

SOME WORDS ABOUT MY RECENT WORKS OF ART TITLED WOODEN PLATES

For a start, some words about what interests and intrigues me in the work with wood, which captivates me from the beginning and which I have chosen as the material for my entire artistic work and also about what the works are telling – in particular the “Wooden Panels”. My artistic considerations during the last nearly 30 years have concentrated upon exploring wood as a material, upon understanding its structure and the efforts to get a grasp of its essence, through which, as it seems, I have managed to attain the possibility to celebrate the archaic in wood. Initially arose the question, which technical tools to process the material and to which extend are at the disposal of the artist? After thorough analysis, it seems to be clear to which degree the used tools leave behind visible traces in the actual structure of the wood. The material changes, in a certain sense, according to a given process of interaction from the outside. There comes a moment, where I intuitively begin to reflect on a possible interference into the wood, so that it does not, by doing so, lose its own identity. All this works in practice by knowingly introducing strict rules, which I impose upon myself, and which every artist should negotiate in his intended empirical dispute undertaken with nature. During the work appears usually a large scale of various rhythms, on the other hand, though, a certain kind of monotony is created at the same time. Thematising both of these phenomena, I am trying to emphasise this so occurring process, which surprises every time with a pulsating balance. Simultaneously, I am trying to introduce already earlier a certain geometry, filled with a down to earth manner, with which I had been constantly captivated already many years ago dealing with Minimal Art. On the other hand, I am very interested in the individual and unrepeatable weave of artificially created, but in a natural way functioning wooden surfaces, on which we can remotely detect traces of tool interference, which, in principle, is a negation of Minimal Art. This constantly taking place give and take, between me and the nature becomes somewhat a highly refined, thoughtful process of reciprocal exchange, being in principle the basis of my prior intended actions. Here open up to me in a rather unforeseeable way, but also not restricted by anything, entirely new and very numerous layers of possibilities of previously unknown solutions. At first, this perfectly, as it seems, functioning and strongly detectable harmony acts seemingly rather monotonous. But in this moment, however, when on the bas-relief surfaces emerge suddenly and unexpectedly warm and eye-friendly colours, reminiscent of various shades of wood honey and ending on tones of silky charred wood and besides through the bark structures, manifold sorts of wood with their visible traces, incurred by the tool process, as also by the light reflexions emerging from them, the whole situation changes radically into a passionately living and strongly vibrating beautiful fairy-tale-like story. Some of the wooden panels, those of larger dimensions, the huge bas-reliefs reaching sometimes 10 m² of surface size, with their specific archaic wooden character, breathing and monumental, give evidence of their strong power and grandeur. These wall works are characterised first and foremost in their relation with the beholder through a strongly developed architectural order, as well as a large portion and tension of wood structure, enclosed in specific reciprocally acting concrete rhythms. The so originated, very peculiar constellation, opens up to me unmeasured layers of possibilities for unearthing not infrequently entirely surprising, previously unknown forms of expression, allowing every time constant, relentless attempts of defining wood as a material. All this happens already for many years, giving me uninterruptedly every day much strength, joy and contentment from my creative work and gives hope for the future for yet many more discoveries and interesting searches to come in the field of process art.