



BEAUTIFUL DEATH | 2017/19 | Corrida cycle (triptych) | oil, canvas | each 198 x 147 cm

"After the cycles where I used strong texture but basically subtle emotion, there came a time for 'Corrida' and my personal struggle with the colour red. This cycle cost me the most, deep inside: the way I feel it, is that my whole life up to that moment was at stake, with its shape, its emotions, and desires, and plans. And at some point, everything was overturned. I ask myself now: could have I avoided that? Did I have to fight this battle? Perhaps it was the magnetism of tragic childhood experiences, a pull so strong that there was no other way..."

Andrzej Lichota



SONG OF THE ARENA IN CORDOBA | 2018
Corrida cycle | oil, canvas | 170 x 120 cm

PICASSO II | 2019
Corrida cycle | oil, board | 170 x 120 cm

MEMORIAL TO MANOLETE, WHO DIED | 2019
Corrida cycle | oil, canvas | 170 x 120 cm

Andrzej Lichota: artist painter, cartoonist, sculptor, and film director. He received a diploma in painting at the Academy of Fine Arts in Kraków in 1998. Scholarship holder of the Polish Minister of Culture, and of the Erich Pommer Institut in Berlin.

After a fire in his studio in 2001, when most of the paintings he had created since his graduation were destroyed, for many years he turned to cartoon drawing and filmmaking, enjoying domestic and international successes. He is the author of several dozen animated films; he sat of the juries of international film festivals in Tehran, Łódź, Baia Formosa in Brazil, and in Sydney.

His travels – to Iran (2005 and 2011), Australia (2012), and La Gomera (2013) – became the impulse to work on the great series of paintings. It was in 2013 that Lichota finally returned to the painting medium. His wife Edyta reinforced this decision, and her support turned out to be vital – because for the artist, this meant taking up the creative path essentially from scratch.

The "Corrida" series arose as a result of the artist's trip to Cordoba, Spain (2017) and, in addition to paintings, it also included sculptures. One of those, a nearly 7-meter sculpture titled "Hemingway" was presented at the "Tropical Burning Man" art festival in Brazil.

His most important exhibitions in recent years include:

- 2021 – Andrzej Lichota "Painting", POLSWISSART Gallery and Auction House, Warsaw
- 2021 – "Andrzej Lichota. Four States of Consciousness", Pałac pod Baranami, Kraków
- 2020 – "Australia – Andrzej Lichota", Arte Novum Foundation, Liberty, Kraków
- 2019 – "Tropical Burning Man" visual arts festival in Baia Formosa (Brazil)
- 2019 – "Tauromachia, Andrzej Lichota's Exhibition", Gallery of the Cervantes Institute, Kraków
- 2019 – "Art Now", National Museum in Kraków
- 2018 – Parallax Art Fair, Kensington Town Hall, London (UK)
- 2016 – "Ancient Palaces" Villa Monastero, Verenna and Palazzo Gallio, Gravedona (Italy)

The artist's works found their way to collections in New York, London, Los Angeles, Merzhausen in Germany, Sydney, Warsaw, Kraków, Wrocław, Dubai, Brazil, and Luxembourg, and to numerous public and private institutions.



ANDRZEJ
LICHOTA

CORRIDA

"Preparing 'Hemingway' I was going with the flow. It was daring. Chances it will turn out well and be delivered at the festival were minor. And yet I was made".

HEMINGWAY

Bull Horn – the only weapon an animal has to fight with a man – it has become an inspiration for an almost seven meters tall sculpture standing on the Atlantic coast in Baia Formosa in Brasil. The statue was built to accompany The Tropical Burning Man Festival in 2019.

The metal structure characteristic, black and red colors dominates over the Brazilian beach. From an irregular base and initially five surfaces, it unfolds upwards, ending with a glowing silver spear pointed at the sky like a challenge.

The symbolism of color and its divisions are important in the work. The base is red and refers to activity, life, passion, strength and heroism, but also denotes the extreme of feelings.

The horn symbolizes readiness to fight, a ray of light, spiritual power, potency and death, but also immortality, pride, glory and victory.



HEMINGWAY | 2019 | part of Corrida exhibition | metal | diagonal of the base 290 cm, height 670 cm

Sponsors:



Partners:



THE EVENT CO-FINANCED BY THE CITY OF KRAKÓW



DANCE | 2017 | Corrida cycle (triptych) | oil, canvas | each 170 x 120 cm



Let us stop at the triptych of “Beautiful Death”. The encompassing space of the artwork draws the viewer into the very centre of the action.

It is my profound conviction that the Artist decentralizes the meaning of detail through the language of abstract painting. Everything is equally important, equally intense, disturbing, and reflective; triggering the recall of images that probably each of us carries within oneself.

After all, what is art for, what is an artwork for? Is it not about expanding sensitivity, the perception of detail, and reflection that does not lock in promptly on the available patterns?

The mysterious language of colour and space, whispering every day, every moment.

The language not heard... yet.

**There were those who were born
there were those who were dying
and there were those for whom this was not enough**

Perhaps the beginning of Edward Stachura’s “Anathema against Death” will open up yet another perspective.

Is it not so that the very certainty, that is, the inevitability of passing away and death, should finally get through to us properly, and transform us from within? Shouldn’t we finally understand that we owe each other a community of beings who, sooner or later, will be run over by the bulldozer of nature? Isn’t that enough?

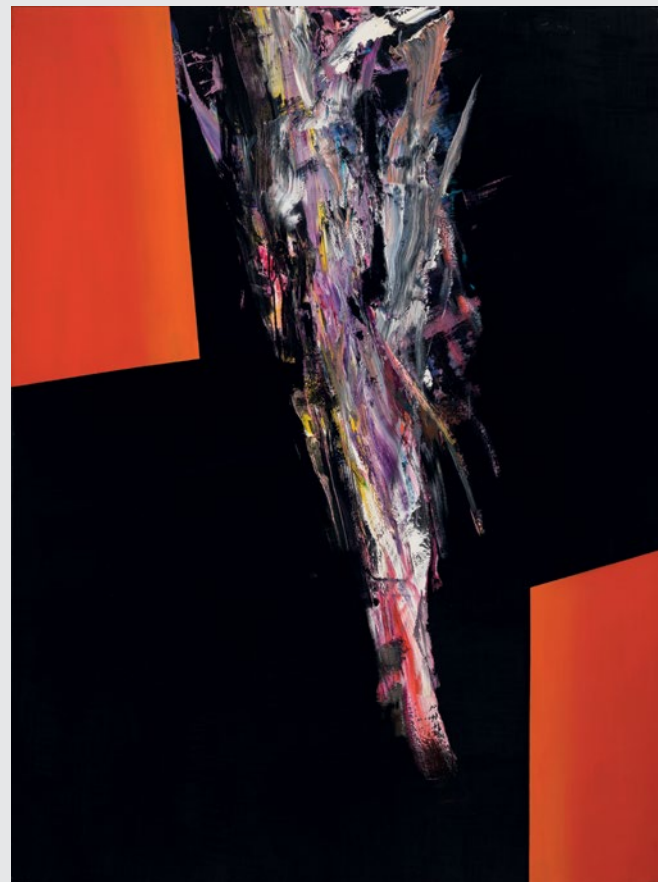
What sense is there in an “advantage” – when by conquering, killing other people, we will be able to “dominate” for the remaining few or more years, before we also pass away? What is the essence of the ominous mechanism of returning to the arena, to fighting, to dominating one another, inflicting death?

The arena persists, constantly. Sometimes we will enter thereon, because we “did not have enough” – at other times, we will be dragged onto it against our will.

The very phenomenon of the arena, and the fight, is an indelible part of the world as it is.

Let us open ourselves up to the artistic description of the arena-fight-death phenomenon, proposed by the Artist with stubborn determination deserving of a better cause

Zbigniew Wieczorek



CORRIDA | 2017 | Corrida cycle (triptych) | oil, canvas | each 198 x 147 cm

CORRIDA AND THE FACE OF THE MODERN WORLD

(...) Man and animal, strong animal, weak man... both beings doomed to the disintegration of their organisms by the laws of nature. It will happen sooner or later, in agony or by surprise, yet, with the “logic” of time, inevitably so...

The “weaker” of the two is additionally tormented by the self-awareness of that inevitability – of passing and suffering – his mind often getting stuck on the unsolvable questions about the meaning of existence...

Taurus and Man; man and bull, children of the “lesser God” confront one another in the foolish arena. Is it possible to see anything other than the predesigned patterns in this struggle?

Conditions of survival, conditions of victory...

By the power of intellect, the “weaker” of the two must precisely define – and thus predict – the instinctive reactions of the bull. Man has to absorb into himself the impulsive nature of his opponent.

However, this is not enough, it is only the primary condition. The “weaker” of the two must necessarily trust his cognition and adapt his body movements thereto.

Every dodge, every blow, every movement of his hand is necessarily based on self-confidence, of knowing and of understanding the bull – slave to its instinctive reactions.

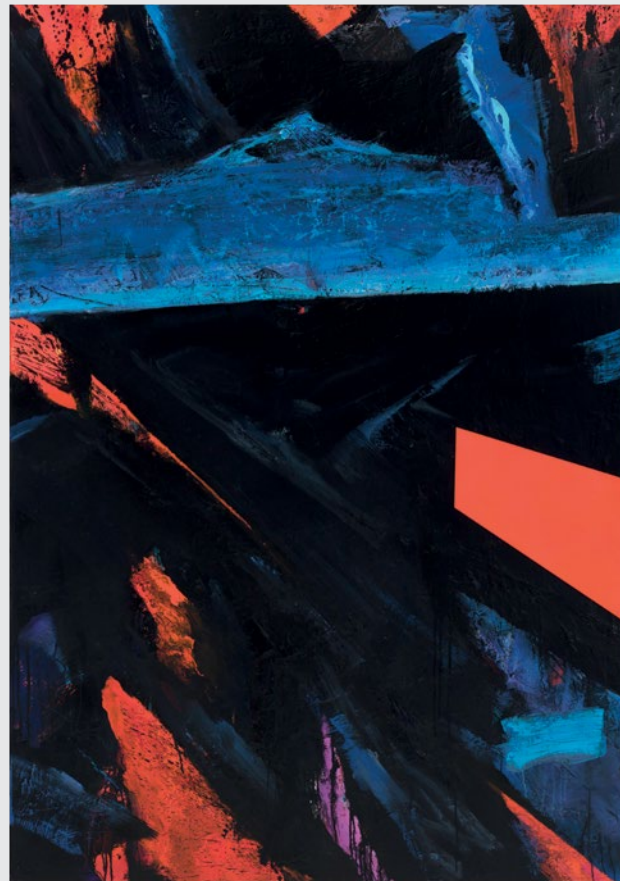
Conditions of death

The bull dies because it is condemned by “nature” to instinctively trust itself.

Man wins because he trusts in his own knowledge, which overcomes the instinctive fear that he himself feels.

It sometimes happens that it is the man who dies. Why? The man dies for the very same reason that so often brings him victory. He trusts too much in his own cognition, in his abilities.

The above remarks were only intended to prepare the ground for a meeting with the autonomous and impossible-to-rationalize reality of the artwork. The only purpose being – before the artwork reaches us with its directness of space, colours, and energy – to allow the mind, caught up in its patterns, let go a little. Rather than succumb to the hypnotic power of collective thinking...



CORRIDA REQUIEM | 2020 | Corrida cycle (triptych) | oil on canvas, metal | 204 x 416 cm

The weight of the themes addressed by Andrzej Lichota reveals the wholly humanistic dimension of the artist’s attitude, thus indirectly pointing to the meaning and the role of the painting – its sense far beyond the narrative medium.

When looking at the Corrida, one cannot help but reflect that the matador’s victory is possible only through his art. The same law governs the artist’s life and determines the survival of a painting, which transcends the dimensions of individual existence. To face this truth is a challenge that should be accepted not only by those who fight, but also by us: their audience.

Watching the spectacle is easy, but when it comes to facing life and death – the situation becomes radically different. To survive one’s own corridra – then to stand up again and fight: this is the artist’s true victory. Invariably, it happens at the cost of life.

Ewa Herniczek



TORO | 2022 | Corrida cycle | series of sculptures | oil on plastic