

Agata CZEREMUSZKIN-CHRUT was born in 1983 in Poland. After attending an art college from 1997 to 2003, she studied at the Academy of Fine Arts in Wrocław where she gained a Master degree in painting in 2008, then achieved a postgraduate formation at the Academy of Fine Arts in Warsaw in 2012. Her paintings are subtle mirrors showing how she seizes and perceives her environment and surrounding, or in what way she processes feelings and impressions usually related to a person or a body. One of her most characteristic touches is the contrast between the sterile atmospheric, geometric, or even perspectival background and the dynamic organic forms stepping out of it. For the artist, naturally interested in opposites or complementary couples such as life and death, soft and hard, esthetic and non esthetic, geometry symbolizes the technical world, machines, cleanliness by which the western civilization attempt to escape from death and biological roots.

Working with preparatory sketches (*Meat&Geometry* series, 2014) or using photos as a source of inspiration (*Beds* series, 2014) before starting one piece, the painter creates the different plans and surfaces with a variety of techniques – impasto and other medias employed in oil painting – which allow her to play on textures by making some areas glossy, some others matte. According to her, the most difficult part of her work is catching the human body, finding the right way to show it without saying too much. She aims at unveiling moods, relations, memories, shadows without showing all of the human body. By deconstructing then recomposing human forms, Agata crystallizes them into essential chromatic impressions and dynamic moments. To illustrate her ideas, she quotes Francis Bacon: „I would like my pictures to look as if a human being had passed between them, like a snail, leaving a trail of the human presence and memory trace of past events, as the snail leaves its slime.”

*Rona Kopeczky, curator of works.io*