

GALERIE BERND KUGLER

Anna Kolodziejska

Text

There's great naturalness about how things are standing in the room, laying on the floor, leaning or hanging against or on the wall. There's no forcedness, no superficial trying to attract attention, no potency-affected behavior. There's also no problem of naming things. After a first look around we positively sum up: a clothes horse, a carpet, the inevitable pair of nightstands, a chair and time and again mirrors. Household furnishings, more rarely a look outside into the collaged open, a look reduced to the pictures two-dimensionality - cows, mountains, hikers, a little bit of sky or the slide of an engine shed. Nothing is unknown, and yet everything is unfamiliar.

What we call mirror refuses - as it's turned around against the wall or superimposed or deprived of its centre - the familiar image. Of the so-called carpet only the utmost edge is left, and the chair without a seat of which one of its curved legs stands, unfixedly, into the opposite direction, makes it impossible to sit down. Used to put a commodity on a level with its function and to understand the describing term as both a reference to an appearance and utilization possibilities, Anna Kolodziejska's works not only distract our perception, but refer, full of virulent hidden meaning, to the boundaries in the relationship between significant and signified. Why do we call a selvage laid out as a rectangle in the exhibition space carpet even though it doesn't display any qualities which I spontaneously associate with the word?

Defamiliarization, disfunctionalization and transformation into the art context (Duchamp) describe one aspect of Anna Kolodziejska's approach. At least as significant is the attention she shows to the formal qualities of the finds used, to their potential toward absurdity (Armleder). The mirror backsides turn into a series of concrete color forms with an exact rhythm put into them, while the air pressure of a ventilator fixes a piece of paper as a black rectangle to the wall.

Whether object, collage, installation or projection, the artist's interventions are both succinct and precise. Of central significance in the evolutionary process of a work is the clarification of the concept. Has the decision been made, the execution is restricted to a - as the artist puts it - "simple move", a combination or the professional implementation of a clear instruction. The objective is not the production of an artful object, but the creation of a specific situation - as defined by the object, the presentation, space and the relationships to each other - in which the order of things is suspended. The art space, the "white cube", offers the (only possible) basis for the reception of the objects as art. Located, here, and having become the focus of attention, the subversive energy of the specifically ambivalent constellations, the fragile balance determining it becomes visible.

Even though most of the works do not represent a balancing act in the narrower sense (like the stool leaning against the wall, supported by two strips of wood, for instance), situations thusly created still appear precarious. The uncertainty felt is being caused by the fact that Anna Kolodziejska usually picks out, from the many factors that determine an object (and on top of that a find that not seldomly shows traces of being used), just one which becomes the point of departure for the artistic decision. Though on the one hand all other qualities of the object are less important - ore are even being reduced to absurdity through the artistic transformation - they nevertheless are subliminally present in the viewer's consciousness, and form the reception's frame of reference. Were it usual to hold white A4-sized paper on the wall by means of a diagonally

positioned tabletop, we wouldn't be at all surprised if the flaked-off corner of the back of a mirror opened up the view of a little bit of sky above the Alps.

In her works, Anna Kolodziejska explores the everyday life's ins and outs as a field of possibilities. Between the non-necessary and the non-impossible arise poetically virulent absurdities whose restriction to the familiar and whose uncompromising simplicity are inversely proportionate to the astonishment they trigger.

Margrit Brehm

Translated by Udo Breger