

CATALOG

MAREK ZGODKA



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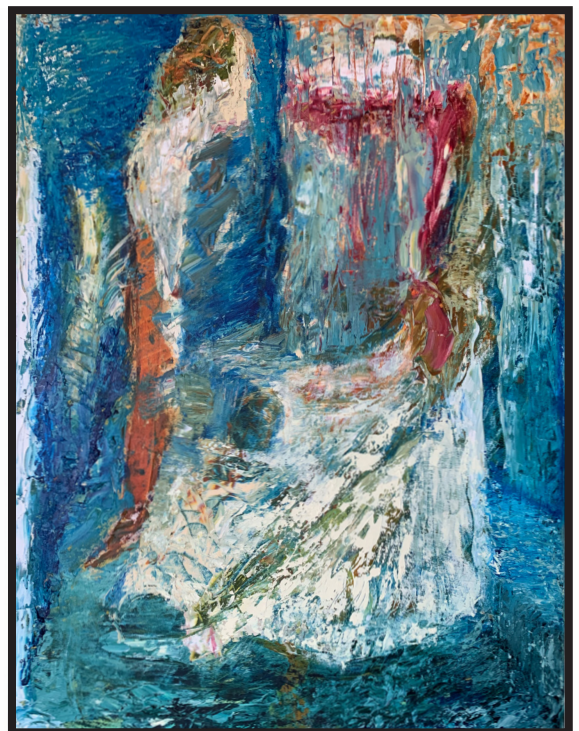
Elisabetta Eliotropio Art Curator

Marek Zgodka - First period

ARTWORKS CREATED FROM 2004 TO 2008

In the next pages we can see a selection of Marek's artworks signed by the artist in the period that goes from 2004 to 2008. This kind of choice is justified by the intention to tell about a period of time in which the artist presented a specific artistic language that is in some formal choice different from the second period. This means that the artistic production of the artist Marek Zgodka could be divided in two periods. The first one goes from 2004 to 2008 and the second one from 2021 to 2022.

Care, 2006, 50 x 61cm & Enthymeme, 2004, 60cm x 76cm, Oil on canvas



In the two paintings represented we can see similar elements and similar processes of composition. First for what concerns the colors used. We can see as the artist plays with the palette of blue and turquoise. Starting from the work titled *Care*. We can see the use of abstracts that seems to go towards the formal intention of representing something. In the background emerges a range of beautiful brushstrokes, in the tone of blue. At the center of composition the work seems to take a specific shape, this passage could be seen by black lines that become the borders of two figures. These marked

borders create in the imagination of the observer the drawing of two figures in which one seems to be protected by the second one represented. The two figures appear to be involved in an action that reminds the idea of taking care of something. The smallest figure seems to ask for protection and cure. The second work titled *Enthymeme* presents similar elements in terms of colors used and brushstrokes at the same time the intention of the message that the artist wants to communicate is different. On this occasion we can't say the use of borders or something that defined the composition; this means that

the artist goes out the will to represent something in particular. He wants just to express his message without the words, but with the image, with a vision. The question is what does the word *Enthymeme* mean in the title? This is a name given by Aristotle to the rhetorical syllogism, deducing "from likelihoods or signs" (ἐξ εἰκότων καὶ σημείων), that is, arguing from not entirely certain premises or in their facts or in their logical connections. So the concept has a connection with something impalpable, of something transcendent. The words to describe this particular concept become spots and

shapes on the canvas. Now the question is why these two pictures seem to be similar? As we already saw, the artist uses the same palette too. The blue color in fact reminds the idea of something boundless, broad. In this case in each piece

the artist with this choice wants to underline the hidden message sent with the compositions. Care is something too intense, that connects persons, things, and is impalpable. You can express the link that connects you with some-

one without words or images. In the same way the Enthymeme is something impalpable that can't be touched. So the use of color for the artist Marek Zgodka is a way to underline and headlight the concept beyond the canvas.

Clinamen, 2006, 122cm x 91cm, Oil on canvas

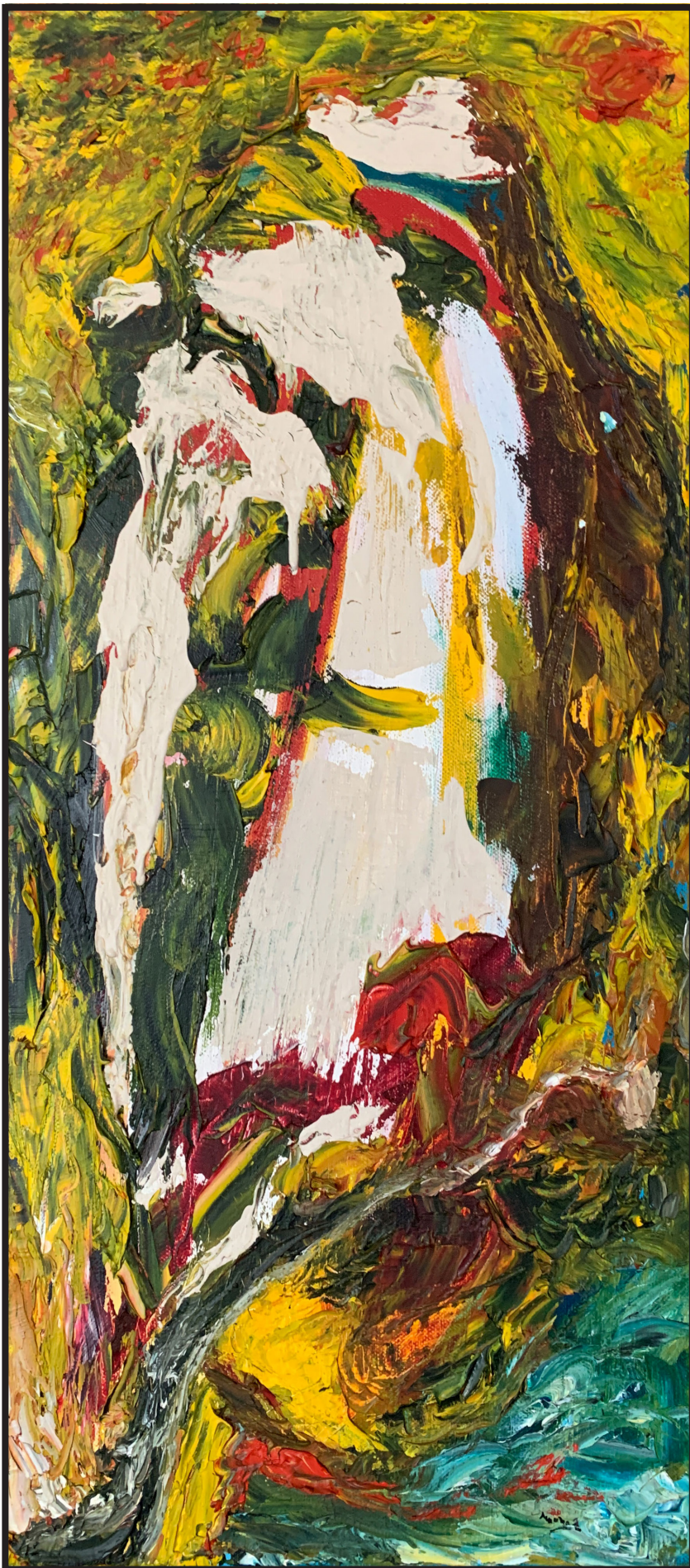


«When I am in my painting, I'm not aware of what I'm doing. It is only after a sort of 'get acquainted' period that I see what I have been about. I have no fear of making changes, destroying the image, etc., because the painting has a life of its own. I try to let it come through. It is only when I lose contact with the painting that the result is a mess. Otherwise there is pure harmony, an easy give and take, and the painting comes out well». This is an important consideration of the great artist Jackson Pollock. These phrases become

useful to watch the artwork titled *Clinamen*. In Epicurean physics, clinamen is the spontaneous deviation of atoms in the course of their fall into vacuum in a straight line; it is a random deviation, both in time and in space, which allows atoms to meet and therefore to aggregate (thus forming things). It is easy to consider the desire and the will that moves the artist towards the composition of this artwork. He wants to describe with strong spots and violent brushstrokes the action of these atoms before becoming things. The harmony created

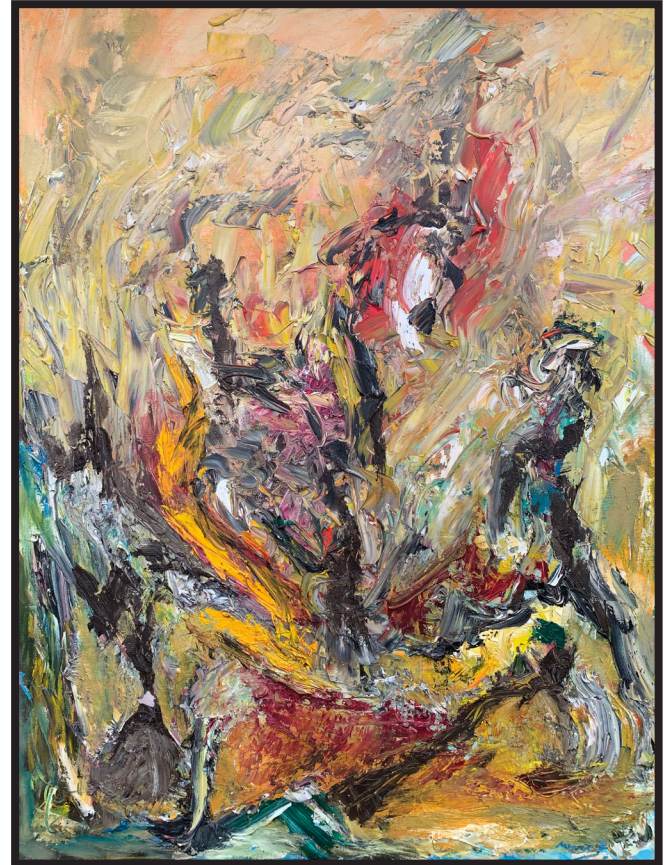
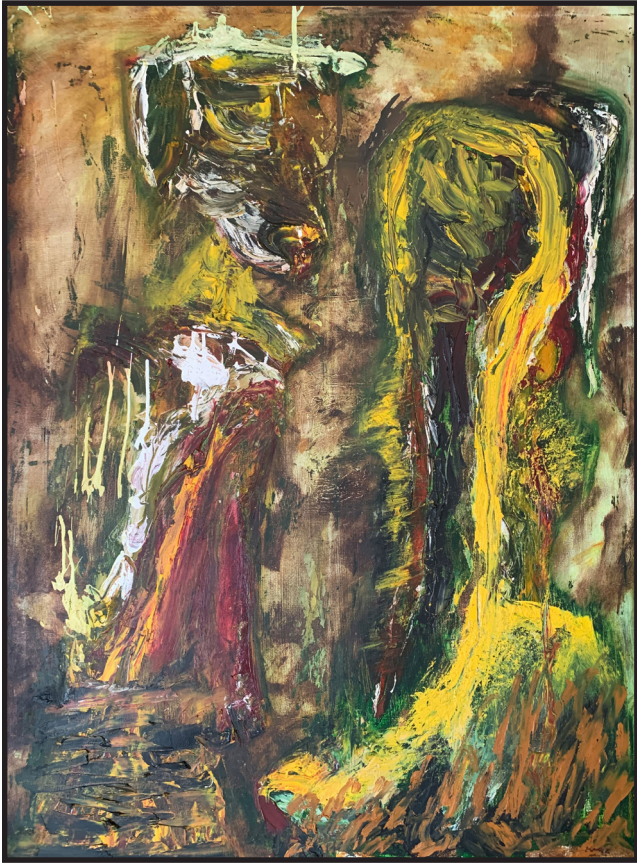
by the colors used involve completely the observer that seems to be immersed in this complexity. This passage is allowed by the intention of the artist to create a harmony with the juxtaposition of the colors. To come back to Jackson Pollock's consideration, we can say that the intention beyond the canvas of the artist is the same. He seems to want to give a life to artistic composition. Is like seeing the artist totally immersed in the colours and in the spots, in a strong and powerful relationship of empathy with the artwork.

Meeting in China, 2004, 30 cm x 61 cm, Oil on canvas



The three artworks titled *Meeting in China*, *Over the Edge* and *Storm* seem to compose a triptych of works in which the artist respects the same logic and color choosing for the composition. In fact, on each piece we can see the same choosing of color and the same process for the composition. The technique used is that of the action painting in which what is important to consider is not the final result of the artwork but the gesture of the artist that created the canvas. In *Meeting in China* we can see the composition that extends vertically. This gesture of the artist takes shape on the canvas with white spots of color that seems to represent a Chinese figure. The atmosphere created in the canvas is connected to oriental suggestion, underlined also by a circular spot put on the top of the painting, as if it was the sun at the sunset. In *Over the edge* the protagonist of the composition is the color. There are no borders or defined composition, what is important to consider in this painting is just the action of the artist that desires to create the work. That seems to just want talking with the art. He is totally involved in the painting. Every shape and form created by the color tells us about the energy and the power of the artist who wants to create the canvas. In the storms the elements become more intense and less expansive. Is like seeing the action interrupted. This interruption reminds us of the idea of the storms in movement. Is very fascinating how the artist Marek Zgodka is able with few passages and gestures to communicate to us exact images or messages. He goes out from representative intention leaving himself goes towards the color, and maybe the art itself. This could be seen as the fil rouge that connects these three works. The intention to not represent but feel suggestions by something in particular and use the canva to tell about these suggestions and emotions.

Over the edge, 2005, 76cm x101cm & Storm 2005, 46 x 61 cm, Oil on



London Fields 2004, 80 x 30 cm, Oil on Canvas



In the artwork titled *London Fields*, the artist wants to go towards representative intention. The elements putted in the image seems more defined as he wants to describe with the gesture of the brush an exact part of London. Colors stay on the canvas to communicate the suggestion and the emotions of this part of the city. The action that creates the composition becomes on this occasion more lucid and averaged. The painting seems to be divided in two parts. The one from the bottom is the description of the landscape, on the top the sky. All the visions become a snapshot of a moment in which the artist doesn't want just to represent a place but add to the vision his emotions and feelings. Watching this painting is not for the observer just the opportunity to discover one part of London, but also an hidden part of the artist Marek Zgodka.

Family Day 2008, 92x73cm, Oil on canvas



In the artwork *Family Day* we can see the resume of all the details that composed the art of this period. The process for the composition is the same. It is always the action painting the protagonist at the same time we can connect the will to represent something to impressionist nuances. As if the artist was in hurry to describe something that is happening at the moment of the artistic creation. The result of this kind of process on the canvas become white spots that seem to represent human figures on an intense red background. But we can also see the effect of the light coming from one side of the canvas, created with yellow spots. This artwork presents a range of beautiful brushstrokes, in which the observer loses his gaze completely. Another important element of Marek Zgodka is the tactile aspect of his works. As if the artwork was in three dimensions. This stylistic choice gives the viewer the idea to immerse himself completely in this atmosphere and enjoy in this way this fantastic family day.

Family Day-detail



Family Day-detail



Marek Zgodka - Second period

ARTWORKS CREATED FROM 2021 TO 2022

In this second part, we are going to explore the second period of the production of the artist Marek Zgodka. We will see how his technique improves and becomes more defined in terms of language and composition. We will try to understand together the new intentions that move the desire of creation of the artist. To see in the end the evolution of his particular specking.

Assumption 2021, 76 x 61 cm, Oil on canvas



We can start this second part with the artwork titled *Assumption*. It is to consider how the language has changed from the first period. In the using colors and in the brushstrokes. As if the gesture was more decisive and intensive. The action seems to be more calibrated and more lucid. But what is that fascinated the sensibility of the artist Marek Zgodka and moves him to the construction of the artwork?: << His influences come from philosophy, astrophysics, existentialism, physics, and Quantum, and cognitive processes involved within, he loves art that questions reality's state of mind or feelings, and it's presented abstractly>>. This means that these are the spa-

ces where he takes the motivation to produce art and say something with a vision or an image. With the image he becomes able to comprehend the word around him. In this way he manages to pigeonhole the elements of reality and give them an exact meaning. Starting from the artwork titled *Assumption*, we can see the representation of this kind of research towards reality. What emerges from the painting is not just the process of acquiring something, but also in which the mind makes this process of assumption. In fact on the canvas, brushstrokes are more intense and decisive. The flow of the color becomes complex and seems to be defined by smallest white spots. In

the background it's possible to distinguish some defined elements. On the top for example emerges a kind of window or door, from which the light comes up. The intention to create elements more defined on the canvas with vivid and decisive colors may have to be connected to the intention to create a description of the idea expressed by the title. With the work of Marek, especially in this second part of his production we can see this technique more defined. We can say that he wants to go towards the intention to represent something specific at the same time he keeps the abstract language. What is Catharsis? In the dictionary we can read that the

Catharsis, 2021, 61x 46cm, Oil on canvas



New emotion 202, 76x 61cm, Oil on canvas



first meaning is <<purification or purgation of the emotions (such as pity and fear) primarily through art>>. Aristotle's concept, expressed in a very detailed way in his Poetics, expressed the idea that with art you can let go of all emotions and purify yourselves. With this painting we can see the explanation of this capital concept, in fact the composition seems to be real complex and particular. We can see a variety of different shapes and spots. As if the artist with this technique wants to create a transcription of these emotions that comes out. The colors seem to be a flow that falls on the canvas and breaks into a thousand fragments. In the painting titled *New emotion* we can see the composition that seems to be less complex, as if the flow of colors of the last painting becomes less intensive. On a background that tends towards an homogeneity we can see few elements defined as if the artist wants to say: <<I don't have a lot of things to say, I want to express just this new emotion.>>

Forgotten Village, 2021 , 76x60cm, Oil on canvas



If we consider one of the most important paintings of the artist Claude Monet titled *Sunrise*, we can easily consider some deepest connection that connects this famous painting to the work of Marek Zogdka titled *Forgotten Village*. These kinds of connections can be seen not just in the resolution of the artwork but also in the intentions that stand beyond the creation of the canvas. The vision seems to be divided in two parts, by a line that cuts horizontally the composition. On the top the representation of the village and on the bottom its reflection mirrored in the water. The analogies with the famous painting mentioned, is

that all the two artists want to represent not just the landscape or the vision that they see in front of them; but they want to add to the vision the descriptions in terms of colors and shapes, of their perceptions. So is not just what I see in front of me but what I feel about what I see in front of me. In terms of resolutions, this kind of choice can be seen by the borders less defined, the houses and their reflection is not defined. We can see just the shape of the sun on the top of the artwork. As if the artist wants to underline its presence in the composition. In this way the artist choose what he consider more important in the reality

Forgotten Village-Detail 1



Forgotten Village-Detail 2



Correlation, 2022, 80 x 60 cm, Oil on canvas

The artwork titled *Correlation* follows a similar dynamic of the painting just described, *Forgotten Village*. Also on this occasion the intention is to represent the landscape with the artist's filter. This means that the elements more defined than others ones, are those that communicate with the sensibility of the artist. The landscape seems just to be defined by an horizontal imaginary line that divides the turquoise part of the sky from the second one of the land characterized by the green color and brown. Also on this occasion is the impression of the landscape that takes shape on the canvas and not just its representation.



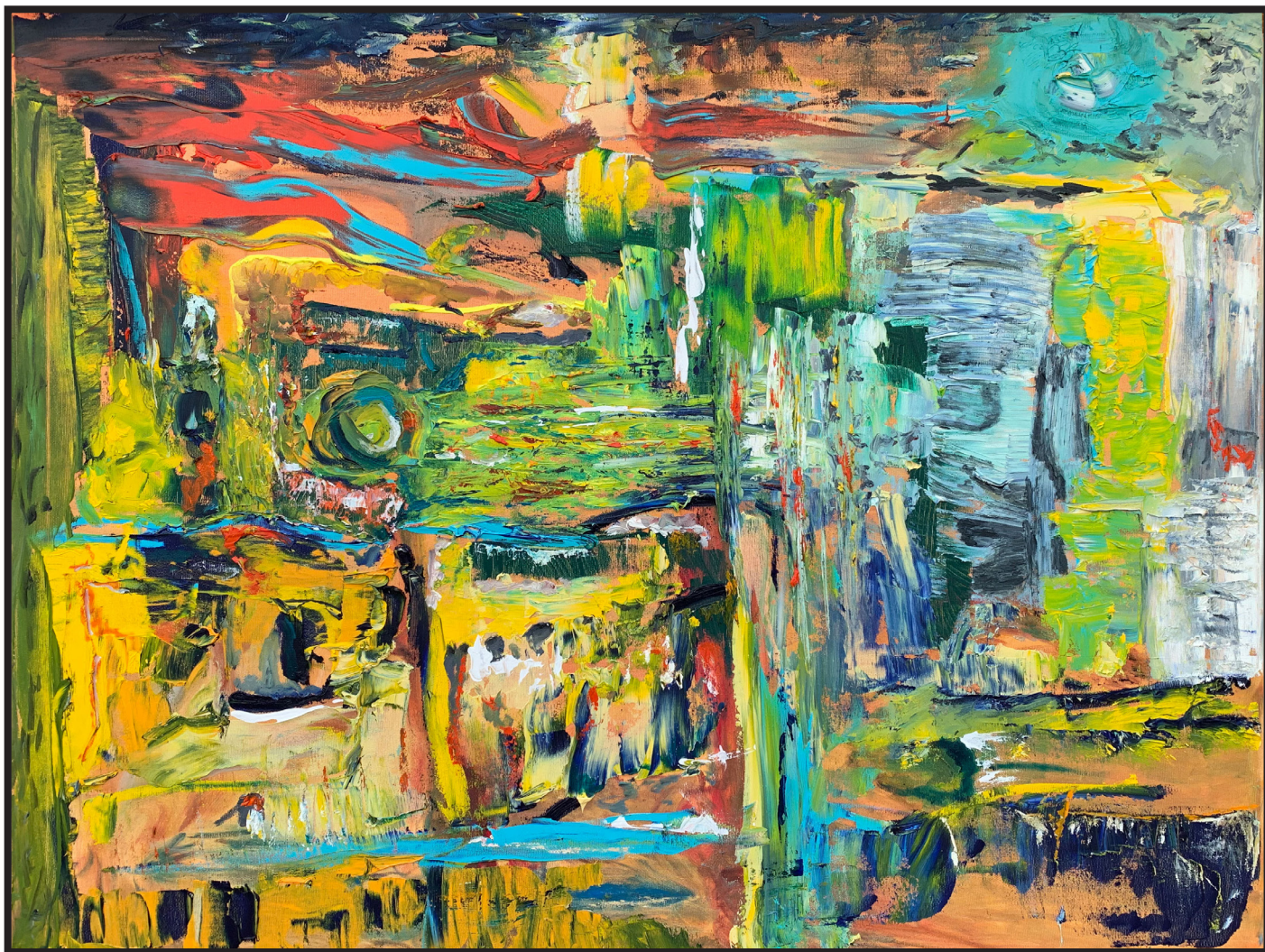
Intention, 2022, 73 x 60cm, Oil on canvas



In the painting titled *Intention* we can see different techniques and intentions from the last ones. We can consider how this work is more familiar to the work of the first period of Marek's production. That's why the artist on this occasion wants to tell us about not a specific place or exact meaning, but seems to describe something that is not completed or concluded. Something that stays before its concretization. Watching the image of the painting we can see an image that appeared layered. The image presents a depth of the vision, as if some elements are overlapped on other ones, and not just its representation.

This passage is more meaningful because the perception of the work seems to be confused and not defined. Some vertical spots stand vertical and the atmosphere is rarefied and confused. Every element is sketchy and undefined. This is the right explanation of the intention. Like a thing that stays in the place of the thought and is not realized in reality. The artist Marek is always able to communicate with few elements and pass his personal way to intend the things of life. As if the canvas was the occasion to talk and take the floor.

Double 2021, 100 x 80cm, Oil on canvas

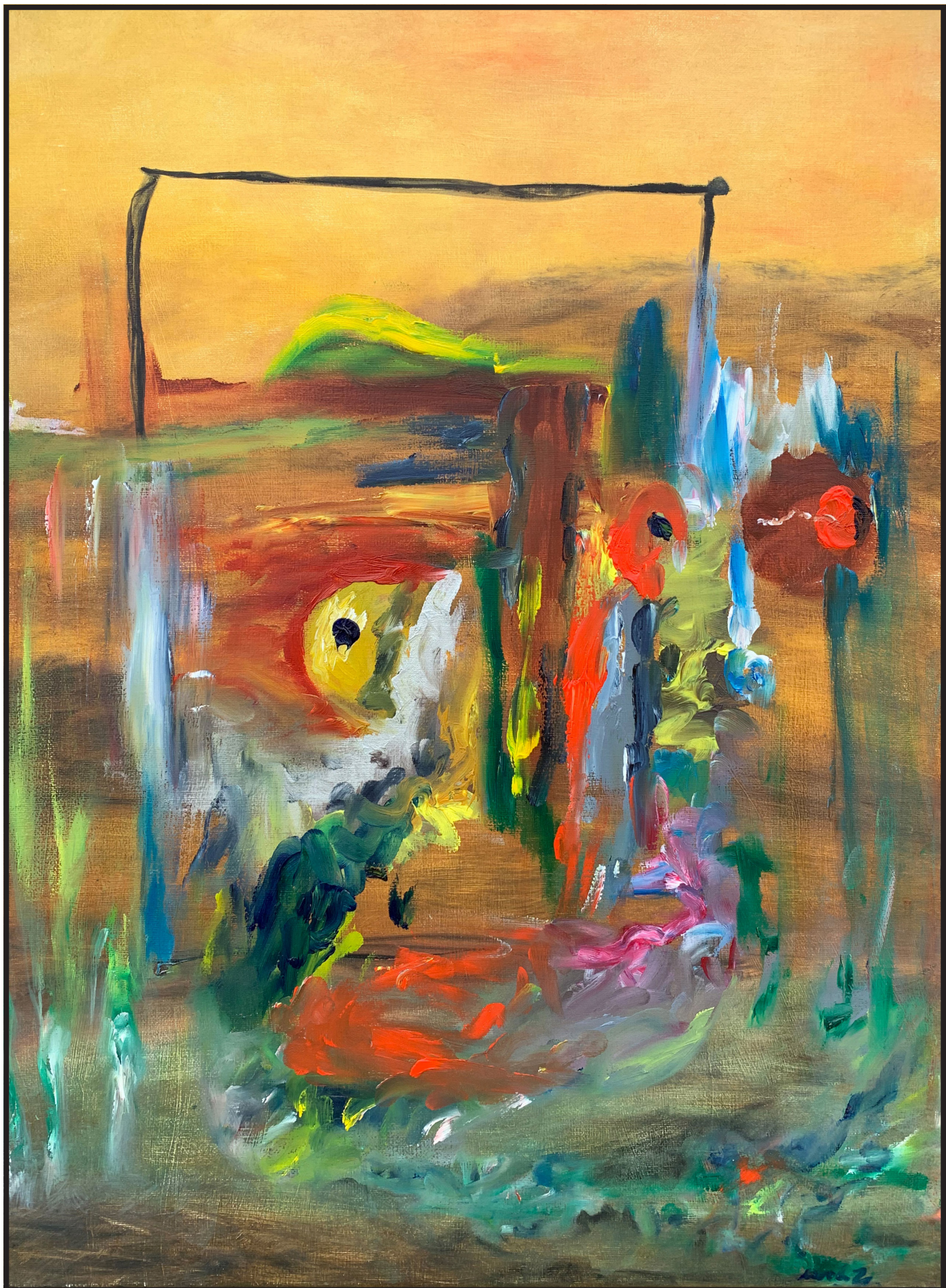


With *Duble*, the artist wants to change his personal way to talk with shapes and colors. Starting from the palette used, it appears a bit different from the other ones. Now the colors are vivid, brilliant and pastel. For what concerns the composition, we can see some elements similar to the Art Informel. Within this tendency, each artist allows full freedom of expression to the unforeseen quality of materials (a taste for stains or chance) and randomness of gestures, thus rejecting drawing and control and the traditional conception of painting and its development that evolves from the idea to the completed work via sketches and projects. It's an open work that a spectator can

read freely. In this way Marek seems to be free from any rules in the expression of feeling, but also, instead of the other works, on this occasion he doesn't want to explain a singular concept. He seems to be involved in a dream of shapes and colors. As if the action of the brush was conducted by the unconscious. The texture created by the colors appears harmonic and vivid. The viewers seem to lose the gaze through the shapes created by the texture. In the work *Puzzled* the composition seems to be less complex than *Double*, as if the artist wants to simplify the language to be clear. In fact at the first look it is easy to discover the representation of a face. The choice to draw two black points near each other reminds of the intention to repre-

sent a face. In fact the elements are less and stand on a monochrome background. This kind of choice communicates to us the will to represent a specific face, but also a specific expression of the face. The ability of the artist is to decompose the element of a normal face involved in puzzled expression, and represent on the canvas just the element that communicates this kind of feeling. As if he wanted to say: <<this is what is important about your face, not just your puzzled expression, but the element that composed this feeling, and so your mouth, your eyes, your cheekbones>>. In this way Marek seems to be a real essential artist. He doesn't want to lose himself to unnecessary descriptions, he wants to be synthetic, clear and true.

Puzzled, 2021, 46x61cm, Oil on canvas



Empty 2021, 40 x 60cm, Oil on canvas

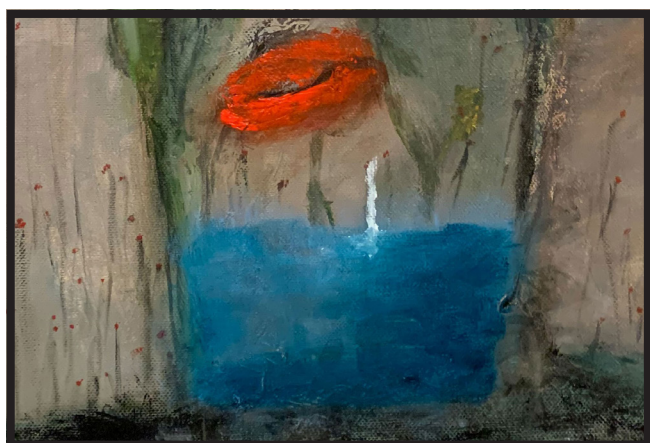


The artwork titled *Empty* shows us new aspects and fascinating shadows of Marek's art. I want to start from one question. What does the word empty mean? Does it define a positive condition or something that represents the missing of something? It could be possible that the empty state could be the occasion to start from the beginning, feeling lost to find a new direction to feeling full again. Or maybe the empty condition could be the arrival that defines a condition of not being filled. Watching the artwork made by the artist we can discover the personal meaning that he wants to give to the empty. The background seems to be monochromatic in the color of brown to remind us of feelings of loneliness, sadness, and isolation. In large quantities, the brown color can seem vast, stark, and empty, like an enormous desert devoid of life. At the same time Marek wants to break this monochrome with different shapes and colors that take the viewer into another kind of consideration about the empty space. In fact we can see soon two marked black lines that start from the bottom of the painting vertically. These two lines define a space that seems to contain other elements. With colors spots we can understand that the artist wants

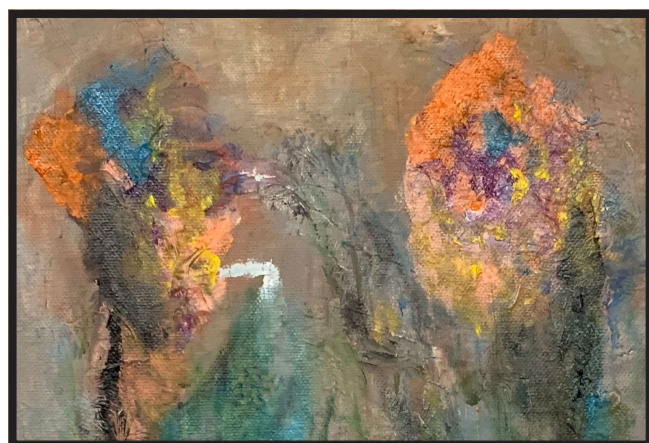
to give to the viewers the idea of flowers. In this way the two lines become the image of a vase. This means that the artist wants to create a contraposition between the empty and the desert of the background with the vase full of things put in the foreground. In this way

the observer has the opportunity to give an answer to the first question about the dimension of empty. Of course this can be the beginning of a new start. In the desert of the brown we can find the straight to create new forms and discover new colors. To feel full again.

Empty-Detail 1



Empty-Detail 2



Manipulation 2021, 50 cm x70 cm

The work titled *Manipulation* shows another technique of the artist. In this case Marek doesn't want to represent something in particular but he wants to talk about his relationship with the use of color. In fact we can see different deformed shapes created with the fast gesture of the brush. This artwork seems to be near the fluid art and pouring art. In which what is important is to underline is the gesture that creates the canvas not just the final results of the composition. This means that on this occasion Marek wants to come back to the process of creation of the painting. As the title says what we can see is the manipulation of the color and the result of this manipulation that seems to be free and out of specific intentions of the artist. The freedom of this representation becomes the beauty of this artwork.

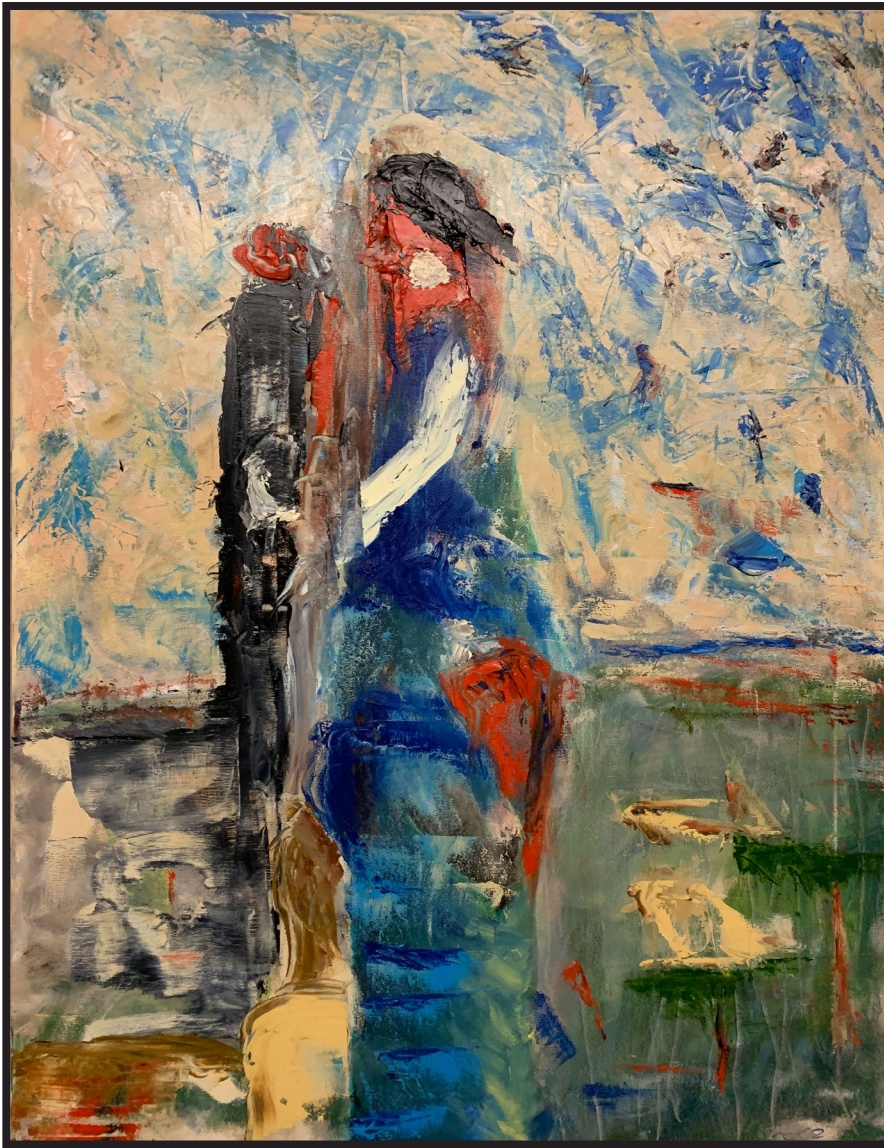


Flowers for love 2022, 61x76cm, Oil on canvas



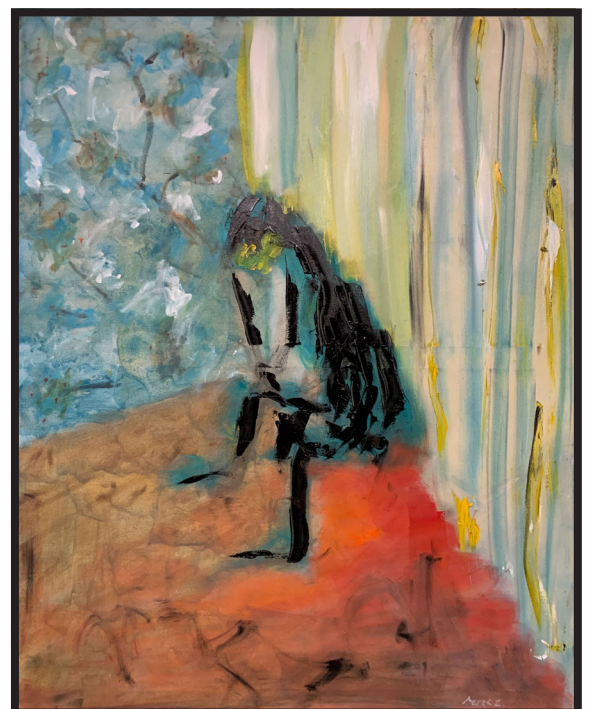
Flowers for love comes back to the will of representation. The figures appear more defined and we can soon understand the story beyond this composition. A man gives flowers to a woman. The artist with few elements is able to tell us the sweetness of the gesture in which the two characters are involved. The colors used are intense and the borders defined. Everything contributes to create an intense atmosphere where the viewer can feel involved in the composition. This immersive movement is created from the point of view. I'm referring to the point of view of the viewer with the subject represented. That is very close. This proximity allows the observer to immerse himself completely in the painting and enjoy this magic encounter.

Sentiment 2021, 60x90 cm, Oil on canvas



In the artwork titled *Sentiment* the artist put in the composition different elements of his personal way to produce art. The brushstroke are fast and instinctive. They seems to talk about the emotions of the artist at the moment of the artwork's creation. We can see that also from the borders that on this occasion are less defined. The observer feels attracted by the thickening of the colors on center of the vision at the same time he can't give an exact shape to this vertical spot. This means that we have to imagine what is hidden inside this stylistic choice. The beauty of Marek works is that is ever an encounter between who observes and the artist. The artistic result is the mix of two different imagination. This is the mission of the art, create a pretext to create an encounter between two different sensibility and two different imaginations. In this way we can see two figures involved in a hug that mixes their bodies in splash of colors and undefined shapes.

Second before 2021, 70 x 100 cm



Second before confirming this new way to think at the art but also to produce art. The atmosphere of the painting is still confused and rarefied, the artist doesn't want to define the situation, he just outlines what is happening in the image. At the same time this technique becomes more evocative than other ones in which the representation appears realistic and true to reality. The figure presented in this work, seems to be sitting and in a waiting position. Connecting this posture to the title of the work, we can soon understand how the artist is telling us about something that has not already happened but is about to happen. Just a few elements to tell us something that belongs to a complex game that involves the observer, the character represented, the artist and the reality inside and outside the painting.

Sunbathe in Hackney 2022 , 70-50 cm, Oil on canvas



«Pure psychic automatism, through which we propose to express, with words or writing or in another way, the real functioning of thought. Command of thought, in the absence of any control exercised by reason, beyond any aesthetic and moral concern». This consideration is made by André Breton. We can read these words in the Manifesto of Surrealism. Why did I decide to introduce the artwork titled *Sunbathe in Hackney* with this phrase? Because this artwork seems to have different connections with surrealism. Firstly we can consider that the technique used for the using color in the background and the elements of the composition seems to be different from the other artworks. On the background there aren't brushstrokes visible like the other works,

the color tends towards the homogeneity and the monochrome. The elements of the composition in the bottom of the work are defined. We can see a figure that stretched on the floor. The artist with this choice seems to be inspired by the *Olympia* of Manet or also the famous sculpture of Canova, *Paulina Borghese*. At the same time the mention of the work of Manet appears accentuated by the choice to put a black strap on the neck of the character. But also the expression of the figure seems to be connected to the female protagonist of the Manet's artwork. This means that the intentions of Marek are specific in the construction of the painting. Is like he loses the will to outline but he wants to be clear with the representation. Other elements like the moon and birds

put in the foreground are the connections with surrealism nuances. Because they seem to recall a situation that does not belong to reality but a dreamlike dimension. So although the elements represented are defined they stand out an exact control of the mind but they are the effects of something that belongs to the unconscious. Is like the artist is saying: «This is what I remember about the dream, something could be meaningful more than others, but also more than the reality around me». In this way Marek is able to talk to us about something deepest that belongs to his thoughts, and his life. From the other side of the canvas we have the opportunity to learn this process, and discover what is important for us, more than what we see from the reality around us.

I love Hackney, 76x 61cm, Oil on canvas



Whilst I love Hackney the artist comes back to the first period of production. The color comes back as the protagonist of the painting. The intention is that of representing the attachment of the artist to this neighborhood of London. The resolution of this will in terms of composition on the canvas is the free expression of this sentiment. So we can see quick brushstrokes and splash of colors. We can see any defined shapes or forms. There aren't borders, everything wants to mingle in a melting pot of colors or maybe emotion. This is the way the artist can explain exactly what is feeling at the moment of creation or just when he walks around Borough of Hackney.

Pleasure 2022 , 73 x60 cm, Oil on canvas



The three artworks Pleasure, The dream I had and The try of Qualle, present similar construction and atmospheres. That's because the artist uses the same palette of color for the creation of these three pieces. Starting from the first painting titled Pleasure the composition soon became a relaxed situation. The use of the blue in this case wants to represent a lake or the sea. The elements appear to float on the surface. Everything seems to be still and the characters are not involved in the efforts. The artist wants to describe a relaxing time and the observer feels

The dream i had 2022 ,80x60 cm, Oil on canvas

completely this pleasure that comes from the enjoyment of the landscape and free time. The color blue used for the other two pieces are more intense and brilliant. Soon we are involved in different situations. At the same time as we have already considered the color blue wants to communicate something without dimensions. That is free of borders or confinements. Although in the first piece this element has to be referred to the idea of free time, in the case of The dream I had,



the choice of blue has to be connected with a moment of stopping life, to a place without time or dimensions. This is the place of the dream. In fact the elements are immersed in this rarefied atmosphere. For the viewer it is easy to enter in this vision and become involved in this dream, thanks to the use of this bright and homogenous blue background. Everyone can give a personal meaning to the shapes, as if the dream of Marek becomes also the dream of the viewer. The result is the desire to discover the truth of the dream. As an important Italian poet Pier Paolo Pasolini : <<the true of the dream is the anxiety to discover the true>>.

The try of Qualle 2022, 80x60cm, Oil on canvas

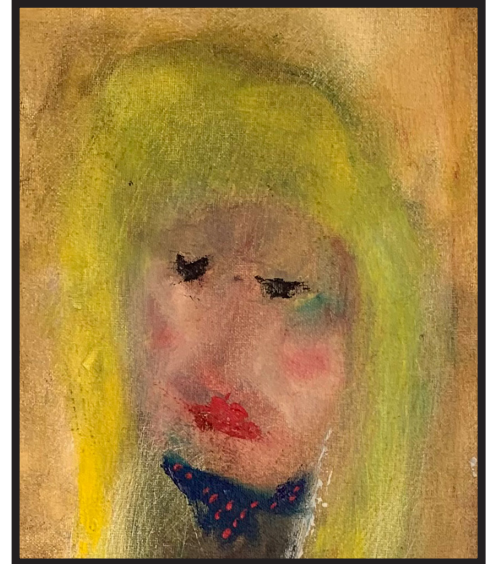


The function of the blue in the third piece is the representation of the water, at the same time the idea is to not give a border to the vision. But it is always the blue that represents something open and undefined. The elements recall underwater life. Stands out a yellow spot that seems to be a jellyfish. With few elements Marek is always able to give us a chance to connect our sensibility and perception of the vision with that of him. Watching his paintings is always an occasion to talk with the artist, meet him, and discover together the true and the beauty of this encounter inside the art.

The Way, 51x76 cm, Oil on canvas



Detail - The Way



Kisses , 60 x70 cm



In the end I want to present the two artworks titled *The Way* and *Kisses*. Here we can find different elements that seem to resume the language of the artist. There's also on this occasion a narrative intention beyond the canvas. Something that not just wants to be expressed, but also told to the viewer. As if someone asks: <<What is happening now?>>. The answer on the canvas. The figures are distinct and well-defined. In the first painting titled '*The way*' we can

see two figures that are walking together. Also on this occasion the artist wants to underline some elements that for him are more important to communicate than other ones like the expression of the woman of the painting. That is watching the interlocutor. This means that the two are involved in a conversation. So with just one element the artist is able to tell us a lot of subaltern things that stand beyond some stylistic choices. The second painting titled *Kisses*

follows the same rules of the first just described. We can see two stylized figures involved in the action of the kiss. The artist wants to just give light to this action and the two characters represented because collocate them in an homogenous background and clean all the composition by other elements. We can see just the kiss, to underline what moves him in the representation of this painting and what he wants to exactly say.

MAREK ZGODKA. Biography and artist statement



Marek is an abstract expressionist painter, with great sensitivity to the outside world, who creates works by bending reality and sometimes even touching on irrationality. On canvas, he expresses his subjective point of view of things, people, and the world. His motto is 'Everything that is not obvious is exciting. Marek is a self-taught artist living in London for almost 30 years. The artist's connection to art can be traced back to her childhood, The 1st ever paintings he created as a child in primary school, Teachers always mentioned that he has a talent for fine art. Artistic talent and love for painting he owns to his mother, Anna's artist, and oil painter. Enchanted by my mother's world of exhibitions and painting, it was thanks to her that he developed a passion for fine arts. In the late 90, he was in the depth of music creation. Played keyboard synth, a sampler machine, composing his own music within w, contemporary and experimental flow into the deepest of our imaginations, but only in around 2004 he felt more towards Fine art and decided to switch directions. At that time he lived in the London, Brick Lane /Shoreditch area where he was visiting art galleries, Art Fairs every week, It was a very exciting and emotionally uplifting revelation to his own personal creative mind at the beginning of his own colourful fine art journey.

The big influence on his creative approach comes from a number of writers and Painters like Picasso, Henri Bergson, Niche, Jacques Derrida, Albert Camus, Franz Kafka, and Jean-Paul Sartre Marek's work brings together a narrative of global consciousness and the unknown murmuration of physics and philosophy shown on his canvas. His Paintings engage the viewer to dive into the world of the deep nature of emotion presented by the use of abstract Form, different painting techniques and beautiful colours.

What about the Art Curator?

Elisabetta Eliotropio Art Curator biography

Elisabetta Eliotropio is an Italian Art Curator who collaborates with different artistic italian realities. After a master degree in disciplines of arts she has worked for the set up of more than 50 international art fairs set up in Milan, Fuerteventura, Venice, London and Rome and has worked for more than two-hundred artists coming from every part of the world.

Elisabetta Eliotropio. Art Curator Statement

Cosa identifica l'immagine di un'artista? Quale il criterio da usare per riconoscerlo, incasellarlo? La ricerca di un discrimine rimanda ai processi di creazione di un'opera. Sul piano ontologico in un tentativo di definizione l'artista è colui che desidera fortemente qualcosa, cerca di realizzarla e in un'ultima istanza, dispensa l'oggetto della sua creazione da sé. Dunque sintetizzando: desiderio, creazione, condivisione. I tre livelli, non intercambiabili, permettono attraverso i processi che sottendono l'atto artistico, di circoscrivere uno spazio quello dell'arte e mettere a fuoco chi si muove al suo interno, gli artisti. E' in questa visione che occorre capire quale il mio posto, eludendo le vanità di una trascendenza per assumere un posto nello spazio. La curatela è un liquido riverso, impiegato nel riempire i vuoti. La curatela si vincola nell'interludio tra i vari atti, in cui l'illusione della leggerezza si converte in un impegno devoluto al commento, all'analisi e al confronto. Tornando al processo artistico articolato in tre fasi, la curatela di un'opera permette il passaggio da un livello all'altro. L'istanza desiderante alla sua realizzazione, l'oggetto creato all'alterità. Il mio lavoro si coniuga attraverso il dialogo e l'accompagnamento, perché un disegno passi dall'immaginario all'immagine e raggiunga nella sua fattualità l'orizzonte di attesa.



Social address

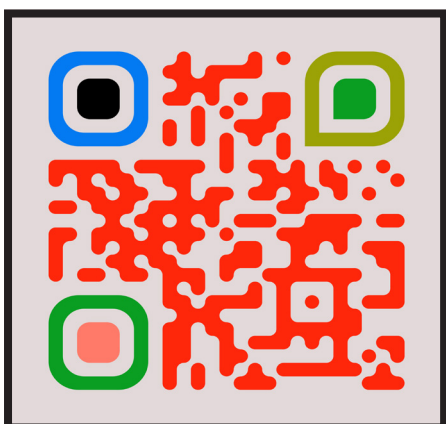
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