



Medusa, 44 by 46, Oil on canvas

No one can explain how the notes of a Mozart melody, or the folds of a piece of Titian's drapery, produce their essential effects. If you do not feel it, no one can by reasoning make you feel it."

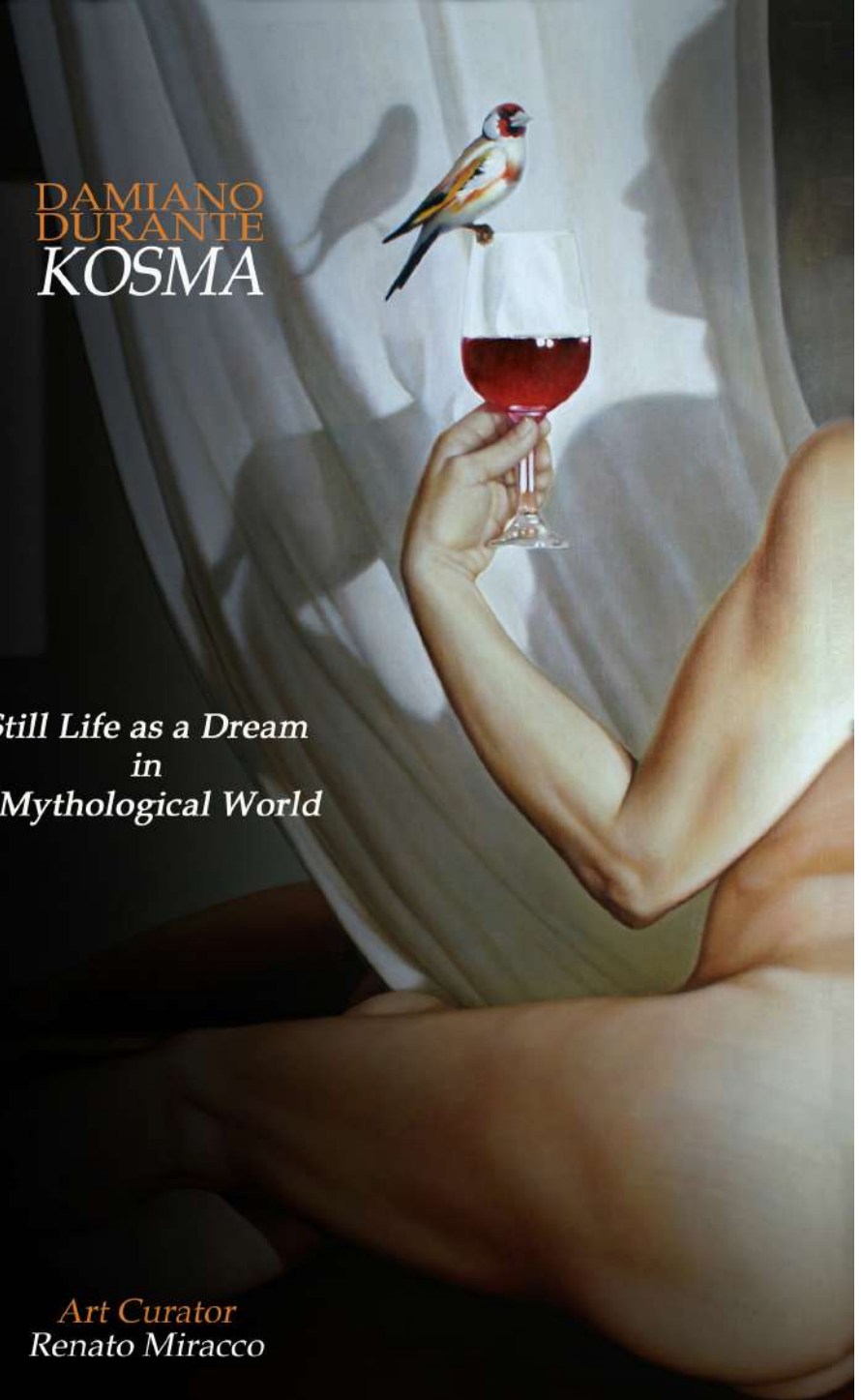
- John Ruskin

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**DAMIANO
DURANTE
KOSMA**

*Still Life as a Dream
in
a Mythological World*

*Art Curator
Renato Miracco*



Special thanks to

Franco Nuschese

Renato Miracco

Theodore W. Martin

Francisco Estevez

Manuela Cavalieri

Still Life as a Dream in a Mythological World

The repeated dire warnings of the probable, possible, hoped-for, unlikely (and the list could go on) DEATH OF ART, which has hounded us since the beginning of the 20th Century, have revealed the (luckily, some say) crumbling of a cultural universe. And in identifying a sole ideal model, the monotheistic approach loses its foundation. Thus, if on one hand CHAOS appears to emerge, on the other hand the Places of the Gods and Goddesses open, and they return to us in a variety of polychrome and polycentric cosmos.

Imbued as we still are with 19th century aesthetics – as a reproducibility of what is real – we, the viewer and the beneficiaries, should feel the duty, each and every time, to decipher the types of communication with which each artist has chosen to convey his or her own internal world, and to identify the aesthetics canon of artistic quality.

Talking about our daily exhibition of Durante we have to consider where Damiano Durante came from.

In Italy, the emergence of *Still Life* as a genre in its own right occurred around 1600, fostered partly by the new taste for naturalism: an aesthetic which received its highest expression in the work of Caravaggio and his many followers.

Italian *Still Life* painting is distinguished from that of other countries in many ways, notwithstanding the cross fertilization ideas and motifs. The direct study of nature learned color exercises included insects, butterflies and flowers, statues, musical instruments, book and precious objects.

But in today's exhibition we have to notice another element: *Mythos!* Why?

We must understand, first and foremost, that art, as in the past, is a product of its Society, albeit with different modes and codes: this gives the word "*Society*" a much more real and tangible meaning.

And what Durante is depicting is our daily desire for a dream for an archaic world full of Mythology.

The *Still Life*, his Still Life, can therefore be considered a blend of RES and APPARITION as the Philosopher Adorno loved to call it.

The union involves a spiritualization of the artwork in which its

mere materiality falls away in order to point toward a more elevated spiritual communication.

The English sense of Still life is "*Silent Life*" whilst the Dutch sense (*stillben*) is "Posed Nature": in either sense, there is always a recourse to a reality which goes beyond the contingent data. In this way the *Still Life* can become a key that opens the most private, hidden and silent world of the painter. It is the diaphragm between reality and ascetic reality, between the physical and metaphysical worlds or if you prefer today between the metaphysical and mythological world mere materiality falls away in order to point toward a more elevated spiritual communication.

Renato Miracco

Elisir
32 by 50
Oil on canvas



Still life n 9
45 by 30
Oil on canvas





Still life n 17
26 by 70
Oil on canvas

Ermes
62 by 28
Oil on canvas





Bacchus
54 by 32
Oil on canvas



Ecce Homo
40 by 40
Oil on canvas

Still life n 8
52 by 36
Oil on canvas



Still life n 11
47 by 35
Oil on canvas



Still life n 14
48 by 36
Oil on canvas



Still Life n 22
38 by 50
Oil on canvas



Eris (Discordia)
50 by 24
Oil on canvas



Still life n 23
52 by 24
Oil on canvas



Chronos
26 by 52
Oil on canvas



Adam
39 by 49
Oil on canvas



Eve
39 by 49
Oil on canvas

Biography

Damiano Durante, also known as Kosma, is a realistic symbolist painter born in Salerno in 1971.

Having graduated in graphic design from the F. Menna Institute of Art in Salerno, he was awarded his Master's degree in Painting from the Accademia delle Belle Arti in Naples in 2001.

He has exhibited in solo and group exhibitions both in Italy and abroad, receiving both public and critical acclaim: in 1996 at Salerno with *Images and Symbols*, in 2001 in Naples he worked as painter/set designer of the Cimarosa, *The distress of the impresario*, directed by Roberto De Simone, in 2006 in Milan with a painting exhibition *Shapes and Symbols*.

In addition to paintings on canvas, he has made various trompes l'oeil for private clients and has also worked as an illustrator for a number of advertising agencies. While in the United States in 2007 and in 2009 he exhibited his Still-Life at The Incurable Collector by Alan Friedman in West Palm Beach in Florida and New York.

Back in Italy in 2010, he created a show *Kosma* in Salerno, curated by Prof. A. Di Muro. In 2013, with *The Last Words*, a personal show curated by art critic M. Alfano. In Naples, 2015 with *Beyond the frame*, curated by art critic A. Nigro.

Back in the United States in 2016 he was selected by the 39th street Gallery for the exhibit *United in Passion and Pride*, where he received a jurist award. In 2017 he was selected to participate in the art collective *Call for Entries - Creative Corridor*, in Prince George's Comm. College. In 2019 his first personal show in Washington DC *Still Life as a Dream in a Mythological World*, at Cafe Milano curated by the art historian and critic R. Miracco.

The art historian and critic Renato Miracco, Simona Borromeo Visconti, art critics, Marco Alfano, Antonello Tolve, Antonella Nigro, professors Alfonso Di Muro, Daniela Giacomarro, and the writer Aniello D'Iorio have reviewed his work.

Durante now lives in the USA and works in his personal art studio in Baltimore

Sponsors

