

# ADAM MAZEK



Diaries

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p. 11





**DEMIGOD**

# **DEMIGOD**

Sometimes I wonder what it would be like if the knowledge gathered from all the people who have ever and anywhere lived were concentrated in one man. Undoubtedly, we would call such a chosen one a "demigod." I was inspired to write this text by Alexander Roob's book (published by Taschen), titled. "The Hermetic Museum, Alchemy & Mysticism." According to this book, a dervish community called "Naqshbandi" in Uzbekistan is described as the continuators of the tradition of the "Pure Brothers of Basra" ("Pure Brothers of Basra"). The aforementioned secret society was founded around 950 AD. They developed a universal system in which Greek, Hebrew, Persian, Chinese, and Hindu knowledge and traditions were combined under pseudo-Pitagorean numerical mysticism. For example, they taught that all worlds, dimensions, and natural phenomena are structurally based on the number nine. The fact is that their encyclopedic writings, which (according to E.O. von Lippmann, "Enstehung und Ausbreitung der Alchemie," 1919-1954) are among the most essential works in the history of chemistry, reached us from the early Arab period. The Arabs transferred their knowledge (around 1000 AD) to Spain. Why am I writing about all these things? I'm writing about it because the Naqshbandi dervish community, which acquired secret knowledge from the five most advanced ancient civilizations from almost every corner of the Eurasian continent, was not and is not a world-ruling civilization. This knowledge did not make them demigods. They do not launch rockets into space. Wisdom from all realms and parts of the world did not make them superhuman. I suspect that most of my readers have not heard of the "Naqshbandi" community. I believe that if people of all eras concentrated their wisdom on one man, he would become a demigod. However, he would be a demigod only for humans. For the entire Universe, the title "Half-God" would be just a cloud of cosmic dust - like each of us. Humans have a limited ability to understand the processes around them. None of us will ever become a "Demigod," which does not mean that we should not strive for it, but not at any cost, not over dead bodies, but in harmony with ourselves, our intuition, and nature in the broadest sense.

- Cover: post "Warsaw's symbols"; p. 4: post "One of the worst nightmares."





## **ONE OF THE WORST NIGHTMARES**

Recently, while watching a film by Ireneusz Dobrowolski titled "Struggle: The Life and Lost Work of Stanislaw Szukalski," I realized what one of the worst nightmares in an artist's life can be. The case of the Polish artist illustrates this well. He was a sculptor and painter. Thanks to the efforts of Leonardo Di Caprio, Netflix released 2018 a film about the life of the Polish genius. One of the worst nightmares I want to write about today is that at the beginning of World War II, all of Szukalski's works were destroyed. Nazi Germany began bombing the Polish capital, where Szukalski lived with his wife. Unfortunately, there have been many similar destructive cases in Polish history.



**Szukalski himself was wounded in the bombing. His art studio was destroyed. The artist's paintings and sculptures were lost forever. I think this is one of the worst things that can happen in an artist's life. The fact is that I store all my photos on an external drive. The truth is that my disk can be accidentally destroyed. I hope that something like this will never happen in my life, but to be honest, I'm a little afraid of it. I hope, above all, that no one will ever bomb Warsaw again. I hope that a fire will never break out in my house. I believe that my pictures are safe. However, there is always some probability that some disaster will happen, as in the case of Szukalski. I wish myself and you, my Dear Friend, that no one will ever drop bombs on our homes.**

## **ONE OF THE WORST NIGHTMARES**

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# WARSAW'S SYMBOLS

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## **WARSAW'S SYMBOLS**

I have mentioned this before but I will write about it many more times. I like to dream out loud. In a post titled "Warsaw's symbols," I emphasized that one of my dreams is that my creative activity becomes one of the symbols of Warsaw. Is this the primary goal of my artistic activity? No. I aim to inspire other people and have fun during the creative process. However, I also hope that I will be remembered by posterity through all my creative activities. Of course, I realize that my "competition" is cosmic. The first undisputed symbol of Warsaw is the music of Frederic Chopin. I don't want to compete with the famous Polish composer. However, such an extraordinary city can have several cultural icons. Undoubtedly, there can always be a place on the pedestal for a new artist. Just as Federico Fellini can be considered a symbol of Rome, James Joyce an icon of Dublin, and Franz Kafka a symbol of Prague, I, Adam Mazek, want to be identified with the capital of Poland. I want my name to be synonymous with Warsaw.

*Are you crazy?*

Undoubtedly, you could ask me, my Dear Friend. It is not out of the question. Nevertheless, I dream of becoming one of the most prolific art photographers in the world. I want to make my creative prolificity my primary asset. Warsaw is my central place of operation. I want to immortalize this city like Eugene Atget immortalized Paris. I want to photograph Warsaw practically every day until the end of my days. Is this my obsession? Yes, I have no doubt about it. The truth is that as of today, I have no offspring. Therefore, I can devote my energy to photography - my greatest passion. I want to focus on becoming one of the most prolific photographers in the world. So I don't mind becoming another symbol of Warsaw. Am I counting on them to start erecting monuments to me? No. When they hear the word "Warsaw," I hope that ordinary people worldwide will automatically see pictures of me in their imagination. I want my photos to become part of the symbolism of Warsaw. However, I do not dream of any monuments. I don't and won't need them for anything. I do not ask what Warsaw can do for me. I constantly ask myself what I can do for Poland's capital.



**DAYLIGHT  
SAVING  
TIME**



## **DAYLIGHT SAVING TIME**

It was March 15, 2019. I didn't know what I wanted to write. So I decided to write about daylight saving time. In earlier days, I didn't have many opportunities to feel the sunlight on my face. Winter and autumn are when I don't go outside to take pictures after working in the office. The day just lasts too short. The fact is that I just want to come to the office, do my work, and then go outside and feel the daylight by walking around and taking pictures. Previously, i.e., for seven years during my ten-year career, I often went swimming in the pool after office work. Swimming allowed my mind to rest while giving my body a hard time. Now I have a new passion. It is to regularly wander the streets of Warsaw and take pictures of the mundane environment. I like to photograph during the day.

I don't plan to play with night photography. I love March not only because it is my birthday this month. I love March because it is when daylight saving time begins, and the days get longer. I love it when spring appears in our homes and in our souls. It is the time when trees and flowers bloom. The gray ordinary Polish reality transforms before our eyes into an extraordinary world full of color. However, summertime has one disadvantage. I prefer to photograph when there are few people on the streets. And spring and summer are when people leave home en masse and spend their free time outdoors.

Consequently, I have many more observers of my activities in spring and summer. I try to be like water, then. Even if someone is watching me, I don't worry about it and continue taking pictures.





**DAYLIGHT  
SAVING  
TIME**

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**ANOTHER  
ADVANTAGE OF  
CREATING**

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## **ANOTHER ADVANTAGE OF CREATING**

In the following text, I wrote about another advantage of creating widely. I believe that each of us can describe our lives and experiences through art and creation. You need to think, get inspired, or think about what artistic framework you could pursue, my Dear Friend. Suppose you want to start telling your story. In that case, you need to analyze in what form (written, visual, audio, sculptural, etc.) you wish to convey to others. Everyone's story deserves to be told.

Nevertheless, for 99% of us, if we don't do it ourselves or take matters into our own hands, no one else will do it for us. I tell my story through photography and the texts you read on this blog. The fact is that only famous people (e.g., Andy Warhol or Salvador Dali) could be sure that other people would tell their stories. Of course, they also chose to tell their stories with their own works and words. Today I want to emphasize, my Dear Friend, that everyone's life is worthy of having their story preserved for future generations. However, we should be aware that no one will ever do it for us if we don't begin to describe our own history ourselves. Please take this matter into your own hands as well. Just start describing your life. Believe me, it's only up to us whether our story will be read or heard someday. Therefore, there is no better time to start creating than today. Take pictures, write, paint, draw, dance, sculpt, and sing. It is only up to us what path of artistic creation we choose.

*You can go your own way.*

The words of the famous song by the band Fleetwood Mac titled. "You Can Go Your Own Way" still echoes in my head. I will undoubtedly hear those words for the rest of my life. Remember that another advantage of creating is that you can be immortalized in the memory of posterity.





**ANOTHER  
ADVANTAGE OF  
CREATING**

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## **THE TRAGEDY OF MY ARTISTIC ACTIVITY**

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**Sometimes I feel that tragedy is an integral feature of my artistic activity. Why? Because I will never know what impact my works will have on future generations.**

*Haven't you already achieved success in photography? You have had two photography exhibitions. You have sold some of your photographs. You graduated (with the highest grade) from photography school with a remarkable thesis in which you immortalized your Brother. Finally, you run your own website, publishing many texts and photos. You have made new friends through your passion. Can't you say that you see a real impact of your work on your immediate environment?*

**Undoubtedly, you could ask me, my Dear Friend. The answer is complex. To a large extent, you would be right. All that you have listed is a fact. You have recorded the successes I have already achieved. However, there is also the other side of the coin. I create art in terms of how I would like to be perceived by people who will be alive a hundred years after my death. I have already mentioned in previous posts that time is the best judge of what kind of artist and person someone was. Why? In my opinion, the best artists are those creative people whose works are admired by future generations. There are many examples of such geniuses. Let's mention Leonardo da Vinci, Hieronymus Bosch, Frederic Chopin, Fyodor Dostoevsky, Salvador Dali, Stanislaw Lem, or David Bowie. The works of all the people mentioned were admired during their lifetime. Undoubtedly, future generations will also admire their works. Their cases are also tragic in their own way. It was not given to them to see the impact of their works of art on people who lived at the turn of the second and third decades of the 21st century. This is how I see the tragedy of my creative endeavors: I will never know how people will react to my work a hundred years after my death - I will not see the impact of my artworks on the culture of the XXII century.**





## **THE TRAGEDY OF MY ARTISTIC ACTIVITY**

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# ART RESTORERS

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I recently had some thoughts about art restorers. These people must like their work. I also began to wonder how their profession will develop in the distant future: for example, what the work of some of them will look like two hundred years after my death. Conservators, art, and Internet historians will be recreating the original appearance of my blog, the photos on it, and the texts published. Cyber-archaeologists may be restoring artists' obsolete websites as today's conservators and art historians are rediscovering ancient ruins. This is how the combined forces of computer scientists, art conservators, and historians will restore my website. As I mentioned at this post's beginning, I believe most art conservators love their work. I think it must be an extraordinary experience to bring forgotten works of art back to life. Watching the restoration process of ancient Greek or Roman ruins must be a passionate job.

• *Post „Art Restorers“*





## ART RESTORERS

Will the future work of some of them be as passionate as the work they do now? Suppose future art conservators are restoring, among other things, artists' websites. In that case, their work will be more related to broad programming skills than manual craftsmanship. They will undoubtedly have to work closely with programmers and I.T. specialists. For me, a specific art conservator was Piranesi. The famous Italian architect and illustrator loved to walk among the ruins of ancient Rome. He would then sketch his beautiful drawings. He rediscovered the works of antiquity for himself and humanity as a whole. For example, we can admire his works in a book by the Taschen publishing house, "Piranesi." He was a kind of art restorer who used the tools available to him, hard work, and talent. He made old ruins come to life again. This life was immortalized in his works and fixed in the audience's imagination, no matter what times they lived in.

- Below and p. 18: post "*The Tragedy Of My Artistic Activity*"



- Post: "*The Wall*"





**THE END**

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