

Anita Flejter through her art is showing world of emotions

## Woman about women

Halina Piescik

**"Our successes are measure of our energy - of course it's not all about the kinetic energies here. Anita is an outstanding example of such a landscaping - the little figurine but the ghost... She was our student for couple of years and always her artistic actions aroused interest, sometimes opposition. She never left to the recipient indifferent "... - Professor Stanislaw Wisniewski wrote about Anita Flejter.**

In his studio of the painting in Cracow, at Academy of Fine Arts Anita mastered the artistic education. She is in New York exactly from 18 of November 2004. "I am lucky girl, born in the cap - an artist is talking about herself. My Brother, Konrad convinced me that I should come to New York. He told me that this city is artistically boiling over and if I don't come here I never be a 'real' artist".

Not even three months passed and from February 11<sup>th</sup>, 2005 for precisely three weeks, Anita's New York works can be seen in MAK Art Gallery (333 W 39<sup>th</sup> Street, 9<sup>th</sup> floor, suite 904, Manhattan, NY) - the art gallery is opened for touring after telephone appointment: (212) 465-9892. That's not all. Starting form the Valentine's Day, Monday February 14<sup>th</sup>, Anita begins teaching the author's course in the photographic composition at the Polish-Slavic Centre at 176 Java Street, Greenpoint, NY.

Anita was born in Lomza, the picturesque city in the north-east part of Poland. She finished there the High School specializing in printmaking. Continuing her art passions she studied art restoration and conservation at the elite Academy of Fine Arts in Cracow, Poland. What is she doing? Looking and letting her astute eye record internal commotions of human souls in order to then carry them to linen.

Conservation of murals and easel painting is her professional specialization. She is using the acquired knowledge as her reliable base. She consider the current reality equally interesting comparing with techniques of 'Old Masters'. Her thesis, awarded and waiting for the University Press, treated about possibility of using new mediums and computer technologies in the conservation processes. The full text is available on the web-site: [www.flejteranita.com](http://www.flejteranita.com).

Six years long conservator's study Anita supplemented with her second passion - photography. A camera in her hands is becoming a scalpel, and a world is subject to the vivisection. Her photographs carry in themselves strictness of the document and the gentleness resulting from individual treating the object. Creative using of different mediums, ceaseless artistic searches caused her art to mature. Large influence on her art had the one-year stay in Italy. Anita was there as a grant holder of the European Union program Erasmus-Socrates. In Italy her palette scooped juicy yellows and ochre of the

North Italian Earth, peculiar Mediterranean blue of the sky. The artist spent a lot of hours in the open air, out of the studio. What she herself is underlining - analyzing the craft wasn't enough for her, she wanted something more.

Her work produced the desired effect. Even as a student she produced the works that worried, surprised, sometimes even insult the observer with the maturity and brave taking up existential problems of the man: of his solitude, the corporeality, relations with world. "I regard the knowledge of workshop, technology, the skill of realist imitating the nature very valuable. In my art I'm trying to exploit these wisdoms, in a artistic way pass the thought, observation, idea. I assume that the spectator doesn't want to be told directly. The recipient needs the space for own interpretation " - Anita is claiming.

Observing Anita's works in MAK Art Gallery it is easily possible to discern how the excellent method is harmonizing with the certainty of the hand and the cleanness of colors. The artist is presenting the interior scenes - nudes on the borderland of the abstraction. "Yes", "No" "Absolutely not I know" - it is a triptych which is surprising with the seemingly simple code of joining and disconnecting, the attraction and pushing, the feigned agreement which is turning into the drama. She is portraying world of complicated human emotions and psychological tensions in an attempt to understand who is "this Woman" who is "this Man" with whom it came to live. Paintings are emanating the internal brilliance. It causes that the feelings of heroes enchanted in the dialogue without words become tangible.

Perfect use of the paints properties causes colors interpenetrating and revealing their transparent nature. Second life, kind of subcutaneous, is rolling right under surface of images and is drawing the spectator into the game. Painting itself, looker's memories and experiences overlap each other and create in spectator uncertainty as for the identity of the object: whether it is the image of the person or only a track after her? On thickly invoice, lumpy bases an artist is conjuring up romantic, delicate, simply sophisticated nudes; calluses of the presence, casts of emotion. Those tracks, seemingly delicate, get impressed to steels in the painting matter and are reminding of the present time which is just passing.

One can totally distract himself in the color, invoice, and atmosphere of ochre and signs of amorphous abstractions in series of small landscape linens. Titles of images are suggesting "access path", but it depends only on the spectator, what he will manage to find- the mood, the anecdote or reflection of the artist conscious her identity.