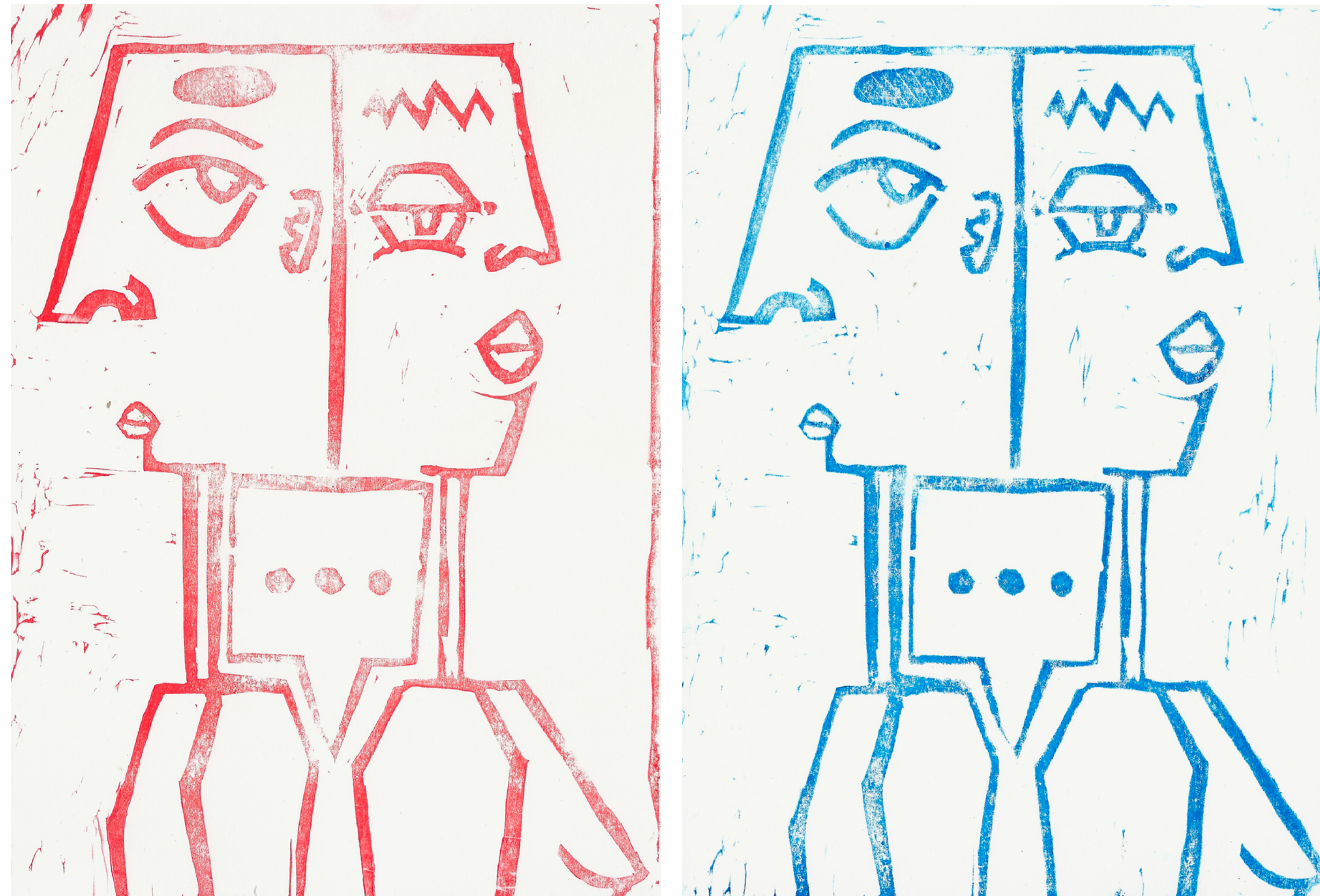
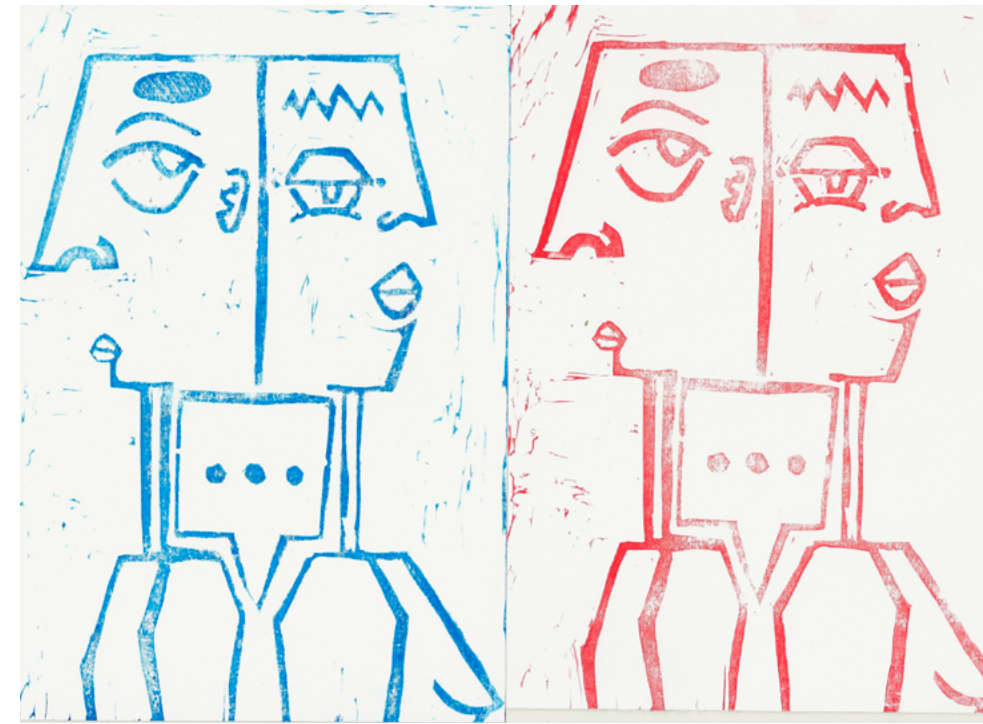
What influences can others have, within a world full of hostile gazes?

When an authentic understanding between two is born, the tacit agreement of mutual support is also shaped. The relaxed look on them suggests the current peace: turning one's back on this canvas takes on a completely different shift. The two are able to totally rely on each other guided by placid mutual trust.

By conveying a sense of expectation, introducing a reticence or allusion, or having something implied, the ellipsis (or suspension dots) represent the maximum synthesis of this interaction between the parts. These stand for the unsaid, not because hidden, but because it is superfluous, unnecessary and not needed. No words are necessary within a dynamic of such tacit support.



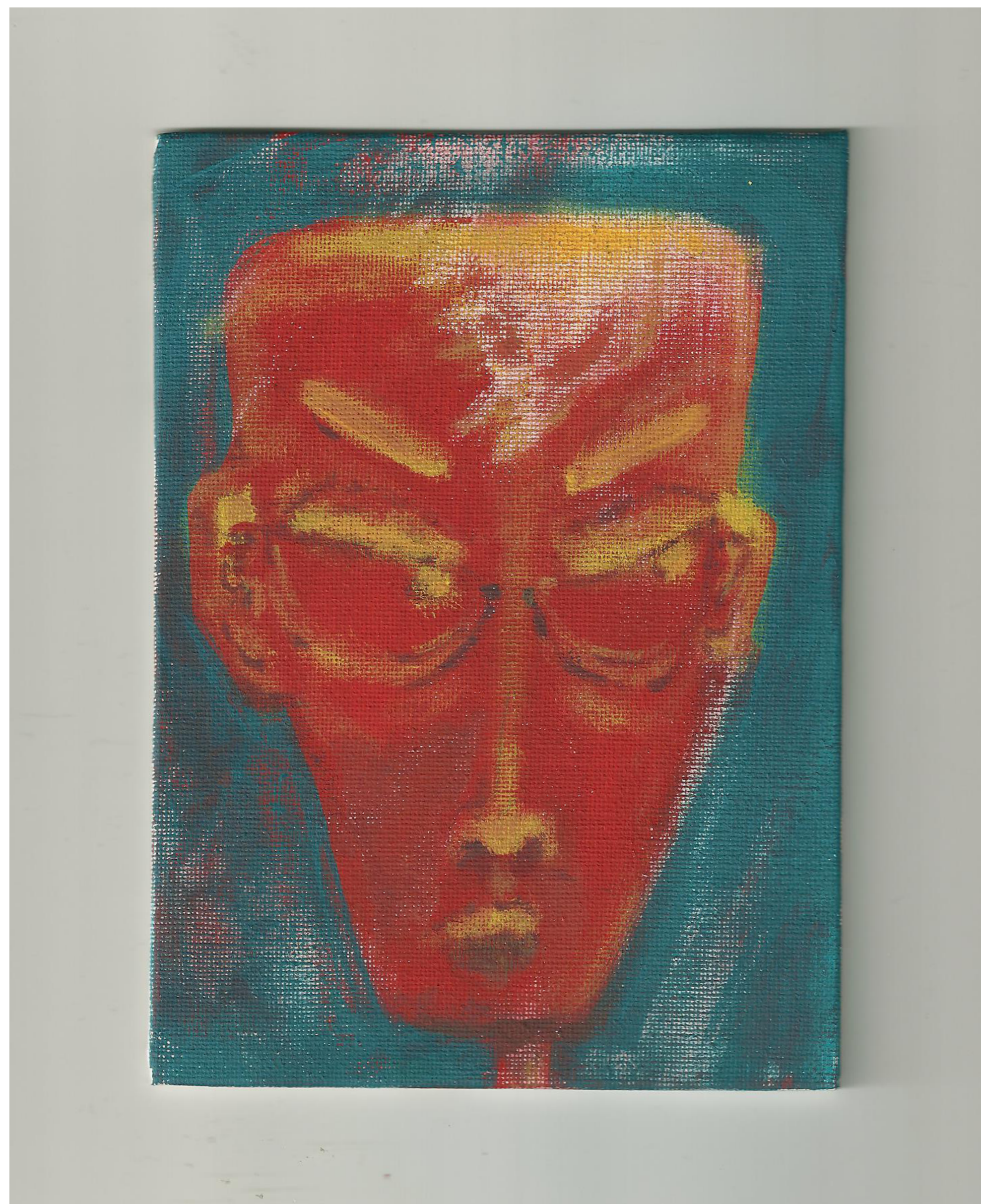
Tacito accordo,
(unspoken agreement)
 2024
 Mixed media painting on canvas
 70x100 cm



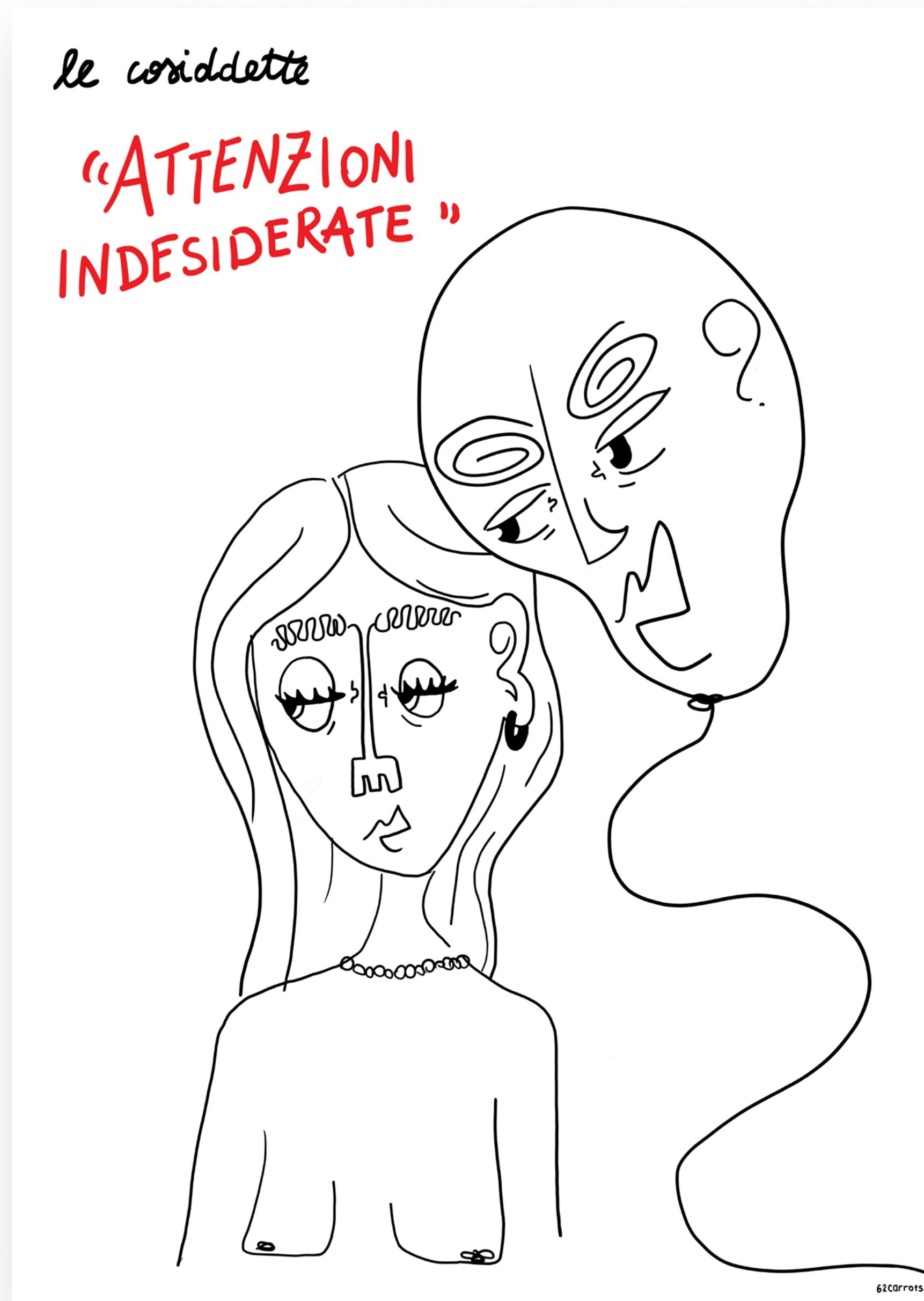
Tacito accordo,
(*unspoken agreement*)
2024
Linocut prints
14,8 x 21 cm



Untitled, 2024
Acrilics on paper
14,8 x 21 cm

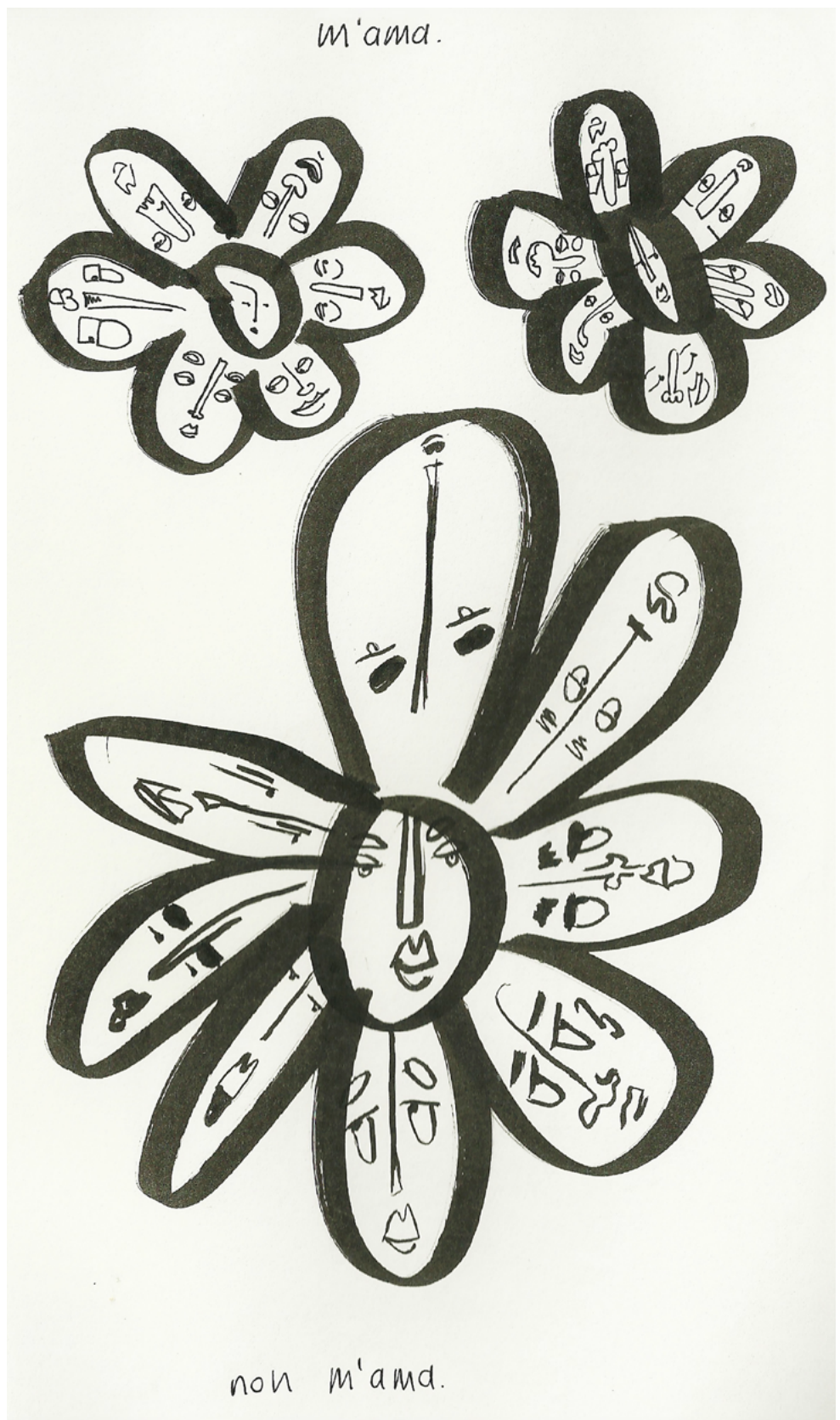
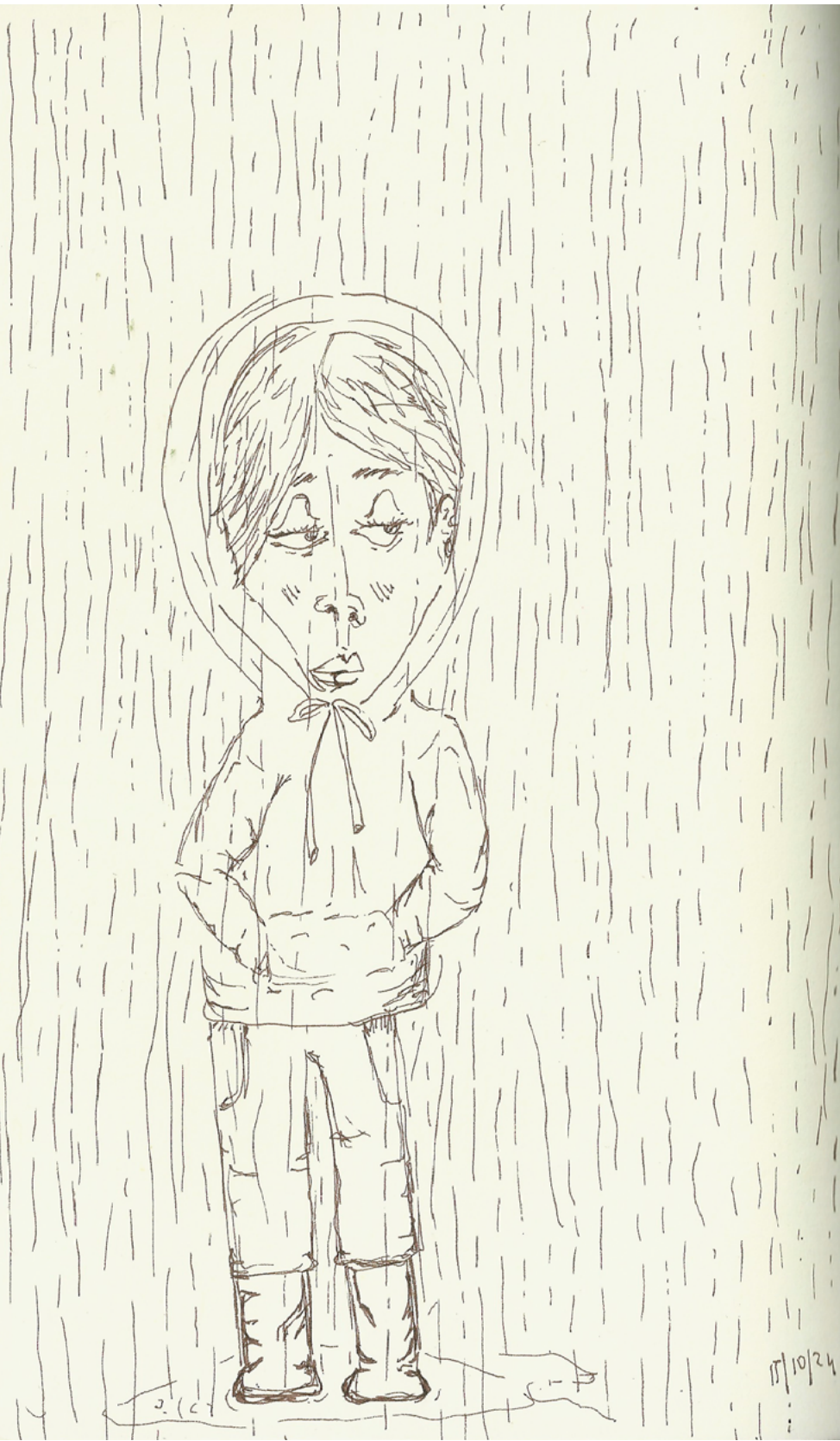
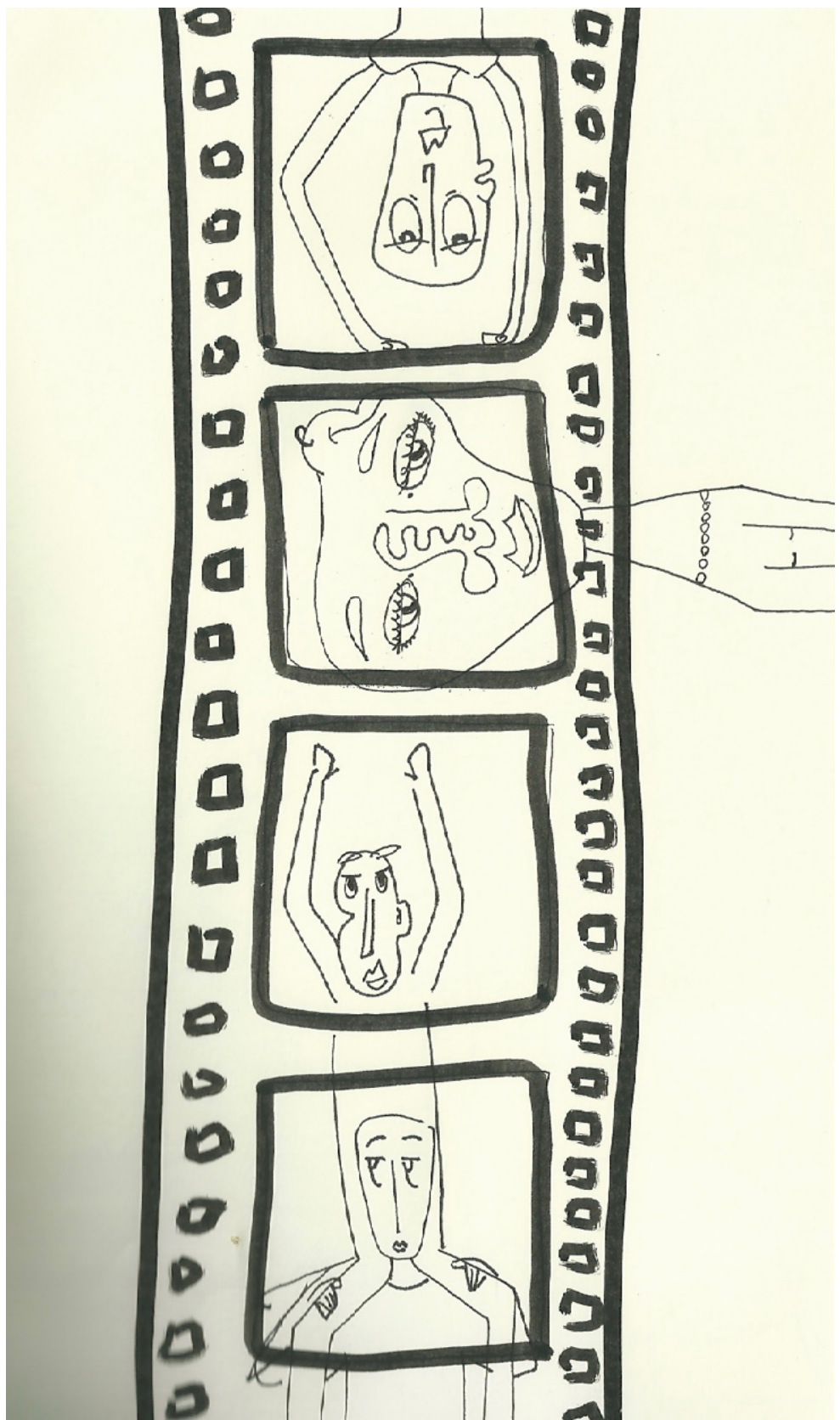
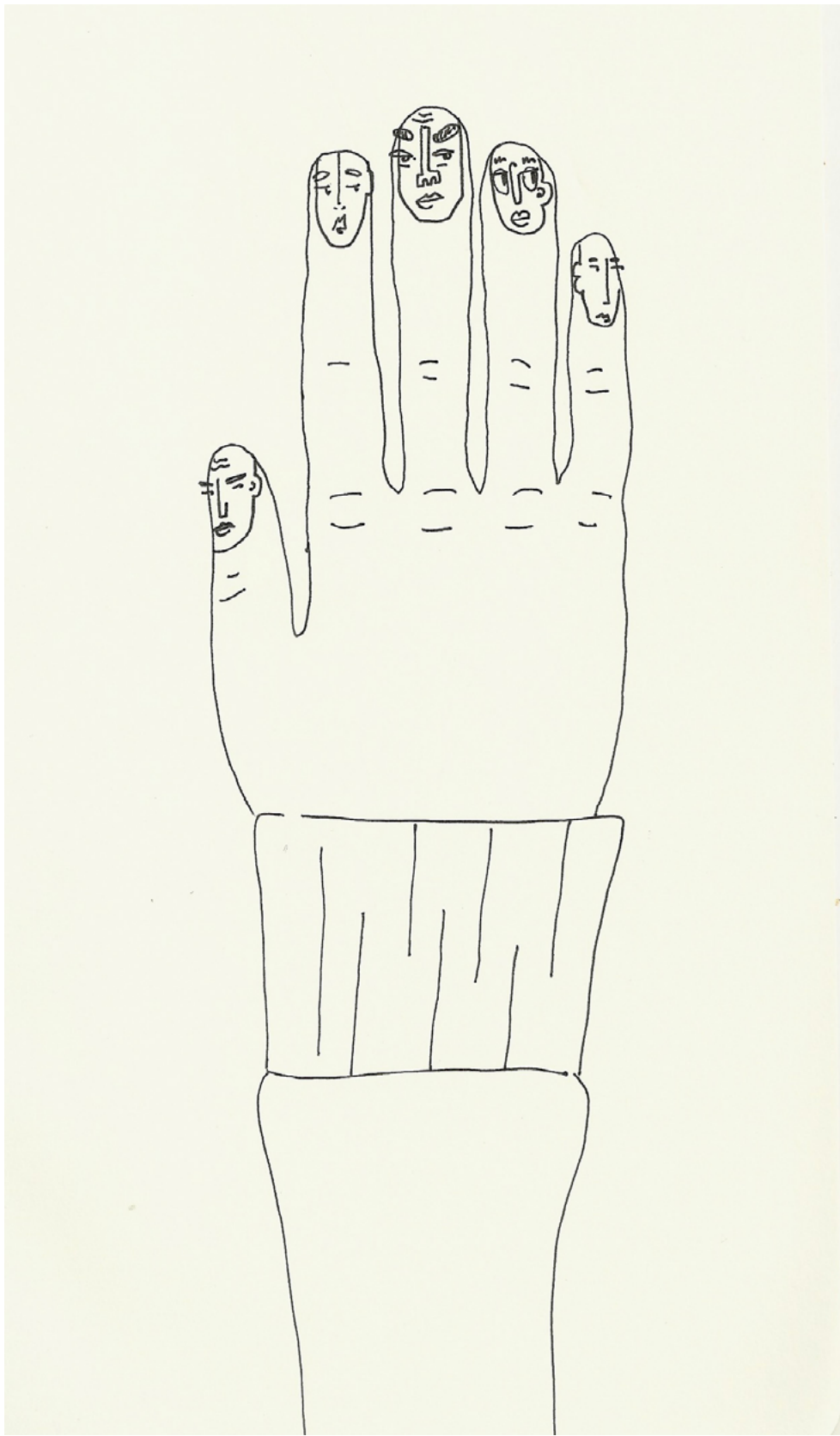


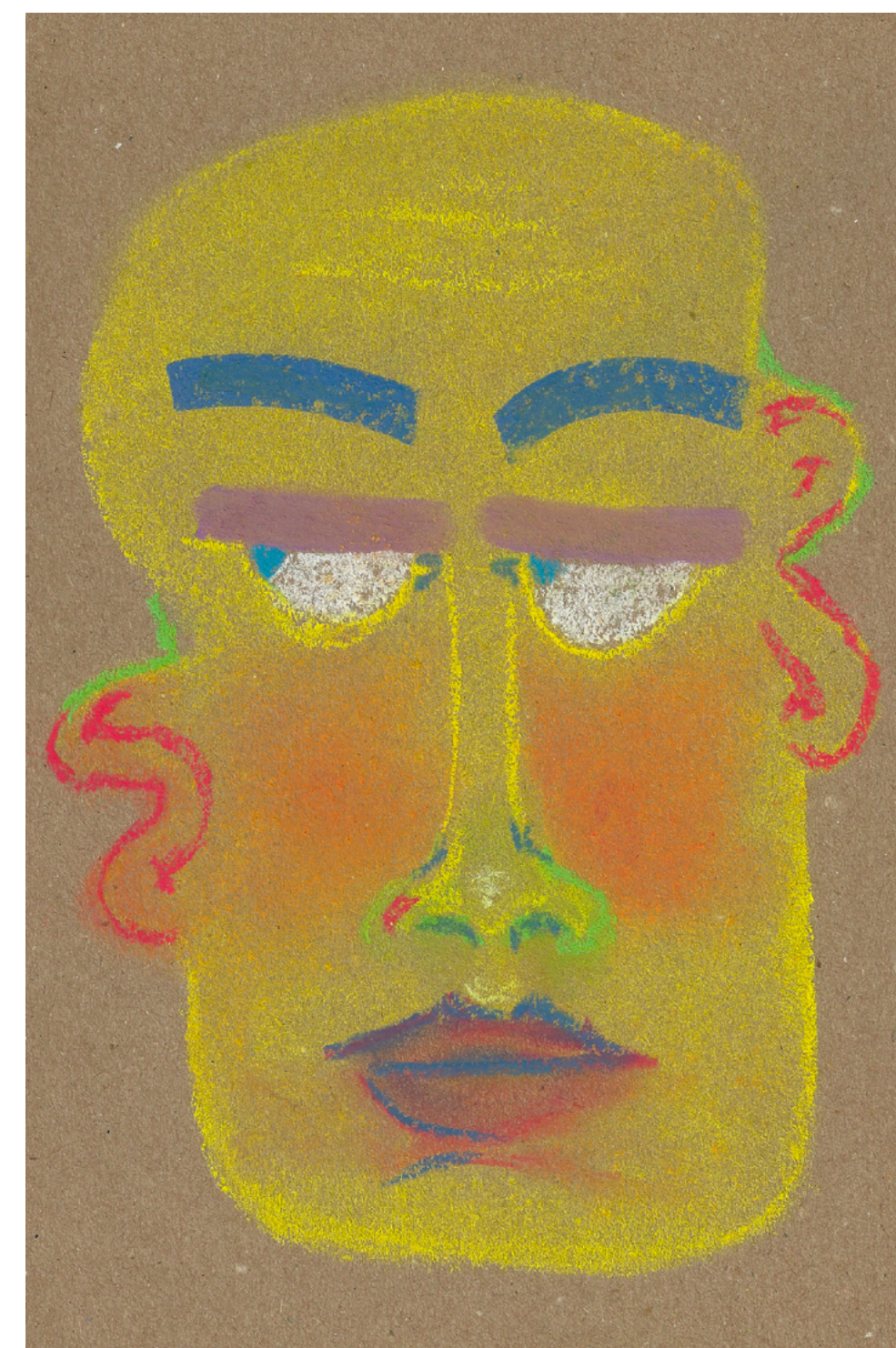
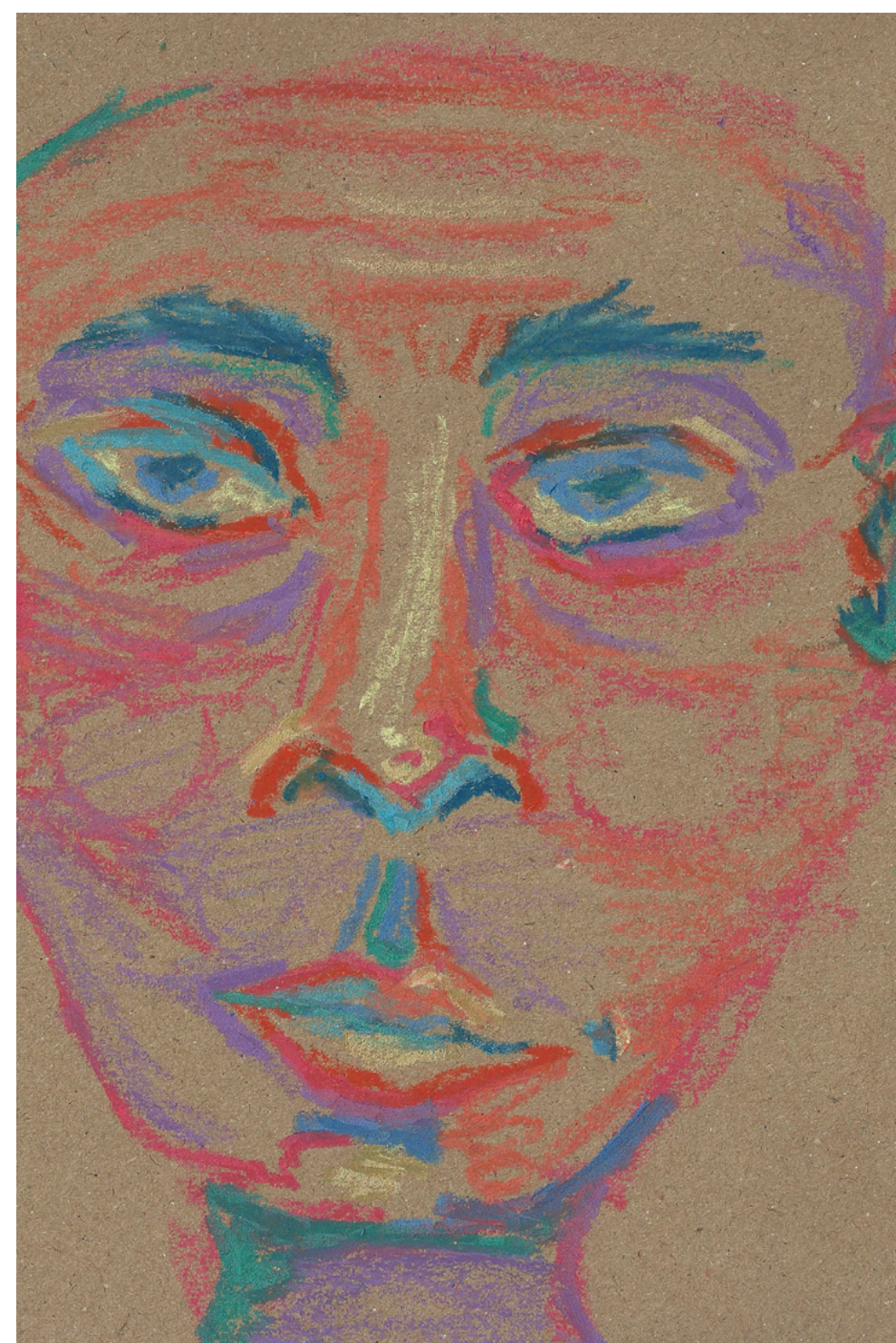
Fading anger, 2024
Acrilics on canvas
13x18 cm



An invitation to reflect over the so-called “unwanted attentions” and their actual (or, maybe, eventual?) difference from harassment. These attentions are still capable of existing in this limbo, protected by the intangibility of intentions. What stays tangible, indeed permanent, is the horrible feeling they leave on us.

Attenzioni Indesiderate
(*Unwanted Attention*), 2024
Digital artwork and poster for
SID (Scuola Italiana Design)
50x70cm





Experimenting with colours and medias, 2024

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