

**Jiří Bohdálék**

## **Large Format Symposium Valtice 1996**

In the 60's, symposia, both on painting and sculpture, became a natural activity in many countries, the first one having been opened in the Austrian town of San Margareten, in 1959.

Czechoslovakia, due to its hectic atmosphere of the 60's, also accepted this needful phenomenon. When, after 1969, the organizers had to give up all their effort to keep these useful actions alive (e.g. symposia in the towns of Hořice, Ružbachy, Bilance etc.), they had to wait for another 21 years to restore the tradition.

I would like to point out some questions referring to symposia conception and its continuity relating to the final artistic results.

The basic problem stems from the fact that the main decision is not made in favour of the work of art but in favour of the artist within his creative programme and invention.

The work of art grows in the course of time of symposium itself.

Thus, works of art of individual artists come to life in the temporary symposium community (which is a purely working one) during a limited period of time. But do they actually grow this way? They are supposed to. Why? What does art bring to man?

Art has always been linked with everything that man did to leave his mark in this world, again and again, in all times, in all countries, under all kinds of conditions.

Art carries great gifts of joy and strength in itself, it is a way how a man expresses himself and it deeply embraces and crowns our life.

The time limit of every symposium influences the speed of producing individual paintings. Naturally, this condition collides with the type of the painter. He or she has basically two solutions when choosing the option of a creative method.

Either, he comes to the symposium with some preparatory drawings or relies upon "genius loci". In both cases there might be collisions which may result in time pressure.

The width of subjects, as proved by the artistic results of the Large Format Symposium Valtice, provides enough pictures for a remarkable gallery formed by an umber of painters, and ranks among positive experiences, whereas difference in quality of participants is a risk that the organizer has to undertake while making the choice.

The fifth annual symposium was attended by 9 painters:

Mr. Rafael Walenta, Austria, perfected the large format of the pictures. He builds his pictures with rhythm and cultivates colours which make quiet impression, having been influenced by great abstract painters of the 1940s and 50s.

Mr. Marek Ormandík, Slovakia. His paintings remind you of a grimace as a reaction to the absurd time we live in and which is difficult to escape. His paintings are a mirror which reflects the truth and are means to express the feeling of personal responsibility.

Mr. Eduard Ovčáček, the Czech Republic. His artistic roots must be looked for (with some tolerance) in Lettrism. The painter masters both literary and fine art area which has been clear from the 60s. I like the cycle "Circles" from that time. His works of art are created by pressing, but at the same time considerably tender forms

and have become a part of our mind and have also enriched and still enrich our culture.

Mr. Zdeněk Hůla (CR) - penetrating in large and small. Something which implies screens and various ways how to perceive them. I am sure that Mr. Hůla has always worked very hard to develop and refine his conception and that is a big promise for future, which has already been partly fulfilled.

Mr. Pavel Mühlbauer (CR). A chance, which was and has been a driving force in many areas of modern art, is also a phenomenon which enables this painter to create his works in various modifications, the effect of which are paintings with poetic and at the same time robust artistic quality.

Mr. Vladimír Franz (CR). What gives his art a distinctive hallmark is the inner dramatic character which becomes evident even on a static theme through its almost dynamic handwriting, deep and a bit sad inner feeling.

Mr. Miroslav Jakubčík (CR). With his typical handwriting and a great skill he has mastered the yellow huge areas.

Ms. Marie Molová - "When looking at her work I realized the issue of the relation that from Renaissance has been known as picture in picture". This method has always been fruitful due to its illusiveness and ability to arrange different things into a new unit that touches the magical meaning of the picture.

Mr. Jan Pospíšil - He must have been born to work with the big format, he has it at his fingertips both in "horizontal and vertical" position. His pictures are expressions of the joy of painting, but for the most part they are also a means of expressing contents relations. Evident is the permanent contradiction between intellectualism and sensibility, his works and his life have been influenced by rationality and sensibility.

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