

ABOUT MYSELF

Do you paint with emotion or another “brush”?

Emotions do not lead me, they are a subcutaneous source here. Which I don't use consciously. I'm just doing my job - I'm building an IMAGE.

Then a MIRACLE can happen.

Maciek Podsiadlo, 2019

me, me, me, me,
ME...!

IMAGE

„IMAGE” – to me painting first of all has always been a formal construction/structure which is supposed to transport me first and then the spectator who if she/he has not been rendered indifferent by the conventional way of reacting to art, may have rather an instinctive and sensory perception in the same way as you react to people or the taste of food – I like or dislike it – immediate perception similar to reading a symbol or sign. Illusory suggestiveness/meaning of the painting space should be univocal so that you could go deep into its mediumistic space – at least to me slightly oniric.

BRIEFLY

I started in a very conventional way with academic studies being sure that at first the basics – ABCs were acquired and then maybe onto expression. I worked with models figuratively and with my paintings progressively and only after some time did I take to abstraction which I earlier had turned down, having the feeling that it might have been too early. Jacques Muller and Christian Rollet were the professors who had a very good influence on me.

After my graduation from the Academy of Fine Arts in Brussels during my post-graduation practice in Cracow /1987/ I was once blocked with one of my paintings for quite a long time so I invited Jerzy Nowosielski to my study to review my works brought from Belgium and painted by 1987. I shared with him my doubts connected with the above-mentioned painting where there was not even the slightest sign of scattered figuration, but the painting still thrilled me in a kind of mystical way. Without any hesitation he told me that the painting was completed. It gave me an immediate impulse and as a result I painted a series of paintings in which construction with its impressive efficiency gave me an almost euphoric experience. After that I went to





Warsaw, in 1989 Round Table, my son Mathias was born on 4th June. You could observe the first signs of freedom in Poland, but I escaped from approaching the „wild west”. After I returned to Brussels, I painted a lot.

The series called „study of landscape archetype”(from F. Bacon studies) with return to something

recognizable above all „organic”- the axis of construction was a line and a point – a LANDSCAPE.

Big series during 4 years. The series of exhibitions, awards and some fame. But in spite of many efforts even very spectacular ones-the routine won. I got bored working in the study preparing exhibitions, organizing strategy, marketing, contacts with galleries and formal activities connected with self-promotion.

The illusion of recognition was also not enough. I wanted to be independent with regard to the market and institutions which I found rigid and pompous despite giving signs of flexibility but in fact routinized and in its twentieth-century way academic especially in selection strategy.

In 1996 I started running a business to make money. I was very lucky and successful that is because I am a perfectionist. In an artistic way of making money I found dynamism which I felt lacked in painting and the above-mentioned corporal framing of the cultural world. I performed half-industrial metal works in Brussels. I took up smithying, locksmithing, design, interior arrangement of my own boutiques but also as services for bars, stylists’ studies, apartments, flats, garden designing and settings for various events. At the same time I ran my own shops in Brussels in Asiatic-oriental style based on ethnic furniture, carpets, jewelery, items from Near-and Far East – a lot of traveling, a real adventure.

The second son.

For 17 years I had postponed my comeback to painting which in 1996 I was supposed to put aside for 3 months only. I bought a property in Garbno / Masurian Lake District probably to speed up my resumption of painting because I have never lost hope that one day when everything goes well I will start painting again. That is the reason why I stopped my activities in Belgium. I got divorced.

In 2012 I visited my friends in Geneva. Being far from home and my property and not having anything to do I started painting and in intervals hiking around picturesque Dardagny. Even without much effort after three days I began with small forms which surprised me with their freshness.

I arranged the study in my manor-house and I hoped that finally I would start producing paintings...

So as not to be very mystical but rather a media man – I do not have anything worked out , put in order subjects or theories. I am totally open to what by chance the fortune might bring. I do not want to limit myself to any canon, I want to be flexible with the freshest, most open and creative view to what the sub-conscious prompts /here as usual lack of words.../. It cannot be anything that I have already known.

MY...

I met F. Bacon in London in 1985 and it was a meeting that was as important as the one with Jerzy Nowosielski. From the meeting (in rather chaotic circumstances) I remembered us talking about the difficulty young artists have in expressing their emotions and ideas as they are surrounded by patterns and stereotypes. In addition I have the impression that nowadays more effort is put not into avoiding patterns but rather into confronting them. That is a „blind street” where in this or other way pattern still rules.

ONCE MORE TIME

In spite of time passing which has not spared me I still have the same concerns, however in a slightly different way. In my opinion the pressure of the Internet, digital insolence, the surfeit of „easy images” or perfect visual tricks sooner or later will bring trends to return to painting „sacrum”, to subsequent revival.

After my successful comeback in painting last time, I have the feeling that I have only suspended myself during the last few years and now everything is going to be even more free and creative. At least I am full of enthusiasm.

I count on my good star to bring me to the land of artistic ecstasy.

Maciek Podsiadło, 2016
Gallery Castel Reszel,
group exhibition, Reszel, PL,
2016

In parallel

This text is a presentation of the rules by which I am guided in my painting research and the methods of their application.

It has been edited to avoid any misunderstandings or as someone prefers to put it that way, any accidental interpretations. It is in contradiction with one of the basic theses which is expressed in my painting by trying to detach the form from the contents. The contradiction appears at the moment I want to describe my way of painting – being aware of this, I take on this contradiction.

Painting is an art in which truth and appearance, reality and illusion are one. It is not interested in real objectivity, but illusory objectivity.

Painting has neither a pattern to disseminate nor a story to tell, it has to detach the form from the contents. My search aims to detach the material of the painting work from its iconographic sense in order to obtain a new purpose, emanating from certain primitive expression, the quality of the existence of painting. The driving force of this expression is not a statement dictated by drama, anecdote or mood lyrics but despite this does not deny sensitivity and emotions resulting from the expression of painting e. Nevertheless they cannot manage creative work. This expression is first of all the result of the tension which arises at the time of direct experience during painting act as such.

METHODS

I paint directly without any iconographic „a priori”. My work is purely painterly, I start painting not having a plan, a topic or a concept. However, in search for synthesis of painting expression, I cover the canvas with paint by chaotic brush strokes, lines with charcoal or pastels, smearing the matter with a rag, provoking accidental events. I sometimes repeat the action lots of times until unspecified forms appear suggesting a certain situation-a new composition solution.

With these ambiguous forms, „on the border”, recalling human beings or other creatures, I try to create in the surrounding disorder. I introduce more and more different elements so that the pressure often relocates them somewhere else creating further possibilities.

Based on the possibilities that this initial canvas proposal allows me, with the help of interventions – intrusion into space, cutting it into further plans, horizontal divisions, heavy – light, close – far, up – down, I’m going towards creating the world real only on this one canvas, all the time accepting or rather maintaining subjectively good elements, those that push the composition further, and reject the bad ones, guided only by artistic criteria, whether the painted fragment belongs to the whole painting or not. I sometimes change the existing partial solutions because of a small part which has a special feature that the whole does not have. It happens that I turn the picture upside down and work on it further.

I continue these treatments until the stage in which I managed to condense the maximum tension in the image, as much as was possible for the given canvas. At the same time it happens when I remove all obstacles which prevent me „seeing through the frame”, that means making a choice, stopping the film at the moment of escaping possibilities, consolidating the ability to see, because it creates images and not the other way around. The choice, that is taking the challenge that always poses a specific dimension of the frame, requires taking a detachment from the sheer volume of template suggestions and nobody’s tastes.

I do not paint „paintings”, my intention runs towards the creation of painting reality – Painting Events – without conceptual and intentional prejudice, as if the paints painted themselves.

The painter’s quest seeks to push away the picture patterns that enter the canvas before he starts working. The whole surface is filled with imagination, multiplication diagrams of various

origins, with which you will have to break. (G. Deleuze, „Logique de la Sensa-tion”).


This is probably what F. Bacon had in mind when he mentioned to me the difficulty for the young artists currently creating, remaining under pressure of existing art imposing its templates.

Breaking with „the inspiration from the past” is not a break with knowledge or the tradition of art. It refers to artistic inspiration whose source must be an authentic experience. The rejection of existing art as a factor inspiring the creative act is a necessary demarcation between what is dead and what is alive, because artistic and historical value is not one and the same, which does not negate the importance of the formal heritage of the past.

The source of artistic inspiration is an individual experience. My paintings are derived from the need for non-conventions, negating when creating any patterns, even those which my previous paintings impose on me, every time trying to break with the finished canvas. Each new composition must become a kind of manifesto.

I am trying to transform the spontaneity of a painting act into a reflection of a painting enchantment of spontaneity. In this way, a case is not a part of the formal solution, but be-comes the constitution of the form itself. The new sought-after value is for me an objectified impression searching in painting for „revelations” proper to him.

Although I consider spontaneity, or freshness, as one of the most important factors in my painting, I reject, for example, Neue Wilde, which is an escape into the sentimentality of private ex-pression, where spontaneity is used as an effective technique and not as an object of painting experience. Despite the fact that I see my painting as an abstraction, I can-not (for a moment 1987) and I do not want to break away from figuration. Sometimes anthropomorphizing figures are not in any way a deformed study of characters whose bodily massacre would be a reflec-



tion of, for example, „social pathology” or personal sensations. This is the need for a plastic „harmonization” or – in other words – the relationship of e.g. two forms located in the space of the landscape or another reality, where none of these creatures have the features of individuality in themselves, but objectifies to the „environment of the painting”.

These figures are figurative artistic elements constituting the axis around which the tension of the composition is created. They are programmatically a painterly way of existence: a „paint character” in its „world made of paint” in which they exist and have no claim to it „The world of being from paint” is the world of Painting Matter.

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