



ADAM JÍLEK



MgA. Adam Jilek born. March 29, 1989, Prague, Czech Republic. Graduate of the Academy of Fine Arts in Prague, which has undergone many studios - from classical painting to restoration of classic paintings. During that time he managed to develop a distinctive form and content writing. For his work can be traced one crucial line that runs through his whole art of painting. This line refers to the most basic things a human being, as animality, aggression, death and pleasure possibilities in terms of this world. Although these steps may cause a named topics patetismu taste and excessive existential gravity, the author does not need to take them from this angle build.

Adam Jilek's work could be classified into two waves - the first one focuses on raw and not very optimistically tuned depictions of village life, where Adam, for example, shows footage from sticking, where as if time stopped and everything flowed slowly. Conversely, the second wave focuses on the exact opposite - an optimistic color images in neon colors that are already more minimalist and modern forms overall impression.



Tygr bílý - White Tiger



Dívka - Girl

"My work is based on the forms of realism, which to me is a very important part. Can this record all the experiences and memories that I have experienced. The paintings are made in larger batches, which often follow each other."

Adam Jilek



Velké sousto - Big Bite



Hrdý holub - Proud Pigeon



Pes - Dog



Orel - Eagle



Kormorán - Cormorant



Želva - Turtle



Na vyšší pozici - At higher position



Lebka havrana - Skull Raven



Lebka havrana - Skull Raven



"My dream of being a professional baseball player fades somewhat, so I would at least like to become a good artist."



"Village was very close to me even as a little boy. I spent a lot of time at her grandmother's cottage, especially during the holidays. And the memories that I chose for the perpetuation, literally telling about the dark until depressing color. After all, it was also revelries, and similar scenes. Changing the manuscript was not entirely my initiative, I was in the studio of classical painting that disappeared and I got into some space, therefore, since no such or at least be similar to a studio with a similar focus is not here. I was a sophomore and I had to chose a new professor. The change on my part had to happen, but I'll take it on the positive side. It's still school and all this entails, try, learn, make mistakes and so on. After all, I can get back ever."





" Naturally I look up to all the old masters, but as one of the major painters who influenced me significantly and to whom I owe all my former professor Zdeněk Beran, who I had a huge influence and great role model for me. After many years almost all the paintings, which were made in a darker color, are under the influence of this ingenious painter.

Technique for me is a very important element, paintings naturally deeper sense they have, before I painted a rather large series where a single image followed the other and together they gave a whole, over time it changed a little, I am working mainly with individual images where I put more emphasis on the theme. But I am in favor of that image should work for himself without any long grueling texts to eliminate the need to deliver to each image as it was actually meant and what it is. How many times it's nice when everyone can guess what the painting means Sammy, and leaves little space their own imagination, even though it need not be so painted."







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"Of course, I was a little I liked to draw and paint, but it's probably most children. I think the main turning point was when boarding high school, when I ironically chose art school with the intention that I had more time to the sport. I played baseball, then we just won the championship and I had to go to the World Cup in Mexico. Unfortunately-fortunately everything changed when entering the first grade, I discovered that art is right, what I want to do and to Mexico, I did not go."



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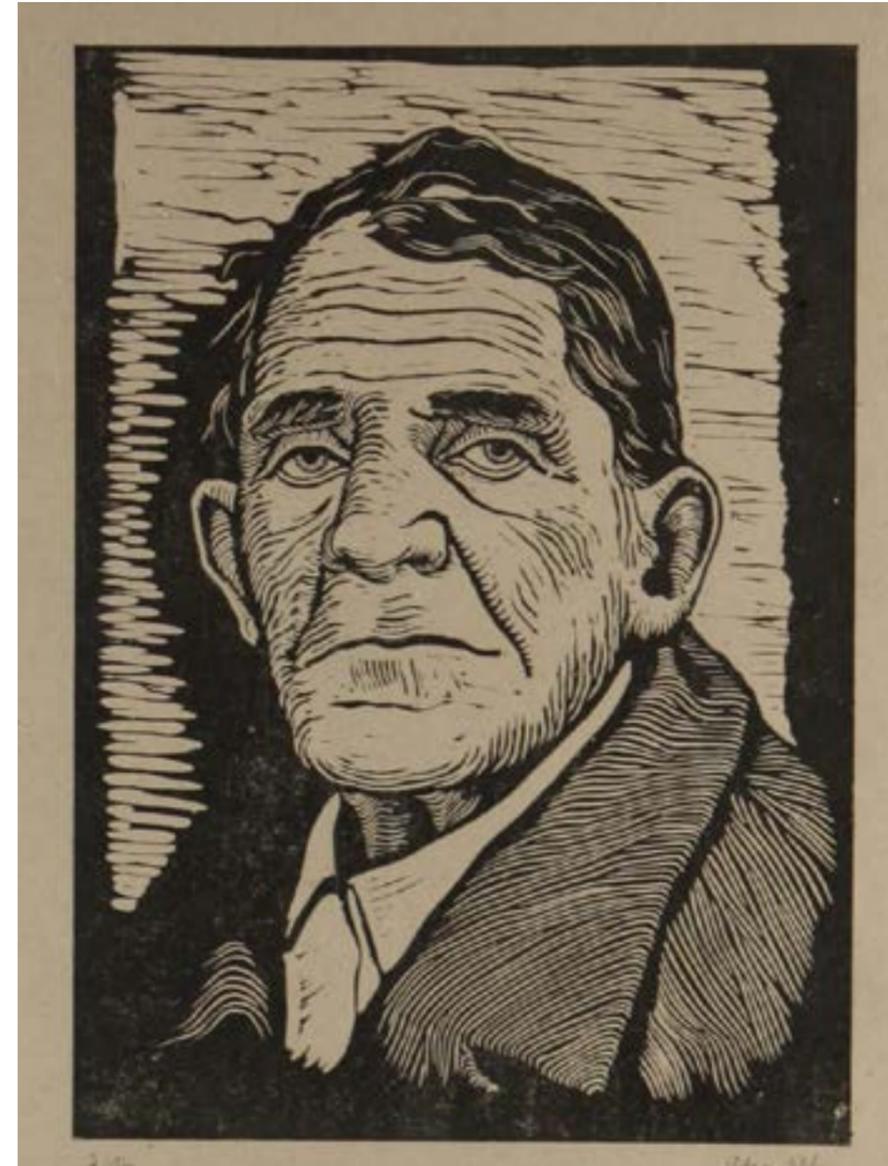
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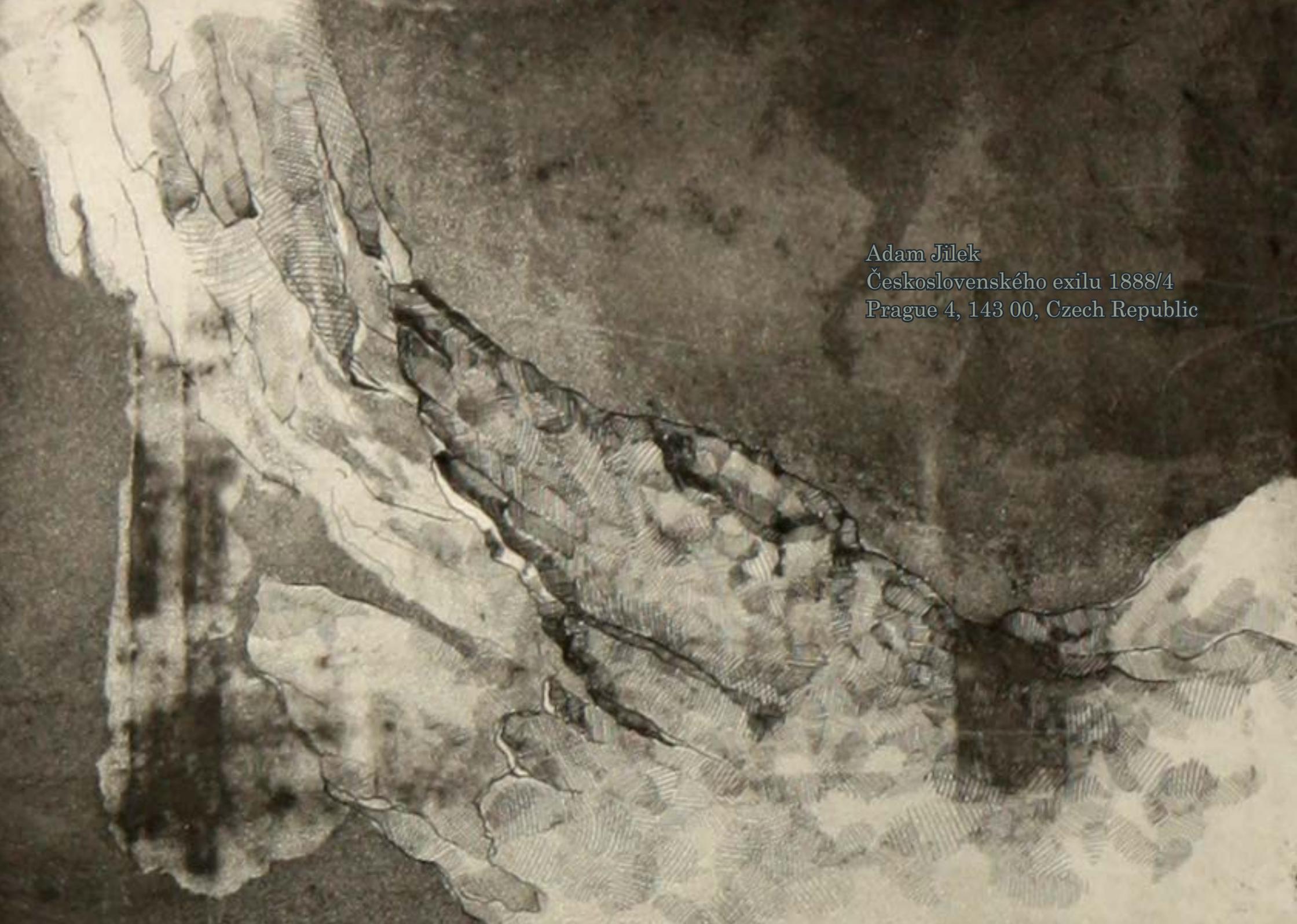


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