

NEW BLOOD ART

With a nod to Bacon, Czeremuskin-Chrut concerns herself with the life that paint can breathe into the human form. Vividly painted figures twist and float, the forms reminiscent of Clemente or Chagall.

As the identities of her subjects fade beneath a primordial cocktail of colour and line, Agata reveals herself as more expressionist than realist. From viscous washes and liberal gestures emerge new characters; characters with their own impetus to huddle in corners, to blend together, or to move across the page. There is never a dull moment in these compact images.

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