

WHYS 54

YANNICK SZTRAKA

PORTFOLIO

2026

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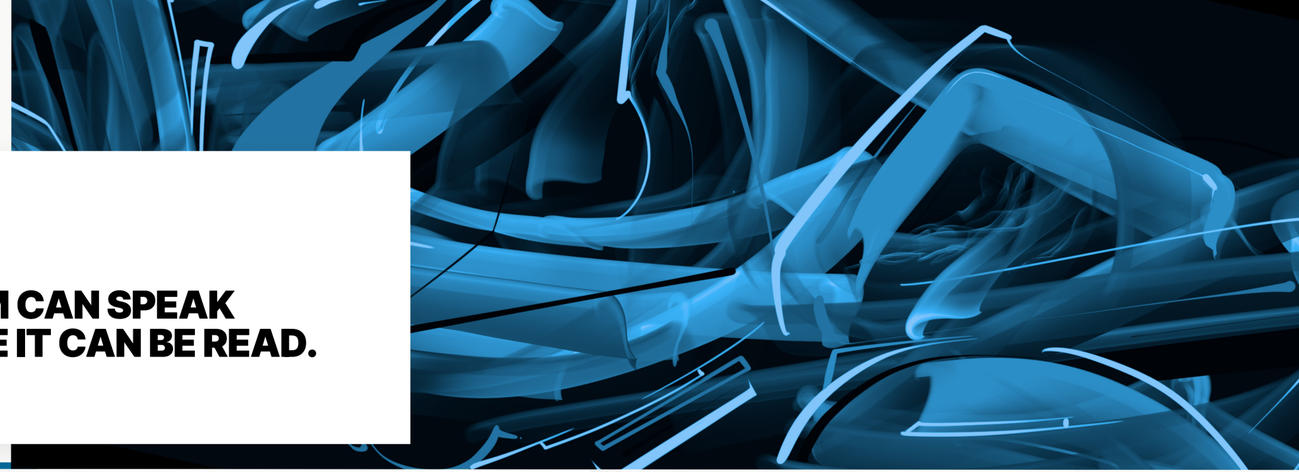
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WHYS 54 — YANNICK SZTRAKA

ABOUT

I am an artist based in the Black Forest, Germany. My work has evolved from a background in graffiti into a studio practice centered on portraiture, lettering, material and form. Through painting, layering, cutting and construction, I develop compositions in which precise structures meet spontaneous marks and the boundaries between surface and object gradually begin to shift.



> **A FORM CAN SPEAK BEFORE IT CAN BE READ.**

ROOTS

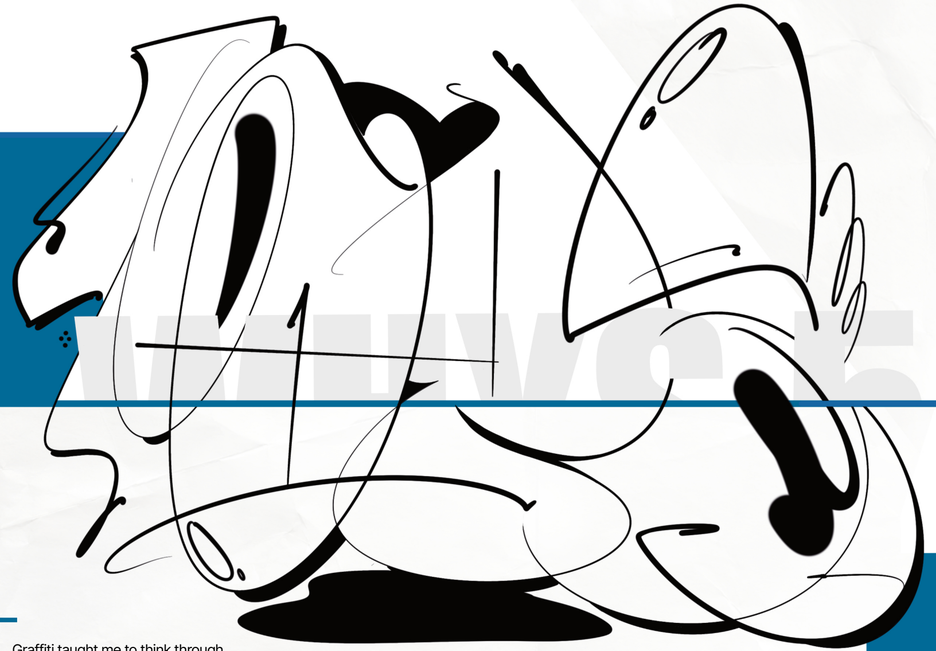
Graffiti was more than my entry into art; it established the way I understand scale, rhythm and presence. Working directly in public space demanded decisions that were immediate, physical and often irreversible. That sense of commitment still shapes the way I approach a work today.

ATTITUDE

I build each work through a dialogue between intention and response. Some elements are precisely planned; others emerge through gesture, interruption or the behavior of the material. I maintain enough control to give the work structure without determining it completely.

LANGUAGE

Letters remain a fundamental part of my visual vocabulary. Across canvas, wood and constructed surfaces, they shift between legibility and abstraction — functioning as rhythm, structure and fragments within the composition.



Graffiti taught me to think through movement before meaning. Letters became structures — stretched, compressed, layered and pushed against one another until rhythm and proportion carried as much weight as legibility. That way of building a composition still informs my work today.

BETWEEN THE LINES

SELECTED WORKS

Portraiture, lettering, color and geometric elements come together across these works. Layers build until figure, gesture and structure begin to compete for attention. Canvas, cut wood and irregular edges are treated as active parts of the composition rather than neutral supports.



MARIA

acrylic / spray paint

canvas

146 × 206 cm



NALA

acrylic / spray paint

hand-cut wood panel

115 × 115 cm



ZOHRA

acrylic / spray paint

hand-cut wood panel

115 × 115 cm



LEYLA

acrylic / spray paint

hand-cut wood panel

115 × 115 cm



MELODY

acrylic / spray paint

hand-cut wood panel

115 × 115 cm



MARIE

acrylic / spray paint

hand-cut wood panel

115 × 115 cm



NOEMI

acrylic / spray paint

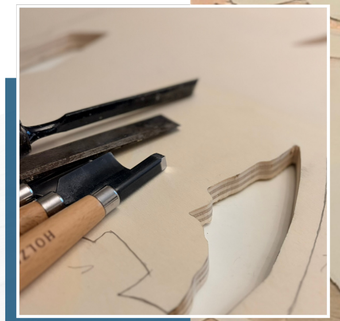
hand-cut wood panel

80 × 120 cm



MIXED MEDIA

Material is never secondary to the composition. I cut, layer, stain and assemble surfaces so that their physical properties can alter the direction of a work. Resistance, depth and unpredictability enter the process alongside deliberate construction, allowing the material itself to take part in how the work develops.





The idea gives me direction.

The material determines how I get there.

CONTROL IN MOTION

Spray paint remains central to my practice because it can be both exact and unstable. Through masks, transparent layers, overspray and free marks, it moves between sharp construction and open gesture. I use that tension to keep precision from becoming static and spontaneity from becoming arbitrary.



COFFEE

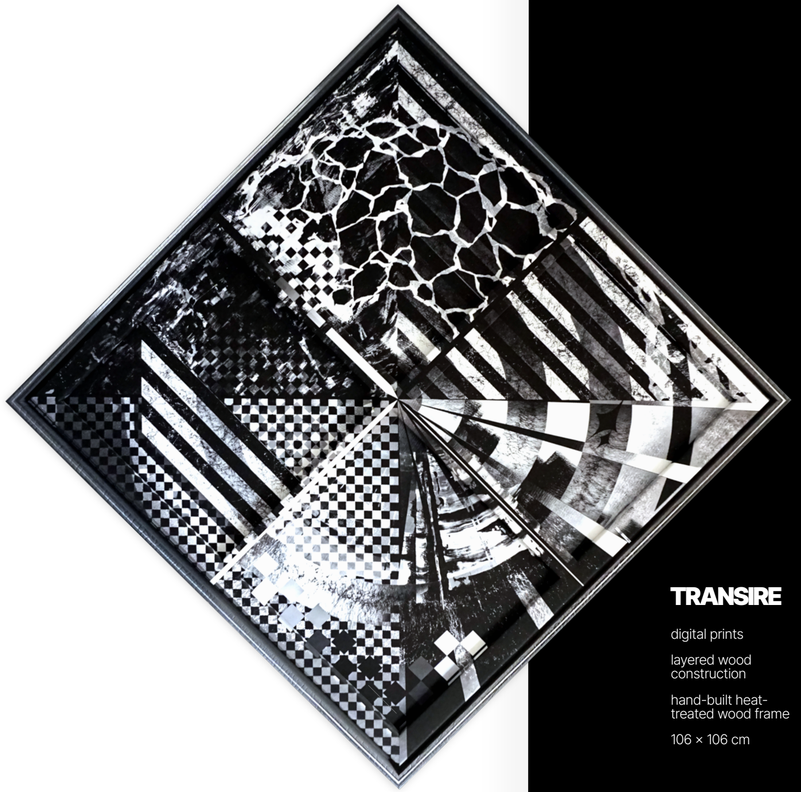
Sometimes I introduce materials precisely because their behavior cannot be fully controlled. Coffee, for example, creates stains, transparencies and structures through absorption and drying that I could not reproduce in exactly the same way with paint. These reactions become part of the composition rather than remaining merely surface effects.



DEPTH

Once the composition extends into space, perspective becomes part of the work itself. Depth, structure and distance alter how the work is perceived, revealing different relationships with each change of viewpoint.

I like to question the conventional format of an artwork and explore the space between image, object and sculpture.



TRANSIRE

digital prints

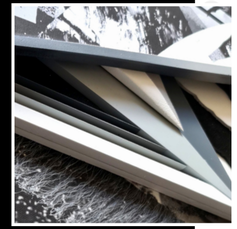
layered wood construction

hand-built heat-treated wood frame

106 × 106 cm







POLISHED SILENCE

acrylic / spray paint

layered wood panels

40 × 90 cm



CONTACT

YANNICK SZTRAKA

WHYS54.COM

INFO@WHYS54.COM

