

# **SUBMISSION of PIOTR PARDA**

**Selected works (2001 - 2009)**



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**2x**



**I DON'T MAKE ART  
THE ART MAKES ME  
The artist statement.**

**MOTIVATION**

In my understanding of reality there are two worlds: the world of the idea and the world of the matter. These two worlds can either harmonize or battle one another. Visual art feeds on that dichotomy more than any other creative process.

Throughout my career I'm learning the impossible: to materialize the elusive and to elude the material. Sometimes I manage to balance in between.

The consistency of my art lays in its character and message rather than tendencies to use "my favorite" material or "my favorite" imagery. Even though I use various media, I strive for achieving a sense of balance in simplicity - a perfect moment, my own "Black Square". This need for balance and simplicity is the backbone of my creative process and functions beyond materials.

**SUBJECT MATER**

I don't force the subject matter upon my projects. My art doesn't serve any narrow cause of a selected interest group or any specific purpose. I've always tried to avoid homeworks. When I work, I prefer to step aside and let my art do what it needs to do. I do not want to disturb its momentum by my impertinent nature of a human.

Lately my interest bends toward the idea of the human made order and all the moments when it seems to fail. The best metaphor for this process would be a ruler inserted in between the spokes of a turning bike wheel - a perfectly devised and structured catastrophe.

**TIME AND PLACE FOR ART**

I don't punch in and don't separate a designated amount of my time to make art. I'm not able to schedule it. I stay in a perpetual state of openness for inspiration. I don't perceive the "time for art making" as a strictly manual contact with materials one engages in for a specified amount of time. The process happens every time and everywhere and is continuous.

## **MOST RECENT (2009)**

Self containing objects.

It is too early to describe the general idea of the sculptures or to know whether they will in the future be included in the main frame of my portfolio. Both of them are a result of careful consideration of choice between participating objects .

In both cases the integrity of stable and elegant objects is compromised by a surprising interruption.



**“UNTITLED (walking aid)”**  
walking aid, tennis ball, Boston, MA 2009

The great secret of this sculpture is that instead of puncturing the ball, a small gap in the metal structure was cut away in order to squeeze the ball in.



**“UNTITLED (panda chair)”**  
found baby chair, red light bulb, Boston, MA 2009

Red light bulb is inserted through a hole in the middle of the seat of a bizarre found chair.

## PAINTING

Painting is my primary discipline. Even before I went to an art school I've always known I was going to be "a painter". Later on many circumstances kept me away from painting. In the beginning of my learning I engaged with print making, and sculpture but I managed to keep coming back to painting "unofficially" by enjoying a lot of outdoor gouache and watercolor painting or mostly self-portraits and still lives in oil. That interest transpired into my paralel book illustrating career. The most recent panting projects are largely influenced by my print making, sculpture and conceptual experience. Painting provides certain independence from the context of the venue as oppose to more ephemeral and conceptual projects which I have been executing simultaneously. It is self contained and portable.

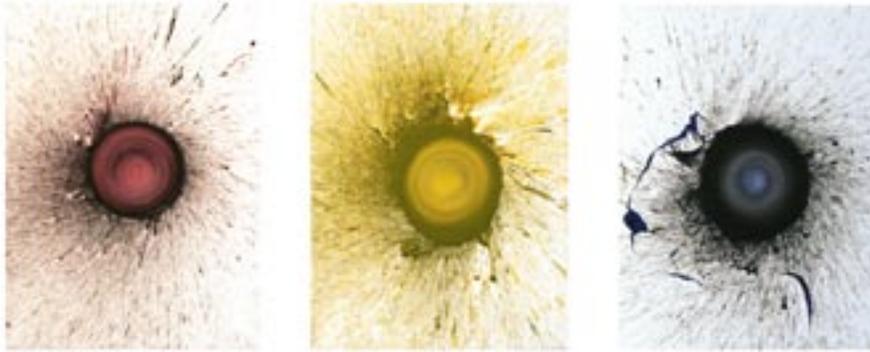
In painting I intend to reflect my interests in the conflict between human made order and the accidents which I like to call "the manifestations of chaos" that happen alongside that systematic order.

I perceive painting as a continuum or a Source which I connect to momentarily whenever I happen to engage in the process.



## **“POWER DRILL”**

[www.par-don.com/drill/](http://www.par-don.com/drill/)



19" x 24" each

© Piotr Parda



SPACE 186, Cambridge , MA, 2006

### **“POWER DRILL, 1968” - Boston, MA, 2007 (please also refer to the videos)**

Paintings created by using an originally developed technique of attaching large brushes to various power drills.

A fictional painter - Paul Tokarsky and the reality of the late sixties seemed to be much more suitable as a background for my abstracts so I decided to “give up my authorship” over the paintings to my fictional character.

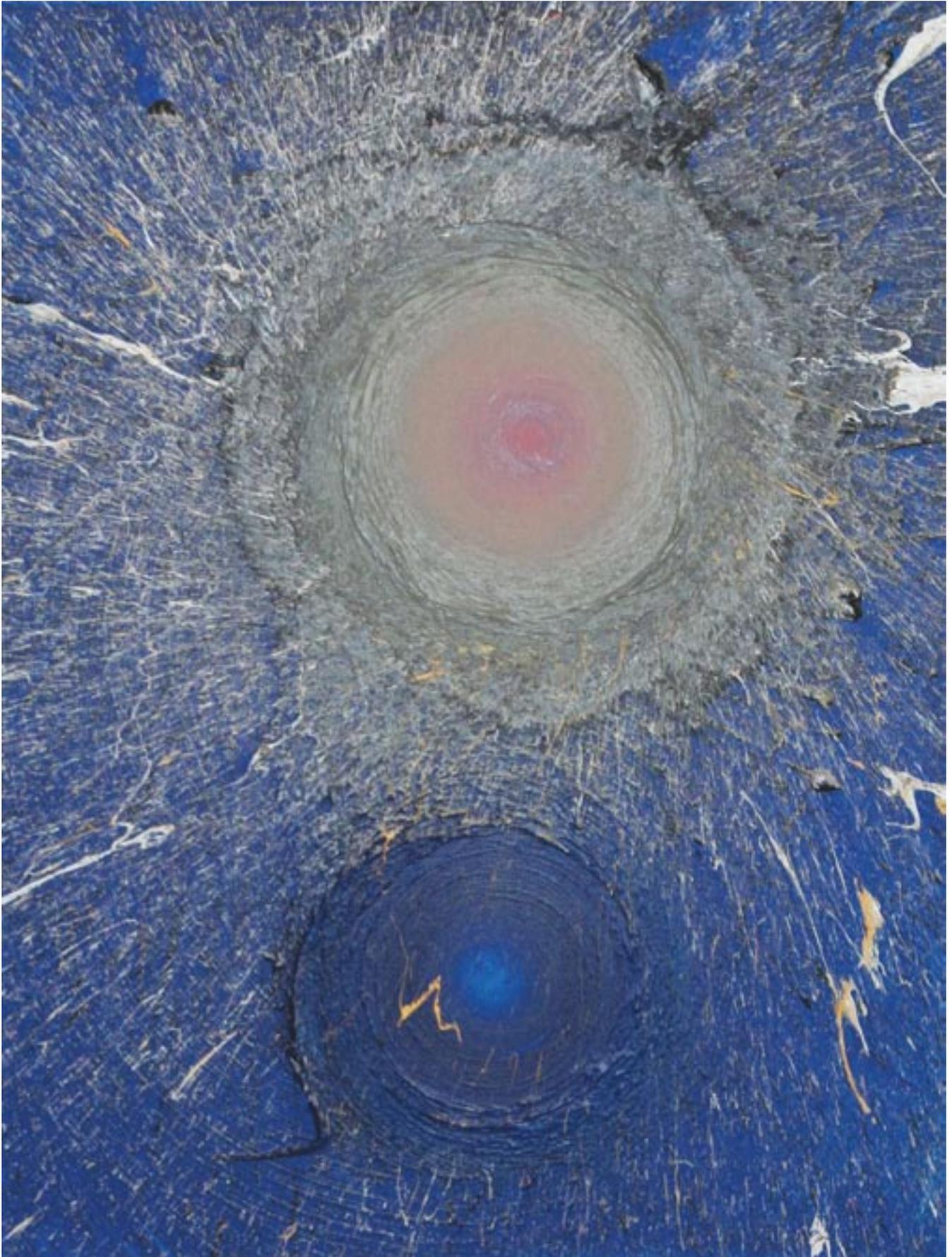
All the paintings function as original works of art. A copy of my “faux-cumentary” should accompany each painting.

The project has been displayed in Space 186 in Cambridge MA, Crazycurators Biennale in Bratislava and at Raster, Warsaw.



**"#543"**, acrylics on canvas, 2007, 19" x 24"

© Piotr Parda



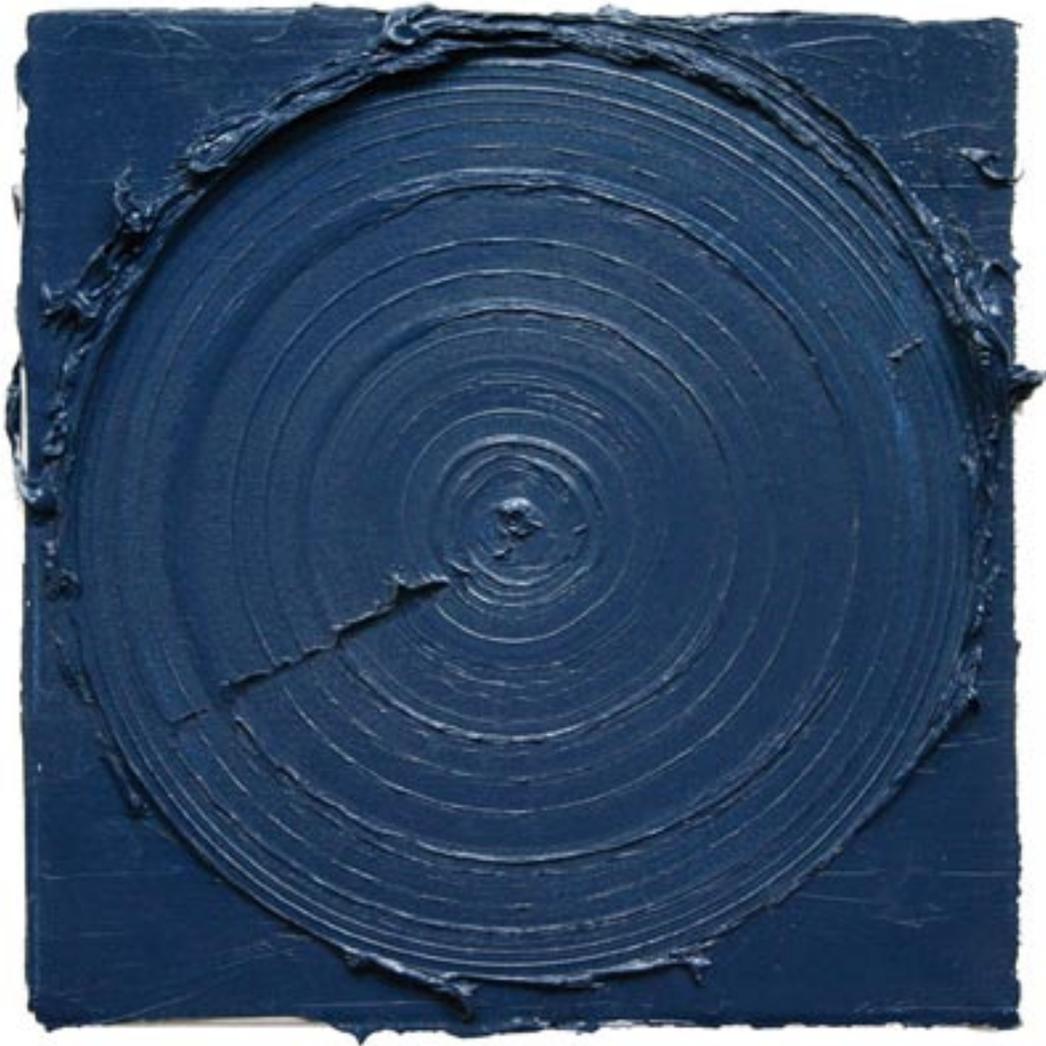
**"#1347"**, acrylics on canvas, 2007 , 19" x 24"

© Piotr Parda



tools

## INDUSTRIAL STRENGTH SERIES



12" x 12"

### **"PAINTING"**

Transition from the "Power Drill" project. Aluminum blade attached to a power drill, oil on canvas, Boston, MA 2008

Unlike in the "Power Drill" the process is much more sculptural, monochromatic and structured. The rotation is much slower and steadier. The process can be repeated on multiple canvases.

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16" x 12" (each)

detail

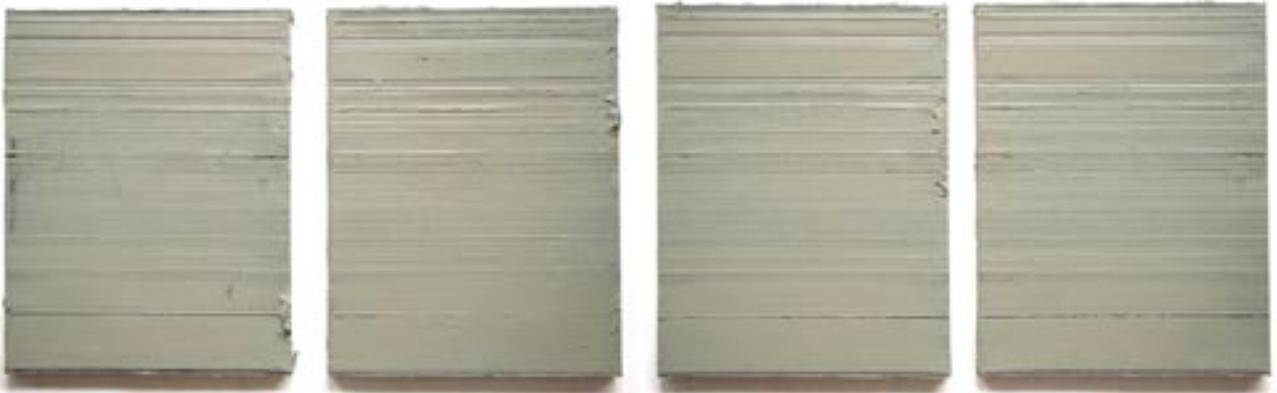
**"PAINTING"**  
power drill with blades attached, oil on canvas, Boston, MA 2008

clockwise an counter clockwise rotations of the drill

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8" x 10" (each) display option



18" x 24" (each)

**"PAINTING"**  
oil on canvas and panels, Boston, MA 2008

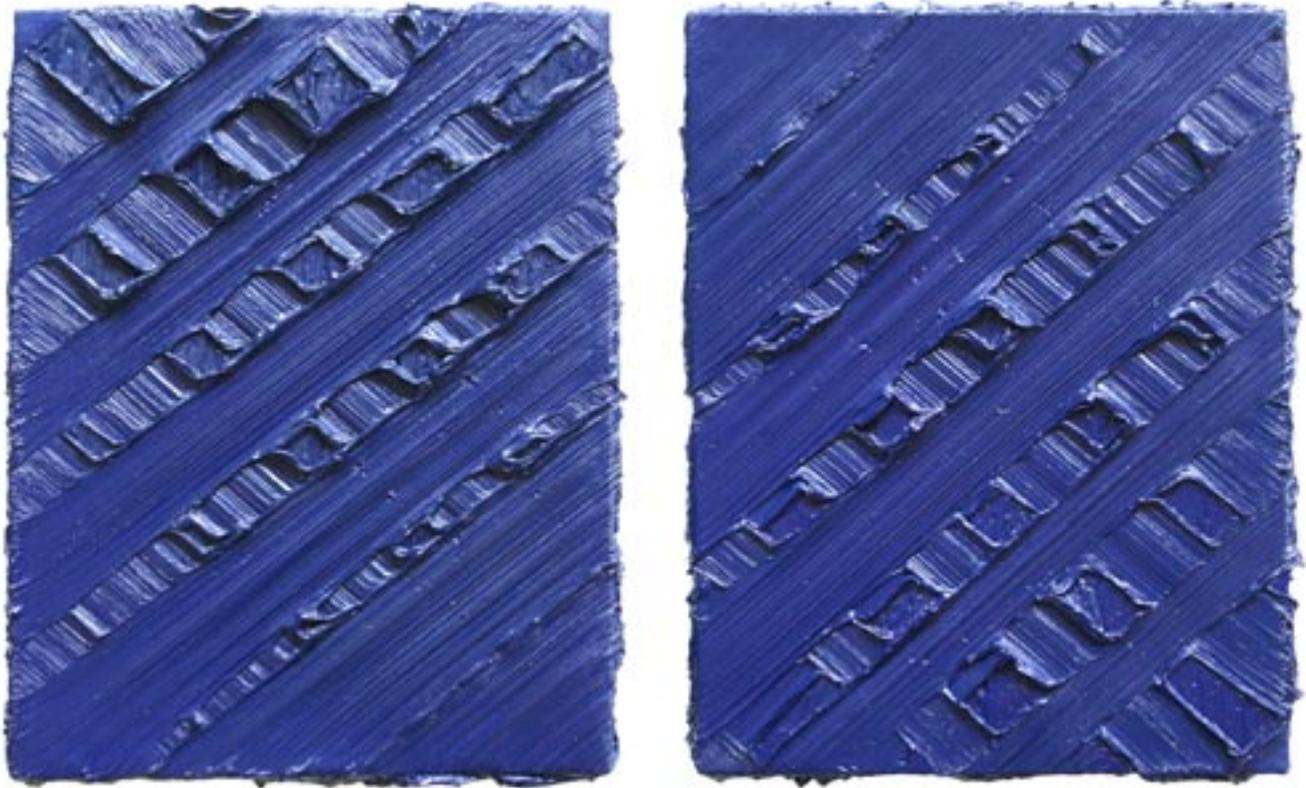


(video still)

### **DESCRIPTION OF THE PROCESS**

Aluminum blade with small irregular incisions on its edge is attached to a gantry which moves on wheels. Two rails are enabling a perfectly straight "brushstroke" which continues on multiple panels. The length can vary depending on available space and material.

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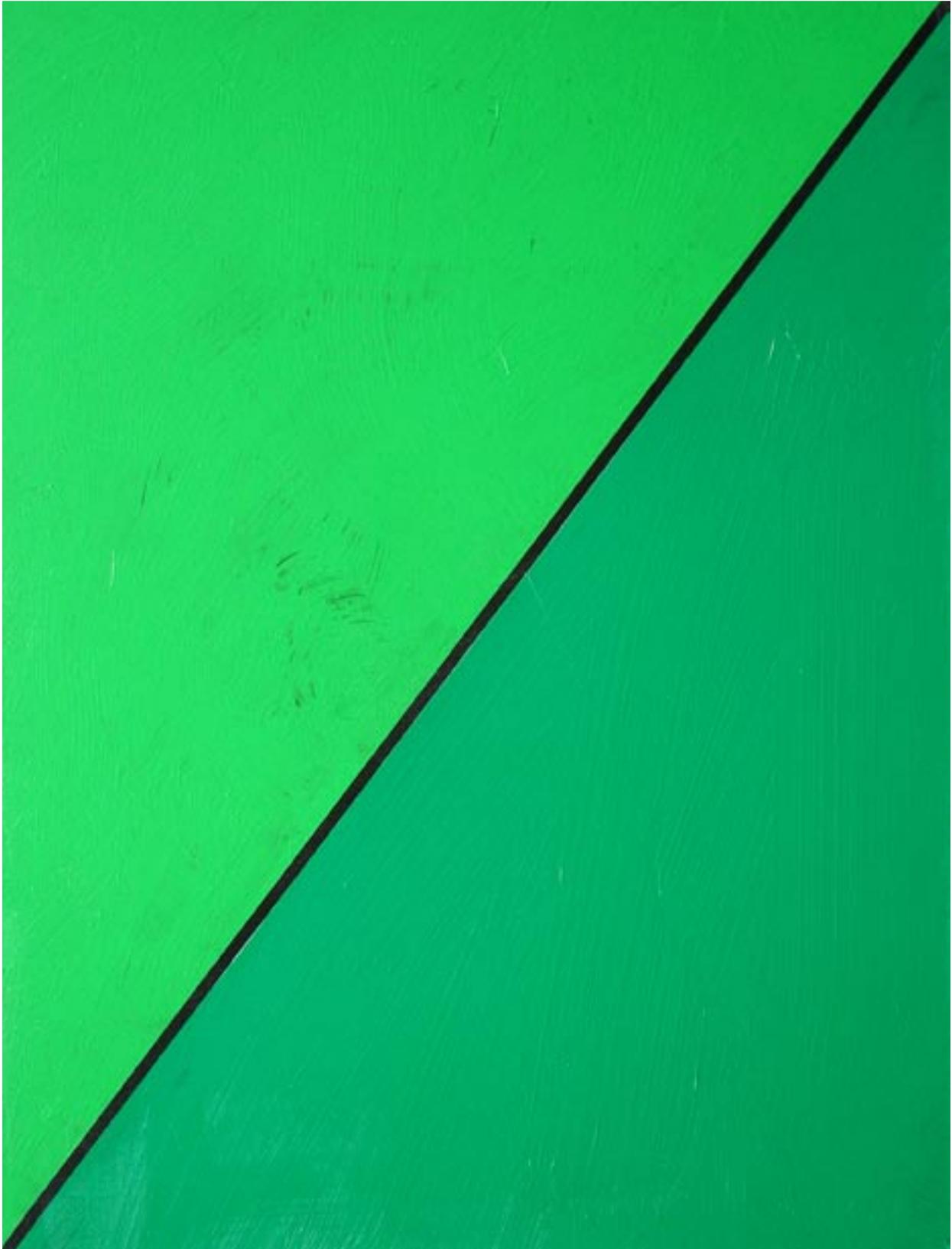


13" x 10" (each)



**"PAINTING"**  
oil on canvas, Boston, MA 2008

The brushes were prepared so that they decrease gradually in size. The brushes were affixed to the gantry on the rails. This time the brushstrokes were applied diagonally.



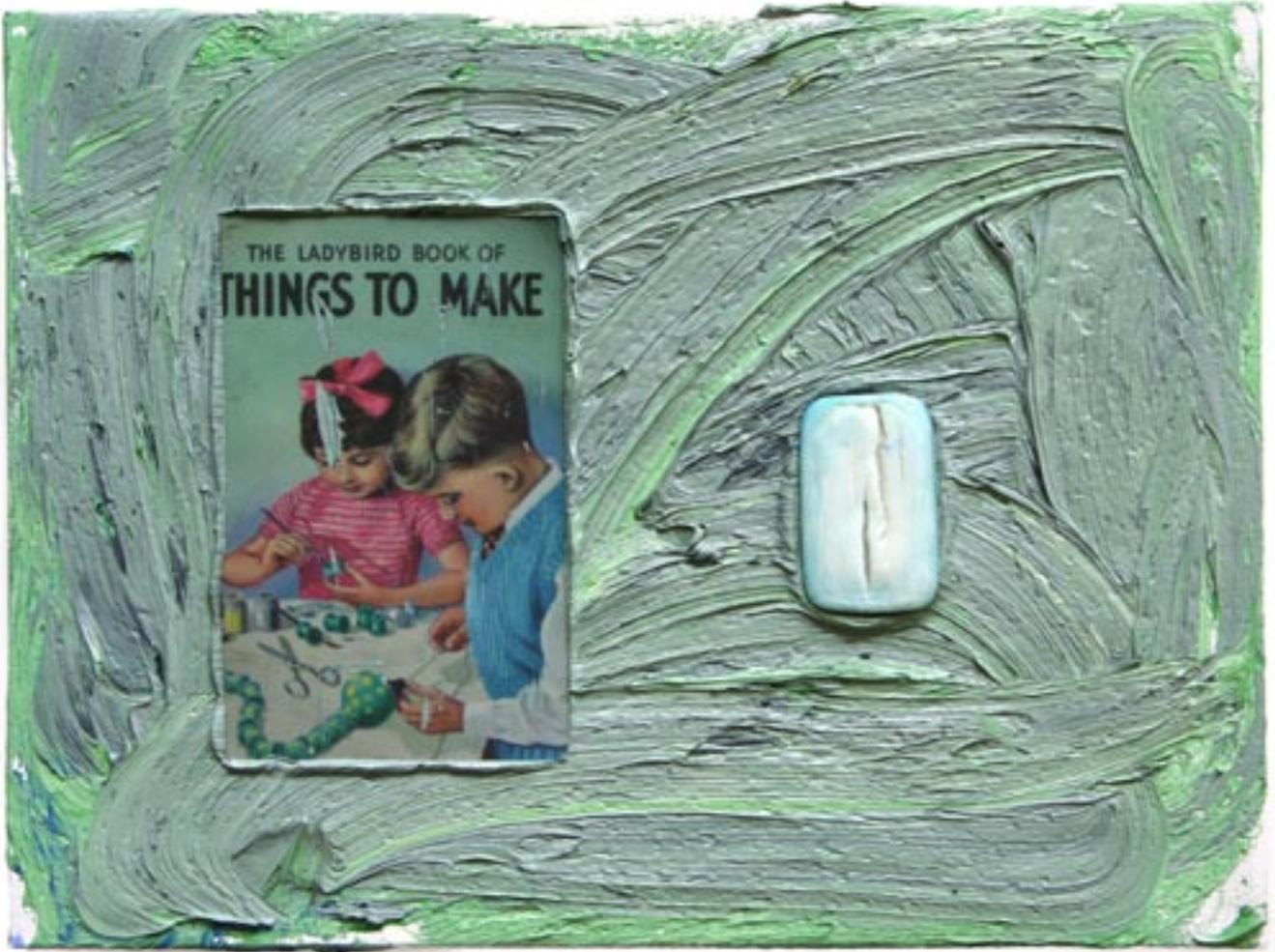
18" x 24"

**"NUANCE"**  
acrylics on board, Boston, MA 2008

I found two tubes of old paint of a very similar green colors and combined them on a panel primed with black gesso.  
Another example of a systematic order and its influence on the final result.  
This time the system involves exploitation and limitation.

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**MORE PAINTING**



13" x 10"

**"THINGS TO MAKE"**  
oil, book cover and soap bar on canvas, Boston, MA 2008



13" x 10" (each)

**"OUTBURSTS"**  
oil on canvas, Boston, MA 2008

Paintings were created manually according to a system mostly involving the back and forward vigorous motion of the brush.

The process of devising the system and the palette was long and careful, but the application didn't take more than a minute. I tried to apply the brushstrokes as vigorously as I could for the paint to behave in a certain way.

I welcomed all the accidents happening along the way: paint spilling outside of the rectangles, brushes losing their hair, unexpected splatters.



## OBJECTS INSTALLATIONS AND ACTIONS



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### **“DEAD STRANGERS”** prints on porcelain, Boston, MA and Warsaw, Poland 2008

Using graphite I drew photo realistic portraits of the most bizarre creatures imaginable. The drawings were then sent to an authentic funeral company which transferred the pictures onto the tombstone plates.

Burial ritual signifies societies' cultural identity. In most religious communities being buried within the walls of a town graveyard constitutes an inclusion. Living a life according to the social rules concludes with “resting in peace” with all the other members of the “perfect society”. The outcasts, heretics and suicide victims are buried outside of the consecrated area. It is a postmortem act of exclusion.

By creating a tombstone portraits of a nonexistent aliens I challenge the cultural phenomenon of that exclusion and the intolerance towards “the other” in general.



approx: 4.5" x 4" ea.

© Piotr Parda

**"DEAD STRANGERS"**  
prints on porcelain, Boston, MA and Warsaw, Poland 2008



**“ORDER”**

Installation, Shindler’s Factory, Cracow, Poland 2007

Tight structure resembling a honeycomb was created out of one hundred hexagonal umbrellas. Dimensions of the installation and number of umbrellas variable.



© Piotr Parda

size variable

**“COSMOS”**  
digital photo, Boston, MA 2008

piece of glass and a rubber band on the sidewalk. Documentation of an intervention. I carefully stretched the rubber band around the edge of a broken piece of glass. It could only work thanks to the perfect fit of the glass and the rubber and the lack of negative angles in the shape of the glass piece. The intervention could be repeated and result in a collection of objects and photographs.



**“FOSSIL”**  
painted plaster cast, digital photo, Boston, MA 2006

All objects measure approximately 3” to 5” in diameter:

The crucifix depicted in a convention of a scientific finding. It is my challenge for all the “scientists” claiming that all the dinosaur fossils were fabricated few hundred years ago by the Jesuits. This one was fabricated 3 years ago in a basement.



*photo of an original dinosaur fossil:*



**“EMPTY WALLET”**

digital photo, variable sizes of prints, Boston, MA 2004

Follow up of the project “Problem of Emptiness” - <http://www.par-don.com/piotr/emptines/>

I used the stereotype of viewing gender in relation to power (lack of money => dependency (prostitution or convenience marriage which is an euphemism for prostitution) => lack of power). Generally the inspiration came one morning when I've awoken to the sobering reality of my empty wallet.



## **“HUMAN”**

video and printed video stills, Boston, MA 2004

Using Adobe Photoshop stamp tool I altered every single frame of the archival footage fragments so that the most characteristic attribute of Adolf Hitler is erased. The face of Hitler with no mustache seems somehow “disarmed”, casual and no longer relevant. He is just a random guy from across the street.

It proves that a common perception of the dictator with all the burden of bad associations makes us feel as if all the evil of the past century was concentrating in that little black square above Hitler’s lips.

The act of “shaving” Adolf Hitler triggers a mechanism of perception in which an unusual facial hair no longer constitutes Hitler as “unreal”. Without the mustache even from the grainy black and white pictures Adolf Hitler’s humanness is amplified.



3" x 4" x 4"

**"CEMETERY"**  
dish sponge, wood, paper, wire, digital photo, Boston, MA 2004

19 incisions were made in a dish sponge and small grave shaped pieces of wood were inserted. The flag is made out of wire and paper and colored with crayons. Layered structure of the sponge resembles the structure of the soil. Some organic remnants in a used dish sponge bring to mind an idea of decay.



© Piotr Parda

### **“WAITER”**

video and/or printed stills, performance, 25 minutes, Amherst, Massachusetts, 2001

Standing among the graves as a waiter: Documentation from the performance can be viewed as a video or a few printed video stills. One of the first projects executed shortly after arriving to the US.

In my experience of performance I'm far from the context of one's body in relation to spaces and its spiritual/therapeutic constructs. I'm much closer to the idea of generating an image. However intense the experience of waiting a graveyard can be, my project must be communicating as an image in a painterly or cinematic way.

# **PIOTR PARDA (1975 - 20??)**

**Visual artist, book illustrator, designer**

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## **EDUCATION:**

2005/08, Faculty at the BAC Boston

2002 - 2005, School of the Museum of Fine Arts, Boston. Master of Fine Arts #2

1995 - 2000, Academy of Fine Arts, Poznan, Poland. Master of Fine Arts #1.

1990 - 95, School of Fine Arts in Zakopane - Baccalaureate with distinction in Wood Sculpture.

## **SELECTED EXHIBITIONS & EVENTS:**

### **2008**

- "Szczescie na Woli", - Wola Art Festival 2008, Curated by Sarmen Beglarian, Warsaw, Poland

### **2007**

- "Hacking Google" - online exhibition curated by Ana Otero, hosted by Rhizome and the New Museum of Art, NY

<http://rhizome.org/test/fred/googleshow/>

- "Szyk (Order)" - "Memory of the present from the distance of the days that will come to pass" curated by Sarmen Beglarian and Katarzyna Burza, part of the Jewish Culture Festival, Krakow, Poland

- Boston Cyber Arts Festival

### **2006**

- "Before the Sun Sets" ('Zdazyc przed zachodem slonca') - group show, 15 years of Nad Wisla Gallery, Wozownia Gallery, Dom Muz, curated by Marian Stepak, Toruń, Poland

- "PURE", group show curated by Lisa Luskaya Gordon, Boston

- "Crazycurators Biennale", SPACE Gallery, Bratislava, SL

- "Architektura intymna/ architektura porzucona", KRONIKA Gallery, Bytom, Poland

- "Willa Holiday, Warsaw", Raster

### **2005**

- "Inexpensive Art Fair", small version of the "Hybrid" at RASTER, Warsaw, Poland

- "The Unseen World" screening of the "Horses" and "The End" at the Echo Park Film Center, LA

- "Digital Clock" - Mobius, Artrages, Boston

- "Dioramas" - 'Synthetic Zero' event, Mott Heaven, NYC

### **2004**

- "Master of Wonders", "Porta Party" (Par-don collaborative) - Tufts University Gallery (MFA show)

- "Hybrid" - performance at the 'Beyond The Red Horizon' show featuring artists from Russia and Poland, Center of Contemporary Art Zamek Ujazdowski, Warsaw, Poland

- "The Flag", "Home" - 'Give Me Some Truth' - (group show) New England School of Design, Boston

### **2002**

- "Home", "Hybrid", 'Better Homes and Guardians' - group exhibition, Harvard University, Boston

- "EMERGENCY STOP", 'Really, the Young ARE the Realists', group exhibition, Center of Contemporary Art, Zamek Ujazdowski, Warsaw, Poland

- "Guppies" - 'Rybie Oko 2', group exhibition, Baltic Gallery of Contemporary Art, Slupsk, Poland 2001

### **2001**

- "The Installation" - ON Gallery - Poznan (Poland)

- "Parda 2000" and "Hug me" at the "ART PRIMEUR" - Dordrecht (Netherlands)

### **2000**

- "PARDA 2000" - Academy of Fine Arts in Poznan (Poland) - diploma work

- "The Spirit of Place" - "Nad Wisla Gallery" - Torun (Poland)