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FOUNDATION

MARIA KREYN
Dream Logic

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October 12 - 19
The Swiss Church, Covent Garden, London
79 Endell Street, London WC2H 9DY



Maria Kreyn, *The Sail*, 2026, Oil on Board, 18 x 24 inches
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Ministry of Nomads Art Foundation is pleased to announce Maria Kreyn: *Dream Logic*

A solo exhibition of new works by the artist, set within the historic Swiss Church in Covent Garden, presented during Frieze week 2026.

The exhibition centers on Kreyn's storm paintings, presenting luminous vortexes in which flat planes of prismatic geometry intersect with painterly, atmospheric space. Reprising the Romantic tradition, which celebrates the sublime power of nature, Kreyn's storms are portals into philosophic dreamscapes in which immense cosmic scales are entangled with intimate human emotion.

Kreyn constructs environments in which the haptic intensity of J.M.W. Turner and the meticulous rendering of Vernet are brought in contact with mathematical abstraction and visualizations of multidimensional space. Cloud systems, turbulent skies, and shifting fields of light are traversed by ovoid, parabolic and linear forms that lens the visual field, suggesting traces of an underlying order beyond the limits of perception.

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The title Dream Logic refers to the structures of thought that emerge beyond waking consciousness. Dreams suspend the familiar coordinates of causality, chronology and physical space: disparate moments coexist, impossible landscapes become navigable, and insight emerges without identifiable source.

In this, Kreyn follows a lineage extending from Leonora Carrington and Dorothea Tanning to David Lynch and Andrei Tarkovsky—artists for whom dream states offered access not simply to fantasy, but to alternate structures of space, time and
meaning. Rather than chaos, the phrase proposes another kind of coherence: one governed by association, intuition and embodied knowledge.

Kreyn's paintings inhabit this liminal territory. Collapsing distinctions between interior and exterior worlds, they consider the landscape as both physical and psychic terrain. Weather becomes a threshold—the porous boundary between conscious and unconscious experience and atmosphere becomes a conduit for sensing deep time. The geometries operate as prisms, lenses or fragments of an unknown architecture through which the visible world is momentarily reorganised, offering glimpses of an order otherwise concealed. Set against the volatility of the painted atmosphere, they produce a tension between the measurable and the unknowable, the material and the metaphysical.

At the Swiss Church, Dream Logic unfolds within an architectural setting that itself negotiates between historical and contemporary modes. Built in 1855 and later restored by Basel-based architects Christ & Gantenbein, it pairs classical proportions with a distinctly Swiss minimalism. Across the nave, a folded mirrored screen fractures reflections, introducing a note of discontinuity into the austere nineteenth-century interior. Overhead, a skylight opens the church to the sky, forging a connection between heaven and earth. In a place devoted to contemplating what lies beyond life, it suggests a threshold to a state unlike waking existence, one that shares the untethered logic of a dream. Kreyn's installation responds directly to these conditions, organising the works along the building's spatial and symbolic axes rather than treating it as a neutral container.

At the altar, The Alchemist's Coil acts as the exhibition's focal point. A snake-like staircase, part DNA helix, part ascending path, winds upward through layers of a golden landscape, echoing the upward pull of the light above. In keeping with Kreyn's frequent use of visual metaphors for scientific ideas, the work references assembly theory, which joins investigations into the origins of life with a mathematical theory of complexity, positing that matter itself carries a memory of how it came to be. Positioned in place of a traditional altarpiece, the painting shifts the altar's focus from specific doctrine to a reverence for the spiralling motion of creation, dissolution, and regeneration.

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Maria Kreyn, *The Alchemist's Coil*, 2026, Oil on linen. 98 x 72 inches
© Maria Kreyn, Courtesy of M.O.N Art Foundation



The Swiss Church London Façade
© Helene Binet

Dream Logic continues Kreyn's evolving dialogue with sacred architectural spaces. Following her solo presentations Chronos at St. George's Anglican Church during the 60th Venice Biennale (2024), and Hyperobject at the Fitzrovia Chapel (2025), Dream Logic places Kreyn's surreal visions in dialogue with the elegant, minimal matrix of the Swiss Church, Covent Garden. Across these projects, sacred architecture functions not simply as a backdrop but as an active element in the work's encounter with scale, temporality, ritual and transcendence.

Committed to supporting projects that move beyond the conventional gallery model, M.O.N regularly stages exhibitions within sacred and historic spaces, attentive to the way ritual, memory and collective experience accumulate within architecture to produce egregore: a presence formed through repeated acts of gathering, attention and belief. Dream Logic welcomes viewers into an immersive meditation on the materiality of time and the dreamlike terrain where inner life opens onto collective experience and cosmic scale.

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Artist Biography

Maria Kreyn (b. 1987) is an American artist whose emotionally charged works merge figuration, geometry, and elemental atmospherics. She studied mathematics and philosophy at The University of Chicago and is self-taught in painting. Her practice moves between paintings and large-scale, site-responsive projects, frequently engaging sacred architecture as a framework for exploring the possibility of reverence beyond religion. Kreyn's work has frequently been presented in dialogue with significant historical works. Her 2026 exhibition Continuum at Voena Gallery in Milan placed her paintings alongside J. M. W. Turner, while Weinstein Gallery presented Kreyn at Art Basel Miami as the sole living artist among a group of major Surrealist figures, including Frida Kahlo, Leonor Fini, and Leonora
Carrington.

In 2021, Kreyn completed The Shakespeare Cycle, a group of eight monumental paintings commissioned by Andrew Lloyd Webber for London's Theatre Royal Drury Lane, where the works remain on permanent public display. In 2024, she presented Chronos, a solo exhibition at St. George's Anglican Church during the 60th International Art Exhibition of La Biennale di Venezia, followed in 2025 by Hyperobject, a solo presentation of storm paintings at The Fitzrovia Chapel during Frieze London. Maria Kreyn lives and works in Brooklyn, New York.

M.O.N Art Foundation

Founded in 2008 by curator and gallerist Maria Vega, the M.O.N Art Foundation supports artists whose practice investigates the ecological, technological, social, and spiritual forces shaping the present. Through site-responsive exhibitions, residencies, public conversations and research, M.O.N. strives to bring art into dialogue with architecture, landscape, science and mythology beyond the traditional framework of the gallery exhibition.

For press materials, high-resolution images, interview requests and further information, please contact

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