

## Acknowledgements

Gosia Wlodarczak is represented by Arc One Gallery, Melbourne.



This exhibition is in association with the *Drawing Out* conference, 7–9 April, a creative collaboration between RMIT University and the University of the Arts London and explores drawing across the boundaries of disciplines. For further information go to [www.drawingout.com.au](http://www.drawingout.com.au).

## PROJECT SPACE/SPARE ROOM

BUILDING 94: 23-27 CARDIGAN STREET, CARLTON

Managed by the RMIT School of Art

**CURATOR/COORDINATOR** Stephen Gallagher

**ADMINISTRATOR/WEB DESIGN** Andrew Tetzlaff **GRAPHIC DESIGN** Gracia Haby & Louise Jennison

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**TELEPHONE** +61 3 9925 4971 **GALLERY OPENING HOURS** Monday – Friday 10.00am to 5.00pm



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**Gosia Wlodarczak** was born in 1959 in Banie, Poland and arrived in Australia in 1996. She holds an MFA, with Distinction, from Poznan Academy of Fine Arts, Poland (1984). Gosia lives and works in Melbourne and is currently undertaking a three-month residency in New York, USA.

Prizes and grants include: Australia Council Skills and Development Grant (2008), Edith Cowan University Public Art Project (Western Australia, 2007); Australia Council New Work Grant for Established Artists (2006); Hutchins Prize (Tasmania, 2005); Whyalla Art Prize (South Australia, 2005); Ministry for Culture and the Arts Western Australia, New Work Grant (2004).

Selected solo exhibitions include: *Shared Space New York*, Kentler International Drawing Space (Brooklyn, USA, 2008), *Cinderella II – The Dreamer*, SASA Gallery, University of South Australia (2008), *Space Active* at PICA (2005).

Selected group exhibitions include: *I walk the line: new Australian drawing* commissioned drawing performance, Museum of Contemporary Art (Sydney, 2009); *Sound Vision 09*, Bellingham Electronic Arts Festival, Western Washington University (USA, 2009); Four time finalist *The Dobell Drawing Prize*, Art Gallery of New South Wales (2003–06).

Her work is represented in the following collections: National Gallery of Australia; Art Gallery of South Australia; Jewish Museum of Australia; Artbank; Edith Cowan University; Murdoch University; Poznan Academy of Fine Arts, Poland; Royal Perth Hospital.

**Longin Sarnecki** was born in 1957 in Sosnowiec, Poland and arrived in Australia in 1996. Longin lives and works in Melbourne.

Between 1986 and 1998 Longin travelled extensively through Asia, Australia, Africa, and Europe and documenting his experiences through photography and text. For over 20 years he has been writing and publishing in Australia and internationally including: *Gwiazda Polarna*, Stevens Point, USA; *Kurier Zachodni*, Perth, Australia; *Kobieta i Styl* and *Sukces*, Warsaw, Poland. His photographs were published in seven photo-albums by SARO Publishing House (Poland 1995–97).

Since in Australia his practice has shifted towards interactive photographic projects. He has held solo exhibitions including: *Cities*, Span Galleries (Melbourne, 2005); *Cocoon*, Fremantle Art Centre (2004) and participated in numerous group shows that most recently include *Swiss House*, RMIT Project Space/ Spare Room (Melbourne, 2008).

His other professional activities include: coordinator and exhibition curator, Impression Gallery, Printmakers Association of WA (2000–01); organiser and leader, photographic trips to South-East Asia (1986–89).



Inside Left  
Gosia Wlodarczak  
*400 Hours*, making, 2009  
Pigment marker on archival Fabriano Academia 120 gsm  
Photography by Longin Sarnecki  
Courtesy the artist and Arc One Gallery, Melbourne

Inside Middle  
Longin Sarnecki  
*400 Days*, 2008-2009  
824 pages diary on 400 days between 1 January 2008 - 3 February 2009, Archival  
Inkjet prints, 2 archival cardboard boxes  
29.7 x 21 cm each

Inside Right  
Gosia Wlodarczak  
*400 Hours*, 2009  
800 panels, each panel drawn for 30 minutes  
Pigment marker on archival Fabriano Academia 120 gsm paper, 2 archival cardboard  
boxes  
29.7 x 21 cm each  
Courtesy the artist and Arc One Gallery, Melbourne

Left  
Gosia Wlodarczak  
*400 Hours*, making, 2009  
Pigment marker on archival Fabriano Academia 120 gsm  
Photography by Longin Sarnecki  
Courtesy the artist and Arc One Gallery, Melbourne



## PROJECT SPACE/SPARE ROOM

400

GOSIA WLODARCZAK  
LONGIN SARNECKI

Curated by STEPHEN GALLAGHER

TUESDAY 9 TO THURSDAY 25 MARCH 2010

**OPENING THURSDAY 11 MARCH 5-7PM**

**FLOOR TALK THURSDAY 18 MARCH 12-1PM**



For *400* the gallery becomes a time capsule, the combined diary documenting an extended moment spent together by Gosia Wlodarczak and Longin Sarnecki. It is a window into the private interactions between the two, presenting through drawing and text recordings the time spent with each other in the daily rituals of their domestic environment.

Wlodarczak periodically draws, capturing her immediate visual surrounding in 800 panels of half hour sketches. Each page comprises of varying densities of layered contour line. Simultaneously Sarnecki notes the activity of 400 days in diary entries that form marching rows of text.

*400* creates an ambiguous zone between the hand-drawn and machine-printed. It documents the present moment and the memory of that moment through image and story. It creates a zone where both the drawing and the text become blurred when displayed *en masse* to cover the gallery walls, floor to ceiling.

Wlodarczak's practice is a manifestation of perceiving and dwelling in areas of human thought, behaviour and experience. It is an attempt to interrogate and archive a realization of being; of being present, within space, time, and language, through drawing. Wlodarczak's *400 hours* is an archive of moments frozen by the repetition of human glances and transformed into materiality through the layering of line. In each of the 800 panels is the building of shapes or fragments of shapes that shift between the abstract and the representational - her immediate 'real time' environment.

'I draw my environment as I see it, in real time - tracing and re-tracing the visible. My aim is to record continuous time, the present moment and my mind's realization of *now*, attempting to translate my living energy into the drawn line. The line is processed by my sense of sight and communicated through my body. I try to draw what I look at, before it is classified by my mind, memory, and knowledge.'<sup>1</sup>

Within *400 hours* there is the identification of familiar objects buried within the natural/organic rhythm of overlaying lines. Similarly the text of Sarnecki's *400 days*, without the understanding of Polish required to read the text, becomes simply that - text. Rhythmic row-upon-row of font, spacing, sentences and paragraphs blend to become a grey area that the subconscious grasps at for identifiable shapes. The work is both a diary and an organic landscape formed by text.

But the reading of the text of *400 days* reveals much more, for it is the documentation of moments in time spend between the two, the shared personal interactions, situations and conversations of the two and of the others that have entered into their domestic space, along with the mundane, like the simple 'things to do' that are needed to make days productive.

This collaborative project which documents the 400 days and 400 hours of being together forms an *en masse* capturing of time, a registry of the everyday. It is both a love story and a life story.

**Stephen Gallagher**

<sup>1</sup> Wlodarczak G, 2007, <http://www.gosiawlodarczak.com/Pages/Gosia.html>

