

Dr. Phil. Evgeniya Yarkova

Art historian

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Authorship of the Rusty Painting

Zdenka Migaš Goril'ová is an artist based in Leipzig from Slovakia. Since 2019, she is working with a special technique of rusty painting that Migaš Goril'ová developed herself in the process of artistic experimentation. The technique is based on the manipulation of iron and metal dispersion, including copper, gold, and silver. With this technique, Migaš Goril'ová works with patina and portrays fictional, as well as abstract compositions. Her work is embedded with symbolism recreated through special colours and textures reminiscent of earth. This association holds a special meaning of human nurture and decay, on this basis of which the artist delivers motifs related to motherhood, as well as emotional connection between mother and child through the notion of earth as a mother.

Having a professional background in setting theatrical scenery and costume design, Migaš Goril'ová stages the characters of her paintings in places that evade specific temporal or spatial associations, allowing the viewers to engage directly with the symbolic space of the artist's imagination. Her academic background lays also in the classical painting that she studied in Slovakia under the supervision of Doc. Milan Rašla.

What is particular special and innovate about her work is that these delicate and personal subjects are depicted through unique and luring industrial aesthetics. This is due to a special technique of the so-called rusty painting. Migaš Goril'ová has been working with this technique alongside traditional artistic tools: filler, acrylic and oil paint used as a base for putty, showing the beauty and uniqueness of colours that viewers are more accustomed to seeing in contemporary sculpture medium. The artist reaches the desired result above all through water and then works with oxiden dispersion for creating more detailed forms (Fig.1). By using copper, gold and silver dispersion, and especially iron, the artist pours and dilutes it first with water and then lets the water oxidize the material. In the process of oxidation, she then moves the metallic pigment in the directions and forms that would allow her to create the desired motive (Fig.3).

The method itself is unlike the traditional technique of painting, as Migaš Goril'ová applies liquids directly on the canvas, mixing them partially with hands and partially with a brush and other tools, such as cotton pads, wooden chopsticks and various spatulas. The canvas then transforms into a bold, relief texture and contrasting space on a flat canvas.

Aesthetically, the tones of Migaš Goril'ová's paintings are created with rust that generates various colours, i.e. if the water is left on for longer, the tones transform into bright brown and if the water dries quicker than they become darker (Fig.2) and with metal dispersion of green and blue. The key of the technique is that the artist dilutes the iron or metallic pigments with water, and it corrodes in the process in natural white. A particular example of that can be seen in such work as "FAREWELL HUG" (Fig.4), where she uses her signature "rusty aquarelle". Symbolically, it is also connected with the colour of earth, birth, and decomposition that allows Migaš Goril'ová to work further with the central subjects of motherhood in her work.

Exhibitions

2022

"HOMESICKNESS in different shades of RUST". Exhibition of rust paintings

Gallery of the main hall of the Provost Church of the Holy Trinity, Leipzig

2021

„CALLING OF THE SILENT HEART“. Exhibition of stage costume designs and rust paintings

May 21| Gallery of the main hall of the Provost Church of the Holy Trinity, Leipzig

August 21| Vihorlat Museum in Humenné, Vihorlatské múzeum in Humenné, Slovakia

Leipzig

September 2022

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Fig. 1



Details of the painting, „FROM THE ASHES OF HUMAN NOTHINGNESS“, 100 × 140, 2020.

The painting is made of copper corroded with acids, the upper background was corroded with water in copper. The shadows of the figure and the lower part of the painting are created by iron dispersion corroded with water.

Fig. 2



Details of the painting, „HOMESICKNESS II“, 100 × 140, iron, gold and silver dispersion on canvas, 2021.

The figure is painted with dispersions corroded in water, the hands of the figure are made with oxidized silver dispersion.

Fig. 3



„MEADOW IN MY HEART“, triptych – $3 \times 80 \times 40$, dispersions: iron, silver, copper on canvas, 2021.

Fig. 4



“FAREWELL HUG”, 60 × 60, rust aquarell made from iron dispersion on canvas, 2022.