Janusz Wrobel

"In an act of seeing."

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Mission Statement

Following the art adage "Less is More" would be easier. But simplifications in the modern world of such complexities are often counterproductive. It demands the collaborative approach of human knowledge and intelligence; often too busy now carving out benefits from the shrinking pool of opportunities. "More is Better," therefore, is universally practiced, regardless of consequences.

The challenge is to coordinate people's efforts around identifiable goals of broader acceptance. Concepts of coexistence encapsulated by the word "Humanity." Its origin and underlying principles are the focus of my attention. They are naturally connected to the biological world's principles of unity in diversity. The world that warrants our living, inextricably, but now on a collision course with one like machine-code writing, ignoring the working principles of living in the biophysical world.

I strive to use photography as a visual poetry of living. Witnessing the interactions and processes that make Life possible. Or the risk of putting it in peril.

Process Statement

For art to fulfil its promise, clarity of intent and its execution are essential prerequisites. And so are effective communication, refinement of ideas, and the craftsmanship of their execution. I see the visual arts merging the aesthetic, a sensuous field of knowledge, with the intellectual. Many visual art practitioners see the virtue of art's contribution being unbound by reality. The art photography's prime virtue is being grounded in it when used effectively. The documentary aspect adds an extra dimension of credibility to its toolset, a virtue that many people in the arts have trouble accepting or understanding. The tidal effect of AI adoption might verify this perception among the remaining art professionals. There is a reason I use Susan Sontag's axiom: "Photographers disclose."

Each of my images marked as a photograph is what one would see if one were in the place of my camera, keeping eyes and mind wide open. Taken as a RAW file and printed using pigment ink sets for maximum longevity and professional quality, offered in short, limited editions. My technique recreates the way my senses embrace the space in front of me. With my eyes scanning, I piece together relationships in my mind as the framework of processes in a portrait scene. Each image I created and selected for viewing is evaluated for its relevance to the executed project, the contribution to it, and its attribute of staying power.

Bio

My fascination with mixing rocket fuels led to my decade-long chemistry studies. Watching the river change colours as it flowed through my town prompted the decision not to work in that field. During my university years, I integrated my interest in the arts and sciences. I witnessed how the collaboration with peers in our art group amplified individual creativity while working on joint

projects. As "Format" group, we exhibited in our country and abroad. Noted in our interpretive capacities, we were also invited to work with the organizers of the International Jazz and the World Open Theatre Festival, World Triennial of Drawing. The encounter with creative individuals from worldwide and interpreting their works was influential. It also shaped my sociopolitical views.

I arrived in Canada with a set of skills and education, a wife, a child, and a Geneva Convention political refugee passport. I applied my creativity by starting here, or co - founding three enterprises that provided employment for many. All of them offered products or services that didn't exist before. They involved image generating, processing and applications. While servicing the goods distributing companies, I observed the capital flowing out to Asia, harming local manufacturing sectors. I also saw how the laced with harmful chemicals discharges by the petrochemical industry affected the natural world processes and cycles, with impunity and enduring consequences.

Witnessing changes in social, political, and ecological processes brought about in the age of info tech, I felt a call to re-enter visual arts as a channel facilitating the public's active confrontation with the risks of industrial activities' outcomes. As a member of the exhibition and programming committee of a public gallery, in a decade I witnessed changes in the merits of exhibition submissions and the criteria used to assess them. I stopped exhibiting in public galleries as the implosion of the arts ecosystem forced the closure of commercial galleries that helped to sustain the cost of exhibiting in public institutions.

Past Gallery Representations

Davis Canadian Arts, Stratford, ON (2007-2017)
Petroff Gallery, Toronto, ON (2008-2014)
Circle Arts, Tobermory, ON (2007-2017)
Main Street Gallery, Bayfield, ON (2010-2018)
Carnegie Gallery, Dundas, ON (2007-2018)
My art studio, Dundas, ON (2007-2019)