

# **MARIE BLABOLILOVÁ – QUIET TOGETHERNESS**

## **PARALLEL CONNECTIONS**

Quiet togetherness. The pictures of Marie Blabolilová displayed in the Terezín Memorial are unisonous with the local spirit of the place and they look like they are inspired by it. They weren't originated for this place. They are part of the continual process of creation. Still they ingeniously, silently and sensitively communicate; with the vanished, abandoned, harmless, insignificant, threatened silent. The Terezín connections are not accidental. Yet they are clearly parallel.

When Marie Blabolilová in 1967 comes to the Prague's Academy she meets Jiří John there.

Although it was a very short cooperation and John stopped teaching prematurely (he died in 1972) he managed to direct Marie to the way of silence. And this way was essential to her. In her way she kept on working on the sketchy trends. She leaves the paintwork she started with behind and changes it for linear etching so suitable for her silent concentration, resting upon the object or in the scenery.

The lonesome concentrations were closer to her than confrontations. Her graphic work with its existential legacy belongs to sovereign representatives of its kind and time.

Transformation in her style comes with the 90' after the velvet revolution. In her work, it is not a revolution, not even the velvet one, but a manifestation of quite physiological progress.

Again and more and more often she reaches for the paintbrush until the color and big format turn into crowned graphic work. As well as she creates her irreplaceable graphic style and iconographical repertoire she also develops her pencil far from her beginnings at the Academy.

She uses old linoleum as sub film, its design is a raster to her, it determines the rhythm and composition of the painting. Here we can find some similarities with the previous graphic work. She is a pioneer in using of the line below painting as well as in using of the paint roller used later by artist far younger than her.

Marie was born in 1948. It was a time when cynical contempt of lives of the so-called second-rate people was a recent history. But another contempt was yet to sprout. Not by a chance she more and more resigns from the man. Her disbelief is directly proportional to time. She leaves the man as a being less trustful. Man in her way is someone who acts like wrecker incorrigible by his own history. Like someone who constantly wishes to possess, control and who reaches the power just for itself or because of the goods. Or someone who is blindly and wildly cutting the threes, symbolically or

literally. Someone who is manipulatable, easily lined up into crowd he lets his responsibility melted and than he washes his hands in a mass cooker of following reality.

Marie never took this weakness although she sympathizes with those who are weak. She sympathizes whit those who are neglected, threatened and ordinary and gives them back their importance. It can be a cat, a bird, thin little birch, fading flowerbed, a dry pine. Their silent associations fascinate her and for their quite voice, strength or even vulnerability se has a special sensibility. She becomes its visual speaker. Togetherness of the drying sunflowers, poor birches, of the forest monoculture or flowerbed. Togetherness of table and chair, kettle and cups on a shelf. Togetherness of mute cats and Jesus' iron-plate feet. Man in the pictures is substituted by its absence. It's the one who isn't there, the one who previously interfered. He planted the forest into lines, he fenced the garden, and he raked up the hays. The man gathered the fruit. He left the chair. He put the cup on the table. The man has just put the kettle into the sideboard. Everything is real and straight in its own existence, without any sentiment. This is how Marie took up the new existential trends in art, new pragmatism, new sensibility, strength in its very own and individual art position that is not a relict.

She's not contemporary but fresh. She's not only topical in its tendentious disengagement. Black and white striped surfaces of the quite togetherness of the birch trunks (birch is Marie's favorite three) can evoke prisoners outfit. Unattended dress on a clothes hanger as well as empty chair offer a story of unknown owner. And it evokes questions about his destiny. It is like it's becoming more specific in Terezín. However this specification is not Maria's author's contribution. It is a parallel phenomenon provoked by the sincerity and frankness of the experience skepticism and participation. In the same time it proves the ideal topicality and versatility of her paintings.

By Lucie Šiklová