

NOVO

The Dream of Reason Daria Dmytrenko

Curatorial Text by
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Daria Dmytrenko (1993, Ukraine) presents a new production of canvases and works on wood for her first solo exhibition at Eduardo Secci's NOVO in Florence.

We passionately observe the creatures within the canvases, and we want them to do the same with us. We feel strong emotions, an attractive revulsion, a reassuring terror. We take a break from scrolling other people's images, as an overwhelming and insatiable voyeurism. Subjects do not reveal themselves in their entirety on either the first or second or tenth glance. For each detail we catch, we lose another one. The invitation is to take a pause before these hazy clusters of color, and to let our subconscious work.

It is precisely from Dmytrenko's subconscious, that every brushstroke originates, to give both shape and context to a personal mythology. Looking for connections with ancient stories and fables is a futile attempt. We will find reminders and references within ourselves, within a collective memory called "Dreaming". Dmytrenko generates a parallel timeline, drawing from memories shared by diverse peoples and generations, and from herself. Emotions, memories, dreams and nightmares, all these personal memories are merged with folk tales, distorting time and rooting in the past, mutating through the present.

The creative process is sacred, almost mystical: a sort of meditation, a subconscious flow within each painting seeks to find a balance and to bring silence. While painting, an infallible methodology could be discovered, and the goal is to derive memories. *Finding by creating.*

We will never find one creature similar to another; in Dmytrenko's world each one is profoundly unique, different. However, we find common ground in the palette, where forests of green, red and brown darkness form the background, from which organic tangles emerge. On one side the darkest corners of the mind, on the other, the monsters that populate it. But in order to face our fears, we follow the first rule par excellence: we should name it.

If we were to visualize an artist's studio with sketches, preparatory drawings, sketches, we would be out of the way. Improvisation is the preferred way to begin and complete a canvas, oil is the preferred medium, variable sizes, reclaimed wood or raw linen are the supports on which a never-ending tale takes shape. We are catapulted into a struggle, where the canvas is turned over and over, the shapes are constantly changing, the precarious colors are about to be distorted. The canvas is evolving, it is impossible to classify it as static, just as it is impossible to take a sharp photograph of a dream.

The conflict always appears in a controlled chaos, harmonious as a whole and balanced in relation to the body of works that seem to dialogue with each other, observing and judging us.