



MARCIN BIAŁAS — Grafică / Graphic Art

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NICIO FLOARE,
NICIUN PAS,
UNDE ESTE
OMUL?

 ROLAND BARTHES

TEKST  Grzegorz Hańderek

Prin aceste cuvinte poetice, Roland Barthes și-a exprimat admiratia fata de regula absoluta a signifiantului gradinii japoneze Zen. Pe cand isi scria *Imperiul Semnelor*, el a fost de-a dreptul incantat de minunatul dezinteres al sensurilor care compuneau acele spatii. ¶ Cautarea unor astfel de locuri – lipsite de intreaga suprapstructura ideologica datorita functiilor lor originale si dezvaluirea potentialului de interconexiune pornind de la simplul dezinteres este ceea ce face Marcin. El renunta la calatoriile exotice in favoarea explorarii cartierului, care pare a fi realitatea cea mai tangibila, o zona binecunoscuta, o unitate confortabila de spatiu. Deseori se dovedeste cat de inselator poate fi un asemenea punct de vedere. Curiozitatea, care i-a motivat peregrinările solitare in cautarea propriului *genius loci*, a fost cea care l-a dus treptat de la caracterul ilustrativ la studii tot mai atente care ascund adesea fenomenul sub impresia vizuala. Proiectiile intunecate ale povestirilor fantastice din lucrarile initiale au facut loc amplasarilor stricte si preciziei. Spatiul – inradacinat inca intr-o realitate specifica – a suferit procesul de fragmentare urmat de vivisectia fragmentelor, devenind in cele din urma un organism de-sine-statator, cu propria sa morfologie complexa de carari, spirale si scari fara inceput si sfarsit, tunele, intrari, iesiri si numarate etaje – toate disparand in intuneric. Vezi intregul prin fragment, dupa cum doreste autorul sa privesti, si plutim usor deasupra trotuarelor. Dar Marcin pierde urma cu mare iscusinta, asa incat nu gasim niciun indiciu care sa ne duca la identificarea locurilor. Materia extrem de sugestiva si senzuala scoate din discutie problema unei adrese exacte, facand locurile si mai specifice. Suntem scutiti

de obligatia de a „numi” si tocmai de aceea o excavatie ramane in stransa legatura cu un coridor de subsol, iar o scara este legata de limbo-ul dantesc. Am impresia ca echilibrul povestirii este acela care face din lucrarile lui Marcin un tablou foarte deschis, lipsit de povara monosemantismului deranjant. Este mai mult o inregistrare decat o poveste, un fel de discurs discontinuu, o arta a fragmentului care nu-si iroseste potentialul semantic prin demonstratia de virtuozitate artistica. Si mai este si retinerea, care amplifica misterul, largind si adancind spatiul acelor lucrari digerate in mod repetat ♦

NO FLOWER,

NO STEP,

WHERE IS

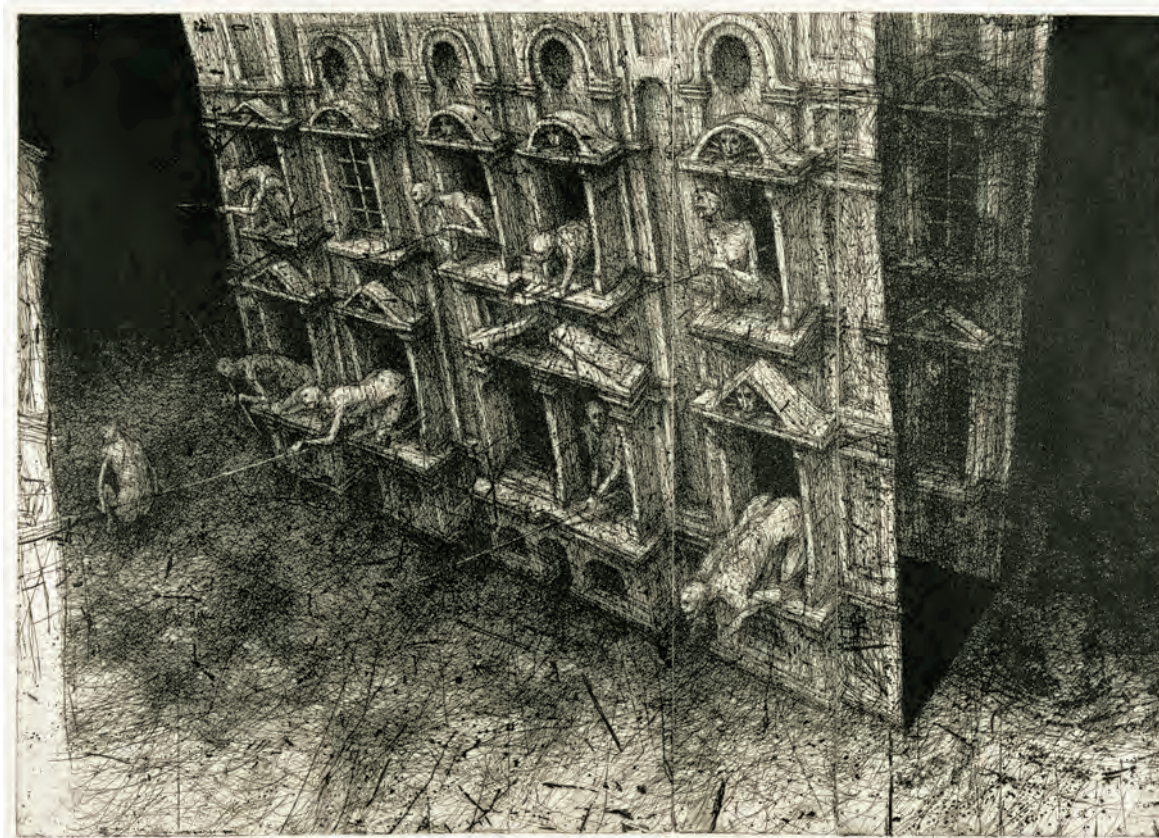
THE MAN?

 **ROLAND BARTHES**

TEXT  Grzegorz Hańderek

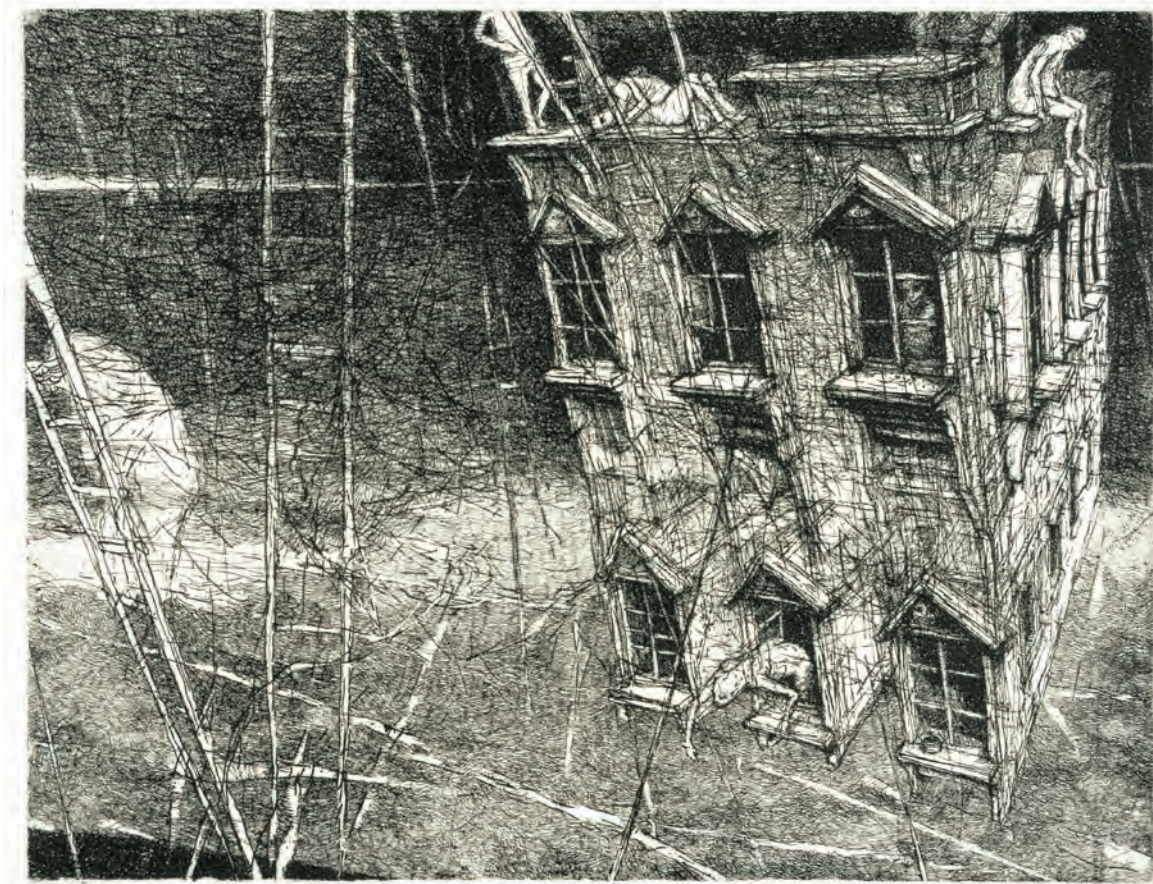
In these poetic words, Roland Barthes expressed his admiration over the absolute rule of *signifiant* of the Japanese Zen garden. While writing his *Empire of Signs* he was truly enchanted by the wonderful disinterestedness of meanings which composed those spaces.¶ Searching for such places – deprived of the entire ideological superstructure due to their original functions and just on the ground of disinterestedness, revealing the potential of interrelation, is what Marcin does. He resigns from the exotic trips in favour of exploring the neighbourhood which seems to be the most touchable reality, a well-known area, a cosy unit. It often turns out how deceptive such a viewpoint is. It was curiosity, motivating to solitary peregrination in order

to find his own *genius loci*, which led him gradually from illustrativeness to more and more careful studies which often hide the phenomenon under the visual surface. The dark projections of fantastic narrations of the initial works paved the way to strict arrangement and precision. The space – still rooted in a specific reality – underwent the process of fragmentation and then vivisection of the fragments, and it finally became an autonomous organism with its own, diverse morphology of paths, spirals of stairs without the beginning and the end, tunnels, entrances, exits and innumerable floors – all disappearing in darkness. We can see the wholeness through the fragment, as the author wants us to look, and we float gently above the pavements. But Marcin loses the tracks very skillfully, so that we cannot find anything conducive to identify the places. Unusually suggestive and sensual matter dismisses the question about any exact address, making the places even more specific. We are excused from the duty of “naming” and that is why an excavation remains in close connection with a basement corridor and a staircase is related to Dante's limbo. I have an impression that the balance of narration is what makes Marcin's works a very open picture, without the burden of intrusive monosemanticism. It is more like a record than a story, a kind of discontinuous utterance, an art of fragment which does not squander its semantic potential among the virtuoso demonstration of the artistry. And there is also restraint, which intensifies the mystery, widening and deepening the space of those repeatedly digested works ◆



PE ACOPERISUL UNUI BLOC 6 | akvaforte | 68 x 87 cm | 2006

ON THE ROOF OF A BLOCK 6 | etching | 68 x 87 cm | 2006



PE ACOPERISUL UNUI BLOC | akvaforte | 32x40,5 cm | 2002 / 2003

ON THE ROOF OF A BLOCK | etching | 32x40,5 cm | 2002 / 2003



PE ACOPERISUL UNUI BLOC 6 | akvaforte / ac rece / meztinta | 47x67 cm | 2004
ON THE ROOF OF A BLOCK 4 | etching / dry point / mezzotint | 47x67 cm | 2004





DEASUPRA TROTUARELOR | intaglio | 60x90 cm | 2007

ABOVE PAVEMENTS | intaglio | 60x90 cm | 2007

✦ PE ACOPERISUL UNUI BLOC 3A | akvaforte | 70x50 cm | 2003

ON THE ROOF OF A BLOCK 3A | etching / stencil | 70x50 cm | 2003



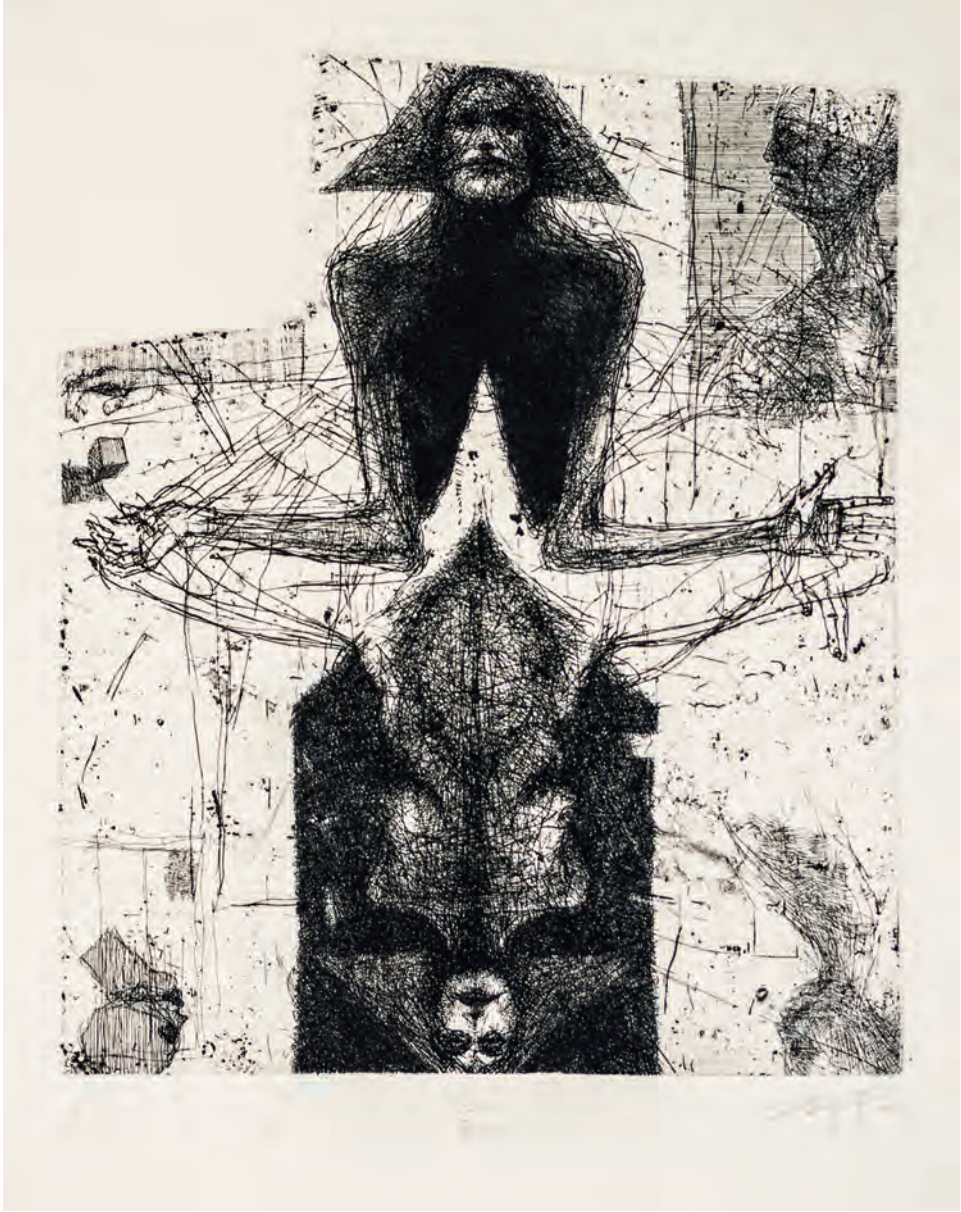
VARSTA INOCENTEI 3 | akvaforte / ac rece | 47x66 cm | 2004

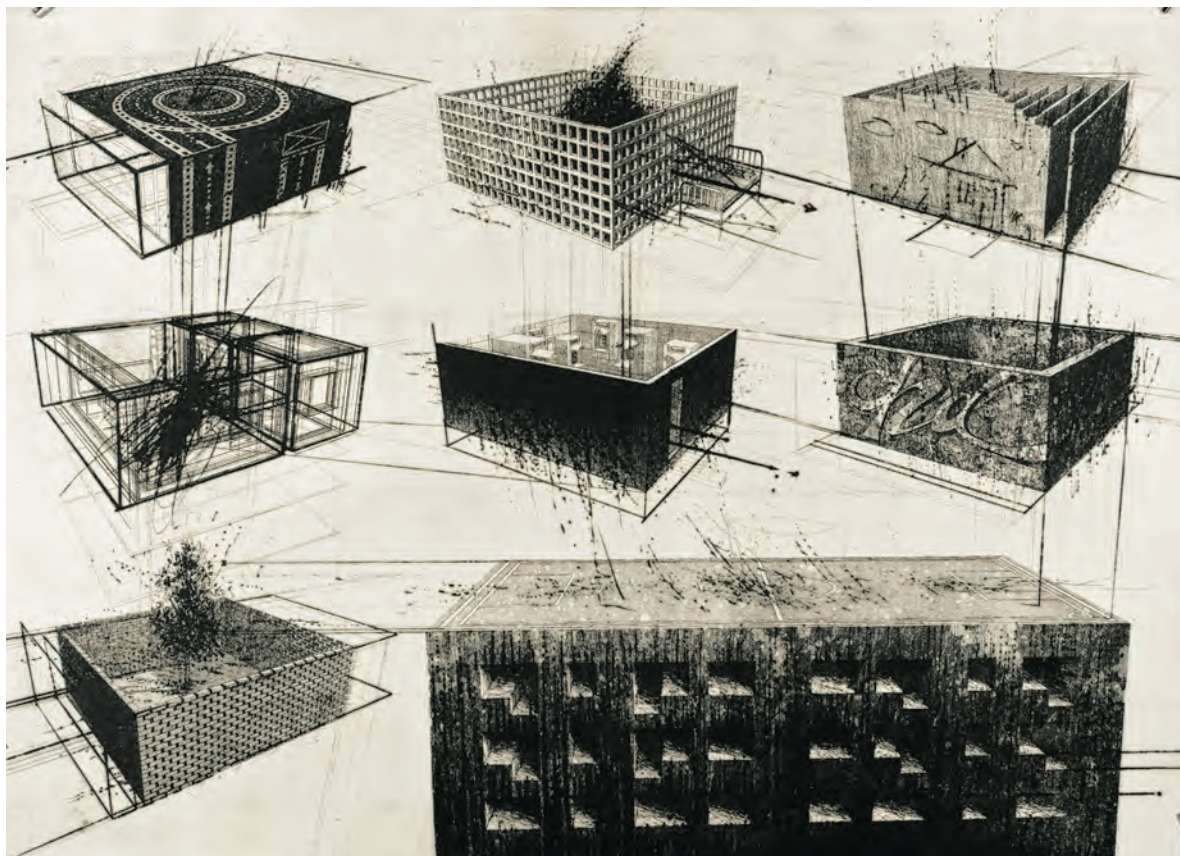
THE AGE OF THE INNOCENCE 3 | etching / dry point | 47x66 cm | 2004

ZILE | intaglio | 65x42 cm | 2004

DAYS | intaglio | 65x42 cm | 2004 🐾





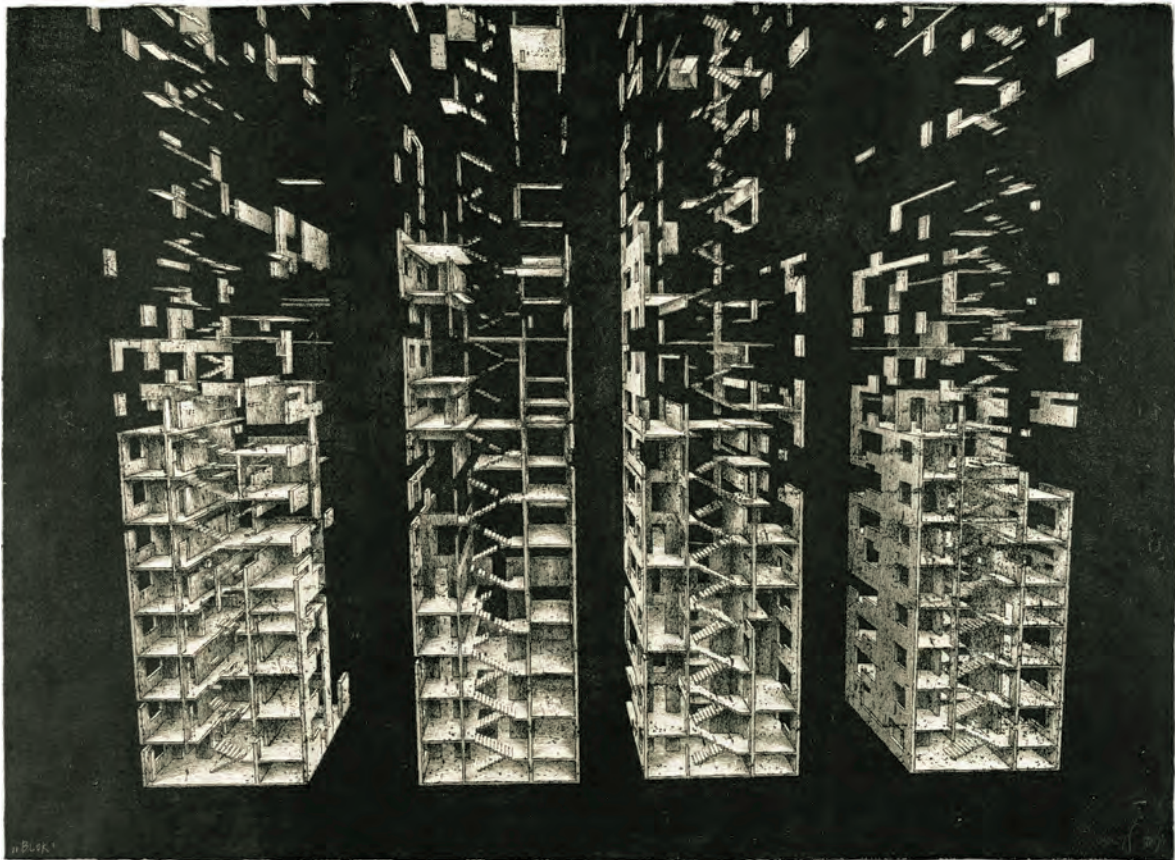


Z. | akvaforte | 30 x 24,5 cm | 2003

✦ Z. | etching | 30 x 24,5 cm | 2003

10 METRI PATRATI | intaglio | 100x70 cm | 2010

25 SQUARE METERS | intaglio | 100x70 cm | 2010



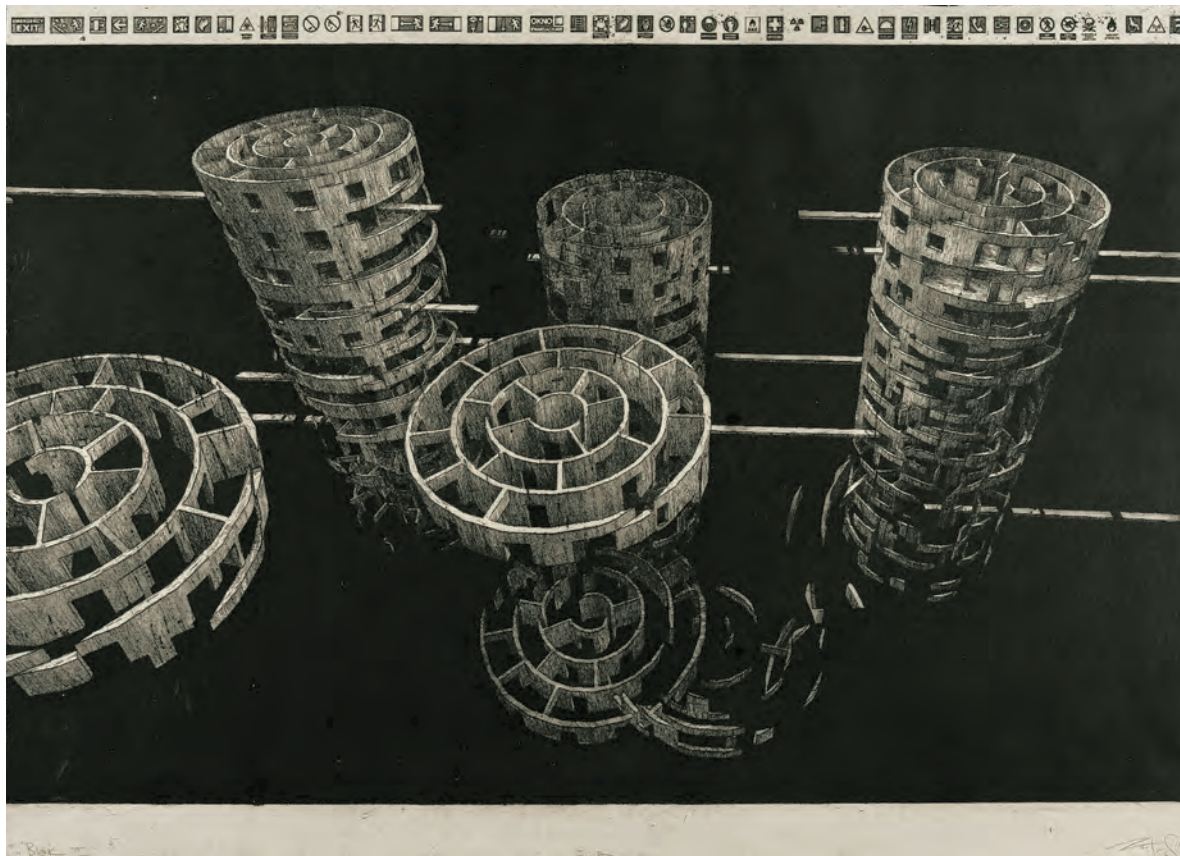
BLOC | intaglio | 95 x 100 cm | 2008

BLOCK | intaglio | 95 x 100 cm | 2008

BLOC II | intaglio | 100 x 70 cm | 2008

Block II | intaglio | 100 x 70 cm | 2008



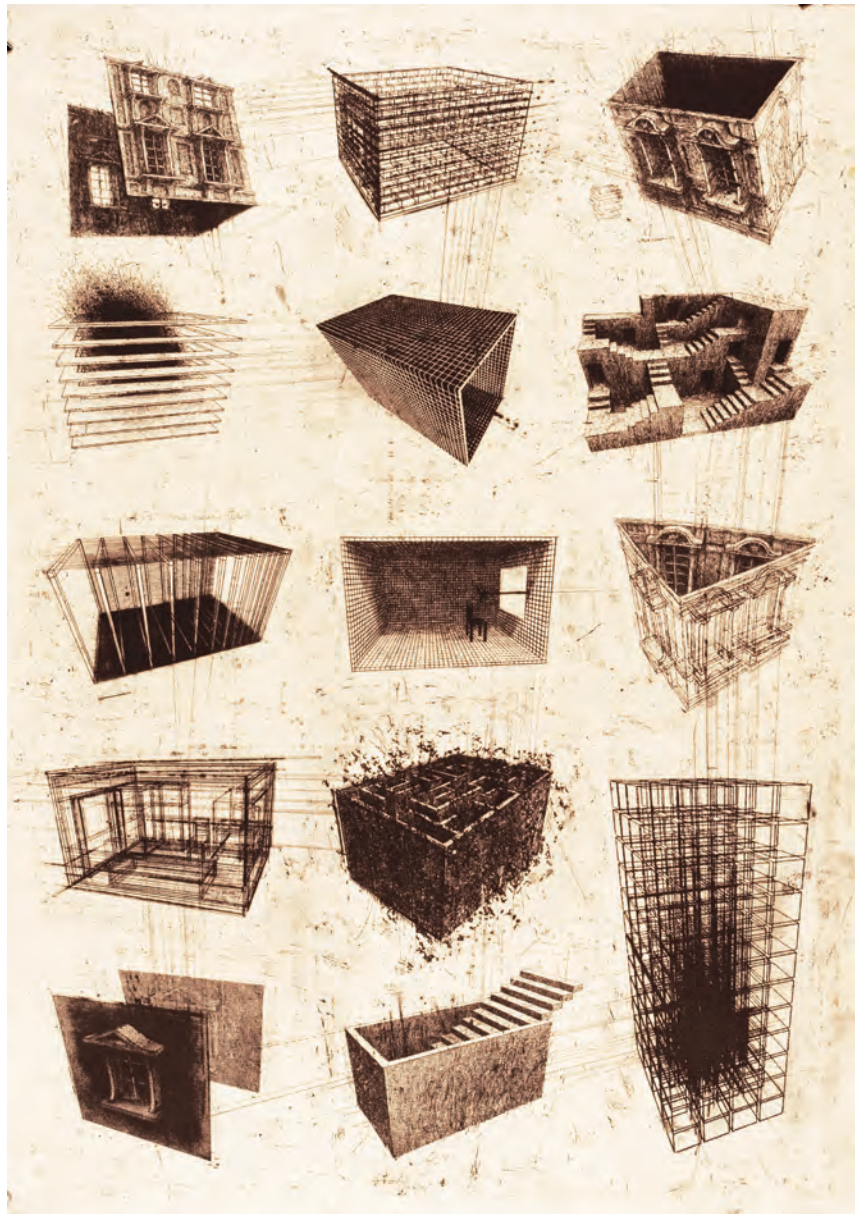


BLOC III | intaglio | 70 x 100 cm | 2010

BLOCK III | intaglio | 70 x 100 cm | 2010

10 METRI PATRATI | intaglio | 100 x 70 cm | 2009 

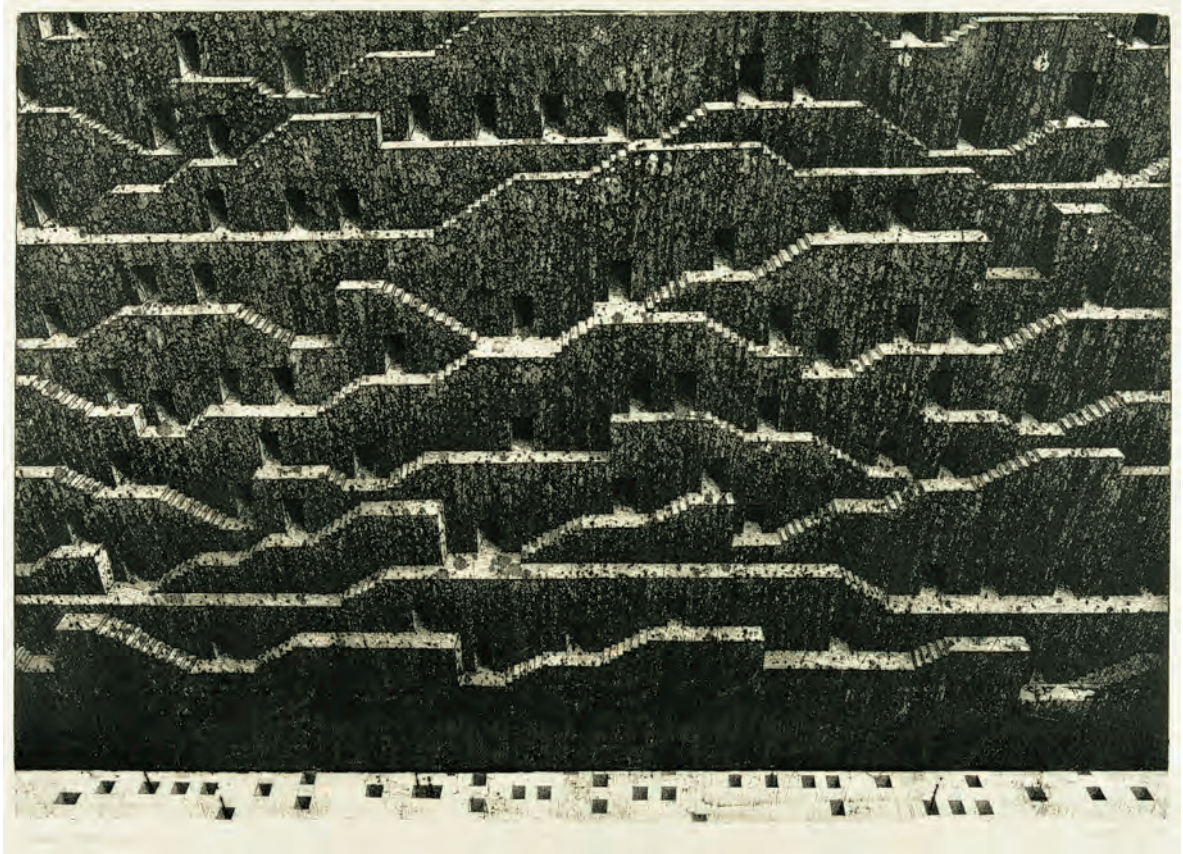
10 SQUARE METERS | intaglio | 100 x 70 cm | 2009



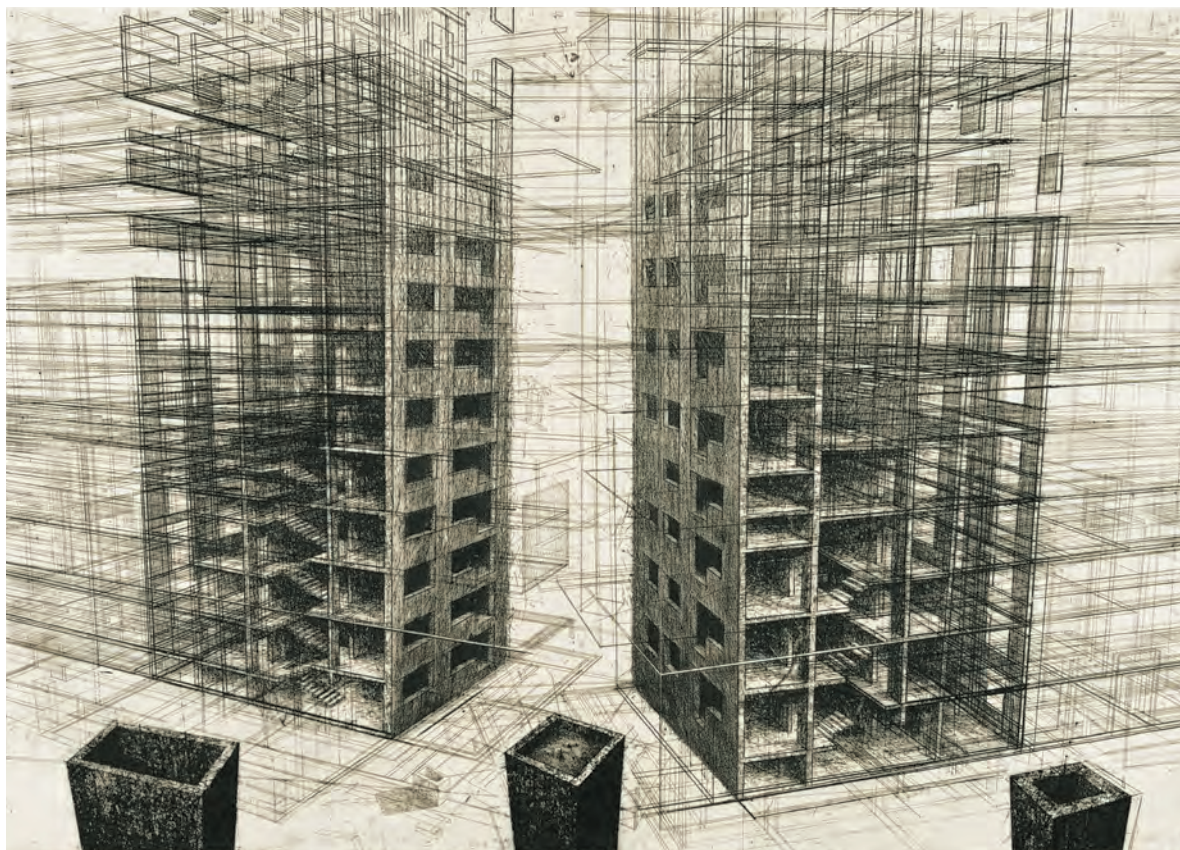


DEASUPRA TROTUARELOR III | intaglio | 60x90 cm | 2008

ABOVE PAVEMENTS III | intaglio | 60x90 cm | 2008

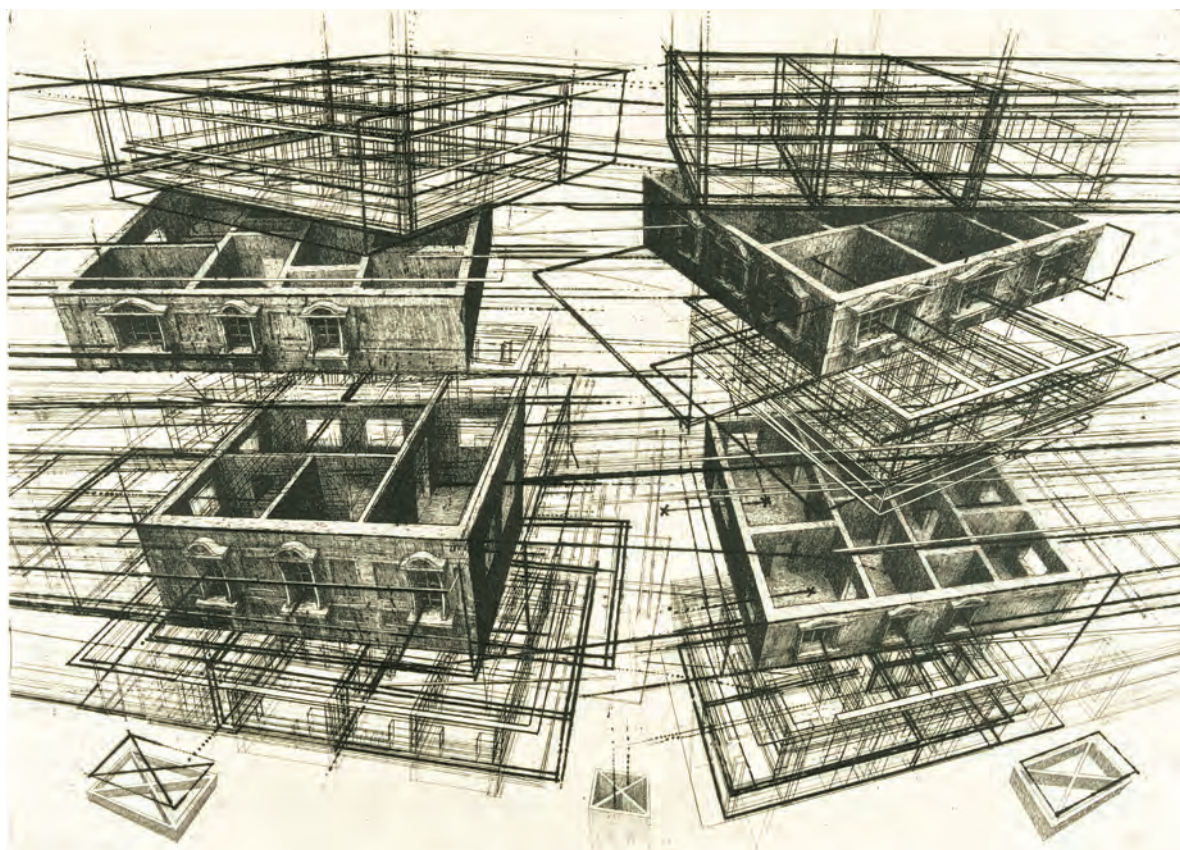


DEASUPRA TROTUARELOR V | intaglio | 60x90 cm | 2010
ABOVE PAVEMENTS V | intaglio | 60x90 cm | 2010



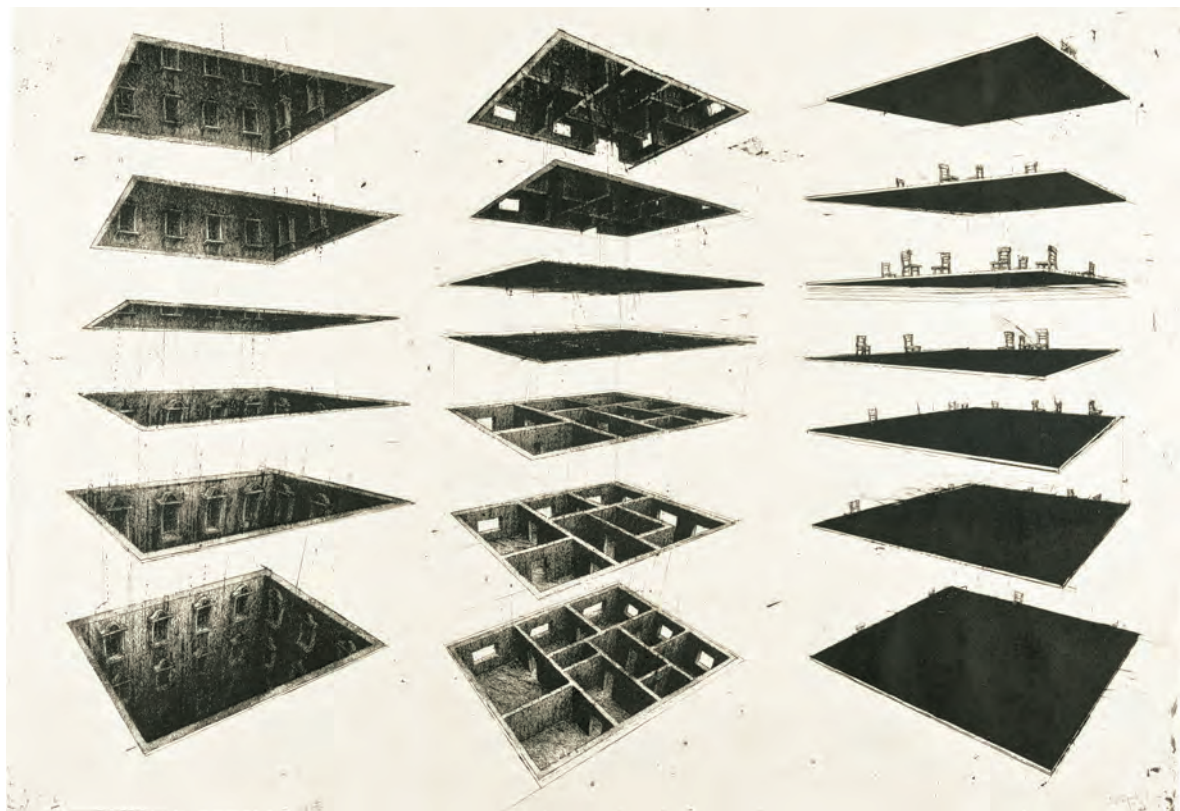
LA MIJLOC | intaglio | 70x100 cm | 2010 / 2011

IN BEETWEN | intaglio | 70x100 cm | 2010 / 2011



SZA E820 | intaglio | 70 x 100 cm | 2010

SZA E820 | intaglio | 70 x 100 cm | 2010

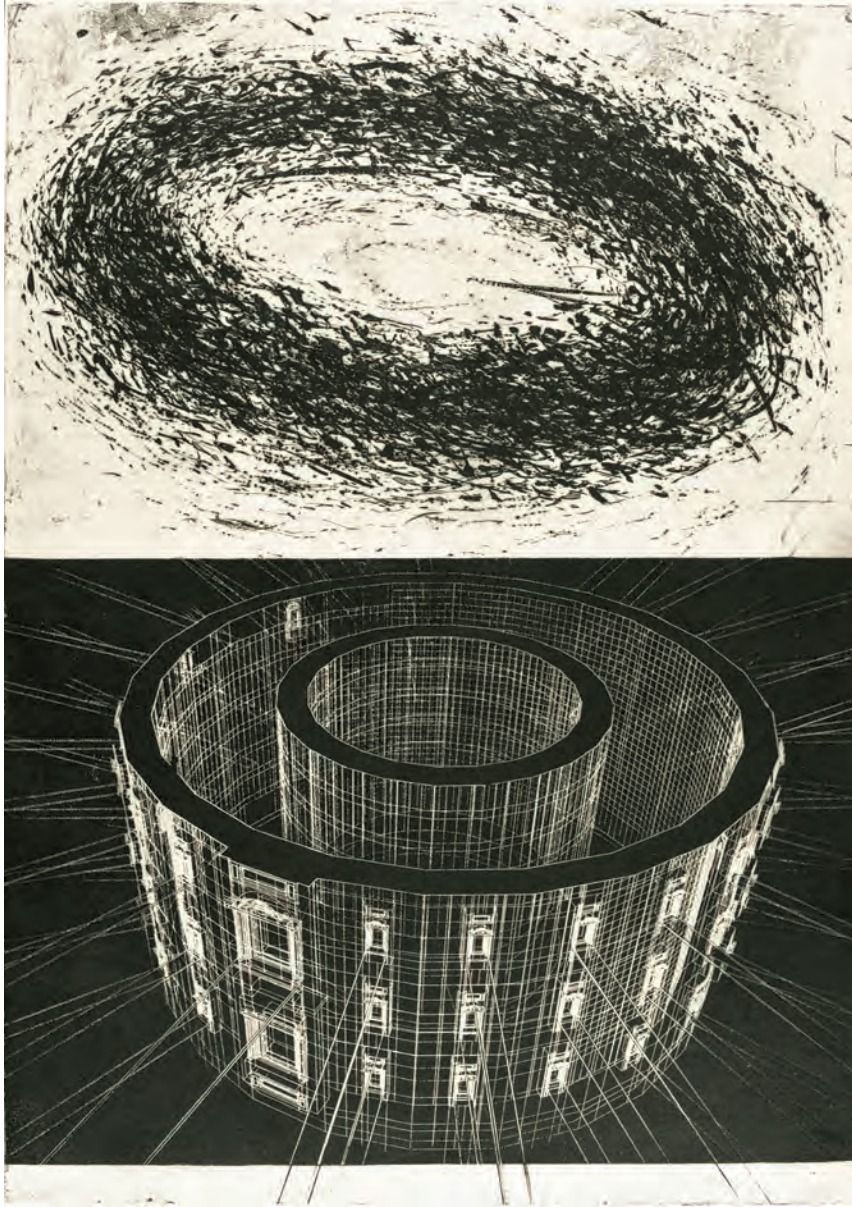


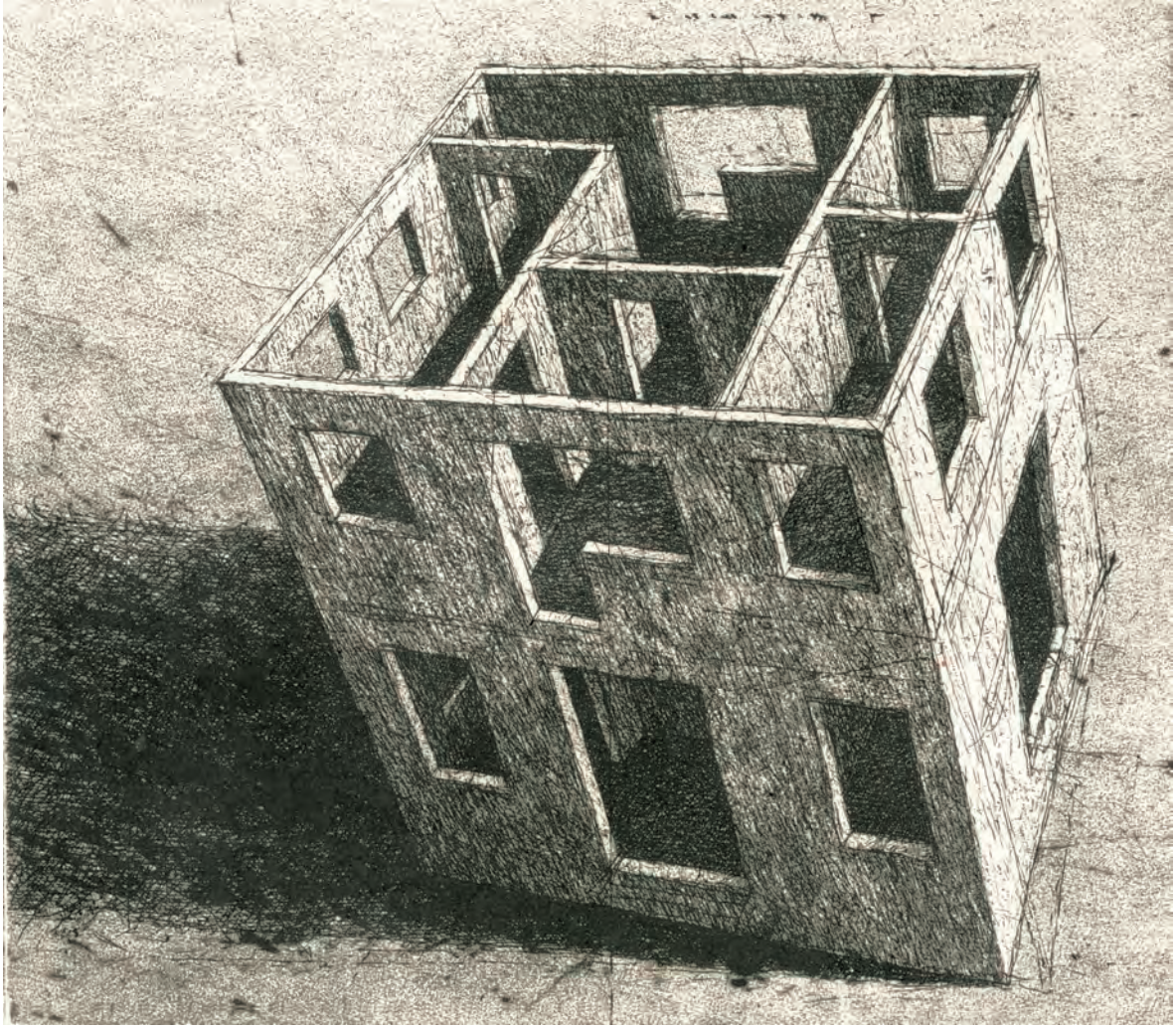
PARTER | intaglio | 70x100 cm | 2010

GROUND FLOOR | intaglio | 70x100 cm | 2010

TURMA | intaglio | 100x70 cm | 2011

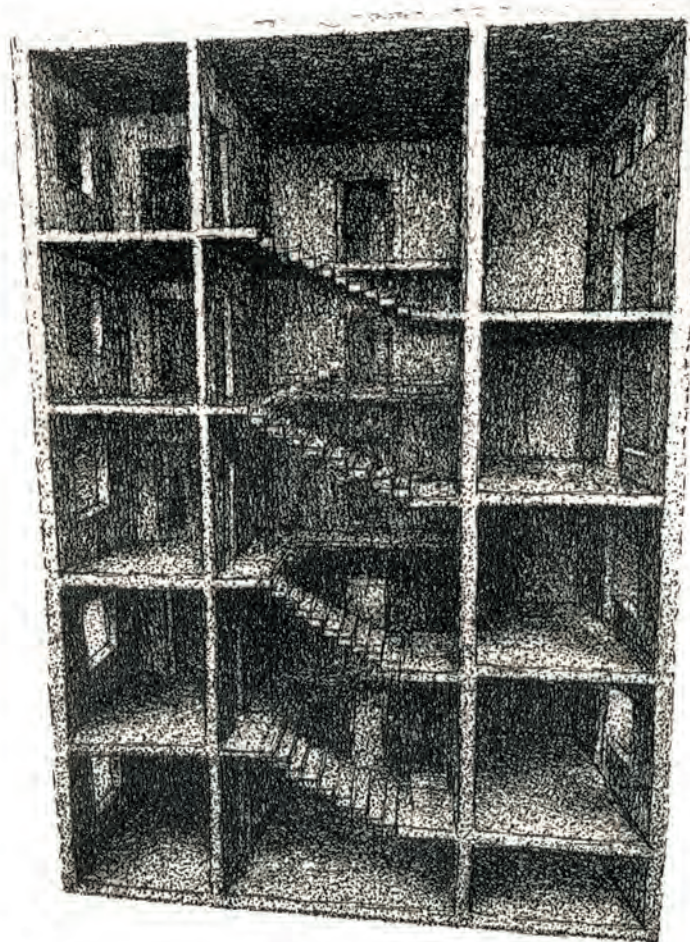
HERD | intaglio | 100x70 cm | 2011 





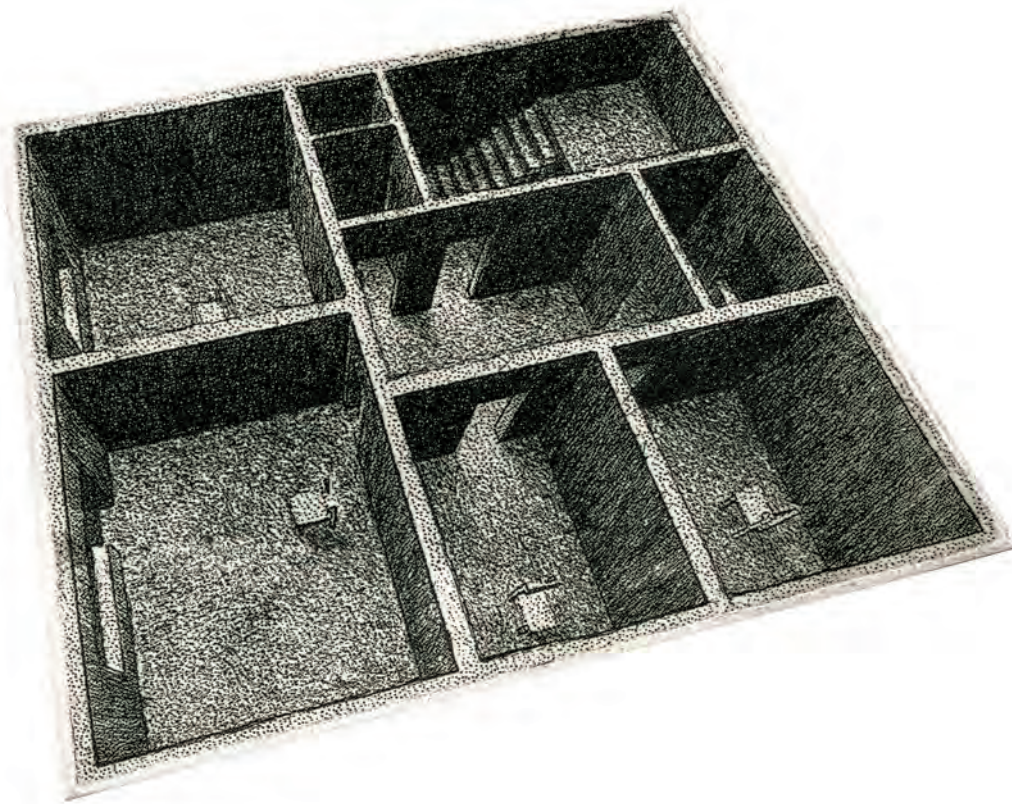
RASARIT DE SOARE | akvaforte / ac rece | 16,5x19 cm | 2007

SUNRISE | etching / dry point | 16,5x19 cm | 2007



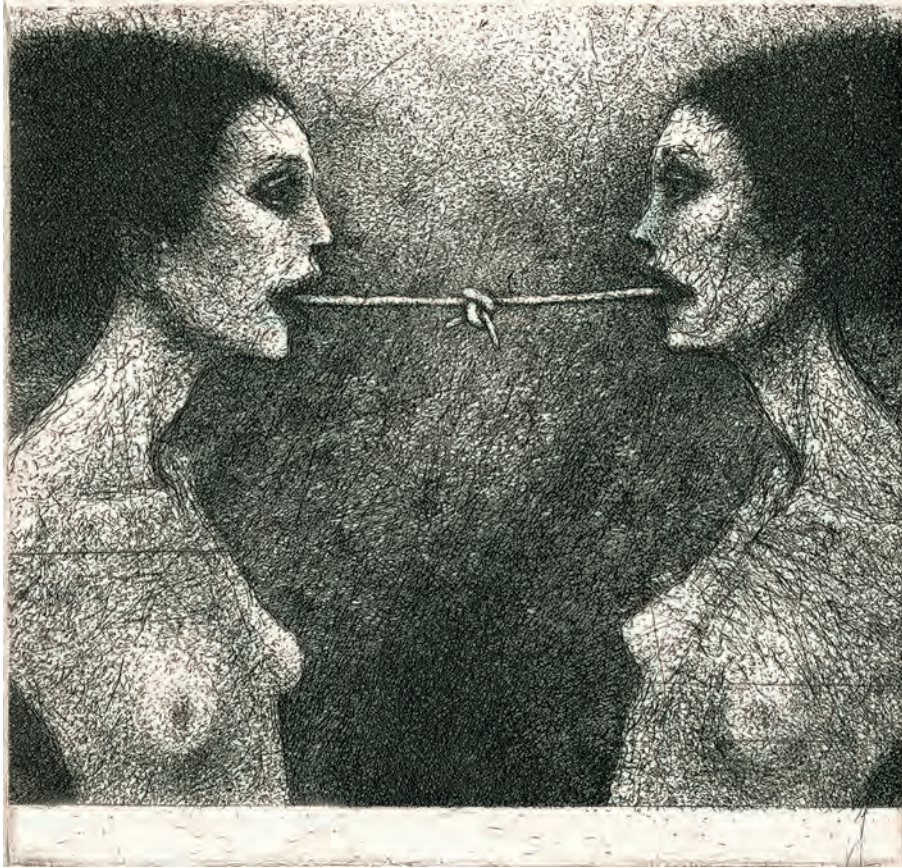
IN | akvaforte | 12x10 cm | 2008

IN | etching | 12x10 cm | 2008



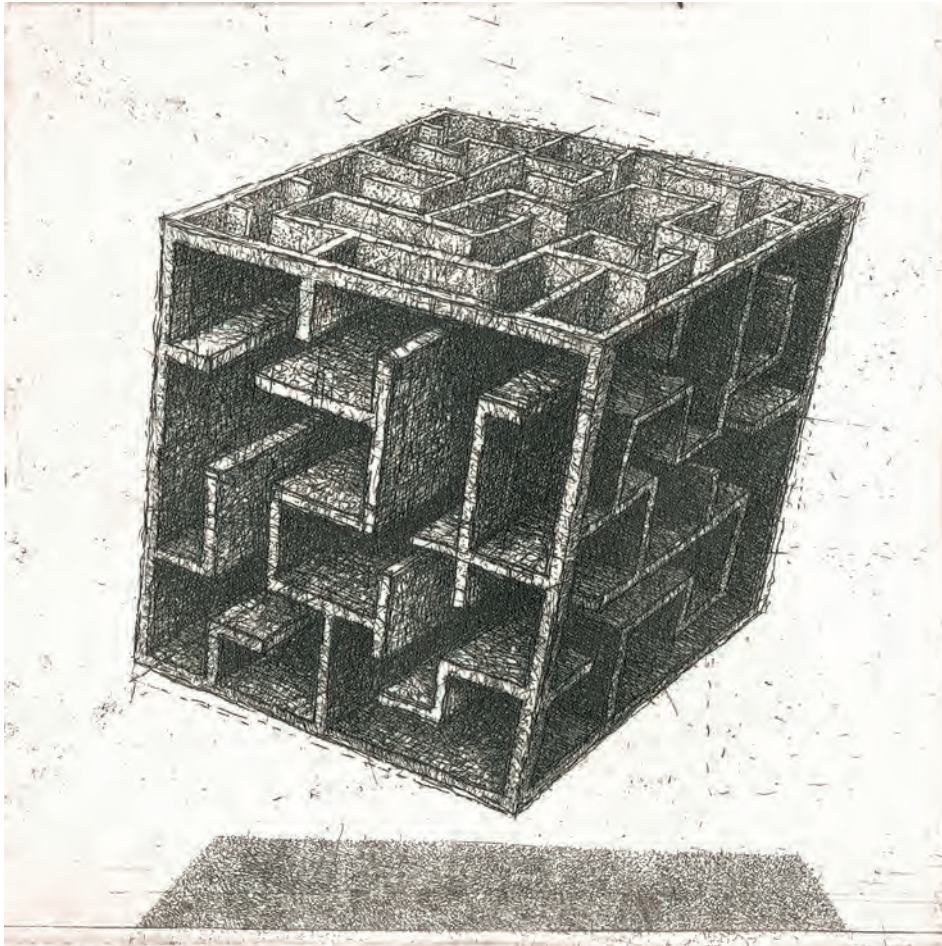
STRADA BOCZNA | akvaforte | 11 x 13 cm | 2008

BOCZNA STREET | etching | 11 x 13 cm | 2008



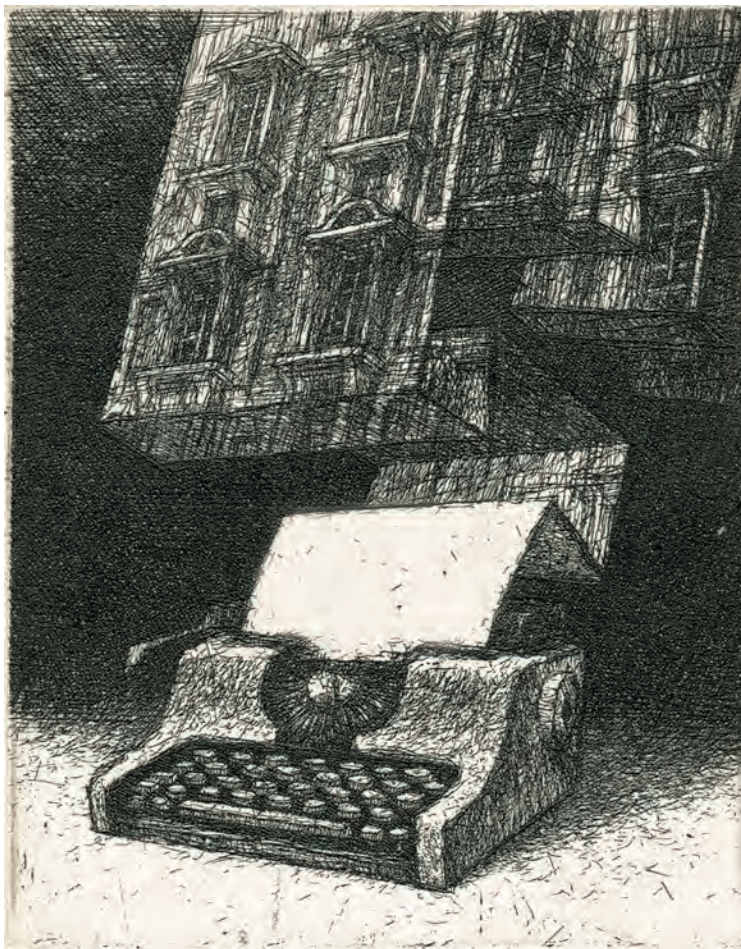
KISS | akvaforte | 11,7x11,7 cm | 2005

KISS | etching | 11,7x11,7 cm | 2005



CUB | akvaforte | 13x12,8 cm | 2005

CUBE | etching | 13x12,8 cm | 2005



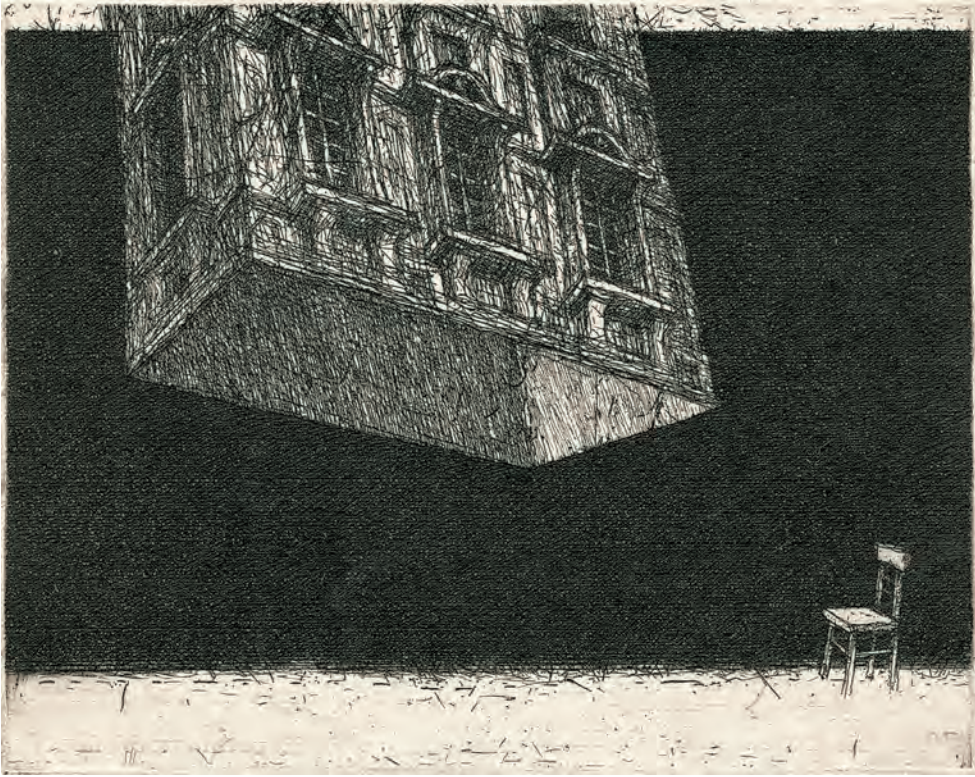
ASCULTATOR | akvaforde | 12,4 x 9,9 cm | 2006

LISTENER | etching | 12,4 x 9,9 cm | 2006



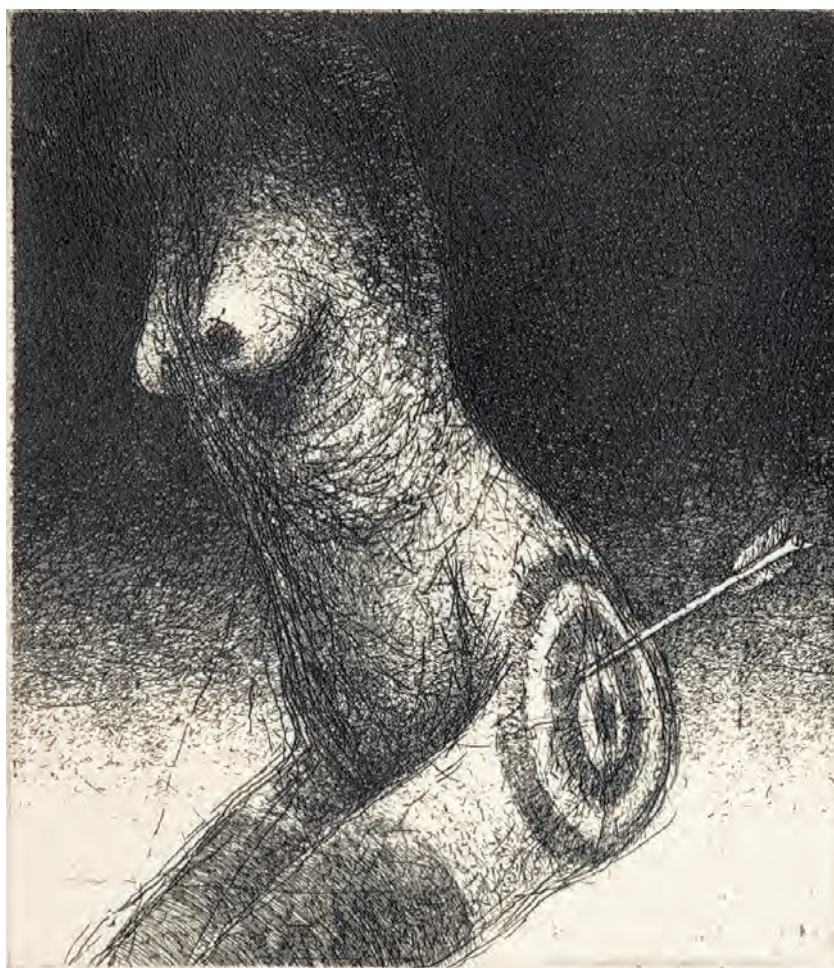
OCHI | akvaforte | 9x10,8 cm | 2006

EYES | etching | 9x10,8 cm | 2006



SPRE... | akvaforte | 10x12,7 cm | 2006

TOWARD... | etching | 10x12,7 cm | 2006



PRIMULASTAR | akvaforte / ac rece | 11 x 9,8 cm | 2005

FIRST SHOOT | etching / dry point 12,4 x 9,9 cm | 2006



EX LIBRIS | akvaforte | 10,2x12,7 cm | 2006

EX LIBRIS | etching | 10,2x12,7 cm | 2006

MARCIN BIAŁAS

S-a nascut in 1977 la Zawiercie (Polonia). A absolvit Academia de Arte Frumoase din Katowice, obtinand diploma Studioului de Gravura Intaglio al Profesorului Jan Szmatoch in 2004. In 2011a obtinut doctoratul in Arte. Profesor in cadrul Catedrei de Arta Grafica a Academiei. Se ocupa de arte grafice (tehnica intaglio) si desen.

✚ BURSE PRIMITE

- Fundatia Elizabeth Greenshields, Canada | 2005
- Fundatia Tadeusz Kulisiewicz, Varsovia | 2006
- Biroul Marshal al Voivodatului Silezian, Katowice, Polonia | 2007
- Ministerul Culturii si Patrimoniului National, Varsovia | 2007 / 2010

✚ A AVUT MAI MULTE EXPOZITII SOLO (POLONIA, CANADA) SI A PARTICIPAT LA PESTE O SUTA DE EXPOZITII DE GRUP IN POLONIA SI IN STRAINATATE

Sarcelles, Saint-Maur-des-Fossés (Franta) / Kolding (Danemarca) / Miskolc (Ungaria) / Bharat Bhavan (India) / Berna (Elvetia) / Carunari, Cluj, Aiud, Timisoara, Ploiesti (Romania) / Havirov, Pilsen, Breclav, Praga (Republica Ceha) / Varna (Bulgaria) / Xativa, Ourense (Spania) / Lefkas (Grecia) / Vancouver, Trois-Rivieres (Canada) / Taipei (Taiwan), Acqui Terme, Santa Croce sull'Arno, Lomazzo (Italia) / Istanbul, Ankara (Turcia) / Cairo (Egipt) / Siauliai (Lituania) / Bitola (Republica Macedonia) / Guanlan, Beijing (China) / Kochi (Japonia) / Bangkok (Tailanda) / New York, Chicago (SUA) / Seul (Corea) / Düsseldorf, Frechen (Germania) / Viena (Austria) / Minsk (Belarus) / Newcastle (Marea Britanie) / Ceara (Brazilia)

✚ PREMII SI DISTINCTII (SELECTIE)

- a VIIIa / xa Bienala Internationala de la Grabado, Ourense, Spania | 2004 / 2009 (mentiune)
- Concursul National de Desen Andriolli, Nałęczów, Polonia (premiu desen)
- Bienala Internationala de Gravura Contemporana „Iosif Iser”, Ploiesti, Romania | 2005 (premiul Societatii Romane a Colectionarilor de Arta)
- a va Trienala Internationala de Gravura, Cairo, Egipt | 2006 (premiul trienalei)
- a va Trienala Internationala de Arta Grafica, Bitola, Republica Macedonia | 2006 (marele premiu)
- a IIIa Competitie Internationala Ex libris „Spre libertate”, Lomazzo, Italia (premiul al II lea)
- a va Bienala Internationala de Gravura, Trois-Rivieres, Canada | 2007 (invitatie presse papier)
- Bienala Internationala de Gravura – Universitatea Isik si Imoga, Turcia | 2008 (Premiul Special al Fundatiei Culturale Turce)

- a xva Bienala Internationala de Gravura, Varna, Bulgaria | 2009
 - a xva Bienala Internationala de Gravura, Bienala Spatiala, Seul, Coreea | 2009 (premiul de achizitie a lucrarii)
 - Salonul de Arta Estica al primei Biennale Internationale, Lublin, Polonia (premiul presedintelui ZPAP)
 - a xIva Bienala Internationala de Gravura, r.o.c. Taiwan | 2010 (mentiuni)
 - XI Biennale Internazionale per l'Incisione, Acqui Terme, Italia | 2011 (distinctie)
 - a Xa Bienala Internationala de Gravura Bharat Bhavan, India | 2011 (mentiune)
 - A doua editie a Triennalei Internationale de Arte Grafice din Varsovia Kulisiewicz, Gravura | 2011 (Premiul Fundatiei Mariusz Kazana)
 - A XIa Bienala Internationala de Gravura, Jose de Ribera, Xativa, Spania (mentiune)
 - a Iva Bienala Internationala de Gravura Contemporana, Muzeul de Arta Ploiesti, Romania (Premiul Consiliului Judetean Prahova) | 2011
 - IMPRIMA 2012 – Mostra Internacional de Gravura Sobral, Ceara – Brasil | 2012 (mentiune)
-

EN | MARCIN BIAŁAS

Born in 1977 in Zawiercie (Poland). Graduated from the Academy of Fine Arts in Katowice, diploma in the Intaglio Printing Studio of Professor Jan Szmatoch in 2004. In 2011 achieved the title of Doctor of Arts. Member of the teaching staff in the Chair of Graphic Art at the Academy. Involved in graphic arts (intaglio technique) and drawing.

✦ RECEIVED GRANTS:

- The Elizabeth Greenshields Foundation, Canada (2005)
- Tadeusz Kulisiewicz Foundation, Warsaw (2006)
- The Marshal Office of the Silesian Voivodeship, Katowice, Poland (2007)
- The Ministry of Culture and National Heritage, Warsaw (2007 / 2010)

✦ HE HAD SEVERAL SOLO EXHIBITIONS (POLAND, CANADA) AND PARTICIPATED IN MORE THAN ONE HUNDRED GROUP EXHIBITIONS IN POLAND AND ABROAD:

Sarcelles, Saint-Maur-des-Fossés (France) / Kolding (Denmark) / Miskolc (Hungary) / Bharat Bhavan (India) / Bern (Switzerland) / Carunari, Cluj, Aiud, Timisoara, Ploiesti (Romania) / Havirov, Pilsen, Breclav, Prague (Czech Republic) / Varna (Bulgaria) / Xativa, Ourense (Spain) / Lefkas (Greece) /

Vancouver, Trois-Rivieres (Canada) / Taipei (Taiwan), Acqui Terme, Santa Croce sull'Arno, Lomazzo (Italy) / Istanbul, Ankara (Turkey) / Cair (Egipt) / Siauliai (Lithuania) / Bitola (Republic of Macedonia) / Guanlan, Beijing (China) / Kochi (Japan) / Bangkok (Thailand) / New York, Chicago (USA) / Seul (Korea) / Düsseldorf, Frechen (Germany) / Vienna (Austria) / Minsc (Belarus) / Newcastle (United Kingdom)

✂ AWARDS AND DISTINCTIONS (SELECTED):

- VIII / X Biental Internacional de Grabado, Ourense, Spain | 2004 / 2009 (honorary mention)
- Andriolli's National Drawing Competition, Nałęczów, Poland (drawn prize)
- "Iosif Iser" International Contemporary Engraving Biennial, Ploiesti, Romania 2005 (prize of The Romanian Art Collectors Society)
- V International Triennial Print, Cair, Egipt | 2006 (triennial award)
- V International Triennial of Graphic Art, Bitola, Republic of Macedonia | 2006 (grand prix)
- III International Competition Ex libris "Toward Freedom", Lomazzo, Italy (2nd prize)
- V International Biennial Print, Trois-Riviere, Canada | 2007 (invitation presse papier)
- I International Biennial Print – Isik Universit and Imoga, Turkey | 2008 (Special Prize - Turkish Cultural Foundation)
- XV International Print Biennial, Varna, Bulgaria | 2009 (equal award)
- XV International Biennial Print – Space Biennial, Seul, Korea | 2009 (purchase prize)
- I International Biennial Eastern Salon Of Art, Lublin, Poland (ZPAP chairman award)
- XIV International Biennial Print Exhibition, R.O.C. Taiwan | 2010 (mentions)
- XI Biennale Internazionale per l'Incisione, Acqui Terme, Italy | 2011 (award)
- X Bharat Bhavan International Biennial of Print Art, India | 2011 (honorary mention)
- II Kulisiewicz International Triennial of Graphic Arts in Warsaw Imprint'2011 (Mariusz Kazana's Foundation Award)
- XI International Biennial Print, Jose de Ribera, Xativa, Spain (honorary mention)



✚ MARCIN BIAŁAS — GRAFICĂ / GRAPHIC ART

EDITORIAL [EDITORIAL]

Marcin Białas

TEXT [TEXT]

Grzegorz Hańderek

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Roman Kaczmarczyk

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Marcin Białas

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ART



