

## My Soul - My World

On Painter Maria Schwarcz's Exhibition.

This is an unusual venue for a vernissage where we came together to salute painter Maria Schwarcz's pictures. It is a combination of a flower shop and an art gallery with an exhibition hall. Here, the fruits of nature, the flowers temporarily can live in symbiosis with the fruits of art.

This type of linking of aesthetic values has never been odd in the history of mankind, art has always built on these miracles of nature that we call flowers. Perhaps, as quick and obvious examples, the Flemish flower compositions can be mentioned where budding or – on the contrary – withering but wonderful bunch of flowers had been alive and had an impact for a long time. Art has adopted what was created by nature and various inspirations have emerged from that.

We can familiarise ourselves with one aspect of Maria Schwarcz's creative performance, namely aquarelles (works belonging to an irreplaceable art genre luring for new adventures all the time) and highly aqueous acrylic paintings – compositions made rich and manifold by the emotions as well as the playful movements of the hand. Their creator is an artist watching inward who accepts the visible reality as a necessity, but whom in fact art commences inside, in the spheres of the emotional reality.

Exploring and experiencing the outside world meant to be an unusual art "academy" for Maria Schwarcz in her childhood. She had been searching for the means of self expression when she made writings, paintings and drawings or played music, and even when she kept trying the specific mimetic mode of expression in space and time through dancing and gestures. She intended to explore different ways of conveyance and reception, and experience such various dimensions of self expression.

This was a long learning period in her life which was also different from the ordinary ways of learning as her works have a peculiar artistic milieu today. Her teachers quickly understood that her freedom-demanding character does not long for the rules of art but intends through experiencing and exploring – getting an understanding of certain axioms of artistic approach – to bring her inward milieu to the surface by the means, materials and power of art; by colours, water/light and the energy distending her in the given moment.

Her works do not unfold an imaginary world but a very real one which is supplied with oxygen by this outer created world. Her works are not based on dreams or visions and although at the first glance we might classify them into one of the well-known art categories, we soon realise that Maria Schwarcz has never aimed at projecting zones of her emotions alienated systematically from life.

She does not prepare sketches or study drawings because the emotion of the moment is the decisive factor which directs the process of creation by defining the order of colours in terms of next to each other or above each other in layers and also the movement of the brush and the water. This is the spirited-decoded way how her canvases retain the impressions of the direct perception of a tree or flower. Even the tiniest detail of nature shows the unity and principles of the entire macro such as a new composition unfolds – often to the surprise of its creator – and gives inspiration of further works.

Clearly distinguishable structures rarely appear in Maria Schwarcz's paintings, her brush follows the tension of emotions, sometimes forms clash on her canvases. However, these gestures of the painter are not dramatic but soft and lyric. Their lyricism originates from a gentle request to

be recognised and understood, and not from a demand to get accepted.

Light penetrates through the saturated and aqueous surfaces, they float having almost no weight and despite of the often energetic brush movements have fine and quiet tonality.

They offer us a gentle hand to lead to the landscapes of the soul of a talented painter. The hand offered, I believe, will be warmly welcomed by all of us.