

MARLENA KUDLICKA

Marlena Kudlicka
born 1973
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Education

1993-98	M.A painting and M.A drawing. Department of Painting Graphics and Sculpture Academy of Art Poznan Poland
1988-93	B.A painting Wyspianski's Gymnasium of Art Jaroslaw Poland

Grants Awards Residences

2011	A. Mickiewicz Institute Culture Travel Grant Poland
2010	A. Mickiewicz Institute Culture Travel Grant Poland
2008/2009	Swing Space LMCC New York
2009	A. Mickiewicz Institute Culture Grant Poland
2007/2008	International Studio & Curatorial Program New York
2007/2008	NCK Grant Polish Ministry Of Culture
2006	Ministry Of Culture Travel Grant Poland
2004/2005	Trust For Mutual Understanding Foundation New York
2004/2005	International Residency Program Location One New York
2004/2005	Akademie Schloss Solitude Stuttgart Germany
2003	Alfred Jurzykowski Foundation New York
2003	Art Omi International Arts Center New York
2002	Young Award in Painting and Installation Poznan Poland
1997/1998	Award of The Main Head of Academy of Art Poznan Poland

Solo exhibitions

2012	Volta NY solo presentation New York
2011	Archeology of Hole - Creating an Archive Stedefreund Berlin
2008	0 ZONE Kunsthau Raskolnikow Dresden
2007	NN Institute Glasspavilion Berlin
2005	The Image That Emits No Shadow /SUNSET/ Location One New York
2004	POINT OF VIEW Akademie Schloss Solitude Stuttgart
2002	Oxygenation City Gallery Poznan Poland
2000	Condition ON Gallery Poznan Poland
2000	Praktiker IF Museum Poznan Poland
1998	About transparency and density City Gallery Poznan Poland

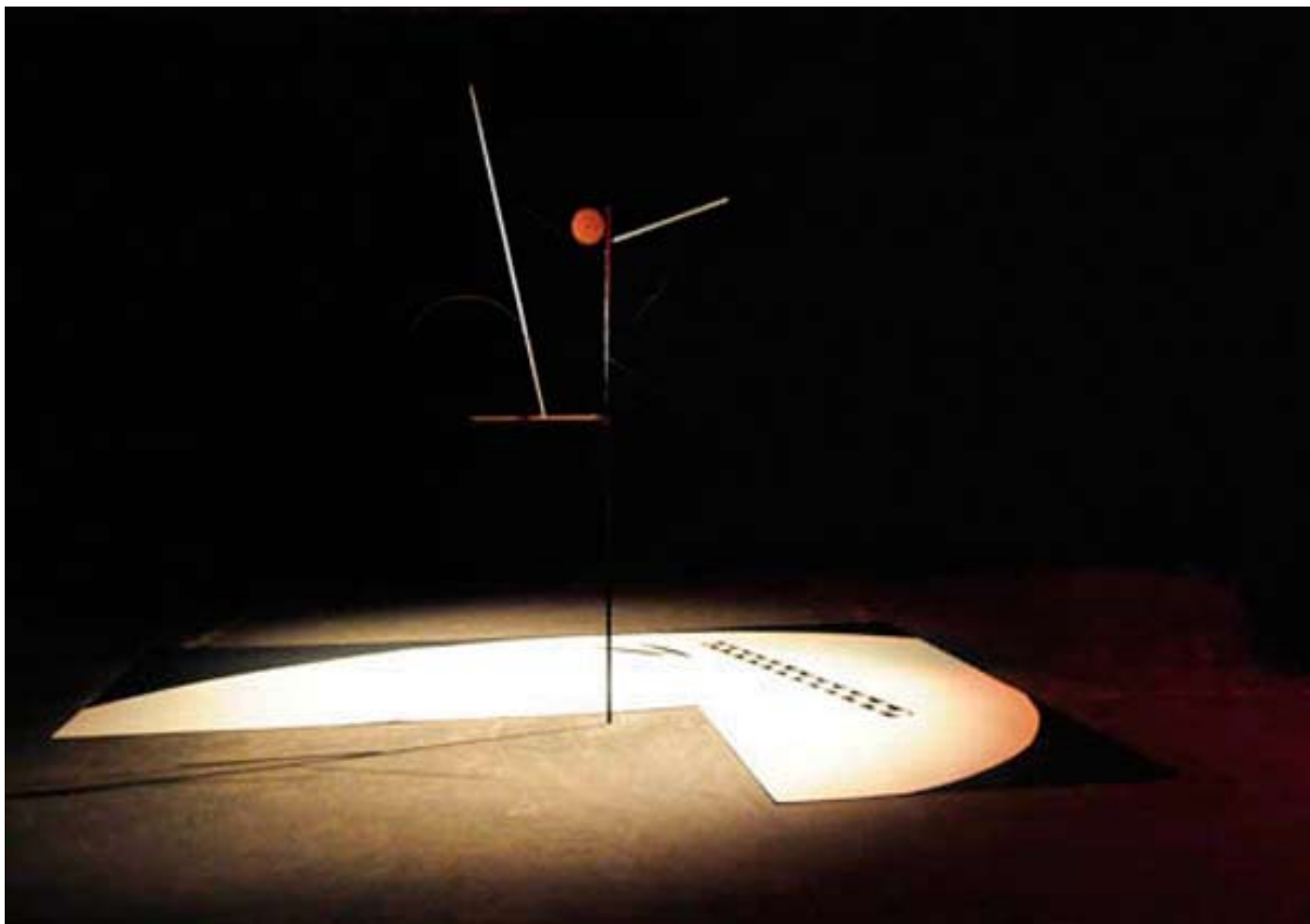
2011	Organizing a conference 'Void and its Value in Art and Life' As n extension of the project 'Archeology of Hole - Creating an Archive' L40 Verein zur Forderung von Kunst und Kultur am Rosa-Luxemburg-Platz Berlin
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Selected group exhibitions

- 2012 Centro Galego de Arte Contemporánea CGAC, Spain
- 2012 Space Release #3 Stedefreund Berlin
- 2011 Space Release #1 Stedefreund Berlin
- 2011 Navigating Darkness Tape Modern Berlin
- 2011 Preview art fair Berlin
- 2011 Parkhaus Projects Berlin
- 2011 Project 8 Berlin
- 2010 the fourth floor on the fourth floors Berlin
- 2010 Pseudonym Project Invisible Dog New York
- 2010 Invitation Kunsthaus Erfurt Germany
- 2009 Difference Beyond Difference Slodownia Poznan Poland
- 2009 Void+ Gallery Tokyo
- 2009 Swing Space Lowe Manhattan Cultural Council New York
- 2009 Mystery of L Cento de las Artes Salamanca Mexico
- 2009 Edge Zones Miami
- 2008 98 weeks Beirut Lebanon
- 2008 Project retrospective Insitute in Glasspavilion Berlin
- 2008 SIX CASYC Santander Spain
- 2007 Bon Voyage International Studio & Curatorial Program New York
- 2006 Visual Immortality Biennial Bulgaria
- 2006 White Box New York
- 2006 Projectroom for Museumsnight Berlin
- 2005 In expectation of Akademie Schloss Solitude Stuttgart Germany
- 2004 Interference Akademie Schloss Solitude Stuttgart Germany
- 2004 R Gallery Poznan Poland
- 2003 Art Omi International Arts Center New York
- 2003 Bielska Jesien City Gallery Bielsko Biala Poland
- 2003 E. Geppert's Painting Competition City Gallery Wroclaw Poland
- 2002 IF Museum Poznan Poland
- 2002 Festival of Young Art 'novart' Krakow Poland
- 2000 City Gallery Poznan Poland
- 1998 Byam Shaw School of Art London

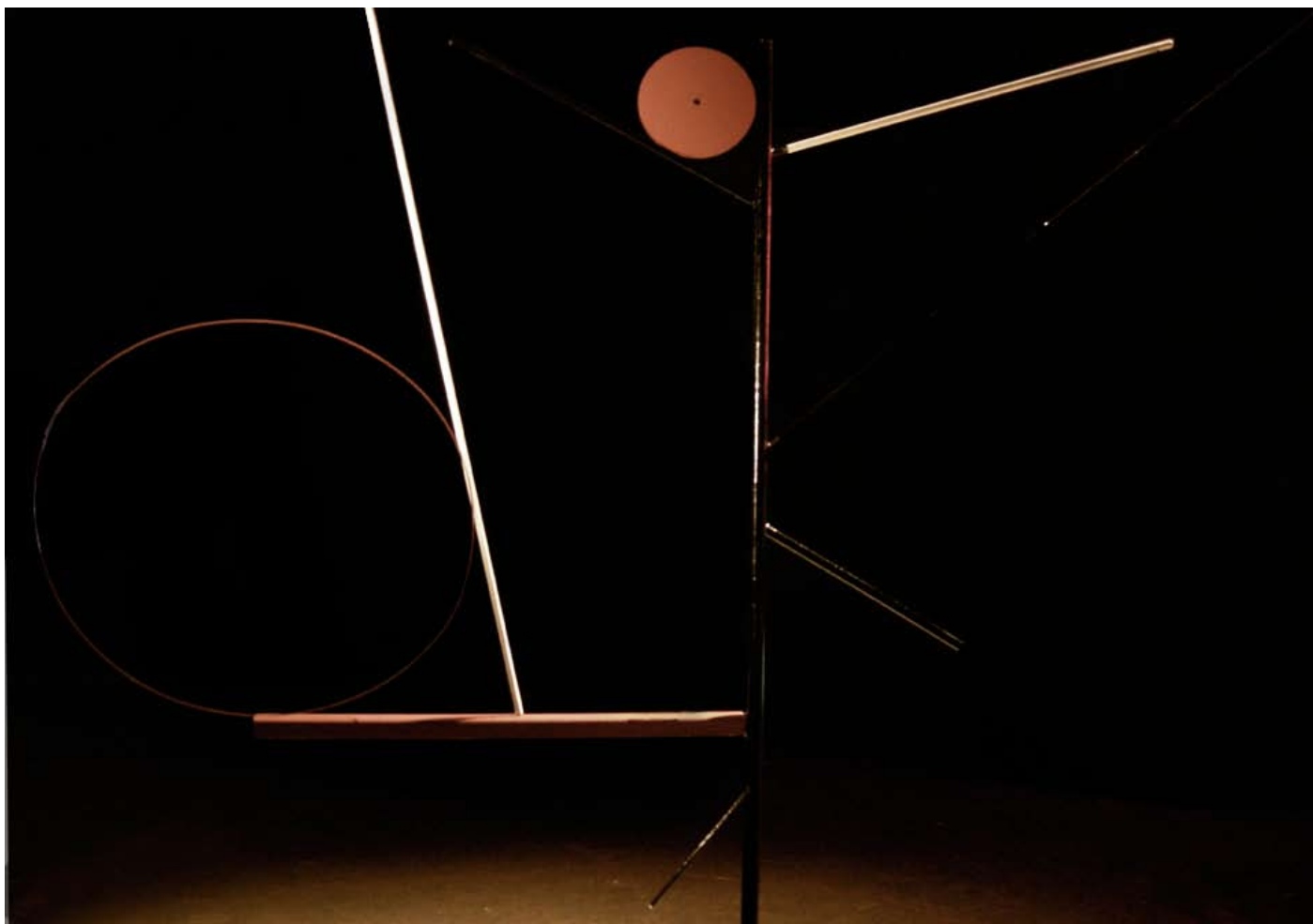
Bibliography

- 2011/12 'Achitectonica and archeology of holes' Jacek Kowalski
- 2012 'I am an article' Matia Baroni
- 2011 'Archeology of Hole. Creating an Archive' Anne Faeser
- 2010 Catalogue 'Pseudonym Project' New York
- 2009 Catalogue 'Difference Beyond Difference' Poland
- 2009 Interview for Polish Radio 3 by Michal Marganski
- 2008 Dresdner Neuste Nachrichten by Heinz Weissflog
- 2008 Catalogue 'SIX' CASYC Santander Spain
- 2006 'Alien Nation' Howard Halle Out There Time Out New York (/2704/2006)
- 2006 Interview by Alex Gallafent for BBC Radio World Service New York
- 2006 Interview by Katya Kazakina for Bloomberg News New York
- 2006 Interview by Jonathan Mandell for Gotham Gazette New York
- 2005 C Magazine 'The Image That Emits No Shadow/SUNSET' Thomas Johnson New York
- 2005 Fluid, Ola Robakowska on Marlena Kudlicka work August 2005 Poland
- 2005 Interview Christophe Kihm with Marlena Kudlicka New York
- 2005 Interview by Katherine Carl with Marlena Kudlicka
- 2004 Year Book 7 Akademie Schloss Solitude, Stuttgart Germany
- 2004 Leonberger Kreiszeitung 'Point Of View' 23.02.2004 Germany
- 2004 Gazeta Wyborcza 'Run Up' Poland
- 2003 Catalogue 'Bielska Jesien' Painting Competition Bielsko Biala Poland
- 2003 'Arteon' Magazine, 'Art and hope' G. Dziamski page 3 3/2003 Poland
- 2003 Catalogue 'E. Geppert's Painting Competition' Municipal Gallery Wroclaw Poland
- 2002 Catalogue 'Contemporary Polish Painting' Szczecin Poland
- 2002 Gazeta Wyborcza Interview by Michalina Dolinska with Marlena Kudlicka
- 2001/1998 Catalogue 'ON Gallery' Poznan Poland
- 2000 Catalogue 'Nomen Omen' Municipal Gallery Poznan Poland

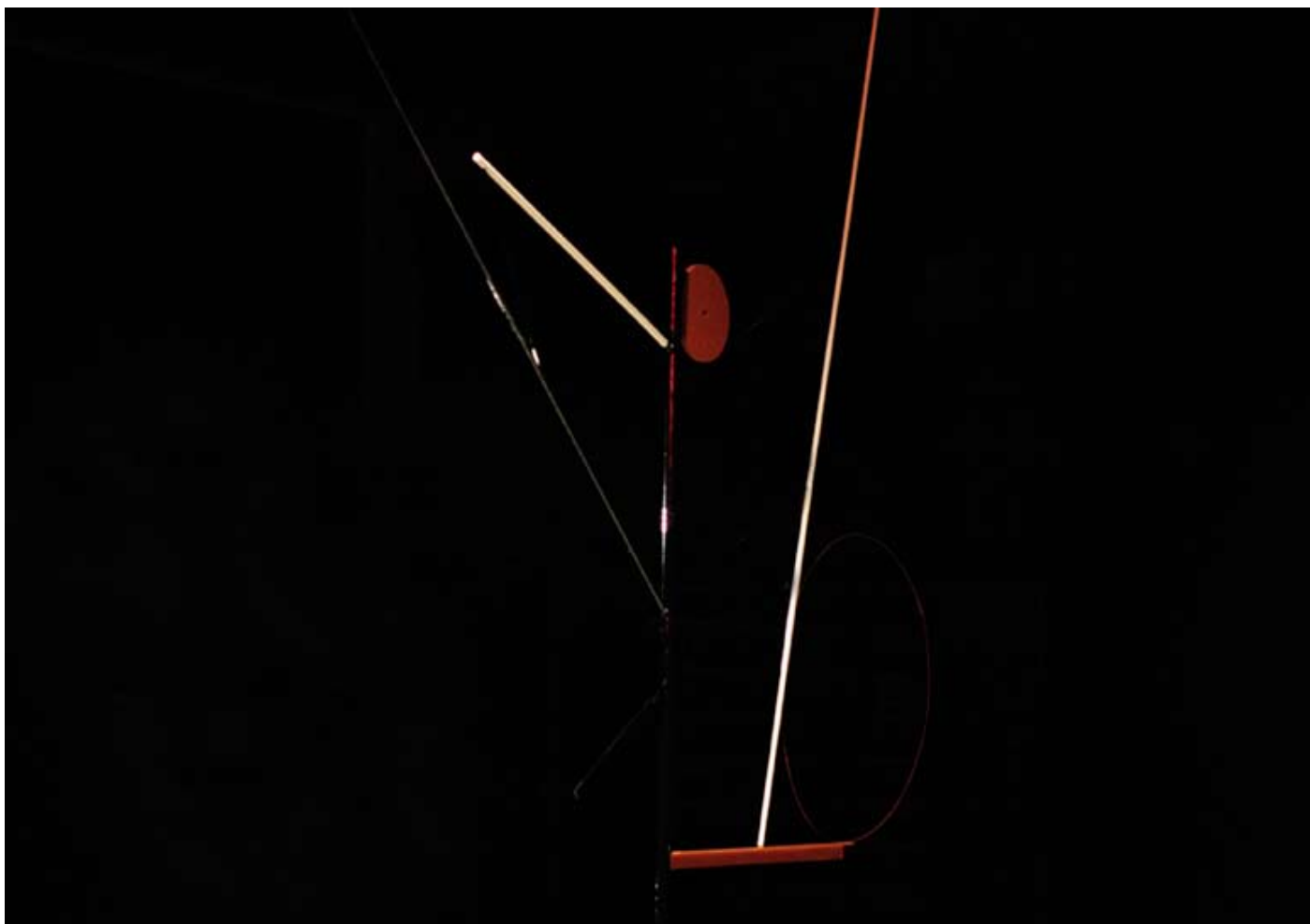


confidential confessions
site specific installation 2011
painted steel wire mdf wood
6,00m x 5,00m x 2,00m
vertical object
painted steel wire wood
2,00m x 1,65m x 8cm
horizontal objects
painted steel 2,00m x 15cm ;
64cm x 7cm ; 60cm x 6cm
photo: Aida Bresoli

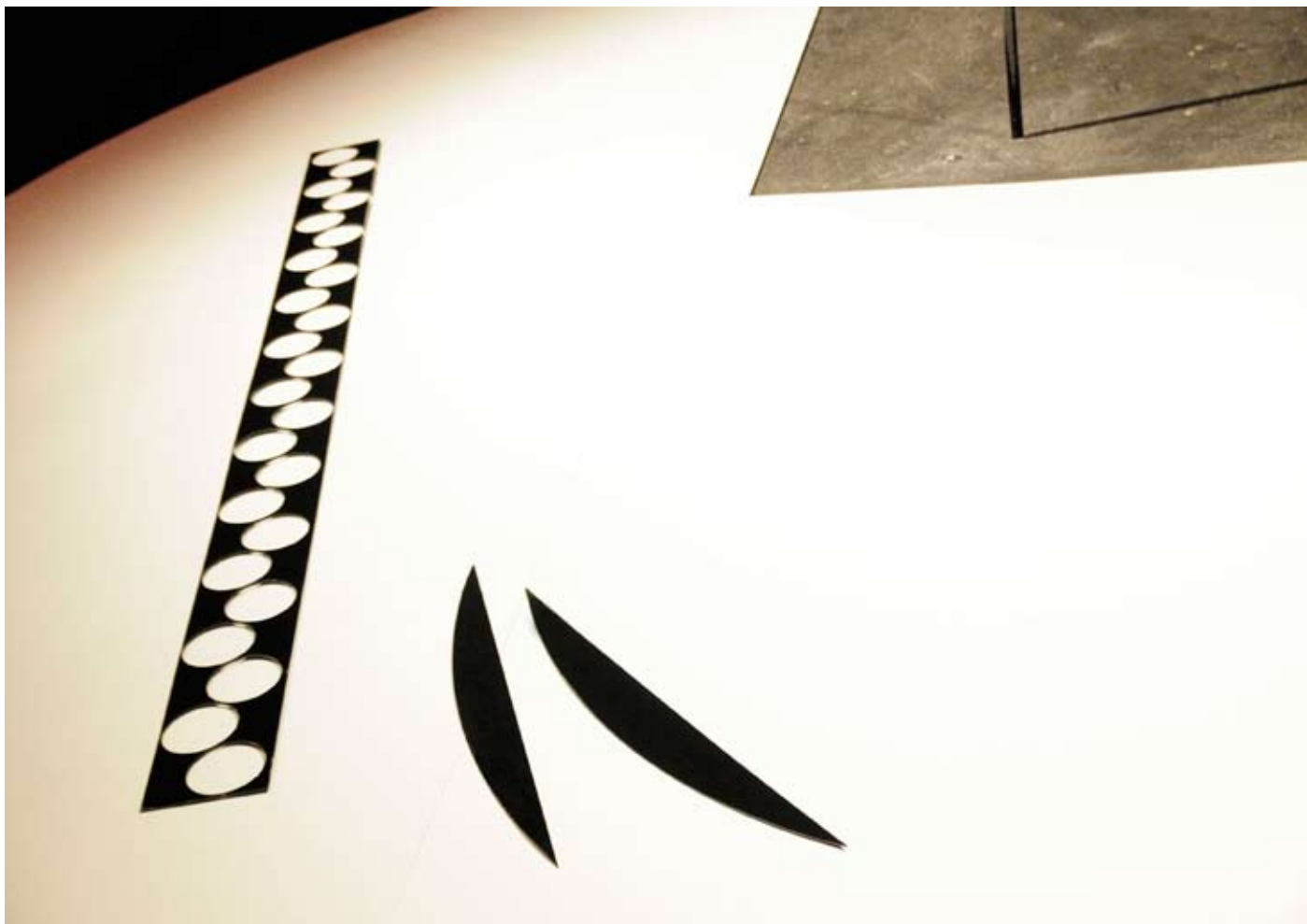




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vertical object
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2,00m x 1,65m x 8cm
photo: Marlena Kudlicka



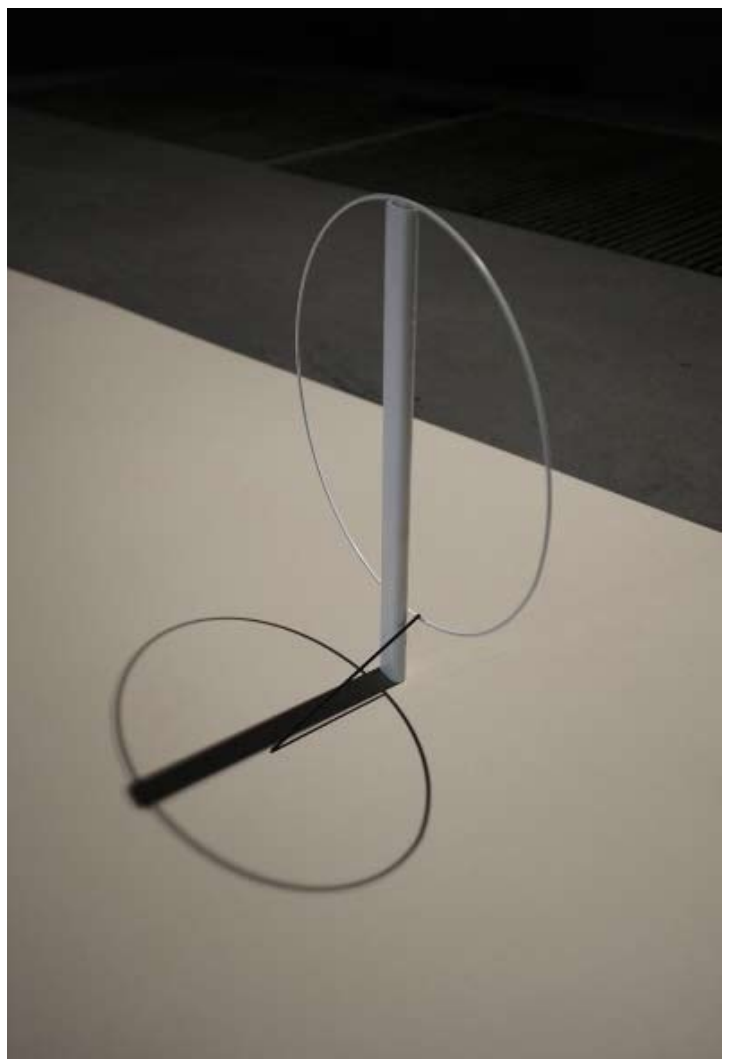
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vertical object
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2,00m x 1,65m x 8cm
photo: Aida Bresoli

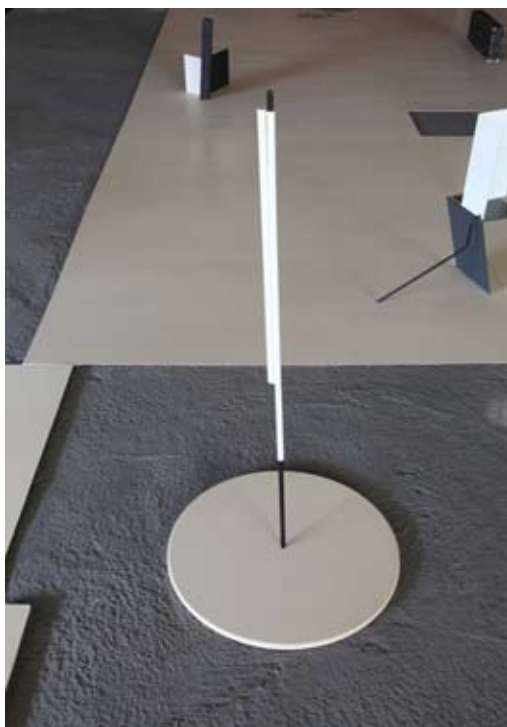


confidential confessions
site specific installation 2011
painted steel wire mdf wood
6,00m x 5,00m x 2,00m
horizontal objects
painted steel
2,00m x 15cm ;
64cm x 7cm ; 60cm x 6cm
photo: Aida Bresoli



Like Attracts Like (I)
site specific installation 2011
objects: steel concrete glass cable wood mdf paint
elements of objects are resting against each other
photo left: Claudia Kugler Marlena Kudlicka
photo right: Philipp Henning

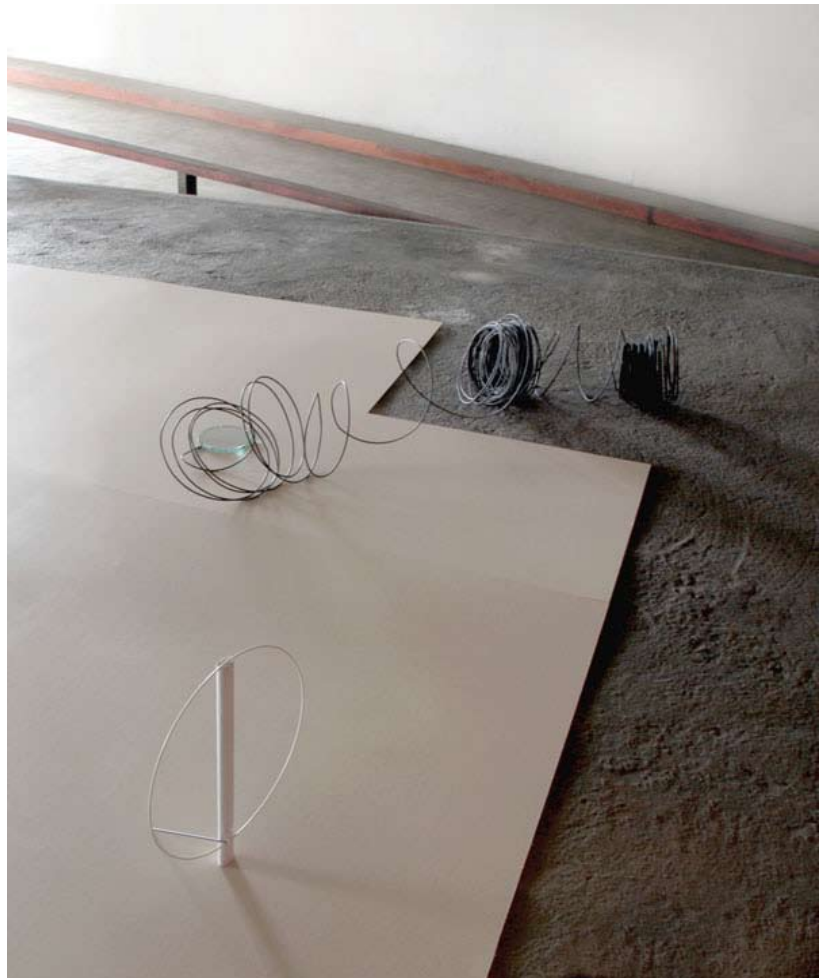




Like Attracts Like (I)
 site specific installation 2011
 objects: steel oncrete glass mdf paint
 elements of objects are resting against each other
 photo: Claudia Kugler Marlena Kudlicka







Like Attracts Like (I)
 site specific installation 2011
 objects: steel concrete glass cable wood mdf paint
 elements of objects are resting against each other
 photo: Claudia Kugler Marlena Kudlicka

We shape clay into a pot, but it is the emptiness inside that holds whatever we want. ...
We work with being, but non-being is what we use.
(Lao Tzu, Tao Te Ching, Chapter 11)

For the exhibition project "Archeology of Hole – Creating an Archive" Kudlicka's starting point is the observation of various types of holes in landscape and architecture. Holes are usually an overlooked and largely ignored part of the environment. While the origins of many holes are known, the background of others is as mysterious as it is timeless; their size is irrational and unexpected, their occurrence remains secret. Holes, however, are constantly in transition between the visible and the invisible, between different forms of materiality. Among other things, Kudlicka is interested in the physicality of holes: Are they heavy or light? Do they have a weight at all? How can they be grasped? What is the relationship between the presence of their intangibility and the actual experience of moments in which they are perceived? Is the scale of the hole merely an occasion to stretch one's imagination in proportion in order to construct a form? Would the form then be linked to the sensation of gravity? Is there a describable limit to the scale of a hole? The artist constructs objects which, in their physical presence (through material and arrangement) are brought into a state of irrational tension with respect to the actually existing architectural elements of the exhibition space. In the process, this intervention in space questions (material) categories such as size, dimensions, density, mass, transparency and weight, as factors that not only physically exist but also underpin memory and imagination. Kudlicka has invited Claudia Kugler to approach the concept and considerations of her project from a different perspective. In her work, Kugler brings the process of seeing and perceiving to conscious awareness and asks general questions about representability. She constructs pictures and objects in which she questions potential boundaries and transitions between visibility and invisibility. How does the materiality of the image as physical object relate to the viewer's imagination and the presence of imagination in the image?





Archeology of Hole - Creating an Archive
front

Marlena Kudlicka

objects: steel powder coated glass
plaster aluminium 2011

back

Claudia Kugler

Renes Room II 2008

140x90cm Lambda -Print Diasac

No Title 2011 140x80cm Print on Paper

photo: Marlena Kudlicka Claudia Kugler





Archeology of Hole - Creating an Archive
2011
objects: steel powder coated glass plaster
elements of objects rest on each
other finding its own balance
photo: Astrid Busch



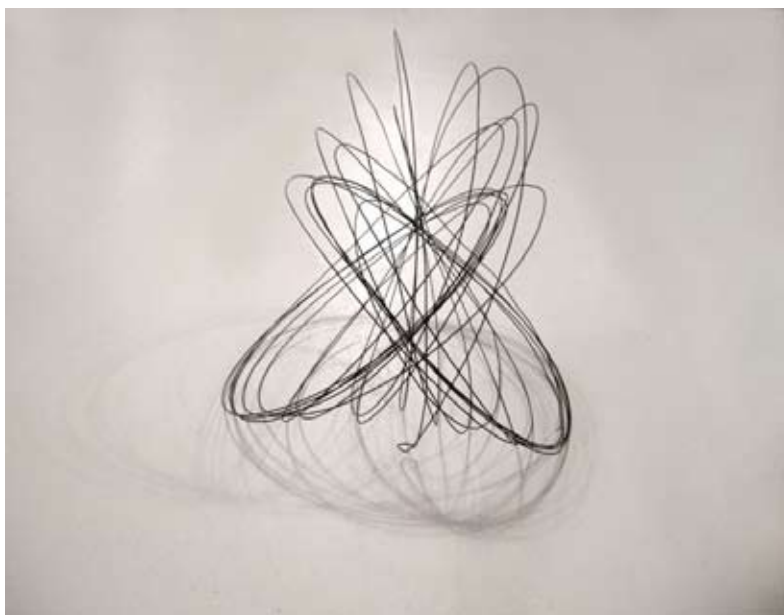
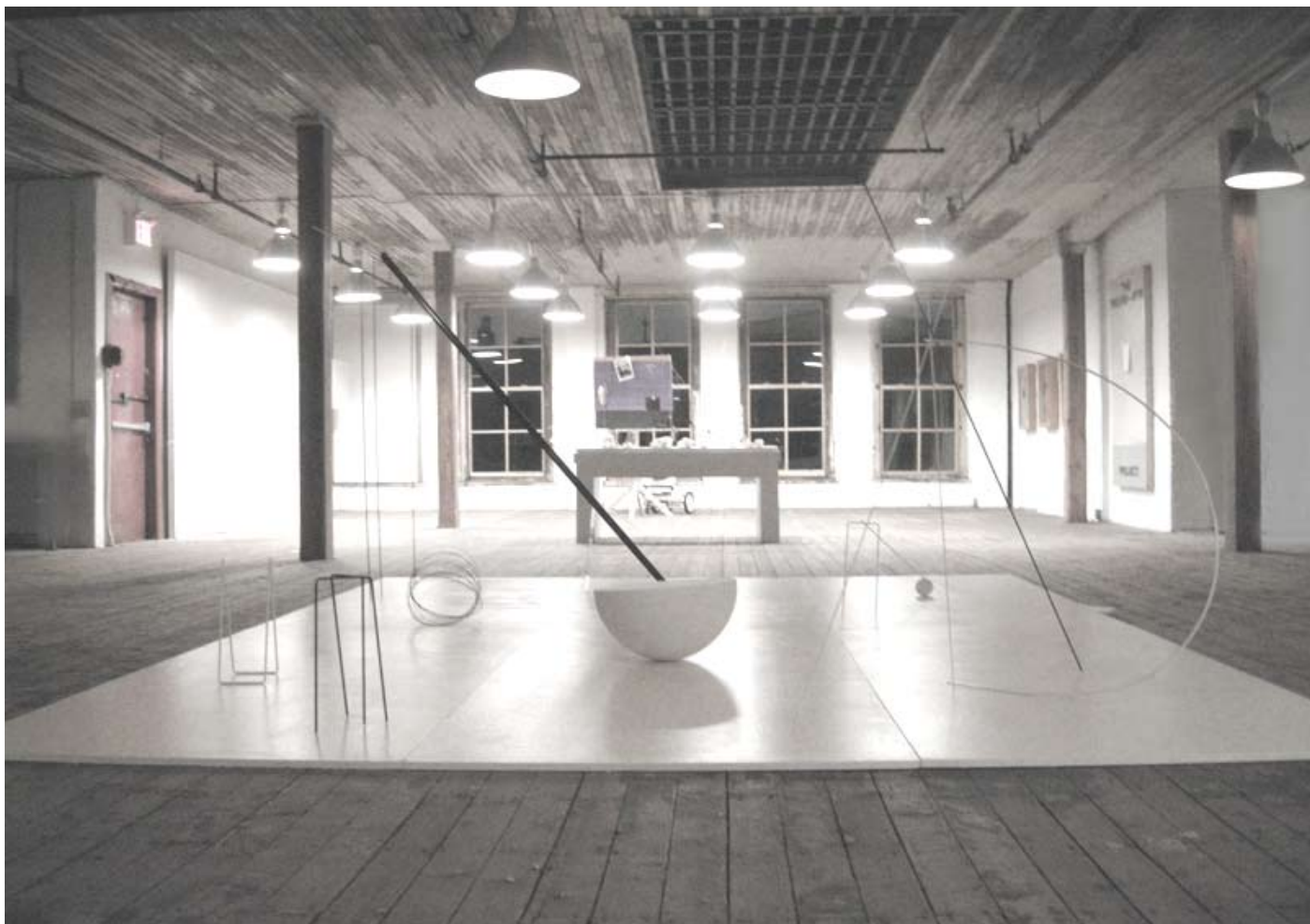
Archeology of Hole - Creating an Archive
 2011
 objects: steel powder coated glass plaster
 elements of objects rest on each other
 finding its own balance. white standing
 object is inserted 4 cm in the ceiling
 photo: Marlena Kudlicka Claudia Kugler





Archeology of Hole - Creating an Archive
2011
objects: steel powder coated glass plaster
aluminium (two sided object)
photo: Marlena Kudlicka Claudia Kugler



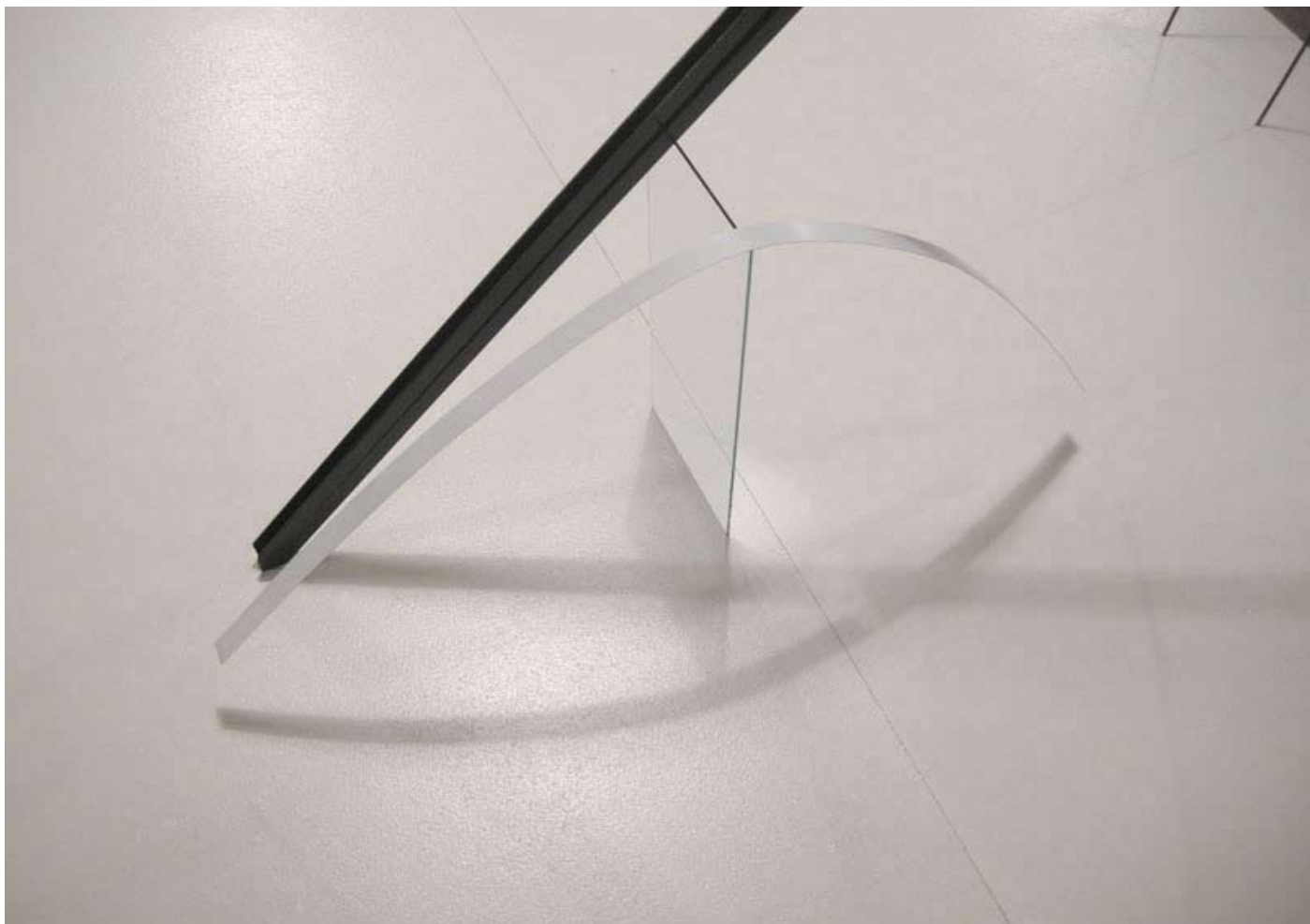


one more than 10
 site specific installation 2010
 dimension variable
 painted steel empty plaster ball
 wire glass wooden ball with steel
 Elements that create each object
 are not attached. They rest on
 each other finding its own balance
 photo: Marlena Kudlicka



one more than 10
 site specific installation 2010
 dimension variable
 painted steel empty plaster ball
 wire glass wooden ball with steel
 Elements that create each object
 are not attached. They rest on
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 photo: Marlena Kudlicka





one more than 10
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 photo: Marlena Kudlicka

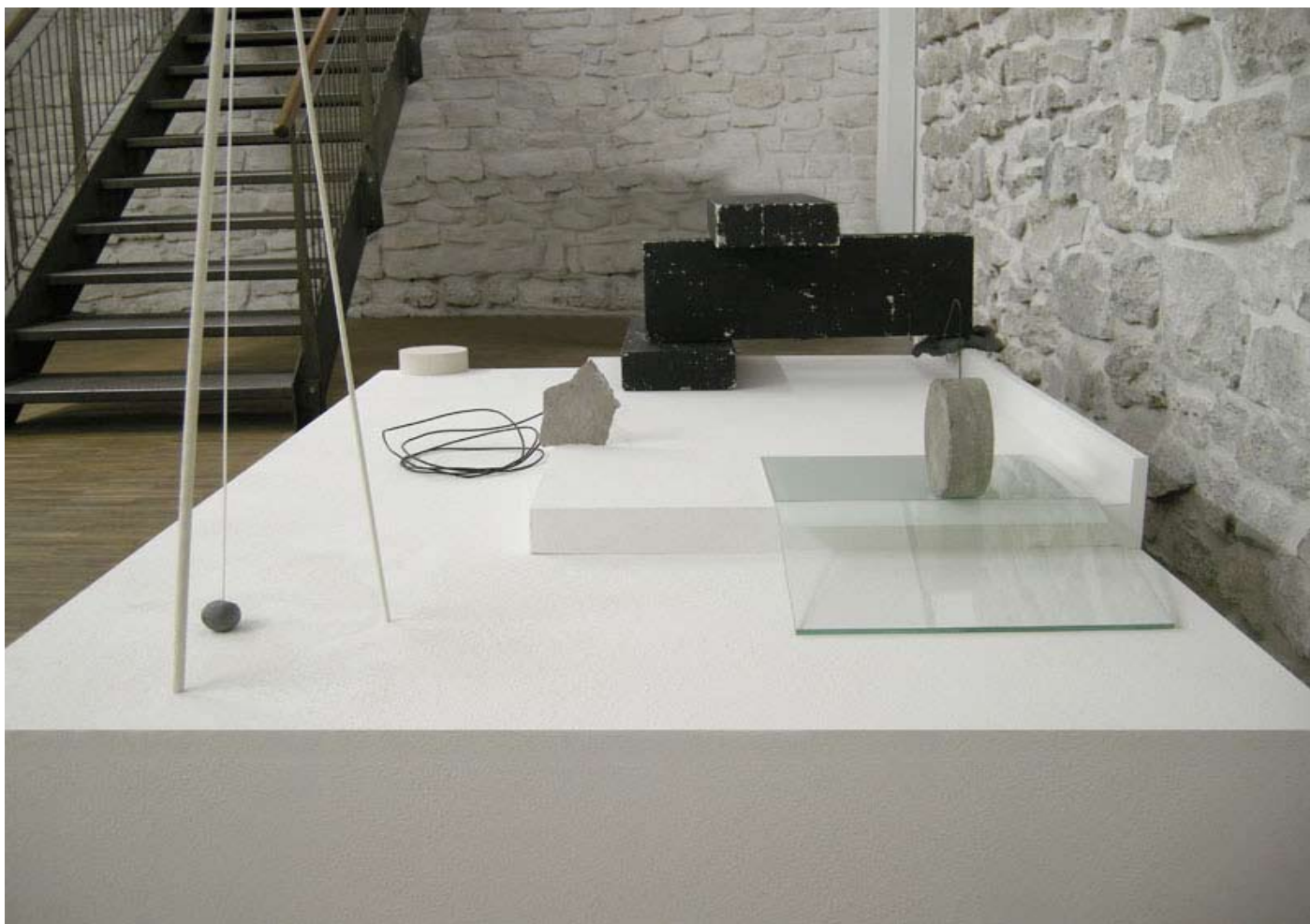


one more than 1o
 site specific installation 2010
 dimension variable
 painted steel empty plaster ball
 wire glass wooden ball with steel
 Elements that create each object
 are not attached. They rest on
 each other finding its own balance
 photo: Marlena Kudlicka





No title. Yet. Balancing on the edge
 2010 Landscape model objects
 cast of holes. pedestal mdf plastered concrete
 wire painted glass cable clay steel plaster bitumen
 photo: Marlena Kudlicka



No title. Yet. Balancing on the edge
 2010 Landscape model objects
 cast of holes. pedestal mdf plastered concrete
 wire painted glass cable clay steel plaster bitumen
 photo: Marlena Kudlicka



The departure point for this concept is the observation of different types of holes. Holes are an often-overlooked part of the landscape, hidden and mysterious. They are a kind of 'space to be completed'. Their scale is irrational and unexpected.

Holes disfigure the landscape. They are a temporary stage between one state and another. The project is based on the idea of disassembling and elevating, on the cycle of constant change. Hole is a process of inevitable decay, yet it is a beginning of new. Hole is a remainder and a keeper of history passage.

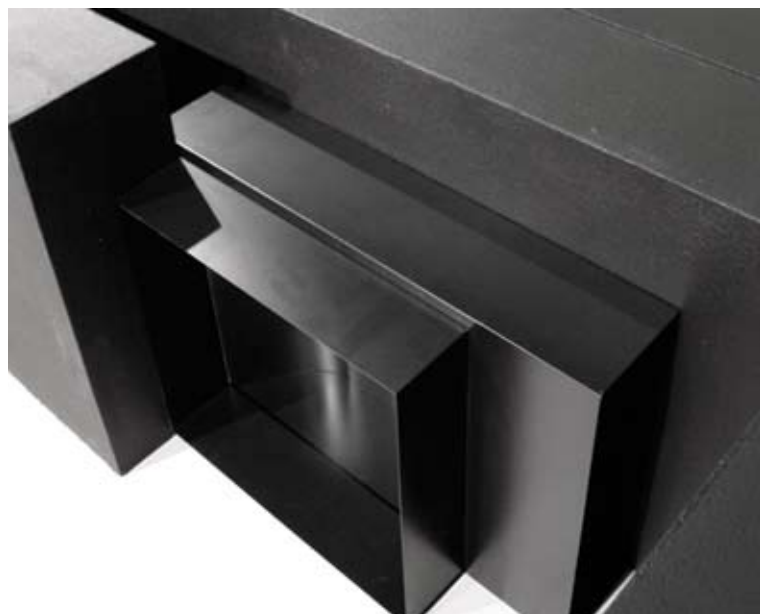
The objects are casts of existing holes which are found in abandoned places, buildings that are going to be demolished or transformed, areas that are under construction, sites where a history of transformation is taking a new direction.

By casting holes, I would like to prolong what may soon be completely erased. The hole's cast becomes a document but situated in a different context, it gives a new meaning and develops its history further.

Hole as a space between the new and the old, an articulation of absence.
Hole as a spatial representation of time, between past and future; a Now
in Transformation



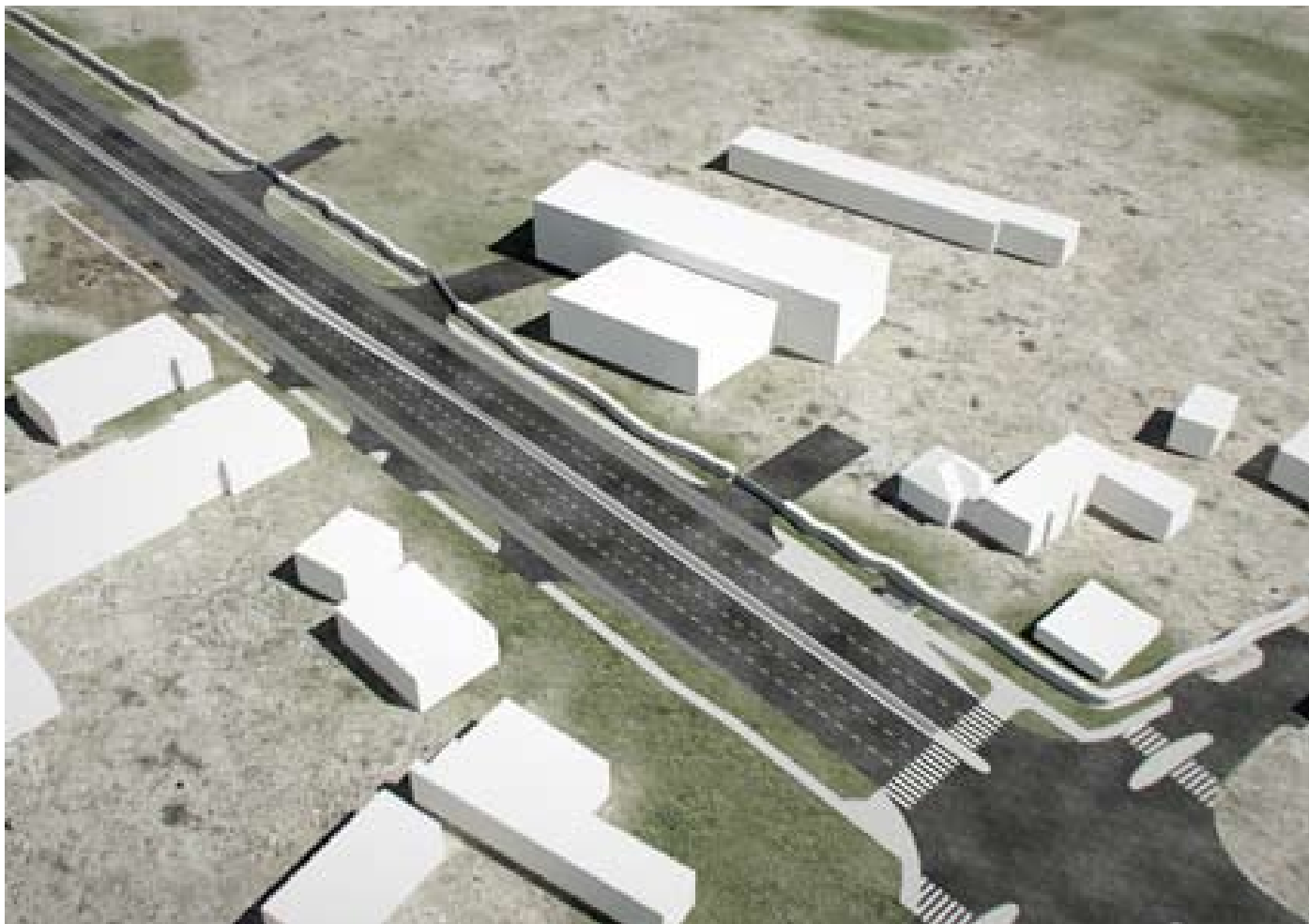
No title. Yet. Balancing on the edge
 2010 Landscape model objects
 cast of holes. pedestal mdf plastered concrete
 wire painted glass cable clay steel plaster bitumen
 photo: Marlena Kudlicka



Half of Hole Half Unknown
 object 2009 6,00 x 6,00m
 concrete mdf bitumen coated steel
 photo: Marlena Kudlicka



Half of Hole Half Unknown
object 2009 6,00 x 6,00m
concrete mdf bitumen coated steel
photo: Marlena Kudlicka



ELLbow

Den Braven has achieved world leadership in sealant technology through its development of products for both general and specific applications like f ex: silicone, bitumen to repair street cracks, holes, roofs. The international company has its headquarters in the Poznan city suburbs. This urban area is currently under development to completely transform it. The Polish Communication Road Department is working under recent EU laws to build a new system of highways in Poland. One of the old highways crosses the area where Den Braven Poland is located. The plan is to broaden the existing highway and to reform the surrounding industrial area. The highway is the main route leading to / from the airport and building work on it is due to be completed in time for the European Football Championship in 2012. I was commissioned to propose an idea for a permanent wall.

In my project I treat the partition not as a separation but as an integral part of the landscape that arises from the given conditions - the wall creates harmony in the widely dispersed area.

The concept is based on act of squeezing silicon from a tube. I combine elements of the existing industrial landscape with Den Braven commodities (such as the silicon)

Materials are: concrete, steel.

The dimension of the wall is 14,0m x 0,80m x 200,00m. Project completion 2011



ELLbow
permanent object 2011
concrete steel
14,0m x 0,80m x 200,00m
image: Maciej Balawender





ELLbow
permanent object 2011
concrete steel
14,0m x 0,80m x 200,00m
Image: Maciej Balawender

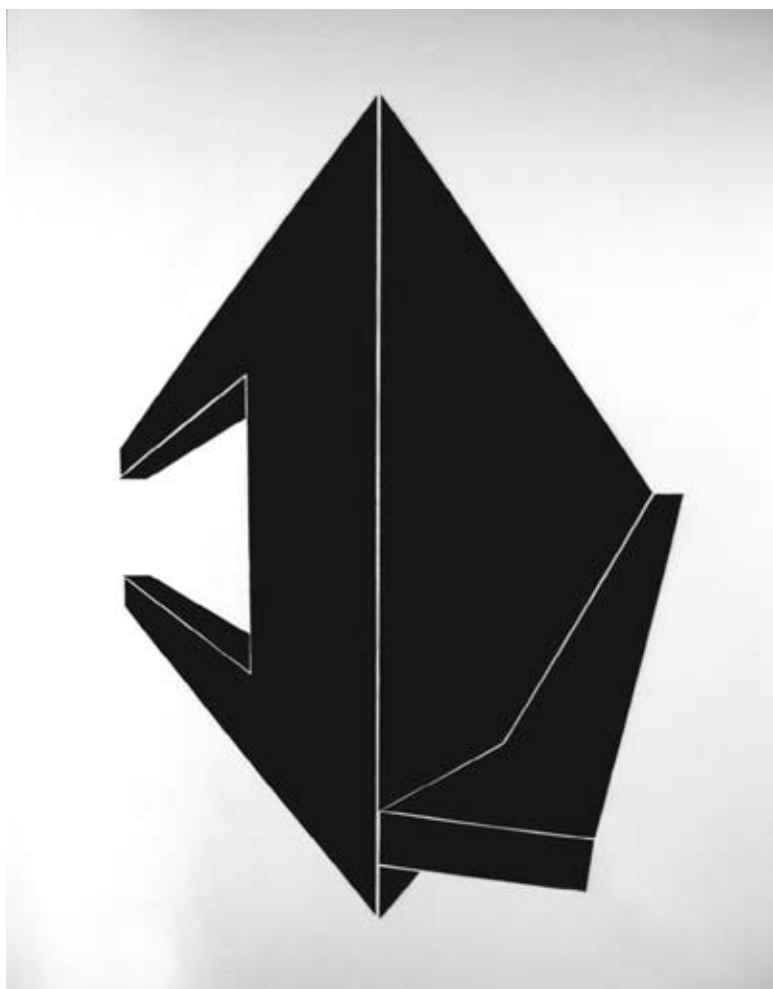


ELLbow
 permanent object 2011
 concrete steel
 14,0m x 0,80m x 200,00m
 image: Maciej Balawender



Bon Voyage
text installation 2007
coated steel mirrored stripes magnets
acrylic on the wall floor 2,60 x 2,85m

The work text as a diagram visualizes how to move through blackness while in the same time constituting an ephemeral architecture. It is an invitation to take a journey like when falling asleep. The Blackness welcomes to get inside of its soft maze alleys The chosen font traces a possible structure of directions. The imaginative travel may unexpectedly appear as a mirage
photo: Moira Ricci



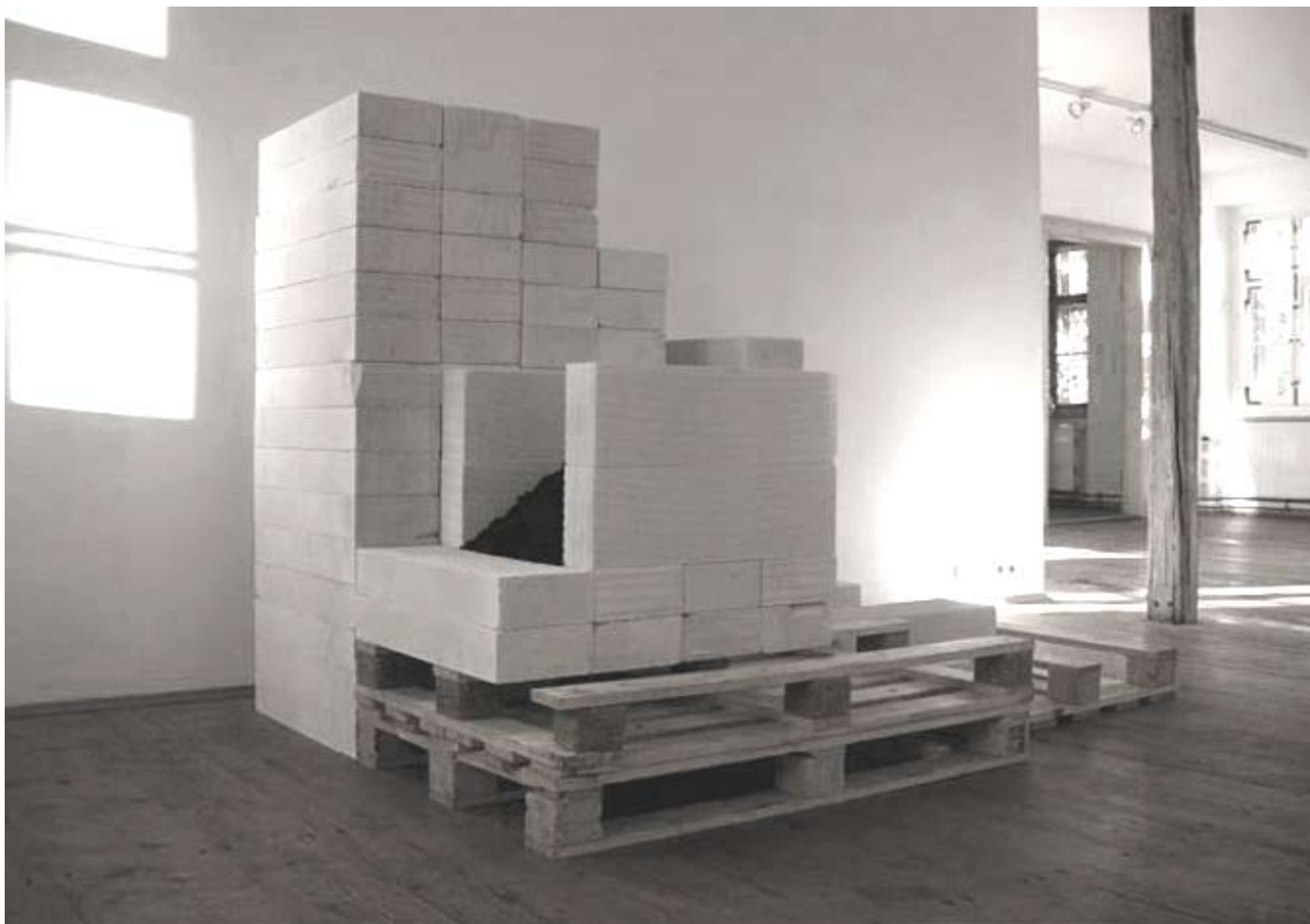
Untitled Unfinished Fragment
object 2007
roofing paper 2,15 x 1,40m
photo: Marlena Kudlicka



Untitled Unfinished Fragment
object 2008 3,25 x 3,25m
glass painted white on backside
black on front side roofing paper
photo: Marlena Kudlicka



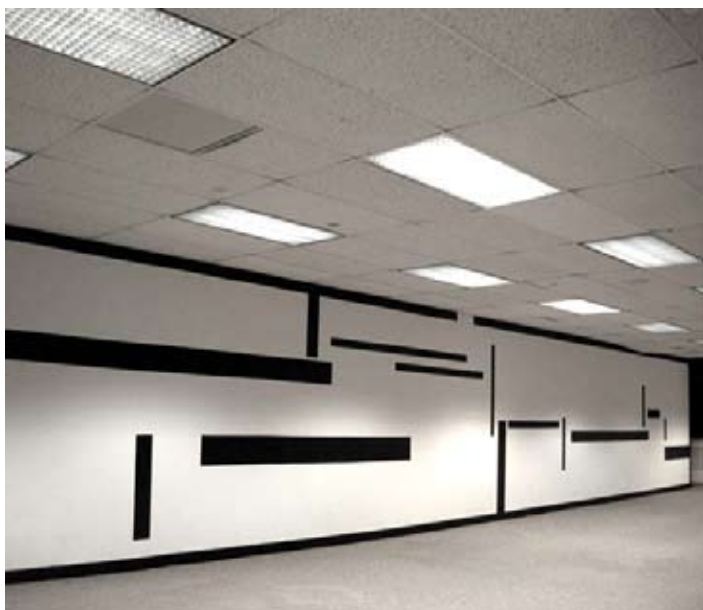
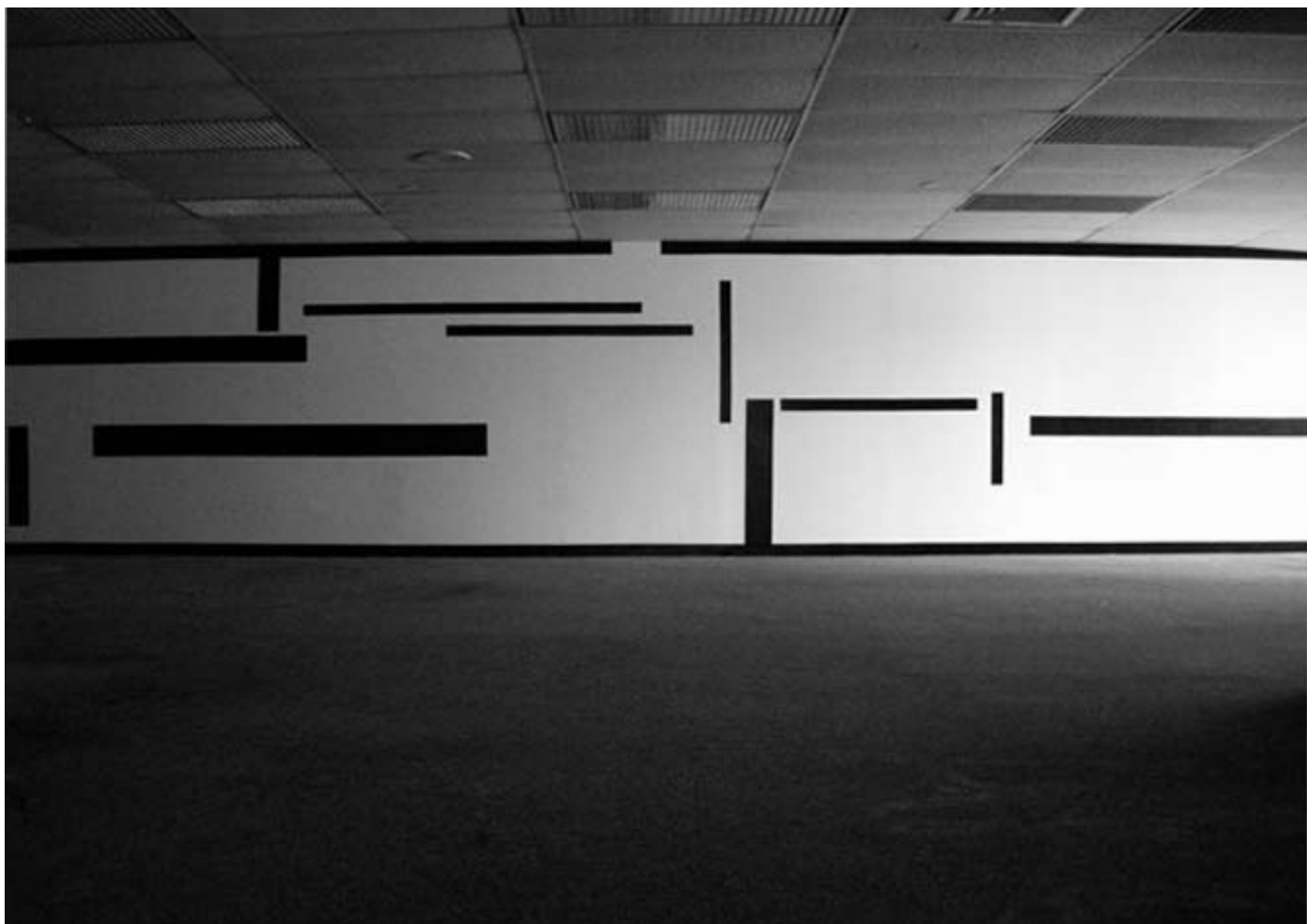
Curb(Crop the fake picture)
object 2008
concrete blocks glass
2,60 x 1,60m
photo: Marlena Kudlicka



How to make a big hole in a small one
object/model 2008
concrete glass coal wood panels
photo: Marlena Kudlicka



How to make a big hole in a small one
object/model 2008
concrete glass coal wood panels
photo: Marlena Kudlicka



18m in length
2009 wall painting 3,00 x 18,00m
photo: Marlena Kudlicka



what if i say what if again
2005 wall painting 2,80 x 4,00m
photo: Marlena Kudlicka



Point of view

2004 installation

black wall 82 street signs 2 light tubes with black filter

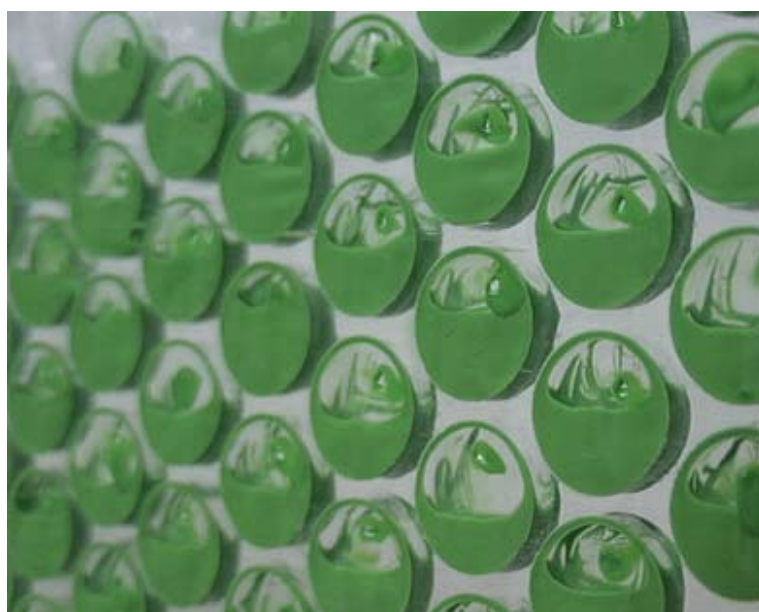
3,00m x 7,00m x 25,00m

Entering into that darkness people's sensors are not adapted
 The first impression is like being suspended in the air
 The signs reflection depends on the perspective of viewing
 The curving black wall could be as a fragment of a highway
 Point of view is alike puzzle. The sign itself is directing
 an attention to something, although it is completely abstract.
 The arrows on the sign denote a possible choice of direction
 but the sign literally shows a disorientating spin and urging
 an impossible turn

photo: Hoiwood Chang



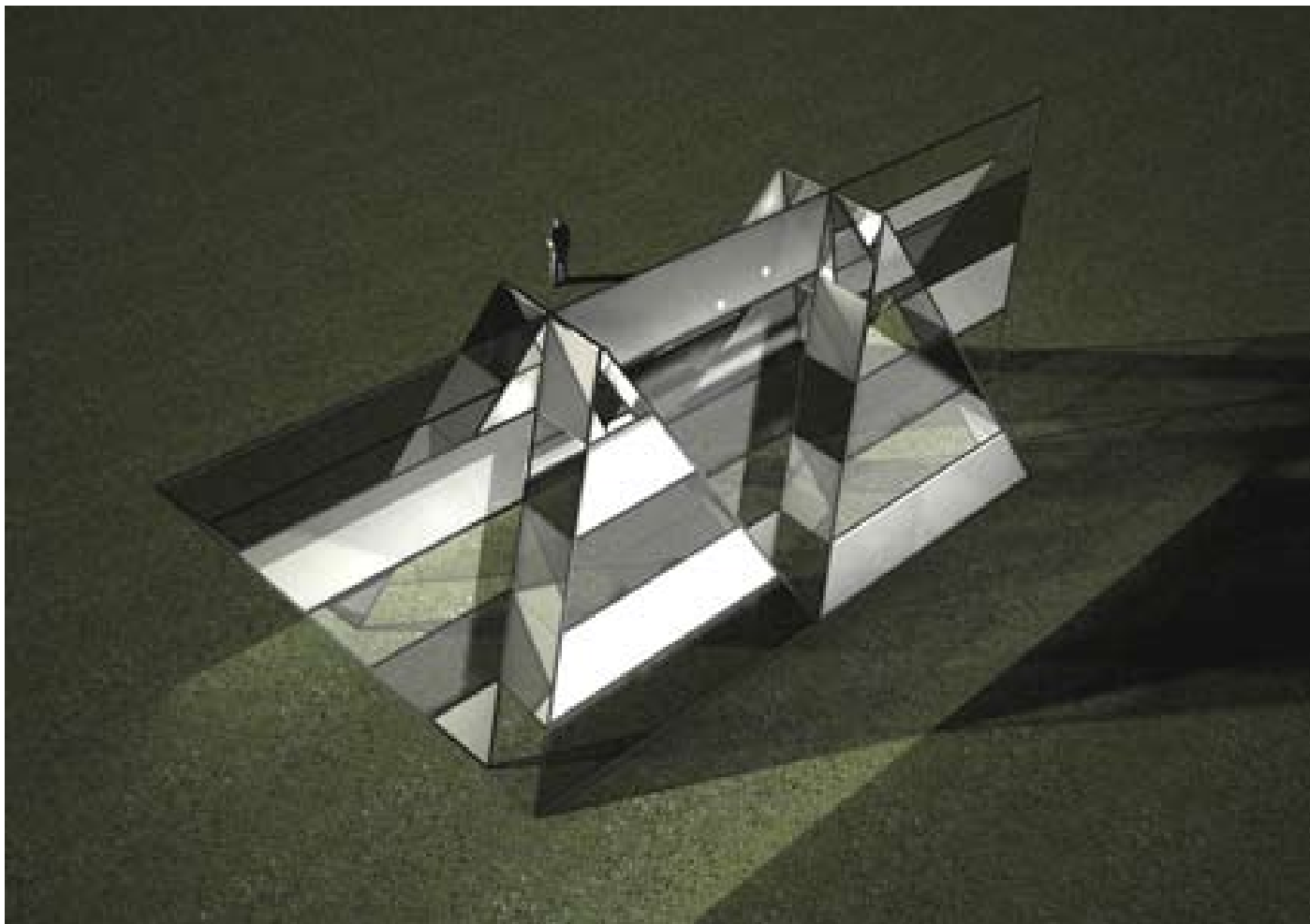
Point of view
2004 installation
black wall 82 street signs
2 light tubes w black filter
3,00m x 7,00m x 25,00m
photo: Hoiwood Chang



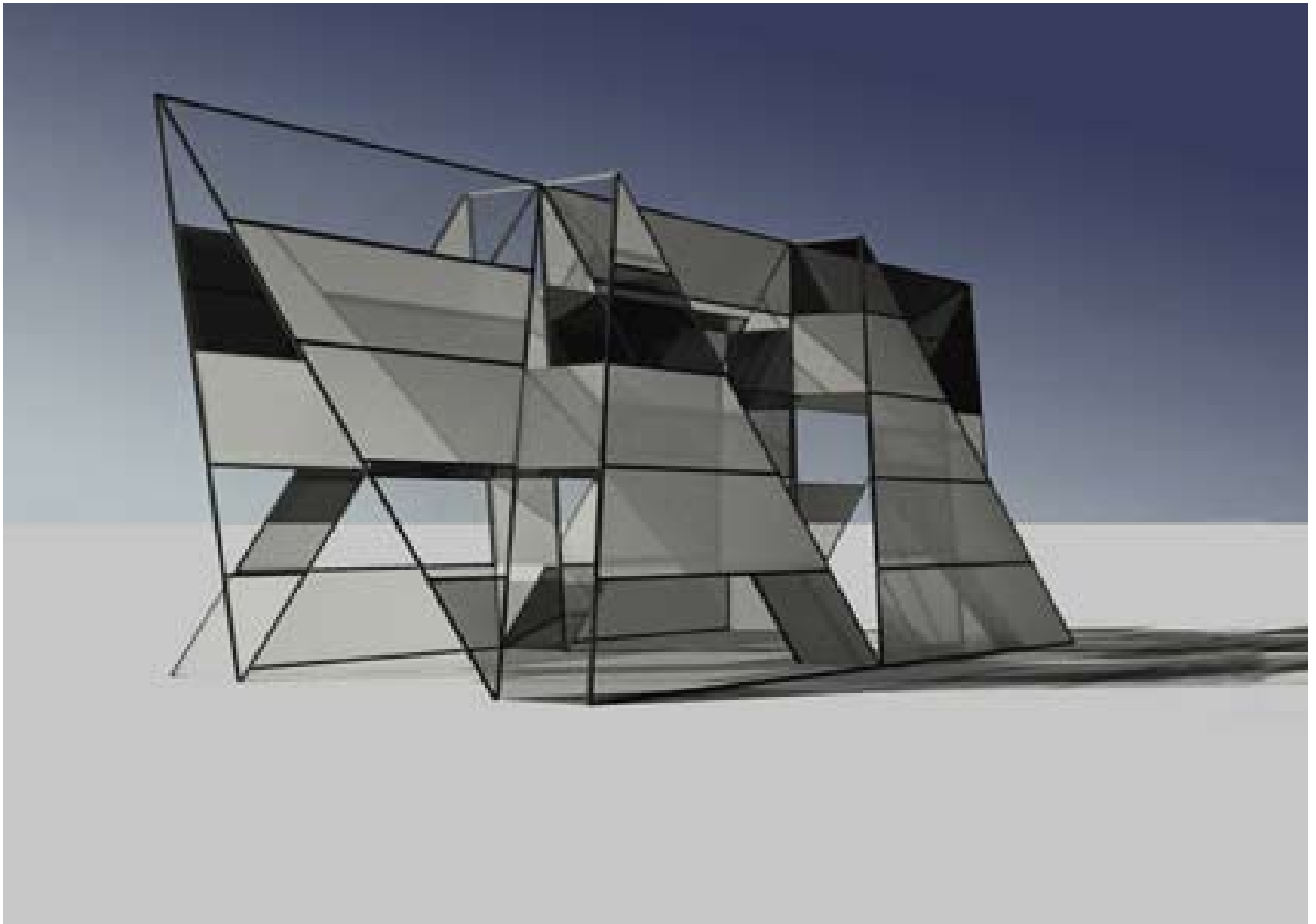
Protection
painting 2002
acrylic injection into bubble foil
1,80 x 3,20m
photo: Marek Glinkowski



Protection
 painting 2002
 acrylic injection into bubble foil
 1,80 x 3,20m
 photo: Marek Glinkowski



Slash
 object
 black steel structure
 black white transparent glass
 6,00m x 6,15m x 18,00m
 image: Maciej Balawender



Liquid Modernity the synonymous of the postmodern seems to be a good parallel to all of these actions, although, despite many others Marlena doesn't depend on the context she uses it at the beginning than she turns to the point of total independence allowing her installations to become peaceful, almost meditative pictures - signs in space

As a starting point of the project Marlena chose an urban space: architectural, urbanite but most of all the mental space of Poznan and its inhabitants. The artist found an inspiration for the project in a modern structure lost upon the city. The found structure remains silent, it got abandoned in psychophysical space of the city that grew around it, probably too intriguing to get destroyed, but on the other hand maybe only too transparent to be noticed.

For roject 'SLASH' artist adopted abandoned outdoor steel structure of unknown background from the 70-ties The existing structure draws a line through its surrounding and occurs as a slash that slits space. (Ola Robakowska)

A tribute to Polish Constructivist movement of the beginning of the twentieth century, this luminous, prismatic sculpture projects the singularity of its triangular geometry through its achromatic forms. (Monica Alvarez Careaga)

image: Maciej Balawender



"Nothing is first, nothing is last, everything filters through" Zygmunt Bauman, Culture in a Liquid Modern World

The findings of modern physics prove that "the matter we know is just a small crease in empty space. In a way, the space is very dense, and in a way it is not; because the space is movement and this movement is quite complex" (Bohm). In this continually transforming space, the permanently enigmatic holes take their special place. Their mysterious shape and obscure origin are presented in Marlena Kudlicka's works. For a while now, the artist has been dealing with the concept of scale and peripheries of space, and the titles she gives to her compositions function as self-contained works, language objects.

In the work entitled "Half of Hole Half Unknown," massive bituminous solids growing out of the ground represent both the space which is only half occupied and the holes which form a kind of space to complete. In "one more than 10" on the platform, Marlena placed a subtle composition of objects, which are arranged according to the principle of counterpoint. It is also in this work that the title formulates and determines the beginning, which can be constantly "completed". In this work, the observers cannot move between objects, whereas in the "Archeology of Hole. Creating an Archive" they identify them from the inside. In this project, co-developed by Claudia Kugler, delicate objects located in the Stedefreund gallery activate the space, absorbing attentive movement around it. The artist asks herself a question whether slight, dainty and barely visible objects are big enough to fill up the whole space.

As I move on, I can see other elements of the composition and thanks to this I discover them both in the time/archeology plane and spatial/architectural plane. It is only now that I notice the balancing of meanings in the whole-hole optics, the inseparable relationship of landscape and holes. There is no outside and inside, everything filters through. Taking a closer look at the composition, I appreciate the precision and penetration with which Marlena explores unfamiliar areas, most frequently overlooked by our perception. The multilayer character of the work makes such notions as whole/hole/holos/holes equivalent to each other. I analyze this mutual infiltration of the horizontal and vertical/time and space planes from the perspective of Derrida's "trace" and Heidegger's "clearing" as I try to reflect on the origin and existence of holes.

ARCHEOLOGY OF HOLES

In the time plane I was intrigued by the provenance of the objects spaced vertically between the ceiling and the floor. I follow their archeological interdependence, I look for the genesis of holes. Time vectors mark out the directions: forward and backwards, past and future, not indicating though where the beginning or the ending is... Time becomes a conventional notion, the chronology gets obliterated. The ends of the rods that emerge from the ceiling are embedded in the base. They vanish only to appear somewhere else. The relativity and lack of constant point of reference marks the enigmatic cylindrical object even more clearly. Hung just over the floor, it looks heavy and massive, but is hollow inside. The shape of this object makes us think that its mass tightens and stabilizes the structure of the whole work, maintaining it in relative equilibrium. However, I do not know whether it is this object that supports the rods or the other way round: whether it is the rods that bear the object in the air. Walking further along the edge, I must watch out for a glass disc sticking up from the concrete floor. Suddenly I encounter a thin, delicate pane. Leaning against the edge of a load-bearing beam, it cuts the space in half and at the same time illusively broadens this space in the sequences of images that are copied in them. Then, when I go past the triangulation set of rods, maintained in balance thanks to reciprocal gravitation, I encounter a steel connector, welded from segments of different thickness, which stretches between the ceiling and the floor. Painted white for contrast, it is thin, barely visible and, in spite of appearances, it does not support anything... it somewhat disappears in the ceiling. Thus, it additionally activates the "invisible" space in the ceiling (archeology of holes).

The white gypsum disc, standing at the foot of the above mentioned object, is in even stronger contrast with the monochrome grayness of the concrete ground. It looks like a huge period which marks the end of a compound sentence. Nevertheless, it still remains ready for further potential movement and looks like a reel which unwinds the story, broadens the horizon, offers wider perspectives. Marlena uses natural materials like steel, glass, gypsum, most frequently preserving their original colours. The black juxtaposed with the transparent builds the resolution of light. Black and white objects are not combined with each other for contrast, but as a whole, they create the colour of the space. They are not independent, but the composition they create changes them into proper landscape which is paradoxically maintained against itself on the edge.

Just like in the case of holes, you must watch out for these objects: they require constant concentration. They stimulate you to be vigilant in this space. I tread carefully, sensitively, in order not to jog anything. They are maintained in the state of continual tension and attentiveness. They can only be seen from a certain angle, and become invisible from another, they vanish in the space. Thanks to the changing perspective, I get the impression that the objects move together with myself, appearing and disappearing. I wonder what the wall, floor and ceiling may hide. I am intrigued and bewildered: I do not really know whether they are present or have just become absent. In a pane, out of the corner of my eye, I can see the images that get unimportant and non-existent whenever I turn my eyes away. However, they do not disappear, but they haunt you, leave their trace, reflections of the past. In this unreal time, the genesis of holes is exposed. I ponder on their essence. I think about the sense of their present existence and future purpose. I see them as the traces of something, or marks of something. A hole is and remains the trace which is "absent and present at the same time" – I refer to Jacques Derrida, a French philosopher, again. A trace is not only the trace of presence, but the trace of memory, too. It marks the presence of existence. It illustrates a recollection, it revives the memory. But revealing the traces does not bring me any closer to the solution. The notion of the trace refers to the complicated philosophy of time, where the beginning cannot be determined, as each trace sends you back to earlier times. I encounter the traces leading to nowhere. I am not sure where I am going: is it forward and I discover new unfamiliar layers? or is it backwards and I come across some former traces? Retention. Protention. The unity of dual movement. Everything becomes relative. A break, interval, variation is formed. This is the demystification of the absolute beginning and ultimate goal.

"There are no boundaries between the differential relays connecting one trace to another" – claims Derrida. Therefore, what is a trace the trace of? I will refer to Derrida again: there is the unity of chance and necessity, which is characteristic for the process which has no end. A trace takes the place of an object itself, a present object, and "object" refers to both the sense and the reference. A trace represents something present in its absence. It replaces this object. Thus it would be deferred presence. This trace is the difference which must be postponed. The holes freeze in time. Therefore, their meaning must be suspended until they get a new purpose and use.

THE ARCHITECTURE OF HOLES

In the spatial plane I focus on the horizontal, architectural arrangement of objects. For better optics I placed them horizontally so that I can more effectively confront material things with immaterial holes. From this perspective, I assess the reality of objects. Moving among them, I reflect on the physicality of the holes. In what sense do they exist? They are nothing, so what are they? How can the holes, which are inherently immaterial, devoid of mass and empty, fill up the space? "Sunnyata" may give the answer to this question. This is a Buddhist notion of emptiness, in which the relationships between objects are indefinable, and the incessant stream of changes in the world makes everything relative and cross-dependant. This changeability reveals "the emptiness of objects" so it is impossible to determine if something exists as everything is in permanent movement. However, I am more interested not in the movement itself, but in this empty room filled with a set of objects, which are actually contours. The subtle space between what exists and what does not exist. So what forms the boundary that makes this difference? Can a hole mark this boundary? I think about Martin Heidegger's "clearing" (Lichtung), this moment of real insight, which helps us "see" something in a way it really appears. The difference is a relation between things which are different from each other. Therefore, the clearing opens a new view, thanks to which the disclosure appears. Wandering around the space makes it possible for the clandestine and hidden to be exposed as the broadening perspective reveals the sense of the existence of holes. What has been establishing the presence so far is imperceptible, forgotten and overlooked. The hole as something impenetrable and enigmatic remains somewhat mystical; it hides like a clearing. But the clearing is the play of light and shadow. For me it is the hole which forms the clearing; the essential difference between things. This effect is additionally amplified in the pane: the distance generates proximity, and the proximity generates the distance.

In the architectonics of holes it is the empty spaces, the contours of objects, shapeless shapes that are essential. The mass of density and the degree of dispersion cancel each other out: maybe something empty remains sometimes denser, and something invisible becomes a part of the scale. Therefore, the empty spaces between physical objects have their own mass, which may appear relatively greater with reference to the weight of the physical object. By accentuating the masses with black and white, the spatial composition between the pane and the opposite walls creates the area of varied intensity: it is "saturated" and denser at one moment and more empty at another. The developing background of the space is a multilayer infiltration of masses and forms. Because, depending on my location, the space "pulsates," the holes manifest themselves as more or less exposed... because of that, there are frequent disproportions between the holes and the matter in the landscape. The more "active" the holes are, the more physical areas they take up, they level their being in the space, they are like a differentiating interval, a negative in the landscape. In a physical sense, there is no real decline of one kind of matter for the benefit of another. Instead, there is transformation, replacement, filling and completing. The most interesting thing is that the form and emptiness are integrated, they build the space together. Emptiness is not only the space somewhere in between, but a form, so it cannot be disregarded and should be included in the landscape. Emptiness always challenges the form (in an architectural way, too). It determines the transformation and restoration of the shape of objects as holes are the foundation – something the matter adjusts to and fills in.

Therefore, holes are an equally important part of the landscape, both as empty places and the places to be completed. They exist as long as I refer to them. Understanding the holes is constantly elusive so you have to ask about them over and over again.

For me Marlena Kudlicka's "Archeology of Hole. Creating an Archive" is like punctuation in a text : periods , hyphens ...

"Just like in a text, when we have a compound sentence, there appear the commas, periods, ornaments..." *

*Marlena Kudlicka

translation from polish

Malgorzata Warminska-Marczak 2012

Stedefreund

Space Release #3

What I predict to remember

what I predict to forget*

Anne Gathmann / Jo Zahn, Andy Graydon, Marlena Kudlicka, Rebecca Michaelis, Mitzi Pederson, Alexandra Schumacher, Erik Smith

Stedefreund
Exhibition

Opening

Straßburger Str. 6–8 (in the yard), 10405 Berlin

january 21 to february 18 2012, fr/sa,

3–6 pm and by appointment

friday, january 20, 2012

7–10 pm

uncovered—

confronts us with

the presence of the

past, which stands unexpected-

ly real and solid before us, gazing at us.

In fact it does that all the time, various pasts. It's

the tearing up of the familiar, the very ground beneath our

feet—not yet a figure of speech here, but rather its basis in reality—

of that makes this occurrence, in which things originating in the past are

that function, present, so tangible to us. Time and memory as well as events and

reciprocal definition appear in the piece by Andy Graydon, who will

record the sound of the space throughout the entire run of the ex-

hibition, so that the recording, its content, will be defined by what

goes on in the space, just as it will also help to shape what goes

on in the event that those present become aware of the recording

and thus sensitized to it. As a result, what goes on will not be-

come memory; rather, duration will be compressed to an exten-

sionless present in which all events are simultaneously available

and can be accessed in any desired sequence—which is the

case with any recording but is made especially conspicuous

by the context of this exhibition. Mitzi Pederson affixes photo-

graphic prints to translucent silk, using the contrast to draw

our attention to the way photographic memory, as the trace

of something that once existed, obscures the surrounding

space, while the blank silk makes it half-visible. Anne Gath-

mann and Jo Zahn's double projection blurs the lines be-

tween cause and effect, camera movement and on-screen

action, allowing us to experience what happens when the

search for causes fails. Rebecca Michaelis constructs

long, thin, flexible objects that lie on the ground, with

rollers on their undersides mounted perpendicular to

their long axes, as though maneuverability were pitted

against limp dangling, while their surfaces reflect the

light and cause it to shift as viewers pass. All flat, al-

most disembodied, yet provided we do not regard

the moving image as such, Alexandra Schumacher's piece is, apart from Pederson's, the only pho-

tograph. It's the trace of another type of trace, a

photo of a wall on which the traces of two time

frames combine. Traces, in a stronger sense

than with Smith, of the absent itself, not clear-

ly attributable to any cause, not extant

structures. But what is tangi-

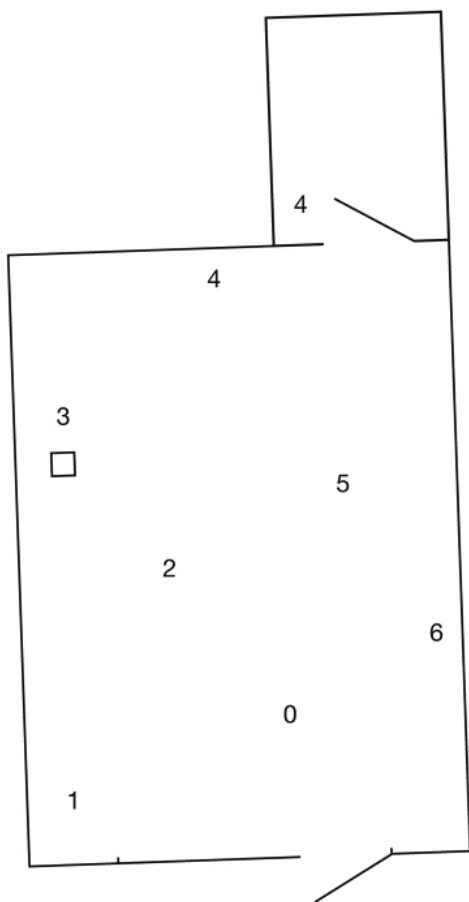
ble here is not

just

The title of the exhibition—"what I predict to remember, what I predict to forget"—is itself one of the pieces in the exhibition, namely Marlena Kudlicka's, who, together with Anne Gathmann, also designed and installed the exhibition. By giving the piece a title in turn—it's called "The Title"—she has made its status as an autonomous work clear (while at the same time preventing the misconception that the title of one of the pieces collected in the exhibition has been elevated to that of the entire exhibition, as though that piece eclipsed all the others). As such, however, the piece operates in and on a position with a specific function, namely that the title, which it does not relieve of as the piece would otherwise be robbed of its meaning, and whose way of fulfilling that function the piece can interrogate and modify; as a result, it becomes clear that it is not obvious whether the title describes the titled, provides additional information to guide our reading, or in fact produces a linguistic object that receives its meaning from the titled just as it lends meaning to it, or something else—not here, nor anywhere else either. In that respect, then, a piece about the title in toto. Nor is that the extent of it; the wording—"what I predict to forget, what I predict to remember"—opens up, from the perspective of an unnamed "I," a field of time, memory and the memory of the anticipation of memory, without discussing specific experiences in this field. Time—and with it memory, through which alone we experience it—is in fact the exhibition's subject, though not time alone, but with it space as well. Space, according to initial observations, can be perceived not only as continuously uniform, but also in various segments, facets, properties. Not only space as a whole, which as such is never immediately real to us in any case, but is rather pieced together after the fact from experience and idea and then perceived as uniform and continuous on the basis of this general piecing together. The space in front of us does not manifest as uniform either. We can discern various zones, areas that precipitate, attest to and enable various possibilities. For the exhibition and its theme, Gathmann and Kudlicka invited artists and then, based on their work, searched the exhibition space for such areas in order to give each piece a fitting location, and to facilitate the development of transitions in the resulting juxtapositions, in which our appreciation of a piece and its location is shaped in part by those adjacent to it, so that there arises from all of it a whole, of which one may judge whether it arrives at a conclusion or keeps on spinning ad infinitum. Temporality is found not only in the way spatial impressions linger and succeed one another, nor only in the events which, precipitated or enabled by and as spatial properties, themselves temporalize space. The torn-up earth in Erik Smith's piece, beneath which lies not solid ground, but forgotten, converted space, i.e. a hole—

which Smith

this di-
ference, between object
and trace, but also that between photograph and photo-
graphed: Where the photographed, even in the trace, still
carries within itself the presence of the absent, gazing at
us through that presence, that presence is extinguished
in the photographed object, the photographed trace.
Between extinction in the picture and presentness
stretch the assembled works, flat as patches of
light, molded to the space.
Text: Nikolai Franke



0	Marlena Kudlicka	*,the title', textwork, 2011
1	Anne Gathmann / Jo Zahn	Schalter, 2012, Video, Loop 15 min
2	Mitzi Pederson	Ohne Titel, 2010, Seide, Photographien
3	Erik Smith	Test Dig No.1 (in progress) (2011), ca. 80 images of excavation, Berlin-Kreuzberg, 35mm color slides, projector, ed. of 3+1 AP
4	Andy Graydon	Revenant, Bootleg, The Intentional Object, or Untitled, 2012. Multi-channel audio recording of exhibition's entire run. Dimensions and duration variable, Courtesy LMAKprojects, New York
5	Rebecca Michaelis	Bentpainting 1 I / 2012, 8 cm x 260 cm x 0,5cm, Aluminium, Räder
6	Alexandra Schumacher	o.T. (Rahmen), 2007, Digitalprint, Maße variabel

Dieter Wenk

Some introducing remarks to the show 'Archeology of Hole - Creating an Archive' 2011

Can Void be of any aesthetical interest?

Does Void simply mean nothingness in its „largest“ sense: that there is absolutely nothing? Certainly not.

Marlena's current show at Stedefreund – in collaboration with Claudia Kugler – proves, that Void is relational to something given – be it a larger space in which it occurs, or be it (introspectively) a demand of filling a Void, to which someone (the artist) has left us – one might add: alone.

That is to say that Marlena's installation does not occupy the exhibition space. Paradoxically it doesn't even fill it.

Although we do see something. Formally spoken there is contiguity of various elements

There are recurring elements. But in different materials and positions.

And yet there are elements which we do not perceive as objects in its normal sense of „standing against“. Either we look through (glass) – or we walk through – which would remind us of Void not being a Void.

There are no strange elements in Marlena's show. But put together – as a whole – they lack the sense of something confidential. We seem to see organs without an organism.

Perhaps one of the questions of Marlena is about fragility: Void may occur often, but we do not pay attention.

To avoid this to some extent, we pay the artist.

Anne Faeser

'Archeology of Hole - Creating an Archive' 2011

The exhibition project "Archeology of Hole – Creating an Archive," by Marlena Kudlicka, explores the question of what conditions need to be met, in transitions in showing, for nothing (in the material sense) to become a thing of economic or symbolic value. It is conceptually difficult to imagine nothing as a thing constituting a negation of the existing or visible. Rather, nothing is precisely what makes a thing visible, and therefore a thing of material significance. In a pot, for example, there is a cavity, a hole – a void that represents nothing. This hole can be seen as the absence of a thing – a thing, however, which in turn lends nothing, i.e. the hole, fundamental meaning. How, then, are we to imagine nothing? How is nothing constructed? Is nothing measurable? How can nothing become visible? And what significance does it gain in the transition between that which is shown and that which remains hidden?

Kudlicka's starting point is the observation of various types of holes in landscape and architecture. Holes are usually an overlooked and largely ignored part of the environment. While the origins of many holes are known, the background of others is as mysterious as it is timeless; their size is irrational and unexpected, their occurrence remains secret. Holes, however, are constantly in transition between the visible and the invisible, between different forms of materiality. Among other things, Kudlicka is interested in the physicality of holes: Are they heavy or light? Do they have a weight at all? How can they be grasped? What is the relationship between the presence of their intangibility and the actual experience of moments in which they are perceived? Is the scale of the hole merely an occasion to stretch one's imagination in proportion in order to construct a form? Would the form then be linked to the sensation of gravity? Is there a describable limit to the scale of a hole? The artist constructs objects which, in their physical presence (through material and arrangement) are brought into a state of irrational tension with respect to the actually existing architectural elements of the exhibition space. In the process, this intervention in space questions (material) categories such as size, dimensions, density, mass, transparency and weight, as factors that not only physically exist but also underpin memory and imagination.

Kudlicka has invited Claudia Kugler to approach the concept and considerations of her project from a different perspective. In her work, Kugler brings the process of seeing and perceiving to conscious awareness and asks general questions about representability. She constructs pictures and objects in which she questions potential boundaries and transitions between visibility and invisibility. Does an object's physicality constitute immediate reality? What is the significance of the intangible mental image for the physical perception of the object? How does the materiality of the image as physical object relate to the viewer's imagination and the presence of imagination in the image? Kugler illuminates spaces of imagination and imagines the pictorial space as an event that, though materially present as picture or object, is nonetheless cut off from our reality.

We shape clay into a pot, but it is the emptiness inside that holds whatever we want. ... We work with being, but non-being is what we use.

(Lao Tzu, Tao Te Ching, Chapter 11)

O ZONE – Unorte des Wandels

Installationen und Videos von zwei polnischen Künstlerinnen im Kunsthaus Raskolnikow

Eigentlich ist alles ganz banal: Im alten Gemäuer des Kunsthauses Raskolnikow stehen sie, hingewuchtet, mehrerer Dutzend Gasbetonsteine mit 30 Kilogramm Eigengewicht, zu einem Podest gestapelt, auf dem eine zersprungene Glasscheibe liegt, in der sich das Licht des Raumes spiegelt und bricht. Hinter den Holzsäulen, die den Raum teilen, ergötzt sich ein Blick auf ein unfertiges Gemäuer, aufstrebend, unterschiedlich in mehrere Raumsebenen strukturiert. Im weißen Steingebilde häuft sich ein schwarzes, kohleartiges Pulver, das an Baustellen erinnert.

Die beiden Installationen der polnischen Künstlerin Marlena Kudlicka (geb. 1973) irritieren zunächst. Realität und Kunst begegnen sich hier auf einer besonderen, fiktiven Weise: Die Installation greift einen Aspekt des fortwährenden Wandels der städtischen Umwelt auf – das Baugeschehen in einer Großstadt – indem sie eine Modell-situation erzeugt, ein künstliches Konstrukt, das sie in den Galerieraum stellt. Das ständige Ringen um Veränderung und Anpassung im Baulichen verweist auf eine Grundnotwendigkeit menschlicher Existenz. Dem Bauen wohnt die Tendenz inne, dem universalen Verfall der Welt zu begegnen, ihn zu stoppen, der Natur Räume abzurufen, aber sie auch zu zerstören. Solange es die menschliche Zivilisation gibt, solange wird man bauen (müssen). Die an allerorten zu findenden Baustellen sind Zäsuren, Diskontinuitäten in der glatt erscheinenden Oberfläche der Stadt. Sie gehören dazu, sind Teil der Natur, wie der ständige Kreislauf der Nahrungsaufnahme und anderer menschlicher Verrichtungen. Sie haben eine eigenwillige Ästhetik, die man als aufmerksamer Beobachter wahrneh-

men kann. Darauf möchte Marlena Kudlicka aufmerksam machen und sensibilisieren, indem sie die Bausteine (die „Unorte des Wandels“, wie sie die Kuratorin der Ausstellung Susanne Altmann bezeichnet), näher in den Fokus rückt und die Fantasie und das Denken des Betrachters anspornet. Durch die poetische Betitelung der beiden Installationen entsteht eine neue Ebene, die das Banale im Galerieraum zum ästhetischen Produkt stilisiert.

Ähnlich wie ihre Künstlerkollegin beschäftigt sich Joanna Rajkowska (geb. 1973 in Bydgoszcz, Polen) mit Eingriffen in den öffentlichen Raum. In einem Video zeigt sie die Planung und den Bau eines Teiches im Herzen War-

schaus, in einer sehr sensiblen Zone, am Rande des ehemaligen Ghettos. Die Installation im realen Raum der Großstadt, die zunächst nur einen künstlerischen Aspekt hatte, wurde bald von der Bevölkerung angenommen. Der Ozongenerator im Teich wurde zum stimulierenden Element der Installation. Im Geschehen um den Bau und die Funktion des Teiches ranken sich Geschichten, die mit dem Ghetto und der daran angrenzenden katholischen Kirche zu tun haben. Im Zusammenhang mit einem Buchantiquariat, in dem jüngst auf dem Raum der Kirche antisemitische Literatur verkauft wurde, fragte man den Priester nach seiner Meinung. Man sprach mit den Men-

schen, die sich um den Teich versammelt hatten, über Geschichte und Alltagsdinge, über die Probleme der einfachen Leute, über die Installation. Der Ort wurde zu einem sich selbst dynamisch entwickelnden Zentrum der Kommunikation mitten in der Stadt. Viele begeisterten sich für das Projekt, wollten es erhalten und wendeten sich an die Stadtverwaltung. Doch man riss den Teich gegen Ende der Saison ab, wie mit der Stadt vereinbart. Das Terrain wurde eingeebnet. Es war, als wäre nichts geschehen. Die Künstlerin hatte ihr Ziel erreicht: Der kleine Teich war zum Stein des Anstoßes für eine weitergehende Auseinandersetzung mit Kunst und Geschichte geworden.

In einem zweiten Video erzählt Joanna Rajkowska von einer polnischen Jidin, die als Kind 1957 mit ihren Eltern nach Israel ausgewanderte und nun die an die Stätten ihrer Kindheit (Warschau und Schlesien) zurückkehrt ist, um sich ihre Erinnerungen wachzurufen. Auf den Streifzügen durch drei Städte erlebt der Betrachter ein bewegtes Bild städtischen Lebens und urbaner Infrastruktur sowie verschiedene Situationen mit Einheimischen und Behörden, die eher enttäuschend für die Protagonistin sind. Die Orte der Kindheit werden für die Suchende zum Mysterium. Sie bleiben für sie verschlossen und bergen schließlich die schmerzliche Erkenntnis, sie endlich verloren zu haben. *Heinz Weißflag*



Marlena Kudlicka, Das falsche Bild beschneiden, Installation 2008, Gasbeton/Panzer-glas.

Foto: Heinz Weißflag
D&N 12.12.08

④ Bis 30. Januar 2009, Vom 20.12.2008 bis 13.1.2009 geschlossen, Kunsthaus Raskolnikow, Börsenstraße 34, 01099 Dresden, Tel. 0351/804 57 08, Büro: Di-Fr: 10-18 Uhr, Galerie: Mi-Fr: 15-18 Uhr, Sa: 11-14 Uhr, Galerie auch geöffnet zu den Bürozeiten; www.galerie-raskolnikow.de

O ZONE "as opposed to the sites of changes"

Actually, everything is quite unremarkable. Inside the old walls of the Raskolnikow Art Center, they stand - compact concrete blocks weighing 30 kg each, creating a rough foundation where cracked glass reflects and refracts the light of the room. Behind wooden columns partitioning the room, we can see an unfinished vertical wall, constructed on several spatial planes. Black coal dust gathers on a solid white stone that calls to mind a construction site. Both installations by Marlena Kudlicka, a Polish artist, irritate at first. Reality and art meet here in an extremely fictitious way. The installation focuses on part of an upcoming project to adapt an urban environment – a transformation that will take place in a large city, presented here as an artificial model structure inside a gallery. A continuous confrontation that endeavors to recreate and adjust while employing building structures that refer back to the basic human need for existence.

It is a tendency that endures in the act of building, that accompanies the universal destruction and fall of the world, and that works to prevent its annihilation by recovering nature. As long as human civilization prevails, construction will go on. Construction sites, which are found everywhere, are intermissions (Zäsuren), discontinuities (Diskontinuitäten) in a smoothly created urban space. They belong to them. They are as much an element of nature as is the ongoing life cycle of accepting food and other human functions. They possess very specific aesthetics, which may be observed if you are an attentive viewer.

Marlena Kudlicka wants to point to this, to sensitize viewers while they look more closely at construction sites ('as opposed to the sites of change' as Susanne Altmann, curator of the exhibition, puts it) and to evoke their imaginations and the thinking processes. Thanks to the poetic names of the two installations a new space is being created, a faintly stylized one that evokes an aesthetic construction space inside the gallery.



O ZONE. Außergewöhnlich übersichtlich präsentiert sich die aktuelle Ausstellung im Kunsthaus Raskolnikoff. Zwei junge polnische Künstlerinnen beschäftigen sich sensibel mit den postkommunistischen Umbrüchen und haben sich auf sehr unterschiedliche Weise dem öffentlichen Raum verschrieben. Von Joanna Rajkowska, die mit ihren Installationen große internationale und nationale Aufmerksamkeit erregte, sind zwei etwa halbstündige Dokumentationen ihrer Arbeit zu sehen, für die man sich Zeit nehmen sollte. Das Video »Oxygenator« dokumentiert das, quasi über Nacht, Auftauchen einer kleinen Oase mit Wasser und Sitzmöbeln an einem städtischen Unort. Ozon entsteht als feiner Nebel dem kleinen Teich im Herzen von Warschau. In »Maya Gordon goes to Chor-zow« dagegen begleitet die Künstlerin eine vor 50 Jahren emigrierte polnische Jüdin auf ihrer Reise an die Orte ihrer Kindheit in Warschau und Schlesien. Die Künstlerin Marlena Kudlicka dagegen lässt sich von Restarchitekturen, Investruinen und Baumaterialien anregen und konstruiert daraus Wandbilder und Skulpturen, die Konstruktivismus mit Baupark verbinden. Für die Ausstellung in Dresden hat sie zwei aktuelle Installationen entworfen, *Kunsthaus Raskolnikoff, bis 19. Dezember.*

HW



MARLENA KUDLICKA

THE IMAGE THAT EMITS NO SHADOW

LOCATION ONE, NEW YORK

THOMAS JOHNSON

Polish artist Marlena Kudlicka presented *The Image That Emits No Shadow* this May at Location One. On a large wall of a dark room the word "sunset" is projected twice: "sunset, sunset." One word is above the other and they both run at a slight diagonal up the wall. The words are large, about nine metres long, and occupy the lower centre of the wall that stretches away on either side. The words glow a blue/yellow neon and the letters are of a distinctly period font, reminiscent of late-50s strip architecture. Kudlicka found the image, the word "sunset," in an artist's photo of an old drive-in movie theatre.

"OK. So we'll all meet at the 'Sunset' at 7:15." People go to the movies at the end of the day, driving to the theatre as the sun sets. Movies often end with sunsets, "they rode off into the sunset." Therefore people often drive through a sunset in order to watch someone else ride off into the sunset. In both cases, whether by car or horse, riding into the sunset symbolizes the beginning of a person's reward, the well-earned ease that comes after difficulties endured, whether in the workday or within the drama of the movie.

So does Kudlicka's sunset look like a symbol of my reward? No, not any reward I wish for. But this does not mean no beauty is evoked by *The Image That Emits No Shadow*.

The work suggests a feeling like that evoked by similar signs in American strip architecture, "Mirage," "Gold Rush" and "Lucky Strike." That feeling is the veiled, but driving, effort at seduction on the part of the signs' owners. They

bet they know what I desire as my reward. They literally bank on their understanding of my desires.

The work also evokes the well-known confusion over the "American dream." In the United States the eschatology about the where and when of one's just reward has been particularly confusing. The main confusion is whether the United States itself constitutes the promised land or whether it is still of this world, within the vale of tears. In other words, have you received your reward already or is it still to come?

When Kudlicka distills this down in the cool darkness of a New York art space what she achieves is a cerebral but poignant evocation of the drama of American desire and delusion. This thin, even immaterial, projection of two words on a bare dark wall, "sunset, sunset," is a literal projection of visual forms by which Americans have both hopefully and cynically tried to shape and control their own projections about themselves. The fulfilling beauty of a real sunset is so far away.

A beautiful sunset is always far away. It is, in fact, located nowhere in particular, since to look at a sunset is to look into the refracted light from a great big projector. That sunset, therefore, exists everywhere from the sun itself, across space, around the hazy curve of the earth and into the darkness within my eye.

It never even occurred to me to turn and look into the light of Kudlicka's projector and see what could be found there.

Marlena Kudlicka
Sunset Sunset, 2005
Digital projection
50x 15 ft
Location One, New York
photo Joanna Woodard

Monica Alvarez Careaga on Marlena Kudlicka work

Catalogue 'SIX' Santander Spain 2007

The creative concerns of Marlena Kudlicka revolve around the semantic potential of commonly used written regulations and the subjective perceptions derived from spatial factors. She has been developing these anti nomies from her early work. In 'Protection', 2002, she created a tautological device by injecting acrylic into plastic bubble wrap, usually employed to package fragile objects, in order to spell out the letters forming the word of the piece's title. Another linguistic device, more a kind of oxymoron, was used in her 'No diving' installation, also from 2003, in which two opposing concepts are united: a peaceful swimming pool, on the inside of which appears a notice of forbidding diving. On this occasion the constriction and spatial narrowness are related to a life – corseting limitation, the watery suffocation caused by an absurd rule.

The stupidity and ridiculousness of some of the rules and regulations we automatically obey crops up in 'Point of view', 2004, a large object made of traffic lights urging an impossible turn. In the terrain of fiction, the double of the sun in 'The image that emits no shadow', 2005, once again evokes impossibility and unease, despite its striking plasticity.

Marlena Kudlicka's more recent proposals explore spatial and even architectural factors, paying attention to elements such as designs, large scale models, and interacting with buildings. In her 'Bon Voyage' (architecturaltrip), 2007, Kudlicka composes a textual landscape from imperative messages exploring the idea of truisms. These directive messages lead to behavioral patterns, on this occasion related to space and time: Back, Jump over, Turn left, Get into...

Built in a green zone in Poznan, 'Slash', 2007, encourages us to explore the precarious balance between nature and radical technology. A tribute to Polish Constructivist movement of the beginning of the twentieth century, this luminous, prismatic sculpture projects the singularity of its triangular geometry through its achromatic forms.

The piece's intelligent use of perceptive devices and its spatial articulation seems to be aimed at providing us with futuristic resting place in the midst of the voracious contortions of contemporary life. In contrast, a recent intervention at the Glasspavillion of the Rosa Luxemburg-Platz in Berlin, made in collaboration with Anne Gathmann, features flat, black forms interacting with architecture that is a vestige of the servest kind of modernity.

Marlena Kudlicka's architectonic interventions convey encapsulated ethics. They propose a reflection about our behavior in the framework of a fully defined context.

Arteon 3/2003

Grzegorz Dziamski

Art and Hope

According to Hegel, in art, like in other people's activities, the content of a work is the most essential feature. Arthur Danto, American philosopher, has recalled that remark claiming that art should be about something. What does it mean? It means that today we are not attempting to answer the question of what else art may be. We are not asking about boundaries of art. We have realized and accepted that everything may be called a work of art. Everything may function as a work of art in our 'end-of-art epoch'. The younger and older generations of artists enjoy that freedom and entertain the young viewer with new tricks. If everything may be work of art we should question ourselves: what does 'art' mean to you; what do you expect from art? Each of us, the artist and the viewer, must find our own answers to these questions.

Marlena Kudlicka uses bubble polythene sheeting. The bubbles filled with green acrylic paint form the writing 'PROTECTION'. This is an English word but its Latin origin (protegere) makes it commonly understandable. The polythene bubbles keep and protect green paint which looks like a blood kept for use in hospitals. For ages art protected everything people considered valuable, worth preservation and being bequeathed. What should art protect today? Hope? Our hope that art may reflect something important instead of being only a trick, mockery or play. The content that art reflects is what decides the importance and position of art today and forever.

the space for words

text Alexandra Robakowska

Two glittering green words spread out along the 15 m long gallery wall. *Sunset Sunset* - the words are screaming. The colors are pulsating, passing through and infiltrating each other. The gallery interior is immersed in a bright yellow, foggy glow. The words look self-assured; they allure and attract. The viewer's attention is focused only on them. The enormous inscription is displayed on the wall from a video projector suspended on the opposite wall.

Sunset. Stop-frame. The projection of meanings is starting.

Marlena Kudlicka was recently a participant at the Location One Residency Program in New York. The project *'The image that emits no shadow/Sunset'* was prepared for Location One Gallery. She has taken inspiration from the post-image trend. For her project, she selected a photograph by Steven Shore from a series dating from the 70s. The photograph shows a lonely cinema house with the letters *SUNSET* painted on the building facade. The building is located in a Texan desert landscape, seemingly in the middle of nowhere. Marlena renewed the hand painted fonts and shifted the words into digital space. With great precision, almost a painting process, she worked pixel by pixel, faithfully reconstructing the font, replicating the word and giving it a new tint.

Sunset Sunset the artist extracted the framed word from its original drift. Unchaining it from narrow syntactic categories, she opened the word up to multiple meanings, meanings that are expanded by the individual viewer's potential. And he or she in confrontation with Kudlicka's works becomes co-author; actively playing with semantic/aesthetic imaginary juxtapositions.

Sunset – natural phenomena, glistening exposure on the day/night border, the colors dance continuously passing through one other, light and darkness this time stay on the same side. The image in a move, a portrait of fascinating transformation. The word is frozen; drifting in our mind.
An American dream, romance, space and cinematography.

The art-work is apparently full of contradictions. Created by a Polish artist, it is soaked with an American touch and vibrating with dreams and meanings.

To visualize language and language becomes a visual landscape Marlena Kudlicka writes. She is a graduate of the Painting and Drawing Department at The Academy of Fine Art in Poznan, Poland. The artist uses language as a medium in her work. She creates highly aesthetic/semantic landscapes - open work- moving senses that are floating along intentions: of the author, of the text, of the viewer.

In Marlena's work, words are shaped into images in a universe of juxtaposed meanings. Her painterly multimedia works appear almost as a kind of architecture. Strongly based on the context of the exhibition space, they create their own space and formulate new rules from the beginning. Because Kudlicka builds space for words

A year ago at Akademie Schloss Solitude the artist exhibited an installation titled 'POINT OF VIEW'. In that gallery space she built a 25m long curving wall; suspending 82 'traffic circle' street signs. The signs were arranged into a gigantic 'POINT OF VIEW' inscription. The dark gallery space was lit only by two neon black lights. Viewers who entered the space were suddenly placed into the nonidentity of black space. After a while, the viewer's senses adapted to these conditions and from the darkness white arrows on the blue surface of the signs started to glow: so that the viewer experienced a vibrating hypnotic suggestion.

In the turning point of our times, we often direct our attention to things in themselves and not on their meanings. Marlena Kudlicka reveals a scholastic dimension of reflection on words. Her work touches a formal mannerism while uncovering a basic code structure from existing contexts. It is paradoxical, like Umberto Eco's conception of work as a discussion of its own poetic.

In Marlena Kudlicka text based works there is room for a broad spectrum of interpretations along with a simultaneous pointing to a code source; bright green flash light, the last beam of sunset, neon cinema light, Hollywood dream factory or pulsating blood vessel system highways. These readings are evident but not imposed. This is art that stimulates senses.

Marlena Kudlicka

miejsca dla słów

tekst: Aleksandra Robakowska

foto: Marlena Kudlicka

Polyklimowy zielony napis rozciąga się wzdłuż ponad 15-metrowej ściany galerii. Sunset Sunset - krzyczą litery. Kolory pulsują, wzajemnie się przenikając. Wnętrze tonie w mglistej poświacie zieleni. Słowa wabią. Pewnie siebie kuszą i przyciągają. Uwaga widza koncentruje się wyłącznie na nich. Gigantyczny napis rzucający jest na ścianę z umieszczanego na przedwieglum kłacu galerii w dno projektoru.

Zachód. Stop-klatka: Trwa projekcja znaczeń

Marlena Kudlicka, do niedawna przebywająca na programie rezydencyjnym w nowojorskiej galerii Location One, w swym prezentowanym w kwietniu i u

tego roku projekcie „THE IMAGE THAT EMITS NO SHADOW / SUNSET” wzięła go inspirację pl. nace z nure post image, wykorzystując wukonana w latach 70-tych fotografii Stephen Sholea przedstawiająca samotny kinowy bodynek, tonię w gorącym teksaskim krajobrazie. Artystka po- lila zdjecie fotografu jąc je, przenosząc następnie wymalowane na elewacji budynku, słowo „Sunset” w głową przestrzeń komputerowego ekranu. W precyzyjnym, niemal malarskim pocięciu, składając ze sobą kolejne piksele, wiernie odtworzyła litermictwo, zreplikowała słowo, nadała mu barwę.

Sunset, Sunset - artystka pozbawiła wykadrowane słowo oryginalnego sensu. Uwolniając je od ciasnych kategorii nazwy własnej przeniosła je w świat znaczeń ogólnych, znaczeń rozszerzonych o potencjał indywidualnej wyobraźni widza. Ten z kolei, w konfrontacji z większością prac Kudlickiej, staje się współtwórcą dzieła, czyniąc jednostką, aktywnie przystępującą do semantyczno-estetycznej gry wyobraźniowych napięć.

Zachód słońca - fenomen natury, świetnie przedstawienie na granicy dnia i nocy, ciemność barw przechodzących nieustannie jedna w drugą, światło i cień stojące tylni razem po tej samej stronie. Obraz w nieustannym ruchu, portret fascynujących przemian. Zamrożony w słowie, w słowie wyświetlany w galerii, poruszający

się w naszym umyśle, przemierzający ścieżkę znaczeń.

Amerkański sen, romanis, przestrzeń i kinematografia

Dzieło na pozór pełne sprzeczności. Stworzone przez Polkę, a na wskroś prześlągnięte Ameryką. Tętniące snami i znaczeniami.

Żywiłwa język, a język stanie się w zualnym koojbrzeźni - namawia Marlena Kudlicka. Absolwentka Wydziału Malarstwa, później swojej Akademii Sztuk Pięknych używa języka jako podstawowego narzędzia w większości swych prac. Tworzy wysoce wyestetyzowane semiotyczne pejzaże, dzieła otwarte - ruchome sensy przemierzające się wzdłuż tutech strukturalistycznych intencji autora, tekstu i samego widza.

U Marleny słowa to obrazy, to wszechświat znaczeń. Jej malarskie multimedialne prace stają się niemal architekturą. Silnie osadzone w kontekście goścżącego je miejsca, tworzą własną przestrzeń i formują na nowo jej reguły. Bo Kudlicka stwarza miejsca dla słów.

Przed rokiem w stuttgartkiej Akademii Schloss Solitude artystka wystawiła instalację „POINT OF VIEW”. Na zbudowanej przez siebie w przestrzeni galerii 25-metrowej, wygiętej w łuk czarnej ścianie zawiesiła 82 okrągłe znaki drogowe - „jonda” układające się w gigantyczny na-

pis „POINT OF VIEW”. Ciemną przestrzeń galerii oświetlały jedynie dwie jarzeniówki, których światło łagodzone było czarnymi filtrami. Wchodzący do wnętrza widz znajdował się w niejednoznacznej, nieidentyfikowalnej, zalanej czernią przestrzeni. Dopiero po chwili wzrok adaptował się do zastanych warunków, a z ciemności wynurzały się fluorescencyjne strzałki na niebieskim tle. Widz ulegał hipnotyzującej sugestii wirowania. Marlena, jak sama podkreśla, w swych pracach skupia się wokół problemu percepcji i ruchu, ich współzależności i zapośredniczeniu w systemie znaków oraz kodów ściśle oplatających naszą kulturę. Umieszczane przez artystkę w innym kontekście, zyskują zaskakujące, a czasem paradoksalne znaczenie. *Chciałabym schwytać ruch i zamrozić go w wizualnym nagłówku.*

W czasach przesielenia kulturowego skupiamy się na nośniku znaczeń, nie na samych znaczeniach. Marlena Kudlicka wchodzi w scholastyczny wymiar refleksji nad słowem. Wyrwując strukturę kodowe z ich pierwotnego kontekstu, dotyka formalnego zmanierowania. Jej prace to budząca głęboką refleksję gra paradoksów. To dosłowne przeniesienie zaproponowanej przez Umberto Eco koncepcji dzieła - formy, wiążącej się jako dyskusja nad własną poetyką.

Niedokreśloność tekstu artystycznego w przypadku Marleny Kudlickiej otwiera przed widzem szerokie pole interpretacyjne, jednocześnie dostarczając wskazówek dla kodu źródłowego - zleśnionego światła, ostatniego promienia zachodzącego słońca, hollywoodzkiej fabryki snów czy tętniący, jak kwiadróg autostad - nienarzucającego się, a jednak czytelnego dla odbiorcy. To sztuka pobudzająca zmysły.

