

# Emotions in the State of Painting

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If we are going to talk about beginnings, we have to mention school, teachers and schoolmates, but not generation and period, i.e., notions which in their polysemy did not bring anything. Almost ten years of work... I have no choice but to go against the flow of time. Art historians (as all historians) have the disadvantage of being slightly delayed, when the scene has already been emptied or filled with different figures. I refer to the art of painting which is frequently described as depleted and in fact even unnecessary because everything necessary has already been stated. We admit that this is true, but every new perfect work proves the opposite.

Eva Činčalová's painting career began in 2003 when she became a student of Ivan Csudai and received motivation from her teacher to do a cycle of paintings with the theme of hunting. Hunting in painting, which in all its meanings and senses of the word is based on the hunt, i.e., on a more or less successful pursuit of themes, technique and naturally passionate ardor, similar to love and the lover's hunt: a theme that is inexhaustible in words or images, full of coincidence and fatefulness.

Everything took place at the time when computers, new technologies, games and manipulation with virtual images were increasingly gaining recognition. The result was collective enthusiasm and a new image based on a system of "digital pointillism" and a powerful and strange arabesque. Eva Činčalová (in addition to themes) brought to this image system her characteristic, very special colorfulness, in fact a reduction to only a few colors and shades.

We must also mention the "period" enthusiasm for the photographic template which became an almost obligatory aid. Less important is the fact that it led to the origin of a kind of art-historical sect of experts who could recognize when an artist painted exclusively according to photographs.

Her acrylic paintings from 2004-2005 are – we could say – simple (rural) motifs; however they create a compact whole, verticality; of which perhaps only “The Way to Heaven” – (as an artistic synthesis of opposites – earthiness and heavenliness) shows possibilities and artistic specialness and sovereignty of expression. Simplicity in title and apparent simplicity even in execution: this describes her other excellent paintings – “Bažant” (Pheasant), “Čerešne” (Cherries), “Čierne ribezle” (Black Currants). They are characterized by the perfect compilation of composition and color; a painting culture which is acquired through effort and - time. We must at least mention that the series of “abstract compositions” with a reduction in color and form, originated at the same time.

I can see new impulses only in the cycle of paintings entitled “Búrka” (Storm) of 2008; in the connection of gestural painting and realistic detail, reminiscent of the “mlna” (electricity) of Josef Šíma; in other words, a kind of portrait of lightning and lightning by lightning. The same is true for the large work “ULUWATU,” which in 2008 was awarded second prize by the panel of the VUB Painting Foundation (managed and sponsored by the VÚB Bratislava Foundation). The inversion of the realistic and the abstract in addition to the meaning of painting gesture, directness and sovereignty are obvious in this work.

In 2010, the artist begins to work with oil paints (it means a lot – for example, slowing down the speed of her work). The trip to Bali brings new impulses. Paintings inspired by local folklore and cultural tradition are certainly not only tourist recordings; we rather see a artist who creates a contrast to the thematic simplicity, weightiness and expressiveness of gestural painting, an expression of the fullness and even overcrowdedness of the scene which is perfectly and literally figurative. “AJLAJKŽIVOT” (ILIKELIFE) of 2010 is an excellent example. The colorfulness, arabesque and particularly the phenomenon of the “fluidity of the world” and life, which is both ceremonial and day-to-day, is fascinating. The cycle of the large number of smaller formats, combinations of old architectural plans and the artist’s interventions, is also most certainly a contrast. Here – the encounter of geometrical rationality and impulsive and emotional underpainting.

In summary: very individual work, as if there’s no room for something proudly called context, something that is rather more than less banal. If there is context, it is only second-rate. There are tens and perhaps hundreds of paintings and drawings, works and little works, each of which is a small personal story.