

BEATA KOZAK

VISUAL ARTIST



IN THE 1952 THE WRITER AND ART CRITIC MICHEL TAPIÉ ELABORATED THE DEFINITION OF "INFORMAL ART" IN HIS BOOK UN ART AUTRE: OÙ IL S'AGIT DE NOUVEAUX DÉVIDAGES DU REEL. WITH THE TERM "INFORMAL WE INDICATE, SOMETIMES IN A QUESTIONABLE WAY, ARTISTIC MOVEMENTS SUCH AS AMERICAN ACTION-PAINTING AND ABSTRACT EXPRESSIONISM, BRUT ART, TACHISM AND ITALIAN SPATIALISM. AS IT IS KNOWN, THE "INFORMAL" ARTISTS, BETWEEN 1940 AND 1950 REACTED TO THE FORMALISM OF AVANTGARDE MODERNISM, BASING THEIR CREATIVE RESEARCH ON AN ANTI-GEOMETRIC AND NON-FIGURATIVE APPROACH, AND EXPRESSING THEMSELVES THROUGH THE EMPHASIS ON SPONTANEITY, THE LOOSENESS OF FORMS, INDIVIDUAL EXPRESSION, THE FLUENCY OF FORMS, THE TENSION OF GESTURE, IRRATIONALITY, INTUITION AND MATERIALITY. BUT, AS THE CRITIC MAURIZIO CALVESI WROTE, " INFORMEL IS NOT SIMPLY A SYNONYM FOR FORMLESS, BUT IT MEANS " NON- FORMAL"; IT IMPLIES THE NEGATION OF FORM AS A CATEGORY OR VALUE THAT REMAINS DISTINCT FROM REALITY, ALTHOUGH IT MAY REPRESENT IT. IT DENIES THE IDEA OF FORM AS SOMETHING CREATED BY FOLLOWING A PLAN. THE INFORMAL IS DOMINATE BY THE DIRECT COMMUNICATION OF THE SIGN, THAT IS THE ARTIST'S GESTURE".

MANY OF THESE "KEYWORDS" COME TO MIND WHEN I ADMIRE KOZAK BEATA'S RECENT PAINTINGS. THE ARTIST ALSO ADMITS THIS WHEN SHE STATES THAT HER MAKING IS THE RESULT AS A "SWING, A SLIP BETWEEN FORM AND ABSTRACTION, USING GESTURAL AND EMOTIONAL LANGUAGE".

HERE THE GESTURE AND THE OSCILLATING BECOME AN INSTRUMENT OF MAKING ART, IN THE ARTWORK OF BEATA: IN A METAPHORICAL AND LITERAL SENSE IN FACT, HER CANVASES ARE BORN WITH THE HORIZONTAL MOVEMENT OF THE CANVAS TO ALLOW THE COLOR TO MOVE AND EXPLORE THE SPACE: SOFT COLOR THAT FLOATS, SLOW AND THEN FAST, THAT EXPANDS AND LUMPS. IT SLIPS, CREEPS, FLOWS AND EXPLODES. FOLLOWING WITH OUR EYES THE TRACES OF COLOR, IT ALMOST SEEMS TO PERCEIVE THE ORIGINAL SPEED OF THE FLUID MATTER OF THE CANVAS. SOME BRUSHSTROKES BUILD ACCENTS, POLES, SEMBLANCE OF FIGURES, BUT IS THE MAGMA OF THIS SEEMINGLY RANDOM (BECAUSE IT IS ALWAYS CONTROLLED BY THE GESTURE OF THE HAND AND MIND) DRIFTS (OF COLORS AND SENSES) THAT BUILDS A SORT OF PICTORIAL " FLOW OF CONSCIOUSNESS" MADE AS THE BEATA SAYS OF " TRACES OF LANDSCAPES NOT LANDSCAPES".

EXACTLY: ARE NOT, IN MY OPINION, LANDSCAPES. PRECISELY FOR THIS CONSTRUCTION OF THE IMAGE THROUGH THE CONTROLLED OSCILLATION, THE FLOATING AND THE MOVEMENT THE FRAGMENTS CREATED BY THE ARTIST ARE, FOR ME, MAPS. MAPS THAT TELL OF TRAVELS AND EXPLORATIONS, DISCOVERIES AND REVELATIONS OF FANTASTIC EARTHLY AND OTHERWORLDLY WORLDS AND OF IMAGINATION, OF DREAMS AND HOPES.

BEATA'S PAINTINGS ARE NOT "CREATIONS", BUT "INVENTIONS": THAT IS AS THE ETYMOLOGY OF THE WORD EXPLAINS, THEY ARE THE RESULT OF FINDING, OF DISCOVERING. OF RE- FINDING AND RE-DISCOVERING, TOO. ARE MAPPINGS OF RESEARCH IN THE INTIMATE (OF THE ARTIST, FIRST OF ALL; OF EACH OF US, WHEN WE MOVE IN IN HER CANVAS), THEY ARE REPRESENTATIONS OF SPACES NOT DEFINED BY CONTOUR AND BOUNDARY LINES, BECAUSE HERE LIMITS AND BOUNDARIES ARE CONFUSED AND DEMATERIALIZED AND DISSOLVED (HOW CAN WE NOT THINK, WHEN WE ADMIRE THE PAINTING OF HUNGARIAN ARTIST): AIR AND WATER, THAT MIX TOGETHER BECOMING UNITED. HERE, THESE THRESHOLDS BETWEEN DISTINCT SPACES (SURFACES AND COLORS) BETWEEN REAL/MATERIAL AND SYMBOLIC/IMAGINATIVE BLEND INTO EACH OTHER, ALMOST GETTING LOST IN THE OBLIVION OF SENSUAL EMBRACE. ALL THIS, IN FACT, HAS "INFORMAL" OUTCOMES, IN THE SENSE THAT THERE IS NO "FORM" AS THE RESULT OF A RATIONAL "PREFIGURATION" OF CREATION, OF THE PLANNING OF SPACE. THE FORM, RETURNING TO CALVESI, IS HERE THE EXPRESSION OF THE ARTIST'S GESTURE, WHICH WANTS, AS BEATA SAYS, " AROUSE EMOTION, THOUGHT, FEELING, CONNECTING INTIMACY AND BEAUTY". TOUCHING THESE FEELING, THE MOST FUNDAMENTAL OF HUMAN BEING. THE ARTIST WITH HER ARTWORKS GOES TO THE HEART OF ARTISTIC AND POETIC EXPRESSIONS. BETTER: IT GOES TO THE ROOT. HER PAINTINGS ARE, IN THIS SENSE, RADICAL AND ELEMENTARY COMPOSITIONS, WHICH PROBE AND EXPLORE THE ROOTS AND THE FIRST ELEMENTS OF THE THINGS OF THE WORLD.

THE REDS AND THE ORANGES, LIKE THE FIRE AND LAVA THAT COMES FROM THE DEEP HEART OF THE EARTH; THE BLUE AND GREEN AQUATIC AND MARINE, ORIGIN BEFORE LIFE; THE PURPLE AND INDIGO OF AIR AND SKY, AND NOCTURNAL OR STORMY OF CLOUDS AND WIND. ALL THIS IS " TRACE OF LANDSCAPE", BUT ALSO, IN MANY ARTWORKS, A METAPHOR FOR THE EXPLORATION OF SENSUALITY OF THE SOUL AND BODY, IN SEARCH OF THE ROOTS OF THE INTIMATE FEELING OF EVERY WOMAN AND MAN. GOING TO THE ROOT TO DISTILL THE ELEMENTS (OF THE THINGS OF THE WORLD, AND OF THE THINGS OF THE HUMAN) SEEMS TO BE THE SENSE OF THIS DRIFT, MADE OF FLOWS AND CURRENTS, OF FLUID SURFACE AND MAGMATIC CONCRETIONS, OF VIBRATIONS, TURBINES AND EXPLOSIONS, THAT FROM THE GESTURE ON AND WITH THE CANVAS TURNS INTO MATTER AND COLOR. AND IT'S ALSO GOING TO THE ROOT OF DOING ART, IN ITS TECHNICAL AND MATERIAL BEING. IN THIS CONTEXT, BEATA CONTINUES HER RESEARCH, WHICH BEGAN WITH THE SERIES "IL MIO BLUISMO", WHERE ESSENTIAL IS "KNOW-HOW": STARTING FROM COLOR, IN ITS ORIGIN (POETIC, CULTURAL, MATERIAL, CHEMICAL) AND ITS ELEMENTS. LIKE THE ANCIENT MASTERS AND FAR FROM THE SHORTCUT OF THE DEFAULT COLOR FROM THE MARKET, KOZAK GOES TO THE ROOT AND TO THE ELEMENT AND BUILDS HER COLORS WITH PURE PIGMENTS, PROCESSES THEM, COMPOSES THEM (THIS TOO, IN THE END, IS A PICTORIAL COMPOSITION), MAKES THEM. THEN LET THEM GO, LYING ON THE CANVAS. WITH AND TOUCHES AND MOVEMENTS, OSCILLATIONS AND VIBRATIONS, THE COLOR MOVES, TRAVELS, EXPLORES AND FINDS. IT HAS ITS OWN LIFE, WHICH VIBRATES WITH THE ARTIST'S FEELING (MIND AND SENSES AND BODY). IT MIXES, PERHAPS, WITH OTHER ELEMENTS: A DROP OF ANOTHER COLOR, A CHROMATIC SURFACE ALREADY STRETCHED, A TEXTURE OF CANVAS.

IT IS TRANSFORMED AND TRANSFIGURE: IT TRANSLATES INTO A NEW "SUBSTANCE" THAT GOES BEYOND THE RETINAL DATA. IT TRANSCENDS THE MATERIAL AND REAL DATUM OF CANVAS, AND LEADS US, FOLLOWING THIS MAP, TO RE-DISCOVER PLACES, TO HOPE FOR WORLDS AND TO DISCOVER EMOTIONS OF RARE BEAUTY.

ARTIST STATEMENT

My artistic research focuses on the theme of landscape, external landscape and internal landscape.

For me, painting does not mean imitating reality, but it also means dealing with the pictorial material, and interpreting it and transforming it into colors and shapes, and therefore opening the mind to new sensations. Landscapes are often between the line of abstraction and figuration. All this I draw from my personal experiences and from disciplines such as literature or philosophy.

My process is not a planned proceeding, but rather starts with a deep self-research, and conception takes place the moment I pick up the brush and the images begin to develop from within my imagination to end up through the colors on the canvas.

The fluid material that I apply in my works allows me to build abstract and lyrical landscapes where I try to recover that ancient bond that binds man to nature.

Although I had a formal training in oil painting (restoration, drawing), my techniques are completely self-taught, where I try to pay attention to the use of ecological materials and also applying ancient techniques.

In the works I experiment with different techniques, which can vary according to the subject: sometimes I prefer liquid and transparent forms, which seem almost watercolors for their lightness and for their non-corporeality on the canvas, sometimes instead to better express a dynamism, I use strong and vivid movements.

In my recent artistic research I paint by superimposing different densities of colors creating various layers, which later react with each other by shaping the surface, thus creating new textures.

After all, I'm a curious experimenter who likes to explore different emotions, new waters, and new paths that are at the same time mysterious and familiar.

I love things that don't take me far, but take me deep.

Mine is an incessant desire to rediscover beauty.



THIS AESTHETIC RESEARCH ON EMOTIONAL ABSTRACTIONISM IN MY SERIES (LISTED BELOW) HAS ARTISTIC ROOTS AND LITERARY BLENDS, AND AS HENRI FOCILLON WROTE, "THE HAND IS ACTION: IT GRASPS, CREATES. SOMETIMES IT SEEMS THAT YOU THINK, IN CREATING AN UNPRECEDENTED UNIVERSE, HE LEAVES HIS MARK EVERYWHERE. IT IS MEASURED WITH THE MATTER IT SUBJECTS TO METAMORPHOSIS, WITH THE FORM IT TRANSFIGURES. EDUCATOR OF MAN, SHE MULTIPLIES HIM IN SPACE AND TIME".

FRAGMENTUM SERIES

BECAUSE

IT IS AN EXPLORATION IN THE HAZE OF MEMORY AND THE INEXORABLE PASSAGE OF TIME IN ORDER TO MOVE AWAY FROM REALITY AND TRACE SOMETHING FRAGMENTARY. BUT AT THE SAME TIME INTIMATE THAT IS NO LONGER OUTSIDE AND FAR AWAY, BUT CLOSE, INSIDE IN THE HEART. EACH PAINTING IS A LANDSCAPE TO FEEL WHERE THE FRAGMENTS - THE TITLE "FRAGMENTUM" FROM HERE- THEY GIVE THE POSSIBILITY TO ALWAYS CREATE OTHER UNIVERSES BETWEEN THE FINITE AND THE UNFINISHED

IL MIO BLUISMO SERIES, PLACES OF IMMERSION, WITH DIFFERENT GRAVITY

WHERE

THE BLUE IS THE DOMINANT COLOR.

IT IS SYNONYMOUS WITH INFINITY AND A COLOR THAT, THANKS TO ITS ELEGANCE, TRANSMITS THE "VOLUPTUOUS CALM" OF THE SOUL AND GIVES THE POSSIBILITY TO CREATE INFINITE UNIVERSES.

THE WATER IN THIS SERIES IS REPRESENTED IN ITS PURITY, IN ITS MANY FACETS: STARTING FROM THE GENTLE LAPPING TO END IN THE DIN OR A WARM EMBRACE OF THE WAVES OR ABYSSES WHERE ONLY A PALE RAY OF LIGHT ILLUMINATES THE SEABED AND THEN ARRIVES UNDER THE COOL DROPS OF WATERFALL.

BOTHANICA SERIES

WHERE

THE BEAUTY OF NATURE BACK PRECISE,

EVERYWHERE, AND UNEXPECTED.

WHERE IS IT BRIGHT COLORS, INTUITIVE SIGNS MOVE ON THE SURFACE CREATING SHAPES.

A LIVELY MOVEMENT THAT AT TIMES WITH A CHROMATIC REVERBERATION, PERVADES THE SPACE.

THE SOURCE OF INSPIRATION FOR THIS SERIES

OFTEN A HIDDEN DETAIL, A RAY OF LIGHT, A FALLEN PETAL, A BARK FOUND ON THE BRENTA RIVER OR ON THE SEASHORE.

AND IN THESE SIMPLE THINGS I GLIMPSE AND WHERE SIMPLE BEAUTY OF NATURE.

FIAT LUX (GENESI,1,3)

WHERE

THE LIGHT IS SOUGHT AND NOT ONLY TOUGHT.

Born and educated in Hungary, but lives and works in Italy, in Bassano del Grappa.

Beata Kozak, who has lived in Italy for more than 20 years after completing her academic training in Hungary, found herself torn between different cultures, but this cultural diversity has allowed her to turn all this into virtue.

Education

1998-2003 Degree in modern literature with a curriculum in Byzantine art history, University of Padua, Italy

2003 Palladian architecture course (Scamozzi and Palladio), Vicenza, Italy

2004- 2005 Master at the University of Ferrara, Italy

2017-2018 Master at the University of Trento

Exhibitions

2022 - Eternity, Group exhibition, The Holy Art Gallery, London

2018/ 2021 - Permanent exhibition, Villa Ca'Sette, Bassano del Grappa, Italy

2017 - Solo exhibition, The Theatre Mario del Monte of Treviso, Italy

2017 - Solo exhibition, The Teatro Olimpico of Vicenza

2017- Installation, workshop of poetry, Villa Ca'Sette, Bassano del Grappa

2016 - Solo exhibition in Villa Fabbri, Thiene

2016 - Solo exhibition, Asti

2016 - Solo exhibition, Bassano del Grappa, Italy

2016 - Performance of painting and poetry, Bassano del Grappa, Italy

Featured on

an Article in the Gazzettino Vicenza

an Article in La Stampa Asti

an Article in La Tribuna di Treviso

an Article in Il Corriere della Sera del Veneto

TV

Interview on 7 Gold channel RAI Sport

Magazines and blog on line platforms

Caffè artistico di Lo (www.ilcaffèartisticodilo.it)

Vvox (www.vvox.it)

Il violini Straordinari (www.violinistraordinari.it)

Arthur (arthur.netstudio.hu) Hungarian arts and letter magazine

Published poems and novel

"Il volto delle onde", visual and poetic diary

"L'ossimoro a mezzanotte"

"I pendolari della Luna"

"Il Blu della Luna", unpublished art book for the competition Fondazione Torretta





the moon like a pale, low sun - il mio bluisimo series

2022

oil on canvas

90 x 140 cm



the horizon erased - il mio bluisimo series

2024

oil on canvas

50 x 150 cm



my hand plays water- il mio bluisimo series

2015

oil on canvas

100 x 70 cm



dive into the present - il mio bluisimo series

2016

mixed media on canvas

100 x 150 cm



infinitely infinitely beautiful - il mio bluisimo series

2022

oil on linen

88 x 135 cm

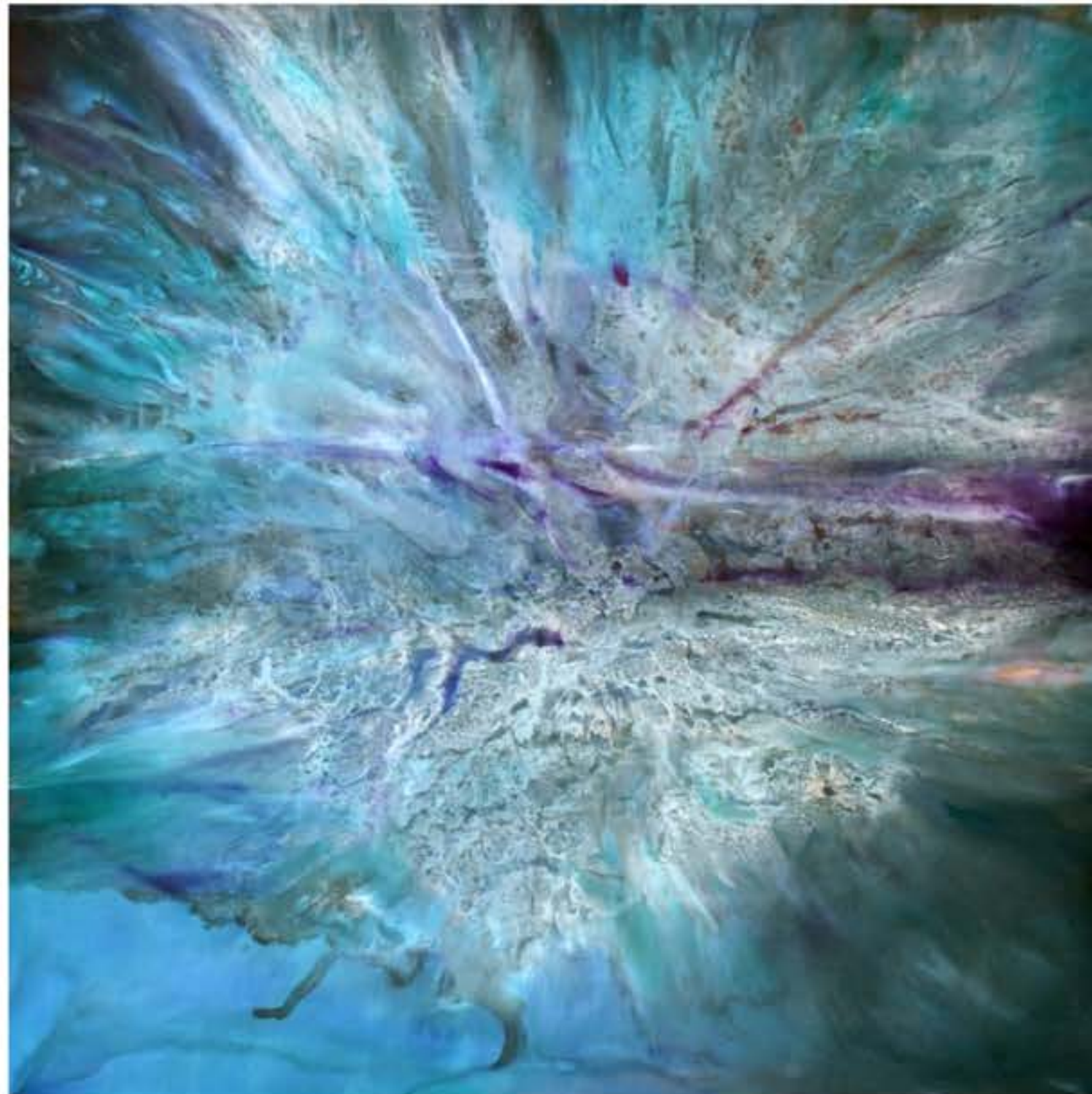


sea, land kneads the sovereign light- il mio bluisimo series

2018

oil on canvas

95 x 127 cm



cloud cutting through the water il mio bluisimo series

2021

oil on canvas

99 x 99 cm



i like being here where I haven't been- il mio bluisimo series

2015

oil on canvas

90 x 130 cm



summer breeze - il mio bluisimo series

2024

oil on linen

120 x 85 cm



heavenly lack- fiat lux series
2021
mixed media on canvas
120 x 120 cm

where's your gravity - fiat lux series
2021
oil on canvas
120 x 120 cm





2022
light popping - fiat lux series
mixed media on canvas
96 x 100 cm



as the waves write on the bottom of the sea - fragmentum series

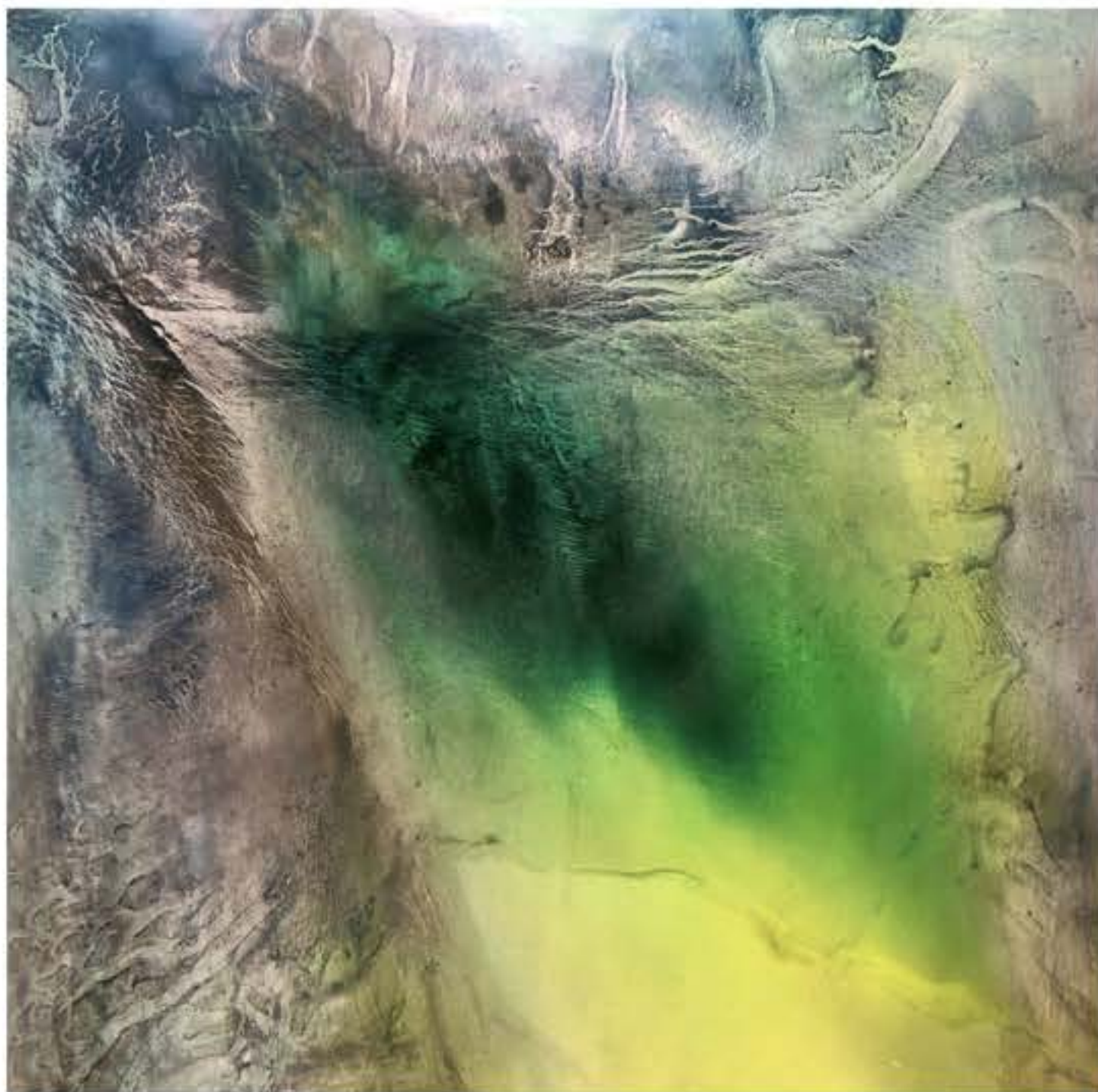
2020

oil on canvas

90 x 145 cm



the darkness of the light -
2020
oil on canvas
100 x 70 cm



tracks in the green - fragmentum series
2021
oil on canvas
90 x 90 cm



CONTACT

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