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SOME WORDS ABOUT MY RECENT "WOODEN PANELS"

During recent years, my artistic considerations have concentrated upon exploring wood as a material and upon understanding its structure and its core, leading to the attainment of the highest thinkable state, which has its roots in the celebration of the archaic element in wood. Here, everything begins with the question which technical aids the artist has at his disposal for processing his material, and to which degree. Upon thorough analysis, the manner in which the tools employed leave behind marks in wooden structures comes to light. In a certain sense, the material is changed on behalf of an intervention from outside. Another version of this scenario is impossible here.

Intuitively, I set out from the following question: To which extent is it legitimate to influence the material by means of intervention without interfering with its identity. In practice, this functions by means of introducing strict rules to be negotiated between nature and the artist in his empirical dispute. Certain rhythms are called into existence, as well as a particular monotony. These two phenomena are subject to my discourse, in which I durably emphasize them, which again leads to a surprising, pulsating balance. At the same time, I introduce a certain geometry full of factual manners of expression, which impress me in *Minimal Art*. On the other hand, I am interested in the unrepeatability of artificially produced, though seemingly natural wooden surfaces, on which traces of tool interference are hardly to be detected. This permanent give and take between nature and the artist eventually becomes a most sublime, calculated exchange process, the basis of my actions, time and again disclosing new possibilities for solving problems in a surprising manner.

At first sight, the perfect harmony created makes a monotonous impression. Arrive the time, though, when warm colors, reaching from forest honey to gently charred wood, when the diversity of the material, ranging from the bark to the different types of wood, the visible traces deriving from the tools applied, and the resulting light reflections emerge, the situation changes radically to tell a passionately alive and vibrantly fabulous tale. Some of the wooden panels, up to ten square meters large, are huge, relief-like, archaically breathing and monumentally impressive works, giving evidence of force and grandeur. These new wall works attract attention especially by means of a highly developed architectural order and powerfully loaded wood structures, closed in concrete rhythms. This strange constellation discloses unexpected forms of expression and allows me anew to define wood as material.

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