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Interview with Przemek Matecki

Przemek Matecki's exhibition @ Platan Gallery in Budapest

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The newest exhibition in Platan Gallery in Budapest presents works by painter Przemek Matecki, associated with the Warsaw-based Raster Gallery.



Przemek Matecki. © Raster Gallery

Jan Elantkowski: You are represented by [Gallery Raster \(main-news-stream/2014/07/27/introducing-raster-gallery-interview-with-lukasz-gorczyca/\)](#) from Warsaw, which is an extremely interesting environment in the Polish art scene. How does this collaboration look like, how long have you been cooperating with the gallery, and what does it look like from your perspective?

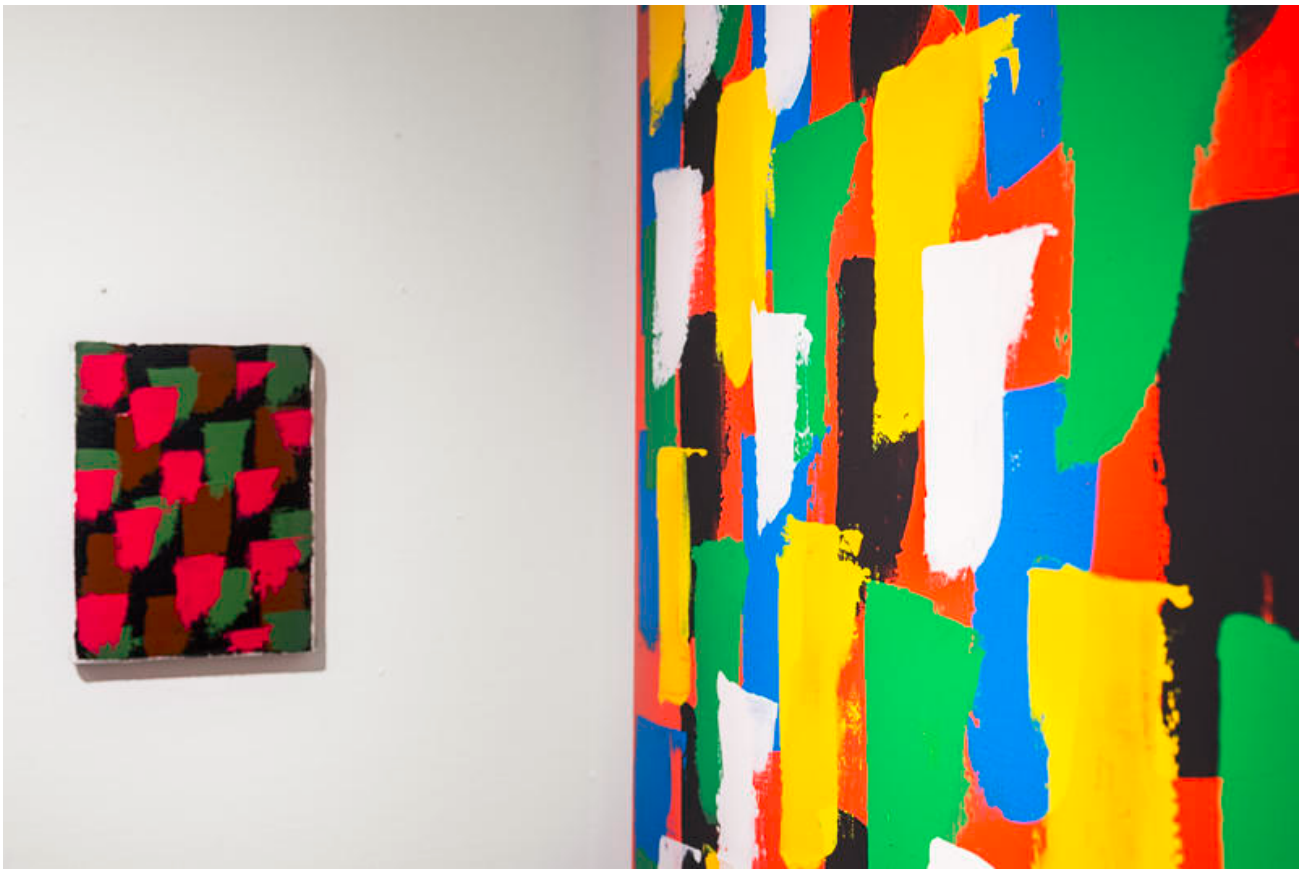
Przemek Matecki: In 2006 Łukasz Gorczyca and Michał Kaczyński [founders of Raster Gallery – ed.] invited me to the gallery during their visit in my studio in Warsaw. This was the beginning of our adventure, since then we have met almost every day, either in Raster or in my studio: a lot of mutual work, many discussions, experiencing things around us. I think this cooperation has a very professional character. And professional in this context means for me natural.

JE: Secretions and trash of present-day visual and material culture constitute a crucial element in your artistic activity. Why are these issues and themes that important for you?

PM: This is a substance from which my works arise. I treat them on an equal footing as paint or a line left by charcoal. It affects me in a very stimulating way, when I browse through newspapers and advertising brochures, it inspires me a lot and I am doing my best to give it an abstract character. It is the abstract perception that develops in me sensibility and the desire, willingness to create and the “fight” with it fascinates me. Replacement of figurative representation by something which evades our classification through simple gestures. Moving towards a situation in which I am unable to recognize or read off the original. Primary contents of those materials are irrelevant and of small significance.

JE: You define yourself as an “easel painter”. Could you develop this thought?

PM: It is for me a very obvious and complete statement. Over the recent years I have firmly turned towards classical painting. By that I also mean the manufacturing aspect. This interest into classical painting manifested itself for instance with working on classics of paintings like Delacroix, Rembrandt, or Van Gogh. Redrawing, painting over works that already existed assured me about in which way the structure the painting should be subjected. I think about it more and more often. Longer lone thoughts about constructing the painting, about its ideological skeleton seem to call precisely those classical, easel-like associations. I am fully committed to the painting as a result of using classical pictorial means of expression. Nothing, but painting. Nothing, but color and manner, mode, method of the painting. This is also visible in my exhibition in Platan Gallery: struggle with finding out this method for a painting constitutes the substance of this exhibition.



Exhibition view. Photo: Réka Hegyháti /Platán Galéria

JE: What else can you tell us about the concept exhibition in Platan Gallery (<http://polinst.hu/en/node/10089>), which works will you present there?

PM: I want to show all my new works which I painted over last month. A universal painting which can extend indefinitely. Paintings structured on one motive and on loosely decomposable stains of colors. I adapt three sizes of paintings: the big one symbolizes infinity; medium constitutes a center; and small as a condensation. In those small ones I am focusing on something that accompanies me since I saw Raffaello's paintings – certain strength and energy of the painting, certain condensation. More and more frequently I am trying to construct my exhibitions in a way which is logical for me, which are consequences of the choices I make in my studio: once I devote my work in the studio to certain plots, I want the exhibition to present exclusively those chosen plots. And I am doing so with premeditation, even seeing in some way radicalism of such attitude.

JE: The exhibition in Platan Gallery will be your first show in Hungary. Do you have some insights into the Hungarian contemporary art scene? Have you already collaborated with Hungarian artists or institutions or will it be a broad new experience for you?

PM: Unfortunately, I have no knowledge on Hungarian contemporary art, neither have I ever worked with Hungarian artists or galleries. Neither do I remember a lot from my holidays in Hungary some years ago, so this is going to be a whole new experience for me. I feel very honored that it is taking place in Budapest and I am very pleased that it will entirely consist of paintings. I am also waiting to get to know something about Hungarian painting.



Exhibition view. Photo: Réka Hegyháti /Platán Galéria

JE: What are your plans for this year? Do you have by any chance some plans including projects in Central Eastern Europe?

PM: I am planning two solo exhibitions – one in Budapest and another in Zachęta National Gallery in Warsaw, and I will also take part in several group exhibitions. I didn't want to plan more, I'd like to spend the second half of the year in my studio to develop elaborated concepts and I expect it to be a very busy and fruitful time.

Exhibition of Przemek Matecki

Platan Gallery of Polish Institute in Budapest

On view: May, 13th — June, 18th 2015