

KONRAD ZIÓŁKOWSKI

SCULPTURE – BRONZE

2026

CATALOGUE
OF AVAILABLE
SCULPTURES

ABOUT ME



I was born in Strzelin, Poland, in 1981. I grew up in a family with artistic traditions. During my secondary school years, I created my own compositions and carried out commercial commissions. In 2001, I began my studies at the Academy of Fine Arts in Wrocław. During my studies, I also took part in the creation and organization of festivals, exhibitions, as well as artistic and multimedia shows. I was a member of the informal art group “El Nino”. In 2006, I graduated from the Academy of Fine Arts with the highest distinction in the sculpture studio of Professor Zbigniew Makarewicz.

I currently work in contemporary and classical sculpture, multimedia, computer graphics, and animation.

Whenever I begin creating a sculpture, I imagine someone real — a living person. A person, a figure endowed with personality traits, in a certain mood or performing a specific action: looking around, thinking about something, static or dynamic. I always imagine a specific person. It is like a single frame from a longer film I have in my mind, in which this figure plays a role. Later comes the time for synthesis, and then for the metamorphosis of all the details that suit and define this person.Lorelei, a beautiful young woman with fair skin and blue eyes, wearing a navy-blue dress, turns her head away in embarrassment when a man asks... Borint is that kind of man — strong, athletic, fashionable. He is a man holding an invisible thread, with a weight at the end of it, the so-called “hold the line.” He takes care of his figure, of his “line”; he is “perfect in comparison with others,” without preserving their shape.

The interpretation of anatomy and its variability, expressed through solid, sharp edges — I truly love sharp edges that create the line I had been searching for for a long time. Drawing — well, I do not think I could create a sculpture anymore without a specific drawing. It gives me an additional possibility to divide the mass, and that makes me genuinely happy.Drawing allows me to express a different impression, and it becomes the final detail. Often, in relation to a simple solid form, drawing creates for me the final image of the sculpture, as in the work POSTHEAD, where simple volumes were completed by drawing and by their further division into other shapes.

Colour — after all, it is impossible to create a transparent, invisible sculpture. There is always some colour. And if there is colour, let it contribute something; let it create a new space or define something important, like the context of our thoughts, as I suggested in the sculpture Flosig I. Inside her head there is an openwork element in a distinctive colour — perhaps her thoughts are green? This sculpture is thinking about a question someone has asked, and she will answer, but she only needs to think it through...I do not want to create difficult scenes, such as the meaning of life or, even worse, death in human existence — that is some kind of nightmare... I prefer to break down simple emotions, gestures, and behaviours into their basic elements. Everything that makes up a sculpture is extremely important to me: form, shapes, drawing, colour, and composition, over which I spend many days, and sometimes weeks, only to create that living figure I had seen in my imagination.

I am not fully satisfied. I have shape, colour, and drawing at my disposal — wonderful — but I still feel that something is missing...The year 2006: the defence of my master’s diploma. My post-cubist busts were in one room, I and the professors were in another. They attacked me, in a kind way, wanting to learn more, while my problems — or rather an entire set of them — were in the third room. In that third room there was a post-cubist figure in relation to a film projected on a screen, which had a human form.

There were several issues I wanted to show, but one was the most important to me: FILM. The final ingredient I was missing when creating sculptures — unfortunately, still not fully captured. Imagine living material, for example clay, which has no colour but is animation, a film you can create yourself; for example, a bust that becomes fading mist, flowing water, shifting sand... That would be wonderful...

~ Konrad Ziółkowski

ACHIEVEMENTS

GROUP EXHIBITIONS

2026 Sculpture Exposition „FRAGMENTS”, Florence Contemporary Gallery
2025 Sculpture Exposition To Mark The 75Th Anniversary Of Zespół Szkół Budowlanych In Brzeg, Poland
2024 Totuart Gallery, Laboratorium Rzeźby WARSAW, Poland
2023 The Art Engert Gallery "Reflection" Eschweiler, Germany
2022 Sculpture Exhibition At „The Scent Of Art” Gallery – Szczecin, Poland
2021 Sculptures Exposition In Mag Modern Art Gallery – Koszyki Hall, Warsaw, Poland
2021 Sculpture Exposition In Glaza Expo Design Art Gallery, Gdansk, Poland
2021 Laboratorium Rzeźby (Sculpture Laboratory) – Exhibition Of Totuart Art Gallery – Praga Koneser Center, Warsaw, Poland
2021 Sculptures Exposition In Two Of Art Gallery – Antiekcentrum, Amsterdam, Netherlands
2008 Multimedia Exhibition - Approach To Science, Forest Café - Edinburgh, Scotland, UK
2005 Visualization Show - Asia Festival, El Nino Cyber Pop, Poland
2005 Drawings Exhibition – Entrance Hall Of The Academy Of Fine Arts In Wroclaw, Poland
2005 Multimedia Installation, ... Y, Wroclaw City Gallery, Poland
2005 Visualization Show For Fashion Agency, The Materia Design Collection, Discuss Club, Wroclaw, Poland
2001 Post-Competition Exhibition In Sculpture – Jozef Von Eichendorff - His Life And Creative Work In The Children's Eyes, Nysa, Poland
2001 Exhibition Sobieoni, Project - El Nino Phosphoros - Entropia Gallery In Wroclaw, Poland
2000 Post-Competition Exhibition Of Sculpture "Katyn - Golgotha East", Opole, Poland
2000 Drawings Exhibition In The Castle Of Silesian Piasts – Brzeg, Poland
2000 Post-Competition Exhibition Of Drawings "Europe In School", Warsaw Royal Castle, Poland
1999 Post-Competition Exhibition "Picnic In The Museum, Master – Follower", Opole, Poland

SOLO EXHIBITIONS

2025 Solo Exhibition "Characters, Group Three" At Galeria Skalna Strzelin, Poland
2024 Gallery Jung Hyun, Solo Exhibition Of Sculptures "Figures, Group Two" Wroclaw Poland
2022 Solo Exhibition "Characters, Group One" At Jh Gallery Wroclaw, Poland
2006 An Exhibition Related To The Completion Of A Diploma At The Academy Of Fine Arts – Figural Composition In The Convention Of Post-Cubist, City Gallery In Wroclaw, Poland
2000 Drawings Exhibition In The Entrance Hall Of A School Complex Of Building, Brzeg, Poland

AWARDS AND DISTINCTIONS

2009 Medal Commemorating Solidarity Brzeg For The Design And Realization Of The Monument Of Father Jerzy Popiełuszko Brzeg, Poland
2006 Medal For Outstanding Dissertation In The Academic Year 2005/2006 Wroclaw, Poland
2001 Award In Art Competition - Polish Ways To Independence In 20Th Century, Opole, Poland
2001 Award In Competition - Jozef Von Eichendorff - His Life And Creative Work In The Children's Eyes), Nysa, Poland
2000 Award And Honourable Mention For Participation In Nationwide Competition - Katyn - Golgotha East Warsaw, Poland
2000 Honourable Mention For Participation In Ix Nationwide Competition – Europe In School, Warsaw, Polska
2000 Award In Nationwide Competition - Katyn - Golgotha East, Opole, Poland
1999 Award And Honorable Mention In A Regional Art Contest - Picnic In The Museum, Master – Follower Opole, Poland

COTIS II





COTIS smiles with that slight look of pity. Out of politeness and his own sense of culture, he listens to those words, suggestions, orders, and life signposts. He keeps smiling, looking him in the eyes. He sees this person beginning to get angry, irritated; perhaps he even stamped his foot and raised his voice, seeing that I was probably not listening to him.

Today COTIS says to him: “Please, do not order me around, do not prompt me, do not advise me.” I am surprised by you, that you speak to me at all... Enough, my friend, my good colleague, my partner, my unattainable father, mother, great figure from the colourful media, hero falling asleep with the light on, brave human being — do not climb onto my head. Enough...

For the last time, I was kind at someone else’s request. I, COTIS, am aware. After all, I can finally rebel against you, say no, say that I do not want to... I am surprised at myself that I listened to all this, because everyone says that I cannot, that I do not look like someone who can; that I am the weak one who listens to others, who has no opinion of his own. That I am easy to control, that others plan my life!!!

All the time they keep suggesting, whispering quietly their better ideas out of concern for me. Because I do not know by myself. I have a face and a posture that, according to them — those who know better — do not know. I myself am surprised by all of them, because they only imagine that they are speaking to me with their eyes closed, their heads turned away, seeing nothing. They do not see that beneath his skin everything is burning and about to explode.

COTIS smiles and waits until you finish your words...

COTIS is modest, yet unbending in his plans and decisions. He fights, he does not impose himself, he moves forward quietly, telling himself that he is already close, and that he will make you understand that he was right. He fights alone against an entire surrounding world that thinks it sees more clearly.

He is undefeated in his own reality. Perhaps it is he who will lead and teach everyone. COTIS is shy, sensitive, beautiful inside, shining among others. Despite the attacks of the masses, he will always believe in his plan, and he will be surprised by others — that they know nothing, that they understand nothing, that their plan ends halfway through his, and that they do not know its ending.

Satisfaction, perseverance, unbreakability.



Sculpture: COTIS II
Year: 2026
Edition: 2/8
Use: Indoor / Outdoor
Material: Bronze / Marble
Dimensions: 184 cm × 34 cm
Weight: 115 kg
Price: 27 800 Euro







TOSI IV





TOSI touches something, something that is higher, high above. With one finger, perhaps he touched it — at least he felt it.

When you think about someone, you can visit them, talk to them, see what they are doing. Today is a day like any other. I do not have to visit him, because he is always beside me. When I return, he is always there, smiling, busy with something — that love of his. When I think about someone, I can always call them on the phone, ask them something. He does not answer; he is doing something. I will call later. I can still see him smiling at me...

I think it is time to go home. Everyone is waiting for me there. They are waiting as they always did, as they once did, when everyone was still there...

Today is already now, where everything is different, not as it once was, when everyone was there...

How strongly can one return through memories to someone, to times that have already passed? How deeply can one experience it, so that the body can feel those memories, touch them with even a single finger...



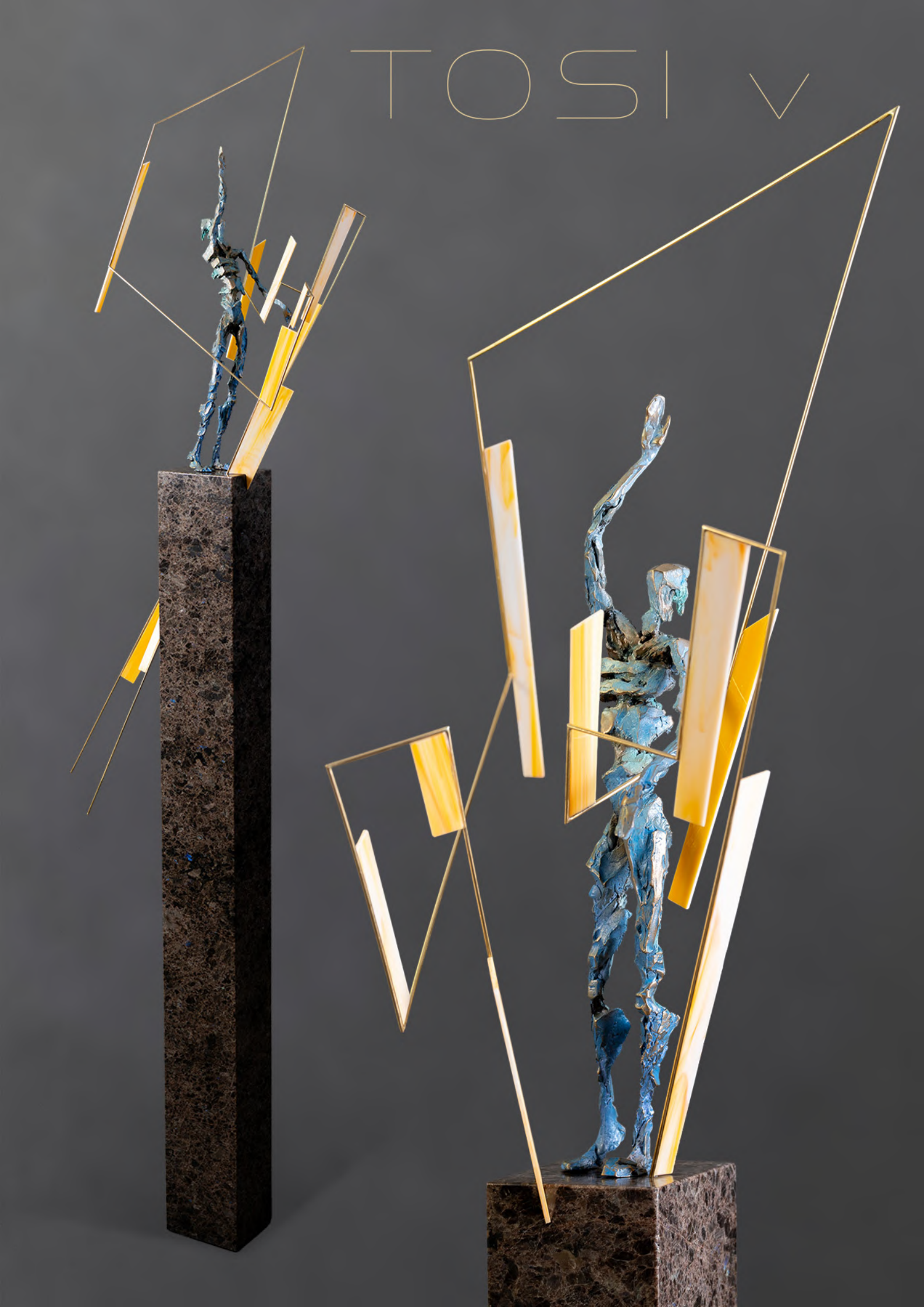
Sculpture: TOSI IV
Year: 2026
Edition: 4/10
Use: Indoor / Outdoor
Material: Bronze / Marble
Dimensions: 170 cm × 30 cm
Weight: 115 kg
Price: 10 500 Euro







TOSI V





Sculpture: TOSI V
Year: 2026
Edition: 5/10
Use: Indoor / Outdoor
Material: Bronze / Granite / Glass
Dimensions: 197 cm × 55 cm
Weight: 115 kg
Price: 11 600 Euro







TOSI VI

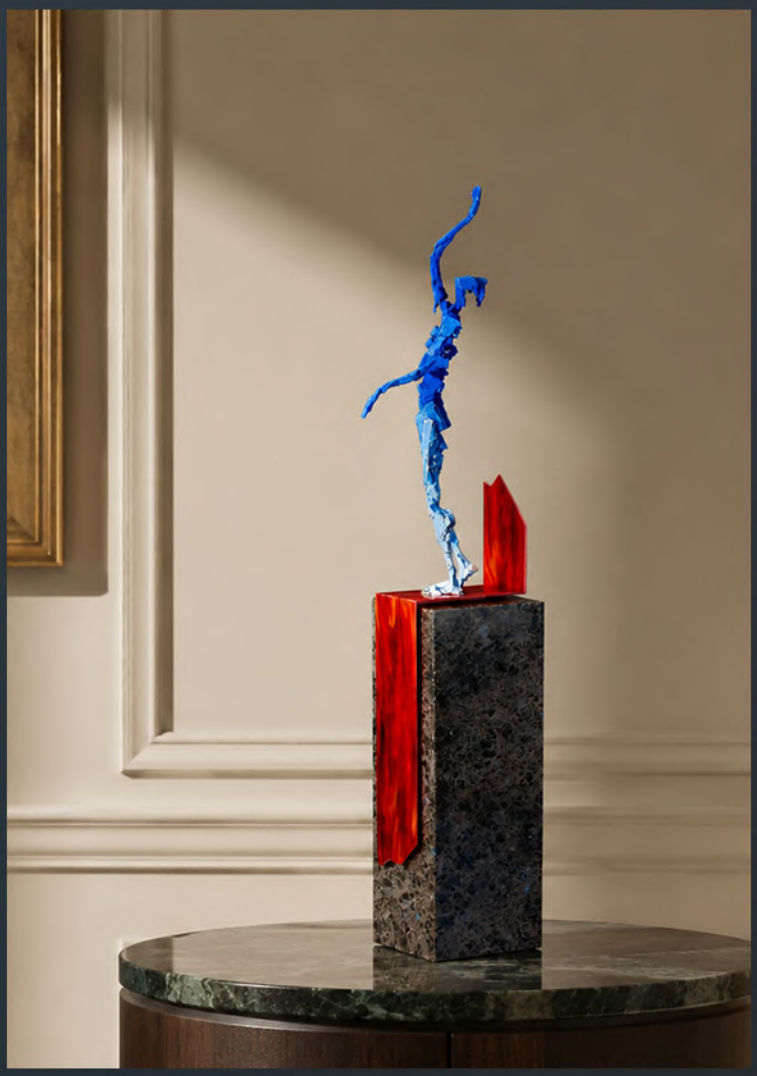


94 cm



Sculpture: TOSI VI
Year: 2022
Edition: 6/10
Use: Indoor
Material: Bronze / Granite / Glass
Dimensions: 94 cm × 23 cm
Weight: 20 kg
Price: 9 300 Euro







DITRON



A keyhole, a small crack, a door left slightly ajar. I look through the gap between my fingers, I cover my ears, but in such a way that I can still hear. Curiosity outweighs my fear and reason. My heart is pounding like crazy. I see about a hundred terrifying monsters there. I cannot stop looking at them. I did not know I was afraid of monsters. I close my eyes, open them again, and I see someone embracing. They are kissing — it makes no sense. Why are they doing that? They are undressed.

I close my eyes, open them again. Someone is dying. Perhaps there has been an accident. I see something terrible, something beautiful. I close my eyes, and I still see it all. I think I will always see it now. I do not want to remember it.

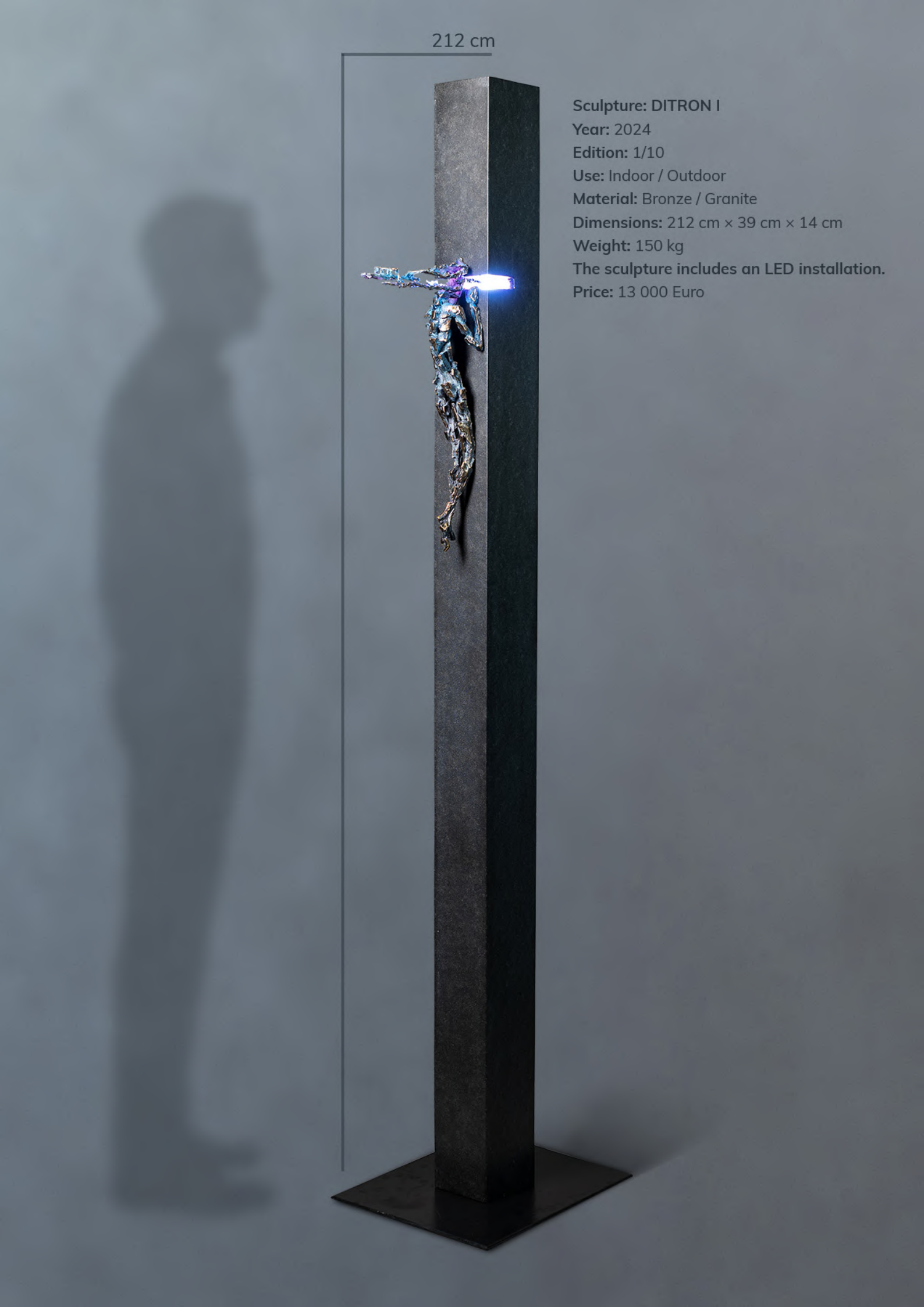
Now I have only a moment, here among you. Perhaps one day, when I grow up, I will stop seeing it, and perhaps someday I will understand what I saw, and finally stop thinking about it. I wonder whether I would be a different person if, back then, I had been more afraid to look at all of it, and if my curiosity had been weaker. I wonder whether I would regret not having seen it.

Did you, too, curious human being, look where you were not allowed to look? Did you quietly sneak up to someone's door, listen to someone's love through the wall in the next room? Did you change?

Did that former version of you, the one who did not see, go somewhere else and now live peacefully, free from troubling thoughts and endless analysis?

DITRON I





Sculpture: DITRON I
Year: 2024
Edition: 1/10
Use: Indoor / Outdoor
Material: Bronze / Granite
Dimensions: 212 cm × 39 cm × 14 cm
Weight: 150 kg
The sculpture includes an LED installation.
Price: 13 000 Euro

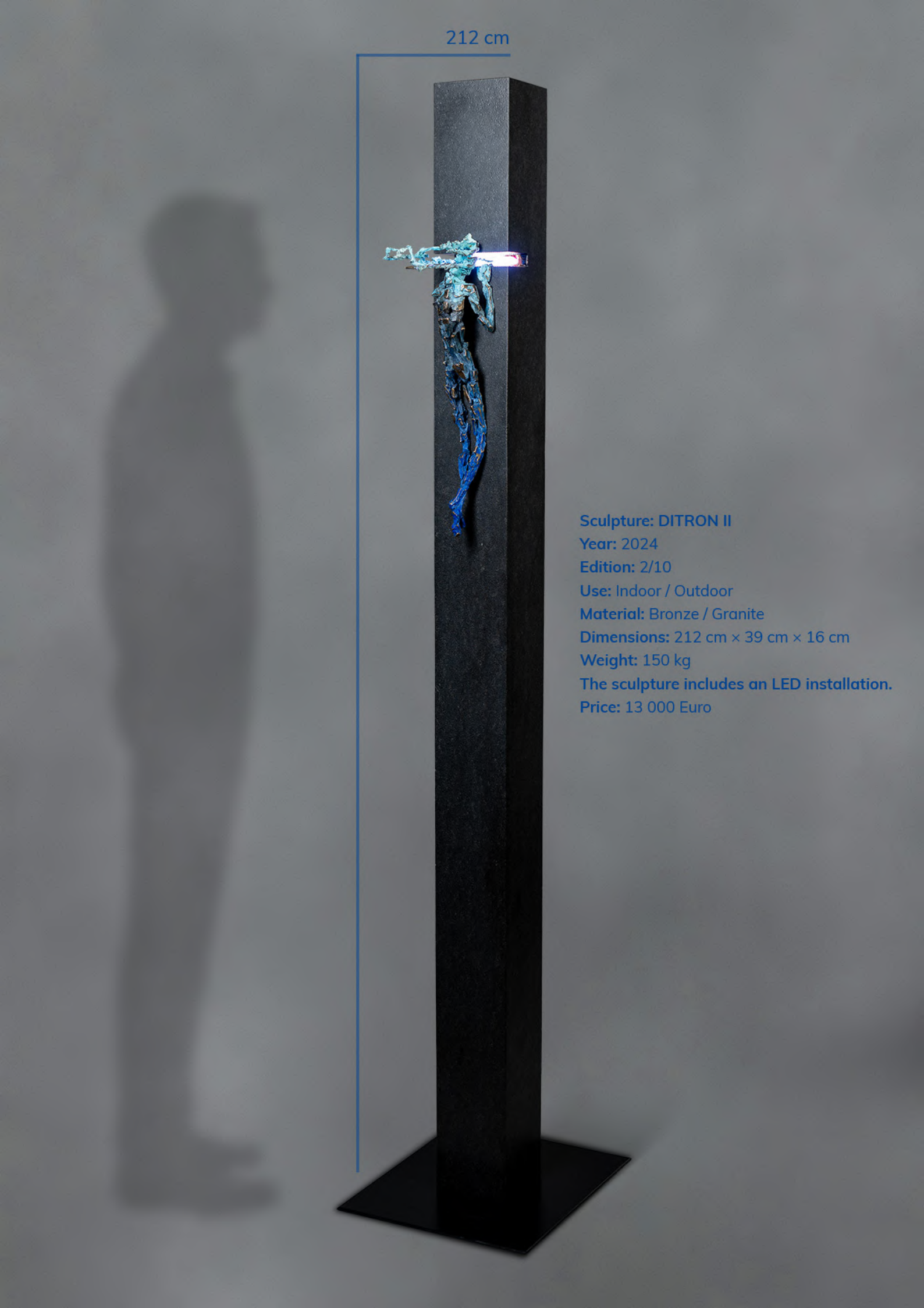






DITRON II





Sculpture: DITRON II
Year: 2024
Edition: 2/10
Use: Indoor / Outdoor
Material: Bronze / Granite
Dimensions: 212 cm × 39 cm × 16 cm
Weight: 150 kg
The sculpture includes an LED installation.
Price: 13 000 Euro







DITRON III





Sculpture: DITRON III
Year: 2026
Edition: 3/10
Use: Indoor
Material: Bronze / Travertine / Granite / Stainless Steel
Dimensions: 170 cm × 37 cm × 20 cm
Weight: 110 kg
Price: 11 600 Euro





DITRON IV





Sculpture: DITRON IV
Year: 2024
Edition: 4/10
Use: Indoor / Outdoor
Material: Bronze / Granite
Dimensions: 206 cm × 39 cm × 16 cm
Weight: 150 kg
The sculpture includes an LED installation.
Price: 13 500 Euro





DITRON V





Sculpture: DITRON V
Year: 2026
Edition: 5/10
Use: Indoor / Outdoor
Material: Bronze / Marble / Glass
Dimensions: 164 cm × 45 cm
Weight: 115 kg
Price: 14 000 Euro

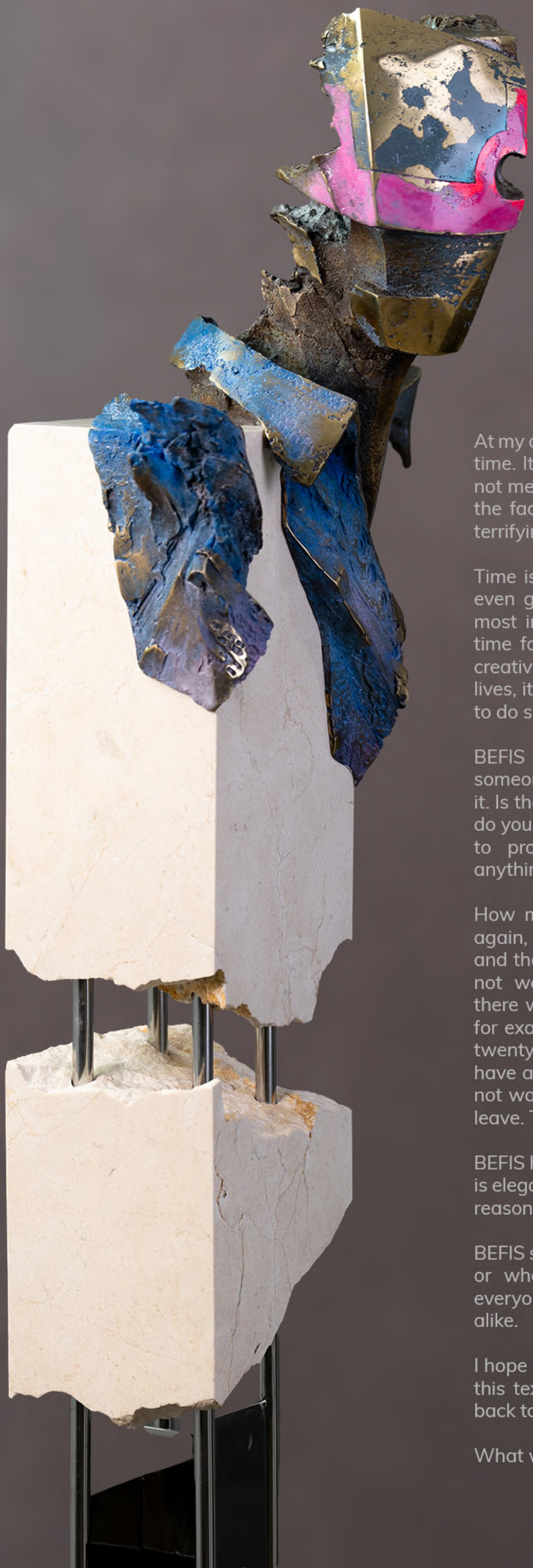






BEFIS V





At my age, I am beginning to respect the passing of time. It irritates me that I cannot stop it. And I do not mean the changes taking place within me, but the fact that time keeps flowing, constantly. It is terrifying to have no influence over it.

Time is worse than sharp metal or fire. It causes even greater damage, greater changes. And the most interesting thing is that time has plenty of time for it — as much as it wants. Time is also creative. Something grows, transforms, lives. It lives, it exists for as long as it has been given time to do so.

BEFIS — I kept wondering whether there is someone who can give time away, or perhaps sell it. Is there someone who trades in time? And what do you pay him with? Money? Deeds? Do you have to promise something, perhaps lie? Is there anything equal in value to time?

How much does a minute cost? An hour? Once again, it would turn out that the poor have it worse and the rich have it better. Unfair. Perhaps time is not worth material wealth, although I suspect there would be those willing to pay any price for, for example, twenty-six hours in a day instead of twenty-four. The sad thing is that only humans have a problem with the passing of time. They do not want to change, and certainly do not want to leave. They want to live forever.

BEFIS has a collar and little buttons on his shirt. He is elegant and refined. He must be very serious and reasonable.

BEFIS sells time. I do not know what one pays with, or what he wants in return, but I know that everyone can afford it — the poor and the rich alike.

I hope I have not taken too much of your time with this text. Who knows, perhaps BEFIS will give it back to you.

What would you offer BEFIS for more time?



Sculpture: BEFIS V
Year: 2024
Edition: 5/8
Use: Indoor
Material: Bronze / Marble / Granite / Stainless Steel
Dimensions: 176 cm × 34 cm × 12 cm
Weight: 150 kg
Price: 16 300 Euro







PREQOR I



This city did not exist. It was not there, and even if it was, it must have been so small. People did not live there the way we do, at least that is what I heard. And if they did live there, perhaps they were somehow unimportant to us, probably thinking differently, differently from us, less importantly. After all, it was not a country, it had no laws, no agreements with those other wise ones. It was probably just some region.

Besides, it is far away. Here, where I am, it is quiet. Everyone is doing something, worrying whether the mortgage payment will go up and whether to choose the all-inclusive option for the holiday or not. And in truth, everything unpleasant exists only on television. When I start feeling sad, I turn it off, because I do not like it when other people, those faraway people, suffer or cry. No one has ever proved to me that they exist. After all, they are only in my television, on the internet, in the newspaper. I turn it off and they disappear. Then everything is normal again, pleasant again: a queue at the supermarket and stupid problems.

Spring, summer, autumn, winter. I like every season. In winter, you can fool around in the snow; it is cheerful...

You supposedly wise person on the other side of the television — my television has evaporated, melted away, burning on the floor. And I heard that there is such a thing as a country, and people who made agreements with others, and that I do not have to worry about what I see outside the window. I think that what I see through the window, you see on television. Yes, mine has probably burned down together with the whole house and several people — neighbours, their families. I bet those people saw it on their televisions.

I do not like winter, because some people freeze still and never move again. That is how it is here when we fail to come to an agreement with others. I do not like summer, I do not like spring or autumn, because in one way or another, everyone here dies...

And here, on my all-inclusive holiday, I do not like war, because that big shiny bomb may always explode, and then, I suppose, what is far away will suddenly become very close. Perhaps my television too will melt across the floor, together with the carpet and the rest of the estate.

I heard that people created a scale for weighing people, and that it weighs our people and your people, your children and ours, wives, brothers. They say — and everyone knows this — that it weighs everyone fairly. One of ours equals ten, a hundred, a thousand of yours. Who made this scale? Who is the creator of this instrument? A demon or a human being? A greedy colleague? A friend of beautiful people in beautiful houses and televisions? I do not know.

A human being. Heart, lungs, head, hands, mind, memories, family, dreams, longing, love. You close your eyes. Silence. Peace... How much does a human being cost? One ordinary human being? How much does ours cost, and how much does yours? A person turns off the television, extinguishes conscience, injustice, suffering — everything disappears.

PREQOR, disappointed and deceived for millennia, watches and waits with pity until the last television goes dark.





Sculpture: PREQOR I
Year: 2026
Edition: 1/8
Use: Indoor / Outdoor
Material: Bronze / Marble
Dimensions: 190 cm × 30 cm
Weight: 120 kg
Price: 27 800 Euro







MARCED



MARCED looks at his hand in astonishment. He is in enormous shock, because it looks as if he has seen a living hand for the first time — a hand in which real blood is flowing. One finger moves, then another, then the whole hand. MARCED is terrified because he has realized that it is his hand, and that he can move it himself, that the hand does what he asks of it, so it certainly belongs to him.

In his “life”, MARCED is indestructible, immortal. He has golden armour with beautiful ornaments, a great sword, and a powerful rifle with a scope. He can jump high, run at tremendous speed, fire from a tank, from an airplane. In his “favourite life”, MARCED has a super-fast car, or rather many such cars. MARCED is not afraid of risk, he never gets tired, he is not afraid of death, because he can be reborn as many times as he wants. MARCED has never felt pain and has never feared anything — the only thing he is afraid of now is his own hand. He is afraid of it because it is alive, real, and blood is flowing through it.

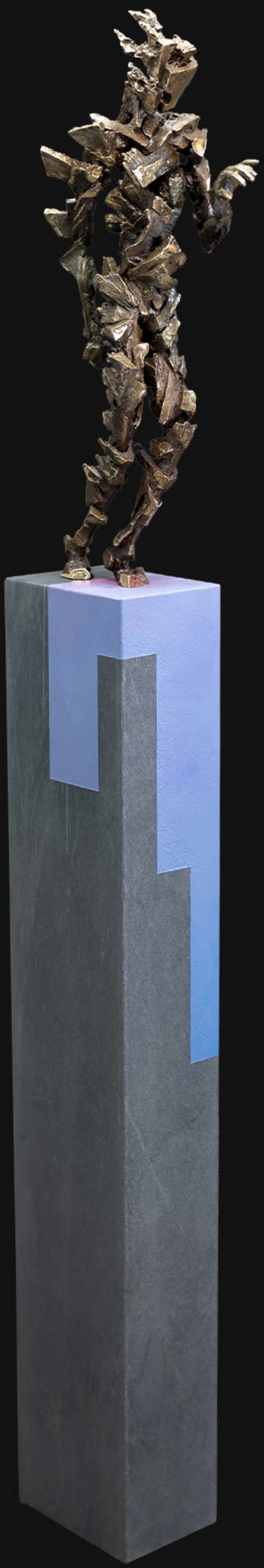
Long ago, he forgot about his body; he no longer needed it for anything. His body was reconstructed, divided among many different lives, and began to split between the real world and his “favourite” one. He stands on the border of true consciousness and passes into the multidirectionality of fiction...

I have the impression that sometimes we are all surprised by the fact that we are alive, that real blood flows within us, that we can direct our own lives, and that other people surround us; that we can die, sometimes disappear without a trace. When the boundary between reality and life becomes blurred, when, like a drug, you so easily reach for the possibility of artificially becoming whoever you want to be, forgetting your living reality.

I would be a hypocrite if I described MARCED without looking at myself. Part of this also came from my own pleasures — escaping somewhere else in order to forget the weight and the one-time nature of my own life. To be honest, reality often bored me; there was a little too little colour in it for me. Longer or shorter moments in another, virtual reality... Fortunately, today I am already quite alive.

Real life turned out to be more interesting, because now it is within it that I create fictions, and not the other way around.

MARCED I







Sculpture: MARCED I
Year: 2022
Edition: 1/10
Use: Indoor / Outdoor
Material: Bronze / Marble
Dimensions: 174 cm × 30 cm × 23 cm
Weight: 80 kg
Price: 9 300 Euro







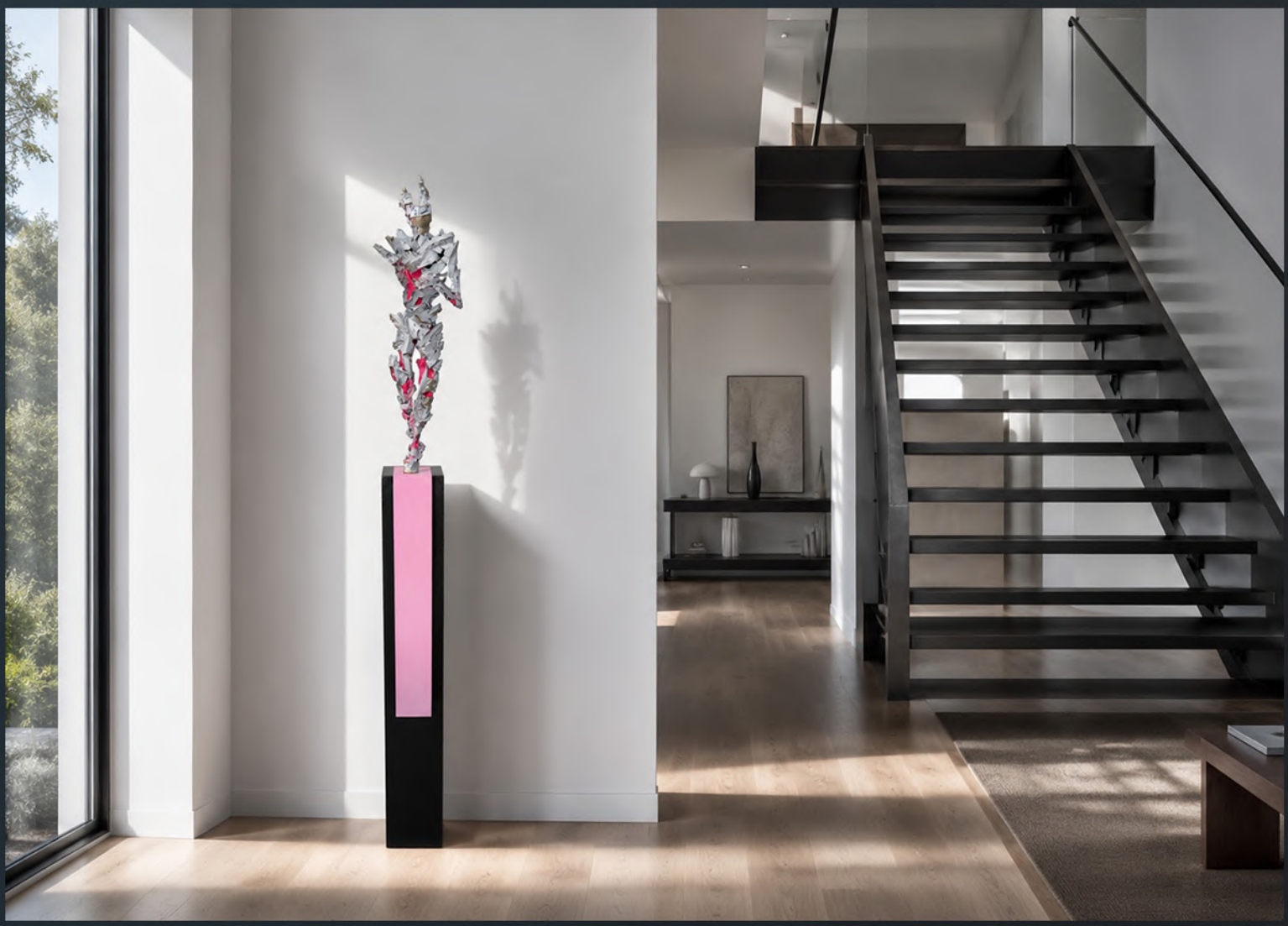
MARCED IV



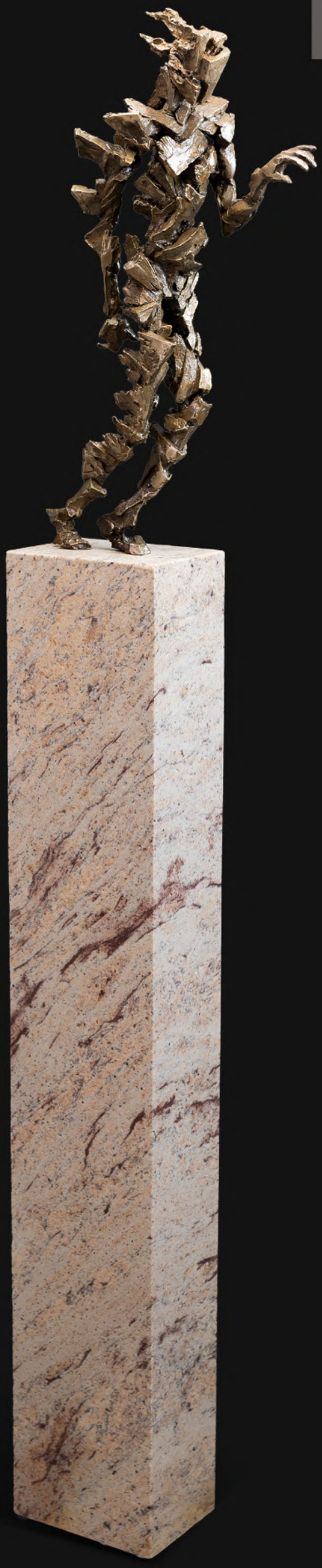


Sculpture: MARCED IV
Year: 2023
Edition: 4/8
Use: Indoor
Material: Bronze / Marble
Dimensions: 180 cm × 35 cm × 24 cm
Weight: 100 kg
Price: 10 200 Euro

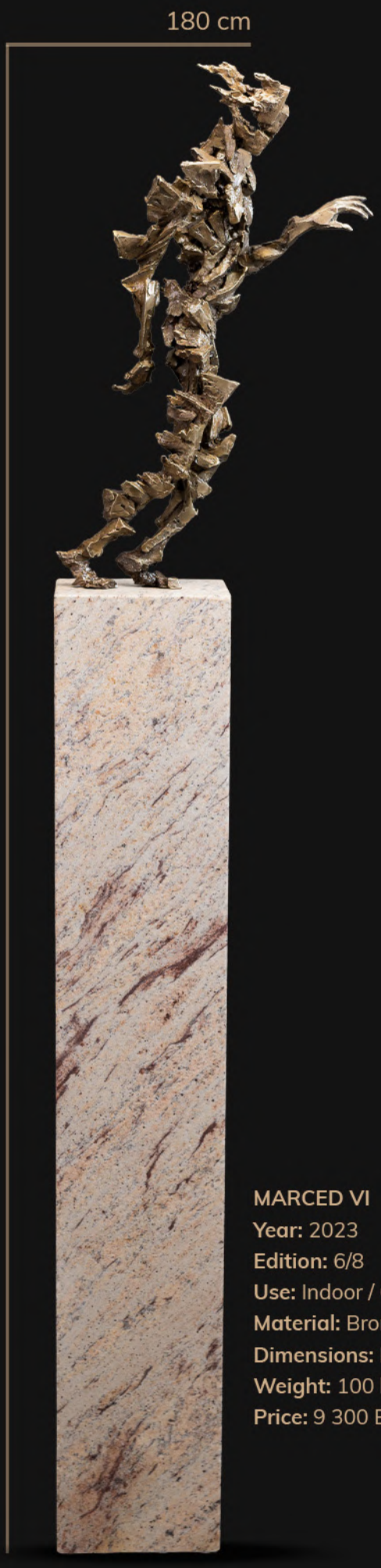




MARCED VI







MARCED VI
Year: 2023
Edition: 6/8
Use: Indoor / Outdoor
Material: Bronze / Granite
Dimensions: Height 180 cm × 35 cm × 22 cm
Weight: 100 kg
Price: 9 300 Euro





ISET VII



Two faces, prepared to find a shared dialogue and to maintain it with others. Two faces that represent our flexibility, understanding, and sincere desire to communicate with another person or to find a solution to an existing situation. Faces that are a sign of wisdom and understanding in difficult tasks — tasks in which we sometimes have to forget about ourselves in order to find understanding, a common language.

What happens when we want to be understanding or when we want to reach a compromise? We have to give something up for someone else, sometimes in order to understand it, but for another kind of good. We use one face or the other, which creates within us a feeling of satisfaction mixed with dissatisfaction. The symbol of this feeling is the matter between the two stone blocks of the base.

Between these two differences, when we are dealing with compromise or understanding, one block of our beliefs or desires will pass into someone else's block of beliefs — a way through life. When these plans meet, together with a shared willingness to find compromise, one base is created, consisting of two plans, and between them a compromise is formed, an understanding — this is the successful dialogue.

A small accent, but a very important one; otherwise, these two blocks would not be complete.

The work is dedicated to people who are able to understand the problems of others and do not think only about themselves.



62 cm



ISET VII
Year: 2022
Edition: 7/10
Use: Indoor
Material: Bronze / Granite / Marble
Dimensions: 62 cm × 17 cm × 12 cm
Weight: 15 kg
Price: 7 500 Euro





ISET VIII





62 cm



Sculpture: ISET VIII
Year: 2022
Edition: 8/10
Use: Indoor
Material: Bronze / Marble / Granite
Dimensions: 62 cm × 19 cm × 11 cm
Weight: 16 kg
Price: 7 500 Euro






AXEL VERVOORDT

ASYN V

For ASYN V, I decided to give the sculpture a more optimistic and visually rich character by combining marble with patina. Colour and form are very important to me, and carefully considered. ASYN V is meant to be warm and pleasant, but in order to break up all the warm tones, avoid excessive monotony, and balance the composition, I used a satin patina.

The sculpture ASYN V was made of bronze and marble. It is the fifth of five casts, each of which has been processed and finished differently. Each sculpture has a different patina and base, which ultimately forms an integral part of the ASYN sculpture.




ANNIE LEIBOVITZ



HERCYN III



HERCYN in a certain way reveals the feeling of standing still while something strikes you — perhaps good or bad news, perhaps some kind of energy, mass, or element, like wind, water, heat... But this time, HERCYN is in the light. He is open, he does not hide in the shadow; he is highly visible.

The sculpture Hercyn III was made of brass and black Swedish granite. It is another of my experiments with colour and form. Warm colours, geometrically contrasting with the sculpture — this is precisely what I am looking for: a sense of integration...



35 cm



Sculpture: HERCYN III
Year: 2022
Edition: 3/5
Use: Indoor
Material: Bronze / Granite
Dimensions: 35 cm × 12 cm × 13 cm
Weight: 6 kg
Price: 1 800 Euro





FLOSIG IV



FLOSIG IV. While creating this sculpture, I thought of a classic combination of warm colours. Because of the varied colour of the marble base, I did not add any additional colour accents. Essentially, the FLOSIG sculpture was created with the idea of a strong figure, standing proudly and confidently. By creating the azure bust, I wanted to present a figure that is open and prepared for all influences from other people.

The sculpture FLOSIG IV was made of bronze and granite. It is the fourth of five casts, each of which has been processed and finished differently. Each sculpture has a different patina and base, which ultimately forms an integral part of the FLOSIG sculpture.

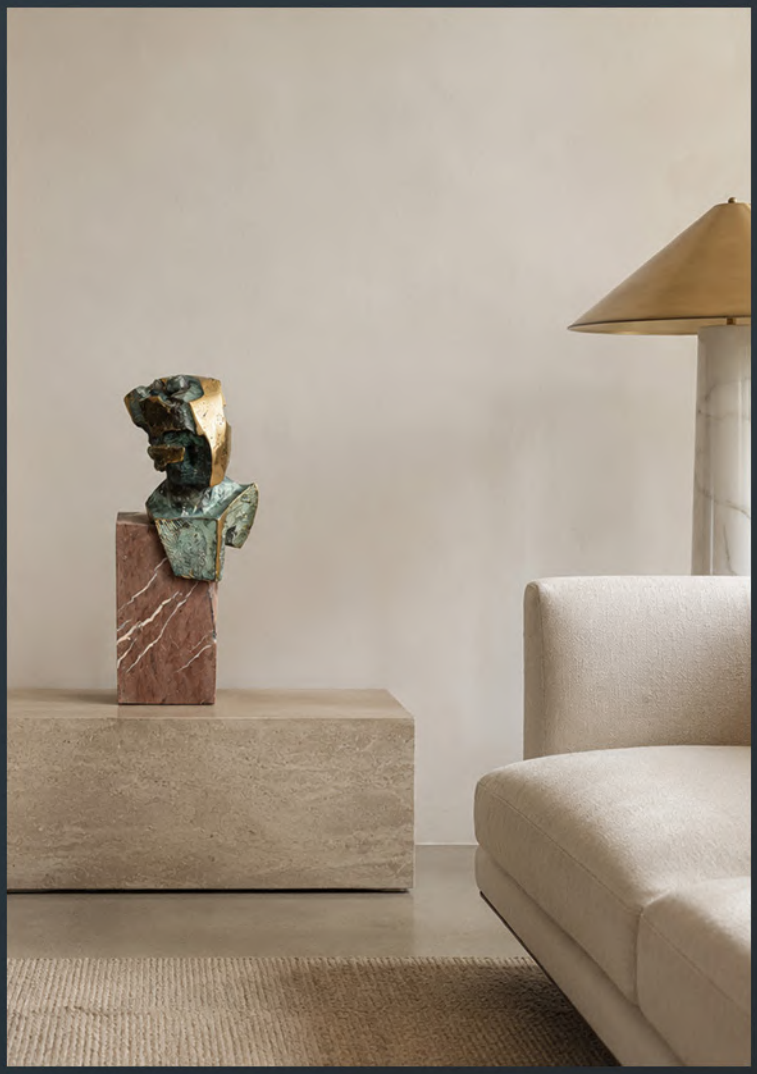


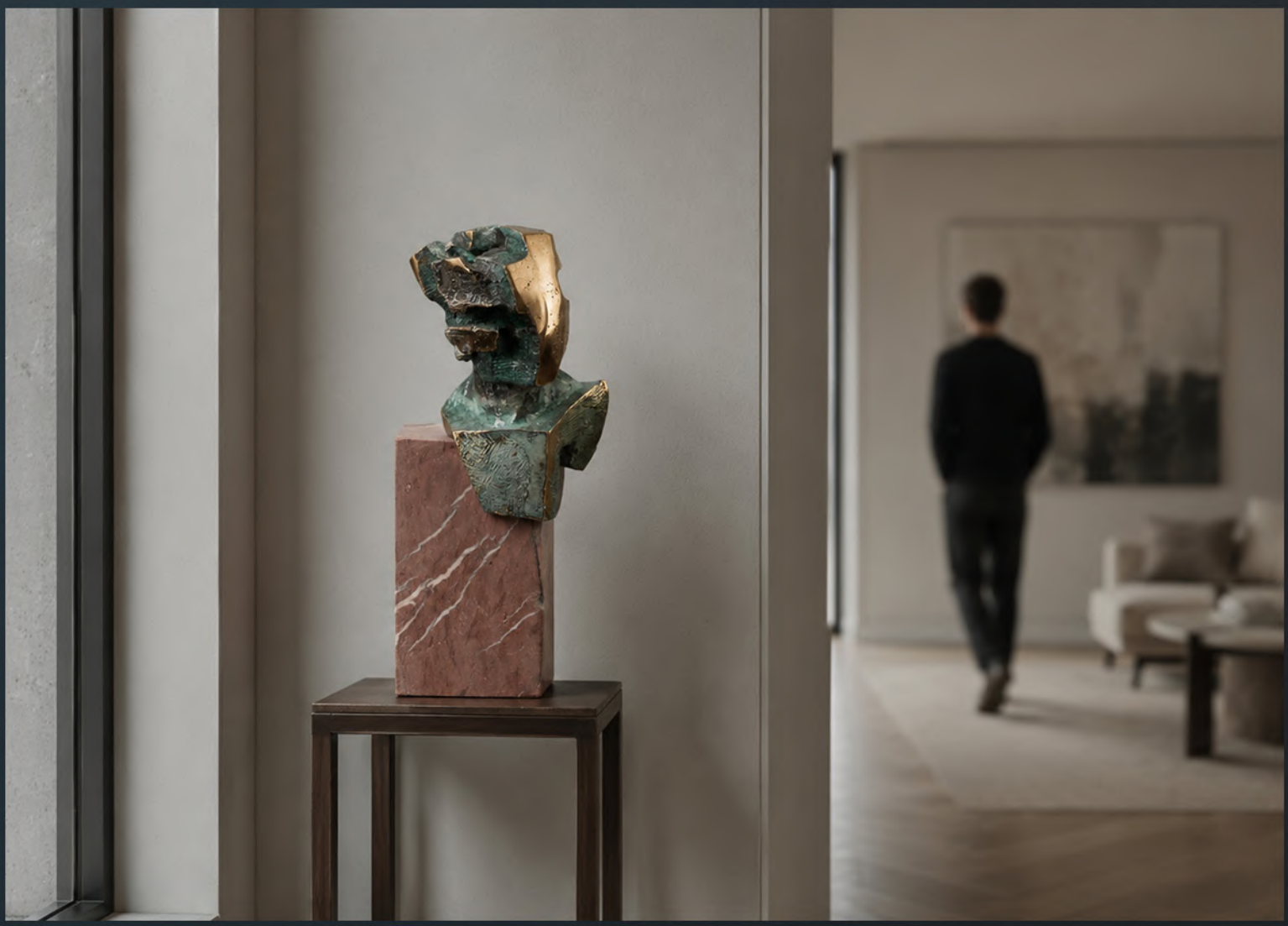
39 cm



Sculpture: FLOSIG IV
Year: 2022
Edition: 4/5
Use: Indoor
Material: Bronze / Marble
Dimensions: 45 cm × 19 cm × 20 cm
Weight: 10 kg
Price: 16 000 Euro


KINFOLK
ARRANGING THINGS







40 cm



Sculpture: TRYNS
Year: 2019
Unique Piece
Use: Indoor
Material: Bronze / Granite
Dimensions: 41 cm × 15 cm × 12 cm
Weight: 16 kg
Price: 1 900 Euro


ANDO
RFIELD
1919–1333



TRYNS

The sculpture is made of bronze and aged Labrador granite. The motif and inspiration for this sculpture was a man pointing at something — a man of strong character, who commands, indicates, and fears nothing. The turquoise patina flowing from his finger points us toward the place where we should stop.



AURIT I

EDITION CURRENTLY IN PROGRESS.







AURIT II









Sculpture: AURIT
Year: 2024
Use: Indoor / Outdoor
Material: Bronze / Granite
Dimensions:
200 cm × 80 cm
Weight: 500 kg

If you have any questions, are interested in a particular sculpture or another artwork, I warmly invite you to get in touch. You can contact me by phone, by email, or by filling out the contact form on the website. After receiving your message, I will certainly contact you to answer any questions you may have.

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