

PRZEMEK BRANAS



PORTFOLIO

Message To You

installation: lightpapier-mâché, light bulbs, covers for cables

Message to you is an installation consisting of objects – hands crafted from paper mache along with light bulbs. Each hand is autonomous, and the entire piece is suspended on another element of the installation – a woven grid made of electrical cable covers. These hands loosely create various gestures, representing an internal language and an attempt at communication. Symbolically, these hands embody the hands of many individuals, suspended on a large grid. On one side, this grid serves as a metaphorical fence, enclosing something from something else, seemingly impassable. Light bulbs are placed on the fingertips, continuously glowing with light. These lights convey information through an unintelligible message of entangled hands.

The hands speak as much as the mouth (head). Woven on a black grid, they form symbols, resembling marks on paper. These signs create an unclear, tangled, surrealist communication. Lights at the ends of the hands form patterns, much like constellations in the night sky. The black grid is like a sketchbook page or a school notebook. There is an ancient practice known as palmistry: the ability to read the future and character traits of an individual from their hands. According to this principle, the lines on our hands indicate where we have been, our experiences, and traumas. But they also show where we are going and what we are striving for.

{ M e s s a g e T o Y o u }

is part of the Convergent Anozero’24 Program –
Biennale in Coimbra.



Casa Dos Narcisos building,
Botanic Garden of the University of Coimbra, Portugal





House For Thw Rhino

installation: light, steel, roofing felt, paper mache, sand, bulbs, cabel covers, wires, bamboo, glass dildos, 2022





Model Of The Head Of A Man Who Missed Out Everything

installation: light, luminescent powder, steam. Objects are made of paper mâché, shellac varnish, bay leaves, gold, silver, 2021



The installation is a series of over 20 objects. All objects are made of paper pulp. It's a light installation. The installation has two alternate modes throughout its duration: the objects are visible for 15 minutes in full light of the lamps and then they can be watched in complete darkness for 5 minutes. Thanks to the luminescent dust on the objects, they also glow in complete darkness. It's the crucial moment in this performative installation: the objects illuminate, they exhale fumes, they give off what they have absorbed. The invisible audience can watch this metaphoric meeting in full peace of mind, totally unrestrained.





Miners' Kiss, Lover and Iwaszkiewicz

two tapestries 120x90 and 160x120 cm, documentation of performance, Katowice, PL, 2020

More than 40 years later, artist Przemek Branas created a series of works largely inspired by those events. Branas was interested in the many layers of the story, as well as the opinions and beliefs that grew around it. Iwaszkiewicz: writer, poet and Honorary Miner of the People's Republic of Poland. Branas levels those professions, presenting them as equally important and coherent in their basic purpose, which is 'providing fuel' in both a literal and metaphorical sense.

His homoerotic imagery shatters the myth of miners being the epitome of machismo and icons of narrowly-understood, brash masculinity.

Przemek Branas works in various media and is active in the fields of performance, photography, video and installation. He deals in topics involving politics and socio-cultural issues. He studies the relationship between an entity and society, putting institutional limits to the test, researching social and historical transformations.

Branas's work is made of several elements. First, he created pieces of fabric, serving as banners of sorts, on which miners' emblems clash with unexpected accessories and gestures. When creating portraits on those banners, the artist drew inspiration from depictions of the young Iwaszkiewicz. The next layer was made of performative action, filmed and photographed so that the documentation could later be displayed along with the series. The project was carried out in Katowice. Iwaszkiewicz left the city with his new parade uniform, in which he was later buried. This raises the questions: Where is the line between the private and public? What is the body in relation to what it's dressed in? What if we wrap the body in a banner?

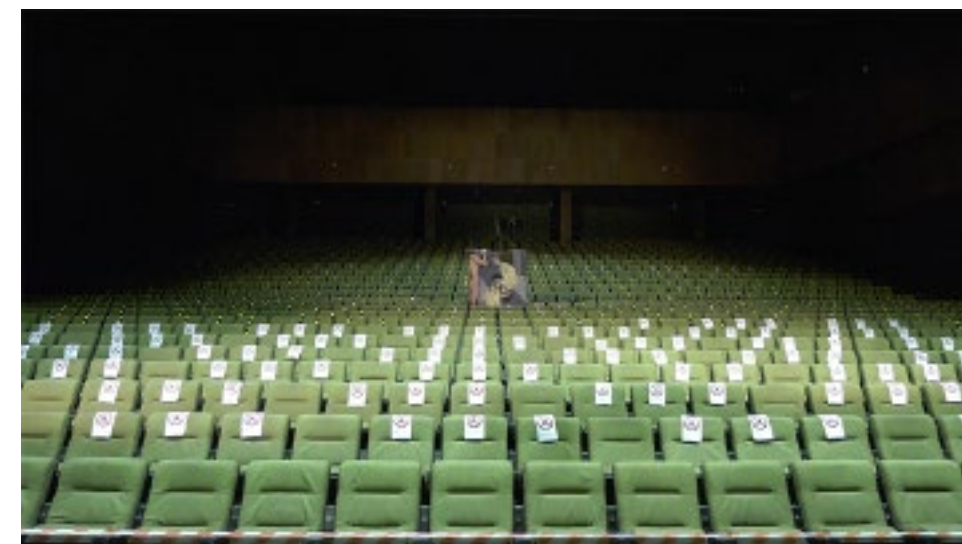
The fabrics and documentation of Przemek Branas's performance are part of the collective exhibition Demontaż [Dismantling], focused on the idea of monuments and the need for their contestation. The exhibition was displayed in the Institution of Culture of Katowice – the City of Gardens.



Untitled, photography
100x70 cm



Untitled, photography
80x60 cm



screens from the video
5K, 01'37"



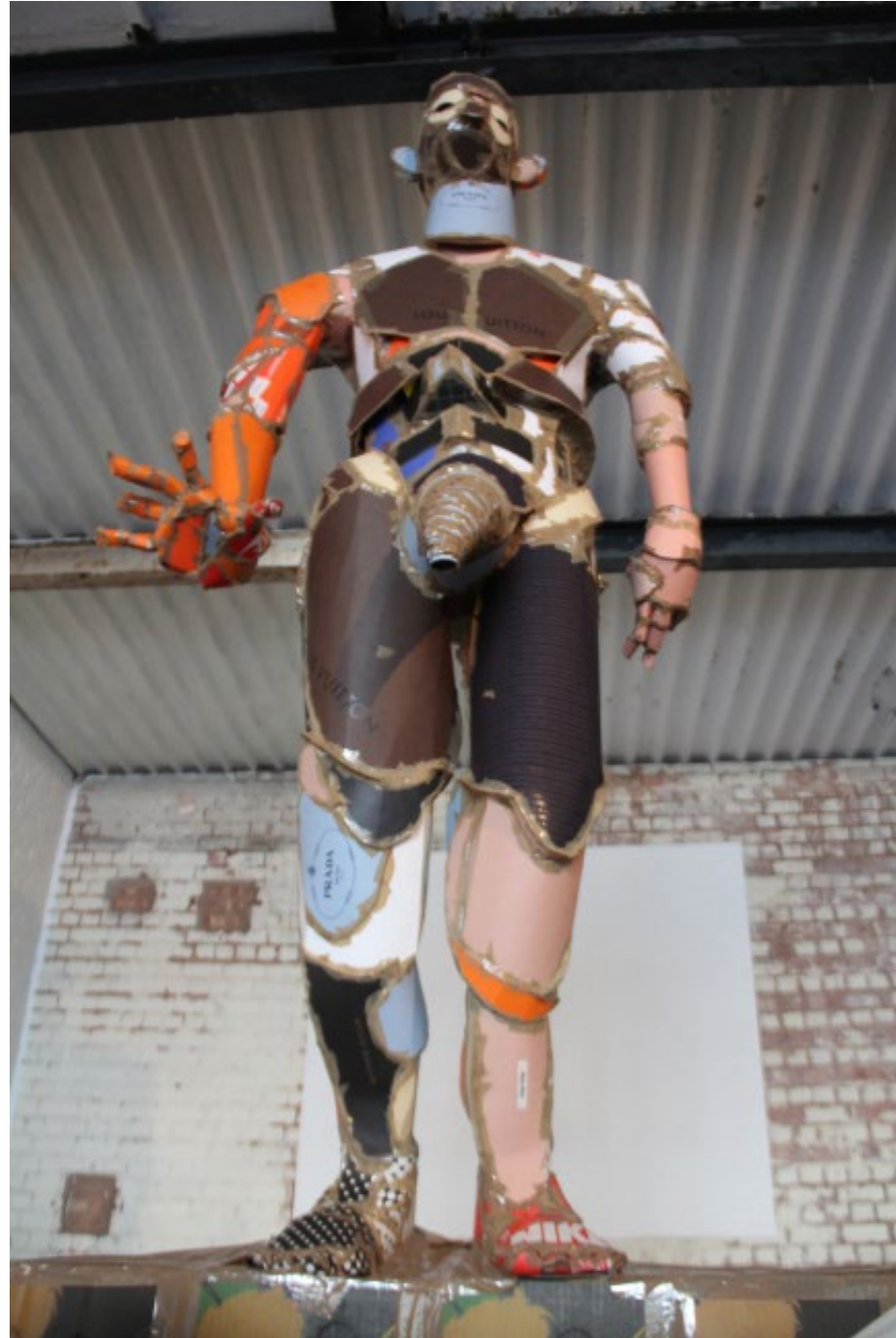
Miner's Kiss, tapestry, detail

Gucci, Louis Vuitton, Prada, Nike, Adidas, Acne, Bottega Veneta, Balenciaga, Miu Miu, Dior, Hermès Paris...,
 sculpture made of cardboard boxes of clothes found on garbage cans in on Florentine streets, Italy, 2018-2019

Gucci, Louis Vuitton, Prada, Nike, Adidas, Acne, Bottega Veneta, Balenciaga, Miu Miu, Dior, Hermès Paris..., is a sculpture originated during my stay in Florence, Italy, a two-month residency in Villa Romana, when I biked around the city and browsed through boutique and fashion show thrash. I would collect empty boxes of luxury brands, take them home and develop a sculpture inspired by gigantic marble monuments I saw in urban space. And so, the sculpture emerged from a performative act of collecting discarded boxes over time across the topography of Florence.



This sculpture is made of cardboard boxes, glue, brown adhesive tape



Gucci, Louis Vuitton, Prada, Nike, Adidas, Acne, Bottega Veneta, Balenciaga, Miu Miu, Dior, Hermès Paris...,
details

Sketchbook– people, work in process, 2019–2XXX

lotus dried leaves, papier mâché, paper, resin

The Sketchbook – people is a series of masks, counting approximately 150 and still growing. I use pulp, paper, and lotus leaves to create sketches / masks / human portraits. Each looks different, its creation process limited to a bare minimum. The steadily growing series is my sketchbook of human faces; characters, grimaces, facial expressions.



Sketchbook– people
details

