

Prze(o)czenie - negative form of seeing

In my written work entitled "Prze(o)czenie" (oversight) I deal with phenomena that escape our attention, things that don't want or can't be in sight. In the word "Przeoczenie" (oversight), the letter "o" is written in brackets. What's left, is the word "przeczenie" (negative). The play on words I use here is the main point of my written work. I wonder if oversight really is a negative thing. Does oversight make the image of reality darkened and distorted? Mass media and other powerful channels certainly help overseeing things but so do illnesses, deeply rooted beliefs or lack of social sensitivity. Perhaps the oversight is a deliberate form of self-defence against the images of poverty and war? We sort our visual experiences and surround ourselves with pleasant images. In turn these pleasant images can serve as a manipulation tool. I call the above phenomena "the lossy perception". I wonder about its negative and positive effects. Is indicating this deficit necessary? Exposing what you can't see may involve traumatic experiences, but also healing self-awareness.

In practical work, I focus on eyes that are actively involved in overseeing things. The weight of the images reaching our eyes can make us look goggle-eyed, blind our eyes, cut up the most delicate tissue, but also strengthen like tempered glass. The eye is our double-edged sword, which is like an open wound, and at other times like a sharp tool that cuts through reality. My works are made using charcoal technique. For me, charcoal is a delicate and impermanent tool. I think it's very similar to the nature of our sight. The eye is a delicate organ, but it can carry a huge weight of images and therefore, I put sharp metal rods together with delicate drawings.

My creative path began in 2013 when I defended my master's thesis. I've been developing gradually since then. I've noticed a lot of problems that affect young artists. Financial issues are the most important. Many young artists have to work in places like McDonald's instead of painting. It was not that bad in my case. I've always drawn ordered portraits or copies of other paintings. Thanks to that I had time to paint and draw.

Charcoal is my main tool. Due to its properties, such as impermanence and subtlety, it's the right tool in my artistic statements. My practical work will consist of drawn eyes. The eyes are a delicate organ, but they take on a huge burden of images. In my practical work, I will draw eyes that will be opened in different ways and paradoxically closed all the time. This is the whole idea of my practical work. Additionally, the works made with delicate charcoal will be combined with sharp metal rods. You can say that these tools will cut through my eyes in some way, just like in one of the scenes in the "An Andalusian Dog" movie. It's a very drastic image. It seems to me that this is a metaphor of our vision, which is attacked by a large number of heavy images, the ones that sometimes we don't want to see.