

MARLENA KUDLICKA

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Elements of Peaceful Engagement, discrete 0,2%, 2018, powder coated steel, glass, 152 x 34 x 12 cm

cover: *f=different / version 8.5:A4*, 2016, powder coated steel, glass, 730 x 235 x 163 cm

The measure of decision

Imagine that we could quantify, with reasonable accuracy, the number of times that we're forced to take decisions, any decision, throughout a day. Imagine that this measurement could result in a graph in which we placed the decisions we've made on one side and our postponed decisions on the other. We can continue this speculative exercise, by thinking that it would be possible to go back and revisit the decisions that were frozen in a magma of non-events. Would our lives be any better? Would we be healthier and wiser, being able to decide from actual experience rather than from agonizing expectations? Or would we once again opt for the wrong decision? If we look at history, how often does this scenario seem to have been repeated?

Let's now think about the universe of creativity. A major part of the libertarian process of modernity seems to be precisely anchored in exploration of this magma of frozen decisions that when activated produce unexpected results. We merely need to consider one of the artistic expressions whose (de-)structuring is based precisely on this principle i.e. jazz. Improvisation - a vital concept in this musical genre - is the paradigmatic form of exploring (possibly) wrong decisions using a pattern that is (possibly) right.

It would be tedious to enumerate all the moments when the notion of failure was imposed as an ethical and aesthetic imperative in the creative positions of artistic movements and individual artists of the modern age. Nowadays, multiple artists are pursuing this topic more or less consistently, sometimes with a sense of naivety that borders on cynicism or, at worst, ignorance: how many hundreds of works of the type „diagonal structure resting on the corner,, currently delight a market that is avidly seeking any rehash of arte povera, minimalism and the process art of the 1960s?

Marlena Kudlicka is fully aware of the risks she's running. Moving in a creative territory that revisits the constructivist avant-gardes of the early 20th century, the typographic renewal of this period and the history of the invisibility of the female presence in the construction of the teleological and phallogocentric narratives of yet unwritten art history, the artist is fully aware that the aesthetic opportunism of her specific condition (a woman, inscribed within the specificity of Polish art, currently reinventing itself, who has been systematically exploring the idea of error for a decade) can ruin everything. Making hers a particularly arduous path to cross.

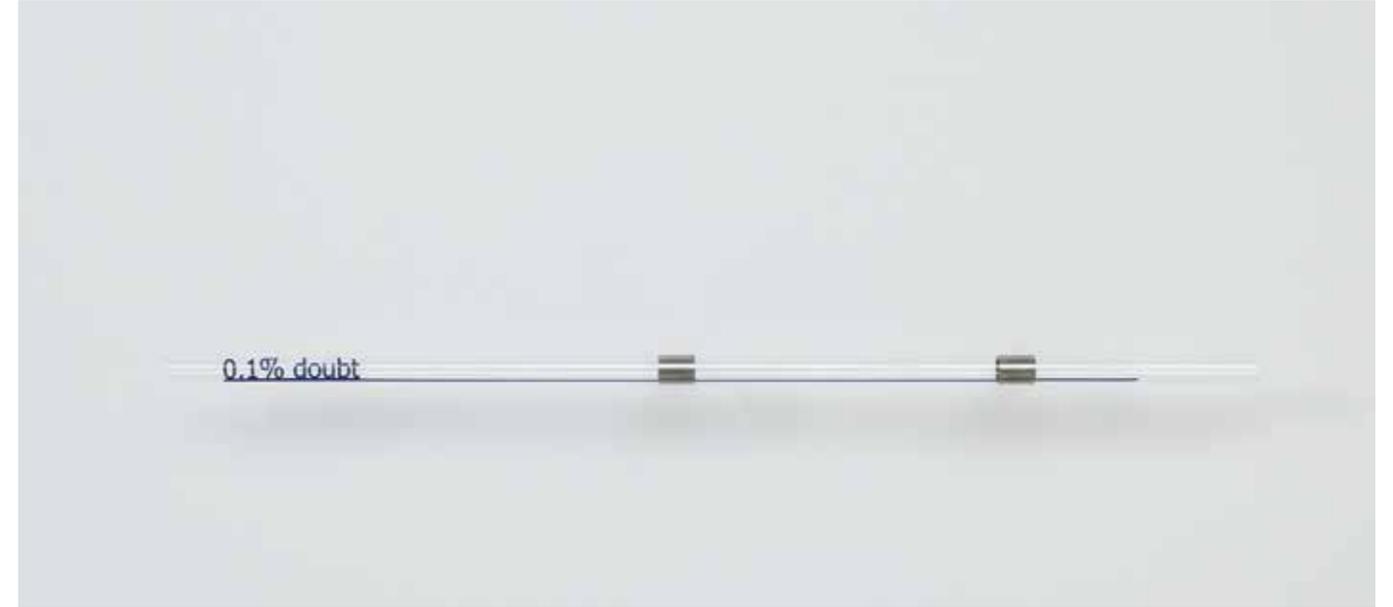
(...)

Miguel von Hafe Pérez





Elements of Peaceful Engagement option 0,2%, 2018
powder coated steel, glass, 94 x 24 x 23 cm



0,1% doubt, 2017, powder coated steel, glass, 5 x 120 x 14 cm



option A, 2018, powder coated steel, glass, 200 × 380 × 115 cm



Elements of Peaceful Engagement, option 9,9%A, 2018, powder coated steel, glass, 30 × 46 × 10 cm



Driven by an ongoing interest in redefining the concept of sculpture, Kudlicka seeks to overcome the prevalent connotations of the art form as solidified instances by expanding her practice into the field of sculpture as a form of spatial writing. For the series *Elements of Peaceful Engagement*, sculpture as a node of communication that actively negotiates the processes of the sculptures' coming-into-being and their relation to space, is extended further and becomes embedded in a discussion revolving around the protocols and strategic systems intrinsically connected to office and workspace standards and how these, in turn, come to inform and structure human decision-making processes.

The approach the artist has to the workspace is intrinsically connected to "Modern Efficiency Desk" by F.W. Taylor, who introduced the notion that having large open floorplans with desks facing supervisors influenced productivity. Perhaps it is a coincidence that Taylor began developing his theory in the steel industries, the same material chosen by Kudlicka, (together with glass), to bring his concept into the space.

Kudlicka continues her interest in the various parameters of language structures, among protocols, classifications, systems of methods, concepts revolving around norms, standards, and strategies. The workspace is approached as an architectural and design phenomenon which sprouts the need for flexibility to work both individually and collectively on shapes of thoughts. These sets of rules and instruments explored as coping mechanisms for structuring daily routines, offer insight into the concept of a workplace, whilst simultaneously influencing and informing an atmosphere in which physical and mental movements generate an interchange in the decision-making process. Notions like protocol, strategy, norm and standard play a fundamental role in the process of establishing a communication trajectory.

Based on the text by Niekolaas Johannes Lekkerkerk

Elements of Peaceful Engagement, exhibition view at ŽAK | BRANICKA, Berlin 2017





Elements of Peaceful Engagement. phrase container, 2017, powder coated steel, glass, 34 x 63 x 22 cm

Marlena Kudlicka Born in Tomaszów Lubelski, in 1973. Lives and work in Berlin, DE

SOLO EXHIBITIONS (selected):

- 2017 Elements of Peaceful Engagement, ZAK | BRANICKA, Berlin, DE
- 2016 sugar in the ashes. Official Capacity, La BF15, Lyon, FR
- 2016 actual size f=different, Revolver Galeria, Lima, PE
- Quality Control and Standard Verification. Sculpture, MWW Wrocław Contemporary Museum, Wrocław, PL
- 2014 Open Studio, Cité Internationale des Arts Paris, Paris, FR
- a divided dot. spatial arrangements. Museum of Modern Art Lodz, PL
- 2013 the weight of 8, ŻAK | BRANICKA, Berlin, DE
- 2012 wool from the palm and inverted commas, Barcelos Gallery, Madrid, ES
- made of iron and celluloid, Stedefreund, Berlin, DE
- I lost a minute But gained a day, Volta NY, New York, US
- 2011 Archeology of Hole—Creating an Archive. Stedefreund, Berlin
- 2008 O Zone. Kunsthaus Raskolnikow, Dresden, DE
- 2007 NN Institute Glaspavilion, Berlin, DE
- Bon Voyage, Open Day ISCP, New York, US
- 2005 The Image That Emits No Shadow/Sunset, Location One, New York, US
- 2004 Point Of View, Akademie Schloss Solitude, Stuttgart, DE

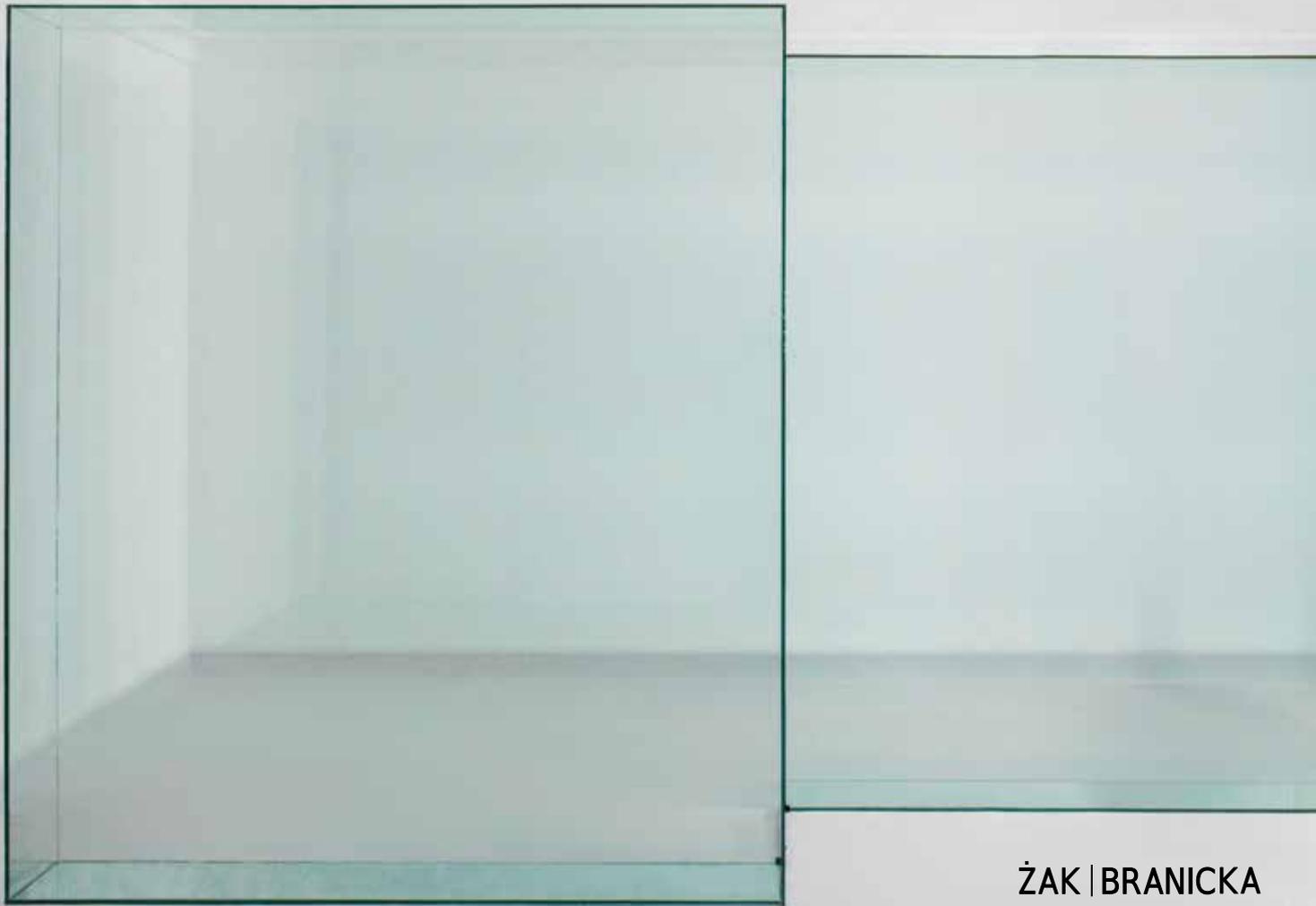
GROUP EXHIBITIONS (selected):

- 2017 Kino-Eye. Around Vertov and Constructivism Galeria Arsenal Bialystok, PL
- Artist Spaces, Weserburg Museum, Bremen, DE
- The Structure, Revolver Buenos Aires, AR
- Berlin >>> Nastola, Taarasti Art Center, Nastola, FI

- 2016 Salon Dahlmann, Berlin, DE
- Lenguaje, L21 Gallery, Palma de Mallorca, ES
- The Wild West. A History of Wrocław's Avant-Garde, Kunstmuseum Bochum, Bochum, DE/ Museum of Contemporary Art Zagreb, HR
- 3/1/1, ŻAK | BRANICKA Gallery, Berlin, DE
- The form of thought, Cristina Guerra, Lisbon, PT
- Laws of Form, Kunsthalle im E-Werk, Kunstverein Schwerin e.V, DE
- Lo Real Absoluto, Revolver Galeria Lima, PE
- Generationsübergreifend – Polish Art in Marl, Skulpturenmuseum Glaskasten, Marl, DE
- 2015 Skulptur 2015, Skulpturenmuseum Glaskasten Marl, Marl, DE
- Arquitecturas y espacios en la Colección RAC, Madrid, ES
- The Wild West. A History of Wrocław's Avant-Garde, Zachęta-National Gallery of Art, Warsaw, PL
- 2014 Abspann. Stedefreund at Axel Obiger, Berlin, DE
- Protocol of errors on.e (02), ARCO Fair, Madrid, ES
- 2012 Gravity & Disgrace, Centro Galego De Arte Contemporanea (CGAC), Santiago de Compostela, ES
- 2009 Difference Beyond Differency. Slodownia Poznań, PL
- Void + Yamanshi, Tokyo, JP
- 18 m Swing Space, LMCC, New York, US
- Mystery of L, Cento de las Artes Salamanca, MX
- Edge Zones, Miami, US
- 2008 98 weeks, Beirut, LB
- Retrospective of Institute Glaspavilion, Berlin, DE
- 2006 White Box, New York, USA
- 2005 Akademie Schloss Solitude, Stuttgart, DE

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