

MARIYA PLYATSKO

THE FIGURE

16 –26 SEPTEMBER 2021

Galeria Design UAP

ul. Wolnica 9 | bud. E UAP | Poznań

The human figure shows adaptation to different conditions and socio-political factors. The artists interpret the figure as an appropriate tuning-fork which defines the events and time in which it exists. The concept of personality-consciousness is always interrelated with actions and decisions. In turn, actions and decisions shape not only personality, but also a number of causal relationships.

The exhibition aims to observe and recreate the internal experiences of an individual and to transfer them onto the figure. It involves the examination of personality in the context of global civilisation changes in the 21st century.

As Czesław Miłosz emphasises: “Personally, I am not in favor of art that is too subjective. My poetry has always been a means of checking on myself. Through it I could ascertain the limit beyond which falseness of style testifies to the falseness of the artist’s position; and I have tried not to cross this line. The war years taught me that a man should not take a pen in his hands merely to communicate to others his own despair and defeat. This is too cheap a commodity; it takes too little effort to produce it for a man to pride himself on having done so. Whoever saw, as many did, a whole city reduced to rubble — kilometers of streets on which there remained no trace of life, not even a cat, not even a homeless dog — emerged with a rather ironic attitude toward descriptions of the hell of the big city by contemporary poets, descriptions of the ,hell in their own souls. A real „wasteland” is much more trouble than any imaginary one.”¹

A man who contradicts oneself often loses oneself and their consciousness takes on new shapes. Looking for new contexts, I reach back to Czesław Miłosz’s work, trying to resonate with his military reflections and observation of short-term changes in the context of the Ukrainian and particularly Eastern European reality.

„Czesław Miłosz’s poems, which are characterised by artistic perfection and at the same time raise deep philosophical questions, problems of existence and the essence of things. In its depth, this poetry is religious and draws the reader’s attention to the fundamental questions, such as: How was it possible

1 Cz. Miłosz, *The Captive Mind*, (trans.) J. Zielonko, New York, 1955, p. 149.

for the merciful God to create a world full of suffering, injustice and death? How to survive the most severe contradiction of the world when the amazing beauty is combined with the cruelest lie? How to explain the thoughtlessness of man who has created the most perfect inventions and at the same time is losing themselves not being able to live in the orderly technical and soulless world they have created? What fate awaits us in the 21st century given that the 20th century was marked by so many serious tragedies of mankind?"²

The exhibition aims to show the metamorphosis of the human figure in the eternal pursuit of a goal. The graphics and ceramic vases refer to the rock paintings and ceramic artefacts.

The exhibition is part of the Gaude Polonia 2021 programme of the National Centre for Culture.

The project manager is prof. dr hab. Stefan Ficner

Mariya Plyatsko | She was born on 17 September 1994 in Lviv, Ukraine. In 2014, she graduated from the Faculty of Ceramics (Taras Levkiv's studio) of the Ivan Trush Lviv State College of Decorative and Applied Arts. In 2016, she graduated from the Ukrainian Academy of Printing. She obtained a master's degree at the Faculty of Book Graphics and Print Production (Sergei Ivanov's studio). Since 2016, she has been working as an assistant at the Faculty of Book and Graphic Arts of the Ukrainian Academy of Printing. From 2019, she has been a lecturer at the Faculty of Book and Graphic Arts of the Ukrainian Academy of Printing. She works mainly with graphic techniques (etching, lithography, collography), photographic techniques and small forms (ceramics). The main areas of her research and observation are human nature, structure of things and causal relationships.

2 J. Polishchuk, Świadek stulecia: [Preface] Milosch Cz., Niebo właśnie urodzony: poezja, eseje / Cz. Miłosz; [Preface] J. Poliszczuk; (trans.) S. Zlyuchy, Kijów 2011. pp. 5–30.

