

**WIOLETTA KULEWSKA**

*PORTFOLIO*

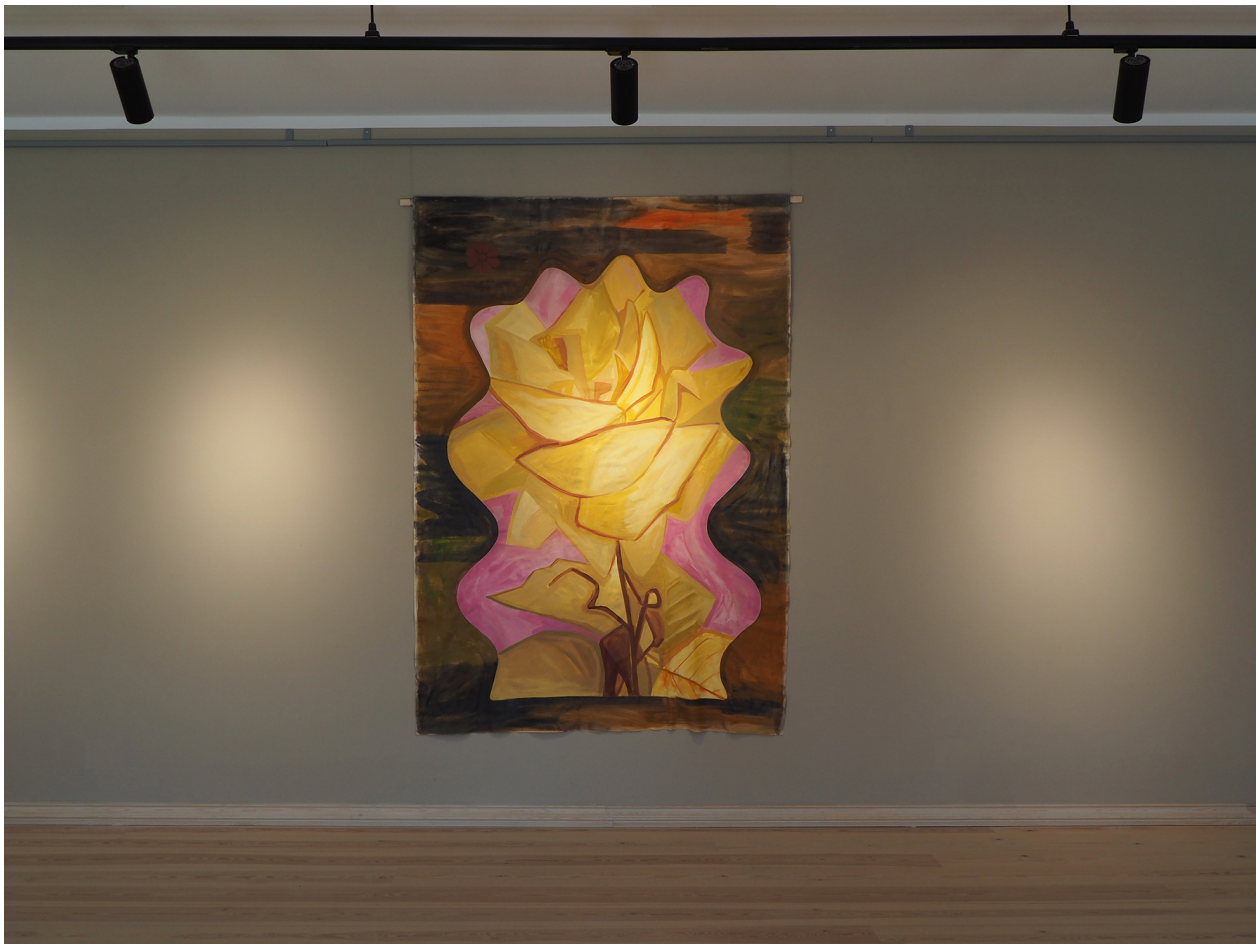
## **‘The Rose, Blood and Fire’ - 2021**

‘The Rose, Blood and Fire’ is a triptych, which represents a network of mythical correlations. Painted in beige, rose, orange, red, brown and green tones, the paintings are drawn from Latvian folk history and stylistic sources found in the Pedvāle sculpture park. The sun and the rose, are one of the most characteristic motifs in Baltic mythology. The rose (botanical code) is often in the shape of the morning or the evening sun. The rose both in the mythical and the ritual dimension helps the dead in passing to a new state, to a different world. The blood (physical code) correlates with the rose and is the liquid form of fire. In Latvian folklore, the motif of blood is the blood of the dead, turning into a rose. ‘The Rose, Blood and Fire’ triptych, in which the colour of burning fire represents the abstract superstructures of baltic pagan culture, glorification of natural forces, and unity with nature; trees, water and stone, worshiping and chanting for them. The symbols used in paintings such as Goddess Mara, a defender of woman or Saule, the goddess of the sun, giving life to people and nature.

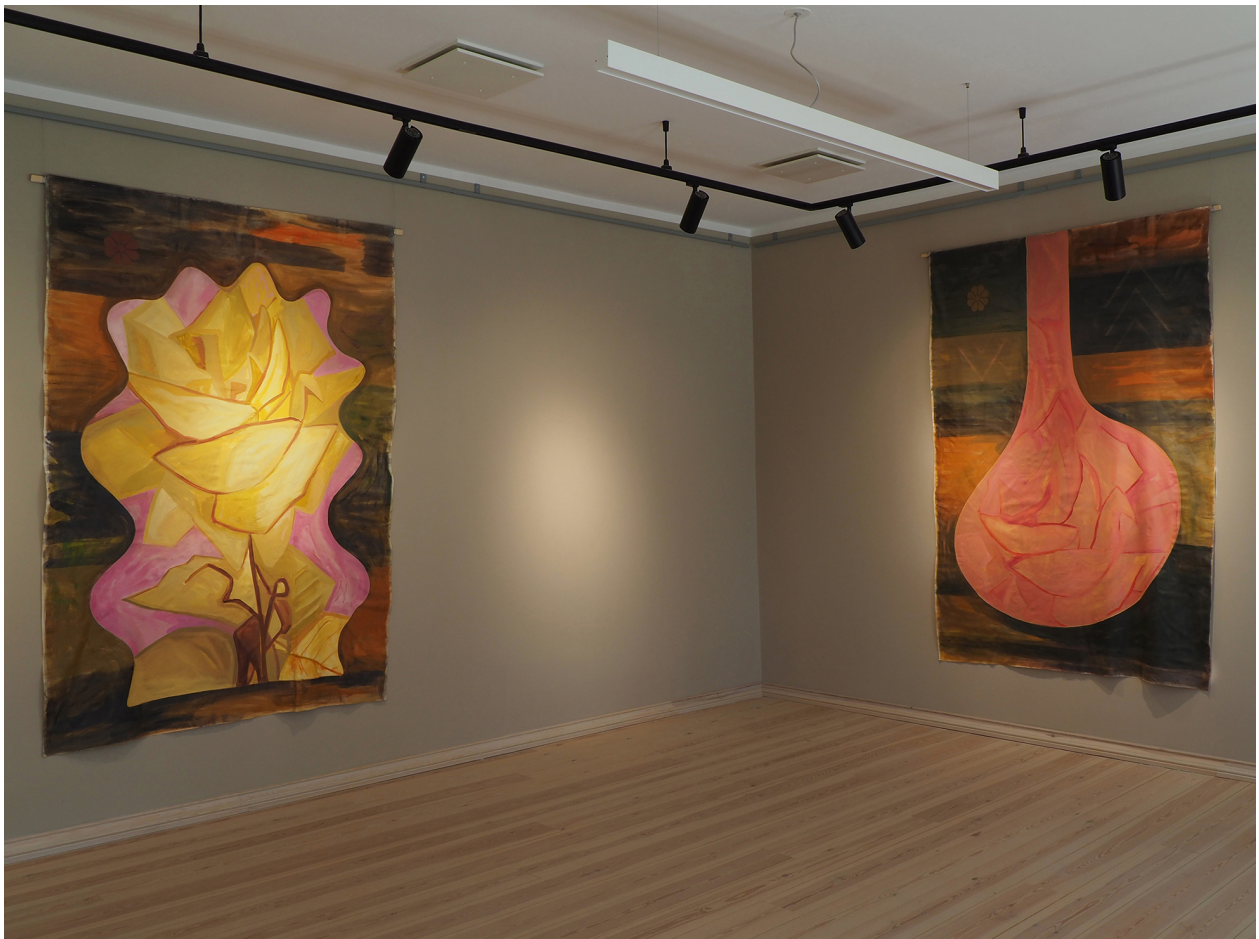


*‘The Rose, Blood and Fire’ - Triptych, 220x160cm each, Oil on Canvas, 2021, Wioletta Kulewska  
Pedvāle Open Air Art Museum, Galley space in Latvia  
Artist-in-residence programme Pedvāle Art Park, August 2021*





*'The Rose, Blood and Fire' - Triptych, 220x160cm each, Oil on Canvas, 2021, Wioletta Kulewska*





## Artworks 2020/2021



*'Trapped in a shell' 2020, Oil on Canvas, 150x120cm*



*'Land Traces' 2020, Oil on Canvas, 150x120cm*



*'Silky spines' 2020, Oil on Canvas, 150x120cm*



*'The unseen horizon' 2020, Oil on Canvas, 150x120cm*





*'Mother', 2020 Oil on Canvas 200x150cm*

## **ABACA - series 2019**

The series continues Kulewska's experimentation in abstraction, in which each of six canvases presents gently geometric forms set against a subdued background. Some of these coloured shapes appear as if folded like paper or cloth, as three-dimensional objects, or as delicately crenelated forms. The shapes seem to float in 'infinite' space, reminiscent of the Russian Suprematist painters, the art movement founded by Kazimir Malevich, who frequently used "the white" to represent a state of transcendence. Drawing on constructivist painting, the specificity of each shape's design approximates human technology and industrial purpose, whether as garment cloth, machine patterns or printing tools, but these forms also suggest a human playfulness and movement, or perhaps a primitive, dream-like language. Abacá, derives from the abacá plant, originating from the Philippines and used in industry as a major source of high quality fibre prior to the introduction of synthetic textiles. A material used in cordage, hatmaking, teabags, carpeting, clothing and furniture, abacá featured prominently in the city of Barreiro, the site of Kulewska's residency, before it was phased out with the city's deindustrialisation in the early 1970s.



*'Abaca III', 2019*  
*Oil on Canvas*  
*160x140cm*



*'Abaca IV', 2019*  
*Oil on Canvas*  
*160x140cm*





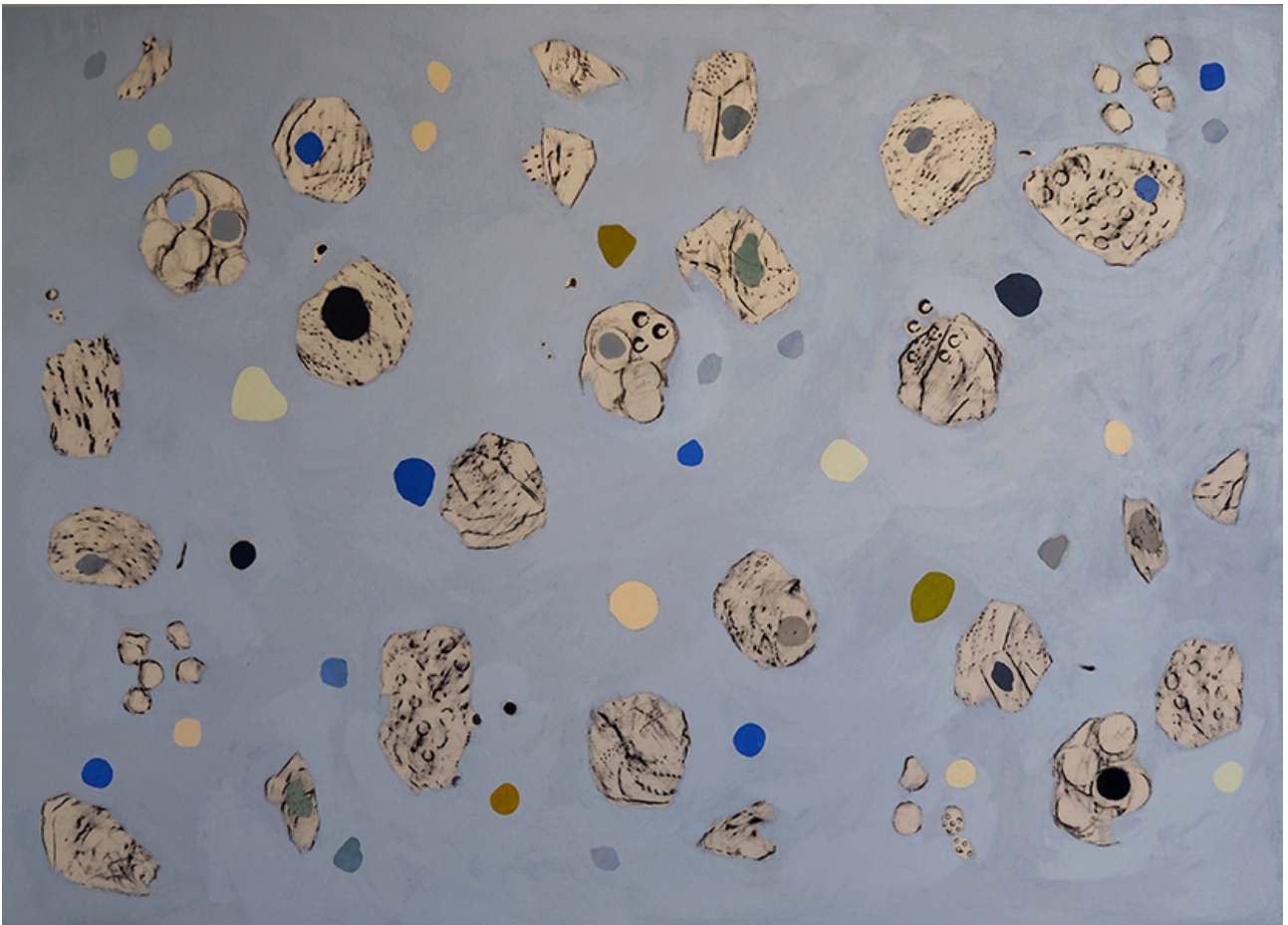
*Abacá exhibition, Upper Gallery, Malta School of Art, Valletta, 12-26th July, 2019*





## EMBEDDED - series 2018

A collection of abstract, biomorphic paintings, inspired by the marine fossil remains found inside Maltese limestone. From its greensand beaches, its coralline cliffs, to the limestone used in the construction of its buildings - all the rock found in the Maltese archipelago contains petrified lifeforms. Like an ancient fabric of memories, the prehistoric life recorded in Maltese rock dates back some 35 million years. Painting in oils with use of gold leaf, and using a technique of printing plaster sculpture directly onto the canvas, Kulewska recreates the elemental process of fossilisation, and explores themes of embodiment, resemblance and disappearance. The vestiges of these prehistoric lifeforms inspire a series of meditations in oil on fragility, the infinite and the sublime.



*'Blue - Composition I' Oil paint & charcoal on canvas, 140 x 200cm, 2018*





*'Embedded' exhibition, Palazzo de la Salle, Valletta 1st February - 1st March, 2018*

## ARTIST in RESIDENCE PROGRAMMES



*Slade School of Fine Arts in London, UK  
Educational Residency in Contemporary Painting, 2018*





*PADA, artist-in-residence programme, March 2019, Lisbon Portugal*



*In the Studio, Valletta 2020*

