

**Mária
Čorejová
Selected
Drawings
2015 –
2017**

ink on paper

Drawing is probably the oldest way how to note down and share information. It goes together (or can go together) with the formation and organization of ideas and thus enables mental automatism, visualization of subconscious connections and of irrational images. In its system of signs, visual symbols, and their universal speech, everything – even something that is clear or we can say “black on white” – can be interpreted in many ways. Contents may be as intimate, unclear or subjective as it is possible but the notable passion and (in the figurative sense) constant presence of the creator in the form of readable trace of his/her artwork enables us retroactively at least partially reconstruct the procedures he/she used in the creative process. In the case of Mária Čorejová, it is impossible to talk about intuitive or gestic drawing. On the contrary, her artworks act as semantically structured and thought-through visual compositions that originate without any coincidence or spontaneity. She makes use of other essential quality of drawings – of communicativeness.

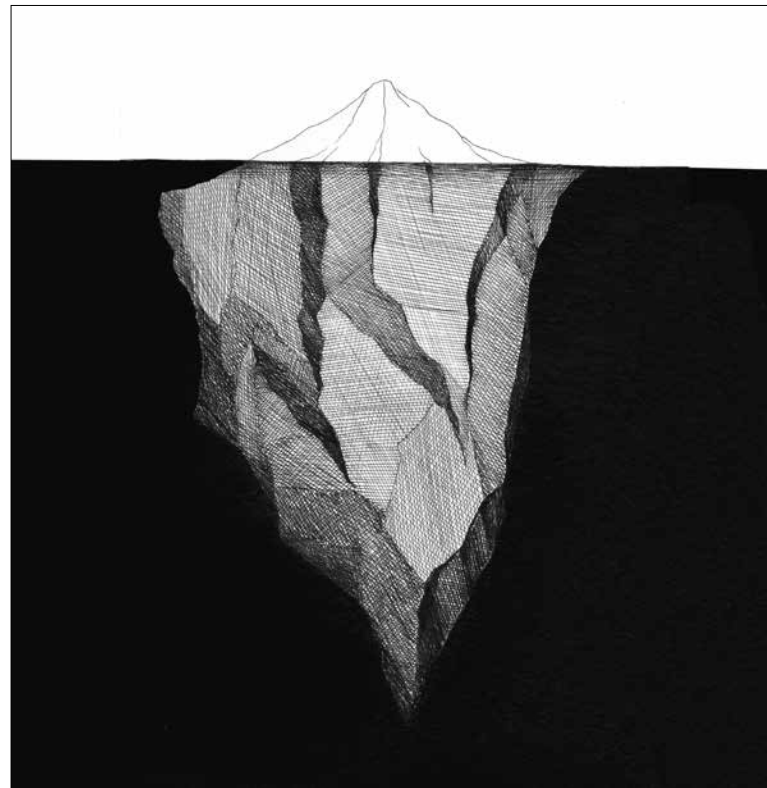
Within the framework of the today’s fine art, the artwork of this author belongs to that type of art which prefers content over (pompous) form while using graphic and drawing. Her artwork is based on the ink drawing on paper but she does not avoid its interconnection with other types of art such as graphic, product design or computer animation. However, she is leaving the borders of her favourite technique only rarely. If she does so, she is inviting other artists for cooperation on inter-media manipulation, transmission or on putting finishing touches to her drawings. Among these artists, we can mention for example Sylvia Jokelová, Martin Bu or Matěj Smetana. She almost never works with colours – black ink and white paper are enough to express her thoughts. There is a reason for such an artistic asceticism – in the graphic work of Mária Čorejová, the content is the most important. Her drawing is an independent discipline which suits the best for the main artistic intention – to interpret an idea through a free work with pictorial material. A picture created by her is almost a literary work. She connects and bends messages; she asks questions, she uses metaphors. Through a precise drawing she “designs” her thoughts. She is walking through many fields of imaginations with confidence – from complicated space compositions up to a single figure. Pictorial “one-acts” take turns with richly built scenes.

Despite technical simplicity, the Čorejová’s artworks do not act as themes (or cores) of large, complicated, and not very common stories. In their motives, we can track down elements of various problematic moments present in today’s society. She is examining the issues related to the clashes of ideologies, the presence of religious or gender stereotypes, elements of absurdity of our social order. Large space of her artwork is

devoted to the issue of personal freedom and internal life of an individual. To all these topics, the author is creating her own system of symbols and the viewers are gradually getting acquainted with it – they are learning the language of the author while they are “reading” her artwork.

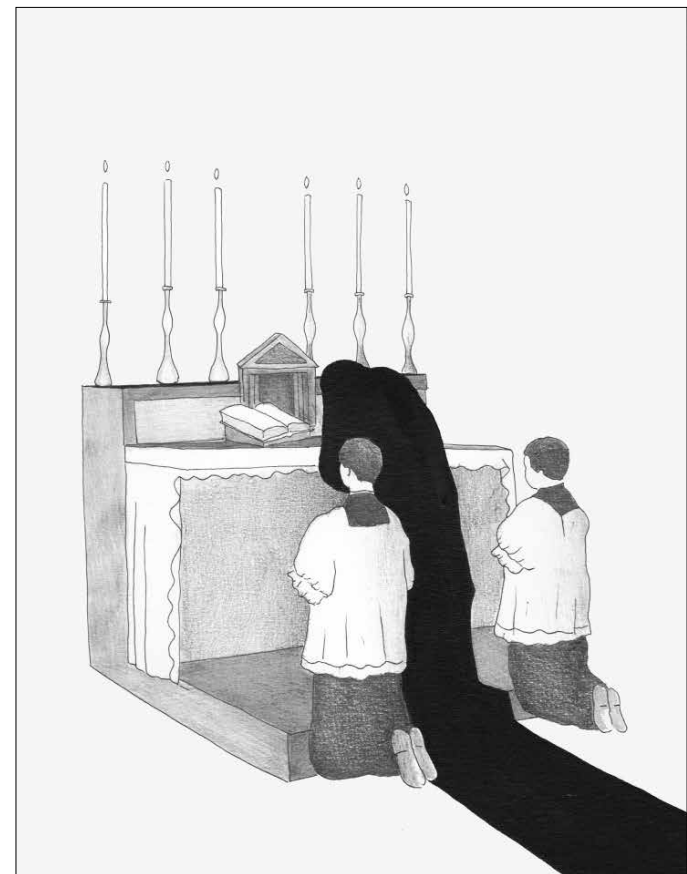
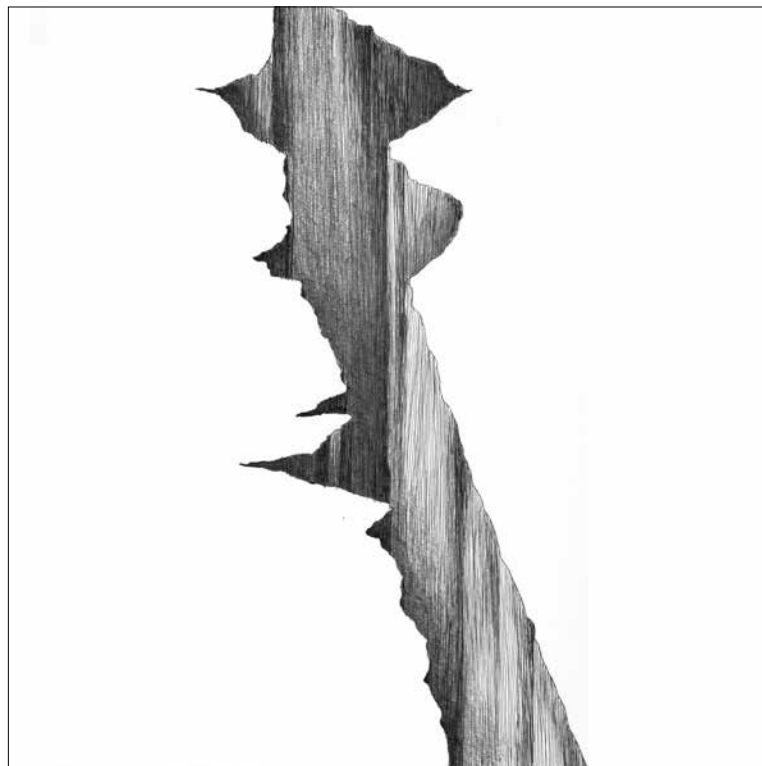
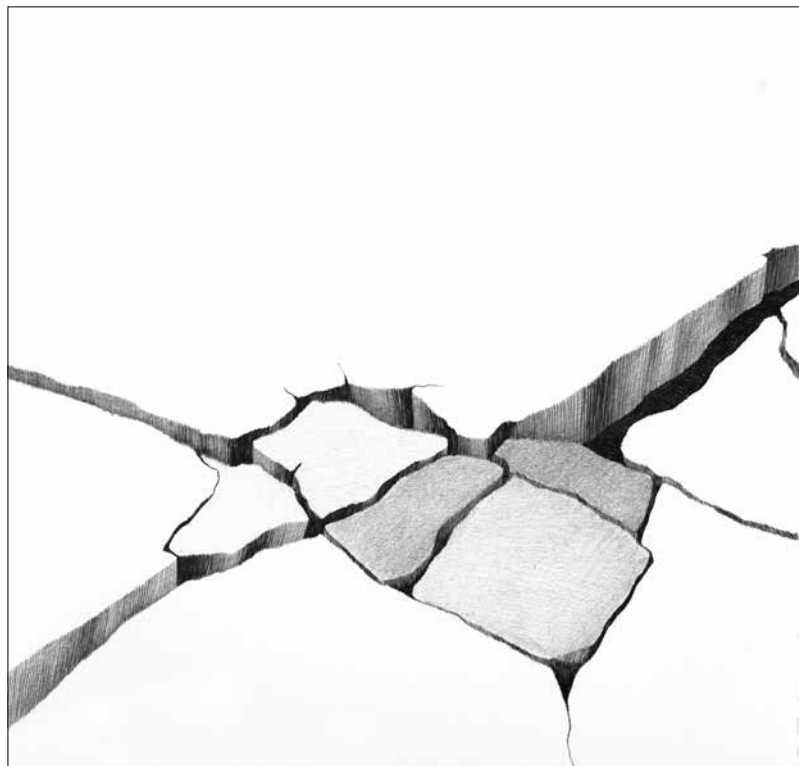
The author is constantly returning to certain topics. She is working with Christian symbolism in the form of sacral architecture, spaces, objects, and their variations. Altars split by a perfect cut or aisles in temples overgrown by flying balloons (e.g. in *The Moment of Truth*) do not necessarily cause the feeling of heresy – in Maria’s tidy way of presentation, they are rather visualized images, opinions, and frustrations of a “naïve” humanist of today. She expresses her point of view on religious dogmas, limiting rules of a society or church idols (e.g. in *Your Truths Are Like My Moods*, etc.). She presents similar attitude also to other topics of Western civilization and its historical relicts in society, aesthetic of weapons and war (*Beauty*) but also for example to sport or hunting and their impact on society (for example in *Little Pleasures of the Previous Days, Better Place for Life*). She constantly returns to an ancient conflict of what freedom means for a man (desire to fly, to move freely, or to think) with where the limits of a man are – limits meaning also a person’s own intimate space, internal mental space or home (*The Place of Ghosts*). She reaches the most lyrical form in her graphical cycles focused on the motif of a boat which is sinking – or on the other hand – emerging from water. She varies this motif in many – but very similar – ways (cycles *Ark* and *The Only Possible Solution*). Often she (not only in case of these works) chooses the installation which is emphasizing the repetitiveness of these motifs. In such a case the whole unit of her pictures creates some kind of a narrative network in which the level to which is an object flooded by a black mass (water) holds the meaning of a micro-story. For the author, the presence of a dominant black space is not only an impressive artistic element which is bringing her drawing closer to a painting; often it is the main holder of the core idea of the artwork. “Black mass” is dynamically growing through the picture, it is flooding the spaces of architectural buildings, it fills an empty space, it interrupts the integrity of objects, and through its secret darkness it communicates with the action of a present figure. In such a way it creates one of the most interesting moments of the author’s artwork. It is so because this black mass is not only a holder of a negative charge of the scene in the drawing but on the contrary, it asks us to what extent is our perception influenced by prejudices and dual division of the world to “up and down”, “black and white”, “good and bad”. It looks like she is testing where we would end if we change them, if we turn them over, or if we deny their existence.

Diana Majdáková, art theoretician

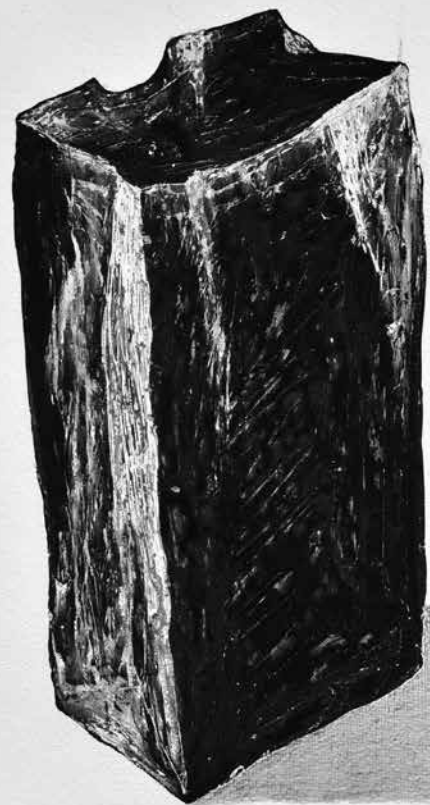


Tree of Life
2015, 50 x 50 cm

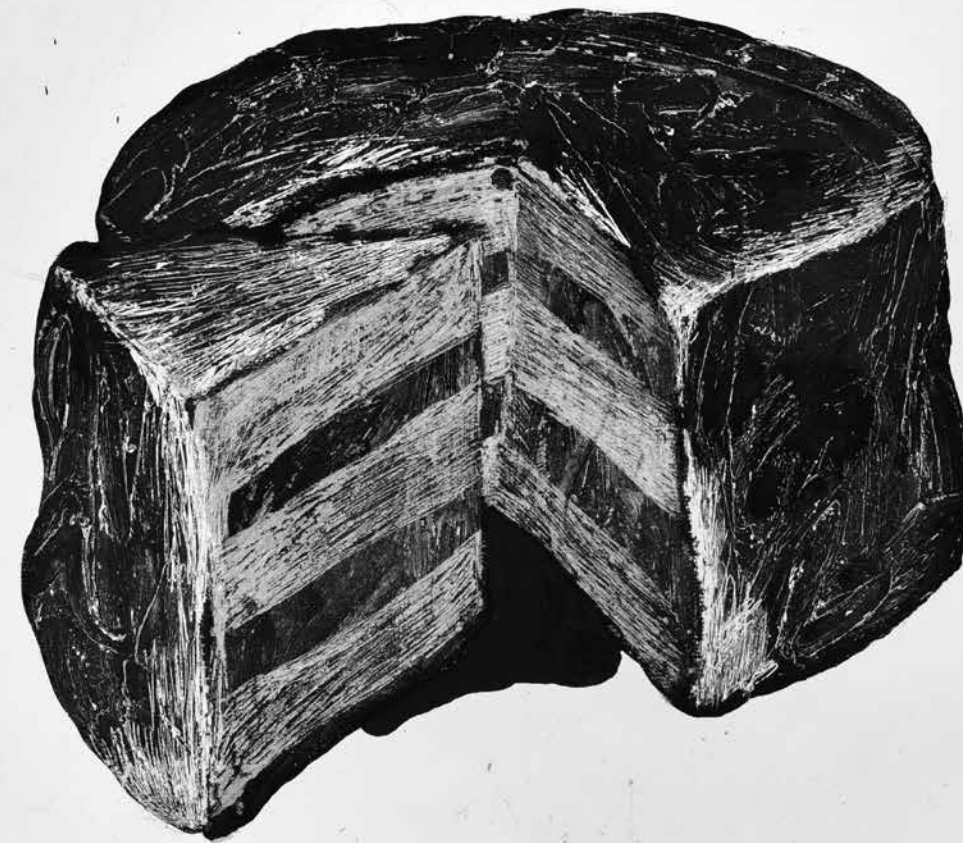


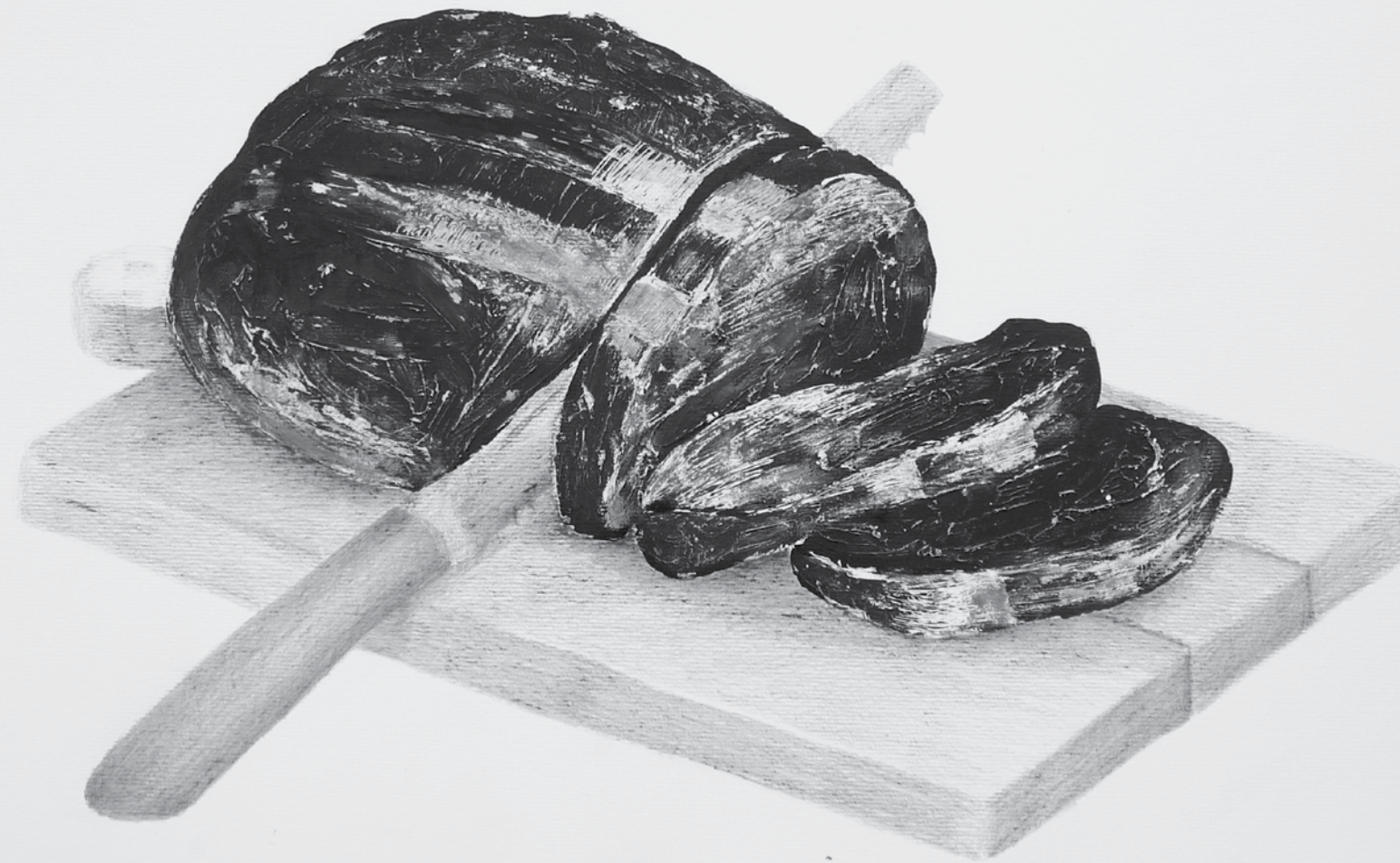


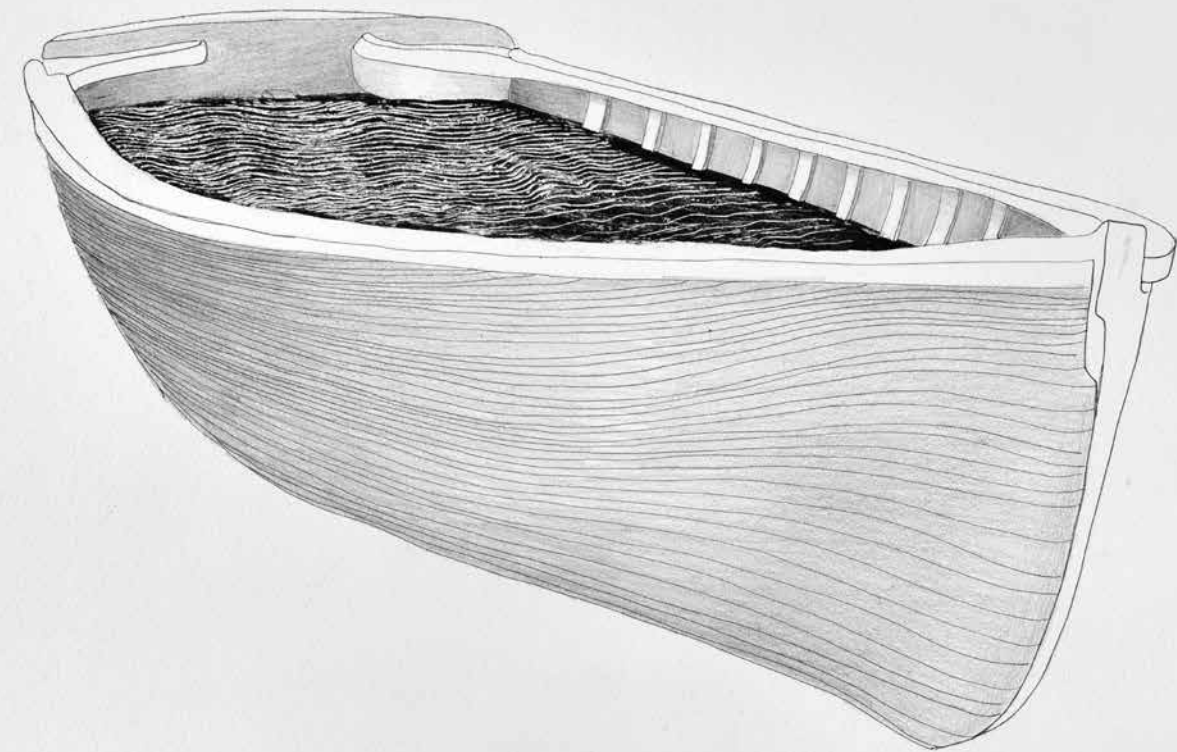
Different Contexts, Different Attitudes
2015, 30 x 40 cm

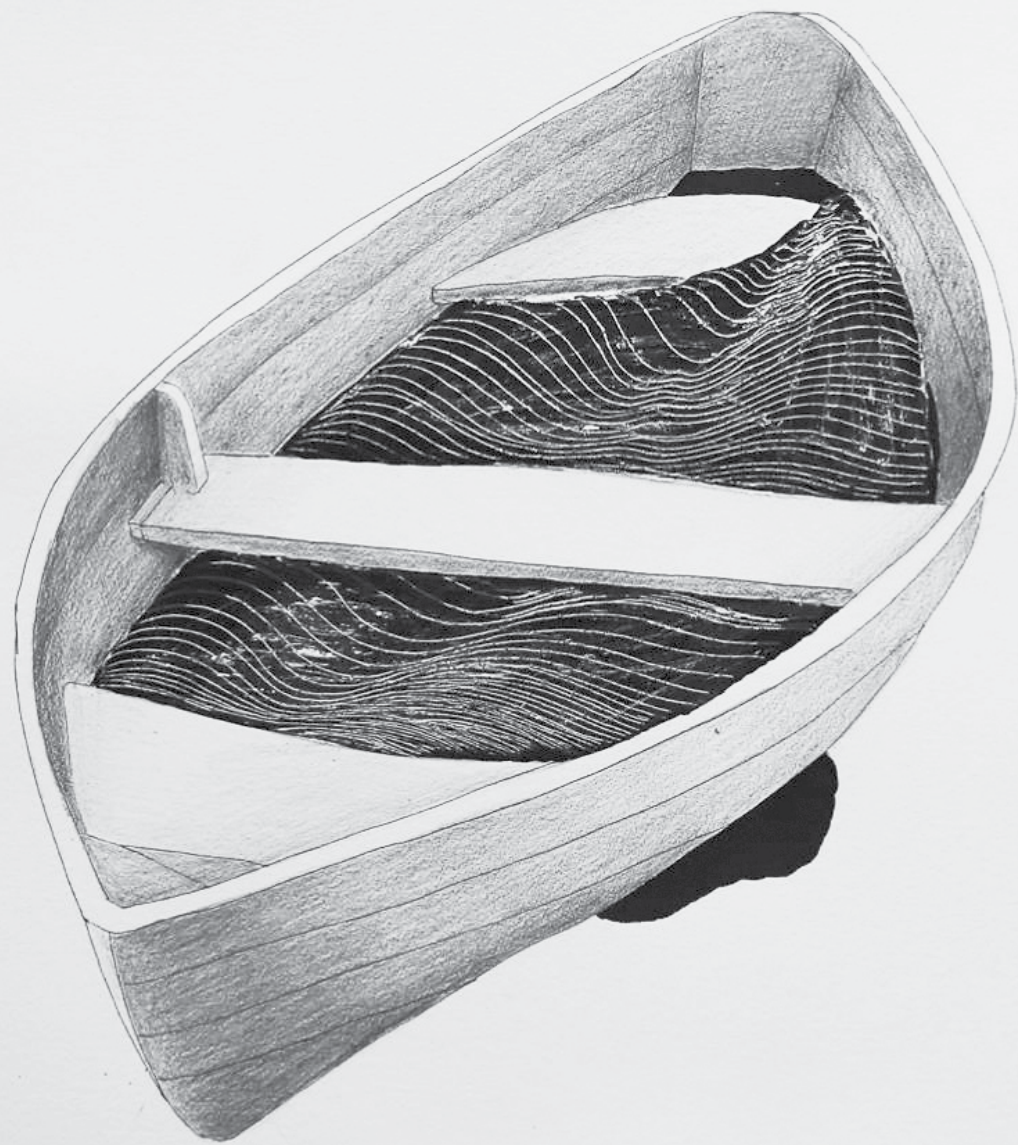


Days of Anger
2016, 75 x 55 cm











Brave New World
2017, 75 x 55 cm



