

Lukas Huculak *The end and the beginning. When to stop, or why not?*

The idea of this presentation came to me when I was concerning the space relation between Poland and Portugal- we are both situated on the limits of the EU. I was thinking about Capo di Roca, the true Finis Terra, and a special attitude of Portuguese people to the infinitive landscape of the sea- saudade.

Finiteness and infinity can also come as painting categories. They refer both to the physical aspects of the picture- its formal, spatial features, and its expression, meaning, sense, the latter I connect more with the concept of time. The first depends more on an author, the second are more under control of an onlooker.

Every painter producing a work asks himself frequently: is this enough? Could I make it better? Should I leave it? Continue it? Was it better previously/before? Have I improved it, or maybe spoiled? Have I already crossed the finish line, or not yet?

Finally he can come to the conclusion, that every answer is arbitrary- it depends on the author's attitude and momentary mood more than on objective reasons. Once a work seems to be finished, after a week we can find it still not strong enough, not perfect, lacking of expression. Another time, what was regarded as just begun, suddenly noticed with a fresh eye shows power and expression, despite the visible absence of something.

When to stop, and why? How could we know that we are at the best state of a work, that we have reached the „finito”stage? What proves that a picture is complete- that nothing shall be added or taken away without spoiling the whole of a picture? Or- is this important at all? Does a picture need to be „perfect”? Can we assume undoubtedly, that the completion is the only way of expression? Maybe the incompleteness, lack, also means something, contains a kind of truth?

1.Finiteness and infinity as a spatial and time categories.

-The beginning and the end in the light of the dispute idealism vs realism: perfection and imperfection, bright and obscure, obvious and unobvious, sensualism and rationalism, explicit and ambiguous, excess and emptiness (void)

-Strange case of meaning >to die<, and >to execute< in Polish:

Wy/konać: to elaborate

do/konać: to execute

za/kończyć: to finish

all those in Polish include the word >die<: konać. „The end” means death, but „to done”- is not far from this meaning as well.

2.Painting- stages of completing :

1.Overfinished-overworked.

2. Finished: academic doctrine of finishness („fini”), sharp, clear and ordered visions

3.Finished, but destroyed (destroyed): the aesthetic aspects of demolition and defect.

4.Unfinished – sketch and nonfinito.

- Venice XVI c.: the increasing role of a sketch (conception phase) in art practice of venetian school,
- Northern Europe, XVII c. : schnelle technik,
- Rococo,
- Romanticism (romantic cult of spontaneity and originality),
- Impressionism,
- Modernism: appreciation of a fragmentary vision, vague and unsharp, double eye and antiperspective

-sketch and unfinishness in contemporary artistic practice:

Matthias Weischer (concealment, insinuation, passing over, suggestion)

Roman Opałka (time in a picture)

Jackson Pollock (endless picture)

Oscar Munoz (ephemera)

Luc Tuymans (picture good enough)

Minimalism (metaphysics of simplicity)

Pictures made by chance (potential pictures, found pictures)

Eco's Opera aperta- „work in progress“

- nonfinito: not finished due to independent causes.

5. Finished before done- pictures finished on the stage of the material or technical choice: ready made-objects trouves, collage.

6. Unbegun but finished - pictures finished on the stage of conception: conceptual works.

7. Picture's life after life: picture in picture (David Taniers, Velazquez, Picasso)

3. Consequences for the viewer.

-the passive creation and active reception, distinction image (mental)-picture (solid)

- Roman Ingarden's and the fenomenology of artefact: an artwork as an intentional object