

ADAM MAZEK

Diaries

07.2019 - p. 11





**In a post titled "Frustration," I wrote about whether I am frustrated and whether frustration affects my life. The short answer is no, I am not frustrated. Nevertheless, I can see that many people are frustrated for many reasons. Sometimes I have moments when I am close to bitterness. Fortunately, such moments are rare in my life. But why do we all feel frustrated at times? There can be many reasons: health, finances, professional work, love (or rather the lack of it), and problems with friends or family. These are just the first examples that came to mind. This is the tip of the iceberg of why one may feel frustrated. What is the best way to overcome infirmity as well as powerlessness? What can we do when this undesirable feeling arises in our hearts, minds, and souls? First of all, we can talk to those closest to us.**

- *Cover: post "Frustration"*

# **FRUSTRATION**

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# **FRUSTRATION**

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**If conversation and confiding don't help, then you can try to find another permanent solution. This solution should last for a long time. It is aimed at interrupting and avoiding a return to the frustrating state of our mind, to the feeling of infirmity. What is this secret cure for frustration? I am convinced that you already know, my Dear Friend. It is passion. I believe that the more we devote ourselves to it, the happier we are. The likelihood that helplessness will poison our lives will simply decrease. What does this look like in my case? Even if I'm angry at someone or something, if I feel frustration entering my heart, the best thing I can do for myself is go for a walk and take pictures. Or I can start stretching my muscles in my home. Another effective way for me to get over frustration is to read books, such as my favorite publishing house, "Taschen." When I feel the feeling of dissatisfaction and resignation approaching my heart like a tornado, I start talking to my beloved Kamilka. If that doesn't work, I will focus on the activities mentioned earlier. I hope you also have your own ways of taming frustration, my Dear Friend.**





**TWO STEPS TO BECOMING AN INDEPENDENT ARTIST**

# **TWO STEPS TO BECOMING AN INDEPENDENT ARTIST**

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How to become an independent artist? I often think about this. I believe we should consider two aspects. It seems to me that we can call these two things the rules of becoming an independent artist. The first is about finances. I believe that if you want to become an artist who will not be subordinate to anyone, you should forget about money don't bother with it. When I started taking pictures regularly, I never thought about how much money I could make from it. Street photography was, is, and will be a passion for me. It is a true joy of life. Walking through the streets of Warsaw, I feel like a child who visually discovers, analyzes, and contemplates the world around him. There is no room or time to think about money here. Even the fact that ArtFinder accepted my candidacy as an artist who can sell his works through the platform above has not changed my overall approach to being a financially independent artist.

In short: The first step to becoming an independent artist is to forget about money. The second point I would like to write about today is not to ask myself what the broader art world can do for me but what I, through creative activity, can do for the art world. What exactly do I have in mind? I suggest studying the biographies of the most famous artists (e.g., Stanley Kubrick, Salvador Dali, or Zdzislaw Beksinski). Note, my Dear Friend, that practically all the best artists devoted their lives and precious time to the creative process. They were constantly thinking and analyzing what to do in creative matters and what their artistic activity could bring to the rest of the people. They did not think about what they could get in return. I am no exception in this regard. I decided to devote the bulk of my time to the creative process. Like the artists mentioned above, I want to inspire others. But why should we dedicate our lives to art? Why precisely this area of culture?

Here are the answers:

- art has the power to heal;
- it frees the human soul;
- art develops our minds and imagination;
- it motivates and stimulates us to action;



- *Post „Two steps to becoming an independent artist“*

## **TWO STEPS TO BECOMING AN INDEPENDENT ARTIST**

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- **art inspires;**
- **it empowers us;**
- **it gives us direction in life;**
- **art teaches us to think critically;**
- **it allows us to distinguish between good and evil (i.e., that practically nothing is either black or white and that everything has its shades of gray - just like my photographs).**

**Another post published on [www.adammazek.com](http://www.adammazek.com) was called "Ostensible Abstraction." It was another set of photos prepared as a PDF file. On page 18 of the current issue of "Diaries," you will find the complete work. I invite you to read it!**



# DUALITY

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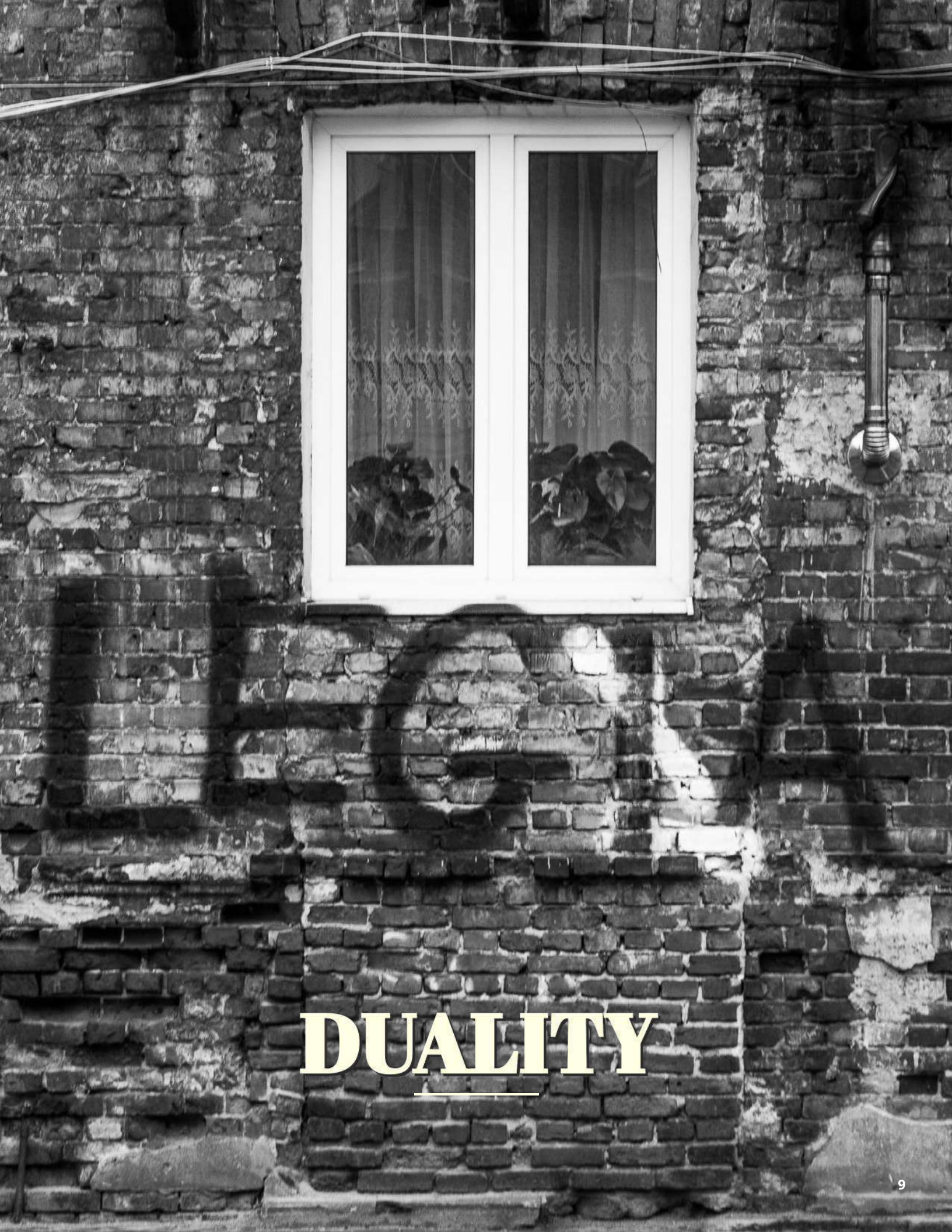
# **DUALITY**

Why are my photos black and white? We should look for the answer in the word "duality." This is an excellent time to write that I take photographs in color. In Lightroom, I turn them into black-and-white photos (with all possible shades of gray). The reason why I do this is in my imagination. I often imagine the world as a battle of the eternal struggle between two forces. For example: if one believes in God, one should automatically believe in Satan. Why? Because good cannot exist without evil. They are inseparable. We can call this a balance. We can find a similar balance in other phenomena. Human nature also consists of duality. We all have both a light and a dark side to our personalities.

We can both create and destroy. We can find another duality in the relationship between the Sun and the Moon. Day and night have been an integral part of human life since the beginning of our planet. The Sun is associated with energy and activity. The Sun's rays wake us up after a dark night. I associate such a night with emptiness, nothingness, and transience. The duality of the world surrounds us, lives in us, and imposes on us the rhythm of life. This is why I consciously (or perhaps, especially at the beginning of my artistic activity, unconsciously?) refer to duality in my black and white photographs. Visually, black and white photography helps to maintain balance in a picture. Two colors\* make the image appear clean, clear, and minimalistic. I often say that colors distract from the essential things seen in photos. That's why I choose black and white.

\* Of course, black and white photography does not consist of just two colors. It contains all possible shades of gray. Nevertheless, people have used a mental shortcut since the early days of photography and conventionally referred to black and gray photos as "black and white."





# DUALITY



# CINEMA FANATIC

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## **CINEMA FANATIC**

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Sometimes I wonder if I am a cinema fanatic. The answer is not clear. Do I enjoy watching movies? Yes, of course. Do I do it often? No. I observe about one to two movies a month. You can ask me, my Dear Friend:

*If you like watching movies, why do you do it so rarely?*

This is because I consider watching movies as a passive form of developing my artistic activity. I hope that the imagination works the least while watching TV. Of course, watching movies is developing for us and has many advantages. However, I think there are not as many as writing texts, taking photos, contemplating life, or reading books. Let's stay with books for a moment. Since I don't watch as many movies as other movie fanatics, why should I still consider myself a movie fanatic? This is because the most exciting thing I like to do concerning cinema is to read about cinematography. As of today, I own seven books from the Taschen publishing house on the history of cinema ("Horror Cinema," "Movies of the 50s," "100 All-Time Favorite movies," "Movies of the 70s," "Movies of the 80s," "Favorite Movies of the 90s," and "The Stanley Kubrick Archives"). So far, I've read the first two titles in their entirety, but I've been reading all the others consistently, piece by piece. I love getting inspiration from artists who have been involved in the creation of the entire history of cinematography. Whether they are directors, actors, producers, editors, or musicians, we can all learn from them and get inspired. Of course, if any films interest me, I add them to my "Films to Watch" list.

Nevertheless, the list is only growing. In conclusion, I hope you know, my Dear Friend, why I cannot directly answer the question of whether I am a movie fanatic. The answer could be:

- 1) No - because I rarely watch a movie;
- 2) Yes - because I love to read about the cinema.



**CINEMA  
FANATIC**

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**BE LOCAL,  
THINK  
GLOBAL**

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## **BE LOCAL, THINK GLOBAL**

I wrote about wanting to live a local lifestyle while thinking globally in a text titled "Be local, think global." It seems to me that we can modify the title in various ways. However, I believe I should be "local" in my work. At the same time, I want to think in global, universal, and timeless terms. One of the inspirations for me is the artistic work of Salvador Dali. The Spanish painter was a man ahead of his time. Dali was a "global" artist in the sense that during his life, he lived in his Spanish homeland, as well as in Paris and New York. However, he often referred in his works to his hometown of Port Lligat, near Cadaqués (Catalonia, Spain). There are many paintings that feature a motif from the genius' hometown. In his case, it was a seaport.

On the other hand, there is the "Dali Theater-Museum" in the nearby Spanish town of Figueres. It can be concluded that Salvador acted locally but in global, universal terms. How can we prove this? We should ask the question if the works of the Spanish master are known and recognized around the world, do people want to admire his works? The answer is obvious. I do not want to be an exception in this regard. I continually want to act locally in a global way. That's how 95% of the photos I publish on [www.adammazek.com](http://www.adammazek.com) (which can be read practically anywhere on Earth - as long as you have access to the Internet) are created in Warsaw. I want to capture the sights of Poland's capital through my personal and artistic prism. My hometown, Brok, is also one of my favorite places to photograph. However, in writing my texts, I want to inspire not only Poles, but I want to inspire all people, both contemporary to me and those of future generations, from every corner of the world. This is what I mean by being "local" versus thinking "global." I sincerely encourage you, My Dear Friend, to do likewise. Be inspired by Salvador Dali.



# INSPIRED BY PIRANESI

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## **INSPIRED BY PIRANESI**

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I was inspired to write the following text by the book by Taschen publishing house entitled "Piranesi. The Complete Etchings." The Italian 18th-century engraver and architect was famous for creating engravings of Rome's architecture and imaginary buildings, such as prisons. His imagination was stunning. According to the book, as mentioned above, Piranesi declared to his assistants and students that he had a fundamental need to create great ideas. The Italian genius was convinced that if he were ever commissioned to design a new Universe, he would be crazy enough to take on the challenge. When I read this, I was amazed. How is it possible for people to have such thoughts? After reading these sentences, I knew I was dealing with a genius on the level of Leonardo da Vinci and Salvador Dali. I was not familiar with the works of Giovanni Battista Piranesi until I bought the Taschen album. Why do Polish children not learn about such artists in school? In one of my previous posts (Diaries 09.2018 part I), I mentioned that school textbooks should be of quality (both in content and pictures), equal to the books of the German publishing house. You will find astonishing photos and comprehensive information about the artists in these albums. I hope one day it will become a standard that books of the best quality will be widely available not only in Polish schools but in educational institutions worldwide. Not only the right teachers are needed for young people to absorb new knowledge. I believe that top-quality textbooks will raise the level of education at all levels. If the best quality books told stories about people like Piranesi, the world could be an even more inspiring place. I have no doubt about that. I will finish writing and return to analyzing Piranesi's engravings. Then I will consider how I would design my own Universe. Creating a new world would undoubtedly be a significant challenge. Someone (or something) who shaped our world would be a complete artist, even if sometimes we think many things seem to make no sense.





# INSPIRED BY PIRANESI

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**ADAM MAZEK**

presents

**OSTENSIBLE  
ABSTRACTION**



# OSTENSIBLE ABSTRACTION

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Are the photographs presented in this work an abstraction? Is it possible to make abstract photographs on the streets? There are no unequivocal answers to these questions. On the one hand, pictures presented in Adam Mazek's work can be defined as an abstraction. These photographs are proof that many things which surround us, could look like something abstract.



"Four Elements I"

**ADAM MAZEK**

**OSTENSIBLE  
ABSTRACTION**





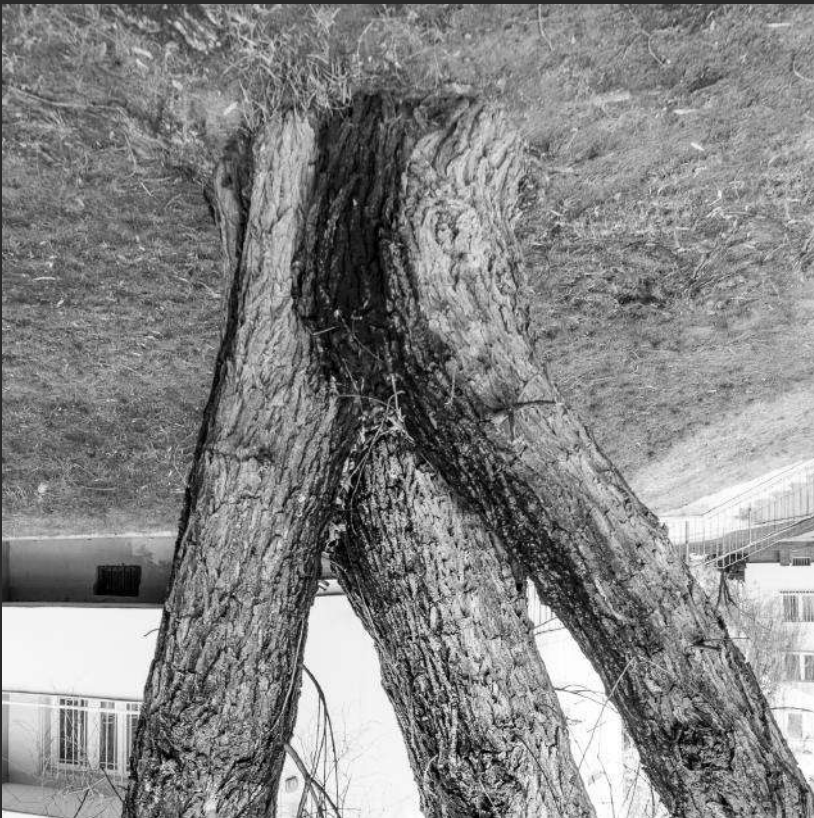
# OSTENSIBLE ABSTRACTION

On the other hand, what surrounds us exists physically. The images we look at seem only an abstraction. Only the first impression makes us think that we are looking at a nonrepresentational picture. The photograph should often be viewed through the prism of fiction. The abstraction we see in the images made by Adam Mazek is an abstract only apparently.



"Pierced Heart"

"Defloration"



A similar example can be found in distant galaxies. Photographs which were taken with the Hubble telescope look like top-class abstract paintings. Nevertheless, these photographs are not an abstraction. Why? Because other galaxies are millions of light-years away from us, they just exist. They are not a creation of human imagination. Besides, when, for example, microbiologists make microscopic pictures of cells, a similar situation arises. Images of such cells may look like the highest quality abstract paintings, but because the objects immortalized on them exist, they are not abstract.





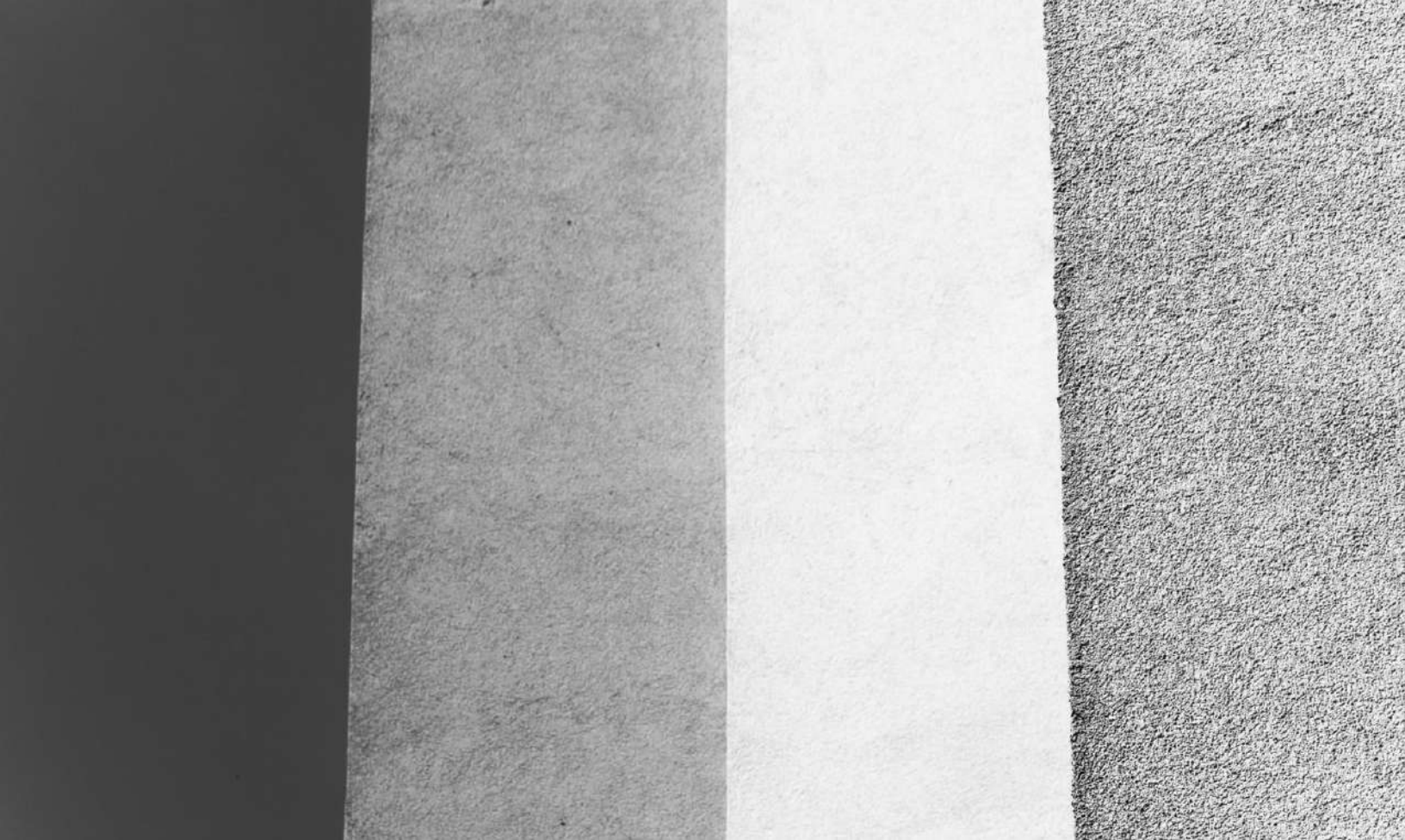
"Little House"

## OSTENSIBLE ABSTRACTION

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If we really want to make abstract photographs, we can try to work with analog processes in the photographic darkroom. Nevertheless, keep in mind, my Dear Friend, that these are quite complicated methods. If you like creative challenges, undoubtedly one of them may be taking abstract photos in the photographic darkroom.





"Four Elements II"

## OSTENSIBLE ABSTRACTION

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Why do people create abstract art? Because an abstraction is a universal language that knows no boundaries of time and space. All people can interpret, develop, or transform abstract visualization in their inner world of imagination. Indeed, abstract art is the deepest internalization of external factors. At the same time, it is the purest manifestation of the inner voice.

How did I create my seemingly abstract photographs? How did it start? Was it an incident like that of Vasily Kandinsky? In 1905, when Kandinsky lived in Munich, he noticed a strange picture in his studio. His attention was drawn, and he was moved by the free, painterly rhythm of forms placed on one of the canvases. It turned out that this strange painting was one of his own pictures that were placed upside down. A few years later, this episode encouraged Kandinsky to leave the world of representative motifs and to imagine painting as a spatial organization of colors and forms that were no longer associated with any physical object.

## OSTENSIBLE ABSTRACTION

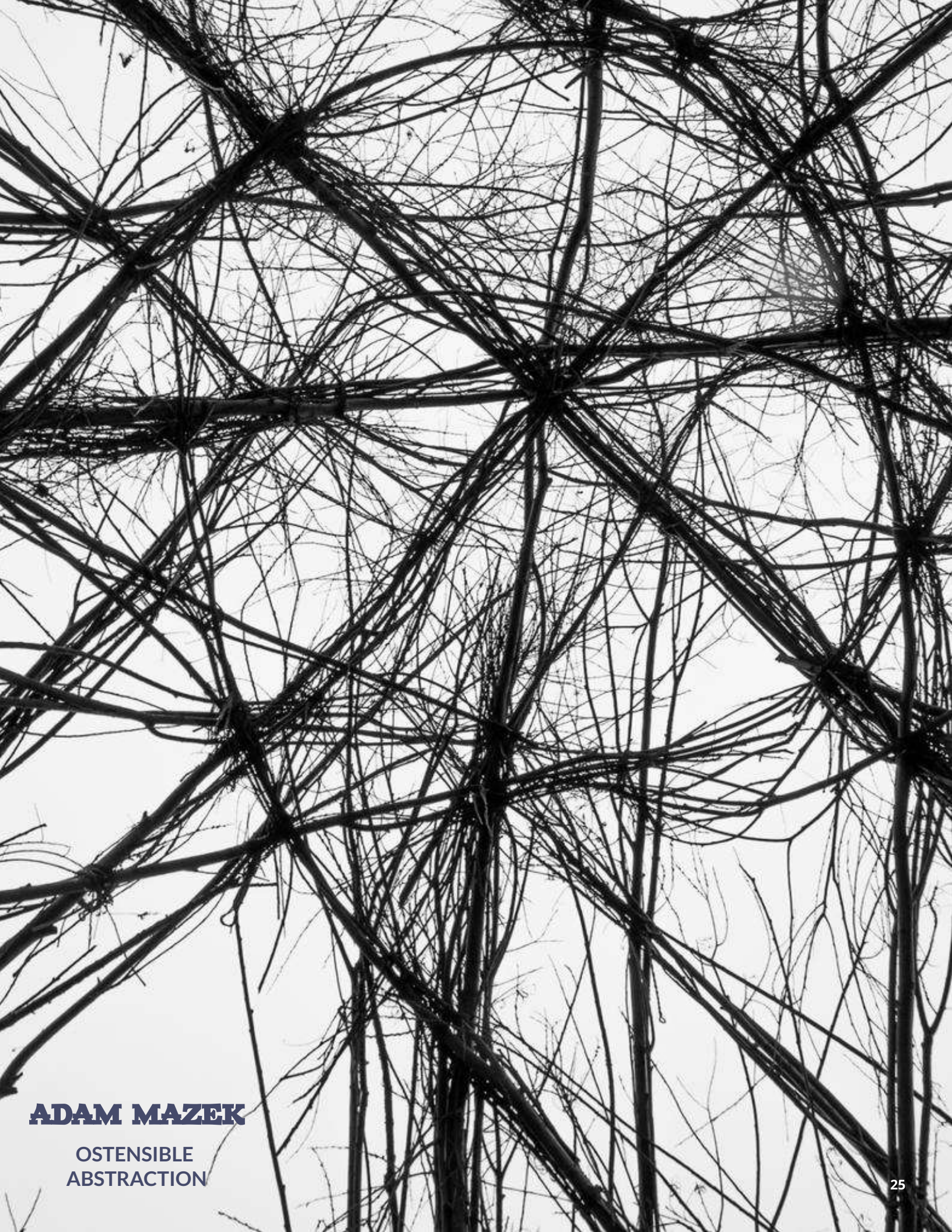
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Or maybe I create an ostensible abstraction while being on vacation and sacrificing my precious eyesight? That's what Robert Delaunay, the famous French abstract painter, did. Delaunay experimented with colors and with light effects caused by solar rays. He then transferred these experiences to his paintings. In the summer of 1913, the artist spent time with his wife, artist Sonia Delaunay-Terk, in the French Louveciennes. There he created some visual and color sensations, looking directly into the shining sunlight. Then he tried to capture afterimages directly on the canvas, which appeared before him when he closed his eyes.

"Andromeda XXX"







**ADAM MAZEK**

OSTENSIBLE  
ABSTRACTION





"Fear"

## OSTENSIBLE ABSTRACTION

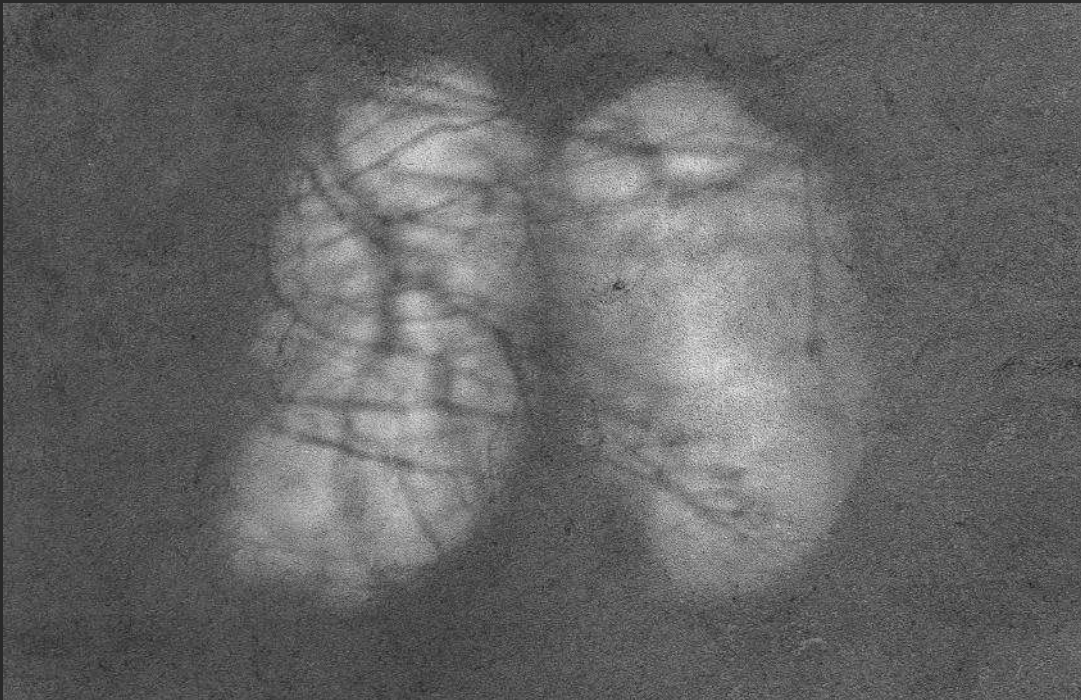
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My way of making ostensible abstract photography is merely walking through the streets of Warsaw and trying to find strange, unusual, and peculiar frames, which I try to capture and present as an ostensible abstraction. Indeed, the process of physical activity is crucial in my photography hobby. Without wandering through Warsaw's streets, I would not have done all the pictures placed in this work. The movement is one of the common features of my artistic activity with one of the most-known abstract painters, Jackson Pollock. The acclaimed American artist literally passed through his monumental formats, stomping on the canvas he painted. In the final paintings, you can sometimes find the soles of the painter's shoes. Will my shoe trace ever be honored in Warsaw as part of my monument? Yes. I estimate that it will happen one hundred years after my death. How they will find my shoes? Simply: in 2019, I will leave my worn shoes in my basement. Maybe they will survive somehow. Is the fame a purpose of my photographic activity? No. The goal is to have fun.



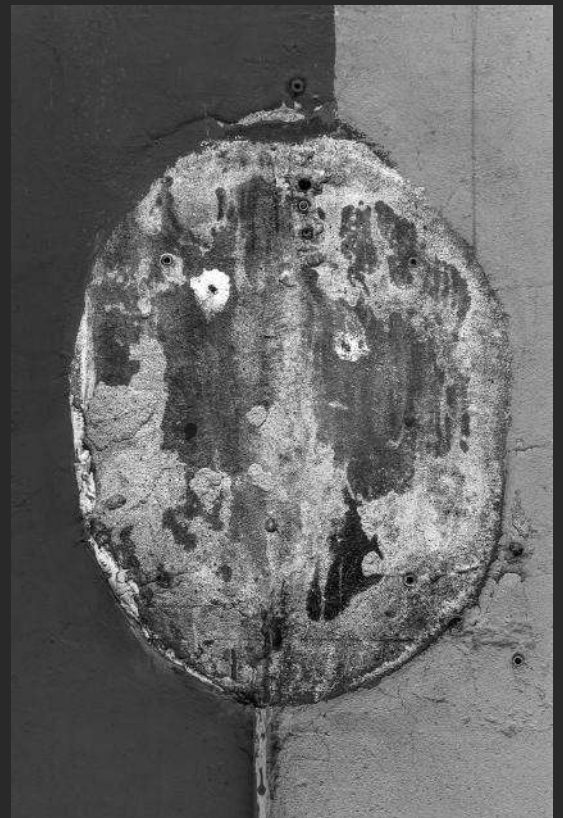
# OSTENSIBLE ABSTRACTION

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"Lungs"

While wandering through the streets of Warsaw, I often see abstract spots on the roads, walls, concrete, etc. When I take pictures of them, I often think about who is the actual author of such strange forms? Maybe a photographer? Or perhaps a real artist is a laborer or builder who accidentally made a stain? Or both of these people combined with a bit of chaos, happiness, and adventure? One thing is for sure. I love to watch and observe stains and cracks in the walls, on asphalt, concrete, etc. I like to look at them and search for shapes similar in reality to them. This is one of the things that Leonardo da Vinci recommended to other artists. For the famous Italian master, artists should pay attention to all stains and cracks on the walls. Below you will find one of the Leonardo da Vinci quotes:



"Madness"



# OSTENSIBLE ABSTRACTION

*I cannot forbear to mention among these precepts a new device for study which, although it may seem but trivial and almost ludicrous, is nevertheless extremely useful in arousing the mind to various inventions. And this is, when you look at a wall spotted with stains, or with a mixture of stones, if you have to devise some scene, you may discover a resemblance to various landscapes, beautified with mountains, rivers, rocks, trees, plains, wide valleys and hills in varied arrangement; or again you may see battles and figures in action; or strange faces and costumes, and an endless variety of objects, which you can then reduce to complete and well-drawn forms. And these appear on such walls confusedly, like the sound of bells in whose jangle you may find any name or word you choose to imagine.*

LEONARDO DA VINCI



"Alien"



"In Hiding"

"Duel"





# OSTENSIBLE ABSTRACTION

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Spots are objects that are real in an unreal way. Nevertheless, their abstraction is ostensible. Our ideas associated with them are fiction, a trick created in our imagination. Photographing them, I create seemingly abstract frames, which are both a challenge and a joke for our mind.



"Composition"



"Minimalistic Composition"

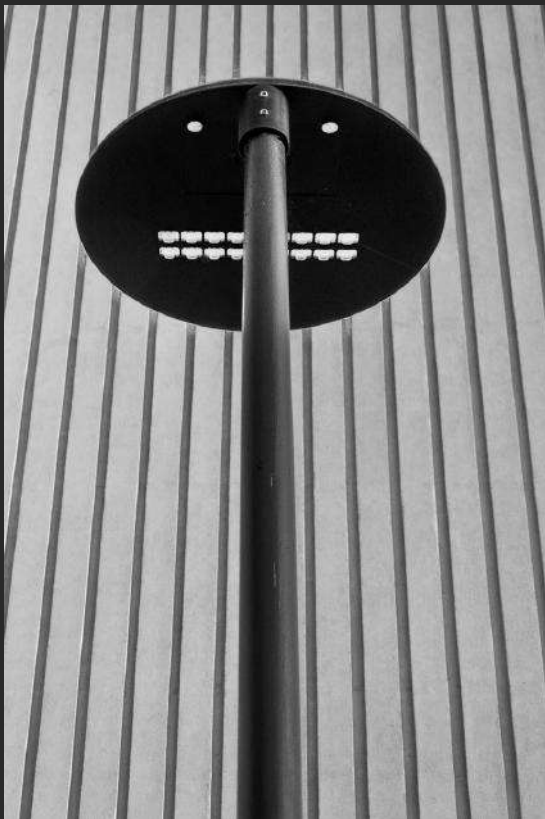
Finally, I want to say that the more I walk, the more pictures I take. The more I photograph, the more I see. The more I see, the more I start to wonder if the world in which we live is not one big illusion, a frolic born in someone's more or less fanciful mind.

# OSTENSIBLE ABSTRACTION

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"Shut Up"



"White Teeth"

All my photographic activities are a passion, childish play, combined with the pure joy of life. I am convinced that without this euphoric state of mind, all the above-mentioned painters would not create all the works of art that they painted.

p. 31 - "Stove"



**THE END**