

Marlena Kudlicka

Marlena Kudlicka 'a divided dot.review'

In her latest presentation 'a divided dot.review' Marlena Kudlicka reinterprets the concept of 'a review' as a further part of the 'a divided dot' project, which has been realized in her recent works.

The concept of 'review' represents another analysis of the chronology of the division point, which is also a review of the current exhibition and an overview of the previous exhibitions. Each edition expands the project into increasingly complex sculptural and language structures.

In the 'a divided dot' series, Kudlicka constructs her architectural forms using punctuation, letters, numbers, and words by arranging them into diagrams, algorithms, sculptures, and installations. Geometric and linguistic grammar of the space is strictly defined by numbers, letters and words that oscillate between precision and error. The letters and words are used to describe the space, while the numbers are used to measure it. An equally important function is played by the titles of the works, which Kudlicka treats as language sculptures.

The notions that were essential to maintain the continuity of the project were the chronology of the exhibitions and the issues that were presented in them:

Dot	•
Word	on.e
Sentence	'a divided dot'
Folder	'a divided dot.folder'
Review	'a divided dot.review'

from the smallest font, a dot to the text, review

A dot, the font, as the elementary printing unit, appears throughout the 'a divided dot' series. The 'Protocol of errors on.e' is a project which opens Kudlicka's sequence of works. A dot in the word on.e functions as a mistake; at the same time this word has become the foundation for creating the free-standing iron constructions and a group of sculptural collages. The analysis of the dot is continued in the next 'a divided dot' presentation, which is an arrangement of the exhibition entitled 'Changing the Field of View. Modern Printing and Avant Garde' created for the Museum of Art in Lodz, Poland. The architectural grammar of the space, based on the principle of the counterpoint, resulted from its

close connection with the notion of the Typographic Point. The 'a divided dot' sentence, constructed of solid figures, which have been derived from the shape of letters, has been placed by the artist in the 400m² museum hall in accordance with the strict rules of the Strzemiński and Tschichold functional printing. Placed in a rectangular contour of the museum walls, the sculptures have formed a three dimensional model of the catalogue cover.

In the 'a divided dot. folder' presentation, Marlena refers to the idea of the folder as a collection, in which she archives and documents the mechanisms of division of dot and its components.

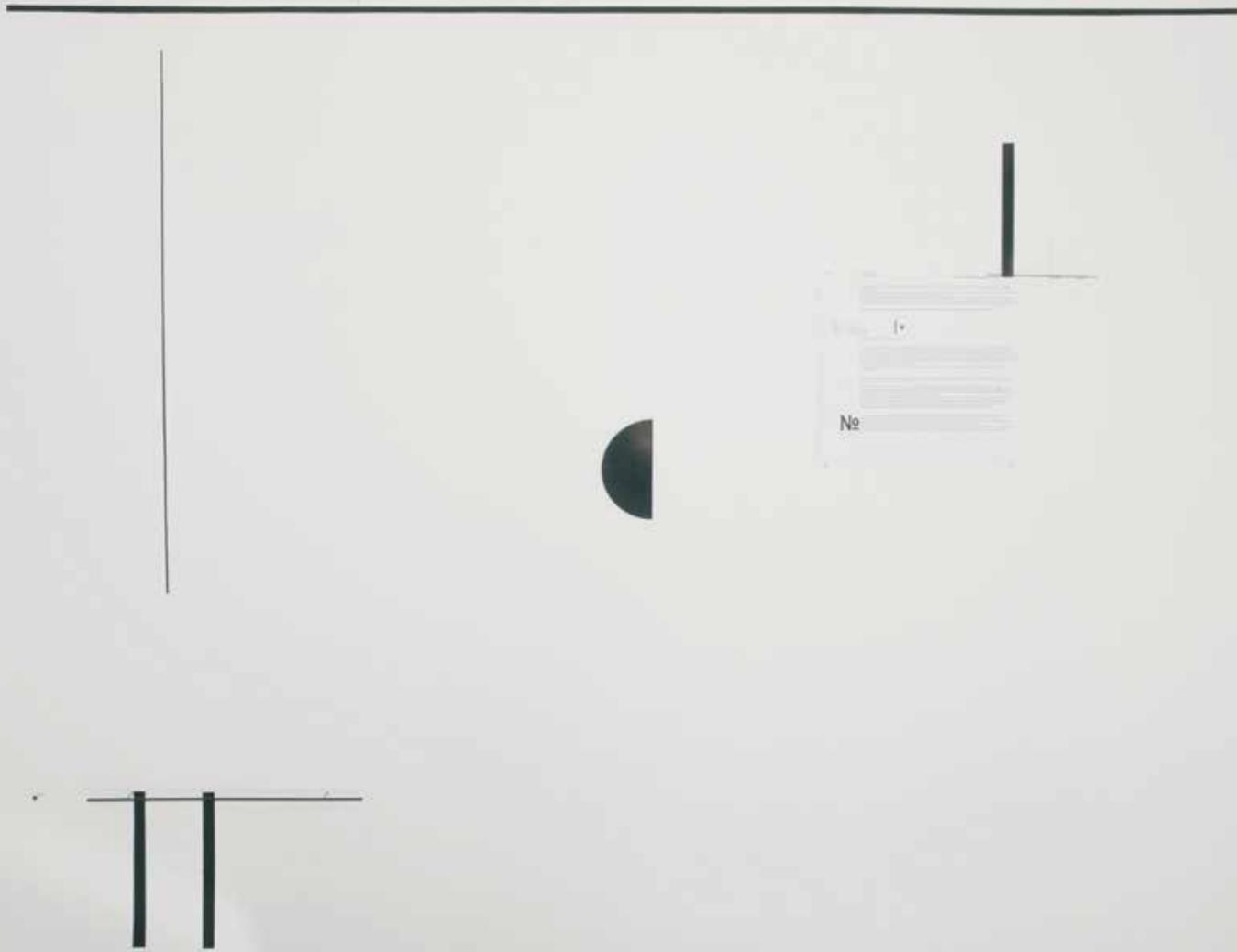
The concept of a review is another segment in the construction of the 'a divided dot. review' project, which, as a new element in the arrangement of the exhibition, co-creates, summarizes and expands the concept of the exhibition.

The 'a divided dot.review' project is a site-specific work. For Kudlicka the exhibition room becomes a typographical field, which has been converted into a magazine of art, and the planes of the walls function as its part. The graphic and text form has been laid out on a moving wall playing the role of a card opening in the catalogue. The excision of the lower part of one of the walls in the gallery can be associated with the fold of a page which is just being read. The digits placed in the corners of the walls, used by the artist to sharpen the precision of the space, represent the page numbering in the magazine of art.

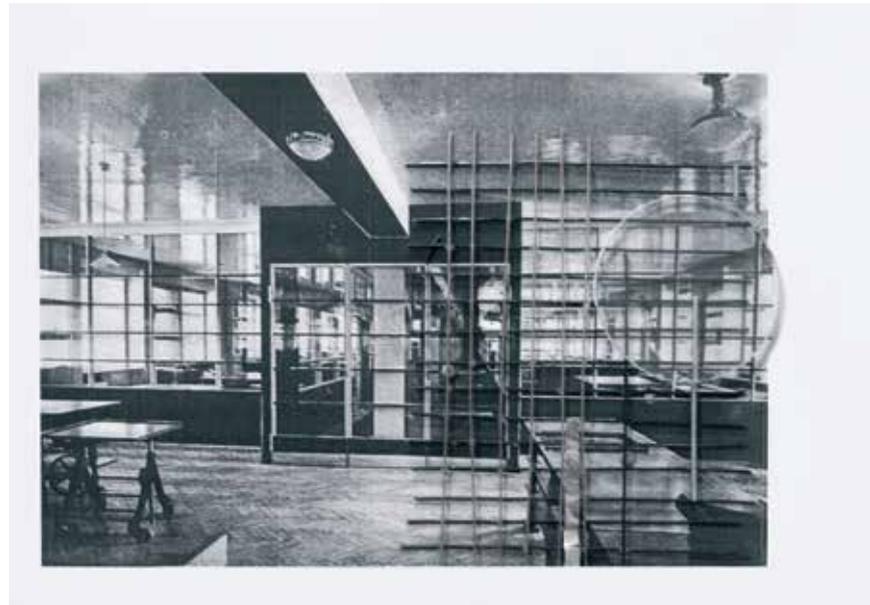
The composition of a review is tailored to the thematic requirements of the work, the intended recipient, the specificity of the medium in which the review has been published. Reviews belong to the group of metatextual genres. They are preceded by another sender's statement, which becomes the object of description and critical reflection. Both acts of communication are, by definition, separated by the distance in time. The outcome is a text that has two authors (the author - the creator of the message, the reviewer - critical reflection on the message). Art reviews are almost always written after the work has been made public (by exposure or print) (Wiki)

In the case of the 'a divided dot. review' exhibition, the above defined notion of distance loses its meaning: the artist presents the text of the reviewer. Another thing is the disappearance of the division into the review and the work: a review as a concept becomes a tool, which is transformed into a spatial linguistic composition. In the context of the analysis of the 'a divided dot. review' work, the 'review' structure represents a type of a closed composition, characterized by a strong connection between the text components. An important role is also played by the title of the exhibition, which introduces its theme and reveals the main thesis.

A review plays analytical-critical and informative functions, but for Marlena it is not a standalone description of a work, but, analyzed as the concept itself, it becomes the medium, part of the exhibition, and in fact the exhibition itself. In the 'a divided dot.review' project the distinction between the form and content does not exist. Jacek Kowalski 2014



'a divided dot.review', 2014, sculptural composition, site specific installation
Nº 014/2 from 'a divided dot.review', 2015, sculptural composition, 148 x 108 x 3,5 cm

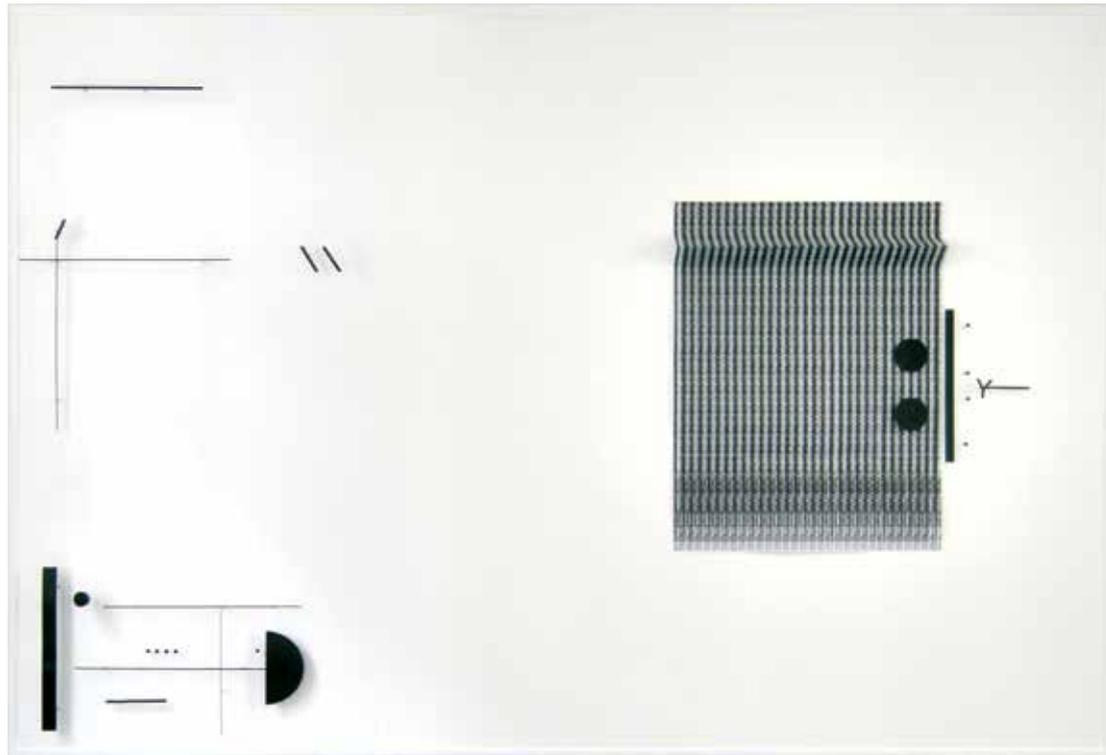


'protocol of errors on.e'; 2014, free standing sculpture, 380 x 260 x 50 cm
protocol of errors on.e Collage (04); 2014, 30 x 42 cm





(this page from left to right) 'made of iron and celluloid', 2012:
wide angle, object, 222 x 180 x 140 cm; *focus*, object, 155 x 88 x 50 cm; *close up*, object assemblage, 26 x 24 x 17 cm; *film roll*, object, 103 x 93 x 6 cm
(left page) 'wool from the palm and inverted commas', 2012, *palm*, spatial composition, 210 x 200 cm



'a divided dot. folder', 2014, sculptural composition on wall, 250 × 367 × 12 cm
(front and back cover) 'a divided dot, Sculptural Collage no. 04 and no. 01', 2014

MARLENA KUDLICKA born in Tomaszów Lubelski, Poland, in 1973. Lives and works in Berlin.

SOLO EXHIBITIONS & PROJECTS (SELECTION)

- 2014 *a divided dot.review*, Glassbox Paris
- 2014 *a divided dot.folder*, Cite Internationale des Arts Paris
- 2014 *a divided dot.spatial arrangements*, Museum of Modern Art Łódź, PL
- 2013 *the weight of 8*, ŻAK | BRANICKA, Berlin, DE
- 2012 *wool from the palm and inverted commas*, Bacos Gallery, Madrid, ES
- made of iron and celluloid*, Stedefreund, Berlin, DE
- 2011 *Archeology of Hole. Creating an Archive*, Stedefreund, Berlin, DE
- 2008 *O Zone*, Kunsthaus Raskolnikow, Dresden, DE
- 2007 NN Institut Glaspavilion, Berlin, DE
- Bon Voyage*, Open Day ISCP, NY, US
- 2005 *The Image That Emits No Shadow/Sunset*, Location One, NY, US
- 2004 *Point Of View*, Akademie Schloss Solitude, Stuttgart, DE

GROUP EXHIBITIONS (SELECTION)

- 2014 *Abspann*, Stedefreund, Axel Obiger, Berlin, DE
- 2012 *Gravity & Disgrace*, CGAC, Santiago de Compostela, ES
- Space Release#3 what I predict to remember what I predict to forget*, Stedefreund, Berlin, DE
- 2011 *Navigating Darkness*, Tape Modern, Berlin, DE
- Parkhaus Projects, Berlin, DE
- Project 8, Berlin, DE
- 2010 *the fourth floor on the fourth floors*, Berlin, DE

- 2010 *Pseudonym Project*, Invisible Dog, NY, US
- Invitation*, Kunsthaus Erfurt, Erfurt, DE
- 2009 *Difference Beyond Differency*, Słodownia Poznań, PL
- Void + Yamanshi, Tokyo, JP
- 18 m Swing Space*, LMCC, NY, US
- Mystery of L*, Cento de las Artes Salamanca, MX
- Edge Zones, Miami, US
- 2008 98 weeks, Beirut, LB
- Retrospective at Institute Glaspavilion, Berlin, DE
- Six CASYC*, Santander, ES
- 2006 White Box, NY, US
- 2005 Akademie Schloss Solitude, Stuttgart, DE

RESIDENCIES & AWARDS (SELECTION)

- 2014 Cite Internationale des Arts Paris. Grant and Residency from Berlin Senate
- 2008/09 Swing Space LMCC, NY, US
- 2007/08 International Studio & Curatorial Program, NY, US
- 2004/05 Trust for Mutual Understanding Foundation NY, US
- International Residency Program Location One, NY, US
- Akademie Schloss Solitude, Stuttgart, DE
- 2003 Alfred Jurzykowski Foundation, NY, US
- Art Omi International Arts Center, NY, US

ŻAK | BRANICKA Lindenstr. 35, 10969 Berlin | +49 30 61107375 | www.zak-branicka.com | mail@zak-branicka.com

© ŻAK | BRANICKA, 2015; concept: Asia Żak Persons and Monika Branicka, cooperation: Sofa Hauser and Katarzyna Lorenc
images © Marlena Kudlicka, courtesy ŻAK | BRANICKA

