

PLUS – MINUS – INFINITY

For many years, Jacek Świągulski's painting has focused on silhouettes and characters' gestures, searching for the universals of human nature in schematic shots. The term 'universals' is not used unintentionally, for the titles of individual cycles of paintings refer one to generally known concepts. Thus there are paintings entitled *Nameless*, *The Head*, or a series inspired by sacred art under a telling if concise title of *Crucified* and *She-Crucified*.

The artist seeks out what is basic and omnipresent, or, in other words, what is universal for human experience. One should remain mindful, however, of the fact that the term 'universals' used in the context of the exhibition, also refers to what is timeless and supernatural. Both dimensions of universals, those from the secular order and those from the sacred one, co-exist in Jacek Świągulski's art and complement each other. The schematic silhouettes of the figures portrayed constitute a counterpoint to colour that appears in many subtle images. Moreover, colour becomes a tangible manifestation of emotions experienced by the characters, who, although hieratically frozen, seem to be full of life.

All in all, it can be concluded that the artist intentionally follows what is primal and fundamental, and in his journey he is accompanied by a triad of economical form, perceivable colour and experience.

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