

... how can we move a
finger to preserve
ourselves from death, in
a world in which love is
provoked only by
falsehood, and consists
merely in our need to see
our sufferings appeased
by the person who has
made us suffer? . . .

Remembrance of Things Past;
The Captive; part one, p. 129.
Marcel Proust.

Love for any one
thing is barbaric,
for it is exercised
at the expense of
everything else.
This includes the
love of God.

Aphorism 67. 4th article.
Beyond Good and Evil.
Friedrich Nietzsche.

R. O. LENKIEWICZ
EXHIBITION

1. MAN DEVOURING HIMSELF. From the theme on SUICIDE (200 paintings).
2. LOVER CUTTING HIMSELF OFF FROM A MEMORY. From the theme on OBSESSIVE BEHAVIOUR (300 paintings).
3. AESTHETIC NOTE.
4. MAN CHASING WOMAN OR WOMAN BEING CHASED BY A MAN. From the theme DEATH AND THE MAIDEN (250 paintings)
5. ORGASM study. From the theme ORGASM (300 paintings).
6. MAN HOLDING WOMAN'S DRESS WATCHING HER WALK AWAY. From the theme JEALOUSY (200 paintings).
7. THE DREAM study.
8. MAN CUTTING HIMSELF. From the theme SUICIDE.
9. "GO AWAY - NEARER". From the theme ORGASM.
10. LOVERS study. From the theme SEXUAL BEHAVIOUR (300 paintings).
11. MAN IN A KNOT BY THE STRAIGHT BACK OF A WOMAN. From the theme SUICIDE.
12. MAN KILLING HIMSELF WITH A CARESS. From the theme THE PAINTER WITH MARY.
13. NOTHING MORE INVISIBLE THE MORNING AFTER THAN THE PASSION OF THE NIGHT BEFORE.
14. LOVERS SCREAMING AT PAST LOVERS IN THE DARK. From the theme LOVE AND MEDIOCRITY (200 paintings)
15. AESTHETIC NOTE.
16. NO STRAIGHT LINE IN A SPHERICAL WORLD. Aesthetic note.
17. LOVERS' MEETING. Aesthetic note.
18. THE CLAW MOVES IN THE STOMACH AS SHE LEAVES. Aesthetic note.
19. THE PAINTER WITH MAGDALENA: 'Frau Venus'/'Frau Welt'. Aesthetic note.
20. FIRST CONTACT. Aesthetic note.
21. YOUNG MAN AND OLD MAN FIGHTING. From the theme OLD AGE (200 paintings)
22. MAN WRENCHING FREE FROM MEMORY. From the theme THE PAINTER WITH MARY/OBSESSIVE BEHAVIOUR
23. HER PREVIOUS BOYFRIEND DISGUISED AS A CURTAIN WATCHING HER WITH THE NEW ONE. From the theme LOVE AND MEDIOCRITY
24. THE PAINTER WITH MARY HOLD TIGHTLY AS THEY MAKE LOVE WITH THEIR OWN SELVES. From the theme THE PAINTER WITH MARY.
25. WOMAN CUTTING HERSELF IN HALF, ONE HALF FOR HERSELF THE OTHER HALF FOR HERSELF. From the theme LOVE AND MEDIOCRITY.
26. A PASSION FOR BEING, AN ANXIETY AT NOT SUFFICIENTLY BEING. From the theme LOVE & ROMANCE (200 paintings)
27. I WONDER IF I CAN SEE ANYONE IN THESE SHADOWS? Aesthetic note.
28. ORGASM. From the theme ORGASM.
29. MAN/WOMAN/WOMAN/MAN. From the theme SEXUAL BEHAVIOUR.
30. MARY SAYING GOODBYE TO HER DEAD SELF. From the theme THE PAINTER WITH MARY, A STUDY OF OBSESSIVE BEHAVIOUR.
31. LOVERS TOUCHING ALL THE ONES IN THE PAST AND ALL THE ONES TO COME. From the theme LOVE AND MEDIOCRITY.

Presented here are a few notes from the painter's collection of several thousand pieces. These are to be understood as illustrations of an aesthetic theory about human relationships. They have no direct link to his large scale projects and other paintings; or to any theses about 'art'.

Over the last 25 years he has studied his own relationships in ruthless detail. A large book (sometimes involving the help of the partner) is begun as the relationship commences, and the book is maintained throughout the duration of the relationship. Several hundred of these books (richly illustrated) testify to the general observation that the assumption of concern and regard for our partners has little to do with their welfare. Obsessive and addictive attitudes are cross-referential in our lives; art, men/women/children, ideologies, all are subject to purely aesthetic and physiological responses. The belief that we are concerned for the welfare of another person - independently of our own needs - is of a pathological character.

The alcoholic, the heroin addict, the artist, the lover, the business man, the theologically and the politically committed, all share the same addictive pathways. In responding preferentially in our lives (companions, environments, beliefs), we are rendering ourselves victim to physiological addictions of an entirely aesthetic nature. The failure to recognise with an 'unsentimental humanity' our isolation in the scheme of things, brings about the lurid brutal and sometimes cruel assumption that our 'attraction' to things, people, and ideas, might mean that we 'love' them. For 'love' to make sense we would have to be non-selective and aesthetically dead; in the light of our as yet limited knowledge of human physiology, this would be an irrational expectation.

We are profoundly insensitive to our own aesthetic vulnerability, and studying this procedure can be salutary and humanising.

Robert Lenkiewicz was born in London 1942. His parents were Jewish refugees from the continent. He has painted since he was nine, partially inspired by Charles Laughton playing the part of Rembrandt. Studied at St. Martins School of Art and Royal Academy. Output consists of many thousands of paintings investigating aspects of human behaviour. VAGRANCY. DEATH & THE MAIDEN. MENTAL HANDICAP. LOVE & MEDIOCRITY. ORGASM. JEALOUSY. SUICIDE. SELF-PORTRAIT. OLD AGE. THE PAINTER WITH MARY, A STUDY OF OBSESSIVE BEHAVIOUR, are some of the themes that have been considered. His next project on the theme of LOCAL EDUCATION, involving 800 sitters, opens on the 1st of April. 1988. Next project on the theme of FAMILY.