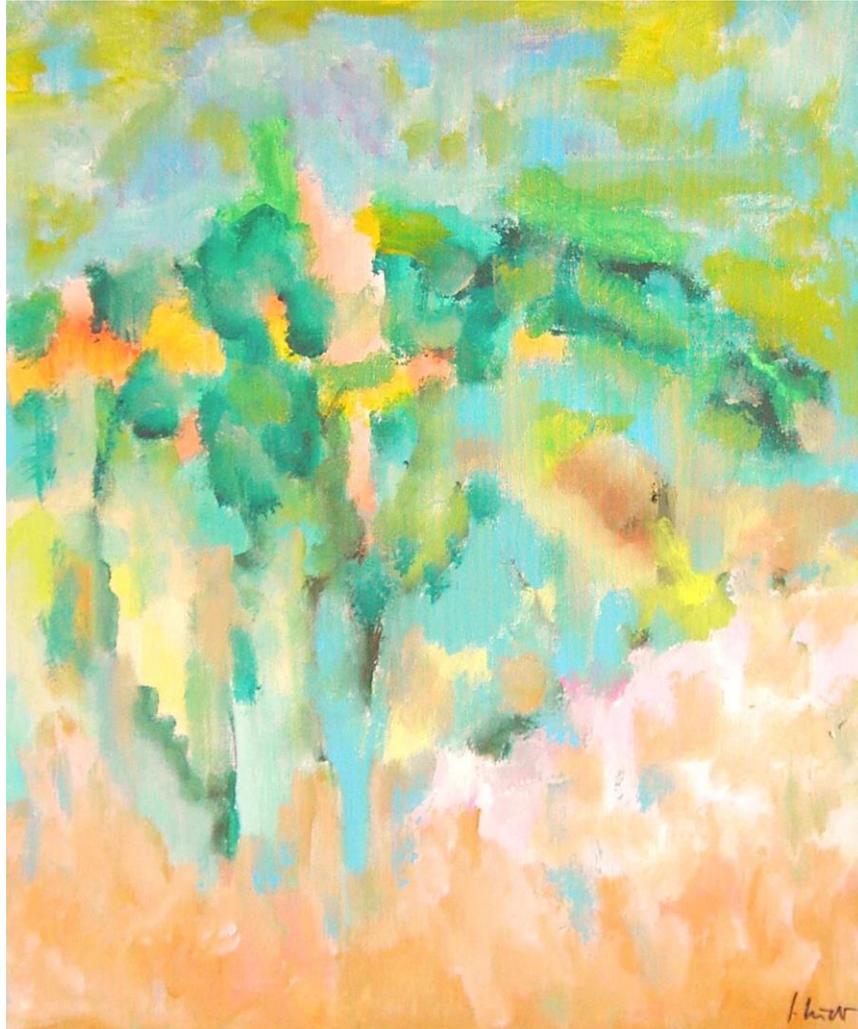


MARCH 2017

IDYLL



Acrylics 50 x 60 cm

It is the picture of an ideal landscape, of a simple life and of peaceful togetherness. It is the dream of a place where everything is good, peaceful, nice, honest and beautiful. One person has to have Garden Gnomes in his idyll, and the other is happy when the lions eat lettuce rather than meat, and others just lazy around in the hammock and watch the grass growing. It might be the ancient human dream of paradise, of an earthly Garden of Eden where decent and good people romp about, but knowing all too well that this exists only in our dreams.

Nevertheless dreams are important. They help us to cope with the real world which we seldom consider as idyllic but after all has got its nice and beneficial angles, too.

But idylls have boundaries, very narrow, dialectical ones. There is a clear inside and outside, good and evil, black and white separated; and who is inside the circle of the blissful people is well aware of it and maybe even proud of belonging to it. Here prejudices are considered as wisdom, and arrogance as virtue.

The painter of idylls omits all disturbing elements, so his 'Arcadia' looks perfect; there is no room for extraneous things, novelty and change. Good is only the old and proven.

Somehow sometime the question will arise how idyllic idylls actually are? How perfect is the 'perfect world'? If we in the bower full of roses leaned comfortably back we will get tangled up in the thorns, and a cold, somewhat premature winter storm, has destroyed the idyll pretty quickly.

One should not always think of the worst but it is a good thing to be careful if somebody promises us 'The pure idyll', may it be in a travel agency or in politics.

The idyll does not like strong colours, hard contrasts nor dark shadows, it rather tends to sweet contents which often are close to cheesy. It is a soft, harmonic and yet impressive music of light shades of colours. It is the gentle smile of wisdom.