

## *Σαββατοκύριο / Sawwatokýriako [art means on the weekend]*

*The holiday of art media, Sawwatokýriako, Saturday and Sunday – there is simply more time for the viewer-observer to appreciate their independence, sovereignty, clarity, and upright position. At the same time, she will notice that there is no option to give up this procedure or proceedings of presenting artistic means to themselves, to the artist and to the viewer-observer. At this moment, they are getting down to work, truly independent and emancipated.*  
[Voice 4 at Borsucza]

I treat paintings and the convention of painting itself as a language that updates – across time or through time – the problems of visual arts, updating other issues in general, all of them, not only within the field of visual arts; the current policy of the current art means. [In the hereby text, I will try to highlight several dozen fragments that indicate a very special operation of artistic means; on the other hand, this text is dedicated to them as a whole]. We entangle painting into many things, followed by even more links and interdependencies – some of them all but obvious – for example: painting treated as a convention building-developing-permitting-sculpture-and-financing-the-artificiality-that-saves-it, in the project *Rok rzeźby [A Year of Sculpture]* (BWA Zielona Góra and Szydłowski Gallery, Warsaw 2019); painting that is *confronting or confronted by* spatial installations, where paintings-are-needed-to-create-the-dense-atmosphere-of-a-"museum", in the project called "*muzeum*" w cudzysłowie ["museum" in quotation marks] (Zachęta National Gallery of Art, Warsaw 2015/16; Arsenał Gallery, Poznań 2016); painting that fulfils its obligations: [*Postulat, Analiza, Ankieta / Demand, Analysis, Survey*], within the framework of three exhibitions around the topic of atheism\*; another project, entitled *Co?; Czym? [What? With What?]*, consists in using axes of coordinates for an endless generation of exercises in many different fields, including painting. *Tabela Co? Czym? [What? With What? Table]* (together with Jarosław Modzelewski) was conceived in 1998-2000: what do we do and what means do we use to do it; such tasks have been performed throughout the last two decades\*\*, the concept of exercises itself, implemented in the *Table* project, had been developed in the Art School in 1990-1997.

\* *Wokół słowa ateizm [Around the word atheism]* (Miejski Ośrodek Sztuki [Municipal Art Centre], Gorzów Wielkopolski 2016), *Zero tolerancji dla Kościoła, zero tolerancji do kościoła [Zero Tolerance for the Church, Zero Tolerance to the church]* (Otwarta Pracownia [Open Studio], Kraków 2016) and *Kolekcja Utraty Wagi / The Weight Loss Collection* (Piktogram Gallery, Warsaw 2017).

\*\* The intuition of separating or cleansing the means of art, to-paint-each-painting-differently, has been with me since my diploma in 1980; in practice, I try to find references to painting in everything.

Perhaps in another context I would like to mention the exhibition *pondering upon the destiny of painting Marek Sobczyk: 2015–2019 [Dłuższe życie każdego obrazu / A Longer Life for Every Painting] [Android] referring to entities thinking\* in a painting, whether alive or not*, and whether they have an androgenic (human) form, are being worked with and worked on; and after they are used, they earn the *Human and Civil Rights of Applied Artistic Means*.

\* To have a try, one can (repetitively) take one of the thoughts from the painting, and build distance based on irony/pathos/plasticity, in reference to the reality of the painting's structure and form-Gestalt (up to what point the painting shapes itself, up to what point the outside world allows it to do so). When thinking about the exhibition composed of the most recent paintings, the period of less than four years when they were created (from the end of 2015 until the very beginning of 2019) made me think of the pre-determined four-year lifespan\* of the replicants in *Blade Runner*, a movie from 1982 (USA-Hong Kong co-production), where dying androids fought to prolong their lives (for little moments), remembering-galaxies-dying-before-their-eyes\*. Gineid Rachel, with the implanted memory of the niece of the corporation's boss, Tyrel, was probably the only one who hadn't seen those regions of outer space, and as the only one – although for different reasons – she is able to avoid the sentence of the corporation's project. If we follow this line of thought, we would see the paintings in their short lifespans: those from the end of 2015 would soon be dead, unless they had Rachel's luck\*\*: saved by an illegal, close relationship with the android hunter, Deckard.

\* At the moment of his death, the Android Roy says: "All those moments will be lost in time, like tears in rain. Time to die."

\*\* The actress playing this character, Sean Young, amazing-exaggerated-mysterious-intense; you never know who/what you are dealing with, how old she/it is, or whether she/it can be grounded\*.

\* She was supposed to play Vicky Vale in *Batman* (dir. Tim Burton, 1989), but she fractured her clavicle in the set and was replaced by Kim Basinger; she also fought for the role of the Cat Woman (after the same film director had already hired Michelle Pfeiffer for the role), by wearing the *Batman Cat woman* costume and provocatively enacting a short-episode-of-impossible-selection-after-the-casting at the Warner Bros studio during a break from work; a *performance*, over whose rules she had full control.

**We present 10 out of 12 paintings created within the framework of the *Year of Sculpture* Project.**

In the project *Rok Rzeźby / Year of Sculpture* we set and apply specific perspectives, rules and ideas; we analyse and criticise; we put arguments on the table, treating materiality, artificiality, sculpture and painting precisely as arguments. In a sense, one convention of visual arts – painting – is the one that puts another one – sculpture – in quotation marks. **Painting analyses sculpture, embodies it and infuses it with artificiality. The body is a sort of a criterion. Painting's artificiality is its body, and sociotechnics almost becomes the body of sculpture.** Sculpture is being sociotechnically justified, legitimized, indicating its sociotechnical influences, a kind of politicality with effects. Actually, the artificial painting also deals with politics, but these are two completely different kinds of politicality. **In case of spatial works, and especially the accompanying paintings, associations become extremely powerful and overwhelming, gaining independence, empowerment, and at times almost inaccessibility for any other kinds of approach or thinking. The spatial works avoid sculpture\*, they become transformed in their spatial form from the limited *corpuscularity* to a usage-diffusion of possible categories.** The space where the means of art operate is of paramount importance, and this issue is also described in *What? With What? Table*. At the same time, the space of analysis-survey contains three axes of *psycho-somo-socio-analysis* (*p/s/s-a* actually has four axes – psychological/mental axis, somatic axis, sociological axis, the fourth being the time of analysis). In this space of *p/s/s-a*, we also indicate the overwhelming power of associations that become emancipated and occupy a position equal to the artist, the viewer-observer, the conventions and the means of visual arts. The project *Year of Sculpture* discusses six important (vertical) cultural types, rites; showing the escape from sociotechnically understood sculpture to six spaces/conventions/disciplines that define themselves and the work of art in a different way.

\* Escape from sculpture: towards paintings, and even more towards drawings; towards functionality/design; towards texts; towards monuments; towards rituals/rings; towards architecture.

\*\***The *Table* works like a graph, where the X and Y axes have the same set of categories, groups of categories, criteria, names and styles; so it can be used to randomly select a pair, for instance: What? – Light; With what? – With irony. But also: What? – Light; With what? – With light. At the same time, we can choose convenient coordinates on purpose to define our pictorial task: *What? Sigmar Polke Gerhard Richter; With what? With one pair of quotation marks [Capitalism Naturalism]*.**

Each of the six spatial works are accompanied by two flat paintings, where the vertical elements (cultural rites, types) are juxtaposed with horizontal stories from the "Millionaires" folder. The "Millionaires" folder contains Internet ads of ways to become rich, which I have been collecting for several years. Among them, we can find stories of ultimate satisfaction caused by suddenly becoming rich\*, in each case thanks to a simple trick that permits to earn and multiply wealth, only by clicking at your keyboard for a couple of hours a day, on the Internet. The atmosphere of anticipation and satisfaction resembles a queue in a fast-food restaurant: we place an order, we pay, and get extraordinary satisfaction from receiving our favourite combo meal. Additionally, in each pair of paintings accompanying the spatial works, there is one painting from the group with arranged, divided backgrounds with one colourful half. This group of paintings with colourful, divided backgrounds, forms a separate architecture of the exhibition space. All that should not, cannot, escape the perception of the viewer-observer.

\* Solving the financial problems of people earning 1 or 2 dollars per hour, changing one's life into a supersatisfying superlife, travelling only by private jet or Ferrari; eating caviar and drinking champagne.

**01. *Francis Bacon na tle lustra [Obraz konfrontowany albo konfrontujący]/Francis Bacon in front of a Mirror [A Confronted or Confronting Painting]*, 2019, 180x230 cm, egg tempera on canvas**

In this case, we are making reference to paintings by Francis Bacon, in which the artists deals with the concept of space: the studio, staircase, ramp, track, armchair, chair, three lines of a sofa, autopsy room with tables, countertops, bathtubs, freezers, formaldehyde rooms, carts; all this space-defining geometry, and in the midst of it – an organic, deformed figure, perhaps of the painter himself, perhaps a corpse in autopsy, crumpled, stretched out, crucified, slashed open or put into accelerated motion inside or in reference to this geometry. The sculpture that I made in my project places a flat drawing of wire in three-dimensional space, flat painting-drawing in four-dimensional space. The four parts of the work – "Obrazy/Paintings", "Inkunabuły/Incunables", "Rondle/Saucepans"; "JBL–Ultradźwięki–pion–Infradźwięki–poziom / JBL–Ultrasounds–Vertical–Infrasounds–Horizontal" – can be placed, one by one, for example at a certain distance along the gallery walls (watching space from different angles) **[reproduction]**.

The first of the pair of paintings makes direct reference to the spatial work, which I call: the **"escape from sculpture towards painting, and even more towards drawing."** A painting that is painted as if it was drawn,

with lines resembling the galvanized wire from the spatial work. The mirror in Francis Bacon's studio, whose reflective surface has been destroyed, a mirror as the backdrop for Francis Bacon in his studio. A separate exposition from the "Millionaires" folder, unfinished phrases in the painting describe the story of two lazy 19-year-olds, who suddenly became rich and started travelling in a private jet.

02. *Rzadka / Dziwna Para Foteli [Rare Pair of Armchairs] [Dolly Parton; Antlion; Sylvester Stallone]*, 2019, 230x180 cm, egg tempera on canvas

The phrase "Rare Pair of Armchairs" refers to the Bowl Chair design (1951) by Lina Bo Bardi, the design of an armchair made of a hemisphere, while a full sphere could be used to make two armchairs; and also to the silhouette of a woman sitting in that armchair. Obviously, the armchairs from my spatial work *Rare Pair of Armchairs [Escape from Sculpture towards Functionality/Design]* exist as parts of the sphere, but do not exist as armchairs if there is no human figure filling them. [reproduction] The painting referring to this design and the concept of functionality is based on spheres and balls:

- The spheres of heads of Sylvester Stallone and Dolly Parton.
- The hemispheres of Dolly Parton's breasts made more visible by her posture, with her arms behind her back. The hemispheres make reference to the pair of armchairs.
- The spheres of pearls sewn onto Dolly Parton's dress.
- The spheres of caviar eaten by the protagonist of the story from the "Millionaires" folder.

Apart from this, two other important elements additionally define the space, building the tension in this composition:

- The gaze of Sylvester Stallone directed at the hemispheres of Dolly Parton's breasts.
- The gaze of Dolly Parton directed at the antlion (placed by the painter) on her left\* breast.

\* Professor Wilmut called the first cloned sheep after Dolly Parton, to underline the maternal aspect, which isn't indispensable in the cloning of cells from the body, but – according to him – seemingly important or needed.

03. *Yahweh and His Wife Asherah One Hand Co. [ukryta bomba atomowa] / Yahweh and His Wife Asherah One Hand Co. [A Hidden Atom Bomb]*, 2019, 180x230 cm, egg tempera on canvas

This painting confronts or is confronted by the spatial work entitled *Jahwe z żoną Aszerą – Arka Przymierza – Dialog [Ucieczka od rzeźby w stronę tekstu] / Yahweh and His Wife Asherah – Ark of the Covenant – Dialogue [Escape from Sculpture towards Text]*, with a recording of a marital dialogue lasting for several hours, edited and interpreted as a dialogue between Yahweh and Asherah.

– Listen to the dialogue between Yahweh and his Asherah; it's a dialogue that cannot be neglected: affirmation and acceptance. A dialogue full of meanders, a matter of text, lack of clarity, and at the same time exceptional clarity, complete clarity of the presented situation. Yahweh and his Asherah are figures – bodies with two, clearly separate colours of one voice, one gesture, will and continuity. How many words have been spoken in this marital dialogue, resounding and expressed by a gesture of alliance (covenant)? According to tradition, the Ark of Covenant enclosed Yahweh and his wife Asherah, and only the voice of their marital conversation could be heard from the inside; the covenant – before it turned into an alliance of Yahweh with his people, was a kind of exercise, a marital agreement, the actual alliance being the marital dialogue, which was later extended onto the entire people. These characters are two bodies with one white-and-red head. One of the bodies is Yahweh, the white body, made of plaster and containing a code, an instruction, information; while lacking the matter – the red clay. The second body is Asherah, a body that contains a white layer of plaster, and also a red layer – clay – that can be plastically shaped. Plasticity disappears as clay dries and becomes brittle, but it can be brought back by adding a bit of water and shaping it again [reproduction].

What the painting shows (in a way, paintings are prohibited), is one joint hand making, cutting the being in its known, earthly form (the atom in the painting remains hidden).

Another, separate story from the "Millionaires" folder speaks of cutting off 26 kilograms of belly fat with the use of a (strange) method from France, in only 5 seconds, the belly revealed after the surgery, the one that we managed to paint, is very flat.

04. *Saturno devorando a un hijo (una hija) [Bardziej tożsamość (Goi) niż sprawiedliwość] / Saturno devorando a un hijo (una hija) [Rather (Goya's) Identity than Justice]*, 2019, 230x180 cm, egg tempera on canvas

This is the second painting confronting or confronted by the spatial work entitled *Yahweh and His Wife Asherah – Ark of the Covenant – Dialogue [Escape from Sculpture towards Text]*. Saturn Devouring His Son is one of Goya's paintings making reference to the divine plan, and preventing others from taking one's

position; a god-turned-into-monster, divine monstrosity – these are the basic elements of association. In the painting *Saturno devorando a un hijo (una hija)* [Rather (Goya's) Identity than Justice], fragments of bodies of the child being devoured and of Saturn are making reference to the bodies of Yahweh and Asherah from the spatial work. Moreover, Goya's painting contains elements imagined by Goya-the-painter, and after 200 years interpreted psychoanalytically\*: devouring the body of a young woman instead of a newborn son, a suitcase full of money resembling open jaws. What is more, the story from the "Millionaires" folder seems to underline the role of family in the monstrosity of Goya's painting.

\*The man commits a crime within the European Political Nation (EPN), constituted on the basis of power of personal identification within the framework of a nation, subjected to political criteria, and not just historical, geographical or ethnical ones.

**05. Cudowna przemiana Martwej Żyrafy – Idei\* w Ideologię [Nike z Samotraki] / The Miraculous Transformation of the Dead Giraffe – an Idea\* into Ideology [Nike from Samothrace], 2019, 180x230 cm, egg tempera on canvas**

It's the first of two paintings confronting the spatial work *Brownie Giraffe [Escape from Sculpture towards a Monument (a dead baby giraffe as a living idea of conflict in the Gaza Strip; conflict as ideology)]*.

A vertical rite of conflict that resurrects and kills at the same time. We can see smooth and energizing, but also deathly transitions: from idea to ideology: from the dead baby Giraffe as a living idea to the conflict as ideology. This smooth transition from idea to ideology in this monument is expressed by the formula of a line, light as cigarette smoke (12 mm steel, galvanized wire) in the spatial work [reproduction].

\*Brownie, scared of explosions during the Arab uprising – *Intifada* – hit his head against an iron beam in Qalqiliyah Zoo, West Bank, and died on the spot. Later, he was stuffed and displayed during documenta 12 by the Austrian artist, Peter Friedl\*\*.

\*\*My painting *The Miraculous Transformation of the Dead Giraffe – from Idea to Ideology* from 2007. An empty sign as a monument is filled with your intent, imagination, it can resemble the smoke from your cigarette, something transient, ephemeral, linked to you.

The writings on the painting: "IDEOLOGY"; "Goddess Wet Cloth or Flowing in the Wind (on a ship's prow)"; "Cubism-like fabric [Folds-Angles]"; "Green on Red"; "CCCP"; "Drunk pedestrians will always remember how the driver put them in their place. The video he shot became viral..." become a backdrop for the game of consequences, complicated after Brownie the Baby Giraffe hit his head against the iron beam. His life-giving role becomes apparent (as a dead giraffe – living idea in the process of becoming ideology); first dead, later stuffed and placed on display by Peter Friedl, and later painted by me at least several times – Brownie the Baby Giraffe.

**06. Konflikt: Stalowy Piesek i Wyobrażony Kotek – Kirin / A Conflict: A Steel Dog and an Imagined Cat – Kirin, 2019, 230x180 cm, egg tempera on canvas**

It's the second of the two paintings confronting the spatial work *Brownie Giraffe [Escape from Sculpture towards a Monument (a dead baby giraffe as a living idea of conflict in the Gaza Strip; conflict as ideology)]*. It's a question of imagination within an imagined situation: Will the Imaginary Cat beat the Steel Dog? The mythological Japanese unicorn, Kirin (who sometimes has antlers like deer from Nara, shy as a gazelle, moves with steady steps, and sometimes makes a longer leap). At times, Kirin is tame, sometimes he shows yourself as a sinner, distinguishing the good and the bad, and pierces you with his horn; a chimera that takes on different forms: from a unicorn-dragon to a flying unicorn-lion, to a predator unicorn-cat with butterfly wings. One way or another, it is an imaginary-unicorn-cat, or even an Imaginary Kirin-Cat.

We are wondering whether he can successfully fight the Steel Dog: *People also ask; How much are Jeff Koons' balloon dogs?; What does Balloon Dog symbolize?; Where are the balloon dogs?; What are Koons' balloon dogs made of?*

To top it up, we have another "Millionaires" folder story: He used to earn 0.50 USD per hour as a watchman and now he can afford a private jet. Waldek's method for quick earnings is...

**07. Çatalhöyük\* – Köbieta rōdzi czaszkę byka [Skoczkini] / Çatalhöyük – A Wōman Is Giving Birth tō a Büll Sküll [A Female Jumper], 2019, 180x230 cm, egg tempera on canvas**

This is the first of the two paintings confronting the spatial artwork *Çatalhöyük – Köbieta rōdzi czaszkę byka (Nogi – Rogi) [Ucieczka od rzeźby w stronę rytuału/ringu] / Çatalhöyük – A Wōman Is Giving Birth tō a Büll Sküll (Legs – Horns) [Escape from sculpture towards ritual/ring.] [reproduction with small skulls]*

\* This place in Anatolia is documented by a vertical rite, a topos that has been present in European culture

for 10 thousand years. The letters: *ç, ö, ü* are supposed to underline the journey of this rite. Çatalhöyük in Anatolia is a settlement dating back to 8000 B.C.\*, four and a half thousand years older than the Minoan culture on Crete. These two cultures, that laid foundations for, mostly, the European culture, are separated from each other by several thousand years, but the figure of a bull was important in both\*\*.

\* In its time, it was the biggest settlement in the world, incomparable to anything else (ca. 10,000 inhabitants). It was a pre-urban settlement in Southern Anatolia, in the region of the Fertile Crescent, also called the Golden Horn, where crops could be harvested twice or even three times per year, thanks to which, several thousand years earlier – still in times of the Paleolithic – it developed a typically Neolithic culture (a settled, agricultural lifestyle with several harvests a year, with added value and management roles: economists and farmer supervisors).

\*\* Aleph is the first letter of Semitic alphabets (it corresponds to number one): aleph is the shape of bull horns, but also unity-and-infinity.

\*\*\* Period denomination is related to the soon-to-come Neolithic age – we can choose either very early Neolithic, or late Paleolithic Age with intrusions of Neolithic. In Çatalhöyük, there is an installation sprinkled with plaster, comprising the skeleton of a young woman and a bull skull. That particular installation inspired this artwork, and at the same time, by means of repetition of the woman in labour, like in childbirth classes: where the woman gives birth to a bull skull twice, as there are two women situated in such a way that they delimit the space of the ring, the space of the ritual. In visual arts, in the artwork, women learn from each other by mimetics, just like in childbirth preparation classes. **As long as the labour lasts, woman's legs are bull's horns; Legs\* – Horns.**

\* In Çatalhöyük, there is a ceramic figure presenting a woman giving birth to a human, whose arms are stretched out forward – it is interpreted as the representation of a woman giving birth to a bull skull, and the arms of the newborn are the horns. In a separated space, the bull skulls that have been born, made of clay, experience their first material or corporeal emotions, there are several of them, several dozen, several hundred, some of them have invisible defects, others have visible defects, new ones are being born all the time.

In the painting, we can see this kind of frozen motion (in the athlete's flight), in a position resembling woman giving birth (characteristic position of the head suggests pushing), the body belongs to the female high jump athlete, Mariya Aleksandrovna Lasitskene. This exceptional role of Mariya Lasitskene (female role played in a female discipline), whose body, additionally, has the colour of clay, referring to the rite or cultural topos of Çatalhöyük. And the story from the "Millionaires" folder begins thusly: This method of the 67-year-old man increases engine power. Henryk from Nysa discovered a trivial trick...

**08. *Köbieta rōdzi czaszkę byka [Czaszka – Pisuar (Robert Mutt, 1917)] / A Woman Is Giving Birth to a Bull Skull [Skull – Urinal (Robert Mutt, 1917)]*, 2019, 180x230 cm, egg tempera on canvas**

The second painting confronting or confronted by the phenomenon of giving birth to a bull skull in Çatalhöyük. References: to the ritual (a Witch floating mid-air), and to the ring (art trade). The woman is floating mid-air\*, her body balancing at the point of support, over the urinal, over its top, **the urinal, signed as: R. Mutt 1917, bears resemblance to a bull skull on purpose.**

\* The woman floating in air as a Witch has been taken from my other painting, from 1987, *Ritterschild hunting a lion*.

The story from the "Millionaires" folder presents a woman possessing huge wealth, we don't know if she earned it by trading art; we don't know the country or the level of development of the art market.

**09. *Programistka statku Atheism – Apollo – Epoka Wiktoriańska (projekt Iza) / Programmer of the spaceship Atheism-Apollo-Victorian Age (Iza Project)*, 2019, 230x180 cm, egg tempera on canvas**

The painting makes reference to *Emily*\*, a character created by Lucy Maud Montgomery in a three-volume novel about emancipation of a girl-teenager-woman in the Victorian era, on Prince Edward Island. Emily; Woman; Female Writer; Imagination – these are four personalisations of a certain structure of imagination, separated from the common imagination of everyone/everything, as the imagination of Emily; at the same time, it is just imagination – only bigger – the same kind of imagination as anyone's, but in the specific case of Emily, emancipated through those four personalisations, there seems to be even more imagination. How much? As much as possible. The number of things we imagine and the possibility of imagining becomes the key to emancipation, Emily has to be able to express everything: e.g., how to stop being dependent, enslaved and impotent, together with her own convention, manner, imagination, within the framework of the common imagination of everyone.

\* Lucy Maud Montgomery, *Emily*: Emily from behind the mirror blows a kiss to Emily inside the mirror.

At the same time, this painting refers to the spatial work *Victorian Era (Emily)* [*Escape from sculpture towards architecture (the architectural layout applied in this artwork may resemble sculptures and models by Katarzyna Kobro)*]. [reproduction] The female programmer – protagonist of the painting confronting and confronted by the spatial work "escaping from sculpture towards architecture" – is standing next to the architecture she created from the pile of her scripts with the code for the flight of Atheism-Apollo-Victorian Era. In the painting, we can read the blue letters from information concerning Iza's situation, and they will form the phrase "Project Iza". The programmer is Margaret Hamilton, who is standing next to the pile of flight code script, but the painter has moved her slightly away from the code pile, to make space for a story from the "Millionaires" folder (Iza Project). Both thoughts and people undergo emancipation, the Female Programmer with her code, and Iza with her Ferrari. Two blue purses from Iza for the Programmer, one red shoe from Iza for the Programmer.

\* Atheism makes reference to Stanisław Lem, and transfers its code on the Ferrari registration plate.

10. *Berta Pappenheim [Epoka wiktoriańska – Histeria w Szuminie] / Bertha Pappenheim [Victorian Era – Hysteria in Szumin]*, 2019, 230x180 cm, egg tempera on canvas

The second painting accompanying the spatial work *Victorian Era (Emily)* [*Escape from sculpture towards architecture (the architectural layout applied in this artwork may resemble sculptures and models by Katarzyna Kobro)*]. This explains the association and presence of the urban planner, superhuman architect of humanity, Oskar Hansen\*, and his house in Szumin, where atmosphere of hysteria prevails in the recent years: with excursions, trips and crowds of tourists visiting the humble forge/alchemy workshop of modernist thinking. Modernism used to span over the entire globe in the 110 years of its domination, and in the very centre – for example, in Szumin – its domination lasted even a bit longer: until today; just like capitalism in the Victorian Era, in the almost 80 years of its existence, ruled over the entire Earth like the *Linear Continuous System (LSC)*, developed by Hansen, and at the peripheries, for example – Prince Edward Island, where Lucy Maud Montgomery wrote *Emily*, the capitalism of Victorian Era lasted even longer. Modernism and capitalism: in a linear, one-way manner, from cause to effect, development-selection-of-the-best-ruthlessness-perfection (a certain unconditionality and cultural eugenics).

The writings on the painting: "Transparent muslins", "Behind the muslin" make reference to an important patient of Freud, presented at a seminar naked and behind an underlit curtain made of silk muslin.

\* Oskar Hansen is the fifth male participating in the presentation of the problem of *hysteria* organised in his house and analysed in the painting, next to the hysterical-female-patient, three masters of ceremony representing Berta Pappenheim, Freud's assistants, and the fourth one is a taxi driver who sneaked behind the muslins in order to tell us his story from the "Millionaires" folder.

**We are presenting 6 out of 59 paintings created in three projects around the word "atheism"**

The question is how many messages there are and how to reach them. It became important that they need to be searched for, found, selected and transformed; I have been doing this and will continue\* (because the project will have more editions). At a certain moment, when I had already designed a sort of geometric composition pointing towards the paintings, not specific paintings just yet, but the basic associations and components of the composition (without the proportions of blocks and without dimensions), there were 80 of them. After several months of designing/specifying details, I was moving back and forth, changing the motifs, phrases, words, information, icons, cursors and other elements presented in the painting, ending up with 60 different compositions, none of which I was willing to discard.

\* Finally, in the first exhibition *Around the word atheism*, in Gorzów Wielkopolski, there were 47 paintings, and in the next show in Cracow, *Zero Tolerance for the Church, Zero Tolerance to the Church [Inflation]* I presented 11 of them, and shortly after I finished at least one more, so there are 59 completed paintings. Of course, it is my personal point of view that suggested so many perspectives to look at this problem; the sufficient number of perspectives to justify the word "around" in the phrase "around the word atheism" (so atheism is being looked at from "around" it, although locating it in this space and time feels anachronous and doesn't make much sense, unless we replace it with *popular atheism*). Departing from those graphical compositions, I started to draw *painting drafts: side proportions, dimensions, vertical and horizontal elements*, ratios, sizes, what on top of what and what under what, figure over a background, background over a figure, micro-culminations and, at last! – the final! – conclusions. In the paintings – usually more changes, defining the perspective to verify the level of commitment of the author of the initial message: the known and the unknown, the recognized and unrecognized\* (commitment seems to be indispensable to be willing to place a specific message in a community and on the Internet\*\*). On the other hand, my method of searching

was completely liberal, from single words like "woman", "church", to groups of words "feminism church", "naked pastor", "body community", "scandal temple", "Femen protest", "Salafi flag", "USA 2016 elections", "Am Flag", "Brain v. Tits", "Iran – Teheran", "white bison rhino", "cross bed hospital", etc. **Once again: collecting, looking at new perspectives, modifying – some things seem essential to me, others universal, mundane, flowing, puzzling, others not funny enough, some important and touching, some honest, naive, false or necessary, some of them I doubted, others concerned me, continue to worry me, touch me and hurt me, others give me energy and joy, etc. However, in the end, none of the things that were changed lead to any conclusions, and even if they do, the place of conclusion (final one, at last!) is where dreams begin.**

\* The entire list: word; repeated word; word "around"; around the word "atheism"; atheism: *I'm not religious, but I don't believe that there is nothing afterwards*; Achaean with female gamete; Annie Leibovitz / Lenon / Yoko / *an eye for an eye* / Żmijewski; CuSo<sub>4</sub> Cristal-Virginity-nationalistpriest.pl; Women of Church Church of Women / Gloria Steinem / Dorothy Pittman-Hughes; Without Jesus I Suck!–Mammal; 500+ / The Beatles; *Feather Book* / Dionisio Minaggio; ФЕМЕНИстки–Porn–*Only Pretty White Women*; Sarah Lucas–fried eggs–Magritte; Andrzej Wajda–Andrzej Wajda; Small female dogs: Georgia Greece / Waiting for Food for the Spirit; Cross-Plane / Smoleńsk Street; White and Brown Mr and Mrs Brown in Church; Jesus–Charlie Hebdo; Pope Eagle Feather Shaman Indian Pima / Diabetes; Małgorzata Sadowska / Are you Beach Body Ready; Rebecca Cohen [You; You Are A Reason I'm A Feminist; A Feminist A Feminist; Brain-Onet.pl; Blue Japanese Obamaspirit in gesture of vows in Hiroshima; Frankenstein Creator / Frankenstein Monster Vegetarian–Mary Shelley; Tadeusz Trepcowski–Poster “No!”; Mateusz Falkowski / Klaus Thewelait *Warum Schüler töten*; Adolf Franz Karl Viktor Maria Loos–Müller’s Villa–European Pilgrimage for Sex Addicts; kapłannacjonalista.pl [nationalistpriest.pl]; Das–eugenische–Projekt–des–Reichsführer–SS–Heinrich–Himmler; Albert Einstein–Manhattan Project how to create and use weapons of mass destruction; Elections in USA–Sarah Kendzior: The campaign became appalling–Hilary Clinton–Donald Trump–atom bomb; Elvis Presley–Pies Nipper–His Master Voice; Targowa 15, 03-727 Warsaw / Photon-atheism – Jeweller-atheism; Virginity-Immaculate-Cloning; Professor Wilmut tells us: Dolly Parton: motherly breasts, Dolly the sheep: maternal cells.

\*\* In internet discussion forums like Mózg-Onet, portals of printed and digital newspapers, free or paid for, Pinterest, Facebook, Messenger, Twitter, Instagram, YouTube, ClubHouse, TikTok, Conferences on Skype, Whatsapp, Microsoft Teams, Verizon, ThinkApple, newsletters: words in several languages, memes, emoticons, photos, drawings; never too much, not in too much detail, always either light, or more or less.

What are dreams about and are we even allowed to dream? There is no doubt that these insufficient conclusions do not have the character of an intervention, even the final and real one, showing a drawing-board "men" nailed to a drawing of a cross and another drawing-board "women" nailed to a drawing of a bed, so it is final: males to crosses, females to beds (I worked with drawings by different authors, author of the drawing of the boards with "Men" and "Women" written on them, and the author of the drawings of the Cross and the Bed). Ultimately, the most visible element of the relationship between community and religion is the violence towards women, their role, their possible position, their biology, and it became apparent in my Internet search for painting motifs; perhaps things were different in the past, but we are speaking about today. There is another group of situations, events, related to the racial background, where we can suspect that the idea of equality in the church is false; there are problems related to human faith and doubt; my dreams (*Jesus Charlie*); figures of quasi-Providence; figures of Frankenstein the Creator and Jesus-like Redemptors, etc. Another separate topic consists in the pictorial forms of phrases invented by yours truly, such as: „White and Brown Mr and Mrs Brown in Church”; „kapłannacjonalista.pl” [nationalistpriest.pl]; „słodkapolityka.pl [sweetpolitics.pl] / englishbreakfast.pl / allyouneedislove.pl”; „komuDollyzawdzięczaimię?.pl” [whoisDollynamedafter]; „ktopierdoliowcęDolly?.pl” [whofucksDollythesheep], whose goal is to add images of interpretation to my paintings, or maybe images of slight abuse, even in spite of doubts, whether something is, or not fully is, "sweet politics", etc. Most frequently, *around the word of atheism*, we are moving in the realm of uncertainty, but also some kind of conviction, so maybe even certainty, or even certainty about divine providence. **There is another important issue, signs of communication in social media, also the icons we use on our computers (save, send, like, rotate, delete, etc.), that appear in the paintings to certify their naturalistic mannerisms, my here-and-now, and what-the-painting-really-looks-like.**

11. *Animal rights activists ask pope Francis to stop releasing doves [Święty Franciszek] / Animal rights activists ask pope Francis to stop releasing doves [Saint Francis]*, 2016, 230x180 cm, egg tempera on canvas

The painting has a second title: *Museum of Natural Civic History [Dionisio Minaggio, Il bestiario barocco]*.

Will we continue to tolerate the pope releasing doves in the square, animal rights activists are protesting, because the doves are immediately hunted and killed, torn into pieces by the beaks of the birds of prey under the feet of faithful believers standing in the square. *Uccellacci e uccellini [Little birds and scary birds]\**. This feathery story has another edition: in the close relationship between a shaman and a huge condor scavenger. The above-mentioned Dionisio Minaggio is the author of the work *Il bestiario barocco*, 156 illustrations made of bird claws, beaks, hides, feathers and semiplumes, presenting Characters-Masks-Jesters of *commedia dell arte* among types of Lombardy residents, nature and landscapes.

\* *Two monks are spreading the Good News among the birds; however, the hawks and sparrows fighting each other won't listen* [Filmweb]

12. *Are You Beach Body Ready? / Are You Beach Body Ready?*, 2016, 180 x 230 cm, egg tempera on canvas

Advertising campaign of Protein World: Are You Beach Body Ready? Huge spaces, with all the links and differences of the spaces we move through, the entire architecture of this journey in the painting results from a photograph shot at an exhibition in the Posters Museum, where M. had a yellow backpack in the colour of the model's costume (yellow, grey and black are the colours of this campaign). The exhibition presented social campaigns, advertising campaigns and their social reception. The campaign of Protein World received a heated reaction, with enormous waves of different types of reactions\*, including interventions and words written on the billboards to manifest that people refused to accept an imposed definition of a beautiful body that can be displayed on the beach. Many different kinds of bodies, also in groups, were documented next to those billboards and published on the Internet; the campaign was ridiculed by editing photos: female body in the ad was replaced with male bodies, alien bodies, the bodies of comic book characters and superheroes, bodies of animals or mascots.

\* One can, probably, speak of a popular-atheist-social ritual of reacting to annoying ads. For many people, it was a meeting with the body, that – for the sake of ads, almost like for religious purposes – was supposed to absorb and attract attention, while at the same time being a very distant body (from me and from you) in its unnatural perfection. Our own bodies are subjected to individual judgement, we even say that, for some people, "the body becomes a church", so perhaps it's a sort of a popular, atheist ritual to fight the official faith that endangers the religion-of-own-body that we believe in.

13. *Targowa 15 / Targowa 15*, 2016, 180 x 230 cm, egg tempera on canvas

Green-horizontal atheism and pink-vertical atheism, they can be seen in the sky, whose division into the above-mentioned colours, into two halves, is located exactly above the huge, horizontal and vertical wall fragments – two murals with the word "ATHEISM". Targowa 15 is the address of a large, modernist tenement house in the Warsaw's Praga district, designed by Nagórski and built in 1924/1925. Its structure, supported by posts and beams, survived the construction of a metro line just under our apartment. We lived in that tenement house for many years, so I viewed the Photon advertisement on the left (from 1972) and the Jeweller on the right (from 1973) every day. In the painting, the ads were replaced by me with the repeated word "ATHEISM" (the word can be repeated, and I want to view it this way – as a repeated word). Another element that is essential for the space organisation in the painting is the orange splash in the middle; the splash defines the planes of the composition: the first one – the plane of the roadway, two middle planes: the left part of the building perpendicular to the street, in white and cold red, with the horizontal word "ATHEISM" on it; and the right part of the house, stretching along Targowa street, with the vertical word "ATHEISM" in white and warm red.

14. *Ojcowie założyciele trzech religii / Three Religions [Founding Fathers]*, 2016, 230 x 180 cm, egg tempera on canvas

Speaking of religions, there must be three of them: we are oriented for some acceptable diversity of religious activities, simply speaking: There is one God, he told us to do good, but there are, for instance, three great religions that regulate our deeds in different ways, they fight each other, they destroy other religions, faiths and beliefs, they accumulate their own rights, rites, trues – in the besieged strongholds of their sanctuaries and churches, and of their political and economic back office. There are (for example) three big monotheistic religions combating\* one another. In the case of this painting, the *three religions*, although they are not fully recognized, they operate in a similar field: this religious composition seems to constantly refer to death, the Founding Fathers founded the faith and practice, and their goals were achieved through death – by death. It seems to be quite transparent as death precisely: lack of restraint – doctrine, strategy – tactics, faith – cult, people – rituals, believers – churches; let's assume there are 10,000 religions in the world (someone counted

them), and this number surely does not include the three religions composed in the painting, so perhaps the number of religious idiosyncrasies is infinite, and in this case, in this place, we are simply at the very source, at the very beginning of treating death as a distinctive factor, perhaps the one and only significant feature of religion. The redemption of death or by death. (1) Religion of homicide: conquering a territory and filling it with white and black settlers, killing Indians; (2) Religion that worships spirits of ancestors in the spirits of animals: the worship of Animal – Bison – Eagle – Sacred Coyote, where resistance is treated as a mystery (the religious drama: saints and martyrs): being killed, and whenever possible – killing the enemies, these are the mystical, backstage parts of religious practice, for the sake of contact with god, without any physical senses in between; (3) The religion of licking the skull of a dead person to the bone or through the bone, as a way of reaching the bottom of things and going even deeper, to the other side, forgetting oneself in this licking, licking-forgetting, just like a mantra of a monotonous activity, at the verge of articulating this licking activity in clear words, or maybe in full clarity. **An important question arises: will we be able to paint those deepest bottoms of things?**

\* Indeed, there are issues on which all three religions agree and *coexist*. "Coexistence" was the motto of a competition organised in Jerusalem, promoting the coexistence of the three big religions; and here we can suspect that the coexistence of those Religions could expand the power of religion over human biology and facilitate the control of religion over women, over their social standing, over their biology, their gender and sexuality; because this is not what the conflict and fight between the three big religions consist of, or maybe this is (only) what hides behind the phrase: "coexistence of three great religions". In a sense, the woman is not a woman, if the power related to the Great Religion (at least one of the three) does not confirm it with pertinent obligations and prohibitions.

**15. *White and Brown Mr and Mrs Brown in Church [Prosta historia] / White and Brown Mr and Mrs Brown in Church [Simple story]*, 2016, 180 x 230 cm, egg tempera on canvas**

In the foreground, we can see a scene from the Internet that was documented by photographers, a still frame from a film, whose perforation can be noticed on top of the painting. The scene: two policemen hold the arms of a woman walking between them. Some Broadway, some street, with some movie theatres along it, in this particular part of town, in this particular movie theatre, a spectacle entitled *White and Brown Mr and Mrs Brown in Church*\* advertising itself with the words added on top: SUSPENSE! EXCITEMENT! And on the bottom: AND „DAMN THE DEFIANT”.

\* A phrase like from a real – or just old – poem, which I had forged to show the fake equality between people in the church and their real inequality in life, at the very heart of theatre or even cinema (*film stills* – suggested by the film perforation visible on the top of the painting), just like in Broadway street. In the foreground: two policemen hold the arms of a woman walking between them. And this is it, in the painting: What did the eyes see? Tears of adventure – drops of water. **The woman's colour is light brown, it is the colour of the binding agents of egg tempera (egg yolk, varnish, water) oxidised with potassium permanganate; considering that this colour is also present in the background, in order to place her in the foreground, parts of her dress have been painted black, with green on top (green colour does not appear anywhere else). Immediately behind the woman, walking almost even with her, there are the policemen and a small car parked next to the sidewalk, creating the middle plane (midground), or even forming part of the foreground, therefrom the colours: purple-and-black (magenta-and-black), the colour of the sidewalk and the street is also magenta on black. The colour of the uniforms and the car, painted on the tempera binding ingredients oxidised with potassium permanganate, is grey. The policemen and their uniforms also have fragments painted with other colours, on top of the grey primer, the policeman on the left has a dark pink (magenta) fragment, while the one on the right has brown and dark red fragments. The foreground has a mix of the colour from the foreground, with an addition of colours that do not appear anywhere else: pure black in the holes of film perforation (without the green addition) and blue.** Perhaps this is one... For sure this is one of the streets of theatre-filled Broadway, anyway, in the background we can see two huge movie theatre boards in the front and on the side, placed above the entrance to the movie theatre, with some people gathered in front of it, who can see the woman being led by the policemen, or maybe theatre audience going to watch a play (although the important action is taking place outside of the theatre). The ad on the board describes the show and, at the same time, places it in a wider, sensational context: SUSPENSE! EXCITEMENT! *White And Brown Mr And Mrs Brown In Church, And „Damn The Defiant”*.

\* Another question, slightly on the side and thus able to become more general, is the phrase *White and Brown Mr and Mrs Brown in Church*. The surnames "White" and "Brown" do not denominate anything in the end.

**16. *No Religion Religion Yes / No Religion Religion Yes*, 2017, 230 x 180 cm, egg tempera on canvas**

Feminism Apocalypse. Painting in black, red and white (with a slight addition of gold) – the colours of the Egyptian flag. An Egyptian female journalist living in the USA, Aliaa Elmahdy, and two members of the Ukrainian movement, Femen, are manifesting in Stockholm in front of the Egyptian embassy against the regulations of shariah and against the Minister of Internal Affairs – Mr Mursi. The painting presents two scenes – in the upper and lower part. In both scenes, we can see women standing in the same order. The first one from the left, a Femen activist, standing in short boots\*, has the phrase written on her body: APOCALYPSE BY MURSI. In the upper scene, she is holding a board with the words: NO RELIGION. In the lower scene, she is holding an object described as the "TORAH", and looking like a prop similar to the sacred book, perhaps a real sacred book from luxurious edition. The woman in the middle is Aliaa Magda Elmahdy, wearing red heels and black mesh stockings ending above her knees, the phrase written on her body is: SHARIA IS NOT A CONSTITUTION; in the upper scene she is holding the Egyptian flag in her raised hands (red-white-black), in the lower scene she is holding an object with the word "CORAN", looking like a prop resembling the sacred book, but perhaps being the real sacred book from a luxurious edition. The woman on the right, a Femen activist, standing in knee-high boots, has another phrase written over her body: NO ISLAM YES SECULARISM, in the upper scene she is holding a board with the phrase: RELIGION IS SLAVERY, in the lower part, she is holding an object with the word "BIBLE", which can either be a prop resembling this sacred book, or a luxurious edition of the sacred book itself. As to the feelings: in the lower scene, the content of the writings clashes with the gestures of hugging/cuddling, against their bosoms, those three objects marked as: „TORAH”; „CORAN”; „BIBLE”, looking like props mimicking the sacred books, but perhaps actually being the sacred books, published in luxurious editions. **We need time and carefully focused attention to feel and confirm the impression of cognitive dissonance in the painting (when designing, making and viewing it), and later – the necessity to alleviate the unpleasant tension – when we encounter two different or even contrary\*\* statements at the same time, we get: No Religion Religion Yes, at the same time.**

\* The shoes can only be seen in the lower part of the painting.

\*\* **On the other hand, there is also the thought school from Poland, Polish philosophy, that when considering something (just about anything) admits the following possibility: "perhaps the exact opposite is true?"**

***We are presenting 4 out of several dozen paintings painted with the use of the What? – With what? Table***

*The TABLE: WHAT? WHO? – WITH WHAT? WITH WHOM?* was created as an aid for the female artist/male artist, female curator/male curator: What is being done? – Who is being worked with? – What are the means/tools used for doing it? Both the horizontal and the vertical axis have the same (similar to a table with distances between cities), infinite list of categories, issues, names, style indicators, art means, manners or artistic tools. This gives us a matrix that covers the entire space and allows us to use the entire space in the dimension of abstract (separate) components. Using a method of random selection (like throwing a dart) or by making a premeditated choice, one can select a pair: *What? Who? – With what? With whom?* In order to perform an exercise\*. The way of performing the possible, randomly selected exercises is not always obvious. For example: *What? Goya – With what? With Sobczyk* is difficult, but when we start doing it, it seems to broaden the – probably infinite – areas of possible realizations.

\* The *What? With what? Table* was developed by Jarosław Modzelewski and Marek Sobczyk and was used in our work to assign exercises, to paint individual or joint paintings, to carry out individual or joint projects, and also projects undertaken with other beings than just the two of us (female artists/male artists, female curators/male curators).

**17. *Co? Dbaj o siebie (Co siedzi w końcówkach bananów?); Czym? Materią w modlitwie [Markiewicz] / What? Take Care of Yourself (What Can We Find in Banana Ends?); With What? Matter in Prayer [Markiewicz], 2015, 230 x 180 cm, egg tempera on canvas***

"Taking care of oneself" is a topic that takes a lot of broadcast time of numerous TV stations, occupies entire printed magazines and Internet websites, fills the space in therapeutic sessions, and there are even some magazines, websites, TV channels and therapists specializing in this field. This is probably due to the fact that we are also interested in it very much; the topic of taking care of oneself: not of each one of us, or the community as a whole. The topic can involve almost everything, including our phobias and compulsions\*, for example: what can we find in banana ends? Through these numerous, generalized cases, we seek to understand a single, specific case of Jacek Markiewicz\*\*, who strips naked and, without any clothes on, lies down next to a wooden figure of Jesus, to hug it and touch it; this case is definitely one of examples of how one takes care of oneself: about the whole package: spirituality and body, but also another spirituality next to him, another body next to him. It is a practice, whose dimension transcends beyond the typical limitations of religious practice. Extending the area of religious practice to one's own body (in this case, not just one's own,

but also the body of Jesus – *for me*, the victim), became characteristic for the entire area of treating oneself, also one's body, as if it were a church, just like it is the case with numerous diets, when we are being instructed on how to nurture the spirit; similar to numerous training strategies – to train body and mind, to avoid all the necessary or unnecessary, real or imagined risks for this one, individual, one's own body.

\* Sometimes we can get scared when we see a person afflicted by this – they look so worried – so worried about themselves.

\*\* During one of the interviews, Jacek Markiewicz passionately spoke about his investment in the project, and it was hard not to be moved\* by his unobvious enunciations concerning the scale of his-*his* personal faith in God. It didn't feel manipulative, it actually felt like a genuine need to explore God in his own way, different than the one usually permitted, having his own idea of God: not generalized, but treated as concrete (intelligence-person), submerging oneself in God and then resurfacing again towards the community to share the experience of his "taking care of himself".

\* **In my painting, I was trying to explore Markiewicz's relation with the figure, by writing on the painting: „#TakeCareOfYourself”; „GREEN”; „What can we find in banana ends?”; „12”; „shadow”; „FINGER”; „white”; „white”; „pink”; „Grünewald's streams”; „VIDEO ZIGZAGS”; „GRÜNE STREAM”.**

**18. Co? Artysta Łądołamacz; Czym? Jasnowidzeniem [Pszczoly; Rekiny] / What? Artist Landbreaker; With What? Clairvoyance [Bees; Sharks], 2015, 230 x 180 cm, egg tempera on canvas**

I made a painting on the basis of a draft invitation to an interview. In my studio at Lubelska street, we held a 4-day-long meeting with the poet Andrzej Szpindler. The topic was the poetry book entitled *Rzeźba/ Sculpture*, published by the Mammal Foundation that I run together with Małgosia. We also wanted to combine the work with paintings and drawings on cardboard (100 x 70 cm) with lines of text\*, verses written on that cardboard, but also on pieces of paper laying around, on packages and countertops – whether incidentally or on purpose. Some phrases from the draft invitation were used in the top part of the painting: „Artist Landbreaker”; „Studio no. 10”; „Andrzej Szpindler”; „two «between»”; „with words”; „and paintings”; „Marek Sobczyk”; „conversation.”; „House Party [with Komuna Otwock], ul. Lubelska 30/32, 26.09.2009, Saturday, 7 PM”, I also added splashes of paint, and in the lower part, I painted Bees and Sharks – the animals that can sense an imminent earthquake.

\* One feels like saying: when a line of text – a verse – is being written, the earths shake for the Earthlings.

\* I grew up to trust verses during my artificially prolonged childhood, when I was given Rilke (translated by Jastrun) to play with, and I read it for fun. It was a bilingual edition: [*Wellen, Marina, Wir Meer!*][*Tiefen!; Marina, Wir Himmel!*][*Erde, Marina, Wir Erde...*], I would compare how the words looked (I remember one rule quite well: in German, I read double letters shorter than the single ones).

**19. What? Panny z Awinionu; Czym? Lewą dłonią ojca Piętki [Malowane na rozkaz Wyższych Istot] / What? Young Ladies of Avignon; With What? Father Piętka's Left Hand, [Painted on the Orders of Superior Beings], 2015, 230 x 180 cm, egg tempera on canvas**

The first inspiration: In several of his paintings, Sigmar Polke used the formula: *Höhere Wesen befahlen / Superior Beings Made Me*, for example: *Höhere Wesen befahlen rechte obere Ecke schwarz malen*. Therefore, it is important for me to imagine that, as an artist, I'm ordered to do things by some unknown, superior beings, and at the same time, it permits me to consider myself as a person who deals with areas known to those beings (as they make me do things I want to do). The second important inspiration are the *Young Ladies of Avignon*, which I wanted to paint **with my own hands** – a painting by Picasso from 1910, painted, and later hidden by the artist for over a decade. In a sense, it can be a way of returning to the experience of community present within us, for example Paleolithic community, and in a sense return to **manual** activities, where humans transform the imagined by expressing it with their **brain-hand organ** in ways remote from the canon, and available to humans all the time, both in the most general and the most detailed – simply speaking, humans as part of community. Therefore, human **hands** – after they no longer had to hold to tree branches, when we already had an **upright posture**, when we left the jungle and entered the grasslands – are the essential elements of Picasso's work, and next to it: inspirations drawn from the primal rites of African art, and what we can call his own **dexterity**. The third veil – the third inspiration – are the superior beings (known to me), made accessible to us by Orthodox Christianity; **once more, human hands: the left hand of a Marian** from the Uniate church in Kostomłoty – Father Piętka, shows and explains **the gesture of the hand of Jesus** present in icons, this gesture shows his double nature: Earthly and Heavenly, and also their separation.

**20. Co? Socrealizacja; Czym? Socrealizacją kobiety [Kroczące usta; Pokój i Wojna] / What? Social**

**Realisation; With What? Social Realisation of a Woman [Walking Mouth; Peace and War], 2015, 230x180 cm, egg tempera on canvas**

Social realization refers both to being sociable and to fulfilling oneself within a community. Therefore, your social realization refers to the role that has been assigned to you, but also when surpassing limitations, we can see it from two sides: from the side of the person fulfilling (themselves) and from the side of the community. In 1982, within the framework of a closed performance in Dziekanka, referring to the martial law, Anna Ciba cut the head of a white rooster\*, perhaps the idea was that white (the colour of the rooster) and red (the colour of its blood) are the colours of Poland.

Anyway, in my painting (not only mine anymore, because the means of art have been emancipated) the woman\*\* in the upper part, a blond with red lips and a black (seemingly bruised) eye, is holding and biting a white dove with the word "PEACE" written on it, its blood flowing also from its beak, painted with paint (next to her, below the red colour, we can read: "FIN-GERS IN BLO-OD", and in the background, in purple: "black"; "BLUE"). Blood is dripping onto the lower part filled by another woman, wearing a bra (part of female underwear supporting the breasts – definition from the *Dictionary of 100 necessary words edited by Jerzy Bralczyk*), whom we see as rotated (horizontal). In terms used by me as a painter, the top part of the painting is *Peace*, and the bottom part is *War*.

\* There is a well-known ad of the Dove cosmetics, where a live woman bites the head off a live rooster\* in front of her screaming children, while a voice-over says: "*Beautiful moms know that this is the way it has to be*". Another Dove commercial shows numerous women with several different body types, and at the end, the professional American tennis player, Serena Williams, says: "Ladies, there's only one body type: rooster decapitation".

\* Yet, not off a live white dove

\*\* **Women from my painting, named: Peace and War. The woman on top, Peace, refers to the dramaturgy of kinetic cinema film ads, the one in the bottom – to the dramaturgy of underwear ads.**

***We are presenting 1 out of over a dozen paintings made for the project "Museum" in quotation marks***

„MUSEUM” IN QUOTATION MARKS

Everything in "*museum*" in quotation marks is postulated and carried out in the first person singular. One artist, who makes, with his own hands, artworks of other artists (he still makes new ones, never replicas), takes those artists in the quotation marks of his own elaboration, using the name and the style indicator of another artist as a normal means of visual arts (as if it were a point, a blur, perspective, thinking). One curator, one director and deputy director, one technical employee – all that in one single person. The work "museum" is aimed at renewing relations with the works of artists, creating-designing them anew, it is a work against stagnation, against the works being stuck in catalogues, in reports, in storage rooms, on walls and on floors, in halls and in patios of museums without quotation marks. This work is aimed at showing the emancipation of the means of art (*Human-rights-and-civil-rights-of-the-applied-artistic-means*), their liveliness, their independence from the female artist/male artist and from the female viewer-observer/male viewer-observer. In the recent editions of "*museum*" in quotation marks, the paintings confronted and were confronted by spatial works, to achieve a specific effect, a certain atmosphere of conventionality, artificiality, as created\* by paintings in a museum.

\* The work by Joseph Beuys *Wirtschaftsverte (Economic Values)*, in its edition from 1984, that I saw in the exhibition *von hier aus*, featured packaging of products from Eastern Bloc countries laying on the rack (acquired by the artist in DDR [East Germany], but some of the products were from Poland: shortbread cake, Oma) confronted with a group of paintings from the Munich Pinakothek hanging on the walls around.

*The function* seems to be the most important, but it refers to and takes on – again and always – some kind of form-function-content, and finally it feels like it doesn't matter which one of these three we are talking about, we are always talking about one and the same thing, due to mutual references, but never stopping to separate and distinguish these three references: *function*, *form*, and *content*, and continuing to see how they interrelate to each other. **Function is the content of form.** Another question consists in what I call "culture organised by image". This can refer to layers, to flat, low and high plateaus placed in a multitude of parallel layers (e.g., 10–100–1000). And if we speak about culture, then nature must also appear, on many layers of the image, the plateaus of culture/nature\*\*, are a stage for events that speak to us, perhaps with an alien voice, something will finally reach us, and this something is word-image.

\*\* Such an example of culture/nature can be the act of writing Internet addresses with the use of Polish diacritical marks.

21. *Co? Sigmar Polke Gerhard Richter; Czym? Jednym cudzysłowem\* [Kapitalizm Naturalizm] / What? Sigmar Polke Gerhard Richter; With What? One Pair of Quotation Marks [Capitalism Naturalism]*, 2015, 230 x 180 cm, egg tempera on canvas

\* The title makes reference to the *What? Who? – With what? With whom? Table*.

While the activists of Berlin Biennale are active and anonymously promote art for no profit, thinking that *art doesn't need money*; in the scope of our project "*museum*" in quotation marks we see the capitalization of paintings and surnames, painters whose names are well known, all in one canvas. The capitalist realism developed by Gerhard Richter, Sigmar Polke, Wolf Vostell and Konrad Lueg in 1962 was transformed, and in 2015, there was another change of the capitalist realism into Capitalism Naturalism\* (the first transformation took place in 2006)\*\*. This project can consist in capitalizing on valuable paintings, that – additionally – are also worth a lot of money in the art market, in order to increase the value of painting as an activity and to increase the value of paintings in general. As to the painters and their works, Richter's realism has been defined from two sides by his important gestures (*gest-Gestus*). On the one hand, by rubbing or blurring the image, painted realistically, even if not very precisely, the viewers can complement the process of reception with their imagination. This additional perceptiveness that comes from the viewers, their effort and imagination, adds to the greatness of this realism, at the same time making it feel familiar, which is important, because there is some kind of an agreement: what and how we present, to achieve a *realistic* result of this representation. The second gesture consists in abstraction that developed on the basis of several blurred, zen compositions on paper by John Cage, or the characteristic compositions by Richter with large amounts of paint applied by the assistants and later rubbed and blurred, called: „Abstraktes Bild”. In its essence, though, the painting is in fact realistic, as it represents the application of paint onto canvas by assistants, and later blurring it, becoming abstract only on the basis of how we understand conventions. On the other hand, paintings by Polke are purely abstract, although also the most utilitarian ones. Their layers, transparency; the purer they get, the more utilitarian; the more utilitarian, the purer\*\*\*.

\* The second pole of Realism and, at the same time, its opposition, is Naturalism, proposed by us as the representation of what really exists, what we can see and how much it can cost us, how much is the cost of what we really see.

\*\* Exhibition *Marek Sobczyk: "museum" in quotation marks Sigmar Polke Gerhard Richter (in one pair of quotation marks) [Capitalism Naturalism]*, 2006, Program Gallery, Warsaw.

\*\*\* The problem consists in how to become more modern than Polke, considering that we are living later than he did.