

*The Pythagoreans held that void exists and that it enters the heaven itself, which as it were inhales it, from the infinite air. Further it is the void which distinguishes the natures of things, as if it were like what separates and distinguishes the terms of a series. This holds primarily in the numbers, for the void distinguishes their nature.*

Aristotele, Physics , IV, 6

What if someone, maybe in the quest of plenitude, were to engage in constructing void? Would he create anything whatsoever? And, if so, would he then be occupying or creating space? It is not a paradoxical postulation. As we can produce silence, or absence, it may be possible to create void: it just demands a different methodology which would abstain from subtraction. We still do not even know if void effectively exists, but we can try to gravitate towards it. The philosophical question of “void” seems to have interested Rudolf Polanszky’s practice through which he questions the structures and materials that surround him, including himself.

*I see art as a particularly suitable vehicle for transporting “new,” as yet unadapted development qualities and individualism as its evolutionary prerequisite.* R.P. As a philosopher disguised as an artist, Polanszky well knows that productive answers are to be found in the questions; therefore he repetitively questions himself by not wanting to look for the direction, the finalized heap. Polanszky is rather interested in the pure facts, in the ongoing practice, and he engages with it by dangerously mixing art and life. The pleasure in the making implies finding oneself under the control of conflicting factors, such as, rhythm, tools, instability, imagination, numbers. Perception and experience. The measure, as well as the aim, is to lose control by means of a reclusive absorption, into the void.

Consequently, Polanszky does not hide behind the comfort of theory; rather he gives space to practice, as a necessary, sincere cognitive expression. Not knowing generates doing, in order to try to know. The sculptures are made out of a range of recurrent ingredients such as steel, wood, plexiglass, romanticism, feathers, foam, precariousness, colors, reflections, memory. Convening together they test the shape of void, expressing an idiosyncrasy towards gravity. The same tension is found in unilinear paintings/bas reliefs, which exalts the properties of the materials when they happen to copulate with the body. Polanszky demonstrates the clash between theory and the real experience: how theory can set a perimeter to disable personal expression, for the sake of satisfying a parading which we hold to, for fear, lack of imagination, or mimicry. Theoretical practices demand obedience and Polanszky proves how operating out of the protocol is as much as a necessity as it becomes a goal, to allow Art to contravene to conventions and create his own rules. And live with it.

Failure is not feared, it is part of it; which makes the structure of the void possible.

Francesco Stocchi