

ADAM MAZEK

Diaries

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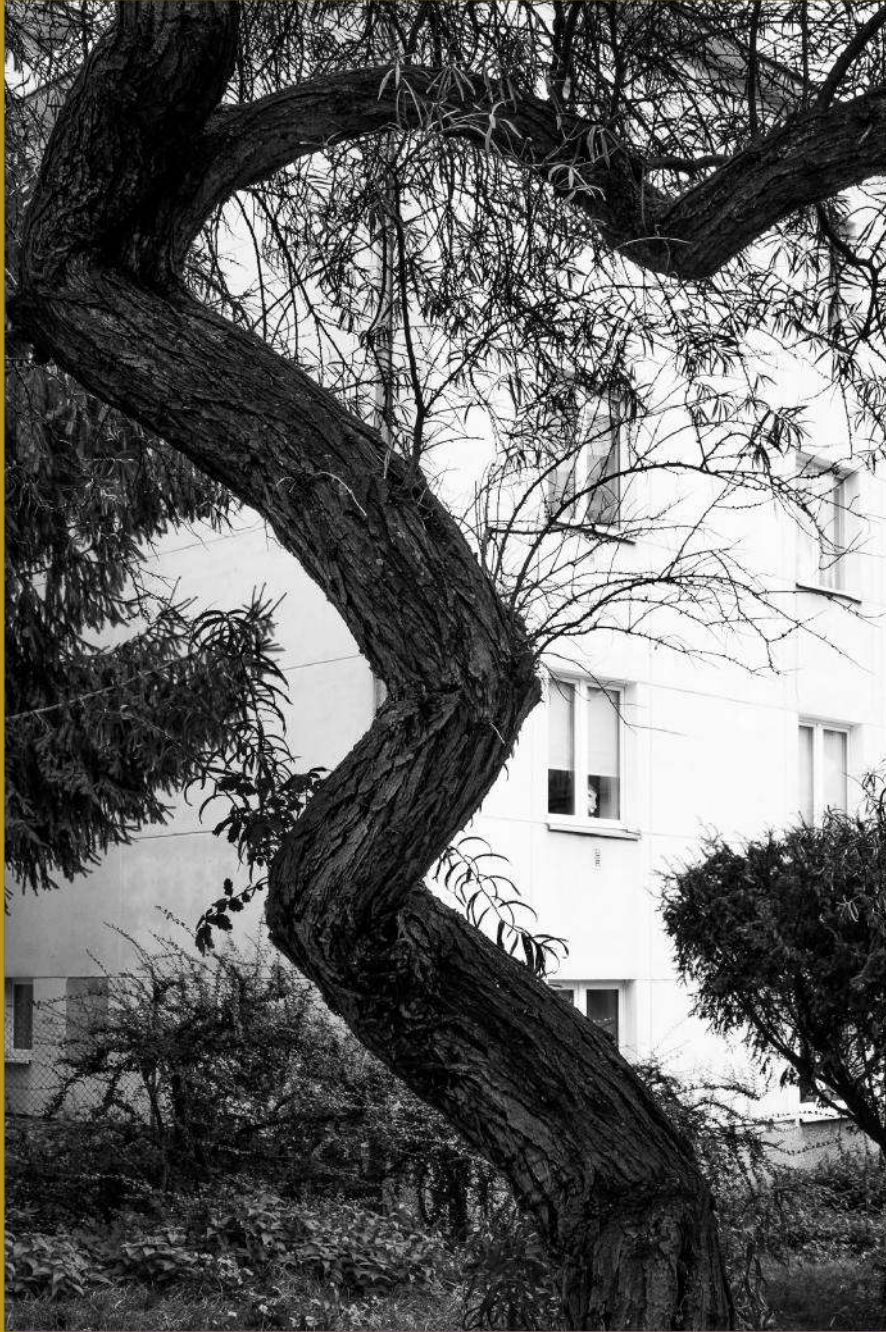
A black and white photograph of a large, gnarled tree trunk with a street lamp in the background. The tree trunk is the central focus, showing a thick, textured bark and a curved branch. A street lamp with a curved arm is visible in the background, positioned near the tree. The background is a light, overcast sky with some faint outlines of other trees and a building.

ETERNAL DIALOGUE

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I see art as an ongoing, eternal dialogue between generations. I believe that each generation has its own unique voice. This voice can undoubtedly be heard in the art world, among others. The history of mankind begins in the Stone Age. It was a time when the first people created, among other things, the first cave paintings. In these ancient times, people also started making the first sculptures. Undoubtedly, the Stone Age was the time when the history of the human species began. The creation of the first works is proof of this. In subsequent times (starting from antiquity through the Middle Ages, the Renaissance, etc.), humans have always had their own unique voice, consistent with the era. One of the best ways to learn about human history is to analyze the art created during each period. Today we can learn a lot from our ancestors. Thanks to what they left for us, we can develop our thoughts, knowledge, and feelings. It is not essential whether the works were created thousands (pyramids in Egypt), hundreds (works of Leonardo da Vinci), or decades ago (paintings and sculptures of Pablo Picasso). I believe that the actual value of contemporary art will be judged by future generations. Therefore, I do not focus on what my contemporaries say about me but on leaving behind the best and most numerous artistic legacy.

I want to create as many photos and texts as possible with the hope that someone will take a closer look at my entire artistic legacy years after my death. Maybe it will be someone from the Taschen publishing house? Maybe this publishing house will publish a book about my creative activity? Thanks to such a book, future generations will get to know many of my thoughts and works. By publishing such an album, Taschen would turn my ideas into a voice that can be heard and understood by posterity. In short: I want to be part of an artistic, eternal dialogue between generations. To inspire future generations, I often refer to past eras and thoughts from the past. That is precisely my goal. I don't care if my contemporaries applaud me or belittle my work. I want to be the critical glue between generations of artists throughout the ages. I want my voice to be heard first and foremost in the future.



ETERNAL DIALOGUE

ARTISTIC INDEPENDENCE

I wrote about how to remain an independent artist and whether such independence is vital in a post titled: "Artistic independence." I believe that it is crucial to be an independent artist. When you have 100% control over what you do, you undoubtedly manage your time and life skillfully. My philosophy is that I don't want to get commissions for my photography. I don't want to make money doing portraits, wedding photos, etc. The purpose of not only my artistic activity but definitely the more significant part of my life is to do what I feel like doing. Not what the client expects me to do. When taking pictures, I don't think about money. I don't ask myself questions about "how much money will I make from this?" When I create, I wonder if my work will be remembered and appreciated by posterity. I ask myself if it makes sense. This is my artistic independence. I don't ask what art can do for me. I am always thinking about what I can do for art, by extension, for all of humanity. Here's what I recommend, my Dear Friend: when taking pictures, don't think about how much money you will make. Better ask yourself if what you are doing makes sense. If you ask this question, your artistic independence will emerge. You will start looking for your personal art projects. You will start looking for answers to many questions. Art is a tool that can give us strength. Art heals, relieves, develops, motivates, kicks into action, and inspires. I believe that creation in its broadest sense is one of the most potent tools for empowerment. I appeal: when we create, let's look for independence. Let's not ask ourselves what others will think about it. If someone wants to discourage you from any project, just listen to yourself. An independent artist is definitely the best artist. Start doing what "plays" in your soul, heart, and mind in life. Don't do what the client expects you to do. I hope, my Dear Friend, that you will no longer have any doubts about creative independence after reading this post. Finally, I would like to add that artistic autonomy does not preclude money in creative activity. However, I would like to encourage you to do what you love and what matters to you - even if someone else tells you that your doings are pointless.



ETERNAL DIALOGUE



THE IMPRESSIONISTS

What do I have in common with the early Impressionists? Undoubtedly not the color in the works. At first glance, my photographs have nothing in common with the works of famous Impressionist painters. But it turns out that we have one thing in common: both the Impressionists and I look for views, frames, and inspiration outside the walls of buildings. The Impressionist movement began so that artists, primarily painters, were fed up with cramped and dark art studios. Who were these artists? Out of chronicling duty, I will mention some of them: Claude Monet, Vincent van Gogh, Pierre-Auguste Renoir, Edgar Degas, Paul Cezanne, and Edouard Manet. In a post entitled "The Impressionists," I wanted to emphasize that even though some artists' work is quite different from my work, we can still look for commonalities in the broader creative process. Both mine and the Impressionists' studio is the outside world: city streets or rural landscapes. The early Impressionist painters did not want to stay in one place and paint still life or models.

THE IMPRESSIONISTS

They wanted to go outside to see the world in a way that no one else before them had done. At this point, I would like to emphasize that I feel I am 100% an impressionist. Creating art outdoors is an activity I want to do for the rest of my life. I do mostly black and white photography. Does that mean I don't admire the paintings of the early impressionists? Of course not. I love to analyze and admire their work. I enjoy reading Taschen books about their artistic activities. My passion is learning about the outcomes of van Gogh or Monet. I love to analyze how they were able to transform the reality around them into extraordinary, packed full of life and color, awe-inspiring images. Undoubtedly, there are many things we can all learn from the Impressionists. I am finishing writing this text. I am going back to reading a book about the creative activity of Claude Monet, published by Taschen.

• *Post „The Impressionists.“*





PEOPLE

PEOPLE

In a post titled, "People," I wrote that I used to not be fond of people. What exactly did I mean by that? That other people, or more specifically, strangers, didn't interest me. I considered strangers to be dull and unworthy of getting to know. This situation lasted until the end of 2013. In that year, I read almost all of Fyodor Dostoyevsky's books translated into Polish. After reading the works of the Russian writer, I changed my attitude towards strangers. Often taking pictures on the streets of Warsaw, I pass by many blocks of flats. Thanks to the open windows in the concrete buildings, you can often hear the residents of the blocks shouting, playing, arguing, talking, or watching TV.

Hearing this, I often start thinking about the people living there. What's more, when I see other people on the streets, I also usually begin to think about the problems faced by the passersby I just passed. I begin to imagine their worries, their families. I fantasize about their fears, what they are afraid of, or what these people dream about. I want to emphasize that Fyodor Dostoevsky taught me one thing. He made me realize that all people have meaning, their stories worth knowing. Every person engages in their own way, and their stories are unique and suitable for making a film. Everyday life, the grey reality, writes the best scripts. The Russian writer opened my eyes to strangers.

Nevertheless, it is indeed impossible to watch all the films in this world and get to know each person's personal stories. Therefore, it is best to focus on the people closest to us. In conclusion, I want to emphasize that each individual is an eternal (divine?) mystery. We cannot fully understand the processes occurring in our lives and this world. Nevertheless, we can try to solve riddles about human beings. For me, this is what Dostoyevsky did in his work. His goal was to know and understand people. He had an excellent talent for observing, analyzing, and describing human feelings and behavior.



TASCHEN
PUBLISHING HOUSE

TASCHEN PUBLISHING HOUSE

I was inspired to write the text entitled "Taschen publishing house" by one idea about the German publisher. The truth is that I love reading and analyzing books by this publishing house. Reading, watching, observing, and contemplating practically every page of their books is a real feast for eyes, mind, imagination, and soul. Which specific items could I recommend? Probably all of them. Does that mean I've read all their books? Of course not. I want to emphasize that all the books I have held in my hands have not disappointed me. Have I analyzed much of them? By March 2019. (that's the month I wrote this text) I had thoroughly read five books by the eponymous publisher. The books I've already finished reading are:

- "Photo Icons. 50 Landmark Photographs and Their Stories".
- "The Hermetic Museum. Alchemy & Mysticism."
- "The Magic Mirror of Escher."
- "Dali. The paintings".
- "Horror cinema."

In addition, I read many Taschen books simultaneously all the time. What exactly does that mean? It means that if, on a given day, I want to learn more about Stanley Kubrick's work, I reach for the book "The Stanley Kubrick Archives." And if I want to learn something new about the Apollo 11 crew landing on the moon, I reach for the book "Moonfire" by Norman Mailer. There is also an option that if I want to be inspired by the famous Dutch painter Hieronymus Bosch, I read a large-format XXL album "Hieronymus Bosch. Complete works". In short: I own many of the works of the Taschen publishing house. The fantastic thing about these books is that I regard them as an endless source of inspiration. I can read them practically all the time. They encourage me to take photos, write texts, and create in a broad sense. What kind of creation? I will write about it in the next post.



TASCHEN PUBLISHING HOUSE

DESIGNING A BOOK



In a post titled. "Designing a book," I wrote that Taschen publishing house inspired me to design my own book. I mentioned that the German publishing house gave me an idea in a previous post titled "Taschen publishing house." The essence of the inspiration is that thanks to reading Taschen books regularly, I started to imagine that I also design books. In my imagination, a book appears that is special to me. Why? Because I started dreaming of creating a book about my own art business. Is this an unrealistic dream? Of course not. It is possible to design a book, for example, in Adobe InDesign. It's just a matter of mastering this program and having the free time to do so. I hope that I will have some more time one day, and then I will be able to design a book about my artistic activity. Undoubtedly, this book will be inspired by the publications of a German publisher. I am convinced that it is only a matter of time when I will start working on it.

DESIGNING A BOOK





- *Post „Designing a book“*

DESIGNING A BOOK

My goal is to make the book as high quality as possible. In fact, I already have ready photos and texts that can be published as a book. The German publishing house is a role model for me in creating this kind of work. Do I dream that Taschen will publish my book? Of course, I do. I just believe that it will happen.

Nevertheless, I do not expect it to happen in my lifetime. Perhaps I will publish a book about my own artistic activity on my own before then. The truth is, I love to dream out loud. Designing and publishing a book about my business is my next dream and goal to fulfill.

THE END