

Body Sign Space

Graphics by A. Roźnowska are a summary of her creative activity to date, which touches upon the title issues represented by various media: drawing, painting, performance, electronic projections and installations. Graphics are a synthesis of her previous work and, as can be seen, their creation was determined by freeing up the boundaries of the traditional graphic arts techniques, combining experiences that are the result of statements made through a number of media.

The evolution of artistic practice towards the traditional graphic technique, which is intaglio printing, was somehow signalled during exhibitions and presentations. Of crucial importance for the entire process is the BODY, which is a medium, a sign, and creates projections for given spaces. The BODY means, builds, and appropriates spaces by taking the form of a sign in black and white.

By appearing in each of these forms, the BODY is a matrix for the camera, for the graphic sign and almost literally is used to spontaneously mark one's presence by drawing with hair on a white gallery wall. There is a script in all these activities, a script of the current use of graphics as a final technique and treating it as a final statement.

To confirm my argument, allow me to quote from A. Roźnowska's work: 'The alchemy associated with the process of creating graphics using intaglio printing is not accidental; the very way of preparing the matrices and then reproducing the signs meets my expectations of meaning and marking'.

The reflections quoted above indicate that the series of twelve graphics is a pictorial collection to be read not only as visual perception. The body-sign devoid of emotions is a collection of many meanings, it is an indication of immersion in the dialogue with reality, with the construction of its status quo in relation to the surroundings.

The graphics are only an intentional model, in which reading the body, its memory map, are given the graphic rank of a sign, and the place of its reading is a multilayer space of living.

In one of the interviews, Bill Viola notes that 'The body is an underestimated key to contemporary life', and perhaps that is why we see such a great interest in the body in modern culture. Olga Tokarczuk talking about her latest book *Flights* says 'The body is a travel machine we jumped into on the day we were born. At the same time it is an inner world, somehow complementing the outer world, as in the beautiful ancient idea of the micro- and macrocosm'.

These quotes confirm the significance of the issues constituting Agnieszka Roźnowska's main area of work, whose rich auto-commentary in the form of a written work only confirms the broad perspective on the series of graphics titled 'Body, Sign, Space'.

The idea of body printing by Agnieszka Roźnowska, thanks to her mastery of the ability to navigate in various media, is interesting and has immense growth potential, and in a unique way fits into the complex landscape of contemporary art. [...]