

dorota buczkowska

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representation

starter gallery

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Tickle the palate series

oil painting / 100x150 cm

2013



What is certain or ephemeral loses its meaning in relation to what we see; certainty has a structure of ephemerality and vice versa. This statement can be applied to almost all works of Dorota Buczkowska. In her projects, she combines many different techniques and unexpected materials; objects of her artistic work seem to lose their formal borders. An idea which stands beyond her artistic work is process, a kind of change which involves both creation and destruction. Depending on used material, the emphasis is put on a different element of changing reality such as physical processes like temperature, pressure or passing time. It could be movement, or destruction of the work caused by itself or by the audience. Works are usually bodily centered in the sense of their sensuality, tactile qualities and relation to their surrounding. This we can find in the *Interror* (2009) a type of floor installation made with paraffin, which is a material sensitive to touch and heat. In the *Swing* (2008-2011), two balloons filled with helium react atmospheric phenomena. Cosmetics with their natural thickness and texture, when applied on paper create half-transparent drawings sensitive to a play of light and color. Circulation, change and process is in all of Buczkowska's works.

Z. Cielątkowska

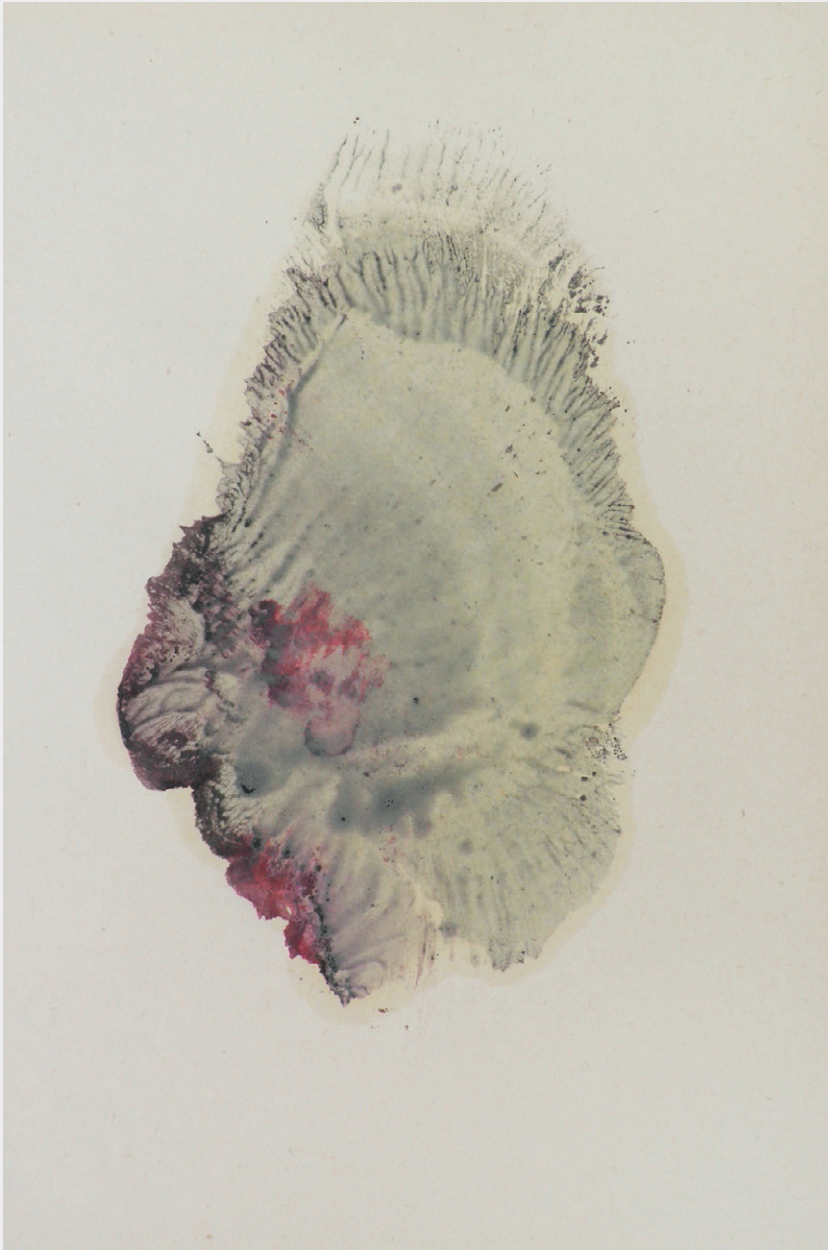
Tickle the palate series

oil painting / 80x100 cm
2013



Monotype

*oil paint paper / 21 x 29,7 cm
2013*



Moda Polska Art Bazar

issue 3

2013





Ecosystem

*series of drawings /
collages on papier,
120 x 80 cm,
2013*



Ecosystem

*series of drawings /
collages on papier,
100 x 80 cm,
2013*



*Plain bile would come
from the liver*

*from the series of drawings
made of make up cosmetics
2012*

Dorota Buczkowska's drawings focus on combining physiology with psyche and on connecting the flows of emotions with the flows of bodily fluids; they explore various spaces of corporeality, sensuality, feelings and mind. Organised in a kind of a tableau, i.e. a nearly academic collection or a collection typical of natural sciences, they imperceptibly turn from abstract forms into the organic, figurative and fantastic ones. They preserve their complete autonomy and interconnectedness, ensuing from a great concentration and centrifugal energy, dragging the viewer deeper and deeper towards the invisible centre. Their materiality – density and saturation in combination with their transparency – result from the materials applied, i.e. colourful makeup products. Posing no barrier to the light, they resemble X-rays of rather undefined emotional organs, concentrations, combinations, fractures. The materiality of the dense tissue in the drawings is combined with the corporeality of the both forms and artistic gesture itself, with the inclusion of the direct relation of touch, i.e. the moments of connection between the colour applied and the living, warm skin.

Kaja Pawelek



*Plain bile would come
from the liver*

21x30 cm , 32x45 cm ↓

*from the series of drawings
made of make up cosmetics
2012*



*Plain bile would come
from the liver*

*from the series of drawings
made of make up cosmetics
2012*



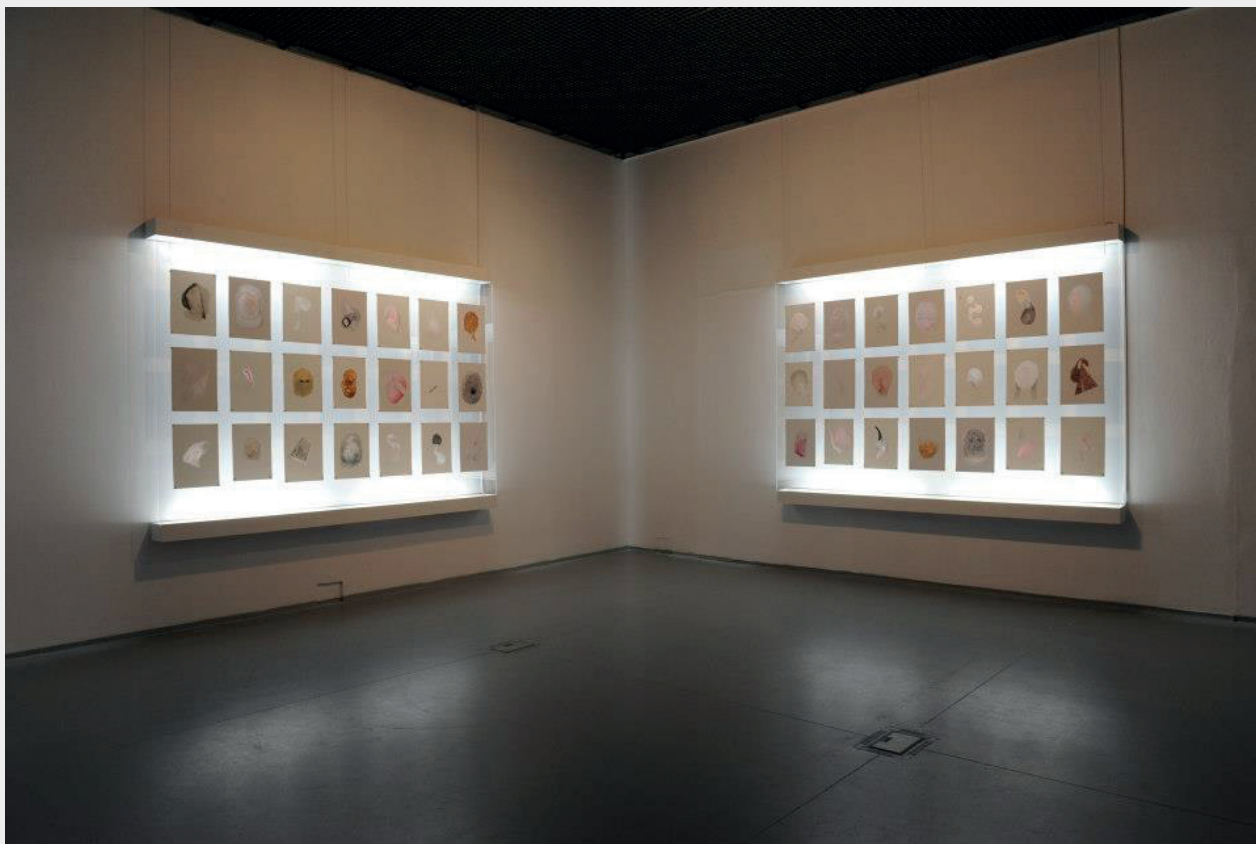
*Plain bile would come
from the liver*

*Not all fragments are complete,
exhibition view ,
Skulpturenmuseum,
Marl (DE), 2012*



*Plain bile would come
from the liver*

*from the series of drawings
made of make up cosmetics
2012*



*solo show
Polnisches Institut
Düsseldorf*

*installation
2012*





solo show

Polnisches Institut

Düsseldorf

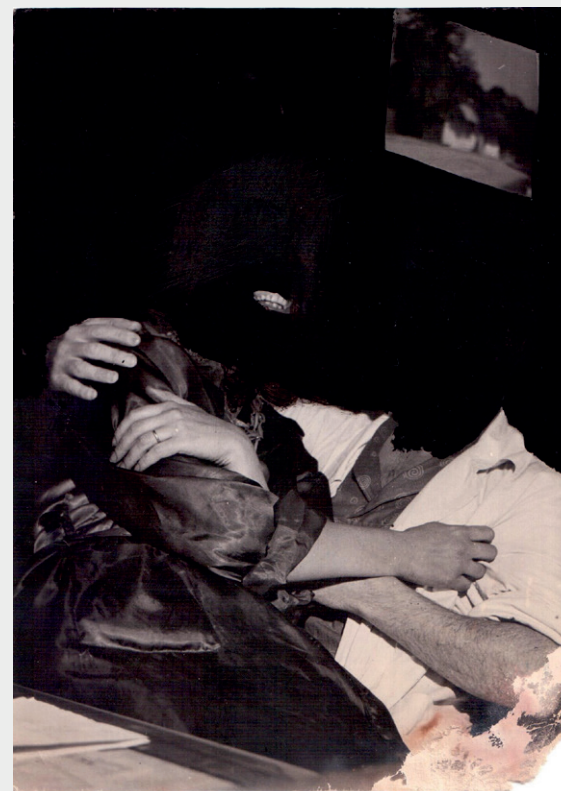
dim. variable

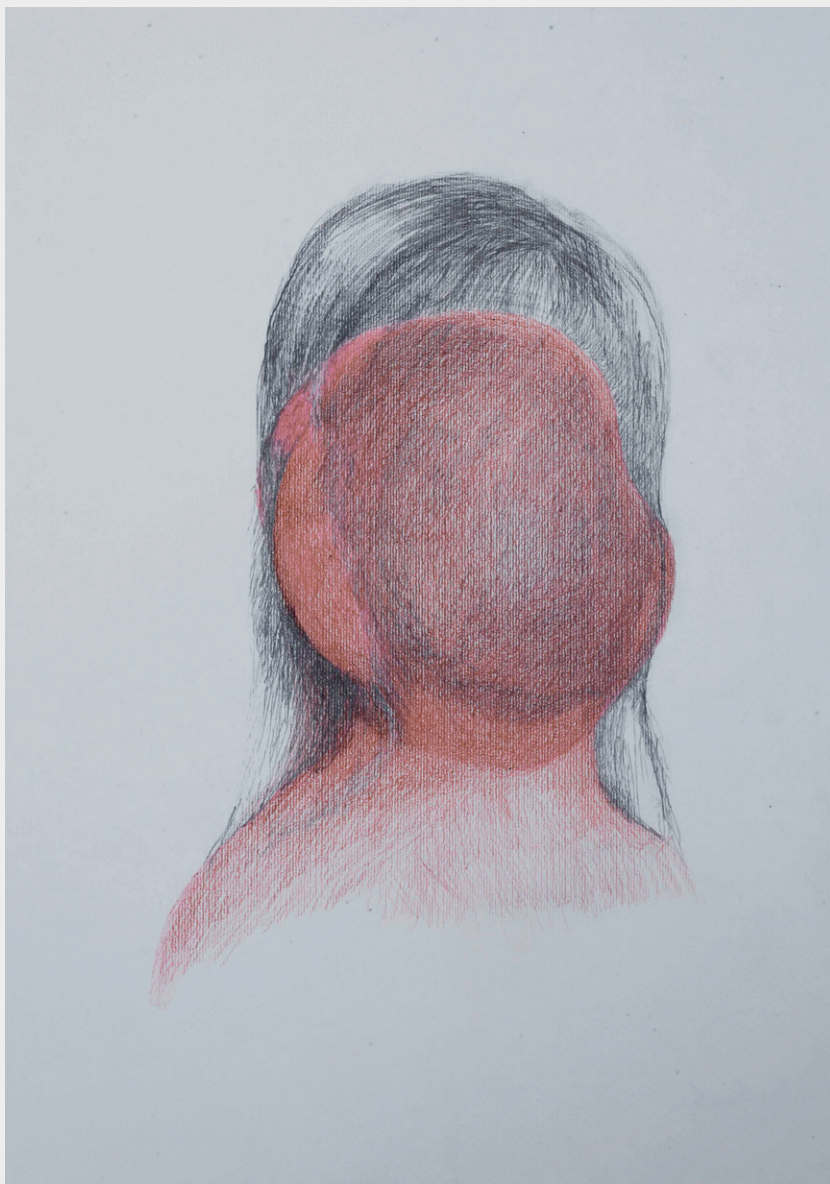
*structure made of cut
clothes in latex skin
(globules crack during
the exhibition time)*

installation

2012

One year in a sanatorium
2011





*Not all fragments
are complete*

*drawing made of make up
cosmetics, 32x45 cm
2012*

Love for the natural
Arsenał Gallery
installation "Play ground"
Poznań (PL)
2012



Interror

Czarna Gallery

2008



'Interror' is a neologism not to be found in Polish or any other language. As a combination of two words; 'interior' and 'terror' it does, however, ring a familiar bell. Dorota Buczkowska penetrates the space between the tangible and the imaginary. Interror, although feeds on politics of today, does not do so overtly. It emerges on the verge of the internal, private world and the outside. Each work of the series contains at least two layers of contradictory meaning which results in the unspecified discomfort in the viewer. The artist does not try to deny that the materials she uses may well be misused for evil purposes. Grapes reminiscent of insects' nests that hang on the wall actually consist of little balls filled with explosives. Malformations on another wall are signs of a disease which struck a lifeless substance. Another work is small chocolate-like bars in little plastic sacks with a recipe for a home-made bomb found on the Internet attached to each of them.

The exhibition at Czarna Gallery has been inspired by the elegant bourgeois staircase of the downtown Warsaw tenement building where it is situated. The white, glossy, marble-like material which covers the whole floor brings to mind the original elegant character. Unlike marble, however, the floor cracks underfoot, while strangely familiar scent hangs in the air. The floor is made of paraffin and in it intertwined are streaks of ground sulphure, saltpeter and coal. Thus, every visitor treading on the ingredients of gun powder, with each step participates in the symbolic re-enactment of the destruction of the world which created the very building but which no longer exists in reality. The demons of the past which so often haunt Polish souls add meaning to the universal tale of crises, uncertainty and loss of ground. The main theme of Dorota Buczkowska's work is, as it seems, a journey to the roots of our fear during which she tries to touch upon the frailty of life and – eventually – of death.

Magdalena Ujma

Interror

*paraffin,
ingredients of explosive
compounds*

*Zachęta National Gallery of Art
Warsaw*

2012



Interror

*paraffin,
ingredients of explosive
compounds
working process
2011*





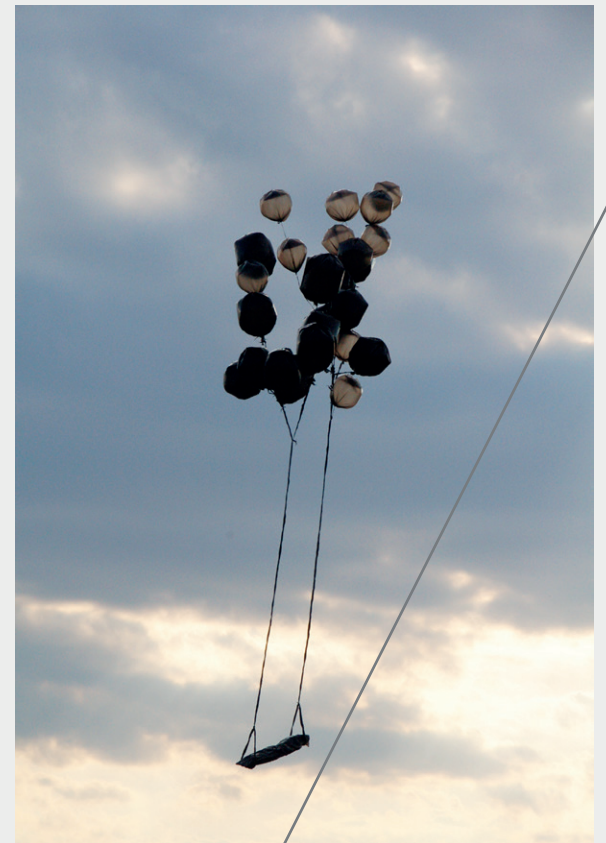
Swings

Biennale of Lorne sculpture

Australia

latex, helium, 6 m

2011



Alibi

exploration project

2011



The Alibi project fully belongs to rational diffusion. What we see is not happening here, but somewhere else. In a still frame, a stone suddenly moves with the current of the stream. Foam polystyrene snow falls in the mountains and then a mist fills the screen with over expanding white. You have to be really attentive in this absent structure to find a place for the one who observes. Representation in Dorota Buczkowska's films does not present the image of reality, nor does it exists as its supplement, rather it emerges in the image creating another layer - in the end something, which is impossible to distinguish from what is regarded as natural. Suspending the mythical order of representation and beginning: we can observe one layer after another put together with the silent presence of the camera. Was there anyone behind it? Or where they somewhere else?

ZMC

Alibi
exploration project
2011



Transitional Conditions

CRAC Sete

France

2008



Transitional Conditions

CRAC Sete

France

2008



*Fontaine project in
the public space*

Liverpool Biennale

2009



Journey around the skull

CCA Ujazdowski Zamek

2010

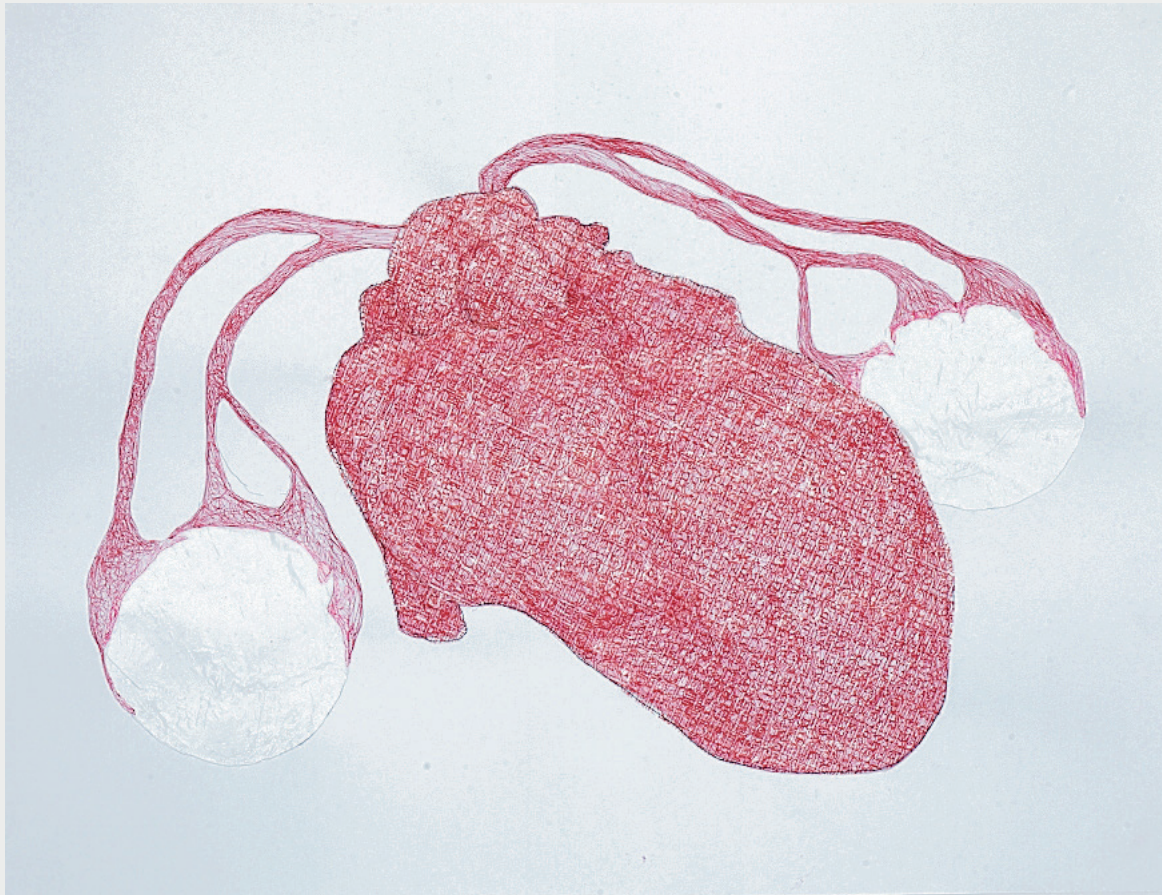
after



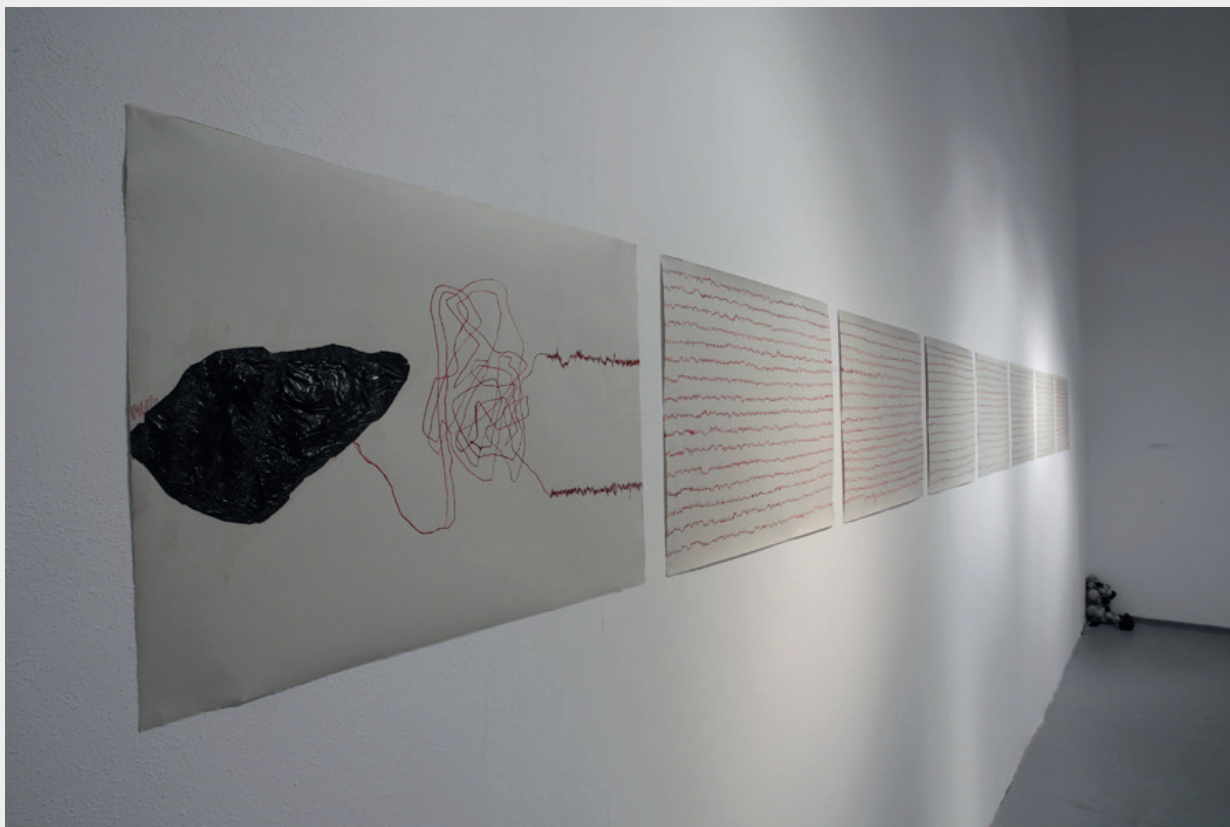
before



Journey around the skull
CCA Ujazdowski Zamek
2010



Journey around the skull
Love letters, EEG of orgasm,
series of 8 drawings,
red ink, collage, 50x60
CCA Ujazdowski Zamek
2010





Apnea

TRAFO gallery

Szczecin

2014

The first impression of the photographs – quiet mountain landscape – is like we were watching a calendar or a postcard from holidays. Paper placed consequently in each frame, doesn't really disturb, it is more invisible in the entire structure of the composition. But it is just a first impulse of perception – a curtain. After a while we feel deconcentrated by unnaturally high resolution. The human eye does not perceive in this way; eye is less precise, it doesn't pay attention to details, and it focuses usually on a one thing and leaves the rest blurred. (...) Apnea is a moment of tension, stillness, hold on. This project can be seen as a moment of pause in front of the curtain or rupture. A pause, which after a while will become one or the other. There is still an asked question: isn't there any other possibility?

ZMC



Apnea

TRAFO gallery

Szczecin

2014

Back at the River's edge

Starter Gallery

2014



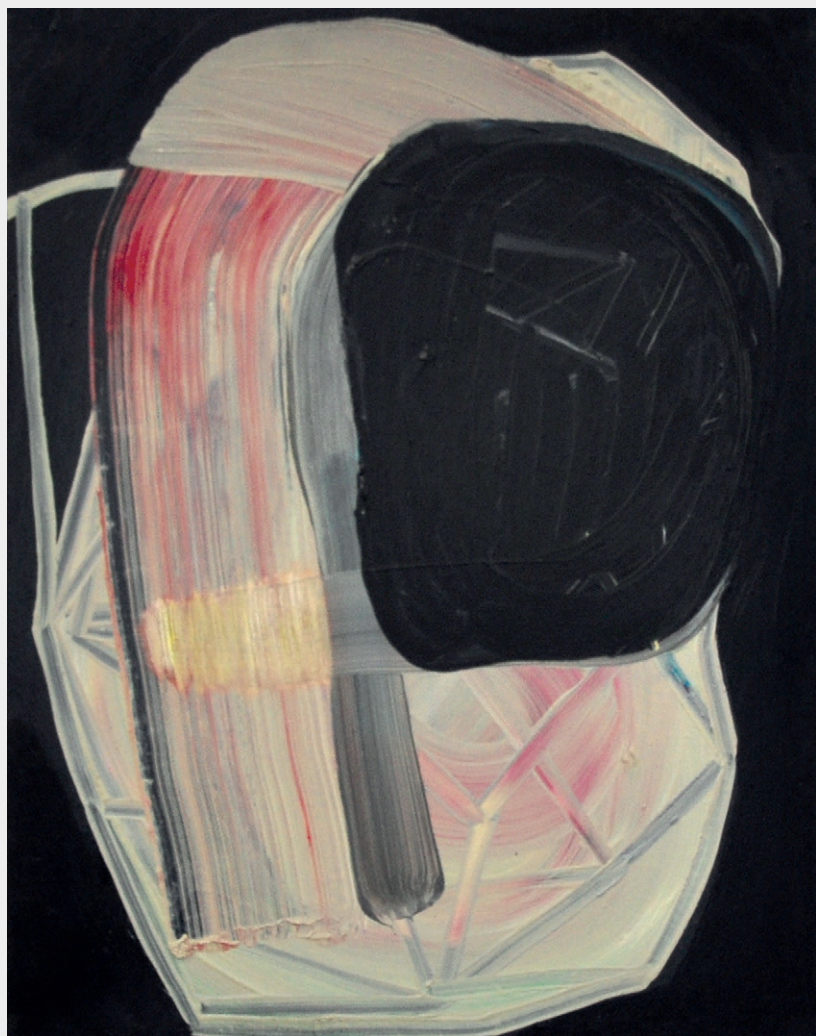
Buczkowska is digging deep and marking layers of her own body and the memory frozen within. She observes the process of their constant circulation, hardening and softening. The form is flowing restlessly and searching for a place for itself. The medium has no meaning. (...) In her work, states of concentration transcend undetected from one to another, it is noticeable that something is getting closer, the old and used up is gone and the new didn't yet show up on the horizon.

Marta Lisok

Back at the River's edge

Starter Gallery

2014



Back at the River's edge

Starter Gallery

2014



*Back at the River's edge
butter sculpture*

Starter Gallery

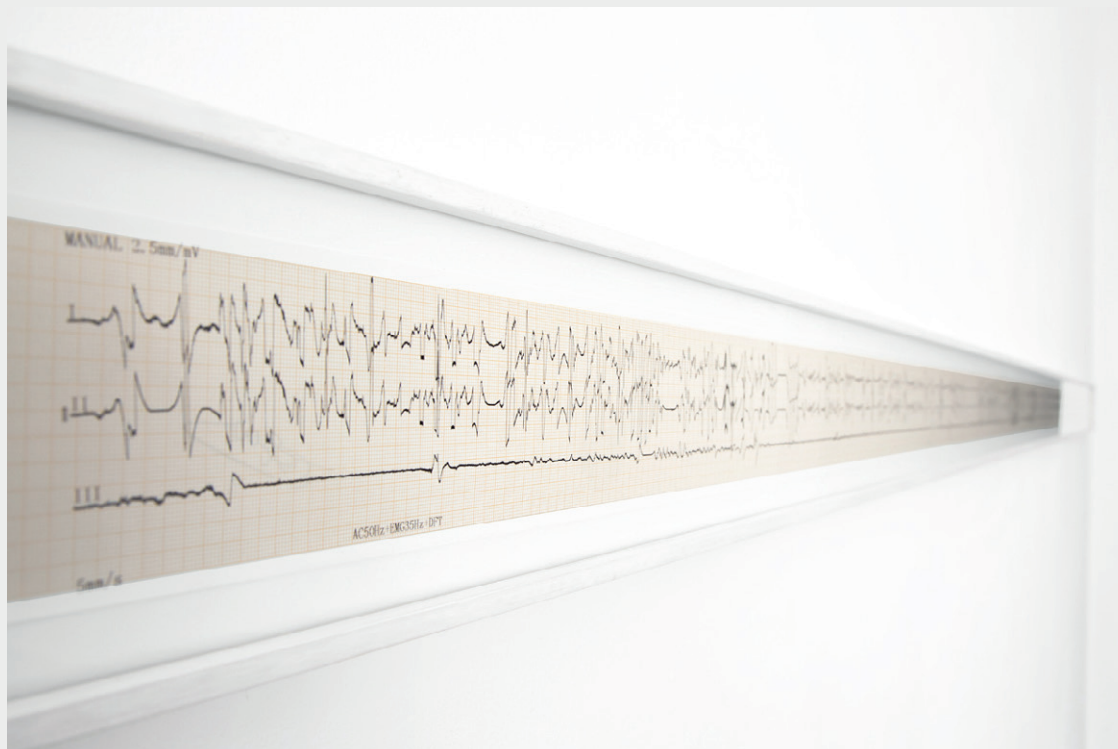
2014



*Back at the River's edge
drawing of ECG*

Starter Gallery

2014



The work of Dorota Buczkowska and Joao Vilhen is an attempt of catching the language of infatuation, freezing it, observing something which is impossible to see. A drawing that is stretched out across the wall is a documentation of two hearts beating being unified into one line - the statistic average of infatuation. The body understood through physiology, physiognomy or anatomy is an element of the knowledge of drawing or sculpture coming down to an practical skill set.

Z.M. Cielątkowska

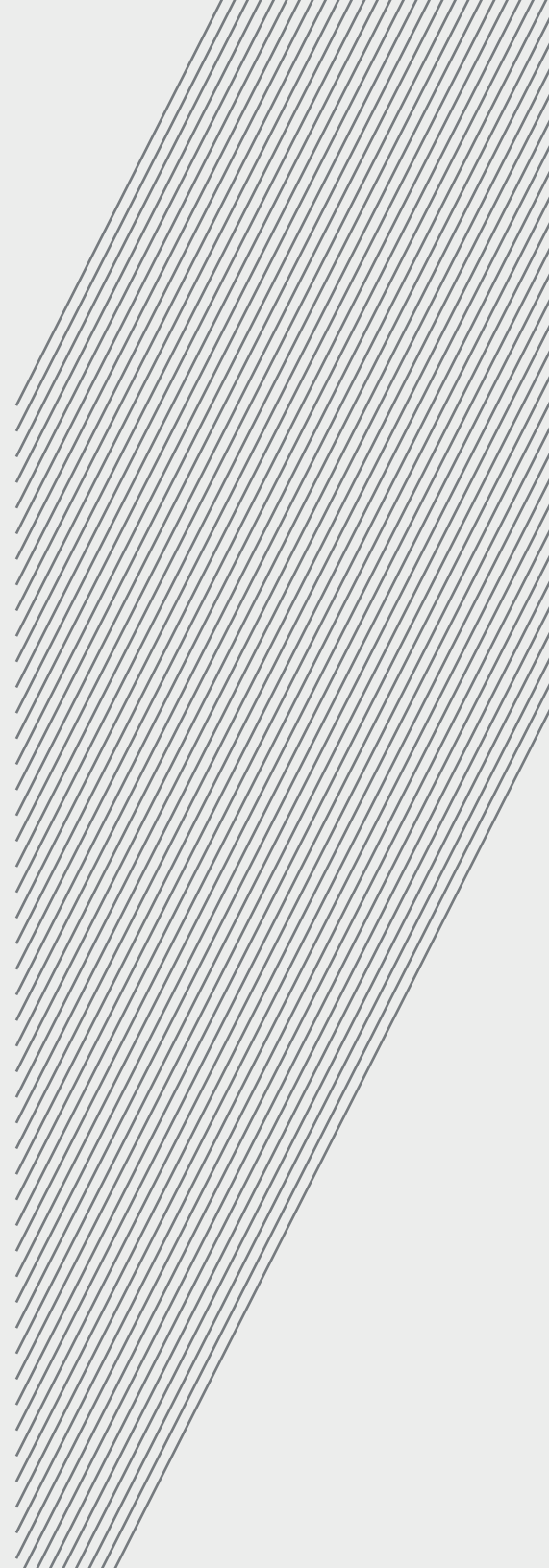
Creation and decay

butter sculpture 2 m x 2 m x 1,5 m

*Contemporary Art Gallery
BWA Katowice*

2014





*dziękuję
/thank you*

Dossier mis en ligne par l'artiste sur documentsdartistes.org

Documentation et diffusion de l'activité des artistes visuels de Provence-Alpes-Côte d'Azur

Documents d'artistes presents works by emerging visual artists living in the South of France

Le fonds documentaire rassemble actuellement une sélection de 200 artistes représentatifs d'une pluralité d'horizons et de pratiques dans le champ de l'art contemporain (installation, photographie, peinture, sculpture, dessin, video, son, multimedia) et résidant en Paca. Les dossiers d'artistes actualisés proposent de nombreuses reproductions d'œuvres, un CV, une bibliographie et des textes.

Documents d'Artistes provides a privileged point of view on artistic creation in the PACA region (French Riviera, Nice, Marseille...). The fund currently documents 200 artists spanning several generations and a variety of artistic horizons and practices (drawing, painting, sculpture, installation, photography, video, sound, multimedia). Updated on a regular basis, the artist files propose numerous reproductions of works, a CV, bibliography and texts.