

Galina



WHAT COLOUR A DESIRE HAS?

I was a human I was a rock

I was a rock inside the human a human inside the rock

I was a bird in the air space inside the bird

I was a blossom in the frost a river in the sun

Purple-red gemstone in the dew...

Paul Éluard

The trunk of the late night shivered

In its corona thousands of red birds have woken up

They observingly look into the dark; they turn their heads around

They wait...

Emil Juliš

The lively and passionately material paintings of Galina derive their energy and secret justification from the dark-red reservoirs of the hidden caves of our desire that by destiny were written into the blue curves of the coal landscape of Northern Bohemia. The painter is just a humble servant that for years grinds the diadem of his eye in order to learn how to whisper the shapes of the things that are not from this world. A simple task. Nonetheless, for one human life an unbearably lot. As Paul Cézanne says: „The artist is happy when he/she can communicate his/her excitement over the miracle of nature, since he/she believes to know its mystery.“

Galina started to fulfil her task of painting in the landscape of Northern Bohemia that determined her work not in the aspect of the theme content, but in the field of her subtle sensibility, i.e. in the field of aesthetics, and in the field of her sharpened inner hearing, i.e. in the field of ethics. In the thick layers of Galina's paintings we can hear the colourful contrasts, corresponding with the destiny of native landscape - the contrasts of death, birth, blood, breath, despair, humbleness and undefeated desire to battle the ballast of the outer circle of the world. It is the desire to penetrate the mythical lightful landscapes of stoic ideal forms. And as we know, this path leads only through the hell of passion and cruel imagination. This is the genealogy of the paintings called *Phoenix*, *Sisyphos*, *Medea* or *Icarus' Fall*. Nonetheless, individual fateful constellations of the mythical archetypes Galina uses as existential concretization of her own life, as her secret diary. In these mythical falling down, raising and futile effort she keeps the record of our common dolorous Being.

The landscape gesture and treatment of her paintings indeed creates the core of Galina's work. We can as well observe it in her cycle of the *Portraits* of people that are close and precious to her. Monumental portraits of human face fall apart in the fauvistic colour palette that highlights the non-descriptive role of the european painting as a testifying and also convicting material medium of the Idea. These portraits fall apart into individual landscape lines of human *fysis*. A human being is thus monumentalized a perceived through the screen of eternity - in good, and also in evil. This substantial identification of a landscape and of a human being in their common destiny and hope makes of Galina's work one of the best examples of the tradition of Czech meditative painting. Inner conflict of the landscape in which she lives, of the landscape of heavily damaged Northern Bohemia, is probably also the reason why her colour sensibility is so extatic and tribal. Above this all we can perceive the intensive presence of the theme of *Eros* as a testimony of our insistent carnality. In the painting of Galina - an artist that walks her uncompromising path of the primal amazement at the simple fact of life - thus triumphs the joyful chanting of the human body in the mythical landscape of our passionate desire. Without this joyful amazement there can be no art, no life, no freedom whatsoever!

Petr Kurka,

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Academic painter Galina Eger was born in 1961 in Prague, the Czech republic. She graduated from Prague's Academy of Plastic Arts in 1986 (she studied subject painting in Prof.Jiroudek studio). She lives and works in Litvinov, the Czech republic. Address: Dukelská 118, Litvinov, 436 01, the Czech republic