



Laudation on the Occasion of the Vernissage "In the Land of Colours"

paintings by JAN MICHAŁ STUCHLY

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A few words on the works of Jan Michał Stuchly

ABOUT A PAINTER ...

You paint ... A DIFFERENT WORLD

Unreal

You ... are allowed

Paint ... seven days

with ... PICASSO'S blue

Paint ... with your LIFE ... short and poor...

THE YELLOW of

van GOGH'S SUNFLOWERS

Paint ... the warmth of TAHITI

in the halftones of ...

GAUGUIN'S PALMS

Paint ... with the whirls of SADNESS
the dark SCREAM OF NATURE
by MUNCH

Paint ... in many colours...
drip the KAPISTS' paint
of CYBIS

Paint ... THE LUNCHEON ON THE GRASS ...
w i t h
MONET'S green

Paint ... with the mood of
CHOPIN'S and GRIEG'S music

Paint with the WORDS ... of all POETS...
and
admit it... apart from GOD'S world... the ARTISTS' WORLD

IS ALWAYS INCOMPLETE!!!

Jan Michal Stuchly

No man is a prophet in his own land, very few manage to be just recognized, nothing to say about appreciation and approval. In one's own town, one's own territory, in a community which has already labelled everybody appropriately, it is difficult to perceive the value, the true meaning and importance of people frequently met in the streets who have already been pigeonholed.

It is very difficult, or actually impossible, to think of someone known, ordinary and "daily present" in a different way. Thinking requires some effort and in the modern times we particularly try to avoid any extra effort.

Thinking about art - an upper shelf item, as it were - additionally requires some elementary knowledge or some artistic intuition, without which it is impossible to establish a contact with the artist, to get an insight into the world of his imagination, to grasp the sense and meaning of his works, and to reflect on them.

What extraordinary message can be included in my neighbour's or school/work acquaintance's poem or painting to make me lose some time thinking, considering and analyzing it? Is this art?

It is not serious... Such thoughts most often accompany the recipient, somehow dispensing him/her from a duty of taking a position on a fact, from a reflection.

The majority of people are satisfied with easily digestible cultural pulp served by the media; they do not want to spend their time authentically participating in artistic activities, going to the theatre, or art exhibitions, or just reading.

It is a pity, indeed, that demand for personal contact with art and for real knowledge about it is fading away; now we even turn the pages of a book electronically, and we listen to a book, doing various things at the same time.

The artist is an intermediary between man deprived of the possibilities and tools which would allow him to perceive, see through and understand the sense and meaning of issues surpassing the daily reality, not fitting in the notion of ordinary life. He helps us to see the imperceptible, he teaches us to listen to the inaudible. He is a guide and a translator in the foreign lands of imagination, the metaphysics of the sensible and the senseless, the language of which is not understood by an ordinary man in the street.

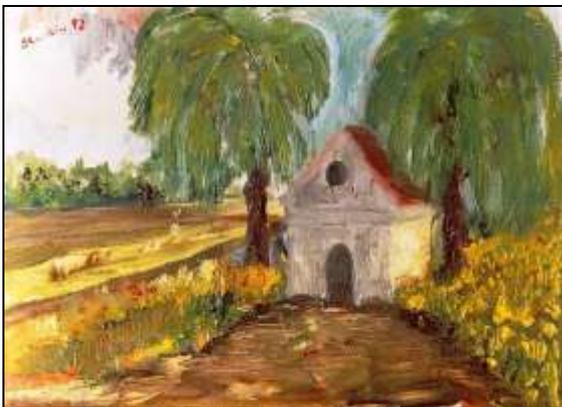
Jan Michał Stuchly also does this in his "second life", which he has been living for many years, constantly searching for new means of expression, in which poetry interweaves with paintings, and in which words and forms are of equal importance and significance.

One can distinguish recurring or permanent motifs and symbols, reflections and thoughts in his works.

Words are a material, which – apparently easier to deal with and to grasp - can paradoxically obscure real thoughts, referring to the imagination of the reader who does not always comprehend.

Strokes and colours, in particular those serving realistic representations, not always lead to the desirable interpretation of the artist's intentions. Sometimes, however, in a sudden flash of conscience, the recipient is able to grasp a fraction of the vision accompanying the artist during the act of

painting solitary trees tossed by the wind, or fields burning with the yellow of ripe corn, or chapels affectionately surrounded by trees ...





Jan Michał Stuchly almost obsessively comes back to several motifs; their presence makes us presume what importance he attaches to them.

Choosing a landscape motif, the artist already makes a statement; a solitary tree, a leaning country cottage and a solitary scarecrow - they symbolize the solitude of every one of us, even though we are not always aware of it.





Man is solitary in the world.

Man is a plaything, a particle of dust tossed by a breeze.

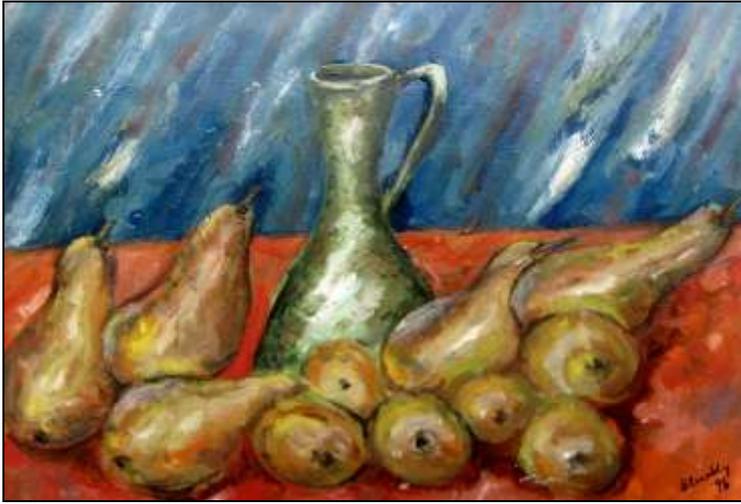
A chapel is a sanctuary; it gives us a feeling of sense and safety in life, it has always been here and it will be here when we pass away.

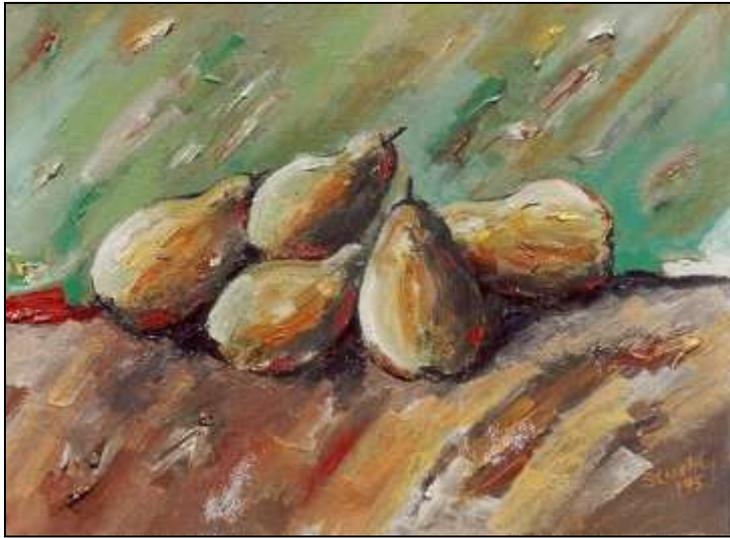
During many years of his creative work, *"Like a true poet, Jan Michał Stuchly meets death and has wise conversations with death, which are an interlude of temporariness to enable us to continue eternity,"* as Visar Zhiti wrote in "La grande reportage", a volume of the author's poetry translated into three languages.

Such poems as "Being", "When we are gone", "Life" are about passing, they pose a question about the sense of existence, while others, such as "Music", tell us how Jan Michał Stuchly classifies and values various types of art.

"La grande reportage" is an autobiography of a humble-hearted man, a final tale.

Apart from these existential, philosophical images, there are numerous serene landscapes, paintings of flowers and fruits which were painted in order to praise the world, nature and its crops, and to enjoy them and taste their colours, texture and form.







There is also a series of pastiches of paintings by well known artists – van Gogh, Malczewski, Kokoschka, Modigliani, which prove the painter's interest in and knowledge of the history of art.



Self-portraits modelled on originals are also interesting.





Flocks of crows presented in various views over a golden cornfield reminding us of the self-taught man of genius, van Gogh, who was ill from life and who eventually took his own life in such orgiastic colourful scenery, leave a huge impression on the viewer.



The figures of "The Scarecrow and the Female Scarecrow" standing solitary in a field, are particularly captivating; it may be every one of us, self-satisfied ordinary men, in the middle of a boundless reality.



It is worth getting acquainted with the works of this remarkable man, our neighbour, whom we pass by in the streets, whom we know from work, or school; it may turn out to be a support and escape in difficult moments of life, it may present life from a different perspective, or indicate new ways and methods of getting to the ultimate, though not so awful any more, end.

VERNISSAGE in the Piastowski Castle in Racibórz

THE GREATEST .. DREAM
A Vision of
MODERN ARTIST PAINTERS

THE PAINTING ... OF PAINTINGS

A WORK OF ART ... unpainted yet
by
NOBODY AND NEVER

A soothing sound of silence
of the ART SALONS... MUSEUMS
THE WISH OF fulfilling "CREATIVITY"

A painter, a sketch artist, a graphic artist
creates ... "THIS DREAM PAINTING"
dresses it in subtle colours and forms...

The Gothic Pearl
The Piastowski Castle in Racibórz

ON 20 NOVEMBER 2012

in its chambers, presents the works of

the painter

Jan Michal Stuchly from Racibórz

that strange modern

ACT...OF ART

Translation Roman Barć Racibórz