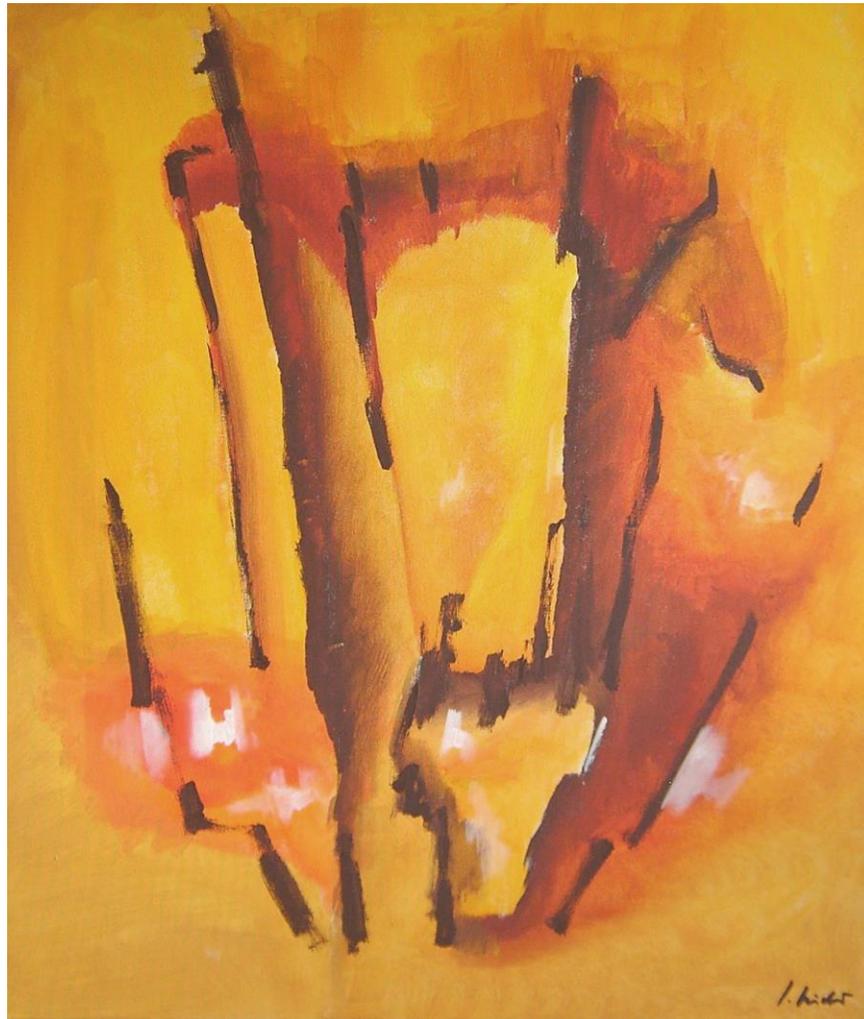


FEBRUARY 2014

## THE WOODEN PRINCE



Acrylics 60 x 70 cm (P1401)

Earthen colours like ochre, sienna red or umber usually impart rootedness in the soil, security and earthiness. They are also the colours for simplicity and poverty. But they always impart a certain warmth and confidence. With the yellow, quiet hope penetrates the reddish ochre; there is a light that defies any threat.

For Kandinsky, brown has an external quiet sound, from which arises a loud, forceful, internal sound. 'By using brown, an indescribable inner beauty emerges.'

And it is this inner beauty that makes us think of wood, of warm fertile soil, and of a homely, comfortable and sheltered life. Maybe this is only seen by people who spend their lives working the soil; for others, soil means dirt and grime; maybe somebody from Berlin only sees dog litter in the brown colour, and a piece of natural, unpainted wood may only disturb the architectural unit of a modern apartment.

The earthen colours give us confidence, sometimes with a slight touch of melancholy or resignation, depending whether they strive for warmth or cold, or depending on individual associative connections made by different people.

The warm brown makes us think of life and growth, but also of death and decay; the cold earthen colours point towards poor soils or bold concrete structures dominating landscapes with their own aesthetics.

This ambivalence makes the use of earthen colours difficult, but it increases the possibilities of experiencing and interpreting a picture.

In Béla Bartok's music, earthen coloured sounds appear all the time. Maybe this is because of all the many links to folk music and its closeness to the earth, or maybe it is simply a particularity of his music and its inner beauty. In any case, they are the colours when the trees start dancing in the 'Wooden Prince'...