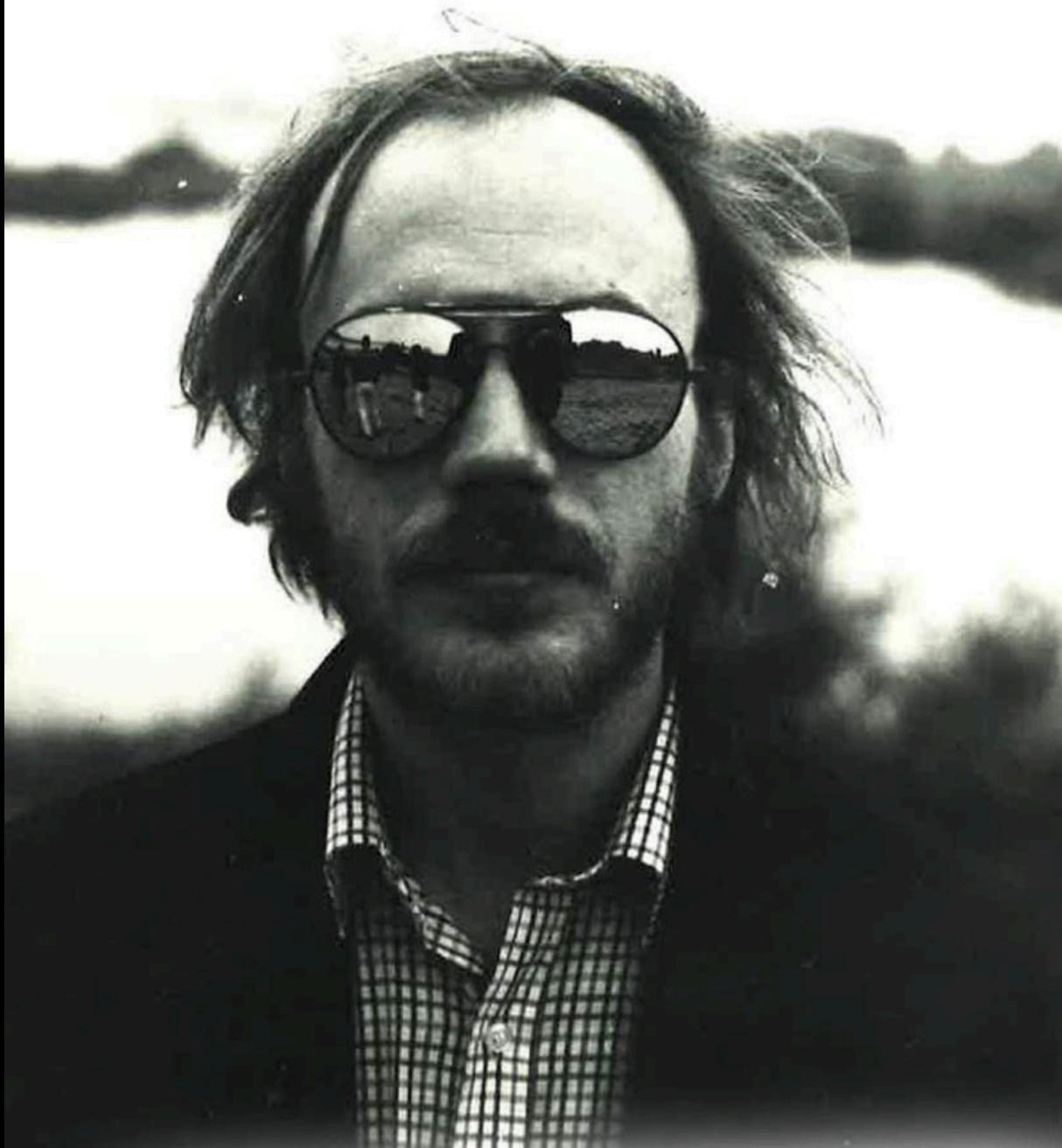


STANISŁAW MARIA WEDECKI









Stanisław Maria Wedecki was born in 1951 in Bydgoszcz and died in 2008 in Warsaw.

He studied graphics at the Academy of Fine Arts and became a master in the poster studio of Prof. Henryk Tomaszewski. He graduated in painting from the Academy of Fine Arts in the studio of prof. Henryk Tchórzewski in Warsaw in 1976. Initially, he designed posters for the National Publishing Agency and the Polish Jazz Federation, yet paints at the same time.

The artist participated in the following exhibitions:

- Graphics Exhibition of the Academy of Fine Arts in Warsaw, Ursus 1975.
- "Debuts 77" exhibition, Warsaw 1977 (Wystawa „Debiuty 77”)
- Art of the Young Generation Warexpo 79 Warsaw 1979 (Sztuka Młodego Pokolenia Warexpo 79)
- Gallery of Contemporary Art in the Staromiejski Dom Kultury, Warsaw 1980.
- Galerie Eppendorf Hamburg 1983
- Wiethoff Galerie Dusseldorf 1985, 1986, 1988
- Galerie Raum und Kunst Hamburg 1986
- Glinde/Reinbeck Art Center 1990
- Exhibition "Ship of Dreams Earth" Hamburg, Hanover, Dusseldorf, Berlin, Moscow
1990/1991

Before leaving Poland (1982), Stanisław Maria Wedecki painted very pessimistic themes in rather dark colors (brown, black). After about half a year in Vienna, he moved to Hamburg, where he met his future wife, Helga Wachmuth-Wedecka, at his gallery exhibition. From that point on, he completely changes his painting style. He begins to paint in more optimistic colors (greens, blues). His style is defined by art experts as surrealism (magnetic realism). His paintings are becoming increasingly popular throughout Germany. He begins to present his paintings at numerous exhibitions and sell them

Currently, many paintings are in private collections, mainly in Germany. The remaining few paintings are presented at the current exhibition--the first exhibition since he left the country.



„MEN IN RED”



„PH ANTASMAGORI A“

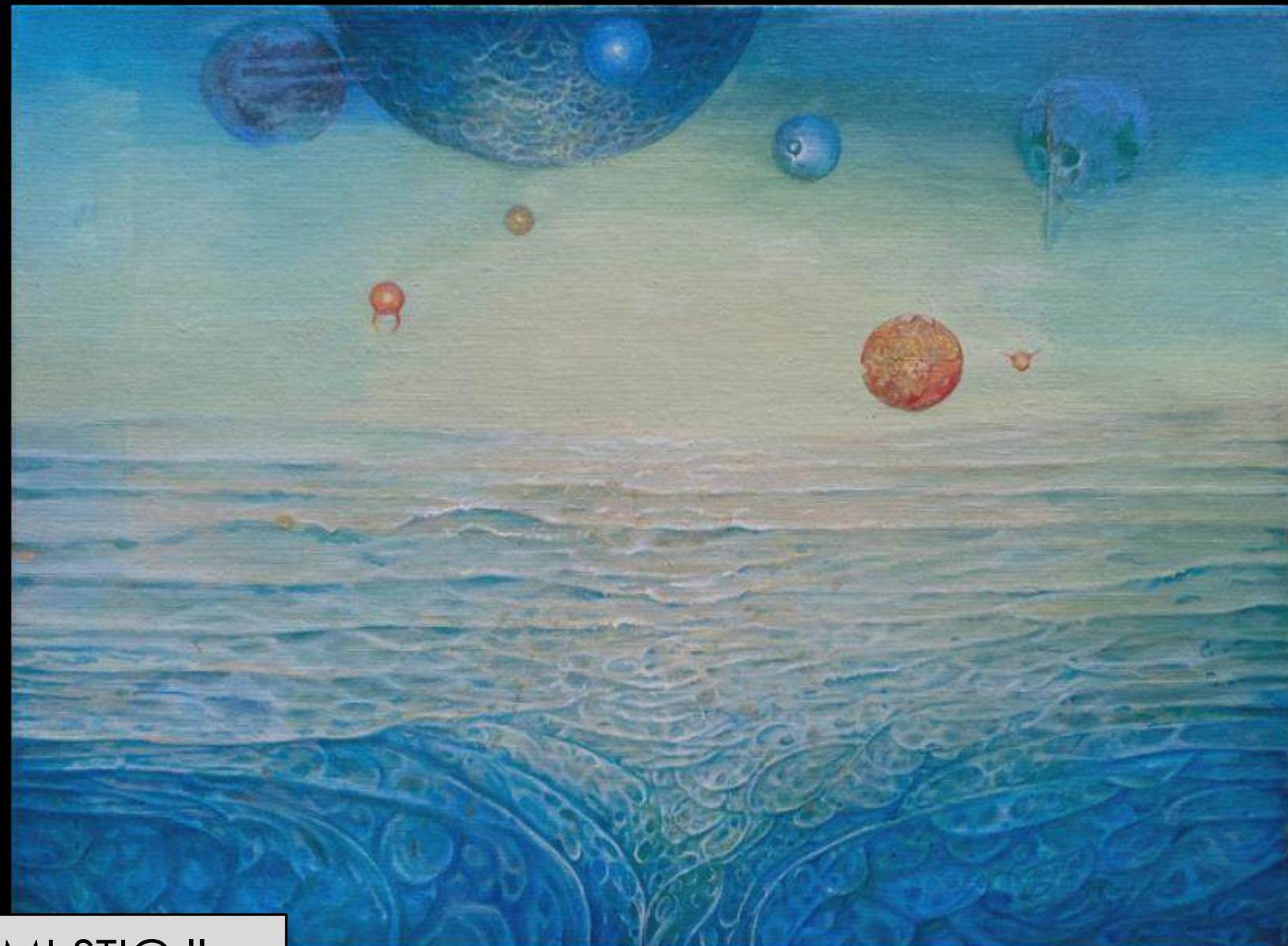
P. Nedić



„AQUA MISTERIUM“



„FANTASY”



„Mystic“

I met Stasio Wedecki at the art center. Somehow, it so happened that we immediately became friends. He had a beautiful collie sheepdog and we often went for walks with him to Saxon Park (Park Saski). He loved animals, that's what connected us. We both got into the Academy and studied in the same year for the duration of our studies. We held house parties and banquets, chased after girls, and drank hectoliters of cheap wine. Our youth was, one might say, artistic and banqueting. In the studio of Prof. Tchórzewski, we painted easel by easel. With us was Krzysiek Płociennik, our dear friend and almost every day we stayed after hours.

That's when the painting would really begin. We competed, we admired each other's paintings, but it was a fantastic rivalry, devoid of jealousy. Each of us painted differently. We would come and look first at what Krzysiek painted, what Stasiek painted, what I painted. And we saw: oh boy, he really rocked it, I can't be worse! This was a tremendous boost for us. I loved this competition. Each of us gave his best and this translated into the quality of our paintings. Then Stasio left and we didn't have contact for a few years. I knew that he painted a lot but he didn't show anything when he visited Warsaw. He visited Poland more and more often but his art was inaccessible to us, his friends.

We became friends for the rest of his life. He enjoyed coming to visit me in Podkowa and I think he was touched to see my young son. He was very fond of him. And it's interesting because he was never interested in children, he didn't have any of his own, but the older he got, the more children moved him. When we got news of his death, it seemed impossible, even ridiculous. After all, he wasn't old, we were all his age. Then we met his wife Helga, whom we had never met before. And then, when Stasio was no longer between us, we finally saw his paintings.

It was a striking experience for me. I had never seen anything like it. Nostalgic, surrealistic landscapes. Misty, mysterious sceneries of sadness and reverie. Shapes of the imagination in an aura of loneliness and contemplation. Amazing paintings. And there was one last unfinished painting. A greenish landscape with a windowsill with the outline of a sort of head. Maybe a ghost. Then I thought of finishing this painting. With Helga's permission, in place of the ghost, I painted a portrait of Stasio. I am happy that in this way I could honor my friend and express my admiration and longing for our shared years.

Rafał Dmochowski



„PODWODNY ŚWIAT”



„BLACK BIRDS”



„EXODUS“



„CALLIS ON THE
FIELDS”



,,PICNIC IN N.Y."

Abraham

I met Stanisław in art classes, where in those days young people, who wanted to pass exams to the Academy of Fine Arts, would meet. Later, it was a great time - the time of studies at the Academy and the desire to conquer the world. Somewhere in the middle of our studies, we set up together our so-called own business and took up screen printing. We printed all sorts of things, not necessarily legal for the authorities of the time.

At the end of the 1970s, there was trouble buying the right materials and inks for screen printing. In order to obtain them, I traveled to Austria and so the martial law imposed on December 13th found me there. With a large amount of paint, I stayed in Vienna. After some time, Stanislaw joined me and we lived together in the apartment of my late partner Helena, who was a pianist. The artistic atmosphere of the house, meetings with musicians and artists influenced me and Stanisław very creatively. At that time, we both drew and painted for days. Then Stanisław left for Germany.

We met again at a vernissage in Warsaw, to which Stanislaw came in the company of two beautiful women - one of them was his wife Helga, and the other was his mother Wanda Wedecka. And then, years later, came that tragic day and the news that Stanislaw had disappeared. Thanks to the help of my cousin, Stanisław was found, but unfortunately he was already dead. I found him in the morgue. Staś was the victim of a pirate accident. And so the fate of a great painter and friend was ended by an idiot who wanted to drive his car like crazy.

Jan Maria Tomaszewski



„DESTINY”



„TRICINUM”



„R H A P SODY”



„ESPERANZA“

I met Stasio around 1969 (Woodstock time), we were 18 at the time. Sometimes we met at his house, where his mother had a painting studio. We used to invite pretty girls from the art school in the Royal Łazienki Park, I took pictures (I had already mastered the arcana of photography quite well at the time) in an interesting setting among easels with paintings and antique furniture. The effects were fantastic. I remember that once I almost paid for it with my life, when I was attacked with a saber by Stasio, hidden in an old chest. Fortunately, it ended only with a slight scratch.

Staś was an extremely charming person, he liked to joke, but he was also very distracted (artist). I recall how we met with a few people in the cafe Europejska in Zakopane, each of us ordered something - coffee, coca-cola, etc. Staś ordered a cup of tea, threw in a lemon, and says „fuck”, this tastes like dishwater - he just didn't throw in the tea bag. There were a multitude of

such situations. A few years later, I was organizing an autumn fashion show for a department store in the city center and I hired Stasio as a stage designer. The show was held at the Teatr Mały in Warsaw. Staś took me to Łazienki Park. He told me to collect leaves, and when I expressed my surprise, he said that after all, it was an autumn collection show, we would sprinkle the boards of the theater with yellowed leaves, hang umbrellas and that would do for a scenery. The effect was amazing, as if we were in a real park and everyone enjoyed it. So simple.

After moving to a larger studio in Sadyba, we continued meetings, or rather lavish parties. Staś was painting more and more at the time, but still carried the intention of leaving this communist country. I also remember that we went to a Stevie Wonder concert at the 10th Anniversary Stadium. What an atmosphere. Staś said that this area before the Second World War belonged to his father, but some people were bothered by this. We met again in Hamburg in 1984.

Staś invited me and my then-wife to his home, introduced me to his wife Helga and we spent many extremely pleasant moments together. Staś showed us Hamburg, he was even proud that he lives in this industrial city. We took a boat ride on the Elbe river, and in the evening he took me to St. Pauli to show the district of debauchery, unthinkable in Eastern European countries. It is difficult to tell much more in such a short memoir, but I still want to say that he was a very interesting person, very charming and immensely talented. The older I get, the more I „read” his magical paintings. It is a pity that he is no longer among us, he will not paint anything more either.

Michał Gutt



„WATER PLANTS“



„TIME STOPPED”

„LITTLE ANGEL”



Exhibited paintings:

- | | | |
|---------------------------|-----------|---------|
| -*Kolejne narodziny* | 100 x 100 | 1993 r. |
| -*Zapamiętana przyszłość* | 82 x 100 | 1992 r. |
| | | |
| -*Kolacja* | 80 x 100 | 1990 r. |
| -*Czas bezczynności* | 82 x 100 | 1992 r. |
| | | |
| -*Pasaż* | 114 x 130 | 1993 r. |

- *Zaobserwowane*	100 x 100	1993 r.
-*Wszystko powinno się skończyć*	75 x 90	1992 r.
-*Wczesne spotkanie*	75 x 100	1990 r.
-*Zaklęcie zniewolenia*	75 x 100	1992 r.
-*Jaygo *	92 x 118	1992 r.

-*Kapelusz męski*	85 x 130	1991 r.
-*Musisz iść dalej* -*Podróż do nieskończoności* -*Podróż w przeszłość* -*Separacja*	90 x 120	1992 r.
	82 x 100	1991 r.
	95 x 120	1990 r.
	92 x 118	1992 r.

-*Przepoczwarzenie*	62 x 90	1992 r.
-*Ukryte byty*	82 x 100	1991 r.
-*Czekanie i oczekiwanie*	80 x100	1992 r.
-*Daleko stąd*	90 x 120	1989 r.
-*Cyrk *	115 x 130	1992 r.

***Wszystkie tytuły przetłumaczone z języka niemieckiego



„FANDOM”



„MA EST RO ”

Born in Bydgoszcz in 1951, he spends his childhood and youth in Warsaw, absorbing since his early years, the atmosphere of the artistic studio of his mother, painter Wanda Wedecka. He attends a preparatory course at the Academy of Fine Arts in Warsaw, where he successfully studies at the graphic design department, but earns his diploma in painting from Professor Jerzy Tchórzewski in 1976. He participates in several exhibitions in the late 1970s. He leaves Poland in 1981, spends six months in Vienna and later settles in Hamburg.

The works on display are from the time of the artist's emigration, i.e. the 1980s and 1990s. The artist's style today would be described as surrealism, magical realism, for me - even poetic-romantic. Pastel colors and oneiric world of dreams - this is what the artist draws us into, weaving surreal animals, horses, peacocks or fauna of the underwater world into his compositions.

In fairy-tale-like landscapes, he also places human figures, probably his friends, captured during an afternoon meal or woven into an architectural cityscape (e.g. Picnic in NY). The subtlety of the colors and the existential mood of the paintings show the sensitivity of the artist, who by this time, is already brightening his palette considerably. He paints in exile and participates in many solo and group exhibitions there.

Iwona Kozicka
Exhibition Curator



„AFTERNOON”

A. Nowak



„GREEN SILENCE“

J. Wodek