

Roman LIŠKA
Kissing with confidence

10.11 - 22.12.2018

5 years after espace d'art contemporain 14N 61W was invited to take part in his collaborative RESEARCH'N MOTION exhibition/community art project in Berlin, Germany, caryl* ivrisse-crochemar & [creative renegades society] are pleased to welcome and present the solo exhibition of Berlin based German artist, Roman Liška.

Roman Liška makes paintings, installations and mixed media artworks. With a subtle minimalistic approach, Liška creates intense personal moments masterfully created by means of rules and omissions, acceptance and refusal, luring the viewer round in circles.

For his exhibition at espace d'art contemporain 14N 61W, *Kissing with confidence* takes us on a journey through a specially made serie of large canvas, reminiscent at times, of Optical art.

His work urges us to renegotiate painting as being part of a reactive or – at times – autistic medium, commenting on oppressing themes in our contemporary society. By rejecting an objective truth and global cultural narratives, he creates work in which a fascination with the clarity of content and an uncompromising attitude towards conceptual and optical art. The work is aloof, systematic and a vibrant color palette is used.

His works are based on formal associations which open a unique poetic vein. Multilayered images arise in which the fragility and instability of our seemingly certain reality is questioned. By applying abstraction, he tries to develop forms that do not follow logical criteria, but are based only on subjective associations and formal parallels, which incite the viewer to make new personal associations.

The painter finds also that movement reveals an inherent awkwardness, a humour that echoes our own vulnerabilities. The artist considers movement as a metaphor for the ever-seeking man who experiences a continuous loss. By questioning the concept of movement, he seduces the viewer into a world of ongoing equilibrium and the interval that articulates the stream of his daily practice.

This practice provides a useful set of allegorical tools for "manoeuvring" with a pseudo-minimalist approach in the world of painting: these meticulously planned works resound and resonate with images culled from the fantastical realm of imagination. By choosing mainly formal solutions, he creates recognizable elements in an unprecedented situation in which the viewer is confronted with the conditioning of his own perception and has to reconsider his biased position. The work incorporates time as well as space – a fictional and experiential universe that only emerges bit by bit.

His works doesn't reference recognisable form, although just like Victor Vasarely's early works (*Zebra*, 1937; *Chess Board*, 1935 or *Girl-power*, 1934), Roman Liška is experimenting with textural effects, perspective, shadow and light.

The results are deconstructed to the extent that meaning is shifted and possible interpretation becomes multifaceted.

Roman Liška currently lives and works in Berlin.

+ / more info: 14n61w.org