

repeatedly, surrounded with an aura of shining light. Crosses that seem to be growing out of human bodies as an integral part of their structure, also appear frequently. And in other of his works, there are headless creatures crawling about, ruins of huge cities that are illuminated with light sources coated with blood, as well as seas filled with blood. Beksinski could also be referred to as an illustrator. But from the very beginning of his creative activities, he has always and purposefully avoided any sort of interpretation of his visions, and he highly dislikes any sort of coding or symbolism. All the elements that appear in his paintings are nothing more than simple composition tools, used for filling up spaces as though he has an abject dread of empty space.

Beksinski never provided titles for any of his works. All of the titles that appear on his works today have been given to them by other people. At one point in time, he attempted to title his photographs, drawings, and reliefs. But they were invariably ironical or intended to confuse the viewer, making it clear at a glance that he went to great lengths to poke fun at them. Here are some examples: "Fear of Loneliness," "Mistaken Unicorn," "Experientialism (philosophy)" , "Entropy of an Archangel (as a joke) ," "Small Keepers of Incubi (as a joke) ," "A Bishop's Oldest Dolls," "A Gigantic Goya (in heat) ," "An Organ (ist) Drinking Urine," "Cannibalistic Taboo," Narcissus (an extremely common galvanic electrolyte tub)." All of these titles can be said to have been applied with a sense of play, but among them, there were some that embody a skillful aim toward a high-level codification for a combination of countless design elements that serves to lend a grandiosity to that codification. In any case, the source of inspiration for these titles seems to lie mainly in eroticism.

Beksinski tried to give titles to all of the paintings displayed in one of the exhibitions that Janusz Bogucki planned, but he found it such a difficult job, that, in the end, he decided to name all of the paintings "Expectation" in order to leave the titling up to the individual viewer.

While Beksinski did have a desire to explain the results of his expressive purposes to a certain extent, in the final analysis, he ended up drawing the following conclusion; "The words that people speak are irrevocably weak in expressive power. When a grand collection of linked images or contents exists, there are never any words capable of expressing its entirety. For example, if you should give the single-word title "insecurity" or "love" to a work with an extremely rich unprecedented surrealistic content, that word would cease to have any meaning. But most

people approach paintings with a dictionary in hand, and if they should discover that a certain painting does not conform to the meaning that they find in their dictionary, they tend to reach the conclusion that the painting itself is a hoax and the artist is a shyster, upon which basis they reject the painting entirely ... "

Beksinski came to consciously believe in the exaggerated trend of mannerism and its self-conscious application. This resulted in his copying and parodying the master artists of the past, and to wear a mask to hide his fear of his own inner thoughts and his nihilism-He repeatedly expressed this in his memoirs, explaining that both the straightforward and the parody elements of his works, particularly in what he considered to be his most aggressive paintings, played the role of masks. It was through his grasp of the medieval carnival-like sense, which he linked to the pervasive grotesqueries of the medieval and Renaissance periods, that he freed his world from all horrific elements and insecurities, resulting in his creating an ultimate place where "nothing is worth fearing." The grotesque is, to some people, something that conquers extant fear, while to others, it has the effect of clarifying the fact that all of its elegance, its supposedly correct criteria and hierarchy are mere shams. In other words, it served to convert the world into a place dominated by social and aesthetic order.

His paintings from this period served to baffle the major Polish museums and gallery owners who supported modernism and avant-garde-ism. Beksinski insisted that the subjects of paintings should lead into a state in which the subjects themselves are no longer clearly identifiable, even to the extent that the viewer loses any clear consciousness of them in the same manner that one is not normally conscious of the sound of the wind blowing outside of a window. That those subjects become, after many years, the very principle of the countless paintings in museums and their replicas in the consciousness of the viewers, formulates a certain identity for them. It is certainly true that upon first glance, one may think that it would be possible to replace those subjects, as one would any small tool, without causing any harm to the overall painting. But Beksinski went on to further justify his concept in the following words: "As a painter, I find a smooth body boring, so what I do is distort that smoothness, giving it other factors, and reconstructing it." In other words, this could best be referred to as a sense of play in the context of his style of painting.