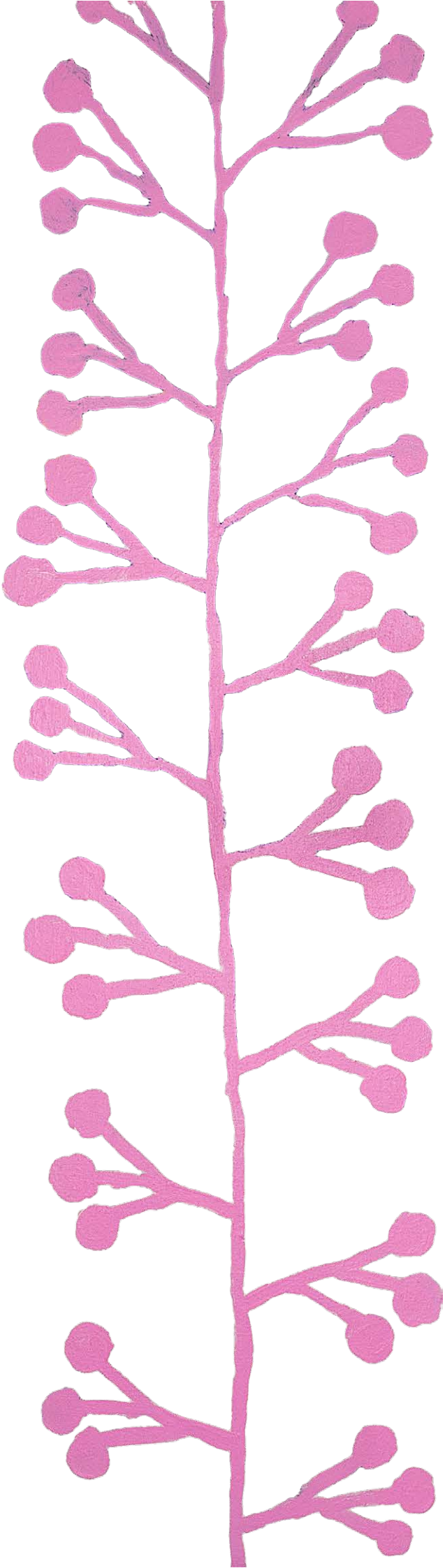
Maria Lepkowska



portfolio

selected paintings



matka i córka (mother and daughter), 130x100 cm, enamel and acrylic on canvas, 2024

Two moons appear in the night sky, as written by Haruki Murakami in his book 1Q84: they are the symbol of parallel lives that will probably never meet each other. In the painting the moons have faces presenting both human and feline features.

Due lune appaiono nel cielo notturno, come raccontato in 1Q84 di Haruki Murakami: sono il simbolo di vite parallele e che forse non potranno mai incontrarsi. Nel quadro le lune acquisiscono volti a metà tra l'umano e il felino.



continuo movimento, 80x70 cm, enamel and acrylic on canvas, 2024

The face of a girl with feline features emerges from the brushstrokes, in a continuous and vibrant mutation.

Tra una pennellata e l’altra emerge il volto di una ragazza dai tratti felini, in una continua e vibrante mutazione.



kimono, 130x100 cm, enamel and acrylic on canvas, 2024

Stains and patches of colour reveal the face of a man who is about to take off his kimono.

Una geografia di macchie di colore ci restituisce e rivela il volto di un uomo che si sta svestendo del suo kimono.



The fall of seraphim angels, 140x135 cm, enamel and acrylic on canvas, 2024

Seraphim are the angels closest to God, 6-winged creatures inhabiting the celestial empyrean, energetic and ardent beings. The painting represents their defeat, a disastrous fall that seems to quote Icarus, as if their ardor had turned against them. The work was intended as a reflection on the narcissism of contemporary society, its irremediable loneliness and the frantic search for quick gratification.

I serafini sono gli angeli più vicini a Dio, creature a 6 ali abitanti dell'empireo celeste, esseri energici e ardenti. Il quadro rappresenta la loro disfatta, una caduta rovinosa che sembra piuttosto citare Icaro, come se il loro ardore gli si fosse rivolto contro. L'opera nasce come riflessione sul narcisismo della società contemporanea, spesso figlia di una solitudine irrimediabile e della ricerca spasmodica di rapide soddisfazioni.



A new salvation, 140x135 cm, enamel and acrylic on canvas, 2024

In their fall, the seraphim become aware of the sins they have committed and thus discover a new salvation, embodied by an elephant, which has always been a symbol of perspicacity, solidity and memory. The work is a follow-up to *The fall of seraphim angels* and reflects on how sometimes the possibility of redemption comes just one step away from earth, just before defeat.

Nella loro caduta i serafini prendono coscienza dei peccati commessi e scoprono una nuova salvezza nella figura di un elefante, da sempre simbolo di perspicacia, solidità e memoria. L'opera fa seguito a "The fall of seraphim angels" e riflette su come spesso una possibilità di redenzione arrivi ad un passo dalla terra, giusto prima dalla disfatta.



Ophelia, 100x100 cm, enamel and acrylic on canvas, 2024

A reimagining of the character of Shakespeare's Ophelia from Hamlet. She's an archetypal literary figure who pines for love to the point of madness and even death.

Un’interpretazione del personaggio di Ofelia di Shakespeare (da Amleto), archetipo della figura letteraria che si strugge per amore fino alla follia, fino alla morte.



General, 130x100 cm, stitching, ropes, enamel and acrylic on canvas, 2024

A view from above shows a tank moving along a trench. The resulting image is the face of the commanding general.

Una veduta dall’alto ci mostra un carro armato che si muove lungo una trincea, componendo nell’insieme il volto del generale mandante.



moka, 130x100 cm, enamel and acrylic on canvas, 2024

Beginning from a child's drawing, the image of the typical Italian moka pot is reproduced on canvas.

A partire dal disegno di un bambino, l’immagine della tipica moka italiana viene riproposta su tela.



moka, 130x100 cm, enamel and acrylic on canvas, 2024



moka, 120x75 cm, enamel and acrylic on canvas, 2022

This series of works is all about the moka pot, a typical symbol of Italian-ness, an object so well-known and characteristic that it is also familiar in other countries.

Serie di opere incentrate sul tema della caffettiera, tipico simbolo di italianità, un oggetto talmente noto e caratteristico da risultare familiare anche in altri paesi.



Baby, 135x140 cm, enamel and acrylic on canvas, 2022

A doll-like figure with an adult appearance, a rag woman made of her life experiences and the scars they have left on her body.

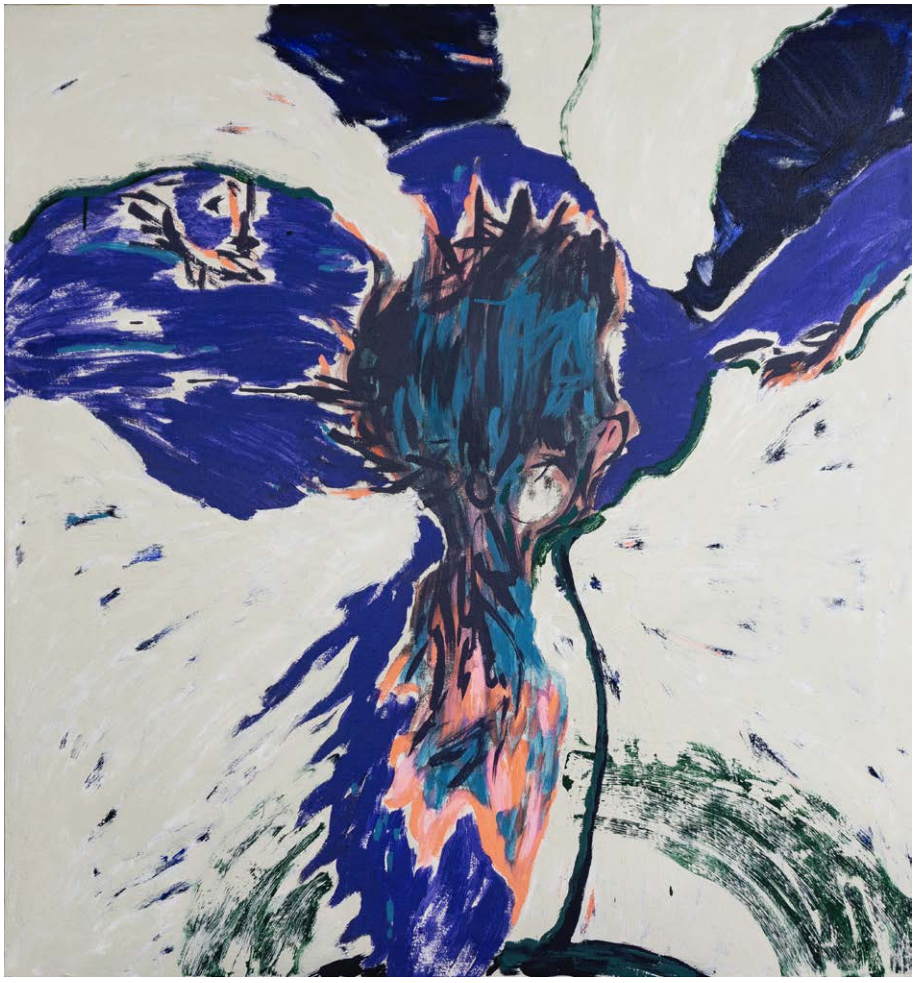
Una bambolina in realtà dall’aspetto adulto, una donna di pezza, fatta delle sue esperienze di vita, e delle cicatrici che queste hanno lasciato sul suo corpo.



Not all, 135x140 cm, enamel, spray paint and acrylic on canvas, 2022

Portrait of a thoughtful, contemplative man who may not have said it all.

Ritratto di un uomo riflessivo, pensoso, che forse non ha ancora detto tutto.



orchiDEA #1, 110x100 cm, enamel and acrylic on canvas, 2024

A series of works on the theme of the orchid, interpreted as a genital and parental creature/flower. As in a short story, the feminine is regenerated over the course of the two works.

Serie di opere sul tema dell’orchidea, interpretata come creatura/fiore genitale e “genitrice”. Come in una breve storia, nel corso delle due opere, il femminile si rigenera.



orchiDEA #2, 110x100 cm, enamel and acrylic on canvas, 2024



neverending plants, 140x135 cm, enamel and acrylic on canvas, 2024

Sometimes I like the idea of my plants growing endlessly, through the ceiling, reclaiming their space.

A volte mi piace immaginare le mie piante crescere all’infinito, bucare il soffitto e riprendersi i loro spazi.



pinwheel, 80x70 cm, enamel and acrylic on canvas, 2024

I must have seen these flowers somewhere, they were colourful, fiery pinwheels, glowing in hues of yellow and orange.

Devo aver visto questi fiori da qualche parte, erano girandole infuocate, colorate, brillanti in tonalità di giallo e arancione.



love stories,140x135 cm, enamel and acrylic on canvas, 2024

A vase of love stories: some are still alive, others, out of water, have withered. Even relationships need nourishment.

Un vaso di storie d'amore: alcune ancora vivaci, altre, fuori dall'acqua, sono ormai appassite. Anche le relazioni necessitano di nutrimento.



negative space, 80x70 cm, enamel and acrylic on canvas, 2024

The flowers are what emerge after painting the world around, which is green and aquatic.

I fiori sono ciò che emerge dopo aver dipinto il mondo intorno, che è verde e acquatico.



sunflower cactus, 140x135 cm, enamel and acrylic on canvas, 2024

A tribute to the vital and driving power of the sun, which hypnotises the sunflowers and allows the cactus to survive even without water. In this work the sunflowers literally seem to sprout from the cactus.

Omaggio al potere vitale e propulsivo del sole, che ipnotizza i girasoli ed è quanto basta ai cactus per vivere anche in assenza di acqua. Nell’opera i girasoli sembrano nascere letteralmente dalle asperità del cactus.



cactus, 130x100 cm, enamel and acrylic on canvas, 2024

Here the analogy between the cactus and the man is emphasised through a metamorphosis.

Qui l'analogia tra il cactus e l'uomo viene enfatizzata attraverso una metamorfosi.



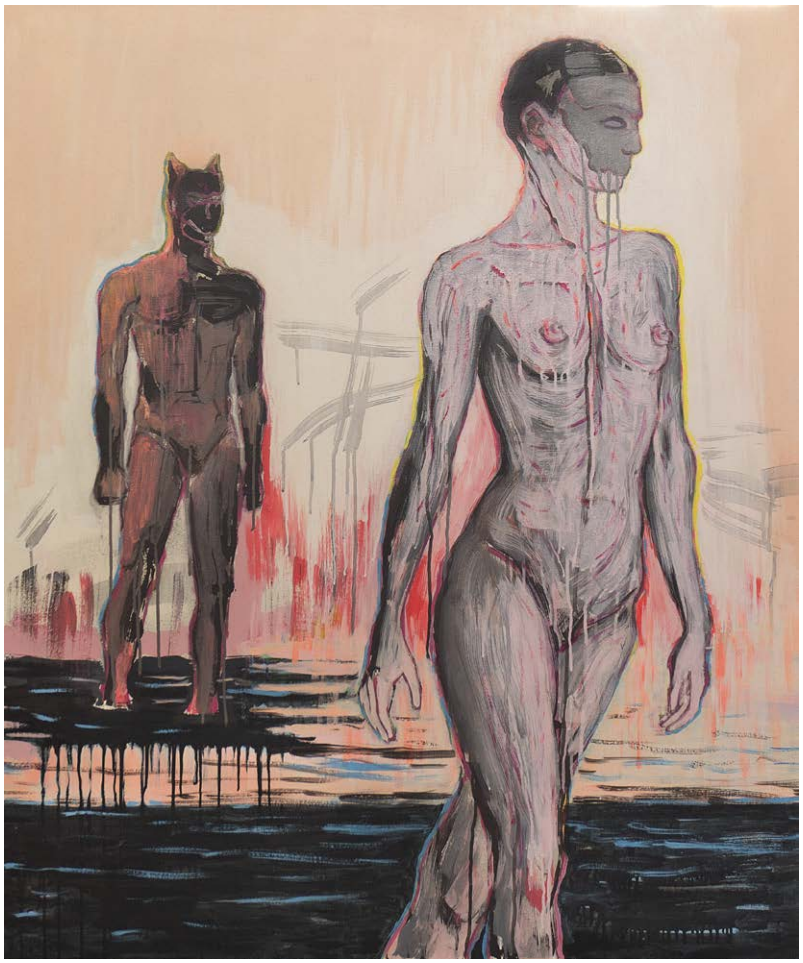
THE PLACE, NR 1, 120x100 cm, enamel and acrylic on canvas, 2020

A series of works depicting a new Eden inhabited by humanoid creatures, as well as mutants and zoomorphic beings, still with their feet immersed in the primordial mud of creation.

Una serie di opere raffigurante un nuovo Eden abitato da creature umanoidi, ma anche mutanti, zoomorfe, ancora coi piedi immersi nel fango primordiale della creazione.



THE PLACE, NR 2, 120x100 cm, enamel and acrylic on canvas, 2020



THE PLACE, NR 3, 120x100 cm, enamel and acrylic on canvas, 2020



Unicorno, 120x90 cm, enamel, spray paint and acrylic on canvas, 2022

A unicorn standing upright, almost like a bipedal humanoid creature, expressing masculinity.

Unicorno in posizione eretta, quasi fosse una creatura umanoide a due zampe, espressione di mascolinità.



pink, red, grey, 70x60 cm, stitching, enamel and acrylic on canvas, 2023

Portrait of a familiar figure eternally transformed by memory.

Ritratto di una figura famigliare eternamente tramutata dal ricordo.



red, pink, grey, 140x135 cm, enamel and acrylic on canvas, 2023

A female portrait showing several sides of the same personality at once, indicated by the white and red of the face and the blue of the eyes. It's like a new form of cubism.

Un ritratto femminile in cui, un po' come in una nuova forma di cubismo, vengono mostrati contemporaneamente più lati della stessa personalità, indicati dal bianco e dal rosso del volto, e dal blu degli occhi.



The Lovers, 110x110 cm, enamel and acrylic on canvas, 2023

Two people touch for the first time, or perhaps every time feels like the first; they are in love.

Due persone si sfiorano per la prima volta, o forse ogni volta è come fosse la prima, si amano.



lingerie, 140x135 cm, enamel and acrylic on canvas, 2023

A play on words between the lingerie the woman is wearing and the verb 'to linger', resulting in an image that suggests waiting and procrastination.

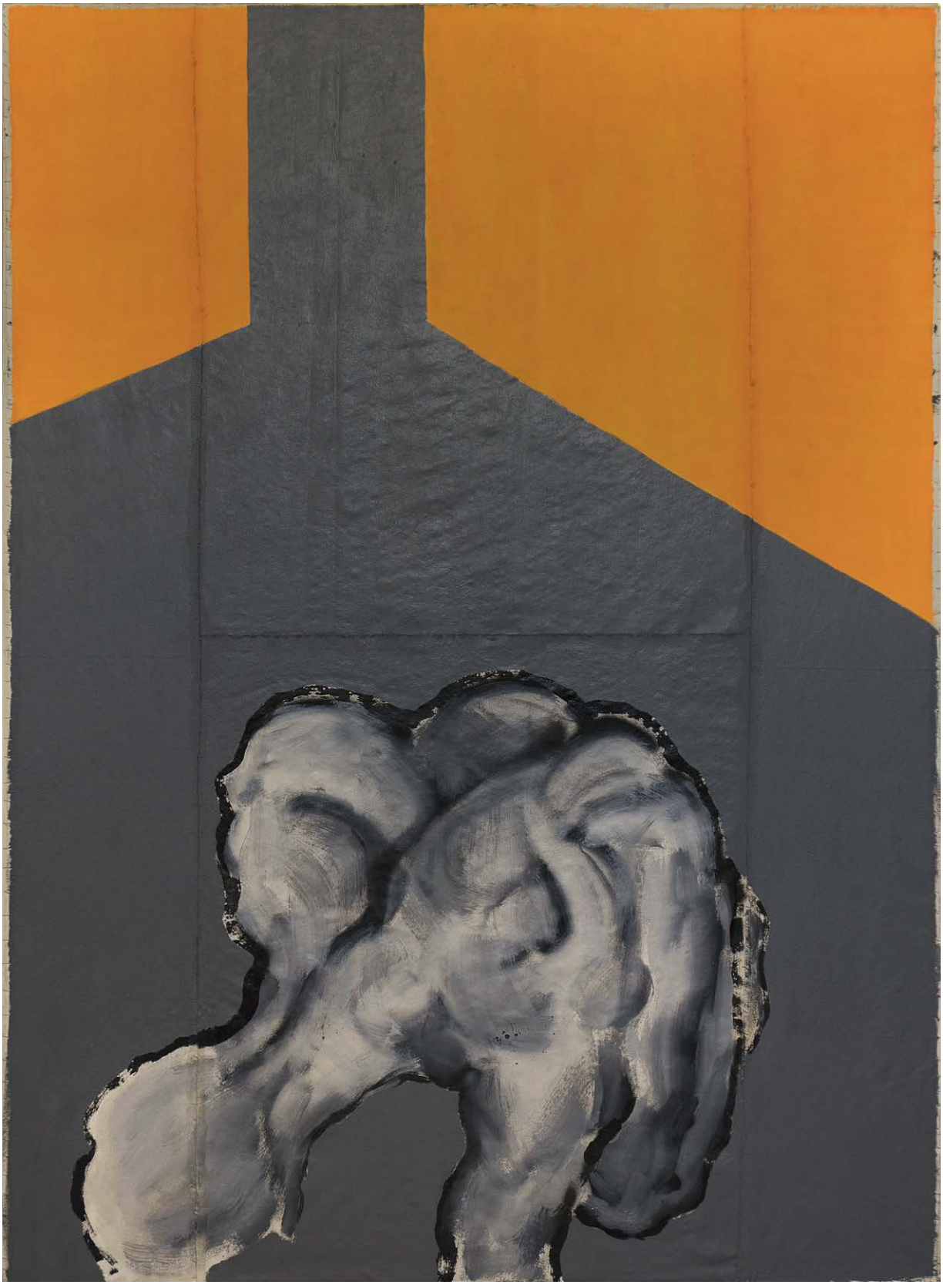
Gioco di parole che si fa immagine tra la lingerie che la donna ritratta sembra indossare, e il verbo “to linger”, che indica l’attesa e il procrastinare.



MURO, 130x100 cm, enamel and acrylic on canvas, 2023

The theme of the wall as a line of demarcation, a boundary and a division between peoples. In the centre, the graphic gesture becomes a line of children walking like tightrope walkers on a boundary line.

Il tema del muro come linea di demarcazione, confine e divisione tra i popoli. Al centro, il gesto grafico diventa una fila di bambini che camminano come funamboli su una linea di confine.



alone, 150x110 cm, stitching, enamel, spray paint and acrylic on canvas, 2019

An anthropomorphic figure is alone and trapped, but the negative space in yellow/orange suggests a way out.

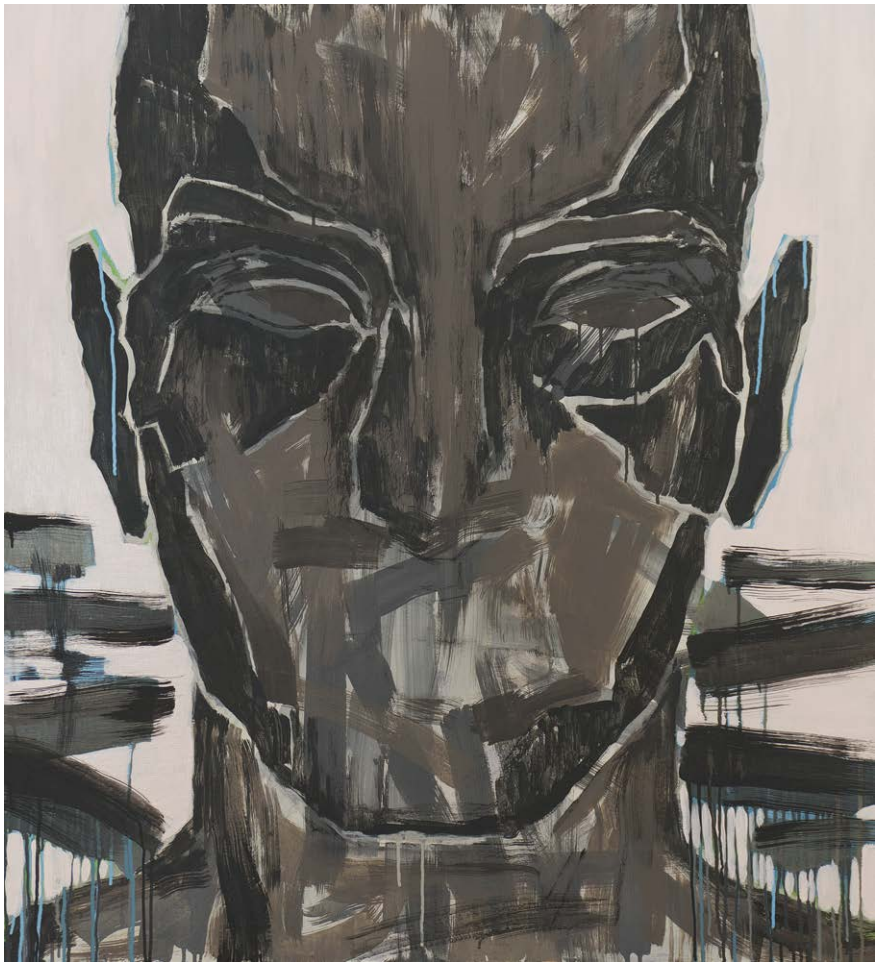
Una figura umanoide è sola e in trappola, ma lo spazio negativo in giallo/arancio allude ad una via d’uscita.



Blended, 150x110 cm, enamel, spray paint and acrylic on canvas, 2019

A couple melt into a single embrace as if they were molten metal.

Una coppia, quasi fosse metallo incandescente, si fonde in un unico abbraccio.



prometheus #1, 110x100 cm, enamel and acylic on canvas, 2020

A series representing humanoid faces/primordial creatures/sketches of clay.

Una serie rappresentante volti umanoidi, creature originarie e primordiali, abbozzi di creta.



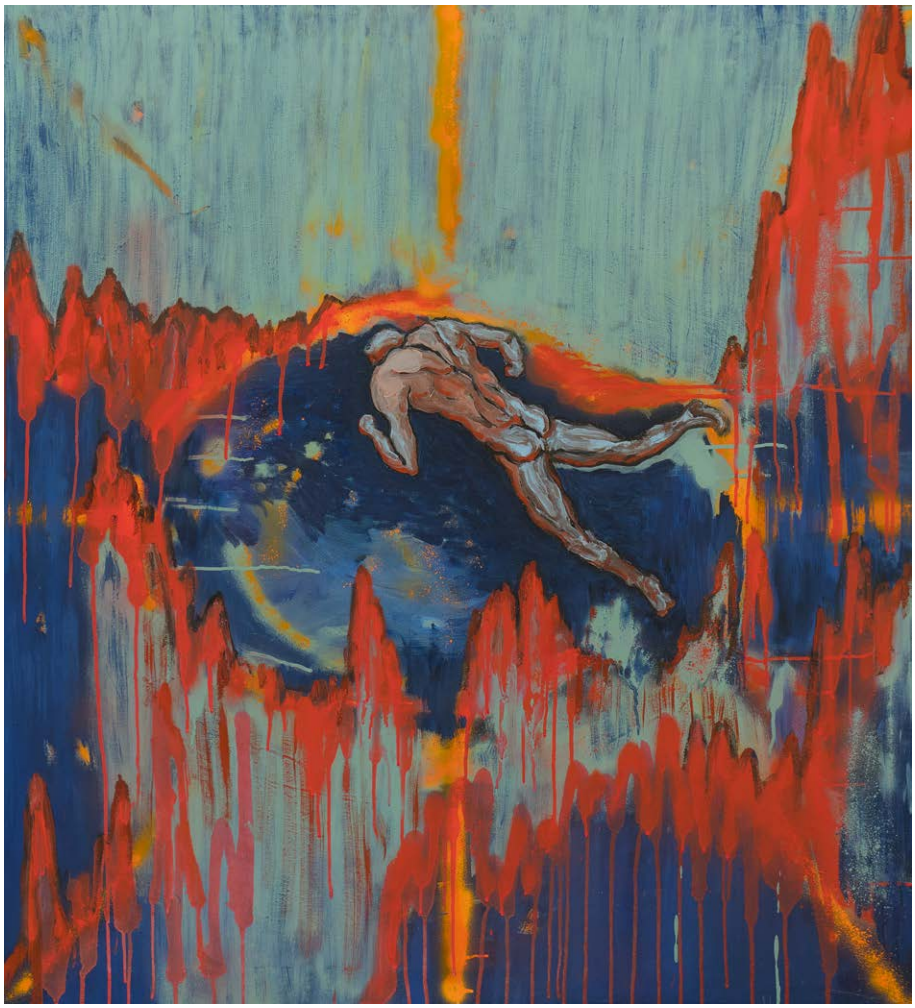
prometheus #2, 110x100 cm, enamel, spray paint and acrylic on canvas, 2020



the other part of you,
100x100 cm, enamel, spray paint and acrylic on canvas

Like in a fairy tale in this piece a boy meets and accepts the other part of himself: the wild, sometimes wicked or angry, instinctive part.

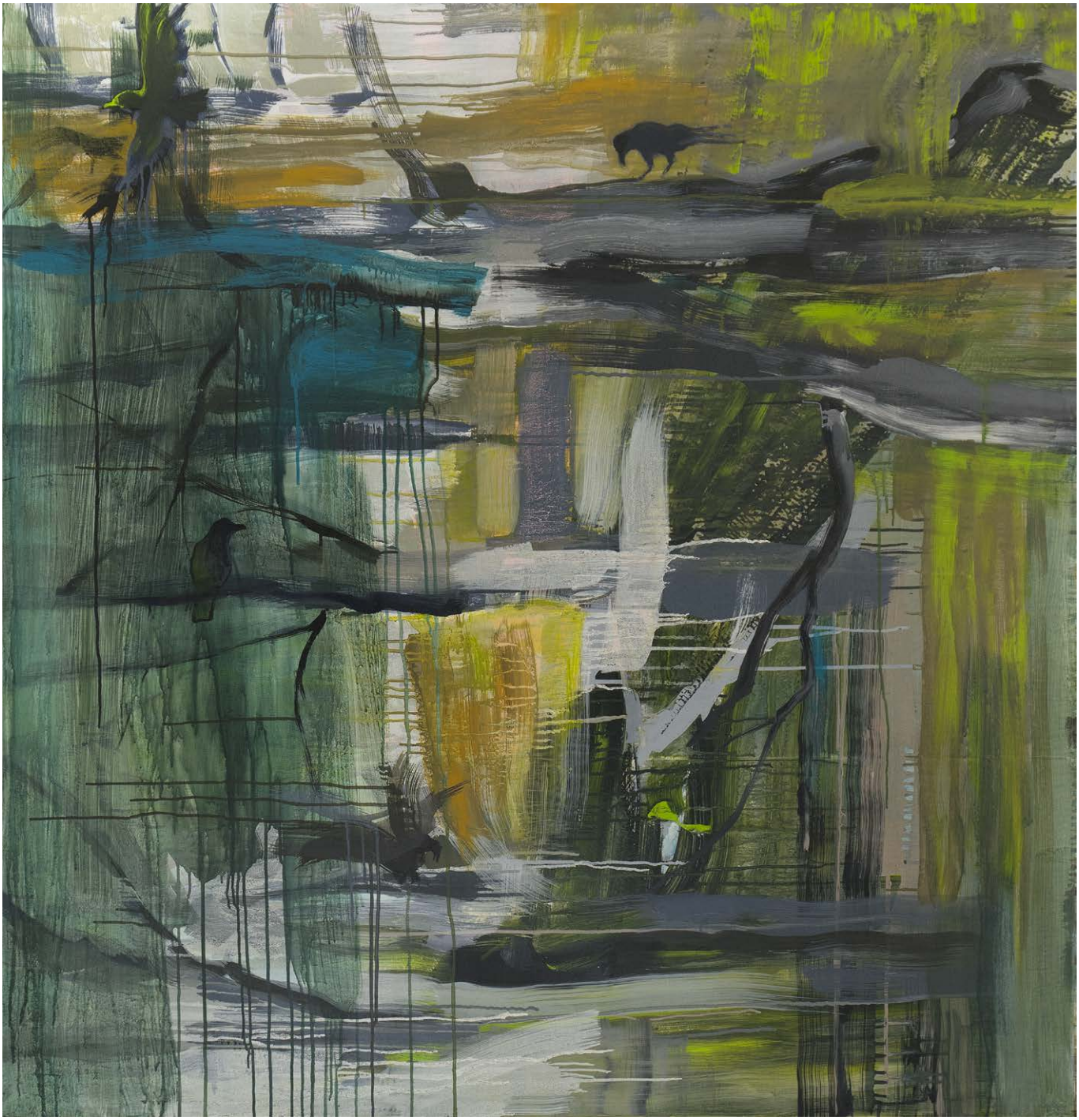
Come in una fiaba in quest'opera un ragazzo incontra e accetta l'altro parte di sé: selvaggio, a volte cattivo o rabbioso, istintivo.



free falling, 110x100 cm, enamel, spray paint and acrylic on canvas, 2017

A male figure falls into a space-time dimension, or perhaps he is just beginning his journey to the centre of the earth.

Una figura maschile cade in un buco spazio-temporale, o forse sta solo iniziando il suo viaggio al centro della terra.



the forest on all sides, 140x135 cm, enamel and acrylic on canvas, 2014

A forest without perspective, without a viewpoint, almost repeating on every side, disorienting us.

Un bosco senza prospettiva, senza punto di vista, che quasi sembra ripetersi da ogni lato, disorientandoci.



marble dreams, 40x40 cm, enamel, spray paint and acrylic on canvas, 2016

Two dreamlike works in which the protagonist embarks on a journey into an alternative dimension, characterized by free forms and almost marble-like veins.

Due opere oniriche in cui il protagonista compie il suo viaggio in uno spazio-tempo che assume forme libere e venature quasi marmoree.



marble dreams, 40x40 cm, enamel, spray paint and acrylic on canvas, 2016



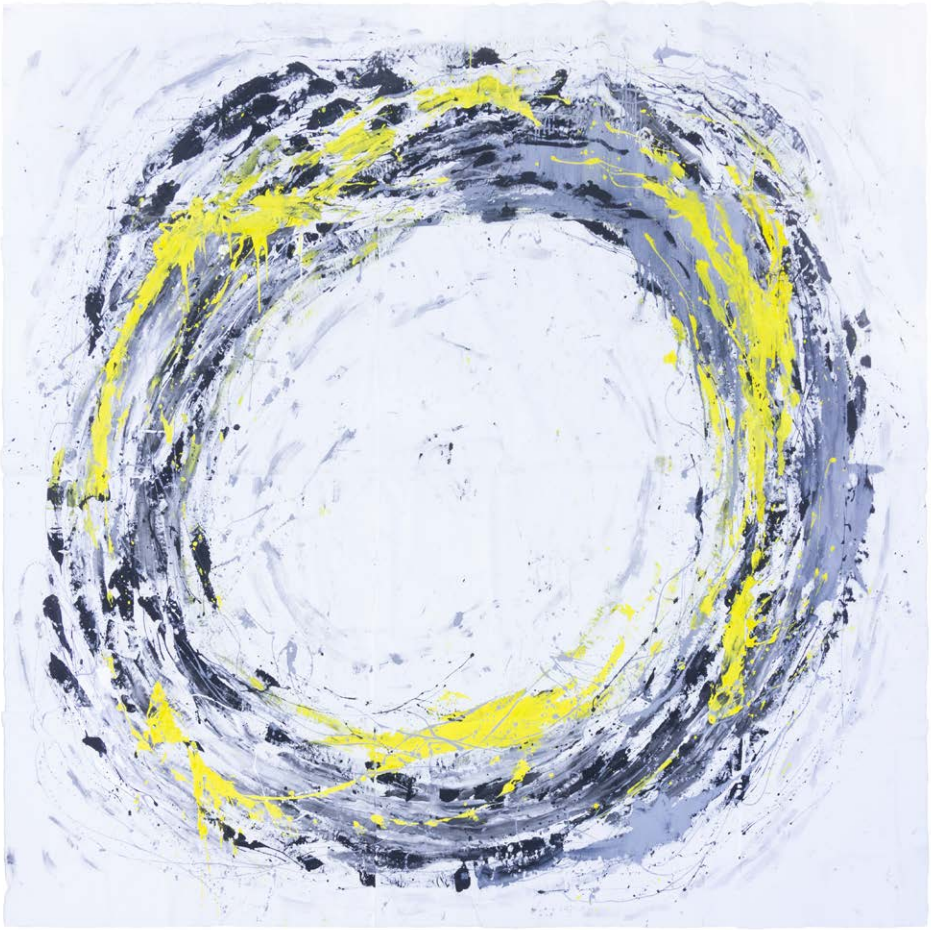





Action painting performance using the whole body as an expressive tool. Dance and movement become brushstrokes, the gesture is the true protagonist of the work.

Performance di *action painting* che utilizza tutto il corpo come strumento espressivo. La danza e il movimento diventano come pennellate, il gesto è il vero protagonista dell'opera.









Maria Lepkowska (Warsaw, 1971) has been involved in various artistic techniques since her youth, focusing on painting and dance.

In 1994 she moved to Italy, where she continued her university studies at the Academy of Fine Arts. Participating in various exhibitions, she has continued her artistic research through different media: sculpture, drawing, painting and video art.

Since 2011 she has been working as an art teacher in the state schools. She currently lives and works in Frosinone, in central Italy.

Painting remains her preferred medium of expression, through which she reflects on human life in its various facets: love, loneliness, conflict, friendship, pain, happiness.

website
marialepkowska.com

email
marialepkowska1@gmail.com

instagram
maria.lepkowska

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