



Born in 1973 in Gdansk, Poland, the painter Leszek Skurski studied there from 1992 to 1997 at the Academy of Fine Arts. Already at the age of 22, Skurski, who now lives and works in Fulda, was awarded the Polish State Prize for Painting. Since then the artist has had more than 50 mainly international exhibitions in renowned institutions and galleries. His works of an artistic oeuvre, which to date comprises more than 1500 works, can be found today in numerous renowned international collections.



Summery Weather- 110x180 cm - Acryl on Canvas - 2021



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Leszek Skurski

How's your day routine when you work? Are you drawing all at once? Or do you develop little by little every day?

When I worked at the art academy, my last job was as an assistant for drawing. But today I would say I am a painter through and through. I work with the stain! And not with the line, like the draftsman. In itself there does not have to be this separation, but it is just like in the universe: There one speaks also of „above“ and „below“, although there „above“ and „below“ do not exist factually! But you simply have to locate yourself. And I try to solve problems in painting. And that's just for big social challenges, which I subtly paint into the subject.

The arrangement of small people in the canvas is impressive. People seem to be a very important factor in your painting, even if they are small...

It is always the line between figuration and abstraction on which I walk. So it's always about getting it just right so that the imaginary viewer just gets the motif put together, that is, can compensate for it with his gaze. So, as with the Impressionists, it's about the landscape, with which man should be in harmony. This is a theme I've been teasing out from time immemorial. And climate change has made it more important over the decades.

What is the thing or work that has had the greatest influence on the world of your work?

Many people think that my pictures are simple. But I need the vast majority of my time to collect ideas. Because when I decide to paint a certain picture, there is always a kind of joke in it. And the paradox is: the easier a picture is to paint, the more time the mental development needs. I could make various sketches to visualize the realization - but that's no fun for me. In short, it's super easy to get into a productive phase while painting, but that's really just the tip of the

iceberg. So my concentration on the subject gets the biggest impact.

What would you like to convey through a surrealistic style of painting with dark emotions?

I do not consider myself a surrealist. Darkness is also only found in contrast to light gray tones. Today I feel like an impressionist on the way to an expressionist. By the way, that's what Post-Impressionists are called. So I am a neo-postimpressionist. And what do they do? The artists of the Impressionist movement were distinguished by their desire to break away from the gloom of what they thought was realism - they wanted to depict everyday life and focus on its positive side. He only subtly used metaphor or complicated stylistic devices. He sometimes dealt with metaphysical themes, and form dominated content. The Impressionists were interested in depicting the fleeting moment, the emotions and the dynamics of movement. This is me. With a reduced painting palette.

What is the most important thing to you as an artist?

After all, I depend on people wanting to see my paintings. But if that were not the case, I would paint anyway. Because I am addicted! Attention gets me, for example, when a viewer wants to see something in a picture - because of who he is. The effect comes to light above all when one has become accustomed to my figures, has already become familiar with the language of my painting - in other words, when the reduced ductus has been accepted and understood. I use this visitor behavior for my exhibitions by hanging „open“ pictures between others. But I see myself above all as a documentarian, because I think in pictures. So even during a film I save certain stills, which I then frequently - and very happily - put on the screen. Most recently, for example, I was interested in the utopia in the film „Blade Runner“ as an urban

cityscape.

Is there anything you want to say to the Korean audience you will meet this time?

I tell everything in my paintings and with my paintings. For my time in Korea, a series of landscape paintings was created, which deals with the Asian religion, rites and philosophy. It became an exploration of the elements of this world for me and my brush. And in the process, something happens that is not visible to the viewer. In my production process, I have to walk a lot. I step back from the painting again and again during the creation process, at least three meters. My maximum distance in the studio is ten meters - and I take advantage of that. I always have to take steps back in order to achieve the visual in the way that is typical for me. Standing too close often means painting the subject too precisely, and without going back

Table - 30x40 cm - Oil on canvas - 2022



Bathers - 50x60 cm - Oil on canvas - 2022



and forth, I wouldn't be able to control the degree of abstraction. At the same time, this approach provides me with my very personal signature, with which I can be recognized worldwide.

What kind of artist do you want to be remembered?

When I received the national prize for painting in Poland at the age of 22, my path was already emerging. Today I see myself as a painter in an international context, who, as the German newspaper Die Zeit said, resurrects Post-Impressionism in his painterly conceptual art. I liked this description of my status quo. But your question looks further than life. So, should I paint my last picture tomorrow and think about my oeuvre of more than 1,500 works, I would be happy if people saw in me the leading figure of a new Post-Impressionism, as the international press recently wrote.

Floeyen - 120x100 cm - Oil on canvas - 2022

