

Marzena Topka : light weeks away

An exhibition at Galerie Düsseldorf

6 – 31 October 2010

Marzena Topka's "Constellation" series invites us to look closely at what appear to be sheets of familiar stationery, graph paper used whenever it is necessary to define points in space, to represent something with precision and accuracy. Upon looking we notice that each sheet carries an error – the page is either crinkled or has punch holes that mutate the grid ever so slightly. Each has experienced a mishap, something out of order. However, these ruptures or singularities are not flaws rather they provide a disjunction that requires we locate a new balance.

"Sedimentations" take us from the familiar linearity of the grid to contemplate drawings of ink that form shapes reminiscent of body organs. A sense of corporeality conjures the hidden movement of our internal body. The alien world beneath our skin. Globules of ink smudge and bleed into one another, connected like the ongoing motion of our proprioceptive world. Events within us that visually resemble layers of the earth's geological strata. These internal bodies we never actually see or feel have a different duration to our conscious world and like the earth are constantly eroding and transforming.

The different milieus that assemble and reassemble around us are suggested in "Currents", a piece of sewing using fine cotton that takes its own meandering way through the matrix from which it emerged. The order here, the origin of the work, is transposed by accidents of sewing. Contours of thread spread like a tidal mud flat or a delta seen from space. This sewn artefact is not a completely random event however, for we see where the artist has machined and joined threads to create an intricate contour of weightless cotton that exists somewhere between making and unmaking.

"Colour Therapy" is also an encounter with the ongoing transformation of objects. Here the usual action and speed of a spinning bobbin on a sewing machine has been altered beyond recognition. The resulting ribbons of colour blur at the edges, and a fuzzy visual motion pulsates across the wall of the gallery. If we wait awhile to be mesmerised by the duration of this work, we sense the endless possibilities that arise when we think of things, not as being fixed and static, but always in a state of evolution.

Janice Baker, Curtin University