

POSTMASTERS

postmasters 54 franklin street nyc 10013 212 727 3323

postmastersart.com

postmasters@thing.net

for immediate release:

September 6 - October 11, 2014

DARIA IRINCHEEVA

Circadian Rhythm



Each day begins optimistically in the morning: new ideas, big plans, trying things out, building things. Then questions come: doubts, changes, darkness, maybe some despair. The night may bring a nightmare or two. But then another morning inevitably arrives. The never-ending rhythmic cycle of trying and survival goes on.

Ever tried. Ever failed. No matter. Try Again. Fail again. Fail better.

Samuel Beckett (Worstward Ho, 1983)

Daria Irincheeva was born in 1987 in Leningrad (St. Petersburg) growing up in a post-Soviet Russia, a state of socio-economic dysfunction, instability, and disillusionment. She takes reflections on these times as a point of departure, as a method of thinking through failure. For Irincheeva, the topics of crash, collapse and the fragility of large complex systems are beautiful, loaded concepts, evidence of the cyclical nature of human history and personal experience.

Irincheeva's first solo exhibition at Postmasters of rough, precarious constructions weaves painting, sculpture and installation together. They imply impermanence, flux, entropy, change, adaptation. Just like daytime building and nighttime collapse, failure leads to reconstruction, transformation, and ultimately hope. Formally precise balancing acts, casually put-together with few gestures, Irincheeva's structures project strength in fragility. Seemingly at the edge of yet another transformation, they appear to withstand destruction like a tree leaning to the wind or a skyscraper that sways in the hurricane yet is left standing.

A true builder, Irincheeva works with common construction materials: bricks, wood, paint chips, linoleum samples, cement and construction paper. Sometimes an air plant will make an appearance. Through her transformative process, her compositions elevate tough, unremarkable elements into poignant, poetic arrangements. Absurdity and unexpected humor enters and the thin Beckettian line between tragedy and comedy is crossed.

Failing better is the new black.

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From the interview with Daria Irincheeva:

<http://dailymetal.eu/blog/daria-irincheeva-transforming-minimum-into-maximum/721/>

Failure and disappointment, construction and reconstruction are the everyday feelings that each individual regularly experienced in the early 1990s in Russia. I personally find a rich soil of ideas in those feelings, and after recognizing and transforming them, a huge anarchical energy of mental freedom can potentially be released. Especially as a kid growing up in this environment; you transform these massive fallen structures into playgrounds and construct your own worlds out of them. All my life my family and I were all about transforming ruins into livable spaces, turning shit into gold. Growing up we were forced to invent things from nothing. This was a 20 year-long school of transforming minimum into maximum.

From the conceptual perspective, I'm in the process of exploring the area of dead ideas, the dreams and expectations that evolutionarily can not survive and thus died, in the past, are dying now, or are doomed to fall apart in the future. I'm interested in exploring the history and life cycle of an idea, to see its birth, its life and its death. This pattern exists everywhere, whether in humans' everyday lives, in nature, or in the larger structure of the universe. I'm exploring these cycles and evolutionary dead ends, and looking for what is behind them, how not to forget about these experiences, and rather transform them into new life cycles.

Postmasters Gallery
located at 54 Franklin Street in Tribeca
Tuesday through Saturday 11 – 6
with Thursday hours extended to 8pm
Please contact Magdalena Sawon or
Paulina Bebecka with questions
and image requests
postmasters@thing.net
www.postmastersart.com