

Aleksandra Komsta

2019/2020:

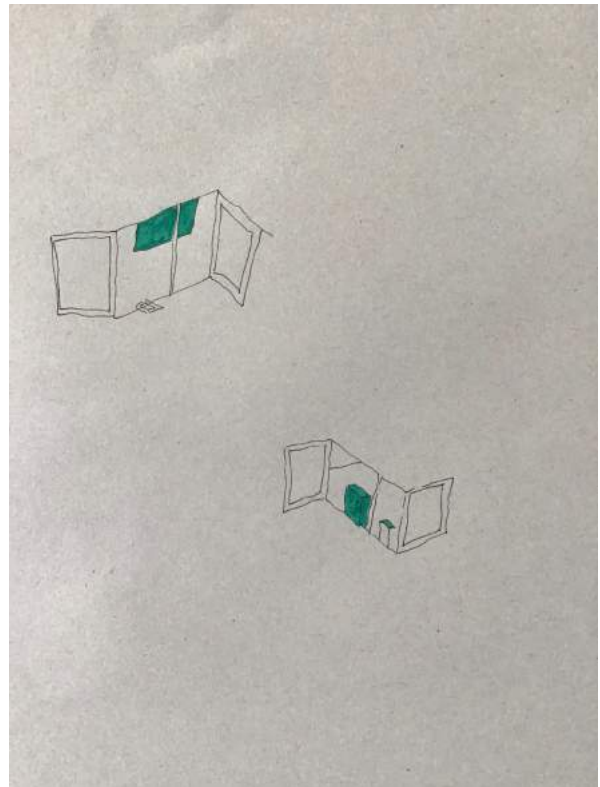
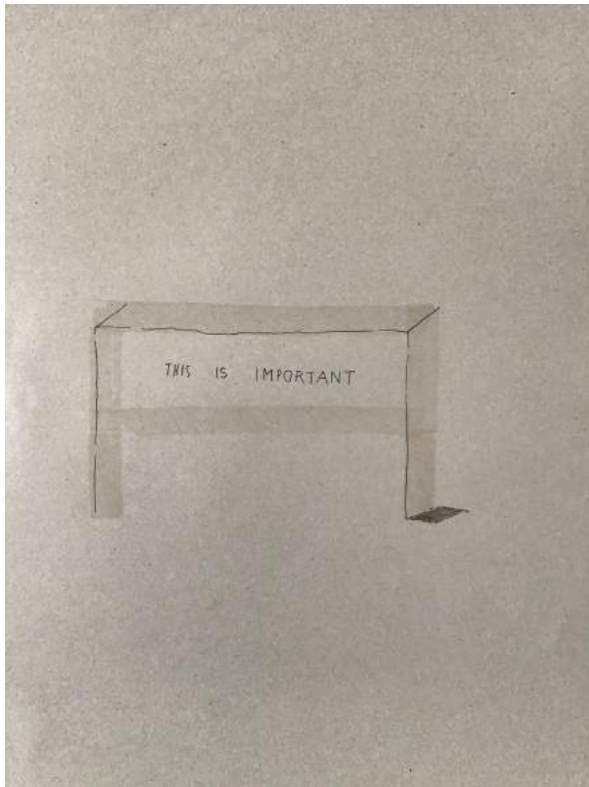
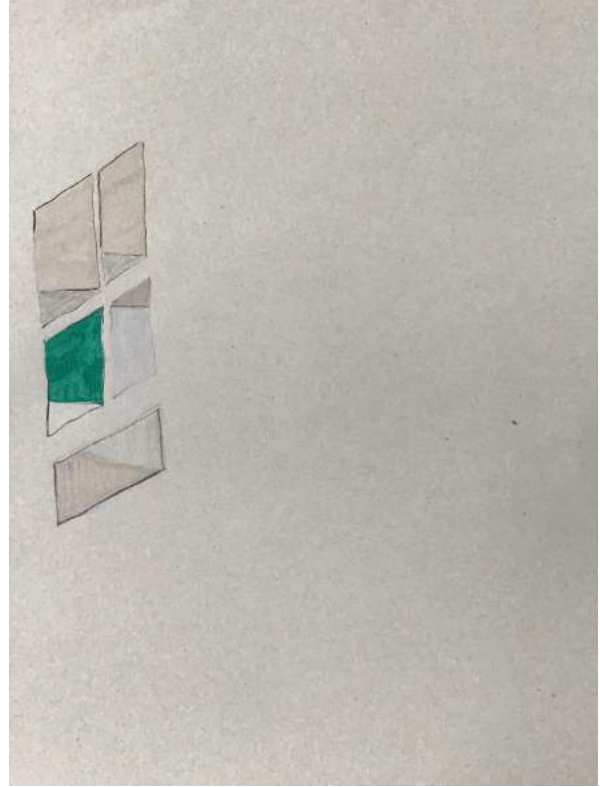
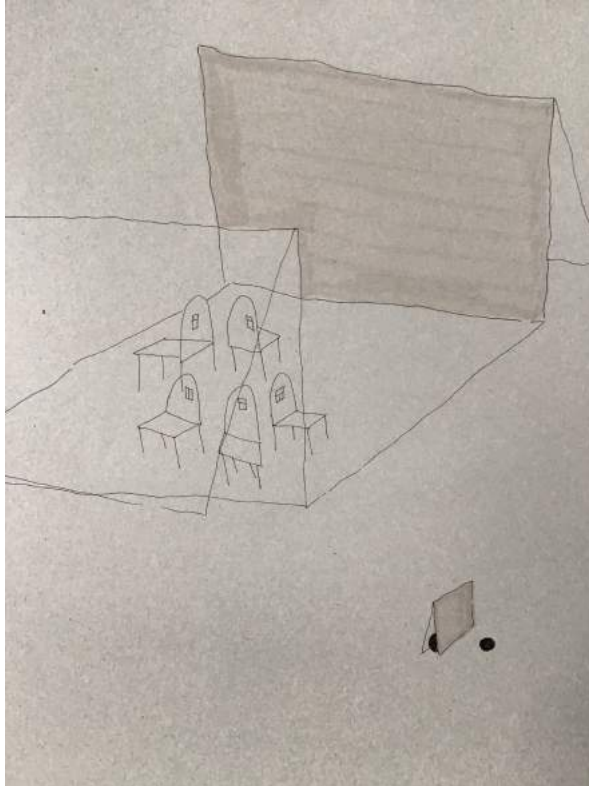
thinking in drawings
painting through objects
poetics of things
language and its function among other languages
light matters
Punctum in documentation



THIS IS IMPORTANT

22 drawings 15x21cm on eco paper
Paper pulp, mirror, glass and a jar.

Everything started from drawing. I was watching a documentary about Susan Sontag, spending time in my room, surrounded by furniture and my neighbors' windows.



I focused on objects that seem to pass through our life unnoticed. Tables, chairs, windows, boxes – helpless and vulnerable. As the time goes by they deteriorate. Then we abandon them as an unfashionable scenery. I thought about those things and that I want to highlight their silent presence. Therefore, I adapt the interior in such a way, that it became a part of this work.

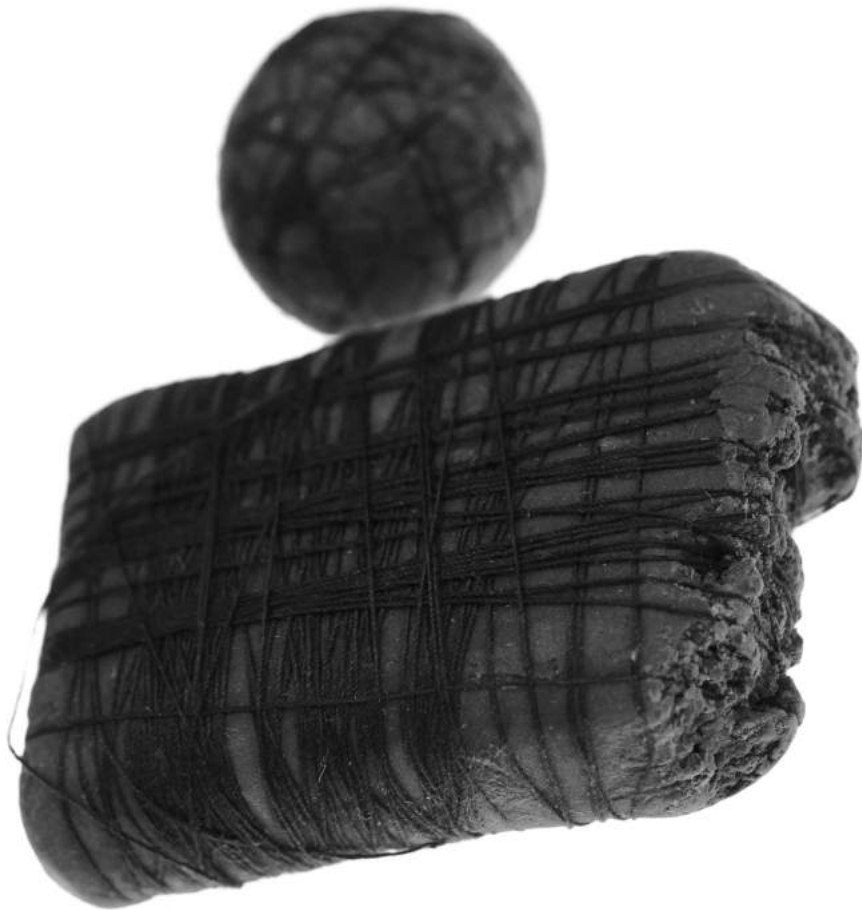


PERSONALIA

Plastic icing, stone, thread

Objects that might potentially travel in time. Belongings; materialized information; magical items; signs or formula/s; pictograms; shadows of things that are close to us but stay invisible through their neutral status.

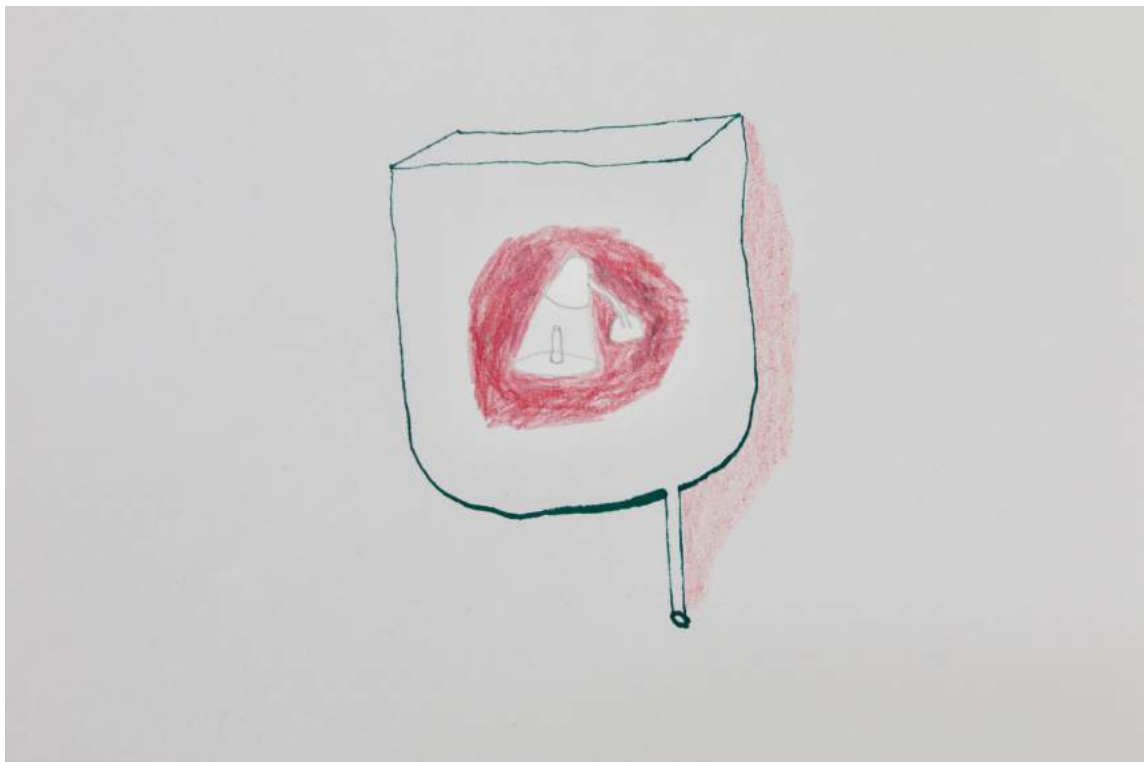
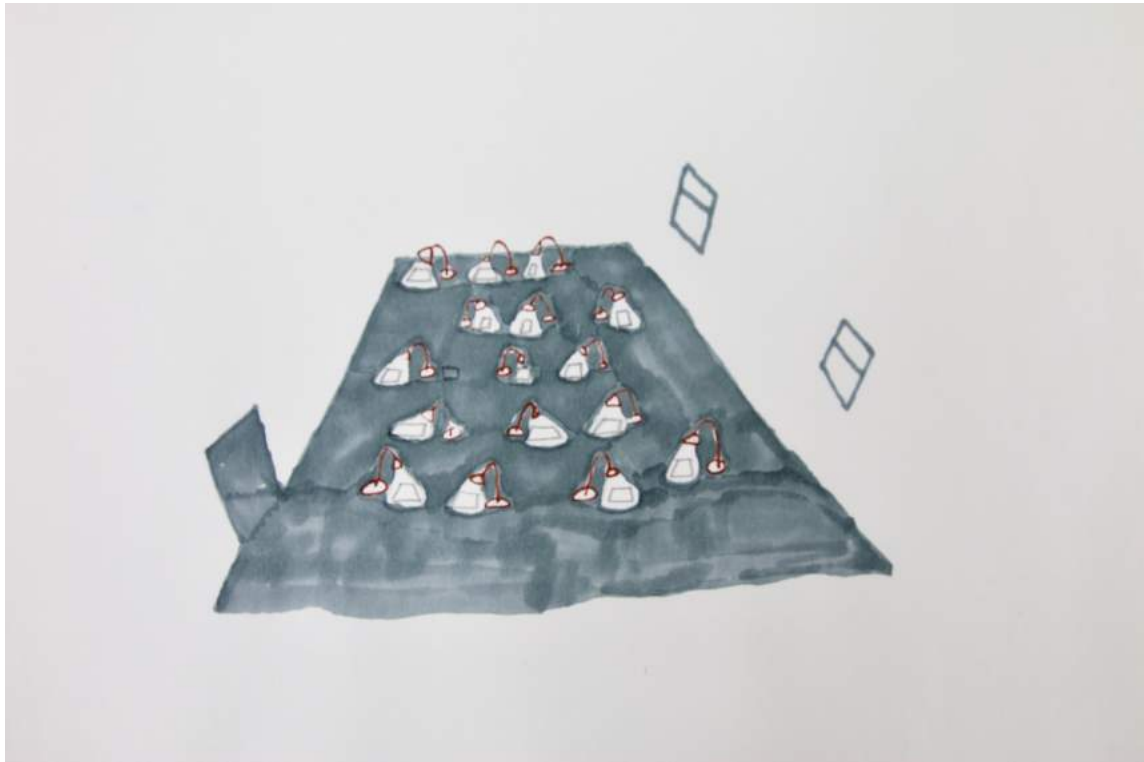
In this realization I focused on the material as a source of information. I also reflect upon the nature of the language – aren't we confused when we cannot describe something in words? What is the message that comes from the unconscious and unrecognized?

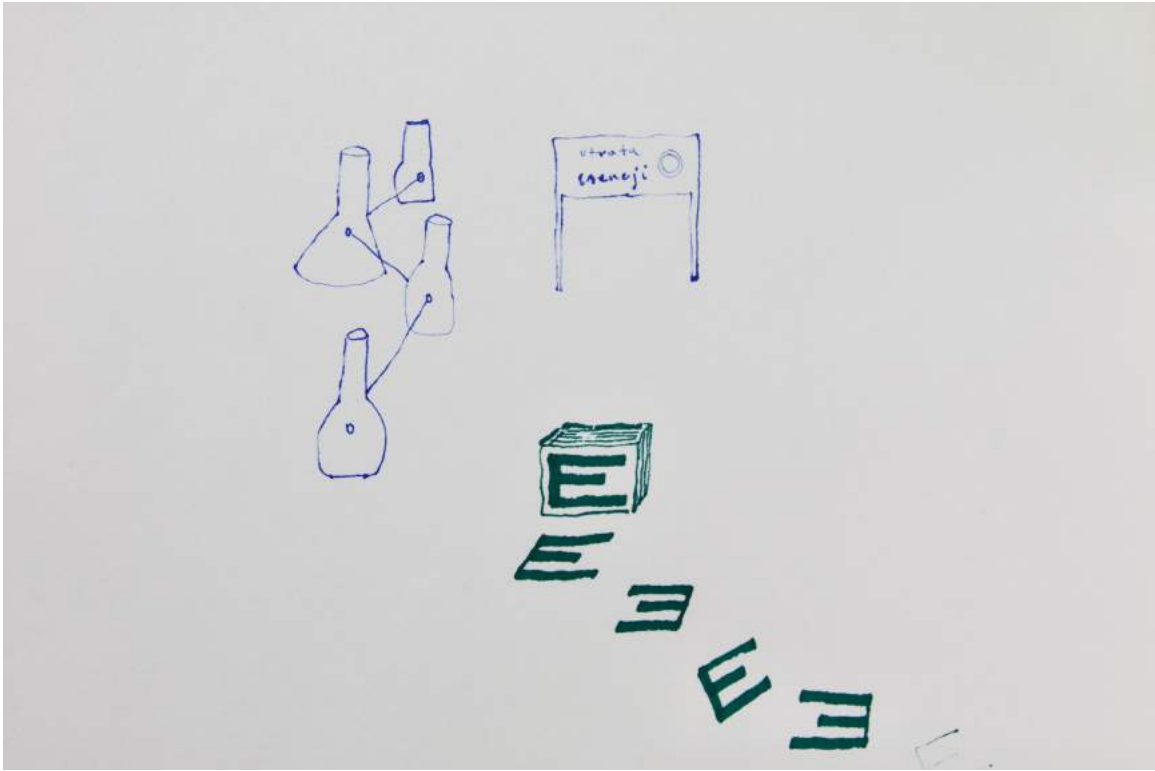


DRAWINGS + PROPS

Crayons and calligraphy markers on eco paper
21x30cm

A cycle of 24 drawings which I treat as a starting point for new realizations. My approach towards drawing process is both emotional and analytical as I believe this is the most direct way to connect with subconscious observations and motifs. I treat drawing as a drawing and a materialization of language of idea at the same time.

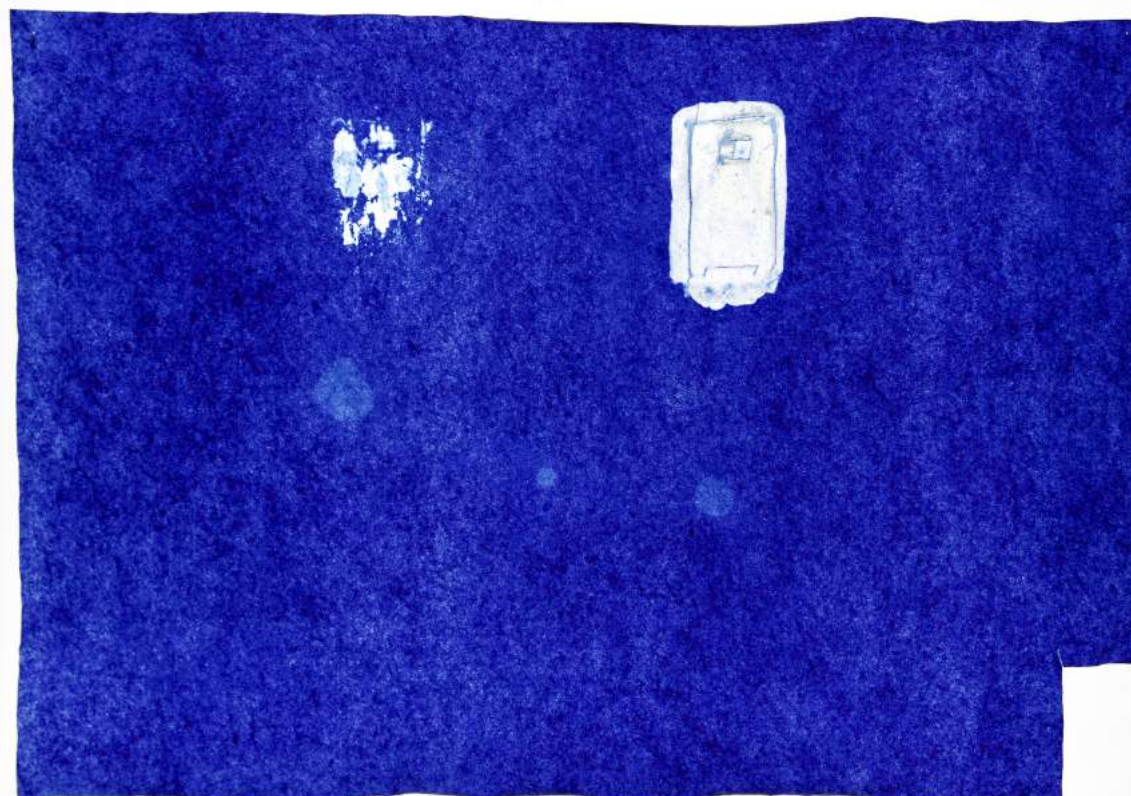




ONE MAN SUBMARINE

calque, wax, dye
50x70cm, 50x70cm

Emerging drawings, drowning paintings. A process of creating these two works was based on calque immersion into a water with dye. Waxed surfaces remain almost unaffected by liquid. Paintings tells a story about the most remote place – our sleep.



FORMULA

oil on paper

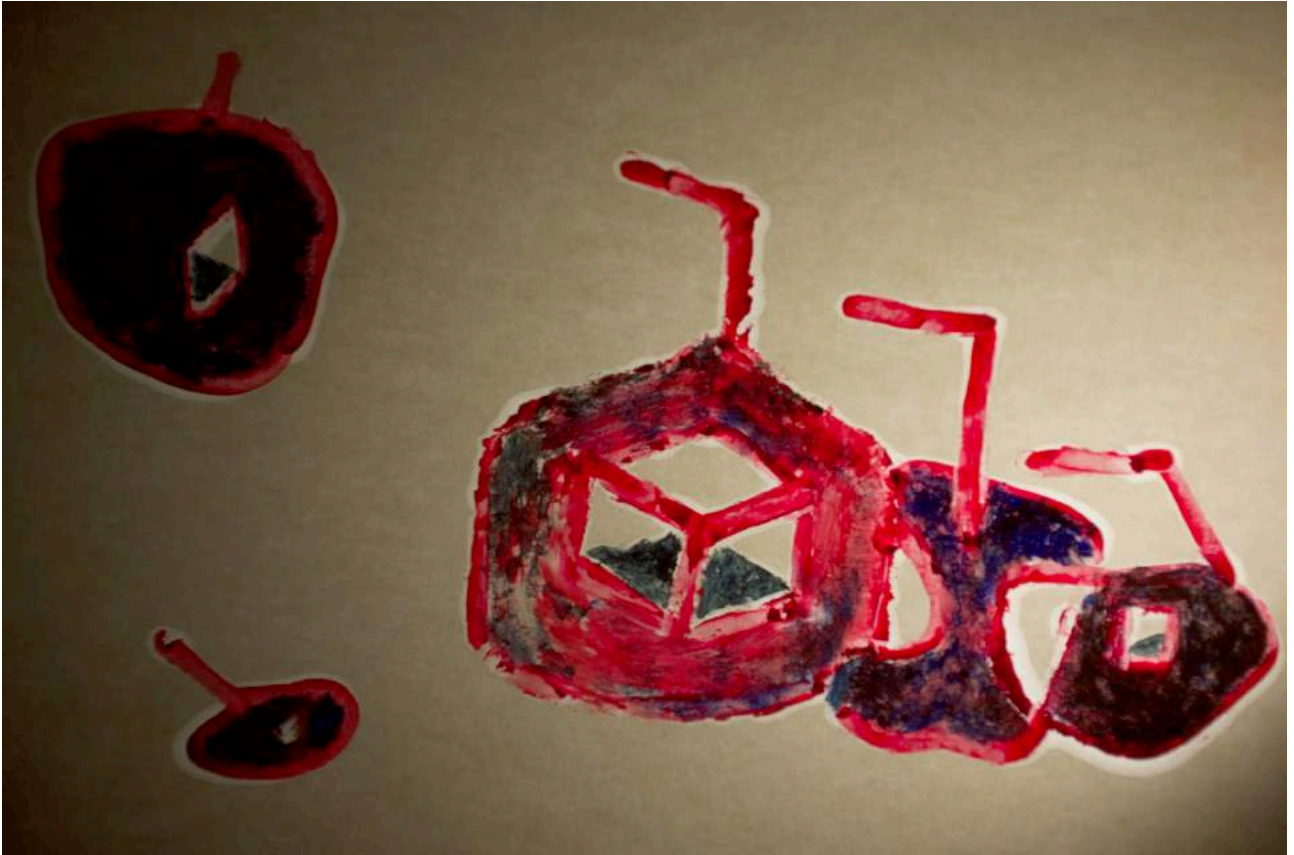
By using a lot of turpentine and then taking photos of highlighted paintings I received a new quality of materialized light. Light seems to be solid, present, captured in its natural form – not only as a representation in chiaroscuro.

Formula was inspired by the state of isolation. My new surrounding became my entire world for few weeks. I started reflecting upon the rules that regulates our everyday life. Scientific facts and knowledge rooted in society. I thought about creating new rules or formulas that might govern my own world, rules based on a pure observation.

EVERYTHING IS ALL AT THE SAME TIME



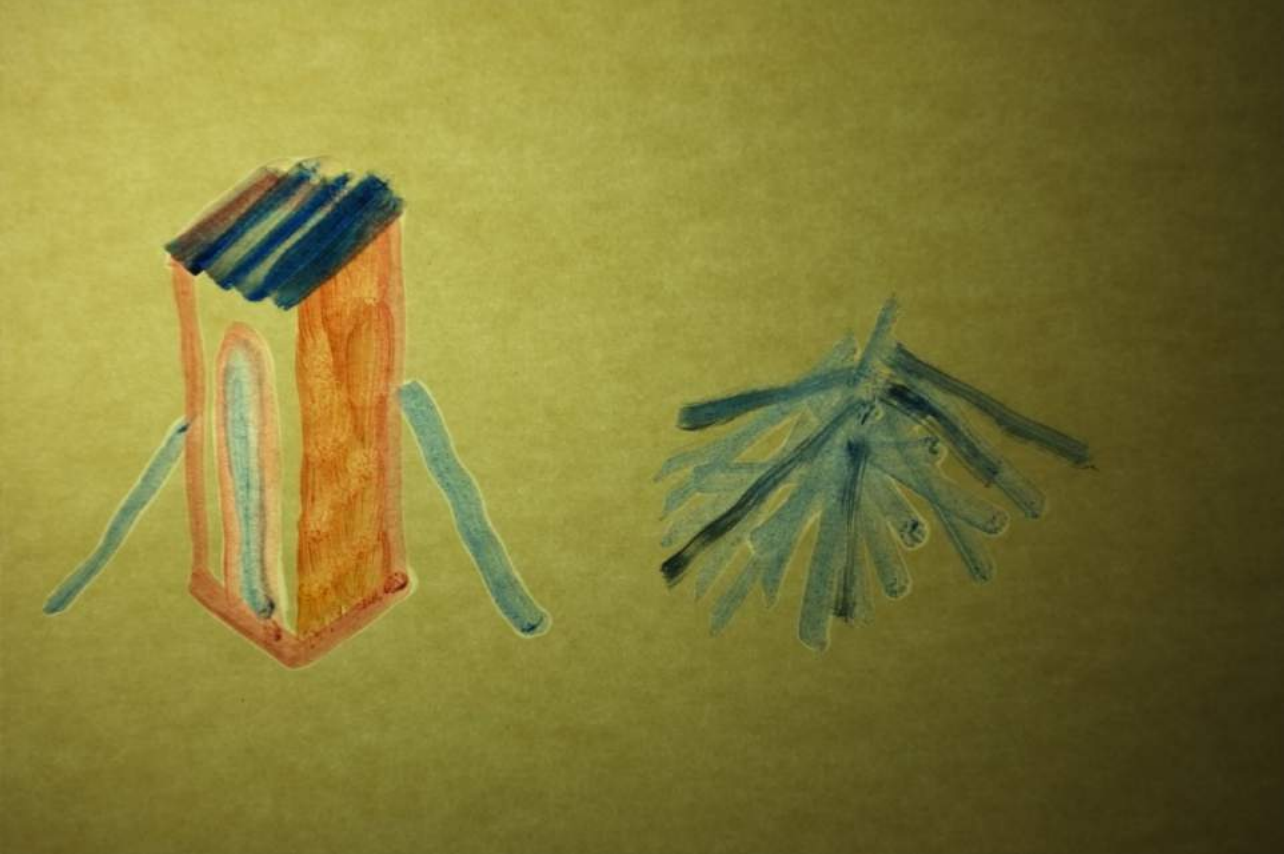
A WHOLE ALSO CONTAINS A LACK



I LOOK FOR WHAT I DON'T SEE



WEAKNESS CAN BE SUPPORTIVE



IT IS DARKER BEHIND A CHAIR



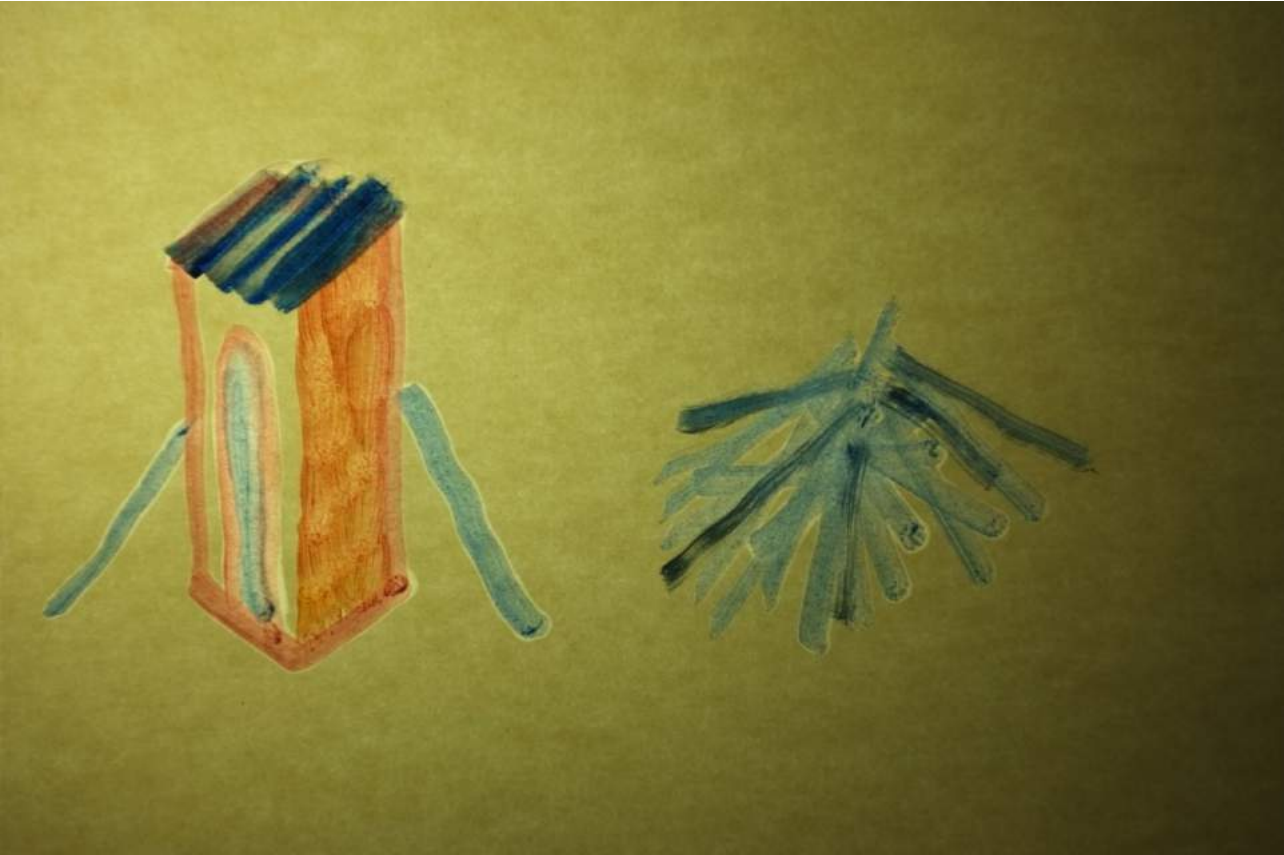
IF THE FISH IS ON THE GLASS THE AIR COULD BE A SEA



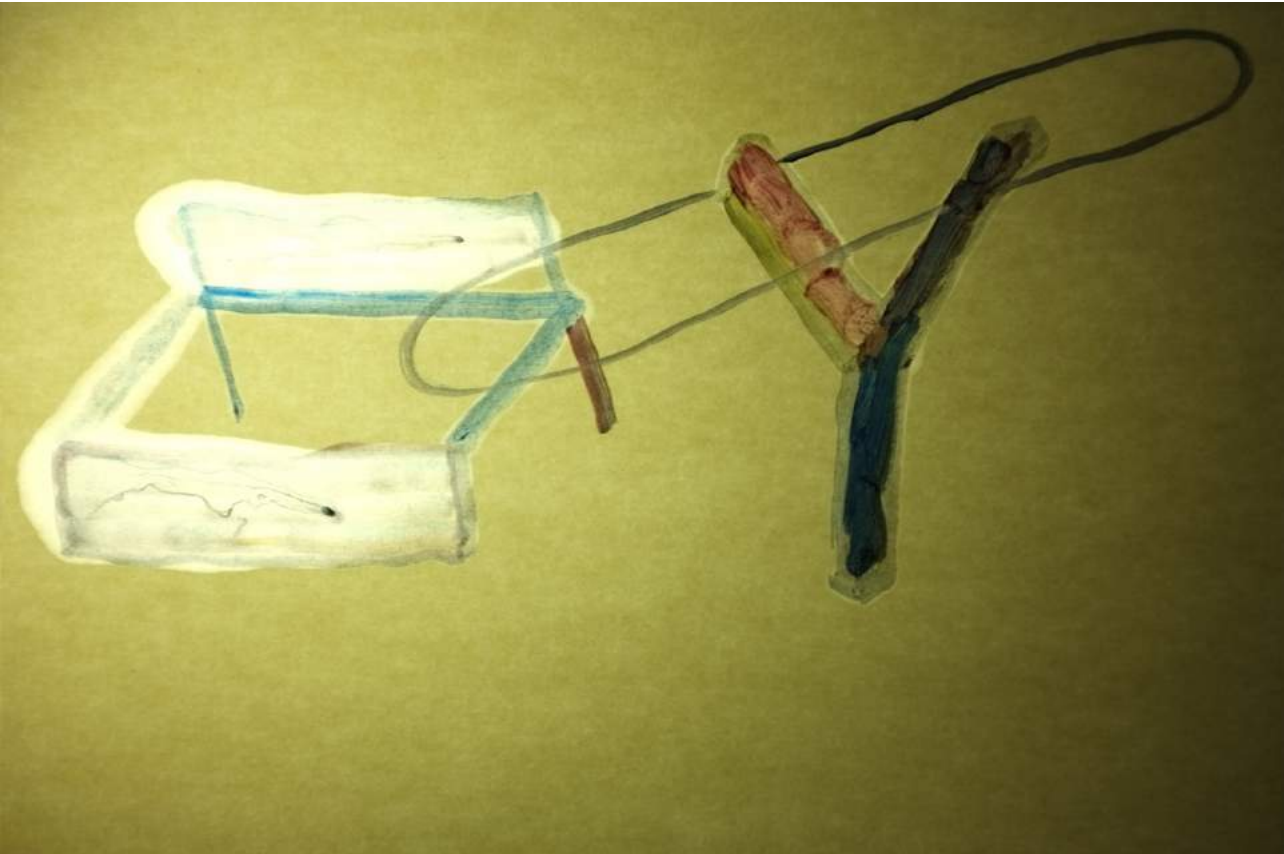
AIR CAN BE DIVIDED



WEAKNESS CAN BE SUPPORTIVE



A TOY MIGHT TURN INTO A WEAPON



TEMPLE

Construction made of hand embraces – casts of plaster, clay and paper pulp.
About 2 metres high

Shape of the construction refers to the nearby greenhouses. It is located in a fruit orchard, where fields, housing and farm buildings meet. It is a place of coexistence of man and wild nature. „temple” was built during the pandemic. It affirms the sense of community, acceptance for change and passing.



Photographs are essential part of the work. They captured the moment of the „temple’s” first night on Earth.



Object is marked on google maps and available for visitors. It is prone to damages, changes, natural activity of insects, animals and humans. It is going to be changing and deteriorating with time. I might repair it or not. It might turn into another dimension of this work one day.



RIVELEGE OF BELONGING

glass, wooden block, white paint, surrounding

In this work I reflect upon the nature of the object and sense of belonging – to a group of things, to a certain world and surrounding, to the language – of expression? Of art? Of being usable?

The object seemed to be its condensed environment but at the same time it is completely out of it.

I also think of the phenomenon of seeing things on the verge of being overlooked.

Photographic documentation also in this case became a part of realization as it captures the punctum of this object. Here, surrounding becomes *passé par tout* of the object. It shows its roots, past, presence, and possible future. Whole density of the idea.



