

Mission Statement

Interpreting the surrounding events has become more challenging. The past will not re-emerge. Collaborative intelligence may be a viable option. How to get there? I don't dispense answers, nor my anxiety about it. Each of us knows something of value. All together, it is a lot to start with.

I realized how a few words articulating the laws of thermodynamics set the boundaries of life's continuity. I understood these laws while studying; I ignored them later. People have used them since the industrialization, getting better off while they revel in energy abundance, but ignoring these laws' existence. Nature never has.

So, I reflect on the state of our collective minds. I don't profess having the insights. I chronicle and interpret their outcomes. Deep cracks are getting wider, exploited by selective interests. The age of "free information for all" extorts its delivery fees. With our emotions as tradable commodities, the truth and falsity arrive at parity value. Wars returned as the means of racketeering whole involved societies. The man-made volumes of toxins and pollutions overwhelm nature's purification and adaptation capacities. Promises to deal with them have no means attached, no existing technologies or accessible materials. While we continue indulge the idea of democracy without the willingness of active participation in it.

What about us, asked who can not vote yet? But, as an artist, I am just a messenger of sort.

The entropy of the closed system doesn't change, otherwise, it always increases

Process Statement

For art to be a communication platform, and clarity of artist's intent and its execution are the essential prerequisites. I hold a view that each form of visual art consists of an idea first, and its embodiment through the craftsmanship of its execution. Without one of them, and with time, the art piece becomes a wall deco.

Each image marked as the photograph is what the viewer would see being in place of my camera, keeping eyes and mind wide open. Captured as the RAW file, printed with pigment ink sets to highest longevity and professional standards, within limited edition. My technique recreates ways my senses embrace space in front of me. Scanning with eyes, my mind mending together relationships as the scaffolding of portrayed processes. Each image I select is dictated by its intended project relevance, the contribution to it, and the credit of its staying power.

Bio

Growing up in a small Polish town seeded in me two passions. Compositions of rocket fuels that lead me to study chemistry for ten years. What's left of it is my understanding of the world's physicochemical processes. The interactions between biophysical worlds have become my second passion. I use photography to document the evolution of my understanding of it.

In my university years, I integrated the combinations of my interests in arts and science. The collaboration with peers in an art group amplified our individual creativity while working on joint interpreting realities projects. Noted in these capacities, we were invited to work with organizers of International Jazz and the World Open Theatre Festivals, World Triennial of Drawing. The encounters with creative individuals from worldwide, and interpreting their works, were influential. It also shaped my sociopolitical views.

I arrived in Canada with a set of my skills and education, wife, child and Geneva Convention political refugee passport. I applied my creativity by starting here, or co-developing, three enterprises that provided employment for many. They involved image generating, processing and applications. Servicing the goods distributing companies, I witnessed the outflow of capital to Asia at the expense of local manufacturing sectors. I also saw how the vast output of petrochemical industry laced with harmful chemicals and pollutions affecting all living world cycles with impunity and enduring consequences.

Witnessing changes in social, political and ecological processes brought by in the age of "info tech", I felt a call to re-enter visual arts as a channel facilitating the public active confrontation with the risks of their outcomes. As a member of the exhibition and programing committee of a public gallery, in a decade I witnessed changes in the merits of exhibition submissions and criteria used to assess them. I had also many public exhibitions and presentations until I realized the extend of financial penalties of doing them, I had endured.

Past Gallery Representations

Davis Canadian Arts, Stratford, ON (2007 -17)

Petroff Gallery, Toronto, ON (2008-2014)

Circle Arts, Tobermory, ON (2007-17)

Main Street Gallery, Bayfield, ON (2010-18)

Carnegie Gallery, Dundas, ON (2007-18)

My art studio, Dundas, ON (2007-19)