

Paintings of Peter Zanyo are characterised by an interesting connection of postmodern tendencies and kind of a come-back to pop-art of the 60s. This style helped him to find his own way creating his own visual art view and developing a special artistic expression. This was the basis his sense of well-constructed composition was built on, and both the clarity and accuracy of defined forms he can sensitively emphasize through the solid line. It stands out mainly in Zanyo's figurative and animal motifs. His portraits are extraordinary, using a symbolic form he makes stops at significant milestones of his life, his personal losses and wins. In number of visual art interpretations of individual motifs, Zanyo strives to catch wide range of stimuli offered by the present time with flood of information, urgent questions and possible answers. He converts them in a suggestive colourful expression, metaphorical speech and imaginative play of symbols and signs.

Strong experiences and inspirations are brought to present time in his paintings, as they are placed in various levels, one over the other, being altered and overlapped. They represent a symbol of an important contrast between sensual and emotional perceptions of Peter Zanyo. Courageous colour shades presented through a temperamental painter's handwriting blend together with the dynamic line. The motif of his own face, of his friends and people he knows, or forms of sharks, horses, black birds or mythical cave riders come out of the picture opening an exceptional image space, almost of a cosmic character. He lets the visions and dreams be conjured in richly applied colours and lines, filling the environment in which he presents himself as a thinking, meditating man walking through his life, as he expressed in symbolically in his painting called Stony Road.

Mysterious game of the present world, its metamorphoses and constant dialogues with modern time man, are natural parts of Zanyo's profuse painting work, that brings us not only the message of our time, but particularly the message of his life. Interpersonal relations and emotional stories placed in animal motifs may personify the human desire to get loose from negative issues. Depicting animals in the mythology always meant the predominance of spirituality over corporeal instincts, symbolism of an active life and meditative effort to achieve knowledge, what is also presented by Zanyo in his works.

Artist's paintings have bright colours, contrast colours in mutual unity and in harmony with the drawing. In his graphic works the line and the play with forms prevail. Zanyo's sculptures also include colour, but he emphasises the perfect work with space, form and the material itself. Zanyo used to live in Devín village before he left for Germany and he touched the wood chisel for the first time at the age of 9 there with the naive artist Mária Žilavá. Love for wood never left him and therefore it played an important role not only during his studies, but also in those works where he combined wood with other materials. In case of Zanyo, the construction of sculptures and objects was a philosophical statement about life fortunes, ways and his own direction. As if he would permanently ask the notorious question: Who am I? Where do I go and walk? The work with wood was kind of a merge with the meditative environment to him, an absorption in secrets of his own inner self, but also its natural contrast: civilisation of the present. Dealing with an imaginary space, the sculpture structure, or in many cases a kind of a totem decorated with holes and bumps and empty hollows led him to cope with mutual tension. His sculptural handwriting finally led to mutual balance and harmony, natural contrast to dramatic, and sometimes even expressive painting works.

Zanony's paintings seemingly help us to enter unknown distant places, except for portraits and self-portraits which come magically closer, although they still thoroughly guard their spiritual and life energy. Dominant nose is a very characteristic physiognomic feature. Maybe the artist, when using this important part of the face in an enlarged form, wants to hint we should also not stick our noses in everything, not to have our noses in the air, not to turn our noses up at something, etc. Who knows, because Zanony's symbols play their role.

Peter Žanony was born on 27 April 1962 in Bratislava. From 1978 to 1982 he studied wood carving at the School of Applied Arts in Bratislava. In 1982, he settled down in Bayreuth, Bavaria and started to work as a graphic designer with different advertising agencies and as an art restorer at Bayreuth University, too. After moving to Munich, he attended the Wildner Academy, where he learned how to work with different graphic programmes. In Bayreuth he became a member of Art Schmiede visual art group and in Bratislava of the Association of Free Visual Artists. He had individual exhibitions in Germany (Rudolfstadt, Weidenberg, Bayreuth, Munich), Slovakia (Bratislava, Piešťany, Púchov, Medzilaborce) and Russia (Moscow). In Germany he has been dedicating himself to painting and the graphic art, and in Slovakia, in Devín, close to Bratislava, where he has got his studio, it is the wood sculpture.

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