

Milan Chabera – painter of emotions and an envisioned order

author: PhDr. Radan Wagner

We live in an age of vague outlines and envisioned at times even indistinct social and all-embracing orders. We face a daily search for one's identity, mass apathy, empty hedonism, superficial shifting of all kinds, emptiness, but also some sort of a new, expectant awareness and yearning to understand the essence of this plan. Post-modern society though still lacks constant and true ideas appearing on the horizon, idols or visions. Thus the world where a true effort at self-understanding is being undertaken is the world each one of us inhabits – the personal life, to a great extent hidden from the ambient environment, a plan that may be painted rather than told directly...

In the paintings of Milan Chabera, an inhabitant of this radical environment, infinite chaos and established order mix together – unforcefully or perhaps naturally – and confront each other in a wholly peculiar manner. In rapid succession and with animal vigour, bold carbon strokes are laid first, followed by numerous coloured fields, that complement, but also overlap each other, demarcating and melting into shrouded crossings. An abundance of views, scrimmages, details, fragments and other visual gestures are concentrated in the square compositions, awaiting the unprepared spectator. Despite such debauched morphology, filled with clearly perceived and expressed emotions, we, as spectators, are not exposed to boundless whirls and diverging agitated curves. For there is a second plan or level, where order and a firmer internal sense are anchored – a “structure” of the overall plan, a sensation or a fleeting experience, perceived rather than visualised. Traces of pure colours and earthly, fading inhalations, determined strokes and lustrous hues are as if corrected by a cohesive net of a clear, expressive language, arising from the author's settled and nearly unchanging principles.

Chaos and order – an emotional, uncontrolled, quick temper and a new-age endeavour to find substance and relevant contexts... these are the two starting points and pillars of Milan Chabera – a withdrawn, contemplating and, in his work, very concentrated painter. Ever since the loss of indivisible, numinous unity – religious or philosophical – our view of the world, its appraisal and even our values themselves have changed radically. Instantaneous inspiration, emotions, sentience – a rare moment of personal quests in an environment that we inhabit can effortlessly match long-term, intensive observation. A motion lasting a single second may yield as much as prolonged searching and detection. The whole is definitely composed of all sorts of angles and infinite fragmentation...

Chabera perceives this fact especially urgently and clearly. In various related configurations and in true modernistic spirit, he embarks upon a path of doubt, hope and eternal returns. His themes inspect man and often with lightning speed record these observations from a kind of circular vista. Chabera does not wish to be a topical commentator, an ironic dissipated post-modernist and unrestricted entertainer, nor a perverted cultural sadist and exhibitionist. His painting is the result of a direct conflict – a clash of moods, reflections or flowing consciousness that yield diverse impulses, and perhaps even opposing directions. These plans and actions are usually represented by figures planted within the open, rugged environment, people are probably the author himself.

We observe an individual, a pair, rarely a crowd, as integral parts of the emotional tissue, transformed in some places into confusing labyrinths. We observe here the paintings of a veritable expressionist who loves heavy hyperbole and exciting drama. We observe here a painter whose “mobile” square compositions strongly remind us of a flowery symphony with varied expressive scale; a rich composition saturated with powerful choruses, minute

solo instrumentations or solo parts. Greyish introductions and red gradation strokes, stresses and urgent gestures, stillness and stirrings of an open spirit...

Undoubtedly, Chabera essentially records his own personal experience. This though surely somehow assumes a wider significance and validity. Through direct and calculated interpretation he touches – perhaps consciously, but more probably by admirable linkage with ancient sources of a common memory – questions of wider importance and meaning. This is why his paintings, despite their vertiginous exultation, touch, attract and enrich us. We believe them, for they are about us.

CHA
BE
RA