



**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"

Cover: "KKK"

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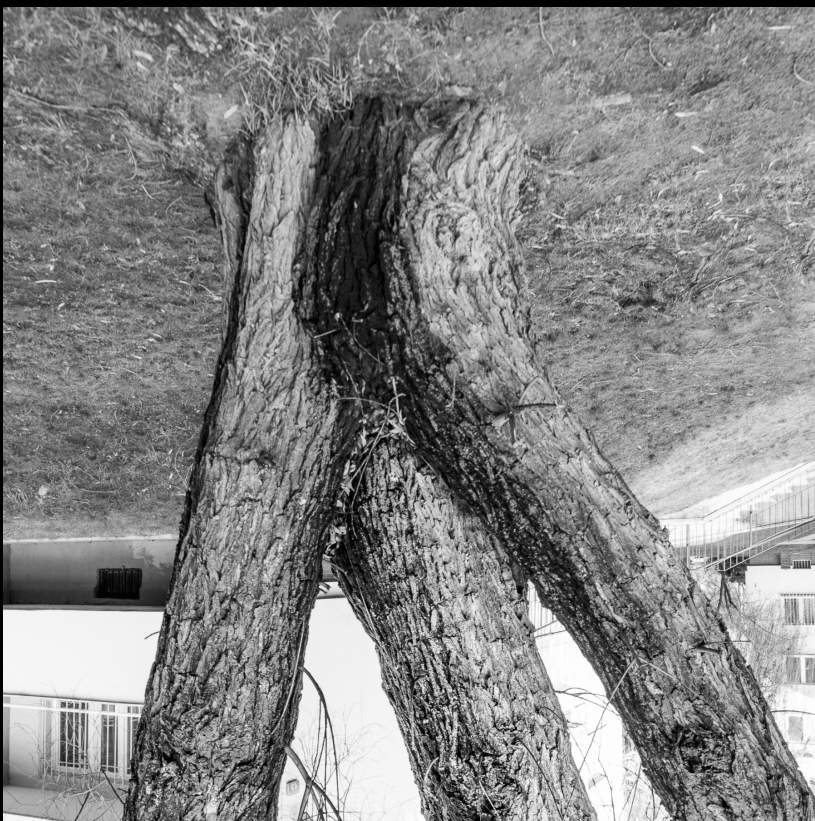


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On the other hand, what surrounds us exists physically. The images we look at seem only an abstraction. Only the first impression makes us think that we are looking at a nonrepresentational picture. The photograph should often be viewed through the 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.



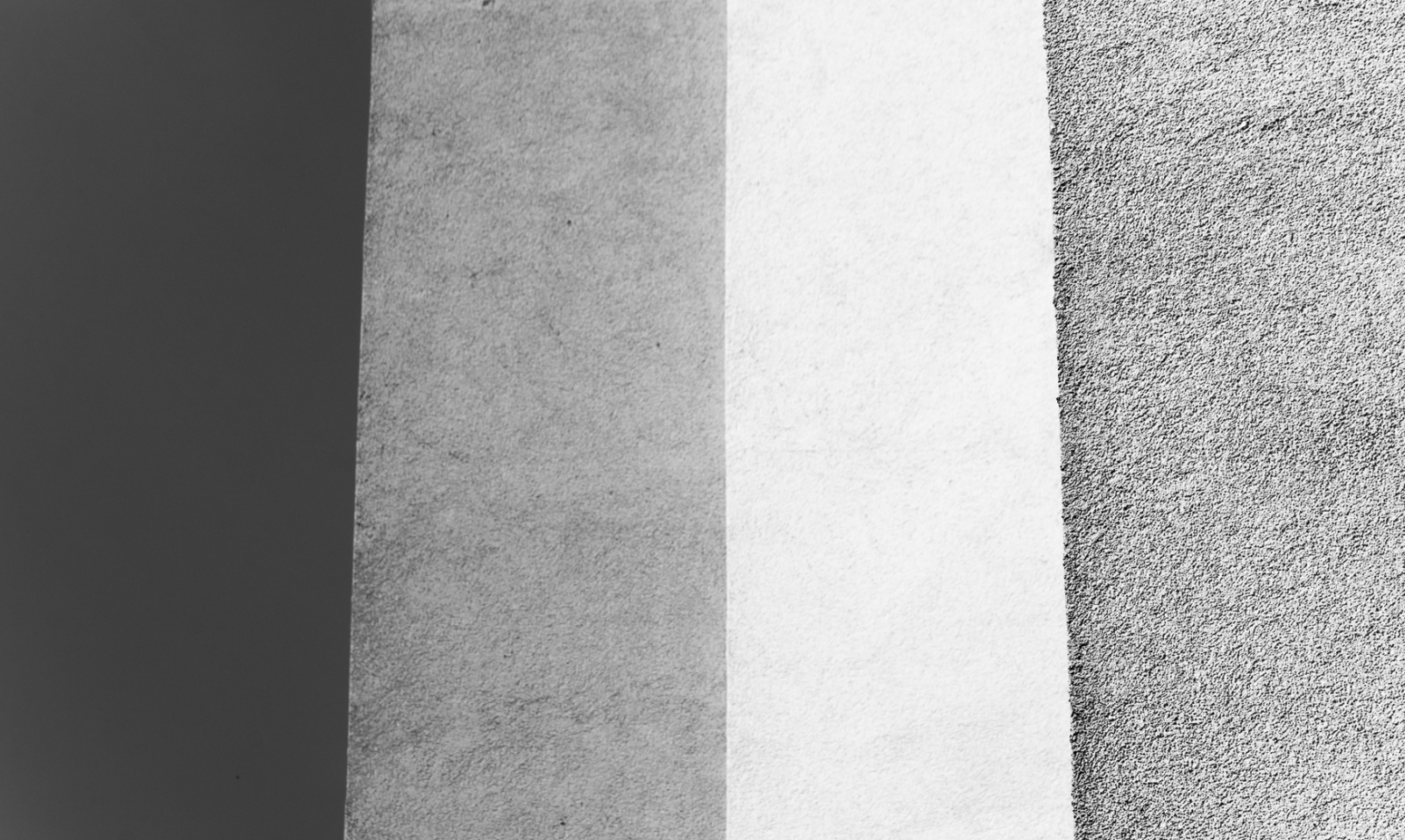


"Little house"

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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"

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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.



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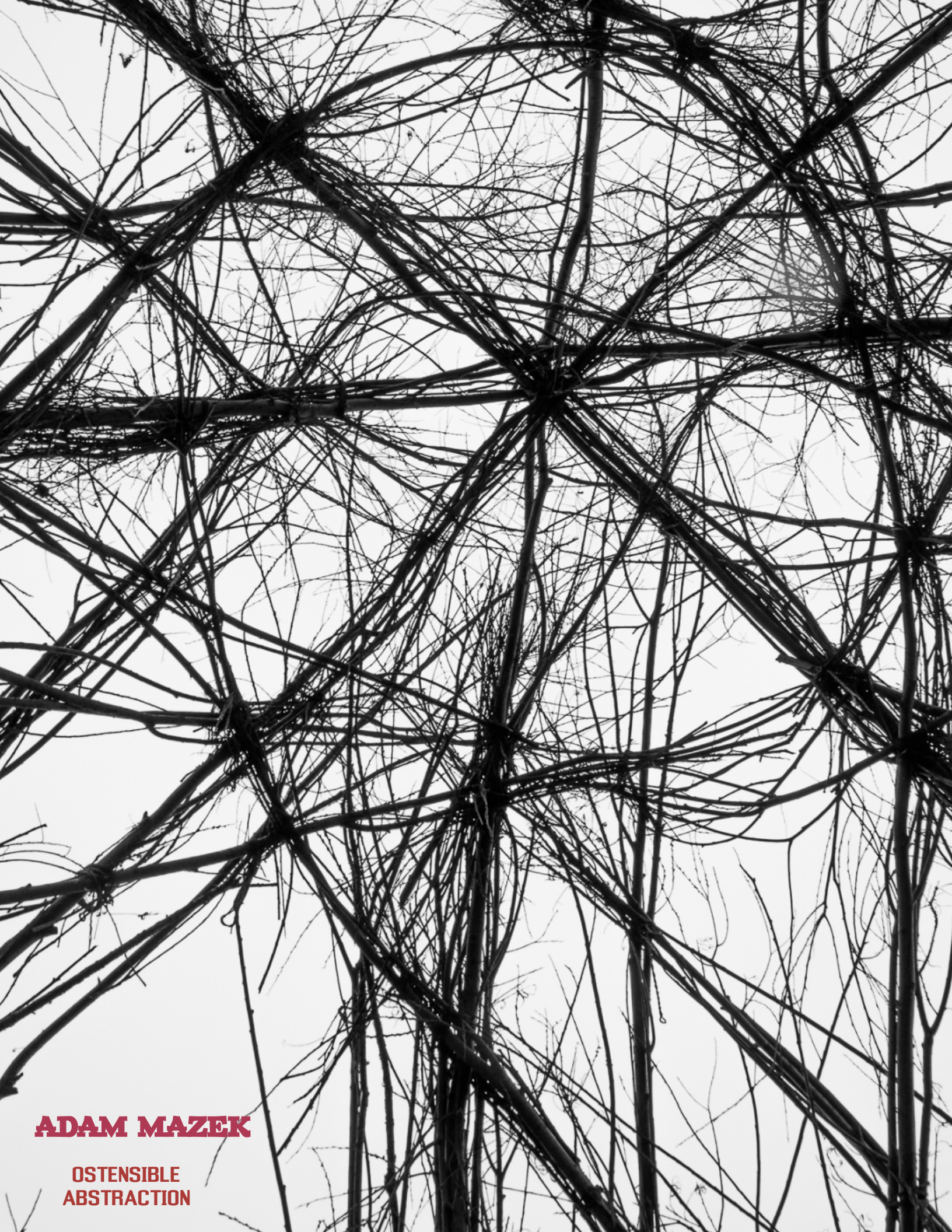
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Or maybe I create an ostensible abstraction while being on vacation and sacrificing my precious eyesight? That's what Robert Delaunay, the famous French abstract painter, did. Delaunay experimented with colors and with light effects caused by solar 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"







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"Fear"

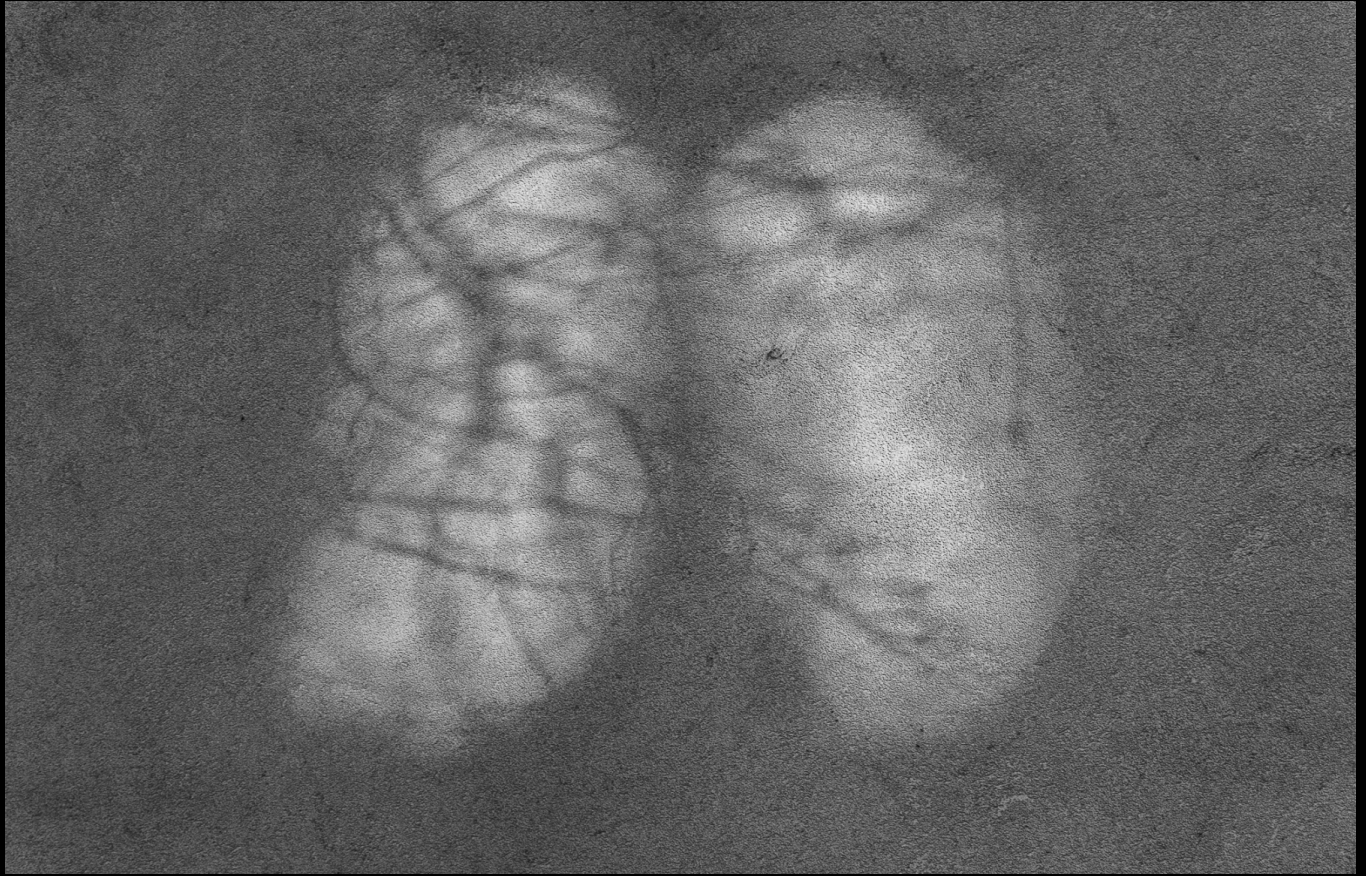
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My way of making ostensible abstract photography is merely walking through the streets of Warsaw and trying to find strange, unusual, and peculiar frames, which I try to capture and present as an apparent abstraction. Indeed, the process of physical activity is crucial in my photography hobby. Without wandering through the streets of Warsaw, 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.



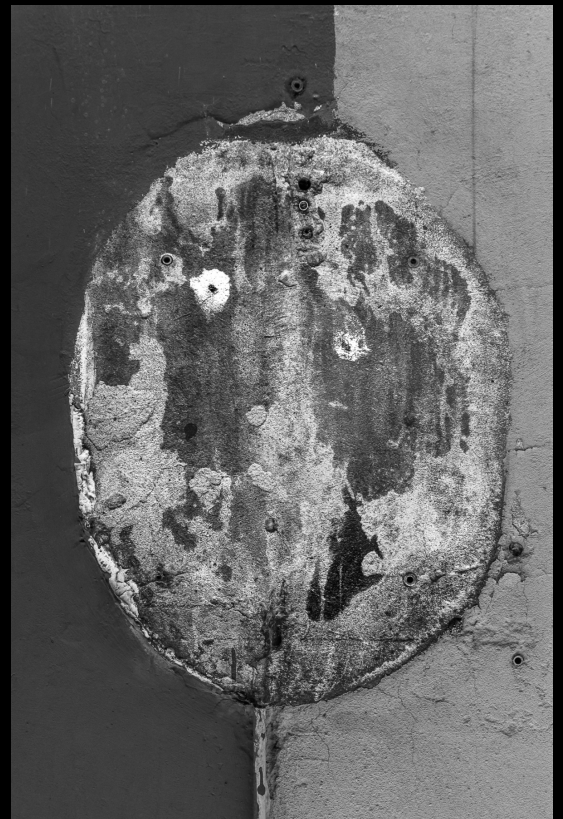
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"Lungs"

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:



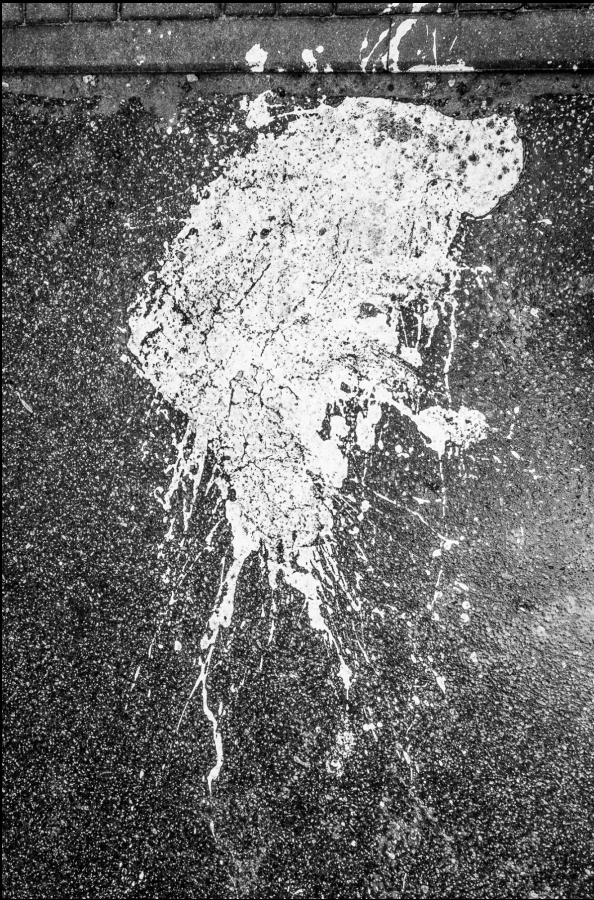
"Madness"



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*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"



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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 fig 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.



**THE END**

[www.adammazek.com](http://www.adammazek.com)