

When a man reaches an old age and the time of his death is coming, he feels a need to make a final analysis. Have I desired anything important in my life? Have I done my best to achieve it? And last but not least, have I managed to achieve this goal? Shortly, what have I done with the time the nature gave me?

I am a barrister and scientist. Belonging to the bar, I defended a number of issues and solved a lot of human problems. As a scientist I have written a few books and participated in the education of several thousand students, who for a few dozen years listened to my lectures.

But is there anything I could be particularly proud of? Hundred thousands of people around the world are professors at universities and hundred thousands of people are barristers. After all, I will not go down in history as an outstanding scientist or barrister – I was not Ulpianus. I have no reasons to be ashamed, as I was not inferior to others in anything, but I have not become famous either.

However, there is a third dimension of my life, in which extraordinary things happened, the things that many people dream about, but only few have experienced. I mean my adventure with Beksiński. For twenty two years I lived in the shadow of this great artist and unusual personality and for twenty four years I have served his fame.

And now, on the second anniversary of his death I would like to carry out a final analysis. What have I done to contribute to his acclaim? Have my endeavours come in any use? Do I have any reasons to be satisfied?

That is why today I publish the documentation containing the correspondence that I have been keeping for twenty three years with a number of people in order to make the art of this brilliant artist popular (the first part) on one hand, and on the other hand, I present documents which include visual rather than epistolary traces of my activities in this field (the second part).

I) Epistolary documents:

They include the correspondence I had in years 1985-2006 with many people in connection with the promotion of Beksiński's art.

These are the letters from the beginning of the 2000s, chiefly e-mails.

Whenever possible I scanned the letters, though not always successfully, as today's technology, while fortunately making enormous progress, does not always enable perfect scanning.

Particularly my own letters, the rough drafts or poor copies of which I saved, turned out fatal after scanning, so eventually I decided to rewrite them and then scan again so as to make them more legible.

The second remark refers to the correspondence dating from the beginning of the 2000s. At that time I gave up writing letters and started to communicate with my correspondents solely by e-mails. Unfortunately, one day my computer broke down and the whole correspondence stored on the hard disc was lost. That is why I am publishing only several letters dating from years 2002-2005- the ones that survived. Since 2005 I have been keeping a better record of my correspondence so the issues regarding recent years have become more complete and are not exposed to the risk of loss.

Of course, I am not publishing my correspondence with people who show little or none interest in Beksiński. As regards the letters that I exchanged with his fans, I removed the parts in which they mentioned their own affairs, replacing them with suspension points. There is not much of it, anyway.

The third remark is the question of correspondence language. For many years, as long as I still hoped to make the western establishment interested in the art of this brilliant artist, I wrote mainly in French, so it is going to be hard for the Polish reader to get through.

When about 2000 year I realized that it I had been tilting at windmills, most of my efforts I directed towards Poland. That is why my e-mails from 2005 and 2006 were written almost only in Polish. Here the French reader may feel lost.

Some letters were written both by me and my correspondents in English (for which they are responsible themselves). Though I speak this language relatively well, I hardly ever write anything, as there has been no such need in my life. As a result I have not learned to write, so the English reader will have problems understanding this part of my correspondence.

On the other hand, what I am writing about a change of direction of my efforts towards Poland, which began in the early 2000s, explains why the red comments that I placed in some letters (mainly in order to explain where they came from

and who the author was for me) have been written in Polish. For today I turn chiefly to the Polish fans of Beksiński, who greatly outnumber the others, despite my over 20-year long efforts to make the French audience interested.

Perhaps in the future, when owing to the Internet, Beksiński will not have to be first accepted by the cultural establishment in order to become well-known around the world, I will translate into French the excerpts of the correspondence written in Polish and my Polish commentaries, and I will also have them translated into English. Now it would not be of much use.

II) Illustrated documents:

I want to illustrate the visual rather than epistolary part of the documentation of my endeavours to make Beksiński's works popular, so I place here various illustrated documents, the presentation of which I divided into a few chapters.

One of them is devoted to the traces of different exhibitions of Beksiński's works which I organised on my own or which were organised with my participation.

The second chapter contains publications devoted to Beksiński which I issued by myself or which were prepared with my participation.

The word „myself” means that it was my own idea, I covered all the costs, held preliminary negotiations on my own, ran the correspondence, arranged formalities such as contracts, permits, declarations etc.. and dealt with all kinds of procedures such as transport and packing of works, writing and translating of texts, works' selection, preparation of model layouts for printing etc.

„My participation” means either my own financial contribution in somebody else's enterprise, lending the paintings from my collection, or making available my ectachromes (big slides necessary to reproduce works in catalogues and albums) to different publishers, who needed them for their publications.

Apart from that I established a Society for promoting the works of Beksiński, to which I devote the third chapter of this presentation, reproducing a few documents on this enterprise.

As I collected a lot of Beksiński's works, I and my wife had to decide what to do with these works to prevent them from being uselessly stored. Thus some of them have been hung in our home, some have been lent to institutions and museums to be permanently exhibited, and a few have been given as presents. These issues are included in the fourth chapter of this visual part of documentation.

Finally, in the fifth chapter, just for fun I present some reproductions of fake Beksiński's works that are currently circulating around Poland and abroad, and the authors of which pass them off as originals, looking for credulous purchasers to whom they could sell the works at high price.

Conclusion

Briefly speaking, the people who are not only interested in Beksiński but who would also like to take interest in the endeavours of his humble servant, who devoted twenty four years of his life to make the artist's works popular, now receive a great number of elements allowing them to reconstruct, step by step, this unusual adventure.

It is true that „Struggle for Beksiński”, previously published in my virtual gallery as well as my correspondence with him, which lasted twenty two years, have given the readers some insight into the personality of this unusual man and great artist, but only when they become acquainted with the correspondence about him that I exchanged with many people and read the more visual documentation presenting my endeavours, can they fully realise the hard and bumpy path of Beksiński's fame over the last twenty five years.

In order to facilitate the consultation of this documentation, I will continue to comment particular chapters and subchapters in different places.

Three remarks at the end:

- sometimes merely a few documents concerning this or another issue survived. Many have been lost, so the picture of my endeavours throughout the period of twenty four years, which I present today, may be fragmentary and incomplete.

- now I publish my commentaries only in Polish. With time, however, if I see people taking interest in it, I am going to translate them into other languages, so that not only my compatriots, but also others can read them.

- finally, when the information technology allows it, in my virtual gallery I will publish a number of short subject films and television reports on Beksiński, which were my direct or indirect initiative, as well as over one hundred hours of recorded talks with the artist .

So much for the general commentary preceding the publication of this documentation.