

Review of the Show Lust for Life

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...The artistic sense of colour combines experience, knowledge, dealing with technique and painting language. It seemed to me that Michaela's knowledge of colour was developing slowly. Nevertheless, she sublimes it into the most subtle relationships between things, broadly experienced by the senses as, for example, the works "First Shape" or "Bubble Breeze" [p. 33].

As part of her self-study of the aforementioned authors (Michaela Eichwald, Charline von Heyl, Joan Mitchell, Laura Owens, Jacqueline Humphries and Amy Sillman), she was able to cope with the painterly relationship between body movement, figures and reference to the sensual in the creation of polyphonic poetry.

The paintings within her series and the series within her paintings are primarily combinable by size, materials, techniques and places. These channels inside the series have their templates between them. The subject of matter is many times a concept of the game, which has the theoretical background in a work "Homo Ludens" by Johan Huizinga. The game between and within the images are arranged according to poetic rules.

Michaela is closely familiar with James Joyce's work, as well as his method, which allows, among others, to observe the sensory in detail phenomena, their transformations and broad relationships. Joyce's philosophy also shows the desired non-intentionality, which can have different levels.

A lack of closeness would be the only element that I do not find in her paintings. The paintings create rich sensory sensations in themselves through their connections. And yet it would seem, that for abstraction it is foreign not to be foreign.

The reach of Michaela's paintings can be the emergence of sensory memories in communication with others, which sublimates the independence of their experience. Sublimation here can take the form of "excellent communication"; which is unfortunately a terrible name, coming from the absence of words differentiating the "quality of communication."

The independence of sensory experience teleologically leads to self-identity, the formation of the subject. The subject is mass-demanded, thus bringing suffering into the world. Michaela is also leaving from the world into the world of art, while bringing, not the comfort like Mednyánsky, but relief. She does it through the resources of this world, for example the image "Dry lemon" [p. 10] - a figure of a circus dog or perhaps Donald Duck, who is redeemed with his gold.

The relief is more about the body. It comes after the sun, after swimming or running or a show. It presupposes an energetic investment into the "future relief," as opposed to consolation, with its own unpredictability. A person is prepared before it. He is attentive to stimuli, similar to a game.

In contrast to the dull speed of life, many of Michaela's paintings show the speed of the excitement of experience, which is similar to a pack. Relief in the form of an image for others, filled for further action.

Michaela knows the meaning of health and its replication, as well as expropriated time, for example the image "Poor time management" is transformed again in an uncertain relationship with the memory of a time, when life would be embodied, the same as in the painting ""Playing like a girl"..."