

Barbara Szal-Porczyńska

painter artist

Artist from the collection

André Schmucki

According to Pierre Bourdieu's sociological conception, aesthetic perception, which is based on artistic competence, distinguishes those who can look at art in a "pure", "selfless" way; without seeking any concrete objects by all means. In case of abstractionism the interpretation of work in the context of its style, subject is triggered; skipping the context of common experiences, which dominates during the "naïve perception", when the viewer traces an object either consciously or unconsciously, with the desire to notice some shape, to understand or to find some logical order.

André Schmucki's paintings are intriguing, affect the imagination. The applied patches, smudging, splashing and energetic strokes tempt to look at them longer. The artworks held in grey tones demand attention, because already from the external layer of the expressive arrangement of patches and smudges some shape looms out, and it does not mean – how Kant would specify it – viewer's "barbarian taste". It is also not phenomenon of *pareidolia*, where in accidental pieces some particular shapes, like a face, can be seen. Under the multilayered cover of paint, those concretes are really there. The scenes, the frames, which look like some kind of reflection in a mirror, from behind tulle net curtain or a dirty glass pane. Figures are stagnant, saved in a specific moment, for a glimpse, captured as a fleeting moment, a glimmer, some memory, a flicker caught in a camera shutter.

The artist achieved and intensified this effect of temporality with a special painting technique, which consist in applying paint and smudging it with wide strokes, resulting in a previously refined shape being moved like in the case of a photograph taken in motion.

The pictures appear, penetrating through the piled up surfaces – they emerge, but in the same time are hidden, strange, unavailable. Thus, a viewer becomes a voyeur entering pictured person's intimacy (*Transition, Confronting*). He is only an accidental observer, who cannot get near to this object; his perception is not full, he cannot see the details (*Hubbub*,

Confidential) because he is limited by this inaccessibility, a curtain attributed by his “strangeness”, only momentary participation in this singular scene, which will disappear in a while: figures will change their poses, finish their moves, go somewhere else (*Extensive conversation, Hasting, Courtesy*).

But maybe this dimmed picture presents a different dimension of inaccessibility? Maybe it is not caused by the viewer’s role of an accidental observer, but by memories which has been blurred by time. An old film, which is screened on some cracked wall, frames flashing in mind for a moment, memorised fragments, recalled moments seen as though fog. Memories, which lost their clarity, but despite that still firmly rooted in subconsciousness. They are partly forgotten like a yesterday dream, in which certain figures appear to the dreamer, but still remain unreachable. They exist in the dream as spectres. When we want to reach them, take a closer look – they disappear under the pressure of abstract patches. Patches, which in the distance create a blurred reminiscence.

1. Translation from polish by Anna Kowalska
2. Text from page Artystyczne strony
<http://www.pracownia.artystycznestrony.pl/index.php/teksty/barbara-szal-porzynska/artysci-z-kolekcji-3>