

SPECIAL DREAMS

Elena Ovecina

curated by GEL Nidiaci

September 19 - November 16, 2024

Opening: Thursday, September 19, 6-9 p.m.

PLAYLIST by GALLERIA GIAMPAOLO ABBONDIO

Via Carlo Poma, 18 - Milano

Opening Thursday, September 19, 2024, at 6 p.m. is the solo exhibition *Special Dreams* by Elena Ovecina (Rostov-na-Donu, 1986), curated by Giuditta Elettra Lavinia “GEL” Nidiaci, at Playlist— the Milan gallery of Galleria Giampaolo Abbondio.

Elena Ovecina is a Russian naturalized Italian photographer, who is currently Milan-based. Ovecina’s work focuses on the themes of identity and gender fluidity: the subjects she portrays are male figures with an ephobic and dreamy, melancholic air, bodies caught in moments of loneliness, enveloped in a deeply intimate air.

The exhibition consists of a corpus of shots—some previously unseen, others already noted—which collectively intercept and narrate the theme of sleep as an aestheticizing experience for the viewer, but conversely not salvatory or healing for the sleeping and languid bodies: the emotional infantilism of the subjects (which represents the medium through which the artist narrates herself), and the muffled world of these shots, has no positive meaning at all; the portrayed bodies avoid the harshness of everyday life, sinking into the torpor of soft mattresses and a concomitant inability to face a disappointing reality.

Sparse compositions with themes such as uncertainty, existential doubt, memory, nostalgia, and fear have always guided Ovecina’s artistic production.

Hence the exhibition curator GEL Nidiaci writes about the photographer’s work in the critical text accompanying the exhibition: “In Elena Ovecina’s shots there is no propulsion or drive: the bodies, the looks, even the furnishings, inhabit a shoddy reality that is an amalgam to which to adapt placidly, even resign oneself, an oxymoronic motionless flow; even some dissonant element concerning the substantial and predominant chromatic palette of the photographs struggles to emerge, as if sucked in, dragged by that exquisitely inevitable and certainly contemporary torpor in the strict sense.

Even the formal choice of never portraying the figure in its entirety conceptually suggests a suspension, of stalemate: the only rhythm detected is that of a dilated time, not free from distress but rather distressing in its prolonged weakly flowing.”

The exhibition will run September from 19 - November 16, 2024.