

the circumstances of life. Hence it remains an incident without any influence on the essentials.

Since 1973-74 Beksinski has devoted himself exclusively to painting. He usually employs oil techniques, but has been aware of the advantages of acrylic for a long time. For those who look at them casually and judge them only by the objects depicted in them, these paintings do not change very much from one period to another. The same motifs reappear cyclically at irregular intervals: heads or silhouettes wrapped in a peeling spider-web skin, profiles of faces in forged helmets covered with various designs, crucifixions, burning cathedral houses, soaring objects, cadaverous creatures roaming about, figures of "kings" draped in fantastic robes and standing in torrid poses, landscapes of seas or prairies with motifs of solitary trees, tombstones, or persons sitting in chairs. The accessories are many but they reappear more or less regularly. In terms of representation one could say that Beksinski's brush turns on almost fixed orbits.

This is not true for the way he paints, which is constantly evolving as the artist grows older and more experienced. Above all, it has been modified, thanks to his chosen techniques (oil, acrylic, etc.), the pigments he employs and the dimension he adopts for every painting. These technical considerations have at times a more determining influence on the solution of problems concerning the construction or the choice of motifs than do recent spiritual or cultural events in the life of the artist or in the world around him.