

More about Piotr Perski

The critics need to find certain individual qualities by which they like to identify artists. It can be said about Piotr Perski that he is a painter of the skies of Barcelona ever since he settled there in 1998 and what he has achieved in all these years justifies such denomination. His paintings, which have been exposed in many important galleries of the city, like Sala Parés and Jordi Barnadas and in countries like the United States, Cyprus, Poland and Germany are a proof of the painter's particular interest in the subject. He has received grants from: MAEE, Mondariz Wellness Foundation, Talens, and Institute Ramon Llull. In his desire to discover new ways of looking at landscapes in Spain and particularly in Barcelona he will paint a subject that has been "done" a dozen times but now it will have this special stamp of his personal experience.

When Piotr Perski works with urban landscapes, interiors, everyday objects and flowers he converts painting "from nature" into the experience of vital importance, and its pictorial expression is more revealing than might be assumed from the first superficial look. Particularly in the contemporary context where everything has been done by means of all available resources, his work, modest in formats, media and pictorial techniques restores this other dimension – perhaps lost, perhaps forgotten or underrated – of the magic of symbolic representation, one that converts a canvas or painted wood into an exciting experience.

But Piotr Perski explores other means of creative expression in his work. When he makes drawings in big formats, a daring task both in conception and realization, on fragile paper, with ephemeral materials, doomed to be lost for ever, he leaves us a message: "any solid matter fades away in the air", just like words fade away but artistic creation always leaves a mark.

The interest of the artist in these themes can also be found in the facets of his work close to what the critics like to call conceptual projects although even here he maintains the same poetical line. He is planning several artistic performances in which he will be experimenting with different ideas and different media.

To this category belongs his project to save the inscriptions on the stone slabs in the cloister of the Cathedral, Stones 2000. In the first phase of the project the artist intends to reproduce the inscriptions on the stone floor of the cloister by means of the technique of direct prints (frottage) and to investigate their original meaning. As stated by the artist:

(...) stones interest me from the aesthetical point of view, ...their sophisticated compositions and historical importance. The project I am presenting here closes another stage of my work... I am trying to restore some of the memory of the stones in the cloister in the Cathedral. I watch with despair as many stone plaques on the floor are being covered with cement, are lost for ever, only to make it easier for the tourists to visit the grounds of the Cathedral. Is it impossible to recover at least part of the memory of the experience that fades away with time? I must do something, at least leave the proof of the lost meaning of their traces.

(Piotr Perski, 2000-2012, Memory of the Project)

But artistic expression cannot be considered dispensable for utilizing traditional resources, even less so in modern times when the idea of "modernity" has already become a part of the past. What is important is the projection of the artist's subjective representation of the experience and the way he gives it its form, no matter if the means are traditional or not.

Piotr Perski's projection of the episodes he has lived, those that may happen or did happen, those that overlap or will come... is very interesting. They just need to be looked at with unbiased eyes, with less preoccupation about what might or might not be valid in the world of art at the moment.

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