

PIOTR ZBIERSKI

Family

The series *Family* began in 2014, and its starting point was not an image but my personal experience, which changed my view and re-defined my opinion on many issues. At the same time, it is neither my diary nor a personal document; recently such a name has been given to whatever cannot be named. The titles of my series are just mottos for my creative works at their particular stages. Words are created by letters in the alphabet, which is a matter of convention, depending on the culture. I build my series out of emotions, which are a biological fact; they are unquestionable.

The key objective I identify for myself is the availability of a feeling. I really want the person looking at my photographs to experience something more, and not just say whether the photographs are good or bad. Photography does not begin with an image, and it does not end with an image, either; I place emphasis on authenticity, and not on originality. An image is a form of communication of a higher art form, which is life itself. Personally, I am making photographs at this stage to preserve my thoughts.

In the series *Family*, I concentrate on massive religious rituals, nature festivals and the alternative system of shamanism, which especially in our part of the world, are all discriminated against. I build my series on the stories of single people and places, concentrating on a single system of beliefs without taking sides. The main aim of this series is to create a visual dialogue between believers and create a story that may be important in dialogue and discussions on religious systems and the unification of them. My series presents the relation between a human being and his attempt to return to the roots of nature's power and the ecstasy of reaching transcendental points from the private, intimate calls of believers. I will concentrate equally on religious systems themselves and arguments on every side to create a universal story about a certain balance between life and death. In my opinion, every side has its secrets, and I hope that if we raise the next generations in the right way, they will be interested in collectively encoding manuscripts from the beginning; this is very important, especially nowadays; my work points out that the neo-ancient is the way to break out of dated, postmodernism time.

My series explores the ground from which culture start to grow, trying to imagine visually the very first human beings and their life by showing a situation which remains almost the same in modern times.

A major objective of my work is to get through to the essence of human emotions, to their purest form with no additions, no gadgets. To show humanity in the way it was created, a human from a primeval village. In the contemporary world, such an image can be created using a certain type of imagination, because we are very far away from such

AUTHOR GALLERY

a status quo; therefore, my work is reality-based but it is not reality itself. It is an attempt to invoke and depict certain human impulses with full acceptance of their inherent contradictions. Like love: it is as full of both adoration and hatred; day could not exist without night.

Life is a film directed by *the universe*, while the world is the largest accumulation of sensually available metaphors, a secret in a secret, or a metaphor in a metaphor.

Rimbaud wrote that eternity is skies mixed with water; he was quite right: black and white, grey on grey; in a child's drawing, huge blue and objectively sacred transparency. In my opinion, there is one reality and an infinite number of visions.

To sum this up as simply as I can: if the world is a tree growing more and more branches (metaphors), then life is the fruit. Love is juice of various tastes in the same way as resin is what a tree uses for weeping. All this happens in surroundings made up of eternal gases, where toxic ones dissipate to make space for healthy ones. Rootstocks and roots grow, expanding in the same way.

Who are people then?

Undoubtedly, they are savages from a primeval village, who have learnt what a real taste of love is: they adored each other at the expense of "god's" hatred; they are Adam and Eve. It is only owing to such a full image of love that new generations can come into existence.

When Venasque told me about the diaries of Cocteau, I came across a fragment which deeply affected me:

"And then I realized that the world of my dreams is equally full of memories as my real life, so it is the real being and also richer, deeper, full of episodes, and more precise in many details. It was difficult to properly locate memories in one or the other world. They were extraordinary, complicated, and have become my second life, twice bigger, and twice longer than my own."

Why? Because you have this gun filled with cold water, and I'm turning into someone else.

With or without is a trivial difference. Is it not the way to communicate with friends?

We are still here.

I know your deepest secret: fear. And you know my deepest secret fear: egoism. The love and egoism hidden deep inside of her is like a black field in which children lose their horseshoe. Eternity is the sky mixed with the sea – in children drawing a great blue, but objectively saintly transparency.

The photographer is a shaman, and his life is a film directed by the universe, the surroundings are just a dummy.

Create a playground from anything you have at the moment. Step, step, and stop; and again. Save your songs, there is not much time to analyze.

So let us give the words a little time to learn to dance. The tango, which is danced like a salsa, which is danced like a rumba, which is dancing like the ones that set fire to the tower of Babel.









































