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SUMMARY

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FOUR DIMENSION OF THE PAINTING KRZYSZTOF GLISZCZYŃSKI, *THE CRACK*

The greatest achievement of the twentieth-century Avant-Garde was in how it changed the understanding of what art is and what media can be used to create it. First, it gave the image autonomy and paint meaning in its materiality. By crossing successive boundaries, it raised the object (Duchamp) to the rank of an artistic object; in conceptualism, its fundamental, radical version, the meaning of the work could be negated, visible only in the thought process of creation. In a milder version of conceptualism, the work and the idea of its creation were placed on an equal footing. Krzysztof Gliszczyński's work is the fruit of the above-mentioned phenomena and the combining of them. The artist starts by painting classic two-dimensional paintings of abstract provenance, created in the encaustic technique. He achieves their relief surface by 'subtracting' fragments of the paint layer. He gives new life to the obtained paint 'waste' (dyed wax), placing it in glass cuboids – urns – thanks to which they are reborn as new, fully-fledged works. The multi-coloured layers of paint fragments evoke unconventionally understood matter painting, yielding Informel effects. The phenomenon of Gliszczyński's art is encapsulated in this repeated use of painterly matter (*perpetuum pictura,* as he called it). The ideological layer addresses the general laws of existence, birth, death, rebirth in another form – the continuum of life.

His work *The Crack*, consisting of three vertical, narrow boards covered with wax on the outside, was created according to a principle similar to that of his urns, with the difference that the contents of the container here are not visible. They are only revealed in a crack between the two 'unclosed' boards, like door leaves ajar. *The Crack* is filled with a mass of paint remnants in a shade of red, the same colour as the irregular stain created by wax spilled at its base, like blood flowing from a wound – suggesting a tragedy has taken place inside it. The colour red connects *The Crack* with the artist's film *Iosis*, in which seemingly random scenes from the lives of random people are captured through a red filter, and a sequence with the Author shows him being doused with red wine. In the film, red is the subject of research on the essence of this colour, based on the phenomenological thought of Maurice Merleau-Ponty, which in the form of quotes from the book *The Visible and The Invisible*, runs through the image. *The Crack* was on display at the exhibition *Obrraz 3 Group* (Krzysztof Gliszczyński, Łukasz Hucalak, Sławomir Marzec, Lech Twardowski, Tomasz Zawadzki) at the turn of 2024 and 2025 at the National Museum in Gdańsk.

The Crack, 1992–2022, object,
remains of paint scraped from the painting,
wax, wood, 175 x 20 x 17 cm