# NATALIA BAŻOWSKA

PORTFOLIO

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Blow 130/90 cm oil on canvas 2019

Biogram

Natalia Bażowska's art is driven by her interests in life as the most exciting form of expression. She is focused to live and create art to the fullest. Perception, embodied experience, motion, and circulation of life and sense of self power her ideas. Curiosity about what it means to live pushes Bazowska to study two fields: medicine and art. These two seemingly different areas perfectly complement each other which gives expression in her work and way of thinking. She believes that the biggest values of artwork are two things: the concept beneath artwork it and value of artist personality entirely transferred into the art piece. Bażowska's works span painting, film, photography, sculpture and installation. Art for her is a way to communicate and turning thinking into doing in the world.

Bażowska was born in 1980 in Poland. She grew up as a child in the mountains that resulted in a strong bond with nature. In 1999-2005 she studied medicine in 2007 at the same time she studied at the Katowice Academy of Fine Arts and PhD studies at the Department of Psychiatry, Medical University of Silesia. In 2010, she defended her PhD entitled "Assessment of the visual transmission of emotions evoked in people suffering from depression" drawing expertise from both fields of study. Since 2011 only deals with the art of taking full advantage of its activities with the medical expertise and a strong connection to nature.

Her diploma was focused on life as a concept of constant travel through time and space. I resulted in series of paintings and installation Birth Place as beginning of the journey. The concept of Birth Place installation is based on birth trauma and rebreathing theory. She defensed her diploma in the form of exhibition in CCA Kronika in 2012. Later the curiosity of cognition of the world causes her a constant need to wander, discover new, go further and higher which resulted in the coining of the term "steppe soul" by Bazowska in which she describes her need to travel. This need let to create a series of work concerning the need to move and explore the unknown. First scene of the concept was shown in 2016 in Rodriguez Gallery in Poznan. The works were also shown during COOP 2018 in Katowice as part of Cool Down Project, concerning global warming issue.

Between 2012 and 2017 her works were mostly focused on forest and wildlife theme, with the most recognizable project Luna focused on interspecies friendship between wolf female and artist herself. Her closeness to the forest resulted in Earthborn project containing Earthborn Paintings, Runic Sculptures, video project Intimacy and project Luna. The Earthborn works project were shown in many exhibition among others including exhibition in 2017 Tetryakov Gallery as part of Moscow Biennale (curated by Youko Hasegawa), exhibition Lair in 2015 Zacheta Project Room (curated by Magda Kardasz) in 2015 or in Luna exhibition in CCA Kronika in 2016, and in BWA Olsztyn in 2018.

In 2016 to express her fondness to the ocean she created project 12 per minute in Tabakalera in San Sebastian. The leitmotif of concept was idea that a person in a state of calm and tranquility is somehow in sync with the ocean- ocean waves has a frequency of 12 cycles per minute – it is more or less the respiratory frequency of a sleeping adult who's in a deep state of peace and security.

She took part in many solo and group exhibition, she has also received Scholarship from the Ministry of Culture and National Heritage Scholarship Silesian Voivodeship, she was awarded art prize (among others 2017 Distinction, 43 Painting Biennal "Bielska Jesień", Artinfo; 2011 Hestia Artistic Journey, the main prize). Her works are among others collections in collection of National Museum in Gdansk and BWA Bielsko Biała.

Climbers146/116 cm oil on canvas 2019

Selected solo exhibitions:
2018 Tamed Teritory, BWA Olsztyn, Poland
2016 “External memory”, Blanca Soto Gallery, Madrid, Spain
2016 “12 per minute”, International Center for Contemporary Culture Tabakalera, San Sebastian, Spain
2016 “Steppe Soul”, Rodriguez Gallery, Poznan
2015 “Luna”, Centre for Contemporary Art, Kronika, Bytom
2015 “Structure of change”, Art Agenda Nova, Cracow
2015 “Lair”, Zacheta Project Room,Zacheta, National Gallery of Art , Warsaw
2014 “Comfort zone”, Cracow, Galeria m², in cooperation with “Andels presents”
2014 “Open space”, Cultural Center, Katowice
2014 “ID” Gallery m², Warsaw
2013 “Whole life under stress”, sound and video instalation, Bunkier Sztuki Art Gallery, Cracow, Poland
2012 Birthplace Centre for Contemporary Art, Kronika, Bytom
2011 “Room to talk to animals,” Rondo Sztuki, Katowice

Selected group exhibitions:
2019 Palace of art. Young polish painting. National Musum in Gdansk
2019 At the lush green moss someone put the white bones, Baltic Gallery for Contemporary Art, Slupsk, Poland
2018 Landscapes of Antropocene, Baltic Gallery for Contemporary Art, Slupsk, Poland
2017 “Clouds-forests”7th Moscow International Biennale of Contemporary Art,
New Tretyakov Gallery, Moscow,Russia
2017 “Simultaneity of events”, Center for Contemporary Art, Torun, Poland
2017 “It’s white feathers, lighted sun shone as the sun itself”, Henryk Gallery Cracow, Poland
2017 “Phoenix Syndrom”, Galeria Szara, Katowice, Poland
2016 “Second Skin”, Municipal Gallery in Gdansk, Poland
2016 “A rebours”, Labirynt Gallery, Lublin
2015 “What is hidden”, National Gallery of Art,Sopot
2014 Triennal of Youngs Art, Centre of Polish Sculpture , Orońsko
2014 Survival, art review, Wroclaw
2014 Milk Teeth, Baszta Czarownic, Slupsk, Poland
2013 Painting Biennale “Bielska Jesień”, BWA Bielsko-Biala, Poland
2013 Fish Eye young art biennial 7, Baltic Gallery of Contemporary Art Biennale
2013 Greetings from Kato, Rondo Sztuki, Katowice
2013 “Milk Teeth”, BWA Katowice,Poland
2011 “Grenzgänger” Marke.6, Neue Museum, Weimar, Germany
2011 “Very bad wolf”, Gallery Nova, Krakow, Poland
2011 “Anyone saw anyone knows” Gallery Chronicle, Bytom, Poland
2011 Participation in the cultural program of the Polish Presidency EU
2010 “Replikantki” BWA Katowice, Poland

<u>Selected awards and scholarships:</u>
2017 Distinction, 43 Painting Biennal “Bielska Jesień”, Artinfo
2013 Ist International Painting Contest “Modessque”, distinction
2013 Geppert Concours, two nominations
2013 “New Painting/ New View”, UAP Artistic Award; Collectors Award
2011 Scholarship from the Ministry of Culture and National Heritage
2011 I Award Young Art “Fresh Blood”, “Socato”, Wroclaw
2011 Scholarship Silesian Voivodeship, project: “Rodzisko”
2011 Hestia Artistic Journey, the main prize

<u>Selected publications:</u>
Selected publications:
2019 Grammar of collecting, Aurabillia
2019 The Palace of Art. Young Polish Painting. National Museum in Gdansk.
2019 Animals and their People, Brill
2019 46th issue of Antennae: The Journal of Nature in Visual Culture
2016 Cover of NN6t
2016 Artist Page, “Szum” magazine
2016 “To lay on ground”, Znak, interview
2016 “Women in art. Art of women”,Silesian Museum
2015 “Savages- new art from Silesia”, Marta Lisok
2014 “The death of the animal. Contemporary zootanatologies”, the publication of the text and the selected works, University of Silesia, ed. M.Kotyczka
2014 “Biorythm of unleshed soul “, interview, Notes 6 weeks

Awakening 146/116 cm oil on canvas 2019

Cocoon 140/100 cm acryl on canvas  2014

# HUMAN DIALOGUE

So U are a human?

WHY SO SERIOUS?
LIFE HERE IS ONLY BEGINNING

Rodzisko/ Birth Place
2012
Installation

Soft material, soft filling, sound noise umbilical cord and heart beat light to wrap up

“Rodzisko/Birth place” is an installation symbolising the place where things “hatch”, a pseudo-therapeutic object that cures traumas. A room was transformed into a placenta-like cave and filled with elements that brought to mind organic mass associated with the primeval situations it represented. It was so shaped as to enable one to enter it, lie down and cuddle up against it. In a sense the place is the opposite of a black hole. Instead of absorbing everything it gives everything back and becomes a place of calmness. The “Birth place” is an experiment. The viewers enter the room and are subjected to various sound, light and tactile stimuli, similar to those a child experiences in the mother’s womb. Drawing on Otto Rank’s concept of birth trauma, the project was supposed to take the viewers back in time and help them experience the moment of their birth again. The space arrangement, the softness of contour, the sounds of a beating heart and the warm light released by touch let the viewers relax and regain the peace of mind. In July 2012 the installation was displayed at the Kronika Modern Art Centre and was financed by the Marshal of the Silesian Province. The project is also supported by the “Rodzić po ludzku/Chilbirth with Dignity” Foundation.

Exhibitions/actions:
2017 Nina, movie, rezyseria: Olga Chajdas
2012 Rodzisko, Centre of Contemporary Art Kronika, Bytom, solo exhibition

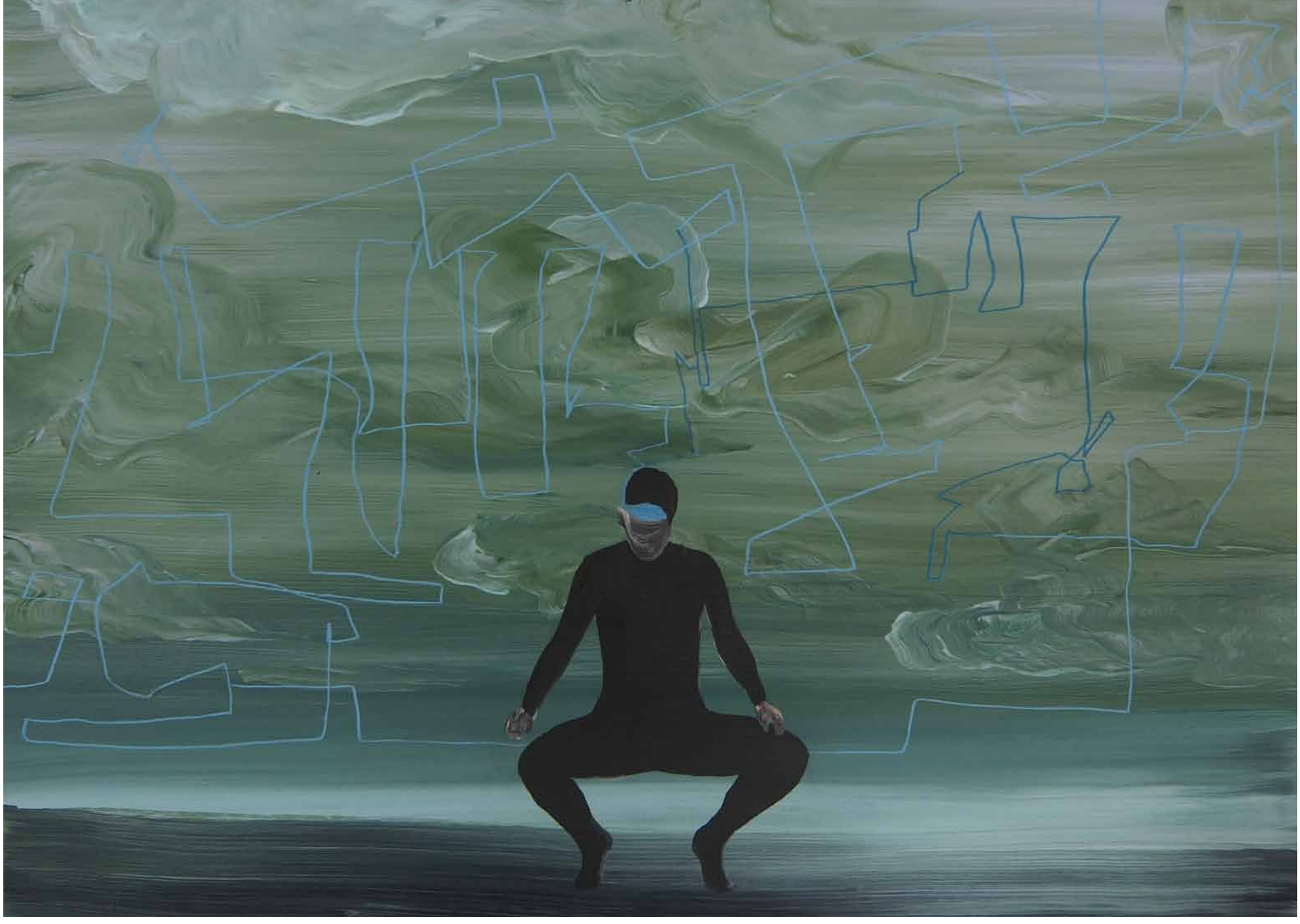
Link with video and sound documentation
https://www.nataliabazowska.com/rodzisko-birth-place.html

Connection 50/70 cm acryl on canvas 2014

We should talk 5070 cm acryl on canvas 2017

State of transition 100/70cm acryl on canvas 2016

Connected 50/70 cm acryl on canvas 2015



Thought 50/70 cm acryl on canvas  2015

Portrait 50/70cm acryl on canvas 2014

Monologue 2 50/70 cm acryl on canvas  2014

EARTHBORN

MY BELOVED OCEAN GIVES ME ENERGY MY BELOVED MOUNTAINS GIVES ME PEACE. IT’S AMAZING BLESSING TO BE CHILD OF EARTH.

Siblings 146 116cm oil on canvas 2019

Affinity

In her artistic credo, Natalia Bażowska expresses fascination with life in all its psychological and physiological manifestations, as well as the need to draw inspiration from the surrounding reality. All these ideas appear to be communicated in the exhibition she has prepared for the Zachęta Project Room.

The young artist made a name for herself with her video performance Luna which she created in 2014. Showing the relationship between a woman and a wild she-wolf, the film embarks on a quest to discover different areas of understanding and compassion. We see this unique interspecies dialogue in stages — from detached observation prompted by the self-preservation instinct to the development of a bond between the species which comes from the universal need for affinity. The artist says that this affinity developed naturally while she followed her plan to shoot a video about wolves. The work, with its conspicuous beauty of form, was created in woodlands — the natural habitat of the wolf (in an experimental nature station near Poznań and in cooperation with a wolf researcher), and the performance itself seems to offer a reversal of traditional roles where the wild animal is moved to an art venue (take the classic example of Joseph Beuys and his coyote where the dominant role of the human being is always maintained). Bażowska attempts to penetrate the natural environment; she wants to feel it and touch it (as she does in her other film Intimacy, also shown at the exhibition). She intends to learn the natural world through empathy and refuses to harness nature or use its elements instrumentally in order to create a work of art. In this, she shares the views of anthropologists dealing with human-nonhuman animal studies who defy anthropocentrism. Next to Luna is a space-and-sound installation where the viewer is invited to enter a room filled with overlapping sounds of wolf howling, as well as smelling and feeling the softness of the forest floor. With the sense of sight disengaged (the room is pitch dark) the viewer experiences a heightened sensation of permeating the artificial-natural world created by Bażowska.

The ground floor houses the eponymous ‘lair’. The artist has been engaged for some time in the creation of ‘undergrowth sculptures’ — made of organic (plant and animal) elements which she connects with various binders in order to create quasi natural structures of her own design. The Zachęta Project Room displays a fragment of this cycle of such sculptures resembling wild animals. By trying to bring dead matter back to life, Bażowska becomes a sort of latter-day Doctor Frankenstein. You will be amazed by how observant she is about nature, while at the same time maintaining a dose of obliqueness and fragmentariness of presentation. Constructed for the exhibition, the ‘lair’ serves the idea of undergrowth sculptures while also being large enough to fall into the spatial installation category. The lair or den offers safe haven sought after by all living creatures. Once again, the viewer is invited not so much to watch the work, as to feel and permeate the space created by the artist. The installation alludes to nest-shaped moss sculptures and to the artist’s 2012 graduation work entitled Birth Place drawing on the rebirth theory.

Natalia Bażowska’s other artistic pursuits involve painting. Hers are mainly small pictures inspired by observation of the human and animal worlds, both filtered through the artist’s own abstract imagination. Thus, every canvas becomes a metaphorical story, the record of a particular state of mind. Possible interpretations of the works are often suggested by their titles: Germ, Structure of Reality, Morning, Hidden, Cocoon, Sprouting, Silence, Communication, Merging, Dawn, Coexistence, Find.  Many of these seem to confirm the artist’s perception of man as an integral part of the natural world of  beings and objects, which is characteristic for the trans-humanist approach (Wolfgang Welsch, “Zwierzę, którym jestem”, Magazyn Sztuki, no. 5, December 2014).

Typically for her artistic career, Natalia Bażowska develops her favourite themes in a series of works and with the use of different techniques, and the exhibition Lair is no exception to the rule.
Magda Kardasz

2015 Lair, Zacheta Project Room,Zacheta, National Gallery of Art , Warsaw, Poland; solo show

Leże/ Lair
2015
Installation, performance
Ściółka leśna/ Forest floor

I made a den in which I lived during the exhibition “Lair.” I used to build a lair of the forest floor of the forest near where I grew up and which was destroyed by a predatory economy.

Link with video and sound documentation
https://www.nataliabazowska.com/le380e-lair1.html

Runic sculptures
2011-2015
Parts of plant, animal, adhesive, polyurethane foam

As a child I used to spend a lot of time close to nature, in the mountains. There, death seemed a natural thing. I saw it countless times. I ran in the forest with other kids, often finding animal remains. Those skulls, bones or fragments of animal fur revealed by the thawing snow were our treasures, trophies that we used to play with. They did not upset us, we were accustomed to such finds. My works were formed from my childhood experiences, a stream of my memories.  Made from soil, clay, moss and bits of fur of various animals, they can surprise nature. Originating in my forest dreams, the works cannot be contained by definitions – caught in the moment when they are not yet fully characterized and having just assumed shape, they can develop in any direction. I leave it to them.  By creating from remains, I do not disturb the cycle of nature.

Shows:
2018 Tamed Teritory, BWA Olsztyn, Poland,solo exhibition
2017 7th Biennale of Contemporary Art Moscow Clouds Forests New Tretyakov Gallery, Moscow, Russia
2016 ‘Nothing about us without us’, Palace of Culture, Warsaw, Poland, group exhibition
2015”‘Lair’, Zacheta Project Room, Zacheta National Gallery of Art, Poland, solo exhibition
2015 “‘Luna’, CCA Kronika, Poland, solo exhibition
2014 ‘Milk teeth’, BWA Katowice, Baszta Czarownic, Slupsk, group exhibition

2017 7th Biennale of Contemporary Art Moscow Clouds□Forests New Tretyakov Gallery, Moscow, Russia; view of exhibition

LUNA
2014

Videoperformance
Film, color, sound, loop

In 2013 I met Luna - a she wolf. Having spent some time with her I came to realise how similar our situations were. Luna is a wolf separated from her pack due to certain life events. She lives in a cage that limits her everyday activities. She bites me delicately, sniffs me and sleeps with me, letting me get to know her private sphere. The project was initially devoted to wolves as a species, but when you work with animals nothing is certain. The story has become a more private and intimate tale of the need for closeness.

The feeling of closeness is stronger than the instinct of self-preservation. To get closer to someone means rejecting all defence mechanisms, which is why everybody is afraid of closeness, no matter whether they are aware of the fear or not. Attachment is a biological form of protective system, young mammals are not able to survive unattended – once developed, the need stays with them forever. The need for affection, shown in the form of physical contact is very strong and, if not satisfied, causes behavioural disturbances in the future.

Presence, physical closeness and corporeal way of experiencing the world are equivalents to communicating and creating relationships through language. The common denominator for all living things is the body. It may have different sensitivity, plasticity and changeability, but with it one may transgress, change and reset the boundaries between species. Interspecies communication may occur through physical contact, gestures, looks, smells or the interlocutor's body language. The body allows sending information, it may then serve as a means to create closeness, build a mutual, emotional acceptance and strike bonds.  For both partners it is essential to learn how to interpret the language

Selected Shows:
2018 Tamed Teritory, BWA Olsztyn, Poland, solo exhibition
2017 7 7th Biennale of Contemporary Art Moscow Clouds Forests New Tretyakov Gallery, Moscow, Russia
2015  Luna, CCA Kronika, Bytom, solo exhibition
2015  Lair, Zacheta Project Room,Zacheta, National Gallery of Art , Warsaw, solo exhibition
2015  What is hidden, National Gallery of Art,Sopot, group exhibition
2014 Triennal of Youngs Art, Centre of Polish Sculpture , Orońsko, group exhibition

Lintk to brief version
https://www.nataliabazowska.com/luna.html

LUNA
2014

Videoperformance
Film, color, sound, loop
Frame

LUNA
2014

Videoperformance
Film, color, sound, loop
Frame

LUNA
2014

Videoperformance
Film, color, sound, loop
Frame

Coexistence 40/50 cm oil on canvas  2014

The dawn 70/100 cm acryl on canvas 2013

Open space 140/110 cm acryl on canvas 2013

Reflection 50/70 cm acryl on canvas 2015

Morning 40/50 cm acryl on canvas 2014

Refuge
2016

Installation
Len, sponge, steel rods

The Refuge Project is a combined system of corridors and the pit through which you can go only relying on the sense of touch and hearing. I resisted the idea of implementing the system of underground tunnels created by some mammals. Their underground lair are cozy, warm, give a sense of security. Corridors and cavities in “Stepping stones” are soft and pleasant to the touch. Output is a lot so the recipient is inside the safe. Relying on the sense of touch and hearing will start imagination, familiarize yourself with the darkness, overcome your fears. It is also a test for the ability to sense / remembering direction. And above all, in the pits you can relax, lie and hide from the world.

Wystawy/ Shows:
2018 Tamed Teritory, BWA Olsztyn, Poland, solo exhibition
2016 A rebours, Labirynt Gallery, Lublin, Poland; group exhibition
2016 Second Skin, Municipal Gallery in Gdansk, Poland; group exhibition

lia Bażowska

# 12 PER MINUTE

Water brings us comfort and tranquillity, its sound calms and gives inner strength.Immersion in warm water evokes in us a sense of security. The link we have with it is stored within our cellular memory -water is the environment from which we originate, both in evolutionary and in foetal terms. It rinses both tension and stress, relaxes the whole body, brings rest to the mind, allows us to drift off to a point where we sometimes fall asleep in the bath Interestingly, ocean waves have a frequency of 12 cycles per minute – it is more or less the respiratory frequency of a sleeping adult who's in a deep state of peace and security. This would indicate that a person in a state of calm and tranquillity is somehow in sync with the ocean.
The project consists of the Concha (Shell) installation that gives viewers the illusion of immersing in water, shielding them from the outside world. The installation is accompanied by the sound of the artist breathing in a rate of 12 breaths per minute. Video Fondness is a visual and audible description of yearning for water and the tranquillity that it offers. Completing the project are oil paintings on canvas – a record of the artist's lonely walk along the ocean shore.
We all come from the ocean, perhaps that is the reason why for centuries water has been ever-present in many rituals from various cultures. It is believed to have the power to purify, add strength and bring salvation. Project 12 Per Minute is a tribute of sorts to water as our primordial home.

Shows:
12 per minute, International Center for Contemporary Culture Tabakalera, San Sebastian, Spain; solo exhibition

Koncha
2016
Installation

Rods, wire, agrotextiles, the sound of breathing exactly 12 per minute,
looping emitter of waves

Link with video and sound documenation
https://www.nataliabazowska.com/koncha-concha.html

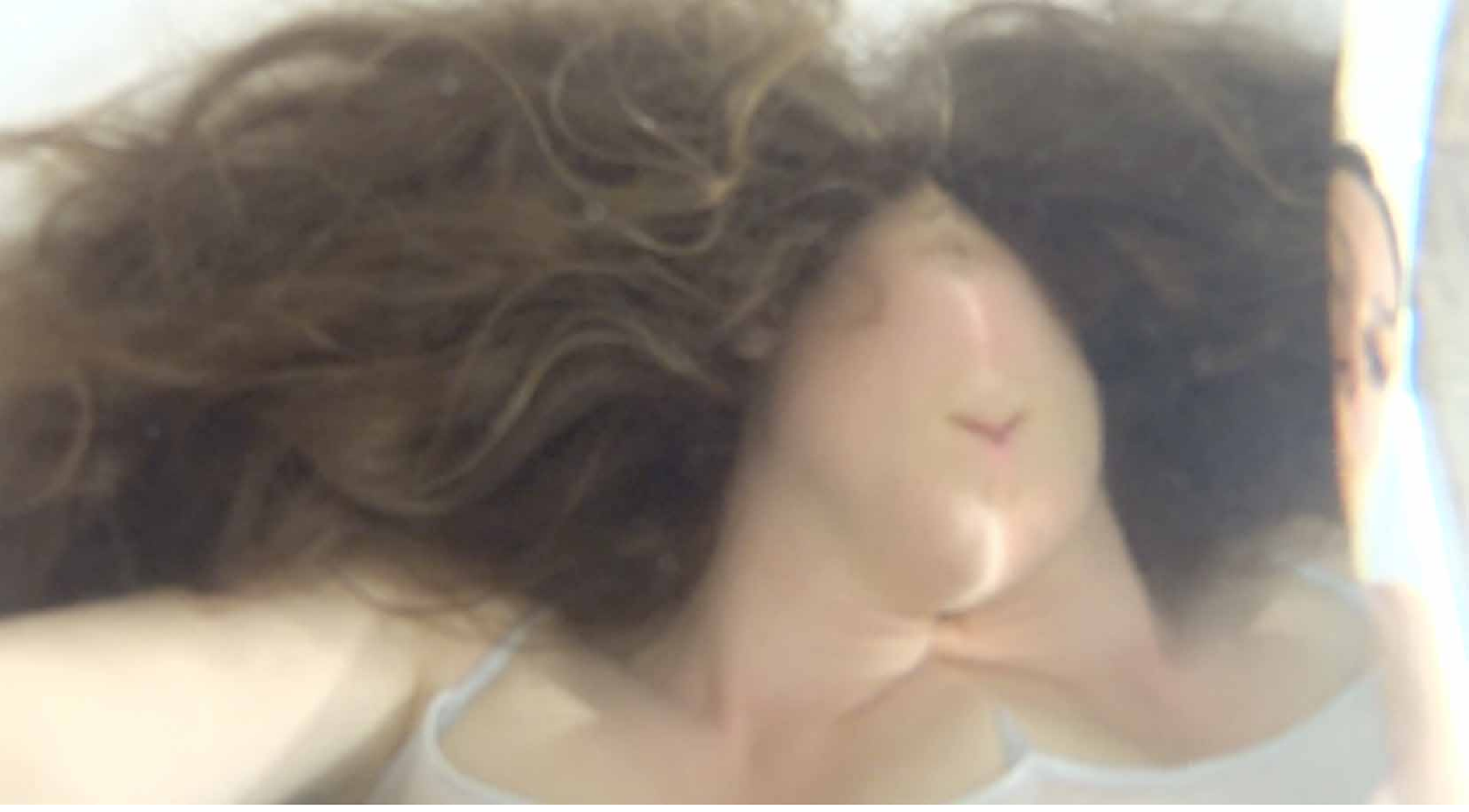
Fondness, 12 per minute

2016
Video
Video, color,sound, loop 8’27”
Frame

https://www.nataliabazowska.com/fondness.html

Fondness, 12 per minute

2016
Video
Video, color,sound, loop 8’27”
Frame



Fondness, 12 per minute

2016
Video
Video, color,sound, loop 8’27”
Frame

Life beneath 100/140 cm acryl and oil on canvas  2018

The depth 100/140 cm acryl and oil on canvas  2018

The walk 100/140 cm acryl on canvas  2018

The blast 116/146 cm oil on canvas  2019

The meeeting 116/146 cm oil on canvas  2018

# Steppe Soul

This project is focused around the concept of steppe soul. The term was created by Bazowska from the need to define the inborn instinct to wander, the inner strength that leads us to explore the unknown, to conquer new territories, not only in our journeys, but in all aspects of life.

She creates Memory Rooms where works are a visualization of the artist's inner map of experiences, all connected to the constant meandering and changing of places, that let us immerse ourselves in her world. The photographs, video and small sculptural objects (Microworlds) work here as a diary or a sketch from her journeys, in which the memories, emotions and experiences, connected to certain moments and places, get linked creating a dialogue. The paintings are the reflection of the artist's vision of the world, filtered through her own personal prism, that complete this intimate story.

She also creates Wind Rooms where visitors are confronted by a wind installation, which gives the opportunity to trigger off all our senses. The perception and the sound of the gust of wind get us closer to the freedom and power that is felt when you let your steppe soul speak.

Shows:
2018 Tamed Teritory, BWA Olsztyn, Poland, solo exhibition
2018 Landscapes of Antropocene, Baltic Gallery of Contemporary Art, Slupsk/Ustka
2017 7 7th Biennale of Contemporary Art Moscow Clouds Forests New Tretyakov Gallery, Moscow, Russia
2016 "Steppe Soul", Rodriguez Gallery", Poznań, solo exhibition

The view 40/50 cm oil on canvas 2016

Feeling the warm, volcanic griund under feet, taking energy right from terra firma.

I have a Steppe Soul, a Soul of Instant Wanderer, I am looking for new trails, new ways, the world is my treasure to discover for all times.

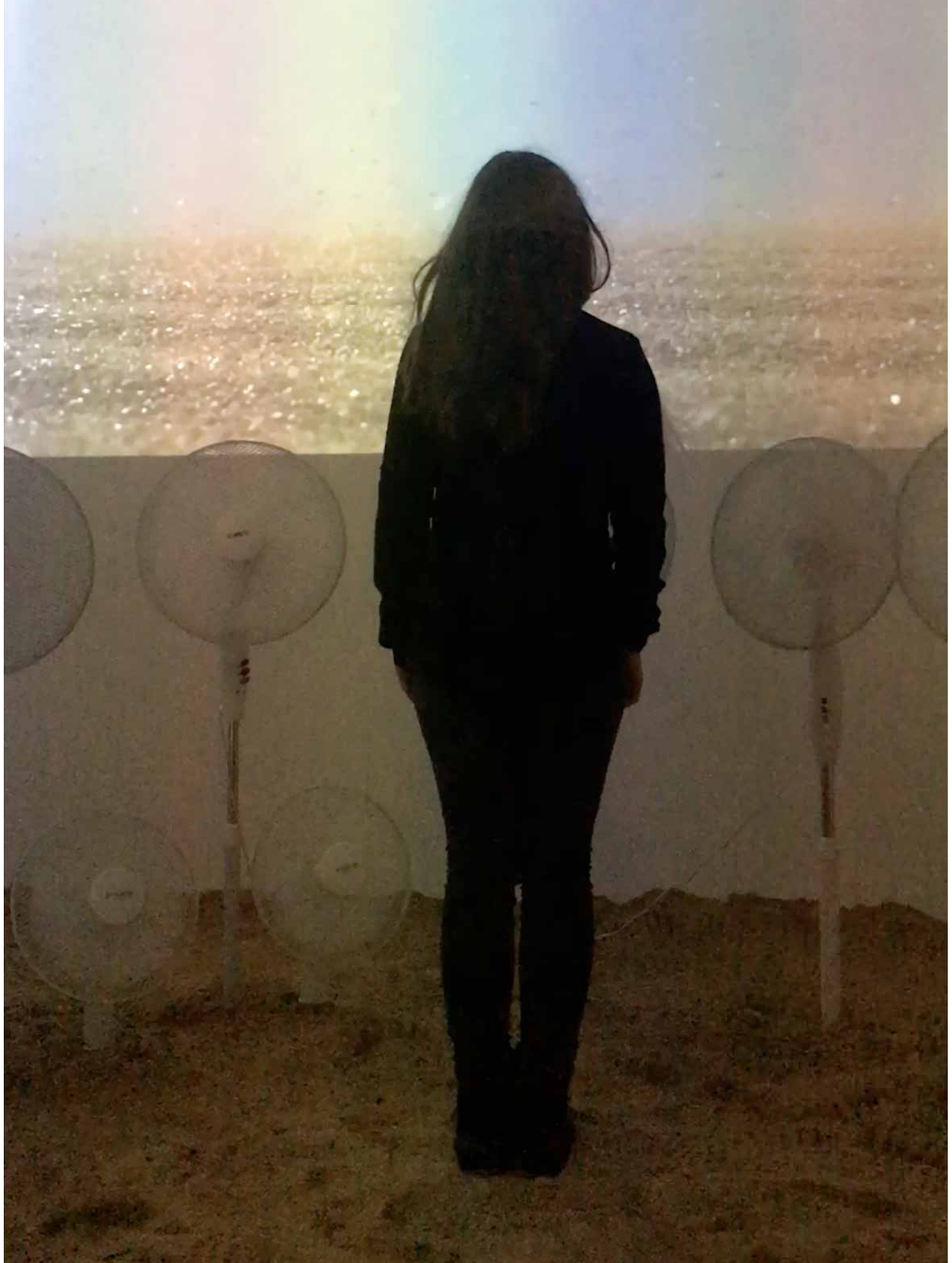
External link

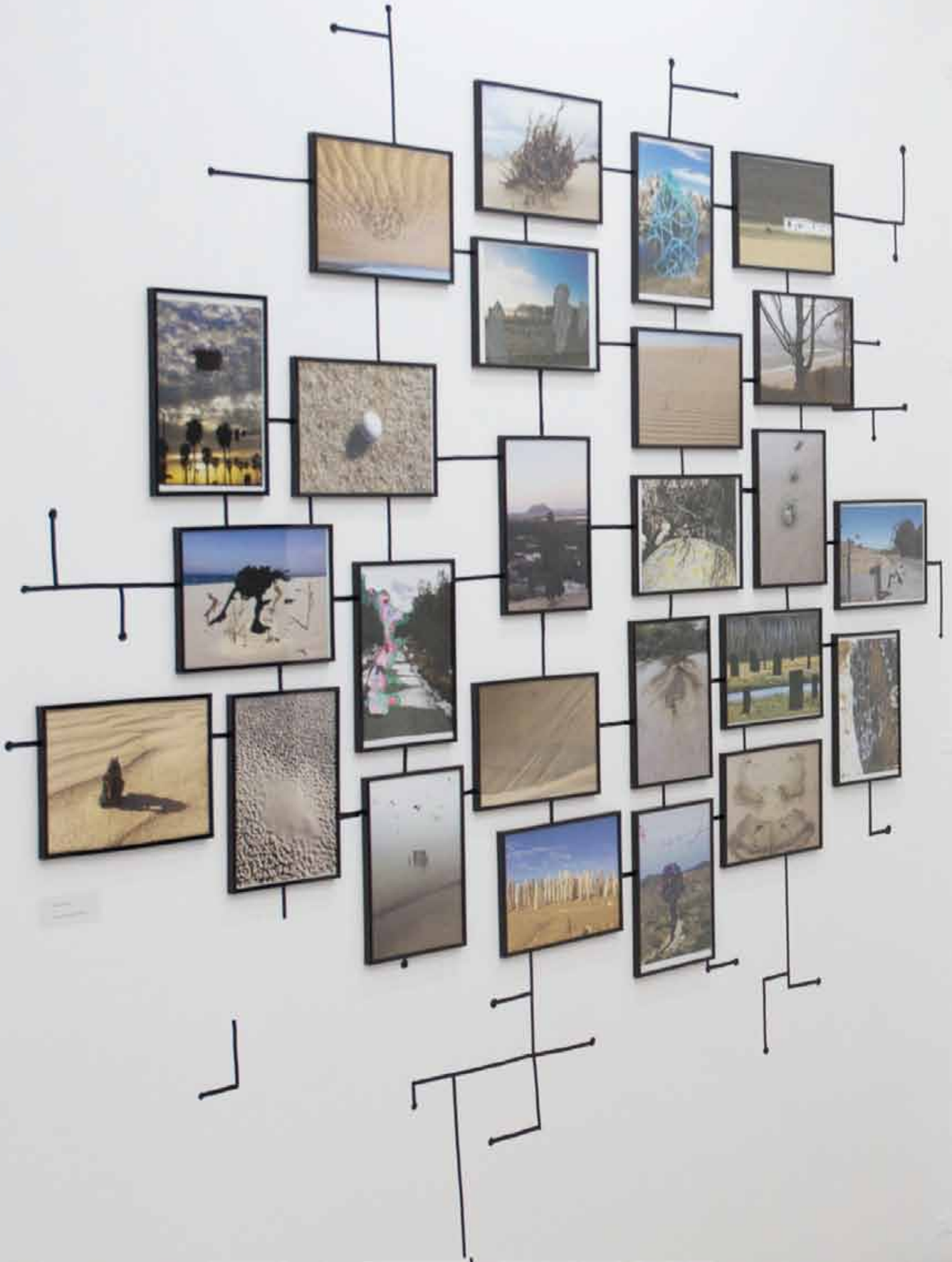
Wind Room
Installation
Video, color, sound, loop, sand, wind-mills

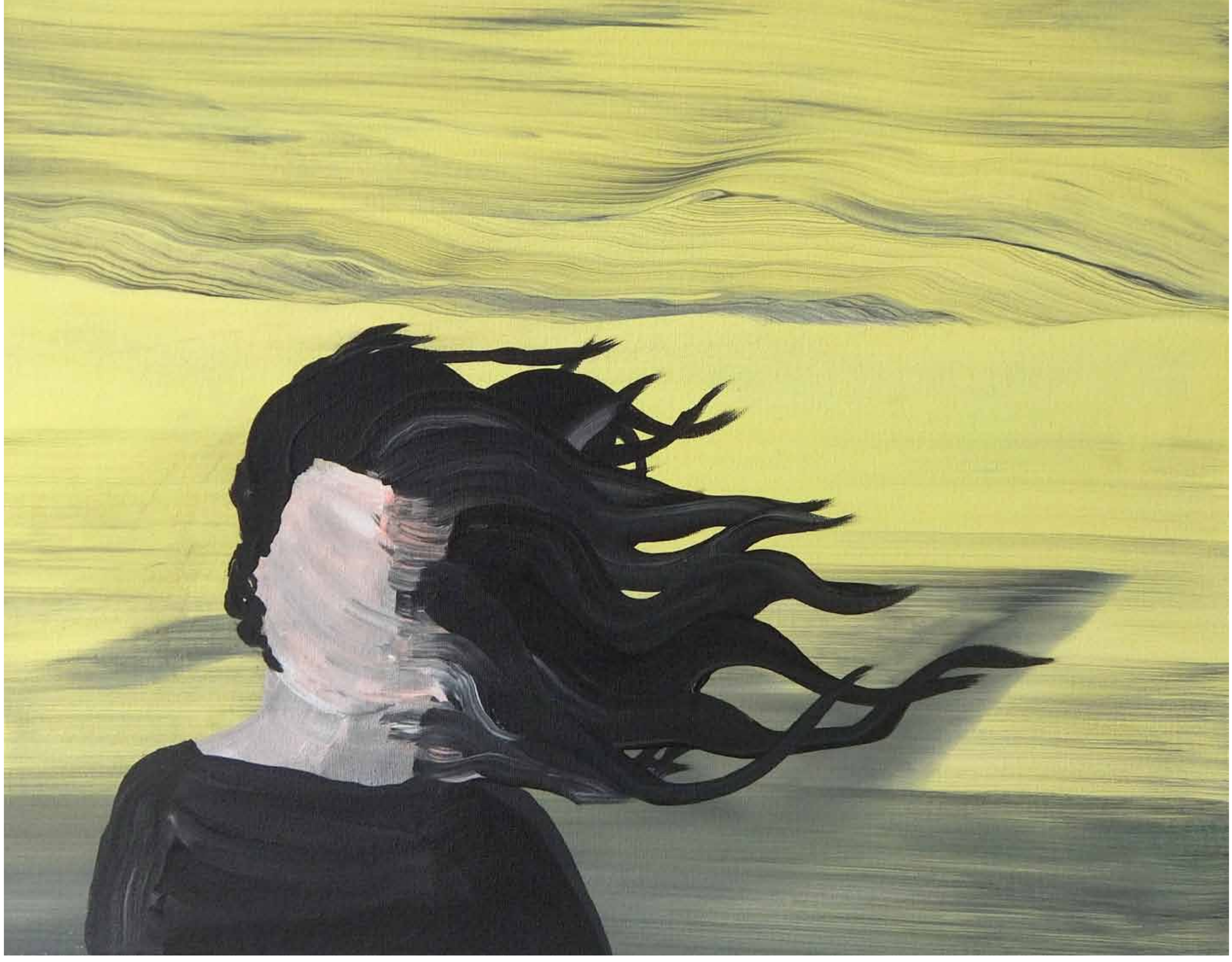
It’s a wind simulator installation which uses the power generated by fans placed in different parts of the room, creating an air flow very close to the natural behavior of the wind. The floor will be covered with a mixture of sand and earth, which is mostly what you encounter when hiking.On the front wall of this room there will be displayed a looped video showing the effect of wind on sandy ground. The continuous gust of wind will lift the particles into the air, exposing the spectator to a realistic experience that can trigger their senses, maybe getting them closer to find their own Steppe Soul.

Shows
2016 Steppe Soul, Rodriguez Gallery, Poznan, solo exhibition

Link with documentation
https://www.nataliabazowska.com/pokoacutej-wiatru-wind-room.html







Steppe Soul 2 40/50 cm acryl on canvas 2015

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You are made of wind and sun
2016
Video, sound using Morse code, looping;
5’41’’
Shows:
2016 Steppe Soul, Rodriguez Gallery, Poznan, Polska; Steppe Soul”, Rodriguez Gallery, Poznan Poland;, solo exhibition

The presence 100/140 cm acryl on canvas, 2016

Circulation
2015
Video
Film, color, sound, loop
6’05”
Circulation talks about the cyclicality of certain events in our lives. Very well they reflect the words T.S.Eliota “We should not cease to look ... because the end of our research will be to reach the starting point ... and know the place for the first time.” Black hole in the water is a tunnel to another world, where there are scraps of memories, of associations and activities - tunnel, which ends ultimately looping, back to the destination. That anything can happen in life, you should go for a moment of darkness. In this way, the cycle repeats. Bright, strong moments require crossing through the darkness.
Shows:
2016 Phenix Syndrom, Galeria Szara, Katowice, Poland; link; group exhibition
2015 Structure of change, Art Agenda Nova, Cracow, Poland; link; solo exhibition
https://www.nataliabazowska.com/cyrkulacja-circulation.html