Jméno a příjmení studenta, vč. titulů: MARIKA VOLFOVÁ

Název práce: TAKE ME ON THE WAY
VEZMI MĚ NA CESTU

Slovní hodnocení:

"I've always been awkward, so my paintings always have an awkward presence. And that awkward presence, I try to exagerate, I try to make it split off, to be disjunctive. Which shows here, it's a clumsy drawing, a lot of people could draw it more smoothly than that, this gets a little smoother, I don't want it much smoother than this. By the time I'm through, if I think it's getting too smooth I'm going to do things about it. For example in Renaissance art, the artist didn't go for awkwardness so much, and a beautiful kind of rhythm developed in the artist, like Titian, a fabulous rhythm. The modern world doesn't see things that way, the modern world sees things in bits and pieces, in disjunctures and funny twists, in convention and absurdity."

Leon Golub

Although Marika's paintings seem to touch upon themes in current events they don't make use of well known contemporary political and social figures. She rather breaths her figures into consciousness from her sub-conscious, her dreams whether waking or sleeping ones. They are awkward themes, situations, interactions that one would often prefer to unthink. On the other hand, there is the occassional tender, playful, or provocative scene. In some way her compositions are symptomatic of a 21st century conundrum. Several incidents come to mind including the recent closing down of the functioning mosque that Swiss-Icelandic artist Cristoph Büchel created in a deconsecrated church as the Icelandic pavilion for the Venice Biennale, no doubt based on the reactions to headlines in Icelandic papers announcing an attempt to build Iceland's first mosque. The second example is Charlie Hedbo. Marika states that her paintings are not political, however, it would seem that this is so merely due to the fact that they have not been publically viewed in a place where they actually would become political for their mere subject matter alone. Here in addition to religion, I would include the role of women. There is no social stigma associated with the images she is making in the benign climate of an atheist country with a marginal international community where feminism has hardly managed to take root. Somehow it speaks of the naivite of youth, to distance oneself from the actual responsibility of having said something regardless if the one saying it has arrived at it through intuition.

When looked at in close detail these images are in fact romantic, full of pathos and icons of mythical relationship. Native culture also takes its place at the table of these composed images. I am fascinated that for the majority of the world the fact that
these are based on actual experiences would seem unlikely if not unfathomable. Where prior to the Velvet Revolution the Indian sauna would serve as a site of civil disobedience here it is working its way into a body of work that could be very thought provoking and controversial when placed into an international context. In one frame, one slice we can move from intimate love to crime of passion, rape, murder, matricide, torture, insanity. Yet I don’t walk away from these images feeling particulary disturbed. The images all seem to be somehow imaginable, possible but not of our own experience.

It would seem to me Marika has reached a cross road. She has become aware of the power of her images not as mere diary entries in a visual encyclopedia of her encounters, dreams, and nightmares, but as icons and symbols of tangible events. My feeling is that her premonitions of serving a role in activism may not be far off mark.

Otázky k rozpravě:

Is it time to move into consciousness decision making with your imagery?

How would you respond to negative critism from members of the community that your work would appear to represent / criticize / defend?

Závěrečné hodnocení:

Návrh klasifikace: A

Posudek vypracoval(a):Jennifer Helia DeFelice

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Podpis: