

*Areas of subjective reception – remarks en passant*

Anna Maria Leśniewska

The term *Akwarelistka (Water-colourist)* as a form of artistic activity evokes an aura of long journeys with sketchbook in hand, white pages at the ready to be filled with notes and harmonies of delicate colours, painted sensitively, with feeling. Anna Klimczak swaps the paintbrush for a camera and puts her watercolour album on view electronically. She fills the screen with scores of rapid-fire pictures shown at two-second intervals, just long enough for the eye to be able to register them, but not enough to become familiar with single frames. The artist has transformed the image of a landscape into a moving notepad transcribed as a time sequence which enables the precise recognition of details. The simplicity of the subject matter and the way it is presented appeal to the viewer's imagination; everyone can find their own motif relevant to their own lives. On the individual photographs we notice the small form of the artist scattering a white powder around. Blown around by the wind, the chalk creates faint swirls superimposed on the white of the clouds. After a while, their outline and the play of light and shadow create a magical vision, a theatre of ever-changing shapes. The scattered white gives an effect of painting an open space. The artist submerges herself in an imaginary world of internal sensations and unarticulated emotions. She invokes an open space, defined by her own language and creative energy – a personal territory. The obliteration of the boundary between what is real and what has been created enhances the illusory space to which Anna Klimczak invites every viewer. The act of the artist complements the wealth of nature's forms, emphasizing and also altering its shapes. Reality meets mysticism, creating an autonomous territory where everyone can find something for themselves. As the artist herself writes: A fleeting moment caught in a picture is not only a photographic image but also refers to the direction of interpretation, which becomes as it were another picture, summoning the memory and consciousness of the picture both in a symbolic sense and in relation to art.

Another territory explored by the artist is the space directly surrounding her, at arms' length. The collection of work *Moje gniazdo jest moje (My Nest is Mine)* is the consolidation of the processes in the evolution of drawings, where a video recording documents a series of performances. In one of these, the artist, lying and sitting in one

place, draws around the ever-moving contours of her own body. In another, she delineates the sphere of her own activity with a circular line. A circular shape of drawing, she has written, and the action of turning around your own axis relates to researching identity and analysing the subjective attitude in the way we perceive the world. Even though we limit activity to the area highlighted by the body, and erase the drawing as it is painted over, we still have information about the search for our own identity. The development of this cycle is a personal evaluation of the space surrounding everyday events. In the work *Jutro będzie dobry dzień (Tomorrow will be a Good Day)* the artist reconstructs a routine trip for a morning cigarette, but this time does it lying down, in direct contact with the ground, slowly crawling along. The designation of the area for penetration kick starts a mental process in which the artist's body becomes a cognitive tool. Anna Klimczak quotes Thomas Bernhard: *the perfect contemplation of nature assumes the existence of a perfect concept of art... many people never arrive at a concept of art, even the most simple, as a result of which they are never able to understand nature.* Designating one's own territory is a way of perceiving reality, in which the artist defines her own attitude towards art.

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