



Anita Flejter presented the Kurier Plus Gallery seven portraits and four abstractions. Carefully organized exhibition young artist educated in Cracow subordinated to one thematic motif and one color scheme. On portraits we can see the same standing young woman (alter ego of the artist) wrapped up into the red towel, with visible naked arms, legs and the eyes looking directly at the spectator in seductive, encouraging, assenting or longing way.

Whatever meanings the recipient will attribute to those paintings, he will read them out certainly accurately, that is according to intentions of the artist. Shapes of the figure faces are rather only feigned - we can see eyes, gaps of the eyebrow, the mouth and the light outline of the nose, what cause that the face seems to be slapping, without expression. The spectator is complementing the rally meaning, guessing it rather from arm-hands arrangement and poses. It may mean for him the invitation, seductive gesture or the distance, rejection, and separation.

Anita Flejter's portraits are the variations on one subject - stages of the intimacy, contact, degree of the agreement. Titles of images, kind of fragments taken out of conversations, shreds of the statement are underlining it, loose wording: The light touch is chasing the dream, Twenty nonanswered calls, Through this short time I am only yours.

Abstractions held in close color scheme widen the semantic scope and at the same time complement portraits. They introduce the four season's rhythm of life and the mod changeability; they can resemble light reflection responding to time of the day. Their task is to create the mood, the atmosphere, to grant a tone to the whole show getting the more general, lyric expression as a result of it. The exhibition watched under this angle isn't telling about concrete representations, but about temperaments, subtlety, emotion, the moods as changeable as the weather, about the femininity in coquettish, unavailable, secret or seductive way.

E cycle "There is Fire Between Us" can be equally well about the art itself, about the specificity of contacts between the recipient and the artist's work, the image which is at the same time obvious and unexplained, attractive and discouraging, seducing and encouraging to the more long-lasting contact, drawing and fascinating, like beautiful and a little secret woman in the red towel on Anita Flejter's paintings.

The intelligent, inventive and very romantic exhibition in the Kurier Plus Gallery is worth seeing and striking portraits in deep reds and browns are indeed tempting.

Czeslaw Karkowski