

Iwona Rozbiewska - *Development in Idyll*

Abstract

One of my inspirations in the process of creation is architecture. Both the old and the contemporary one. My favourite trend is the combination of old buildings and derelict walls with modern architectural structures. Neglected ruins are not just the remains of walls, ancient bricks and shabby plasters, but also the remnants of human existence and history locked in those massive solids.

Starting my work on the "*Rozwój w idylliczności*" (*Development in Idyll*) project, I went for my creative stay to Giampileri in Sicily for a couple of weeks. This Sicilian village which used to be bustling with life was turned into an abandoned, poor one in 2009. A huge flood destroyed the houses, deprived many families of a place to live and turned many buildings into dead spaces, filled with mud. When I discovered a building warehouse or, more specifically, a collection of building waste, and found marble tiles, frequently used in Italian interior design, I transported them to the village centre and laid between two closed houses. I filled the composition with a spiral made from metal mesh and covered all that with paint corresponding to the colour of plaster on the two lifeless buildings.

I had been intrigued by the spiral motif for some time which is why it entered my works. I had a closer look at the Fibonacci spiral and the recurrence sequence¹. I saw them in the surrounding wildlife and I studied the symbolism of the spiral itself, i.e. a continuous line starting from a central point and constantly going along an oval route forward, towards the infinity. I see elements belonging to the *Slow Art*² movement in it, and the reference to the development seems obvious. My interests, however, are not limited to the spiral, but they comprise also stairs and their balustrade. Working on my project, I made many sketches and models to deprive the balustrade of the stairs and to minimise its form to a single tube welded from three sections, trimmed and installed in a way making the human perception read it as a never-ending object. Next, I changed a bathtub form, read by our cultural disposition as an object for relaxation, rest and expurgation, and I turned it into an abstract bottom-less one, composed of two metal plates with sharp edges. I created also a coreless lamp, shedding light solely on the inside of a metal tube. The object affordance was changed and the liminality experience, mentioned e.g. by Bill Brown in *Thing*

¹Nowa encyklopedia powszechna PWN, Wydawnictwo Naukowe PWN, Warsaw, 1996, vol. 5, p. 489.

²Arden Reed, *Slow Art: The Experience of Looking, Sacred Images to James Turrell*, University of California Press, Oakland, California, 2017.

*Theory*³, is a recurrent motif in the objects created by me. In my works I use the sense of a simultaneous alienation and recognition to create fictitious, or even surrealist experience.

Circulating around the spiral theme, I reached the Mandelbrot set and fractal geometry⁴, which encouraged me to create my own fractal. Experimenting with form and material, I arrived at the idea of beds or, more specifically, bed springs suspended under the gallery ceiling above plywood rocks. Those beds form an oasis of peace for every human being, they are where we rest, sleep, dream and enjoy blissful leisure. Juxtaposed individual objects, hanging high, out of the subject's reach, create a single plane, a type of a cloud. Actually, both objects, i.e. the bed we can rest on and the sky perceived by us as something heavenly and blissful, belong to the idyllic realm. Such a combination gives rise to new connotations and the absurd use of things as well as the distortions and scaling of objects generate transrealistic reflections.⁵

In this work I want to prove not only the existence of the development in idyllic approach but, first and foremost, show the revealing absurd and irony. In the times of continuous development, new technologies, omnipresent artificial intelligence and attempted achievement of ultimate fulfillment, peace and satisfaction, something we strive for and which seems the goal of the contemporary society is, as a matter of fact, a quintessence of artificiality.

³ Bill Brown. *Thing Theory*, in: Critical Inquiry 28.1: The University of Chicago Press, 2001. <http://faculty.virginia.edu/theorygroup/docs/brown.thing-theory.2001.pdf> (accessed: 2 October 2019).

⁴ Benoit B. Mandelbrot, *The Fractal Geometry of Nature*, W.H. Freeman 1983. http://dannyreviews.com/h/Fractal_Geometry_Nature.html (accessed on: 2 October 2019).

⁵ Rudy Rucker, *A Transrealist Manifesto*, published in "The Bulletin of the Science Fiction Writers of America", #82, 1983, in "Rucker's anthologies Transreal!" (WCS Books, 1991) and in "Seek" (Four Walls Eight Windows, 1999). <http://www.rudyrucker.com/pdf/transrealistmanifesto.pdf> (accessed on: 2 October 2019).