

LARS PHYSANT

INTROSPEKTIV NATURALISME INTROSPECTIVE NATURALISM

Not long ago I read in a Spanish newspaper an article in search for enlightenment about artistic movements nowadays. In a period in which, apparently, everything in the world is much in fusion. In the art world it was important to state that some these concepts, nevertheless are incompatible. As an example of something one could not imagine was the combination of hyper-realism, in the style of Antonio López, with abstract expressionism, such as Antoni Tàpies.

“Unfortunately” I must admit that if we replace the name of Antonio López (with all my respect) with Vermeer van Delft or Christen Købke (painter belonging to the Danish Golden Age 1810-1848) then we are not far from the “ideal” which I modestly have as my leading star. I honestly make the utmost effort to attain this “ideal” in my painting: within the same work obtaining experiences of naturalism at the same time as more “abstract” perceptions, “inner” or “musical”.

This is an ideal which grew within me many years ago. I have drawn since I can remember. My father taught me, at a very early age, that it was possible to draw directly from nature; I soon discovered a hold to reality. My first heroes were those whom I considered the best realist painters of the Danish Golden Age. However, when I was 13 or 14 years old I discovered the non-realist painting. Kandinsky, Jackson Pollock, Paul Klee were the firsts to cause my fascination. Later on, amongst others, Jean Dubuffet, Mark Tobey, Hans Hartung, Alechinsky, Antoni Tàpies and Mark Rothko left an indelible mark on me.

Until 1981 I did not dare to show my drawings to the public. For many years it had been important for me to draw on very small pieces of paper so that they could be easily hidden. In that way they could be seen by the least possible number of people. It is also for that reason that I wish to show here some examples of those hundreds of drawings.

Any type of perception of the external world to the limit of our body is always mixed with the reality which is kept in our inner self: the state of mind, memories, drowsiness, wakefulness, lived images, excitement after a discussion, sun blinded effect which makes images immediate after like photonegatives, flash-backs, shiver or experience extreme heat.

At the same time our perception (at least mine) not only is related to the internal and external limits of the body. Often the attention slides unnoticeably from the inside to the outside or from the outside to the inside, or what it is quite commonplace: it is “focused”

or “divided” between the two. Other times the transition is quite sharp, as a knife cut; before and after...

In my square paintings I love to use a relation which immediately establishes the harmonious relation 3:5, as a shape for the external skeleton of the painting. Often, but not always, the recognizable (realistic) expression is in the inner part of the painting and the non-realist part is in the outer area of the painting.

If we calculate the area, the relation between the two realities is 16:25 or 9:25, which is natural in my reality, where I have often feared to lose contact with the external reality, “the outer world”.

This division 3:5 also makes me think of the dotted lines that Erik Fischer uses to describe the composition of Eckersberg drawings (Danish painter 1783-1853) something which can be used as a non-visible constitution of harmony. The square and the circle seems to me like the best metaphor in two dimensions of the extension of the great universe and I want that each one of my works had the character of a small universe in itself. Unfortunately, I have not found the way to divide the circle so that could hold the same “fractal” logic as the quadrature. Possibly my future paintings will have irregular shapes and torn edges.

I like that the sizzling outlines like a friction between molecules of the canvas element to obtain a kind of spectrum of the many and different layers of paint. It is to me like a musician when playing also projects harmonies to the air (Pau Casals, John Coltrane, Jimi Hendrix and Albert Ayler are especially clear examples). The combination between composition and improvisation is fundamental in the process of my paintings (work).

The process of my paintings involve a great number of layers. I always begin with yellow, orange, red, followings green and finishing with blue, violet and black. Layer upon layer, upon layer, upon layer, building up the light. It resembles the logic of the J.W. von Goethe’s theory of colour (to which I subscribe). “Yellow and red are dark light and blue is illuminated darkness”. In fact, it is a totally self taught method result from hundreds of days paintings water colours in the open air observing and following up the light. The light, the colours and their changes.

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