

The roots of my art can be clearly defined in early twentieth century European movement, including the Constructivism and Suprematism of the Russian and Polish avant-garde, the Bauhaus in Germany, the Stil Movement in Holland, and Constructivism in my native Poland. I identify with many American minimal artists, including Donald Judd, Carl André, Sol Lewitt, Dan Flavin, and Agnes Martin. Together we share with those early Modernist Movement a specific interest in the methods and materials of technical culture.

In present work, I am not interested in representational connotation of the symbolic form of the cross throughout historic evolution. At the present time, it is enough to use crosses as its dynamic forms for what they are. I am a new realist.

There were different experiences for Mondrian and me when we arrived from Europe to the New World. Mondrian had arrived by boat from London, and he had experienced the New York Harbor from low vantage-point. I have arrived by plane from Paris, and I have experienced the Manhattan Island from the sky. Mondrian and I had both seen the same sights from different angles. I can only speak for myself, that had been one of the greatest sensation of my life—experiencing Manhattan Topographical Grid.

I am taking liberty paraphrasing a quote of Barnett Newman thirty-five years after Mondrian's death in New York: "Who's Afraid of Red, Yellow, and Blue? (1966)"

Forty-three years after his death, I was able to reflect "Who's Afraid of Plus and Minus". Honestly speaking, I am using those iconic Piet Mondrian symbols as my conceptual key drawing as the zero point of my artistic departure.

Coming to the New World via Cracow and Paris, visual character of the city had a profound impact on me. I strongly felt I have found my artistic sense of place. Specifically, Midtown Manhattan, along 6<sup>th</sup> Avenue, the unique Modernistic architecture, renamed Avenue of the Americas—the name which I used symbolically for my homage to New York City. It coincides with Mondrian. I decided to open a dialogue in my graphic experiment with this new vocabulary of this structure. Surrounded by crystal architecture feeling, I leaned up with contemporary artists: Donald Judd, Carl André, Sol Lewitt, Dan Flavin, and Agnes Martin.

Selecting from Manhattan Ground Zero Segrum Building, designs by the last director of Bauhaus by Mies which I have conceptually begun my work. I honestly admit that the most instrumental artist to my work process of thoughts, was Piet Mondrian—whom I admired when I was a student at the Cracow Academy of Fine Art.

I was afraid to incorporate his name into the work I was doing at the time for obvious reasons. I did not want to utilize his name in order to gain artificial support to reach my own objective. Of course, I owe him a great deal in terms of my artistic structural of thinking, of his convictions, his unwavering ethics, and tireless resistance to the mainstream.

Mentally, I admit that my first portfolio: *Avenue of the Americas* was granted in the esthetic legacy left by Piet Mondrian on Manhattan Island.

Strategically, I have selected technical photography for experimentation of my artistic endeavors. Consciously, I ricocheted from classical paintings to architectural structure. I have selected another European visionary as my point of departure: Mies.

The second portfolio of my work, which I named: *Toward Organic Geometry*, I dedicated to the signature grid of the Segrum Building.