

Myth - body - landscape in Galina Svobodova's painting

In the artwork of Galina Svobodova there are three substantial areas, three themes of human existence that connect and mutually determine each other, themes that grow together into every time more fruitful and sovereign shape. As if these three themes, which are myth, body and landscape, grew in their variety not on the canvas out of a layer of paint but directly out of immediate vital human effort of self-understanding and self-structurization.

On the pictures, in very saturated colours and contrast light, a fight has been fought, a fight to save an old certainty, which was being lost by a human being. On its way to regain it, the human being must struggle with the danger of dark and deep underground to get to the mystery of beginning and the end, not only of individual, but of cosmic and even mythic meaning.

The theme of mythic wandering in time toward the sense and reason has, however, always had concrete nature of individual human destiny. It confirms the substantial bodily part of our being. This body, however, is not a body to which we could attach a concrete name or which we could confine only on human subject. It is body - landscape as a unity in return from hybrid and capricious separation. Body looks for landscape. Outside of itself but at the same time inside. Thus creatures become stones, elements gain personal qualities. The landscape revives, shapes itself and uncovers for the inner coming of the light of annunciation. Body - landscape is that way in its immaterial element. It happens in the gesture of humbleness in sacrifice, in which it regains itself in the rhythm of its own breath. Landscape - body recognizes itself in its annunciation and begins to feel ancient borders. We are standing against artwork in which the landscape on the cross acknowledges its own body.

Petr Kurka, Litvinov, 9/9/99