

Notes on my paintings

March 1956

The City

A symphonic expression of man's aspirations, with its rhythmic forces acting upon each other like the color components of the spectrum or the sounds of tuning forks. Changing from cool to hot, from light to darkness, from motion to rest, the city adopts an attitude of life itself: birth, growth, the exploration of mystery, and sleep, rest, death. Cities are built in adoration of the unknown, like the ancient pyramids, or the cathedrals, with hope towards eternity and survival. Cities are like poems, or like paintings.

Abstracts

are harmonies, here attempted through standardized forms which act upon each other through their color, and through their arrangement in a (black) space. Equilibrium, tension or juxtaposition are the result of a play of forces; the technique is "color-morphology" similar to the one applied in the city paintings -- the repetitious application of a form element conveying the dimensional or voluminous effect of color.

The Sea

Again, one form element as a carrier of different shades (color morphology). These paintings were done under the constant hearing-impression of the pounding of the waves -- rhythm thus becoming the main objective, in addition to dramatic motion of form and color unity.

The Faces

are explorations on the architecture of the head, with a restricted application of one form element (triangle, square, circle or key-shape) as a carrying agent of color, permitting to color to be acting rhythmically. Through the concept of multiple views, geometrical or architectural, transition and change are shown within one painting -- touching upon the various aspects of life, also leading "around" the head as compared with a static portraiture from a single fixed point of view. Double portraits are the result of fusion, inter-mingling certain features of two persons (sometimes three) and confronting the resonance of their innate colors.

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