



Artist Statement

My practice explores a phenomenon of existence. Various performance-drawing projects which I stage and create in public or private environments, study the idea of *personal space* versus *shared space* and notions of security and personal safety.

Drawing is the basis of my whole practice, extending towards performance, interactive situations, installation, sound and film; I refer to it as cross-disciplinary drawing.

I draw my environment as I see it, in real time - tracing and re-tracing the visible. I only draw what I see. Seeing, the act of drawing and the drawing itself are evidence not only that I exist, but also that I exist in the present moment. I never draw from imagination. The immaterial (energy and time) are converted into the material (pigment forms line).

Every single glance produces a drawn shape. Every drawn shape both embodies and documents corporeal existence.

The Rooms

A ROOM WITHOUT A VIEW ***Drawing performance/installation***



- A – Outline
- B – Aim
- C – Execution
- D – Logistics

A OUTLINE

THE ROOMS, an ongoing performance project, talks about human behaviour, emotions and the response to the complex relations with a community and surrounding, it investigates an internal life of the human body (internal organs), about our most sacred 'personal universe'.

The project draws on my ongoing search for reassurance of the perceived reality.

The series looks into the organs' symbolism and their biological functions. The concept is to create individual large-scale immersive drawing installations representing: *The Brain* (information, processing), *The Heart* (love, longing, loss), *The Lungs* (sense of freedom), *The Diaphragm* (social awareness), *The Liver* (protection and care, regrowth), *The Stomach* (aspiration) and *The Uterus* (becoming). For the symbolic meaning of the organs I reach out to cultural traditions and my personal associations, research and understanding.

Multiple incarnations of each room are intended.

A ROOM WITHOUT A VIEW represents Uterus. It was created twice:

- RMIT University Gallery (2013)- Black version **Image #1**
- Fremantle Arts Centre (2016) – White version **Image #2**



Image #1 *A ROOM WITHOUT A VIEW*, 17-day drawing performance, RMIT University Gallery (2013)

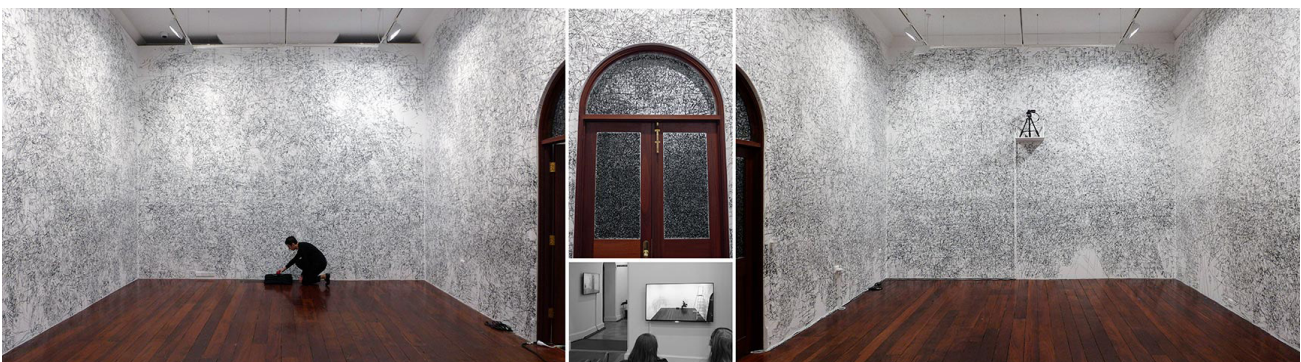


Image #2 *A ROOM WITHOUT A VIEW (extended)*, 24-day drawing performance, Fremantle Arts Centre (2016)

The project consists of:

- drawing performance in isolation,
- large-scale drawing installation (outcome of the performance)
- multimedia component: video installation with screen (or screens) outside the performance room and life streaming (optional).

B AIM

In *A ROOM WITHOUT A VIEW* my creative process conceptually challenges the crucial principles within my practice.

These principles are:

1. RICHNESS OF SENSORY (VISUAL) EXPERIENCE IN EVERYDAY LIFE – I like to perceive the ability of looking and seeing all complexity of the world around me as the ways to be consciously anchored in the present moment and to realise the fact of being alive.
2. VIBRANT SOCIAL CONTEXT. COMMUNITY – Building a registry of the everyday and harvesting all evidence of *now*, I stage my performances in various private and public spaces where ordinary life goes on with people and objects become integral part of my creative process.

RE1: SENSORY LIMITATION in contrast to Richness of Sensory (Visual) Experience

The line I draw is shaped into outlines of real things that my eye registers by its every glance. Because I consistently draw what I see—never from imagination—the structure of my work is build up from myriads of “frozen” glances (moments of “looking at”) captured by my eyes and drawn as linear shapes to form a visual archive of the specific time-space.

A ROOM WITHOUT A VIEW is an experiment when I deliberately deny myself the complex stimuli of my senses (especially sense of sight). In this project I perform/create my work while enclosed inside a small empty room. This creative situation intends to suggest:

- An environment of the mental patient, the prisoner confined down to their isolation cell, staying in unusual conditions when they are refrained from experiencing change, exchange and complexity of the world outside—*but also*—
- An embryo in the womb – experiencing the womb as the whole and only universe.

RE2: ISOLATION in contrast to the Social Context (contacts with others or the lack of it)

Various projects I stage and create in public or private environments, research the idea of *personal space* versus *shared space*. By placing my projects within a context of the everyday life, I probe and document diversity of human behavior—the microcosm of individual reactions within the macrocosm of our social co-existence—mapping cultural and social similarities and differences and the surroundings they inhabit.

The social context and exchange – public participation (conversation, watching, or just presence) works like a mirror helping me to perceive and assess my own being. I think about self and others simultaneous presence as a form of exchange of ‘imprints’ (gestures, gazes, any reaction or its lack) defining our shared time-space. We see ourselves through the eyes of others.

The isolation presents for me a number of challenges:

- Isolation can distort my everyday perception of time-space which I see as always crossed/overlapped with time-spaces of others. During my short isolation (six hours daily over a period of X-day performance) I am going to probe and examine the effects of loneliness within the drawing and possible mutation of my ‘conversation with inner-self’—*but also*—
- The project conditions can direct me to conceptually enter the internal universe of my body: the organs, the fluids, the cells... The ultimate certainty of self. Concept of ‘self-centred’.

*Nothing to look at – except my body
Nothing to listen to – except sounds I am making
No one to be touched by – except myself
The world is – I...?*

New creative possibilities:

In my limited environment of the isolation room I will still draw what I see—over and over again the same—my body and the empty room. My aim is to create a new drawn reality, as tangible as the line structure can be, the reality of drawing to inhabit. Gradually, as the line structure organically expands across the wall of the room, I will become to live inside the drawing.

Possible questions that may arise during the project:

- Can subjecting one to lack of, or rather extensive limitation of everyday stimuli (isolation in a small empty space, constraints of “nothingness”) distort perception of time passing?
- Can the state of being alone for prolonged period impact on workings of senses and moods?

C EXECUTION

Performance Drawing And Installations In Situ Main Characteristics And Guidelines

1. My drawing projects – both performance and Installation are:

- Created in situ. Location proposed by the organiser and discussed with the curator
- Always time based and situation specific. To achieve a meaningful outcome the creative process is long, usually between one week and one month. Longer performances can be arranged. There are also short, one day or couple of hours projects which I call interventions or drawing études. Length of a project are open to discussion and depend on curatorial idea, site characteristics and restrictions, budget, etc.
- Organic. My drawing is shaped by natural body movements in space during X period of time and maps body/muscles responses to my postures while drawing.

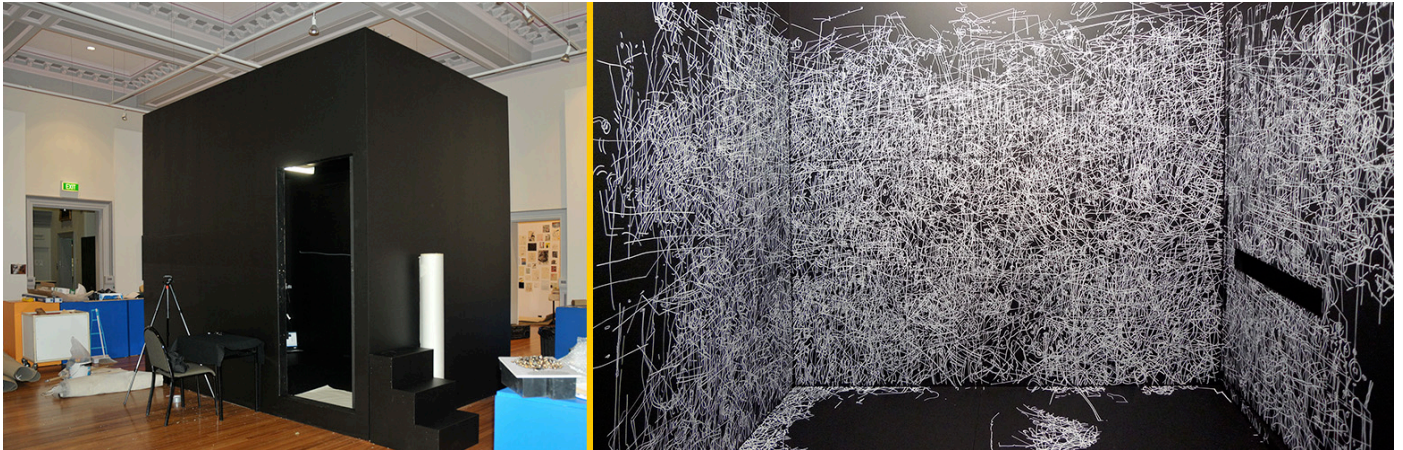
2. I work with my assistant Longin Sarnecki (my partner). Longin's role:

- Site management
 - Thanks to our long history of working together on my projects in situ, Longin knows what I need while working on location and he is a communication link between myself and the curator.
 - Longin talks to public, answers questions and is a kind of 'protective barrier' between the audience and I - although I invite conversation with the public it still has to be filtered in order not to disrupt the process.
- Performance drawing process assistance:
 - Longin takes care of my tools and materials. I use pigment pens which need to be shaken and tapped every so often. During the drawing process Longin prepares my markers for smooth and continuous drawing.
- Photo-documentation:
 - Longin documents all the creative process and the work in detail. Between 100 - 500 photos each day of the project. Longin's photo-documentation forms an archive of the particular project. A selection of the documentation material is available free of charge to the organiser.

Performance Drawing *A ROOM WITHOUT A VIEW*

The space:

Option 1 A cube with a “room” inside specially constructed inside large gallery space.
Approximate dimensions of the “room” inside the cube: 3m x 3m x 2.6m (h)

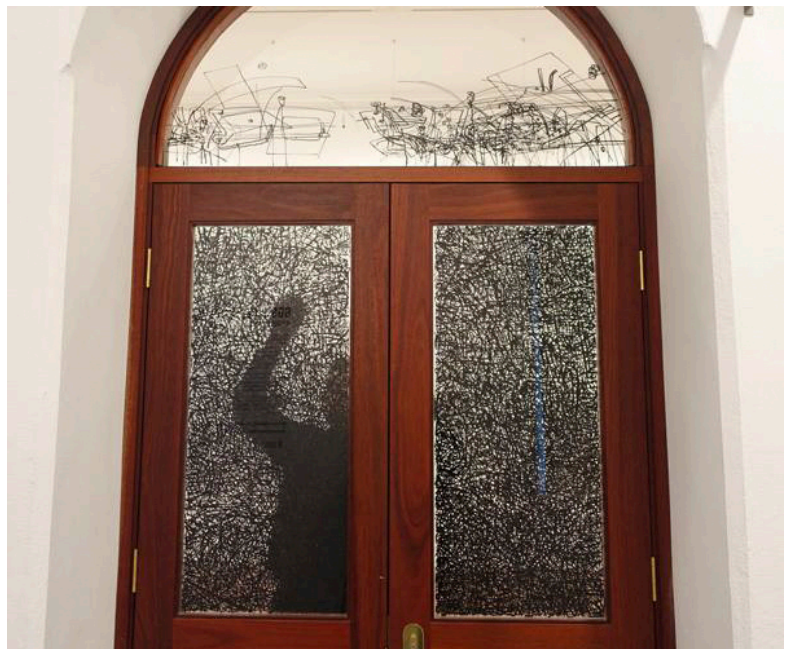


Option 2 A small gallery space without windows and with one entrance door.



NOTE:

If the chosen gallery space has got window there is an option to make them part of the work by drawing on glass 'to block the view'



Process:

Every day, for agreed period of the performance I, and Longin Sarnecki (my assistant) are present on site to work on the project. Daily time: six hours of the actual drawing process within gallery opening hours.

A ROOM WITHOUT A VIEW is planned as a unique performance situation for me, where entire creative process is conducted in isolation. Everyday during performance hours:

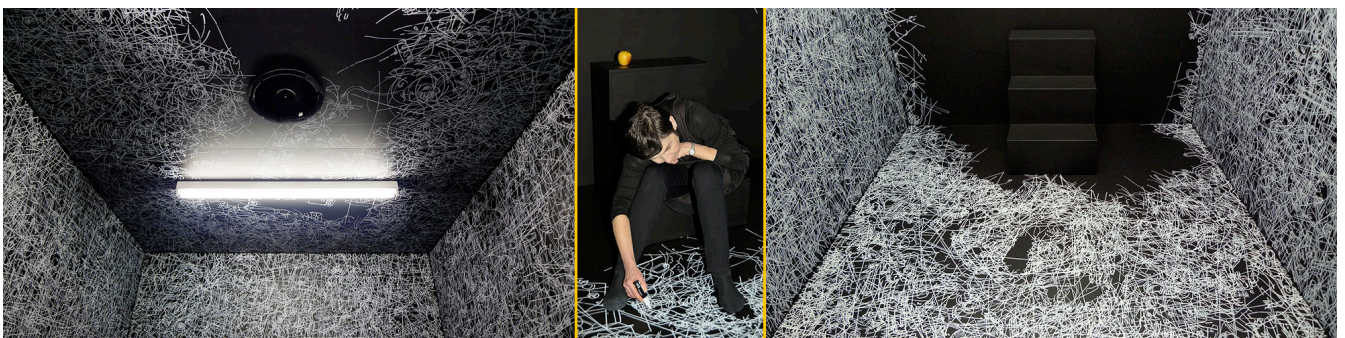
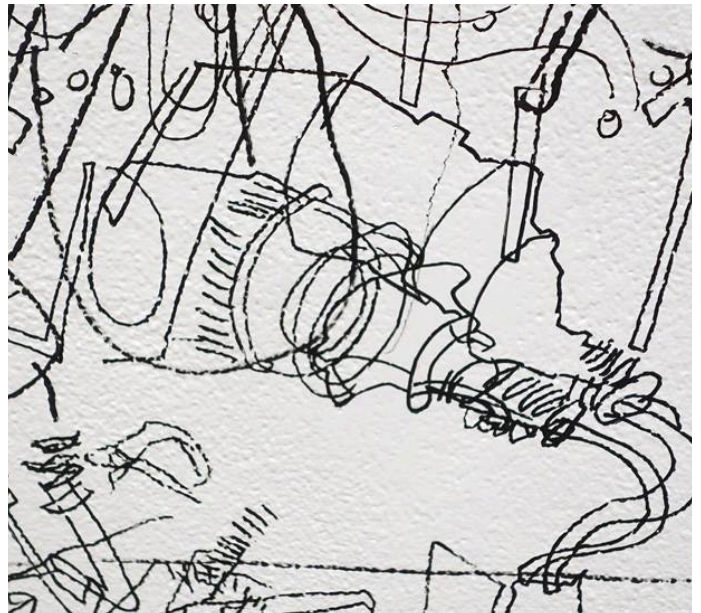
- I intend to stay in my isolation room and draw, going out only for toiled.
- Everyday I take with me water and food to the room.
- Any break or rest I have inside.
- During drawing hours I only communicate with Longin: I pass to him my used pigment pens and collect from him the fresh ones.

Drawing Installation:

Over a period of the performance a large-scale drawing installation is created. Final look, size and shape of the drawing installation are unpredictable and determined by my experience during the project.

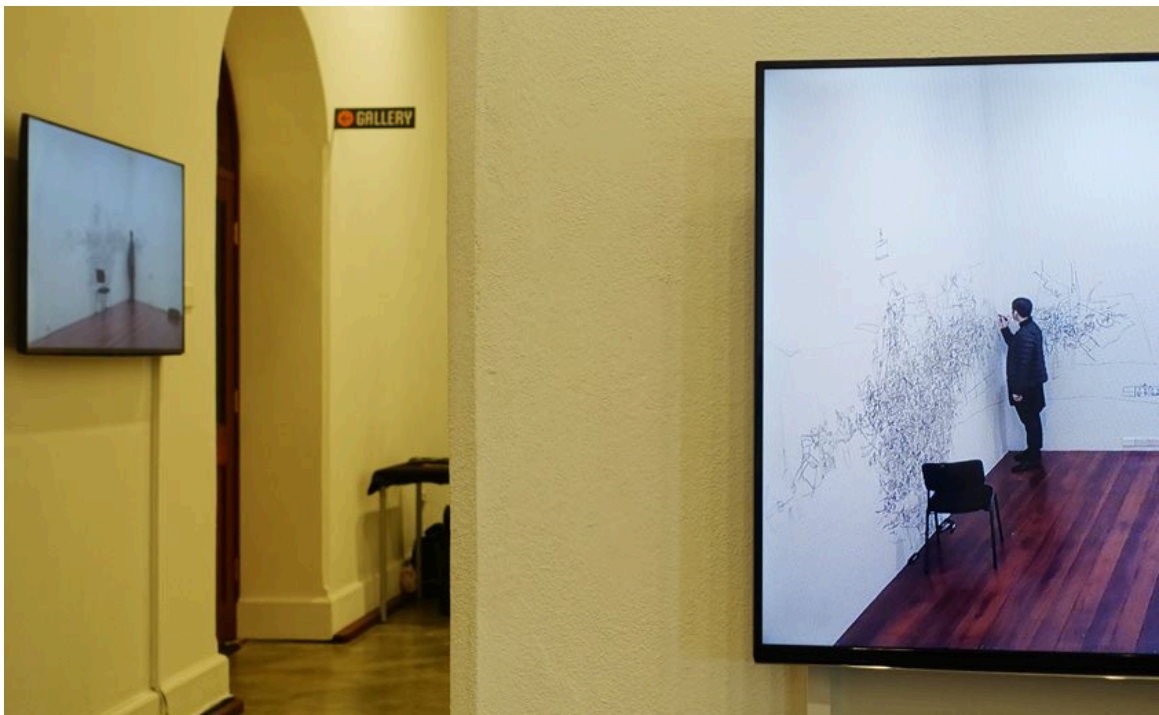
While working I always respond to what I see in the space around me – in *A ROOM WITHOUT A VIEW* it is very limited:

- my body
- four walls, ceiling and floor of the room
- imperfections of the paint on walls' surface and
- fixtures and features build into the room or space construction
- necessary objects: ladder or step-cube, camera, one apple, bottle of water.



Multimedia component:

To enable the audience to watch the performance a camera will be installed inside the room and the process projected on a screen installed outside the room (the lobby?). It is an intention, if possible, to include another camera to broadcast the performance (live-stream) over the Internet.



Documentation: Longin Sarnecki will document the project's creation process and final installation with still photographs. A selection of the documentation images will be available to the hosting institution for any media, promotion, documentation purposes, with the copyrights to Gosia Włodarczak and Longin Sarnecki credited as photographer. Image credits, when published should be: courtesy the artist and the hosting institution.

D LOGISTICS

Location: to be discussed with the curator of hosting institution

Site Preparation:

Option 1

1. A cube with a room inside to be build/assembled in the middle of the dedicated gallery space. Approximate dimensions of inside room: 3m x 3m x 2.6m (h)
2. Door installed in one wall of the cube. **NOTE:** entry to the room will be close to public till the end of performance.
3. The room inside the cube has to be painted: walls, doors, ceiling and floor in preparation for drawing. The surfaces should be smooth for good pigment flow.
4. Light on the ceiling
5. Suitable Air circulation system
6. Cameras inside the room to document the performance and to send video image to the screen outside the space:
 - to screen/monitor installed outside the performance cube
 - for broadcasting (life-streaming) over the internet

Option 2

1. A small gallery space to be dedicated to the project
7. If there are windows in the space I will draw on glass in order to block the view (*A Room Without A View*) **NOTE:** entry to the room will be close to public till the end of performance.
2. The space has to be painted with the smoothest surface possible
8. Cameras inside the space to document the performance and to send video image to the screen outside the space:
 - to screen/monitor installed outside the performance space
 - for broadcasting (life-streaming) over the internet

Time: Length of the performance – to be decided
Drawing time: six hours daily with one hour break

Personnel: Gosia Wlodarczak, the artist
Longin Sarnecki, photo-documentation, site management, performance assistance

Materials: uniPOSCA water-based pigment markers by Mitsubishi Pencil Co. Lit. Japan. Pigment colour to be decided in relation to the wall colours associated with *The Room* type (see: **A-Outline**). Markers tip: medium and broad (**Image below**)



Equipment: Inside the room – a ladder with platform (see examples below)
Outside the room – working station: a table with two chairs, power point

