

Ad libitum (At random)

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Činčalová's "borrowing" of certain principles while creating a painting in direct reaction to a chosen interpretation of themes enriches her own experience and emphasizes her intent. The interventions having such nature of expression become necessary pre-qualifications for the reaction to the method of the artistic apprehension. This meeting with the medium may lead Eva Činčalová to more self-confident expression. Thus a confrontation occurs which sometimes leads to an overcomplicated language of painting. One's experience or ability of self-reflection itself plays a great role here. It won't be a random deliberation. In many ways, this is the most important element in the creation of the possibilities of the expression and appropriation of one's own abilities.

This "conflict" of interests, determined by our necessary concentration of ourselves in optimal moments can lead to surprising solutions. Thus we will have the opportunity to see their endlessness. How far we will be able to see depends on us. This is a lot if we take into consideration the fact that ironically everything "only" constantly begins with that, but fortunately never ends. Randomly, but with the necessary emphasis on the sense of the intent. The uncertainty of spontaneity determined by the power of reason can bring us to the solution of our intent. It will give us an opportunity to define the floor plan as the possibility of depicting the transcendent idea of space or the experience of the space. And this symbolic structure of the floor plan with certain expression does not necessarily have to be a sign of depiction, but rather an expression with a present meaning. Simply, geometry is not always a sign of "real space" or real depiction.

The presence of the coordination of possible influences existing at various levels of painting, and also the painting itself, at the level of dynamic gesture created in the course of time and rational projection, in other words, the dynamic and the static, can acquire the nature of determining meaning.

Possibilities for inventing new solutions are created between spiritual and experimental exploration. This binds us to the unavoidable road to the discovery of meaning. Naturally, this does not have to be the only, perhaps unique option in searching for possible solutions or the solution for this moment, for this instant.

The layering of these experiences anticipates great experience and faith in the “impossible”, but at times even that can be insufficient. This is a true game and this knowing can become decisive.

Eva Činčalová questions our certainty by the conviction that she does not care about us on the road she takes. This assumption can look like a misunderstanding and it is a misunderstanding.

Appealing to authorities leads to greater self-confidence, but one's own experience of knowing will definitely be decisive. At the very least, we are interested in the experience of wonder. Eliminating risks won't be necessary; on the contrary, we need to identify them. All risks are welcomed. This combination of layering, openings to several levels, creates tension, which with color expressive gestures “complete” the possibilities for painting expression.

Let's be patient and assume that “something surprising – astonishing will emerge” for us and especially for Eva.