

press reviews



2016

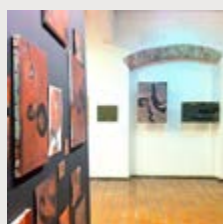
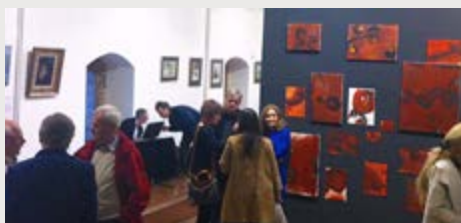
Gallery Castle Reszel

Artists from Warmia and Mazurie

[more..](#)



„Made in Ch” 2012. Acrylique, charcoal, graphite on papier, sises to A3



1995

Post-competition exhibition

Contemporary Art Award under the auspices of Prince Pierre de Monaco on the occasion of his hundredth birthday

Casino de Monte-Carlo / Monaco



Art contemporain : l'événement



1994

Luxembourg Art Center

Post-competition exhibition, Salon 94
Luxemburger Artisten Center, Luxembourg

Marie Banegas Prize

Electrolux Award Price L.A.C.



Jury du
SALON
DE
PRINTEMPS
1991

Les membres du jury international :
Victor Bächer, Suisse, peintre et professeur, président du jury international
Roger Decaux, peintre, France
Frans Aerts, Belgique, galeriste expert de l'œuvre de
James Ensor chez Sotheby à Londres
Serge de Waha, peintre, Luxembourg
Norbert Thomas, peintre, professeur, Allemagne

Le prix d'encouragement à un citoyen luxembourgeois de la Société Minerais S.A. a été sélectionné en collaboration avec le jury international par Monsieur Roger S. Ehrmann.

Le prix d'encouragement Marie Banegas a été sélectionné par les personnes suivantes (non-membres du L.A.C.)
- Monsieur Victor BÄCHER, président du jury international, Suisse
- Monsieur Emy Lamborelle, Luxembourg
- Monsieur René Fontanel, France
- Monsieur Jo von Götz, Allemagne

Le lauréat du Centre Culturel Français a été choisi par Monsieur Claude Frisoni, du C.C.F.

Nous remercions tout particulièrement Monsieur Jo von Götz pour la mise en place des œuvres exposées au Studio du Théâtre Municipal à Luxembourg

Prix Marie Banegas accordé par le L.A.C.
Prix ELECTROLUX

Podsiadlo Maciek

23/03/65
B-Bruxelles

Etude pour un archétype de paysage II 41
150 x 150
Huile/Toile

Etude pour un archétype de paysage III 42
150 x 150
Huile/Toile

50 Artists from Belgium



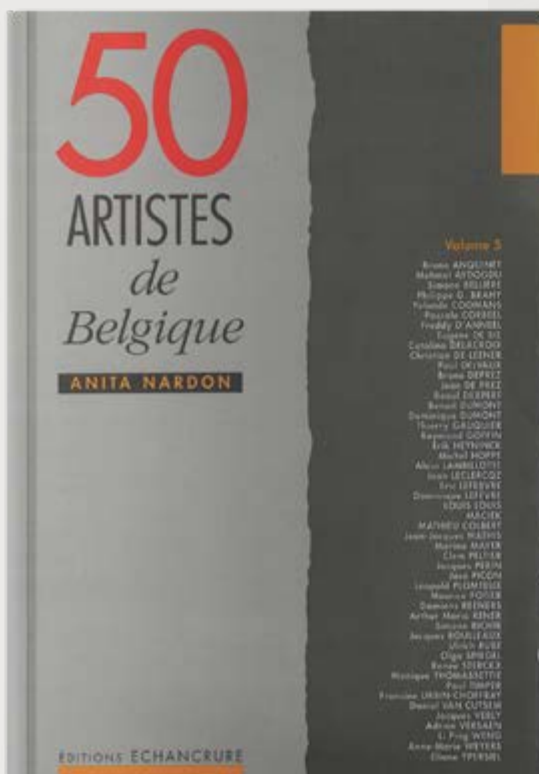
A painter who fights

Maciek Podsiadlo (...) entered the cohort of exhibitors through the main door, that of a gallery that has now disappeared, the Gallery whose approach had always been that of high quality. Maciek's exploded figurative art, the robustness of the sketched bodies, were immediately perceived as a marching force that nothing will divert. That was in 1987.

In the same year, he was part of ARBA (the Royal Academy of Fine Arts of Brussels) finalists' group exhibit at Galerie Boëtier and there too he stood out. His semi-figurative characters at the forefront of the fight were figurative plastic elements, as he himself would write. The painter thus proclaimed his pride „to be a man of painting in a world of painting”.

This is where the stay in the homeland comes, with internships in Krakow and Warsaw. Meeting an icon painter is the determining element of the new orientation of the artist. By trying that particular technique, which finds its strength in concentration and spiritual elevation, Maciek took an im-portant step in the evolution of his art.

Abandoning the bodies, which for him were only subjects of painting and not objects.

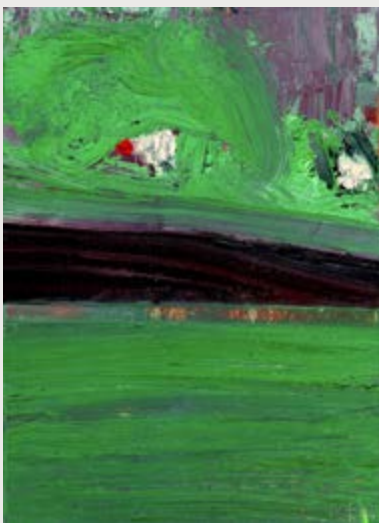


material / Archetype / maciek / Youtube

Video: [more...](#)

Anita Nardon,
Editions L'Echancrure, 1994

Galerie J. Arets Knokke



Born in Warsaw in 1965, the painter Maciek Podsiadlo has travelled a good deal, followed courses in various academies, participated in numerous internships and exhibited many times in Poland and in Belgium. He takes art very seriously. “Painting, he says, is an art where reality and illusion are one. It is not interested in reality per se; it is a subjective illusion which becomes an object”.

He is a hardworking, convinced character, who expresses himself clearly at a time when art theorists are more and more hermetic and abstruse. He sometimes turns the canvas he is painting round 180 ° and continues to work in the direction that seems to him to offer more possibilities. In short, he explains us very frankly his intentions. „I do not paint pictures, my ambition is to create a pictorial reality – pictorial adventures – as if the matter painted itself”.

He works in a raw fashion, uses rudimentary means that suit his temperament (fingers, squeegee, rags, pieces of wood, and brushes too...). He works with broad movements. Then he scrapes, he scratches, because he doesn't like mistakes if they do not arise from the act of painting... (note: Maciek)

All the works on these themes have an undeniable appeal, these are very detailed studies for an archetypal landscape. The dimensions are often generous (150 x 150 cm). All these difficult-to-read images challenge us and leave a lasting memory.

There are many other things that have come about from the painter's chaotic brushstrokes. And in these layers born from random movement, the artist digs his way to somehow give birth to the accidental pictorial fact which will finally satisfy him and which he had not thought of when settling down in front of his canvas.



Maciek's works assembled here will surely arouse the interest of all true fans of abstraction, and no doubt will also appeal to all art lovers, without prejudice or discrimination.

S. Rey, Editions Weissenburg, 1994

SENSITIVE PAINTING

Maciek paints with the contained exuberance of full paste. Large fringes bordered with foam strike horizontally across the canvas, their blueness enhancing the trajectory of a black sun, yet still casting a few tawny gleams. In the redness of the evening, the waves break apart and seem to want to catch a fiery red luminescent sun. When the blues dominate, vibrating in the infinity of nuances and materials, the combination of sky and water makes a white spray appear like a burgeoning galactic explosion. In the blue swirls of the thick mass, a large white sun pours a tear of fire and leaves the black traces of oblivion in space. A series of small oils under glass constantly carries through the theme of the hot and shaggy sun ball, which poses in superb broken beige the luminous bursts of white and red.

GALERIE
JACQUELINE ARETS



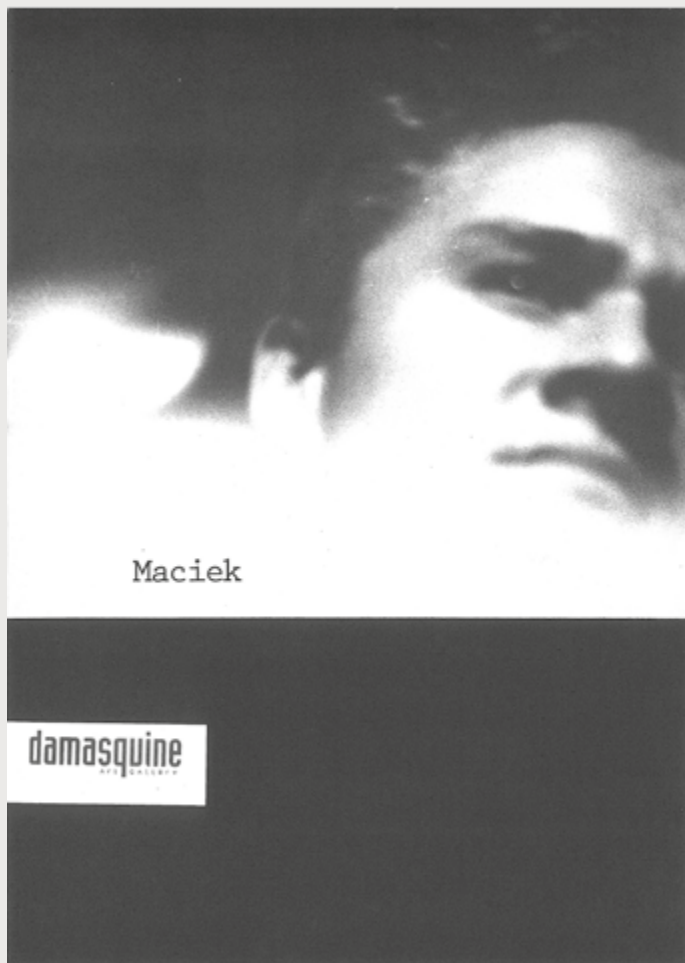
„Le Soir”, E. Delbraminne, 1994

1993

Galerie Damasquine, Brussels

Maciek

The first time I met him, Maciek Podsiadlo was at the Fine Arts Academy. He had just spent a week moving out from a narrow cubicle cramped with years' worth of broken easels, empty boxes, old easels and other academic memorabilia. (...)



He had decided to move out and away. On a canvas, I see a body, traced vigorously. A sculptural anatomy, articulated in ways that medicine does not recognize. Was it headless? I think so. In any case, the space around it was more a door than a corridor, more a window than a wall. A few weeks later, half a dozen paintings were in the works. The manner and the gesture were not without evoking the artist Francis Bacon of which he spoke to me then. Then time passed.

To paint above all things. Anywhere. Why not in his native Poland. Perhaps he would go to Krakow to meet Nowosielski. Another painter, already elderly, master of icons and of most powerful abstractions, those who produce a feeling of sacredness, and manner of being essential just as much as the dull matter and shapes without angles. Closer to himself, he attacks space without further resorting to figuration. Barring it, crossing it, patiently building it, then, suddenly, making it plain again, he changes his palette. Muffled. It is winter. More saturated.

(...)

Just enough to anchor the composition in the maelstrom of matter, two of its landmarks: a point and the line of the horizon.

(...) The point will therefore be the sun. One day, the horizon will sprout and swell into a mountain. Simple breathing, a slow effort to make the matter rise, memory of the first geological bursts. But then, the mountain ceases its progression. As if, through the pleasure and the power of colors, it was turning back into an icon.



Guy Gilsoul, Exhibition catalogue Galerie Damasquine, 1993, Brussels



At the Damasquine gallery, Maciek, a native Pole, shows in his latest paintings the result of an already long search, which leads him unceasingly into the heart of painting. No question here of talking about yourself, or the world, or about others, it is about solving a major problem: constructing a whole made of little pieces, with rage in the heart and the sense of chromatic matters, of the oil paint medium and of a sudden movement of a decisive brush. Hence, after many stages during which he broke with the presence of the body, he opted here for a few simple elements such as the point (circle) or the horizontal line.

[more...](#)



1993

Beatrice Van Schendaele,
TV Bruxelles, 1993

Report Damasquine Gallery,
1993, Brussels



„Painting Fury” / RTL-TV / TV Bruxelles
1993 //Youtube.

Mounting:

TV Brussels - an exhibition by Maciek Podsiadlo at the Galerie Damasquine, at the workshop - Atelier R.Husson, and RTL TV report - RTL Studio. Brussels 1993

[video...](#)

„Le Vif”, G. Gilsoul

Born in Warsaw in 1965, Polish painter Maciek started painting in the early 1980s, when he moved to Brussels, where he took drawing and painting courses in several academies.

He subsequently completed his training in Poland.

If the beginning of his career as a painter was marked by a tendency to figurative art, he gradually broke this yoke and opted for a certain form of abstraction.

Maciek’s landscapes are alight with sun, the horizon itself turns into a mountain, and are the culmination of his long-term work.

Following his initial impulse, fleeing from clichés and cumbersome concepts, the artist begins his works without a plan or very precise project, covers the canvas with matter to give free rein to his instinct until obtaining certain forms, which allows him to go further in his pictorial adventure.

Impulse, slowness, light and shadow, energy, reverie... Maciek loves contrasts in life as in his painting, a universe of curves and straight lines that stand out, both flexible and constructed.

Maciek’s painting emphasizes colors and materials even if they are for him only tools to serve the plastic work.

The artist prefers oil to acrylic as he appreciates its mystery and sensuality.

Maciek Podsiadlo brushes canvases in a dense, doughy mass in warm colors. Petrified forests haunt the space and sometimes explode due to some fantastic cataclysm. The unperturbed sun bristles with disordered rays in a last attempt at survival to, finally, appear round and naked in the galactic mystery of the imaginary infinity.

(...)

Maciek PODSIADLO has been developing for some time a series of landscapes composed of three essential signs. A horizontal one – for the horizon line and the establishment of a first binary structure. A point – for the sun, but also to indicate the first difference of depth. Finally, a curved surface carrying the meaning of a mountain, but essentially there to remind one of the urgency of the coloured matters, their weight and their sensitivity.

„Le Soir”, G.G., 1993

Maison des Arts d' Evreux, France

Point, line, sun

For his first exhibition in France, Maciek Podsiadlo chose Evreux. Until April 22, he displays his talent at the Maison des Arts.

Invited to explain his intentions, Maciek claims to paint impulsively, without any iconographic a priori. His act is purely pictorial. (...)

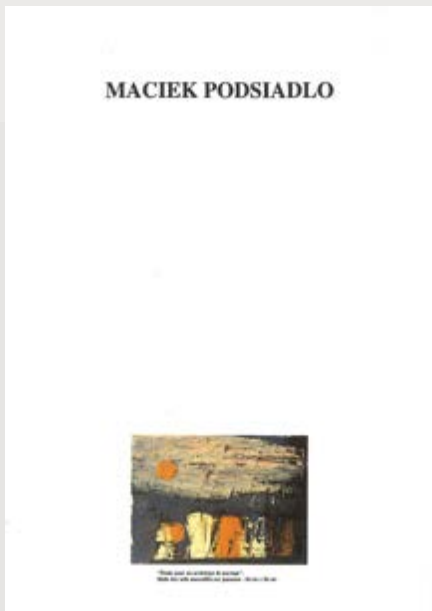
„I paint with my hands, squeegees, rags, brooms, a knife, sand-paper; the destination is the image (...) for me a painting is a closed world, a bit like a box”.

The new Guest Artist, to use the formula dear to the organizers, has his pattern: the point, the sun, the landscape.

„For me the colour in itself is of no importance, what matters is the plastic logical construction which is mine”.

„My adventure ends when the painting is finished. I do not want to be restrained; otherwise, I would no longer be interested in my work”.

Evreux, 1993



ligne, soleil
rance, Maciek Podsiadlo a choisi Evreux.
s talent à la Maison des Arts.

Maciek's landscapes

The Maison des Arts takes risks with regard to Maciek Podsiadło's exhibition. Why risks?

Simply, as Ferré explains: „Because the work of the guest of the month does not necessarily go in our aesthetic direction”.

Christian Ferré hastens to rectify by admitting he is very pleased to have taken this risk of showing the Ebroiciens (inhabitants of Evreux) paintings which, according to him, will challenge them.

(...)

A.L., 1993

Maciek Podsiadło at the Maison des Arts

He is a painter who uses all means, all techniques, even the least orthodox, to work his canvas (hands, squeegee, cloth, broom...]. Figuration quickly gave way to a lyricism and an abstract movement. The works exhibited at the Maison des Arts are all very physical (you can still feel the violence that accompanied their creation).

Maciek calls his painting „organic and balanced”. By painting, he likes to cause „accidents” until „vague forms” appear which suggest to him a certain „situation”, a „new compositional proposition”.

Far from these philosophical-aesthetic declarations, I would say that the paintings exhibited in Evreux, all recent, hide behind their rough and raw form, a strong and original vision of the world (and even more) that belongs only to their creator, far from current fashions and a certain *déjà vu*.



The landscapes of Podsiadlo

A painter can hide another.

The title of Maciek Podsiadlo's exhibition at the Maison des Arts „Landscapes” should not suggest paintings in Corot style. Coming from Poland, this young painter of 20 years and of classical training, who chose Brussels as his asylum, painted with a force that is reminiscent of the German expressionists.

During the opening Ms Solange Baudoux, the deputy mayoress, even alluded to violence, to a brutal quality – in the work of Podsiadlo, and to asceticism!

His scheme is the sun, the sky, and the horizon line. Podsiadlo juggles with these three elements. Also by use of colors. Often muted hues are heavy with meaning that bring real drama to the canvas (...)

Podsiadlo may be an ardent admirer of F. Bacon and W. de Kooning, he has traced his own path.

„I assimilate various influences and cook my own soup. I hate restraining myself”.

Jacques Solois, „La Depeche-Arts”, 1993



[more...](#)

1991

Gallery X+ Brussels




This is the first time that Maciek Podsiadlo has presented a set of paintings in an important gallery in the capital. However, this young 26-year-old Polish man has not been idle. Born in Warsaw, he arrived in Brussels in 1981 and enrolled at the Academy of Fine Arts. There, he also found a place for himself, or more exactly, he discovered a shed, which he adapts and in which he paints with rare determination, his first pochades. A trip to England introduces him to Bacon. He loves his paintings. He is fascinated by his personality and returns to his painting. His expressionism then begins to take other directions. He senses danger. The Neue Wildens bore him. Too many writers. Not enough painters. In 87, he does a first review: an exhibition at Galerie 45.

Then he returns to Poland and enters the Nowosielski workshop in Krakow and then that of Domin-ik in Warsaw. Now he is again in Brussels with some paintings under his arm, some of which will be presented during this summer at the International Art Gallery in Lasne.

Solidly structured works, in pastel, charcoal, oil and acrylic. Works marked by a somewhat intuitive will to organize “a homogeneous whole while avoiding at all times the trap of what has already been seen”.

At X+, his latest paintings are on display. We first notice, emerging from the back, some Land-scapes (...)

Radio programme:



"Service Politique de
l'Europe Ouest/
Littérature
Francophone/
l'Art à Bruxelles"

Les éditions OSBL
par...

ce n'est pas le contraire de quelque part
814 / 56 Chaussée de Mons
B-1070 — ANDERLECHT
Tél. : 02 / 820.39.66
C.G.E.R. 001-1223294-06
T.V.A. 422.859.523

Time code: **Maintenant je tiens**
Indic. Magnéto: **culture polonaise et**
Texte lu: **de l'humanité en '6**
reste- Je continuerai
quitte l'horizon de
moins pour l'instan
des Arts et cela dur
dire que c'était vra
première exposition
gagné le virus exp
signalétique revenons à ce qu'il me semble le plus important son oeuvre et son travail dont
il nous propose dans cette galerie de découvrir un joli panel de ses dernières réalisations
en la matière. Voici un texte écrit au recto de la feuille contenant sa biographie et dont il
parle du comment et du pourquoi: "Rédiger afin d'éviter les malentendus ou
interprétations hasardeuses de mes toiles. Il se trouve être en contradiction avec une de
mes thèses principales qui s'exprime dans le souci d'arracher la forme de la signification.
Cette antinomie apparaît donc au moment où j'essaie de formuler ma picturalité.
Conscient de cela, j'en assume la contradiction. La peinture est un art où la réalité et
l'illusion ne font qu'un. Elle ne s'intéresse pas à la réalité en soi, elle est une illusion
subjective qui devient objet. La peinture n'a ni modèle à représenter, ni histoire à raconter,
elle doit arracher la Forme au Figuratif (ces deux derniers vocables sont écrit avec une
majuscule, note du speaker de service). Mes recherches visent à détacher le sens
iconographique de l'oeuvre, de sa substance picturale, dans le but d'extraire une nouvelle
"qualité" (ce vocable est écrit entre guillemets, note du speaker de service), de dégager
une certaine expression originelle de la picturalité, ...". Il nous parle avec des gestes larges
et amples qui nous conduit par sa quête à le suivre avec les yeux fermés dans les méandres
de sa création et pour ne pas trop nous traumatiser il banalise la route tout en laissant des
surprises en route. Maciek ne fait aucune concession en rien même en peinture où il a
trouvé une façon claire et aussi coloré même si les couleurs sombres font durer le suspense
avant d'arriver à découvrir la clé de la toile devant laquelle on se trouve. Maciek vous
propose ses toiles à la galerie X+ sise au 7 de la rue des Champs Elysées à
Ixelles-Bruxelles, ce n'est point très loin de la place communale. Les oeuvres sont visibles
jusqu'au 26 octobre du mardi au samedi de 14. à 18.30.

Francophone Literature Art in Brussels

I would now like to introduce Maciek, who is of Polish extraction (...) and who has been based in Brussels since '81. He began his artistic education here and it continues to this day (...); he invites us to this gallery to discover a review of his latest achievements in painting. Here is the text written on the front of the sheet containing his biography, in which he explains the how's and why's „Put into writing to avoid misunderstandings etc., etc. (...).”

Speaks to us with wide and ample gestures, leading us through his quest as we follow him blindly through the labyrinth of his creation. Not to traumatize us too much he trivializes the road while leaving a few surprises. Maciek makes no concessions whatsoever in his painting (...) his dark col-ours make the suspense last before you discover the key to the canvas right in front of you (...).

Les éditions Radio Broadcasted
Issue of 23.09.1991
(Audio transcript)

1990



Europapreis Van Ostende post-competition exhibition, Ostende Casino / BE

Selected for the Prix Europe de Peinture of the city of Ostend

(...)

each of the 621 artists submitted three works to participate in the Prix Europe de Peinture of the city of Ostend, 61 works from only 41 artists were selected, what are the conclusions?

(...)

Hugo BANIN, 1990



PERO Michel
Paris 1989
32, avenue du Général - app. 44
B-1140 Bruxelles



53. Espace constant



1988



Arsenal '88 Polish Young Art Exhibition Warsaw 1988

During the dying down of socialism, the owners of Galeria Brama at the University of Warsaw, Leszek Jampolski and Jarosław Daszkiewicz organized the biggest rush of artists from all over Poland...

The exhibition presents the works of 389 modern, young artists in various fields: painting, sculpture, graphics, photography and other forms of artistic expression. The exhibition was accompanied by concerts, film screenings and performances.



LESZEK JAMPOLSKI i JAROSŁAW DASZKIEWICZ:

Wracamy do „Bramy”

Przygotowując wystawę... mabiegaliście niezwykle o re- klanie. nanie, 6 darszeni mocno, tem: Le rosława zatem k faktem pod nie bęben. J. J. — bardzo „Nowy e w Sopo stawie k chać?” Zagrodzk rodowym stawy uz piszą, ty poziom t J. D.: winiska nam, że tapani odwiedzi DOCUMENTA w KASSEL — największy na świecie festiwal sztuki współczesnej — dopiero by się przekonała, co to znaczy jarmark. Feerie kolorów, ruch, rozmach wystawienniczy, cuda. Ponięwał tu wystawę zrobiło dwóch główniarzy — to używa się słowa jarmark. Al tamto nie raz, bo to DOCUMENTA...



LESZEK JAMPOLSKI — 33 lata, komisarz wystawy „Arsenal '88” — Ogólnopolskiej Wystawy Młodej Plastyki Polskiej — „Każdemu czasowi jego sztuka”, na co dzień kierownik Galerii Brama. W 1981 ukończył ASP w Warszawie w pracowni Leszka Maciąga i Juliusza Owidzkiego.

JAROSŁAW DASZKIEWICZ — 35 lat, komisarz wystawy „Arsenal '88” — zastępcą kierownika Ga-

...nie wszedła rozpoznawania w... l. J.: — Wywściekła nastąpi- liliśmy się na rozważnie zarzuty. Dla jednych byliśmy „kolaborantami” dla drugich też je- staliśmy podejrzani, bo w tym momencie jaśd u nas ranule wierzyliśmy w to co mówimy... przekonywaliśmy innych... miałem notowały się plówki na... „Polskie”. A jaka jest praw- da? Otrzymałaliśmy po dwa- dzieściakielka tysięcy mie- sęczeczo w Galerii Brama i... za komisarzowa- — czyli przez o- roku. Plus na 90 litrów benzy- „malucha”.... cie się sami, ja- spełniliście przy... ważam, że ze stu by było śmiało. Ale nie powiem... sądzę, że te oso-... video...... wzięcie... znaleźć... — Zarzucacie recenzentom wystaw brak kryteriów w ocenie. Powiedzieć, jakie wy stosowaliście? J. D.: — A jakie można by- lo stosować? Format? Długość, szerokość? Ja jestem w sta- nę każdym obrazie uza-... Przez dziesięć dni... śmy sobie do oczu w... każdego obrazu. Szkole- nie działo się to przed... wideo. Wówczas mia-... dowód, ... ciągu trzech... dni w ocenie w... omasz Rudomina... „Kulturę”, ja... że względu ja... „Tenunjący pozio... — Rzeczywiście... by inne i świadcz... nerwicowym uag... omasz Rudomina... zaprosił jako... kwalifikacyjne... w, a potem ich... Rudomino wycofa... wystawy... — Zrobił to w... chwili bez porozu-... sami. — Poweździł do niego... owski.

— Ten artysta wycofał się formalnie zgłaszając nam swoją decyzję na piśmie. — Jury nie zaprezentowało swojego wyboru na vernisżu wystawy. Prof. Kazimierz Ostrowski stwierdził, że sąd potrzebuje jeszcze trochę czasu na zastanowienie. J. D.: — Profesor nie ogłosił wyników ponieważ zrezygnował z udziału w jury. — Czy moglibyście przykłaść

Gallery Test, Warsaw, 1988



[more...](#)



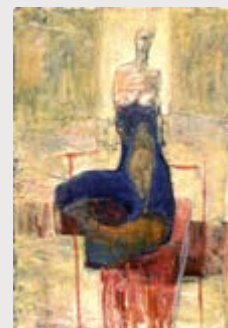
1987 Gallery 45, Brussels



Maciek's pictorial material

Maciek Podsiadlo, a Polish painter who graduates this year from the Academy of Fine Arts in Brussels, holds his first solo exhibition in Gallery 45.

It rarely happens that a 21-year-old artist shows so early in which direction he wants to progress, focuses so firmly on his artistic goal. This certainty is sometimes so strong that it becomes a driving force for him. Maciek Podsiadlo is one of the few who can claim to have met and spoken to the painter Francis Bacon. From this conversation, he remembered that at first as a young artist he had to get rid of the clichés that were imposed on him by Art History and his education, and he made this his creed.



Impulsive

As the painter explains, he works impulsively, without any a priori. Even if it starts from a plan or from a preliminary drawing, his work is nevertheless a search for a strong synthesis of the plastic expression. He wants to work completely „freely” on canvas, and this brand extends to applied techniques: Maciek mixes oil, acrylic, pastel, charcoal, etc. ... that he applies or treats with a brush, a cloth, a paintbrush, his hand... while respecting his acquired technique (...)

This way, Maciek lives a new adventure with each new work (...).





Explosion of form and color.

With this painter, practically every work is an explosion of form and color, with only vague reminiscences of known images and situations. For the viewer, each painting is a fascinating journey through beautiful pictorial material, with resting points full of wonder. A pictorial material that was, so to speak, filtered through Maciek's unconscious. (...)

Gallery 45, Peeters, 1987

* MACIEK PODSIADŁO

W "Gallery 45", rue Victor Allard, 45 w Brukseli ma obecnie miejsce i otwarta będzie do 31 marca pierwsza indywidualna wystawa malarstwa Maćka Podsiadło.

M. Podsiadło urodził się w Warszawie w 1965 r. Od 1981 r. mieszka w Brukseli. Jest studentem ostatniego roku Akademii Sztuk Pięknych w Brukseli.

Mimo młodego wieku jest już laureatem wielu nagród: 1984 - nagroda I. Verheyden, 1986 - nagroda S.A. Bourroughs.

We wstępie do programu wystawy pisze:

"Malarstwo jest sztuką w której prawda i pozór, rzeczywistość i iluzja stanowią jedno. Nie interesuje go rzeczywista obiektywność, lecz obiektywność iluzoryczna.

Malarstwo nie ma wzorca do rozpowszechniania, ani historii do opowiedzenia, musi oderwać Formę od Treści.

Moje poszukiwania zmierzają do oderwania sensu ikonograficznego dzieła od jego tworzywa malarzkiego, w celu uzyskania nowej, emanującej pierwotną ekspresją jakości - "istnienia malarzkiego". Motorem tej ekspresji nie jest wypowiedź podyktowana anegdotą dramatu, patosu, czy też liryką nastroju. Pomimo tego nie neguje udziału wrażliwości, uczucia w wydobywaniu ekspresji malarzkiej. Tym nie mniej nie mogą one kierować pracą twórczą. Ekspresja ta jest jedynie wynikiem napięcia jakie rodzi się w momencie doświadczenia bezpośredniego - aktu malarzkiego".

Despite his young age, he has already won several prizes: 1984 - I. Verheyden prize, 1986 - S.A. Bourroughs prize.

In the introduction to the program, he writes:

„Painting is an art where reality and illusion are one. It is not interested in reality as such; it is a subjective illusion that becomes an object. My research aims to detach the iconographic sense of the work from its pictorial substance, in order to extract a new quality, to release some kind of original expression of pictoriality.

The driving force behind this expressiveness does not however arise from wanting to represent the anecdotal character of a drama, pathos or a particular state of mind.

I do not deny the contribution of sensitivity or emotion, throughout the pictorial creation. However, they cannot guide the creative work.

This expression is the result of the tension arising from the direct experience of the creative act”.

Anna Kłós, „Nasz Głos”, 1987

De picturale materie van Maciek



Op dit doek heeft Maciek acryl, olie en houtskool gemaakt.

UKKEL — Maciek Podsiadlo, een schilder uit Polen die dit jaar afstudeert aan de Academie voor Schone Kunsten te Brussel, houdt zijn eerste individuele tentoonstelling in Gallery 45 Krediet aan de Nijverheid. Het gebeurt zelden dat een amper 21-jarig kunstenaar zo vroeg aantoonst welke weg hij wil bewandelen, zo kondaat op zijn artistiek „doel” afstevend. Die zelfverzekerdheid is soms zodanig sterk, dat ze hem op het randje van de antipathie brengt. Ze zal voor hem echter zeker de stuwende motor zijn, en de harde school van het kunstenaarsleven zal die onangename kantten wel weten af te ronden. Maciek Podsiadlo is een van de weinigen die er prat kunnen op gaan met de schilder Francis Bacon ontmoet en gesproken te hebben. Uit dit gesprek ontbield hij dat de jonge kunstenaar zich in eerste instantie moest te ontdoen van de clichés, die hem door de geschiedenis van de kunst en zijn opleiding opgedrongen worden, en hij heeft er zijn credo van gemaakt.

Impulsief

Zoals de schilder zelf uitlegt, werkt hij impulsief, zonder enig programma. Maar al staat hij zonder voorafgaand „plan” of ontwerp, zijn werk is toch een zoektocht naar een sterke synthese van plastische uitdrukking. Hij wil volledig „vrij” aan een doek werken, en dat meek je tot in de toegepaste techniek. Maciek mengt olie, acryl, pastel, houtskool enz. ... die hij aanbrengt of bewerkt met penneel, stiftlood, de blote hand ...

Spontane figuratie

Door die impulsieve manier van schilderen, ontwikkelen zich wat je spontane vormen en kleurpartijen zou kunnen noemen. Voor de schilder zijn dit „voorstellen”, waarop hij al dan niet zal reageren; hij gaat het voorstel weerhouden dat hij interessant vindt en het eventueel verder uitwerken, of zegt het om zijn zoektocht naar beter voort te zetten. Zo beleeft Maciek met ieder werk een nieuw avontuur, telkens weer deelt hij, uit ieder doek, de zige, specifieke expressie van het werk.

UKKEL — Maciek Podsiadlo, een schilder uit Polen die dit jaar afstudeert aan de Academie voor Schone Kunsten te Brussel, houdt zijn eerste individuele tentoonstelling in Gallery 45 Krediet aan de Nijverheid. Het gebeurt zelden dat een amper 21-jarig kunstenaar zo vroeg aantoonst welke weg hij wil bewandelen, zo kondaat op zijn artistiek „doel” afstevend. Die zelfverzekerdheid is soms zodanig sterk, dat ze hem op het randje van de antipathie brengt. Ze zal voor hem echter zeker de stuwende motor zijn, en de harde school van het kunstenaarsleven zal die onangename kantten wel weten af te ronden. Maciek Podsiadlo is een van de weinigen die er prat kunnen op gaan met de schilder Francis Bacon ontmoet en gesproken te hebben. Uit dit gesprek ontbield hij dat de jonge kunstenaar zich in eerste instantie moest te ontdoen van de clichés, die hem door de geschiedenis van de kunst en zijn opleiding opgedrongen worden, en hij heeft er zijn credo van gemaakt.

Impulsief

Zoals de schilder zelf uitlegt, werkt hij impulsief, zonder enig programma. Maar al staat hij zonder voorafgaand „plan” of ontwerp, zijn werk is toch een zoektocht naar een sterke synthese van plastische uitdrukking. Hij wil volledig „vrij” aan een doek werken, en dat meek je tot in de toegepaste techniek. Maciek mengt olie, acryl, pastel, houtskool enz. ... die hij aanbrengt of bewerkt met penneel, stiftlood, de blote hand ...

Spontane figuratie

Door die impulsieve manier van schilderen, ontwikkelen zich wat je spontane vormen en kleurpartijen zou kunnen noemen. Voor de schilder zijn dit „voorstellen”, waarop hij al dan niet zal reageren; hij gaat het voorstel weerhouden dat hij interessant vindt en het eventueel verder uitwerken, of zegt het om zijn zoektocht naar beter voort te zetten. Zo beleeft Maciek met ieder werk een nieuw avontuur, telkens weer deelt hij, uit ieder doek, de zige, specifieke expressie van het werk.

With Maciek PODSIADLO, Gallery 45 continues its very convincing presentation of a resolutely modern painting, that is to say not deliberately destructive of the figurative tradition, but locking the visible reality under its surface and expressing by means of an energetic and unadulterated painting, the eddies of the mind or the conflicts between thought and emotion, heart and reason. The human being is placed there in a world that is rarely at rest, but vibrant with brutal oppositions or nuanced harmonies of many colors and characteristics.

Arts Antiques Auctions, 1997

Gallery 45 exhibits the works of Maciek, a young artist who is making his debut in the world of exhibitions. Exploding figurative that can be interpreted on many levels, this is the first impression in front of these canvases, which do not lack force and bring with them a breath of fresh air.

Arts Magazine Bxl-Europe, 1987

Here, too, colour comes first. Maciek, born in Warsaw, is only twenty-one years old. He is already showing unusual strength. His lyric impulses are more than a juvenile appetite to dig one's teeth deep into the life of painting. His reds, blues, and pinks have a resonance that is much more than a simple and instinctive freedom given to colour. There is, under the apparent disorder, an art, to fight the pictorial battle, to balance the masses and the effects, to vary the blacks, the tactility of the materials, blithely combining canvas, paper, oil, acrylic and pastel. It is close to figurative art, which is not just a simple pretext. It establishes a balance like the pole for the tightrope walker on his rope, a centre of gravity and a daring assurance.

Jean Cimaise, Culture, 1987



Op dit doek heeft Maciek acryl, olie, houtskool en pastel gemaakt.

UKKEL — Maciek Podsiadlo, een schilder uit Polen die dit jaar afstudeert aan de Academie voor Schone Kunsten te Brussel, houdt zijn eerste individuele tentoonstelling in Gallery 45 Krediet aan de Nijverheid. Het gebeurt zelden dat een amper 21-jarig kunstenaar zo vroeg aantoonst welke weg hij wil bewandelen, zo kondaat op zijn artistiek „doel” afstevend. Die zelfverzekerdheid is soms zodanig sterk, dat ze hem op het randje van de antipathie brengt. Ze zal voor hem echter zeker de stuwende motor zijn, en de harde school van het kunstenaarsleven zal die onangename kantten wel weten af te ronden. Maciek Podsiadlo is een van de weinigen die er prat kunnen op gaan met de schilder Francis Bacon ontmoet en gesproken te hebben. Uit dit gesprek ontbield hij dat de jonge kunstenaar zich

De picturale materie van Maciek



Gallery 45

The first exhibition for Maciek Podsiadlo, a young Pole of 21 years. Twenty-eight paintings, witnesses of a merciless struggle and some great pieces. A fight where life wins with coloured strokes posed, crushed, thrown, scratched, then sanded, erased, reborn. A ploughing where the shape enters and resurfaces at random from a black rectangle, from shades of pink. Sometimes a face can be guessed at, a mouth or a body part. A pleasure for the brush, the hands and the eyes, all at once. The energy of some works recalls Mortier. The same fierce fury to build a painting.

Cuy Gilsoul. „Le Vif”, 1987

Cuy Gilsoul „Le Vif” 87

Épingle

Première exposition pour Maciek Podsiadlo, jeune Polonais de 22 ans. Vingt-huit tableaux, témoins d'une lutte sans merci et quelques « grands morceaux ». Un combat où la vie l'emporte à coups de couleurs posées, écrasées, jetées, griffées puis poncées, effacées, renaissantes. Un labour où la forme entre et ressurgit au hasard d'un rectangle noir, des nuances d'un rose. Parfois,

un visage se devine, une bouche ou un morceau de corps. Noyés dans le plaisir tout à la fois de la brosse, des mains et du regard. Certaines œuvres ont une puissance qui rappelle Mortier. Une même fureur farouche de construire ce qui d'abord est un tableau.



Podsiadlo : labour.

1985

London - An encounter with Bacon

[more...](#)

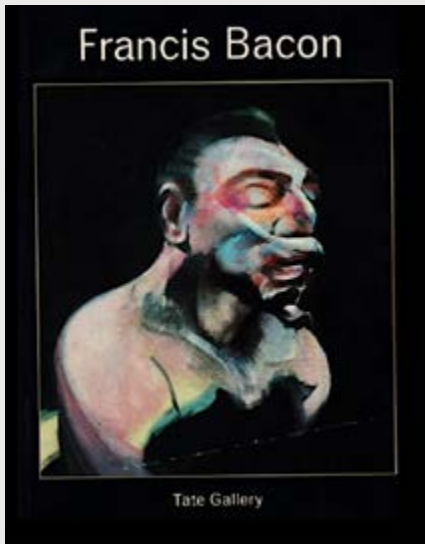
This is the amazing story of a chance encounter between the famous painter Francis Bacon and a young student of Fine Arts, which took place during a major retrospective of his work at the Tate Gallery.

London, 1948. Francis Bacon comes out of the war a changed man. When he picked up his brushes four years earlier, he destroyed almost all of his works from the previous ten years. From the start, his expressionism acquired a personal, violent, solid, playful style - nourished by Picasso, surrealism and the great masters, from Cimabue to Velazquez to Ingres. That same year, the New York Muse-um of Modern Art brought a canvas from him, thus establishing him firmly in the art world. He was 39 years old.

In 1958, Belgium exhibited his works for the first time, in the euphoria of the Universal Exhibition.

Ten years later: May 68, Sous les pavés, la plage! In 71, Paris welcomed him to the Grand Palais.

Today it is the turn of the very serious Tate Gallery to exhibit his 125 paintings. From the first triptych, dated 1944, to the last portraits, it is the largest retrospective ever organized. Well-known works from all over the world, from Washington, New York, Amsterdam, Munich, Paris, and above all, from many private collections. Some of these works may not appear again for a long time. Discoveries like the powerful studies of figures from the first years, painted in muted shades and monumental shapes, or like the heads and open mouths, from 1948, in bluish grey, heavy with materials and solid like stone. In his famous series, humanity expresses itself violently, boxed in by the scalpel, reddened with brush strokes, following an impetuosity left to chance but also constructed, controlled, loved: „I want a very



6 juil. 1985

A Londres, feu d'artifices Bacon

l'occasion d'une grande rétrospective Bacon à la Tate Gallery, l'histoire très remarquable de sa rencontre fortuite entre un peintre célèbre et un jeune étudiant des Beaux-Arts.

Francis Bacon est transformé. Quand il peignait, quatre ans plus tôt, la quasi-totalité de ses œuvres, dix ans de sa vie, son expression est un style personnel. — chaque — ouvert de Pythagore et de la grande intuition, de Cimabue à par Velazquez. Cette vie d'Art moderne de faire une toile et signe sa présence dans sa construction. En 1948, la Belgique la première fois les applique «charlots» de couleur. Des ans en les pavés, la plage. En ville au Grand Palais, et le tour de la très abry, avec 125 tableaux. Triptych, daté de 1944, traits, le plus vaste est le motif sur pied. Des ans venant des quatre de Washington, New York, Munich, Paris, œuvres collectées privées plus avant long-temps comme ces de figures des premières dans des scènes formes monumentales, «rituels», bouche ouverte et solides comme les larmes «étranges», ont, se crée, mais en rouge à coup de pince comme les boucles noires, courbées, ainsi image très redondante se produise par «il», il y a quelques années en équilibre, à la et les accidents. A la violet, les roses les

14. et j'ai toujours rêvé en un sens être capable de peindre la bouche comme Monet peignait un coucher de soleil.»

Bacon le voluptueux ? L'homme à d'autres le soin d'établir des parents entre l'extase et l'horreur. Bacon n'est-il pas peintre ? Voilà les «figures d'après Velazquez, les «chinois», les «singes», la viande et le Christ en croix, l'amour, les portraits. L'homme est aimé, touché, seul, en couple, ou en travail. Il s'accroche à la toile comme le coiffeur aux giletons, se déforme, crie, pleure ou succombe. Il «est» les ans, les frères, les aller ego. Bacon Number One depuis cinq générations. A travers l'éclecticisme, l'américain way of life, les flowers-peuple, la consommation, le class des premières années de crise et le sub-expressionnisme des derniers. Dans les études d'art, aujourd'hui, son sein revivait sous crâne. Le peintre anglais fascine toujours. Pour Macaul, un jeune

1985, édition, 1978, by Brachot

es Beaux-Arts qui n'en est pas
venu d'avoir rencontré «le»
est l'évidence même.

acon et puis...

es jours avant l'ouverture de
on, Maciek se trouve à Lon-
nit chaud. Pour se rendre à la
Gallery depuis Westminster,
les quais, la Tamise. Le Lam-
ge franchi, il est déjà à l'om-
Tate Gallery. S'y risquera-
quelques marches gravies sans
n pour s'entendre confirmer
abilité des lieux. Puis, le ha-
ter Bacon vient d'entrer,
n gardien, si vous voulez lui

rd, je ne l'ai pas cru, raconte
l. Pourtant, c'était bien lui. Il
une sculpture d'Henri
Il était de dos et j'avais dans
le souvenir des photos que l'on
tousjours de lui, les cheveux en
les yeux perforants, les joues

Je l'ai dépassé et j'ai décou-
omme de 75 ans : une cheve-
reflets roux-bordeaux, un vi-
coup plus maigre que je ne
is. Un homme pas très grand,
ol et cravate sous un manteau
Sa démarche semblait rendre
d'un corps désarticulé. Il m'a
J'ai tendu le bras. Il m'a offert
ense sourire. On aurait dit que
dire s'ouvrirait comme dans ses

Mais avec une chaleureuse
a lancé : «Viens, on va voir
l'étais sans voix »
k découvre alors la rétrospec-
vires, qui protègent les œu-
r donnent une dimension su-
pire. Loin de gêner, elles sem-
simuler la peinture dans un es-
il, à la manière des cages de
e referme sur lui-même. Fran-
n interroge le jeune peintre sur
ere de travailler, sur les artistes
sur l'histoire de l'art. Et
ous avons beaucoup parlé de
es préférences vont à Bu-
trouve dans le 7^e art de gigan-
possibilités expressives. Dans

os, j'ai même cru percevoir un
eut-être, une envie folle sûre-
essayer» la caméra. Il m'expli-
goût pour Paris et la beauté de
place et des ruelles proches de
er, du hasard qu'il faut provo-
s cesse, de la difficulté pour
s de peindre aujourd'hui face à
ire de l'art de plus en plus en-
ite. Souvent, ses réponses
la forme d'énigmes. A ma
de savoir s'il travaillait,
je l'avais lu, d'après photos, il
ond : «Les gens le pensent
puis se tait. A un gardien lui
ant pourquoi il ne signait ja-

mais ses œuvres : «Mais c'est signé der-
rière», se contente-t-il de dire avec un
large sourire. Parfois aussi, il se fait
violent comme vis-à-vis de ce photo-
graphe qui lui suggère de poser devant
une série de trois autoportraits et à qui
il rétorque d'une voix terrible : «Non,
je déteste ces tableaux, je ne sais pas
pourquoi on les a mis là !»

Si on allait boire quelque chose ?

L'invitation est un ordre ! Le taxi se
dirige vers Oxford Circus. Un club,
deux petites pièces peintes en vert
émaillé décorées par une grande pein-
ture expressionniste, des photos par di-
zaine et des affiches d'expositions. Ba-
con est un habitué. On le salue. Le
peintre et l'étudiant s'installent.
Champagne. Bacon se prête aux jeux
du végétarisme et signe des auto-
graphes, comme à la sortie de la Tate
Gallery. Derrière eux, une télévision
offre ses pétilllements colorés et an-
nonce les résultats du tiercé. Bacon se
retourne et fixe le petit écran. Il a
joué. Comme toujours. Mais cette
fois, il a oublié les numéros sur les-
quels il avait misé. Il ne voit plus ni le
marin édenté, ni le très *english* jeune
blond, ni l'actrice d'une série comique,
il est comme absorbé puis reprend la
conversation : «Les gens me deman-
dent souvent pourquoi je coupe les
têtes dans mes dernières toiles, tu sais,
toi ?»

«Moi, répond Maciek, je coupe les
mains et les jambes.» Bacon sourit.
Dans un large mouvement, il renverse
un verre. Tant pis si le champagne
coule sur la chemise. Dans ce bistrot,
le souvenir des peintures de la Tate
prennent un autre relief. Certaines dé-
clarations, aussi : «L'homme réalise
maintenant qu'il est un accident, un
être dénué de sens, qu'il lui faut sans
raison jouer le jeu jusqu'au bout. Tout
l'art est devenu maintenant un jeu...
Après tout, l'existence étant si banale
en un sens, on peut aussi bien tenter
d'en faire une manière de grande chose
que se laisser soigner jusqu'à l'oubli.»
Depuis quelques minutes, Francis Ba-
con semble inquiet.

«Bois ce que tu veux, je te laisse la
bouteille. Attends-moi.» Il ne revien-
dra pas. Une voisine de table affirme
qu'il est parti pour rechercher ses nu-
méros de tiercé. Jeu, hasard, mystère.

GUY GILSOUL ●

Tate Gallery, Milbank London, jusqu'au 18
août, du L. au S. de 10 h à 17 h 50 et D. de
14 h à 17 h 50.

Catalogue de 250 p. comprenant toutes les
œuvres exposées reproduites en couleur,
deux essais de Dawn Ades et Andrew
Forge, une note technique d'Andrew Dur-
ham, une biographie, une bibliographie et
une filmographie.

ordered image but I want to let it happen by chance” he said a few years earlier. Scrubbing brushes, brooms, rags and accidents are his favored tools.

His are the yellows, the purples, the sweetest roses and the most vicious greens. When a figure screams in one of his paintings, is it pain or joy? „I like the shine and the color that comes from the mouth” he explains, „and I always hoped in a way to be able to paint a mouth like Monet painted a sunset”.

Bacon the Voluptuous? Why not. Others may want to establish a relation between ecstasy and horror. Is Bacon not a painter? Here are the Popes after Velazquez, the dogs, the monkeys, the meat and Christ on the cross, love, portraits. The man is sitting, lying, alone, in a couple, naked or tied. He clings to the canvas like color to geometric forms, shape changes, sneers, slips or whispers. He is friends, brothers, alter egos. Bacon Number One for five generations. Through existentialism, the American way of life, the flower people, the protest, the clean-up of the first years of crisis and the neoexpressionism of the last.

Today his name is a given in art schools.

The English painter continues to fascinate. For Maciek, a young painter from the Academy of Fine Arts who has not yet recovered from having met the master, it is obvious.

See Bacon and... paint

A few days before the exhibition opens, Maciek is in London. It is hot. To get to the National Gallery from Westminster, he chooses the quays, by the Thames. Crossing Lambeth Bridge, he is already in the shadow of the Tate Gallery.



Will he risk it? A few steps climbed without conviction to confirm the inaccessibility of the premises. Then, pure chance: „Mister Bacon has just entered”, whispers the guard, „if you want to talk to him...”



„At first, I didn't believe it” said the student. Yet it was him. He was looking at a sculpture by Henri Moore. He had his back turned to me and I saw in my mind's eye the photos of him that are still being shown, a wild shock of hair, piercing eyes, thick cheeks. I passed him and I saw a 75-year-old man: red-burgundy hair, a much leaner face than I imagined. A not very tall man, dressed in a suit and tie under a worn green coat. His gait seemed to be that of a disjointed body. He looked at me. I reached out. He gave me a huge smile. It looked like his jaw was opening like in his paintings. Yet with kind warmth he said: „Come, let's see the show”. I was speechless!

Maciek then discovers the retrospective. The sheets of glass, which protect the works, give them an additional dimension. Far from being an obstruction, they seem to conceal the painting in a space that, like Bacon's cages, closes in on itself. Francis Bacon questions the young painter about his way of working, about the artists he loves, about the history of art.



And also, „We talked a lot about cinema. He has a preference for Buñuel. He thinks that the 7th art has a huge potential for expression. In his words, I even thought I perceived perhaps a regret, and surely a great desire, to try the camera.

He told me about his taste for Paris and the beauty of the small square and the alleys close to his workshop, of chance that must constantly be provoked, of the difficulty for young people to

paint today faced as they are with an increasingly cumbersome history of art. Often, his answers are enigmas. When asked if he was working, as I had read, from photos, he replied „People think so but...” and then fell silent. To a guard asking him why he never signed his works: „But it is signed on the back”, he is content to say with a broad smile. Sometimes, too, he is violent, as towards the photographer who suggests that he poses in front of a series of three self-portraits and to whom he retorts in a terrible voice: „No, I hate these paintings; I don't know why they are there!”



Shall we drink something?

The invitation is an order! The taxi heads to Oxford Circus. A club, two small rooms painted in enamel green decorated with a large expressionist painting, photos by the dozen and posters of exhibitions. Bacon is a regular. Everyone greets him. The painter and the student sit down. Champagne. Bacon accepts the limelight and signs autographs, as he did exiting the Tate Gallery. Behind them, a television set winks in the background and announces the results of the races. Bacon turns around and stares at the small screen. He played. Like always. However, this time, he forgot the numbers he had bet on. He no longer sees either the toothless sailor, or the very English young blond man, nor the actress of a comic series; he is absorbed and then

resumes the conversation: „People often ask me why I cut off the heads in my last paintings, do you know why?”

„Me”, answers Maciek. „I cut off hands and legs”. Bacon smiled. With an ample movement, he knocks over a glass. He does not care that the champagne wets his shirt. In this bistro, the memory of the Tate paintings take on another dimension. Some statements, too “Man realizes now that he is an accident, a meaningless being, that he must play the senseless game until the end. All art has now become a game... After all, existence being so banal in a way, we may as well try to produce some greatness rather than simply remain idle”. For a while, Francis Bacon has seemed anxious.

„Drink what you want; I leave you the bottle. Wait for me”.

He will not come back. A neighbor at the table says that he left to find his betting slips. Game, chance, mystery.



GUY GILSOUL
„Le Vif”, 1985



maciek, 1985 -1987