

*Promoting the Discovery, 2004, Espace de l'Art Concret, Mouans-Sartoux*



Jarosław Fliciński

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## NO MATTER WHERE IT HAPPENS

Perhaps as a result of Jaroslaw Fliciński's training in architecture and painting, the idea of imposing painting onto a space came naturally to him. He began working with oil on canvas, but soon shifted from the canvas straight onto the walls. "My paintings slid suddenly from the canvas. It happened in the moment when its frames became too narrow."

Fliciński's murals make the appeal of the bare walls within the "white cube" obsolete. At first sight, the architecture that surrounds the mural seems an unnatural frame; we feel the walls' flatness and it annoys us as it limits our field of vision. But, when concentrating on the mural, one inevitably forgets the frame and the flatness of its surfaces: we can see the motion, light, color and air that break through the artificiality of the space's structural boundaries. Fliciński says, "The basis of my work is pure painting—my works are about seeing. After stepping out of the spectacle, the viewer's ability to see and absorb is heightened."

In order to view Fliciński's works, one must initially consider space and motion. The paintings extend into a period of time. The artist chooses the precise composition for each space according to his assessment of the space's conditions, for example what kind of light it receives. The mural becomes a landscape surrounding the spectator; it is spellbinding and even overwhelming. The spectator is placed in the eye of the storm. It is the scale, repetition of a simple geometric motif, and color that create this sensation. The color is especially important in Fliciński's works - We feel it physically, as though it is a movement of air or a change in temperature.

His geometrical murals, consisting of stripes or ellipses, build a bridge between the flat surface and three-dimensional space. The ellipse here provokes back and forth movement. It is the Judas of geometry and its allies are seeing and perspective. Standing in front of the mural, one cannot trust his or her own eyes as the form begins to vibrate and move, drawing the viewer deeper into it. The ellipse's ignoring of the traditional vertical and the horizontal edges of a painting is what makes the form so attractive and enticing to the viewer. We are lead to assume that this ellipse continues above and below, extending into infinity, and doesn't concern itself with the edges of the ceiling or floor. These ruptures of traditional spatial boundaries are what make Fliciński's work as suitable for gothic cathedrals as it is for private homes.

The stripes work differently. They force one to move with them along the wall. Viewing them is a physical process. In the CSW Ujazdowski Castle in 2003, Fliciński's 30m long wall mural painted with red, yellow, and pink stripes called for a walk. Our eyes slid from one side to the other but were not able to reach the end of the image in either direction. We had the desire to run along the wall, just touching it with our hand. It wouldn't even matter if our fingers had started to bleed because the wall's color would have been the same. We experience it sensually and physically,

*Up, Up and Away, 2006, Ideal City - Invisible City, Zamość*

which is why it stays for so long in our memory. „When I paint my walls in temporary spaces, I have already agreed to their future inexistence. Out of this, the themes of the ephemeral and the fragile appear- which seem to be inherently human. The more the paintings are specified to a space, the more we feel their disappearance. Actually, my murals are works about passing and despairing. In order not to inflict them with too many meanings, I like to topple them over with the title“.

*The Rest is up to you, Up up and away, As you Wish, Never Been Better, End of the Summer, and A Kiss is not Enough* are titles for his work that are connected with emotions, which are in turn connected with the places or moments in which he made a decision about the work. As Fliciński says, we absorb his paintings with our senses, which is why they remain imprinted in our memories. In the end, all of Fliciński's work *No Matter Where it Happens*, manages both to trick the spectator's eye and to seduce his soul.

*Doppio Anelito*, 2007, PIAC galleria, Ragusa



*Untitled*, 2007, oil on wood, 39x34cm



*Untitled*, 2007, oil on wood, 39x34cm



*I Go and I Come*, 2006, Blow de la Barra, London

*As You Wish*, 2006, Ideal City - Invisible City, Potsdam



JAROSŁAW FLICIŃSKI born 1965, lives and works in Warsaw, PL

**Solo exhibitions (selection):**

2008

No Matter Where It Happens, ŻAK | BRANICKA, Berlin

2007

Doppio Anelito, PIAC galleria, Ragusa, IT

Playground, CCNOA, Brussels, BE

2006

Paintings, Galerie de Expeditie, Amsterdam, NL

Paintings, Ecole d'Arts, Plastiques, Chatellerault, FR

2004

The rest is up to you, Villa Arson, Nice, FR

2003

Everything is All Right, CCA, Ujazdowski Castle, Warsaw, PL

Paintings, Galerie Brigitte Weiss, Zurich, CH

2002

Place your bets, Chinati Foundation, Marfa, Texas, USA

Paintings, Studio LoDo, Phoenix, Arizona, USA

**Group exhibitions (selection) :**

2007

Manipulations, CCA Ujazdowski Castle, Warsaw, PL

My eyes keep me in trouble, Nieuwe Vide, Haarlem, NL

Drei Farben – Weiss – Rohkunstbau 14, Schloss Sacrow, Sacrow- Potsdam, DE

2006

Polish Paintings of XXI century, Zacheta National Gallery, Warsaw, PL

Avant- gardes polonaises, dialogues depuis Malevitch, Musée Matisse, Le Cateau, FR

The title as a curator's art piece, Blow de la Barra, London, UK

The Ideal City – Invisible Cities, Zamosc, PL; Potsdam, DE

Accrochage, de Expeditie, Amsterdam, NL

2005

A Guest + a Host = a Ghost, Hedge House, Wijnre, NL

Flipside, Artist Space, New York, NY, USA

2002

The Forbidden City, Kokerei Hansa, Dortmund, DE

Art Point, Miami, Florida, USA



*Never Been Better, 2004, Villa Arson, Nice*

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