



The Alchemist at Sea, 2026, oil on panel, 45.7 x 61 cm (18 x 24 in.).

Maria Kreyn: Continuum

26 March – 8 May 2026

Via della Spiga 1, 20121 Milan

Robilant+Voena is pleased to announce *Maria Kreyn. Continuum*, the **first solo exhibition** of works by **American artist Maria Kreyn in Milan**. A selection of her **new paintings** will be presented alongside an **important Swiss watercolour by J.M.W. Turner**, creating a **dialogue** between **Kreyn's atmospheric renderings** that merge figuration with abstract geometries, and the visionary approach to landscape as embodied by the **English Romantic painter**. Through this exhibition, Robilant+Voena aims to **create a discourse across the centuries** that reflects the gallery's commitment to transhistorical curating, positing new works by a rising talent in the contemporary art world alongside a work by one of the great

landscapists of art history. The exhibition is accompanied by a **fully illustrated digital catalogue**, with an essay by **former rector of the University of Bologna, Professor Ivano Dionigi**.

The exhibition focuses on **Kreyn's seascape paintings**, which draw from a wide range of references spanning **art history and contemporary culture**, reinterpreted through a personal and immediately recognisable painterly language. Informed by her training in **maths and philosophy**, which she studied at the University of Chicago, and her interests in topics such as **neuroscience and mythology**, the paintings are characterised by **expressive tempestuous vistas** that combine representational landscapes with geometric abstraction. Impassioned seas tussle and blend with heavy skies, often overlaid with ovoid, parabolic or linear markings, like the ghost of a golden ratio diagram or the blueprint of a Renaissance design.



Left: J.M.W. Turner, *The Splügen Pass*, 1842–43.

Right: Maria Kreyn, *Siren Songs in a Storm*, 2025, oil on linen, 203.2 x 152.4 cm (80 x 60 in.)

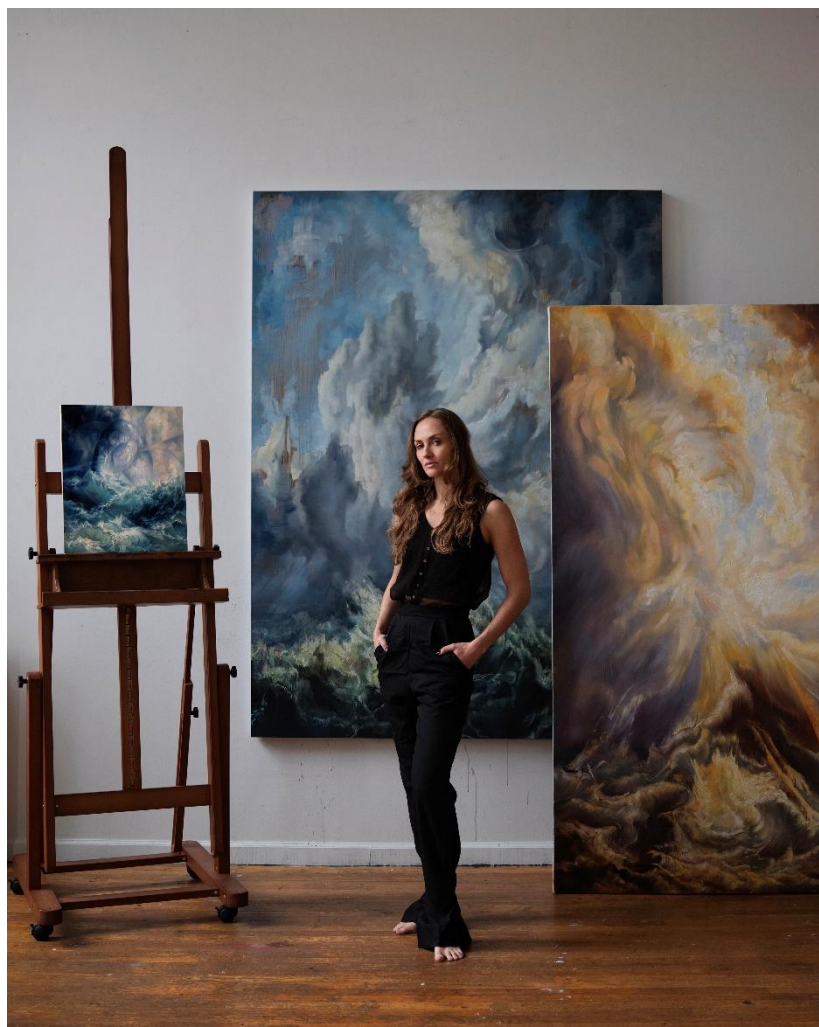
Kreyn's sweeping paintings, shown alongside J.M.W. Turner's watercolour *The Splügen Pass*, executed around 1842–43 and **described by John Ruskin as 'the best Swiss landscape yet painted by man'**, offer a reflection upon the sublime quality of the landscape and how such vistas contain the power to connect people across time.

The artist explains:

'The *Splügen Pass* is often depicted as a **Sublime Pass of dramatic, dangerous beauty**. In Turner's delicate watercolor, we see a city looking towards a portal, into an expansive gateway between the mountains. I can imagine how travelers traversed this same radiant passageway over many centuries, all passing through the wild Alpine nature, which opens to the warm Italian landscape on the other side.

The works in this exhibition are filled with **visualizations of portals, geometries, and eggs**, all for me symbols of entering new realities and channeling greater source. Hence the title *Continuum*—evoking constant regeneration, rebirth, repetition, and a continued dialog with history—knowing that so many human minds before us have viewed the same natural expanses and shared, over time, **a similar sublime emotion.**'

Together with Turner's historic Alpine landscape, Kreyn's paintings offer a moment to connect with questions that have inspired artists across time and geographies: **what is our relationship with the landscape, and how does it make us feel?**



About the artist

Maria Kreyn (b. 1987) is an American artist known for evocative paintings that merge figuration, abstract geometries, and elemental atmospherics. Self-taught in painting, she studied mathematics and philosophy at The University of Chicago. She builds upon these disciplines in her works, combined with interests in neuroscience and mythology, producing atypical and polymathic connections between disparate fields, and offering stirring visual metaphors for complex scientific ideas. Steeped in the western tradition of painting, Kreyn distills these references into a personal vocabulary of forms and geometries that result in hybrid compositions situated at the intersection of formalism and Romantic painting. Her expansive canvases are emotionally charged meditations on nature, the body, and the mystery of deep time.

Kreyn's work has been featured in publications including *Vanity Fair*, *The Wall Street Journal*, *The Art Newspaper*, *The Financial Times*, and many others. Housed in collections internationally, Kreyn's public works include a cycle of eight monumental paintings based on plays by Shakespeare, which were commissioned by Andrew Lloyd Webber and are now on permanent display in the lobby of London's historic Theatre Royal Drury Lane (2021). Kreyn's solo exhibition during the 60th Venice Biennale in 2024 was presented by the M.O.N. Art Foundation, staged at St. George's Church in Venice, Italy.

Maria Kreyn lives and works in Brooklyn, New York.

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