

Izabela Zolcinska in conversation with Jaromir Jedlinski

Jaromir Jedlinski: Your exhibition at Muzalewska Gallery is entitled *Biophilia*. Let us, therefore, begin with an explanation of this term.

Izabela Zolcinska: I once reacted very strongly to the conclusion that biophilia is an internal feeling of emotional closeness to other beings. Edward Osborne Wilson says so, though, he as a biologist and a sociologist (sociobiologist) has dealt with man's affinity with nature and other living structures. Whereas for me this concept has become independent and does no longer belong to the world of living organisms or rather to the world of organisms that we classify as the living ones. In my earlier undertakings I started my searches for some connections with us in this seemingly inanimate area, whether it is a kind of a room or any architectural space, whether it is just an object we're encountering ...

Jaromir Jedlinski: A shirt, for example ...

Izabela Zolcinska: Yes, the shirt, indeed ...

Jaromir Jedlinski: Something very close to our body, nearly the second skin, and you in those capillary realms are greatly interested in joints, borderlines, permeation and what there appear underneath, the border between the inside and the outside, aren't you?

Izabela Zolcinska: Yes, I am. And some kind of its conventionality, let's call it: separation? Sort of the borderline between these spaces. I feel, moreover, that this shirt finds itself in a specific situation, this shirt has somehow emancipated itself in terms of its affiliation to the body. It has a very strong construction, has its definite form. The fact that we treat it as a kind of underwear is somewhat paradoxical. The shirt has by now increased its role to our outside attire than it used to be. Following this way I thought it might be an independent being, which – perhaps because of our confinements to classifying the world – we refer to as inanimate substance. Thus, I was wondering why not to attribute it with the characteristics of a living organism.

Jaromir Jedlinski: This is a continuation of your interest in capillary vessels, which you have been already implementing for several years, and mainly in relation to architecture, whether it was the Water Tank in the Centre for Contemporary Art Ujazdowski Castle, or the apartment house's wall at Hoza Street in Warsaw, and your other projects, as for example Oslo City Hall? Thus, on one hand the capillary phenomena in plants, animals, human beings, in all those accomplishments, form something organic, but what you referred to the building, its interior, exterior, the walls of one or the other side, to the interior of this container of the underground water tank, and suddenly you referred this phenomenon's literal meaning to the area of the closest contact with our bodies – the shirt – but which still represents the inorganic world. Something that close to us, much closer than these buildings, which serve also as our protection. Is this still the same thing, the same interest you have been aiming at?

Izabela Zolcinska: Absolutely yes. But there somehow a reversed order appears, as these shirts had been created first, before the architectural completion. Focusing on projects in public space or architectural accomplishments made this plan slightly put aside. This comes from a very early period, when I was introducing the capillary drawing into the surrounding us objects. I, for instance, combined it with a socket. This confirmed my intuition to link this fractally growing into red depiction with the information about our warmth, its exchange and mutual contact. I have found the explanation that heat receptors in our body – Ruffini's corpuscles, have precisely the form of such fractally-growing networks. And this made me convinced about the direction, the relevance of those decisions. This drawing was also introduced into the lamps, the illumination, as I also associated this drawing with the process of viewing, or the construction of our eye. At some point the eye-sight became qualified as the first touch of space to bring its warming. These were stages to follow applying or penetrating the sources we come from, the ones we can associate the capillary phenomenon with.

Jaromir Jedlinski: You are talking about the fractal drawing, its form, its perception. I understand that what you are mostly interested in when it comes to this issue development, which – as you have just made me aware of – has developed in a way this drawing was first applied to objects closest to us and it was then where it entered the architectural scale, but it was introduced to public in a reversed order, wasn't it? I have understood so far, and this is what I want to ask about now, that you are interested in the phenomenon of life-giving. So, what are these capillaries? They carry loads of something life-giving – water, blood, warmth, all the nutrients, whether in plants or in animals ...

Izabela Zolcinska: In rocks ...

Jaromir Jedlinski: In rocks as well, so any movement of water and other fluids, essential for life-giving, so as to emphasise. You are also talking about the warmth, you have referred to the eye and there it is: the sense. Likewise you featured the eye in your other project – *The Atlas of the Eye*, with this identification aspect of each iris distinction, each pupil of an eye, which I would like to ask you about separately, but there is still your accomplishment in Rotunda Gallery at the Academy of Fine Arts in Poznan, when you related to each of the senses individually and enclosed this composition in one spatial realization. And now you are to focus on the eye, as on this – which used to be christened once: the mirror of the soul, which again, but in another way, connects the interior with the exterior, however now in the realms of consciousness, perception, understanding, agreement, looking at - comprehending, all the borders of meanings that can be recovered in the interpretation of what you do. Where did that all come from, these realms: life-giving, organic on one hand. All these things you do are included in this area, appear there, manifest themselves?

Izabela Zolcinska: This is a secret even for me. It'll sound unpretentious, indeed. All of these searches have strengthened exactly my desire to live. I have been wondering when this drawing appeared. I made first works of this kind after my arrival in Warsaw, when I completely changed my environment after graduation from Poznan Academy, and I think a very intense identification with the process of these drawings'

creation took place then. That is with development, formation, with the desire for life. This drawing creation of both the meditative nature and the occupying one, was for me very stimulating. The drawing creation where a line forms two, two make four and this sort of multiplication has the potentiality and the type of a vast, irrepressible force. I think the determination to reveal this mechanism outside took also place in me.

Jaromir Jedlinski: This was a drawing on a paper, made in red ink?

Izabela Zolcinska: Yes, exactly.

Jaromir Jedlinski: You have got a red notebook, you note down in red.

Izabela Zolcinska: This is connected with another phenomenon: this drawing was acceptable for me only in red, because I was pretty concerned about changes in meaning that a different colour application could cause. I have never found in myself the acceptance of changing this colour. I've also noticed that I experience in my life certain priority for particular colours. It has been red in recent years. With its loads of vitality and energy, which warm up ...

Jaromir Jedlinski: So, the temperature. There is another of your designs to refer to, the Muslim woman's clothing, the red burqa, which introduces warmth, as you say.

Izabela Zolcinska: Yes, in that project I wanted to confront the warmth of this Islamic outer garment, which is the burqa, with the landscape – as I wanted to demonstrate it in the possibly coldest landscape, laden with the opposite visual and emotional energy, so as to balance the enormous potential of this red attire there. This attire in here was to be red to cover, to form a kind of a curtain protecting against the world. I did not consider burqa in this project as the attire of constraints, but the outfit of liberation, where we, fully aware, protect our interior, we separate ourselves from the outside world, but still do it in a vital way. And such form and colour of clothing make precisely what I perceive to be the symbol of vitality. The character dressed this way I called the *Erythrocyte*.

Jaromir Jedlinski: But it was you who implied this colour?

Izabela Zolcinska: Yes, but there are red burqas, although this is not their most common colour. It is therefore quite surprising and contrary to our views ...

Jaromir Jedlinski: So, what you are also interested in the capillary drawings and other accomplishments – is the warmth. As, again, a life-giving element.

Izabela Zolcinska: Yes, definitely. This drawing often revealed or, in other words, unveiled those regions that have somehow entered into contact with the warmth. When it comes to shirts, the drawing is to appear in those closest to our body parts of the fabric, in those passages, so to speak: fitted to our body.

Jaromir Jedlinski: You are talking about the drawing, but this is sewn in the case of these shirts, isn't it? Just as with the previously discussed "architectural" implementation, where the capillaries were demonstrated by the red light neon.

Izabela Zolcinska: Yes, indeed, and the medium is always extremely important!

Jaromir Jedlinski: But is it the paper drawing to be created first?

Izabela Zolcinska: Very often, very often, indeed, and in reference to both the shirts and the interferences on walls. In both cases it was performing on paper at the beginning. I would like to strongly emphasise here two things. First, in the case of *The Wall of Warmth* choosing electroluminescent wire as the medium was really important to me. In short, this is a piece of plastic in a very intense red colour. I associated this material as closely related to the venous catheter or the blood transfusion apparatus. We considered various possibilities for this type of accomplishments: drawing or painting on the wall. All the time, however, I was determined to follow the form of an external body, which is nearly absorbed by that wall. So as it didn't produce an illusion, wasn't pretended, that was the need to demonstrate the real, existing there structure.

Jaromir Jedlinski: This structure became evident or rather alive at the dusk, and it was when it began to emit its own light, wasn't it?

Izabela Zolcinska: Yes, though it seemed ambiguous, during the day it also remained red – brought about by sunlight. This material is transparent, so when sunlight went through it, made it visible. Yet, this is true that my goal was not to create a permanent installation, which would be visible at any time of the day and which would compete or somehow conquer this space. It had certainly its size, I wanted it to be monumental,

to have its weight so as we were able to feel how powerful mechanism and how nearly invisible this was, somewhere at the threshold of our perceptible stimulus, but with the incredible efficacy at the same time.

Jaromir Jedlinski: Could you describe what you wanted to achieve and what you have actually achieved, when it was finally accomplished in your realisation or installation entitled *The Capillary Fenomena* in the Water Tank at the Centre for Contemporary Art Ujazdowski Castle in Warsaw.

Izabela Zolcinska: I refer the capillary phenomena to all the involvements in architecture because of their temporariness and some ephemerality. Similarly, the case of the Water Tank: I placed the main element supplying the tank on its outer wall. In view of this installation I'd analysed the structure of such an organism, I mean the tank. I also considered its function. It was described as the Castle's intestine. The fact that this tank had never been filled with water, was for me stimulating, in a way. So, this form failed to complete its function, its destiny. And these were liberating impulses, mainly the form, this organism's structure and introducing the elements that would reflect all these impulses, would respect, as if joining one another. Hence the idea of a line inside the tank that runs somewhere above our sight, to refer to exactly staying u n d e r, whether it is the water level, whether it is the ground level, anyway, contact with the interiority.

Jaromir Jedlinski: Was it you who chose this place? Because it seems to me that what you do – especially within this group of your projects we are now talking about – it's relevant to this interior and its partly underground structure. And, yet, this interior, this spatial situation seems to be extremely adequate to what you are interested in. A very fortunate encounter here, even despite the fact that this is a significant institution of art life (Centre for Contemporary Art Ujazdowski Castle in Warsaw), I mean the character of this place and its compatibility with your work, with aspirations accompanying it, as far as I understand them. I am wondering how it came to this meeting. Were you looking for something like this and you succeeded or rather, so to speak, you were

found by this place and were asked by the institution to fulfill the space with your work?

Izabela Zolcinska: In the case of the Water Tank this was the place that found me. Though, usually it takes me a lot of time to sneak to some space. Still, when I was a student, I saw projects in Ujazdowski Castle's space, I remember how immensely this space influenced me and somehow remained in my memory as the potential ...

Jaromir Jedlinski: But you are talking about the Castle's space, not the Water Tank, which relatively recently has been regained and set for the exhibition. I remember the first presentation there by Koji Kamoji, I do remember the projects by Mikolaj Smoczynski or by Krzysztof M. Bednarski ...

Izabela Zolcinska: Yes, I was talking about the Castle, but I'd known the space of the Water Tank before. I'd made several drawings where the capillary system was introduced in the architecture of the Castle. Meanwhile the Water Tank turned out to be the space where I could finally implement the exhibition.

Jaromir Jedlinski: In the commentary to this project ("the Capillary Phenomena") I came across your, I suppose, remark: "chromotherapy", which is "colour therapy" or treatment with the colour, the tinge application. Is this what you mean? How does it work?

Izabela Zolcinska: I've also applied the notion "redtherapy" interchangeably.

Jaromir Jedlinski: So the therapy with this, specifically red colour?

Izabela Zolcinska: Yes, chromotherapy refers to the whole form, and I have an explicit penchant for red colour so I called it "redtherapy" and this comes out of a very simple impulse – my enjoyment of this colour that has lasted for a long time. Somehow, this colour has stimulated me to live. This stemmed from a desire to share it with others. I certainly realized that this "redtherapy" in the case of the *Wall of Warmth* is a phenomenon that can vary in intensity, people can respond to this colour with a smaller or greater enthusiasm. Yet, as far as I'm concerned, this kind of duality, expression, even some sort of physiological performance of red colour raising our blood pressure, seemed worth enabling the public to participate in it. I've always been

cautious about the function red elements perform in our environment. This is usually a warning role. There is little presence of such, so to speak, friendly red in the cities. It is usually very aggressive, attacking and warns against danger, that's a kind of alert. So I wanted to remind that the vitality of red exists also in a more gentle form. In no way it is inferior to this predatory red, to the rapacious scope of this colour.

Jaromir Jedlinski: I saw in your work documentation the outlines of the capillary phenomena project in the Botanical Centre of French Community in Brussels or the *Eyelids* – "eyelids" on the open window shutters of this beautiful palace, Chateau Malou in Brussels, and I also became engrossed by the project, unaccomplished I suppose, between the two towers of City Hall in Oslo, where this capillary phenomenon takes place, in the space between – not on any elevation, in any internal or external space of a building – precisely between the building elements, resembling lightning, as it looks like on the projects. Have any of these objects been done or they are still in perspective?

Izabela Zolcinska: These are projects being submitted, they – apart from the proposal for the City Hall in Oslo – have somewhere stuck in the institutional machine, such kind of projects also require a huge financial commitment. The case of proposals for Oslo is still to be challenged by me. I haven't worked on it from the organisational side yet. This capillary system, generally speaking, is for me opening. I feel no need to present it either in the spatial or flat form, whether it is a part of the architecture or literally creates it, being as it is a separate piece of architecture. I think this project for the City Hall in Oslo emerged following an impulse as the architecture of this City Hall is really solid and it has the characteristics of fencing off the harsh weather conditions. This is still, obviously, an institution. I thought about some interconnection, interaction in the society or exactly, the interaction of visual architectural blocks with my capillaries. The two separate towers of the City Hall were particularly provocative. This has released my inside desire for communication.

Jaromir Jedlinski: Oslo City Hall seems to be neither the industrial nor the military architecture, and the simulation of your project, this interference is changing the

character of the building, exposing, in a sense, and at the same time is connecting the interior separated by the mighty architecture with the challenging – because of the climate – exterior of the building’s exceptional appeal. This project is significantly beautiful and extremely powerful. I wish you could implement it! By the way, you spend a lot of your time in Norway, don’t you? So, you probably perceive this architecture, this atmosphere, well, this place in your specifically own way.

Izabela Zolcinska: My private life is connected with Norway and now I am sharing my time between Warsaw and Oslo. Oslo is my asylum and, paradoxically as there are some stereotypes about northern regions, this is the mainstay of warmth and for me – the place of special social relationships of openness. I watch where this society localises red colour, and of course the landscape does not enable much of it, practically red does not occur in natural forms, except for light, where the intense red or pink tinges are emphasised in contrast with the white. This is the city for me, which – as I suppose – I will explore more, I’ll somehow penetrate. At the moment I am following my first observations, which are extremely positive, but I am also ready to meet the other side of the city or this country. Besides, I would like to see the dark side of the city or the country, as well.

Jaromir Jedlinski: I would like you to say a little about the project that you also considered presenting at the exhibition in Poznan, I mean the concept which you described in detail – *The Atlas of the Eye*. What stage this work is at now?

Izabela Zolcinska: I feel this project is really demanding from the technical point of view, thus I’ve focused on setting up the equipment and the development of methods so far, on how I should raise the eyes images into my intended Atlas. I have to frame the limits to move within this intention and I need to set the forms in which this eye should be seen or visible.

Jaromir Jedlinski: You have assumed to take pictures in macrophotography of about a hundred cases, the photographs of the eye of a hundred people. In Poland, Europe and in the world.

Izabela Zolcinska: That's been my intention and I am following it, but technically I'm still not satisfied with the result I gain. My idea is to make our iris in the photography possibly the sharpest and most accessible to the viewer. Unfortunately, at this moment I am unable to take this type of images methodically.

Jaromir Jedlinski: These were to be significant iris image enlargements and the type of reference to the type of that eye owner. And sort of a thought, a sentence, that person's reflexion on what the eye or eyes, or vision is, am I right?

Izabela Zolcinska: Yes, technically a very well done macro – a picture where the human eye must meet this description. During my attempts I get effects that do not satisfy me. Once the image is too contrasting, at another time – out of focus. I'm also reconsidering work with the model, because if I photograph somebody close to me, the satisfactory image obtainment is likely, as a person who is my friend, is able to devote her or his time, devote her- or himself, when it comes to repeated actions. In this project I assumed photographing strangers, so this method must be adequately fast and precise, so as I did not have to strain these objects – people, excessively. This is a very delicate matter. I often feel that I cannot take pictures because there are some people who react biologically, weeping, squinting their eyes, some people cannot stand still for the time which is needed to take the proper photo. In short, I do not feel confident at this point. Perhaps, it can be heard in my voice now, I mean this hesitation. I am not going to surrender with this project, because I think that the idea and study of the human eye phenomenon is vital. I still, however, do not have here formula effective enough to implement this mechanism in so far as it has been designed.

Jaromir Jedlinski: I am asking about these plans because I want to learn about the idea itself, and because we also talked about it before. I know that there are already sketches and visualizations of these projects. Taking this rather 'loop-route' and showing at the same time the extent of your interests, your specific schedule of, at least – in some cases – the preparatory work, I would like to go back to the exhibition *Biophilia*, in Poznan, in spring 2012. So, I would like to learn whether this exhibition is fully composed of shirts with capillary blood vessels depicted on them, actually, so

to speak, the shirt "specimen"? Are you going at this point to present your other objects, other artistic intentions or projects?

Izabela Zolcinska: No, I wouldn't like to connect them. I consider the *Atlas of the Eye* to be the completely separate issue, I would not like these areas overlapped each other somehow. And I consider these shirts also require certain uniqueness. Hence, I would rather not combine this with painting or drawing.

Jaromir Jedlinski: I'm interested in your attitude to recording, to documentation. These light interventions in urban space are, in particular, of certain duration, well, have their own life. The other thing is *The Wall of Warmth*, and the other one the exhibition in the Water Tank, in a special place owned by the institution of art, where different exhibitions of their own artistic calendar are hosted, one after another, etc. Meanwhile, such implementation as *The Wall of Warmth* in Warsaw, at Hoza Street, lasted for a while, but was also of certain finity, so how this kind of undertaking and the alike ones can be passed on? There are photos and what else? Film as a medium?

Izabela Zolcinska: No, I haven't done this yet. Nevertheless, the installation at Hoza Street made me aware of such necessity. In case of further projects of this type equivalent film documentation will be essential. The reason why we have not documented this work with the film was that the photos were performed at certain time intervals ...

Jaromir Jedlinski: The different light conditions?

Izabela Zolcinska: With different light, of course, but also in a different neon display along the lifetime of this project. I was learning here a certain respect to the process of creation. Due to lack of experience or perhaps excessive perfectionism, I recognised this initial form of the neon to be the only required effect of the project. I mean, when it was alight with its entire surface and the material I applied was the temporary one. So, I'd actually been aware from the very beginning that these elements would be simply fading ...

Jaromir Jedlinski: Dying, in a way.

Izabela Zolcinska: Yes, dying. For me, however, this process was in fact difficult to accept. I reached a sort of internal recognition of this process authenticity not until some time ago ...

Jaromir Jedlinski: It is organic, as the body aging, isn't it?

Izabela Zolcinska: Yes, yet for me it was a sort of release from this installation, from my control. To avoid such situation, we were arranging the neon light construction in segments, analysing the type of power supply and the type of that neon light service. But there had been no patterns for such implementation, no precedent. So, it was particularly difficult to coordinate or to take control of. I was just focused on the efforts to create this "organism", to accept the process itself, not on the records or the way to capture this accomplishment in a film image. This is a very interesting question and basically the area you have emphasised here forces me to admit regretting the lack of such documentation.

Jaromir Jedlinski: Which would show the process of even neon light vanishing?

Izabela Zolcinska: Yes, at some point this installation started to live its own life, which for me at the beginning – as I've said – was difficult to accept, but after some time I understood that this was precisely the sense of introducing the installation into the public space. The moment when we install it really makes the beginning of the event.

Jaromir Jedlinski: These are also questions to fall within the maintenance of contemporary art works. Neon lights are also preserved, restored or even nowadays gathered, collected, both of artistic meaning and of the formerly commercial or decorative function when they are visually, graphically interesting. At this point this neon light reconstruction, storing or its life extension could be presumed, would that be of interest for you?

Izabela Zolcinska: No. Technically this is possible only to a certain extent, because the substance inside this neon light – the neon here is just the notion, as the electroluminescent wire is not the neon itself – there is the luminophor inside, with its

finite nature. So, I'd known from the very beginning that this was not to be an object after its lifetime.

Jaromir Jedlinski: Thus, such projects appear, so to speak, like an ivy?

Izabela Zolcinska: Yes, this is also a matter of technology and material properties, as this installation took almost a year in its full exhibition. It actually worked at all possible temperature ranges. It is so exploitive for such material that if we wanted now, for example, to pin it over or install in another location, maybe the half of it would be recovered. Thus, this is substance that in its nature assumes temporariness and literally: passing away.

Jaromir Jedlinski: Supposing, there is a book on your so far accomplishments to be published, this accomplishment is one of them, but in fact it does not exist in the urban space anymore. We want to show it, provided you agree to do so. What shall we do then? Are we to present the photo of one phase of its existence? A photo from an early stage or some pictures of the different phases of *The Wall of Warmth's* life?

Izabela Zolcinska: We would present photos of several different moments.

Jaromir Jedlinski: So, the film documentation could approach demonstrating the lapse of time and this accomplishment's behavior profoundly, at least revealing some stages in this lapse of time, some episodes of its behavior.

Izabela Zolcinska: Yes, definitely, now I'd be interested in that. Now, considering this documentation, in addition to showing the process itself, this neon light behaviour, I'd consider a certain sociological aspect, since the very moment of entering some space, public in particular, and when we introduce there our own element, certain reactions are born and owners of the same space appear immediately. At this point – when it comes to *The Wall of Warmth*, I am thinking of the community who explores the backstreet of the city. Having installed the neon light I observed some interesting situations there. First of all, the owners of this apartment house turned up to take over the building. I, certainly, with the lawyers' representation, had to consult the plan to put the neon structure there. At this point I noticed how the interest in this building potential increased after my installation performance. I also met with noteworthy

reactions of people who live there, who consume this space. It was very interesting for me to observe which social groups gather there and how these people refer to the neon installation, as lots of them had a very specific attitude to it. So, the reactions were intense, they either treated it optimistically, which was a very encouraging response or there were also hostile ones, objecting someone to organise space in such and not the other way, etc. In relation to documenting, but only with photography, I spent there twenty-four hours a day and I could watch which groups appeared in this space. This is the area of extreme contrasts. Here you can see the celebrities, press photographers, who chase after those celebrities to take a photo for tabloids, and a moment later it becomes the meeting point for the homeless, former prisoners. Various kinds of conversations. It was really surprising when one of the homeless came up to me and informed what the installation was for. And this man quoted a piece of information on my structure, which we'd left there in the form of paper leaflets. He must have read this leaflet as he clearly explained that this was one fourth of the human eye retina.

Jaromir Jedlinski: So, these people somehow identified with the neon structure, this guy, not aware who was the author of the installation, informed you about its nature ...

Izabela Zolcinska: Yes, indeed.

Jaromir Jedlinski: And while you were taking photos, he noticed your attention, that's astonishing.

Izabela Zolcinska: There were a number of such conversations, this was very exciting for the inhabitants, because the wall was visible to the residents of the house. I had to get their permission, inevitably penetrated their private lives a little, the problems they were faced by in this house. This is a house at the decision of the conservator so it is interesting from Warsaw old architecture perspective, beautiful but completely neglected and the situation is dramatic, because I feel that the people living there are not happy in such conditions. At the same time people perceiving it as the form of architecture are disgusted with how disregarded it is. In this project, the visual process became spilled into the sort of the development process and a bit of social interview.

Jaromir Jedlinski: And all this is to be found in the documentation of what happened there, which was induced by your installation, which went beyond your intentions, right?

Izabela Zolcinska: All this which – I believe – was unconscious: starting with an impulse to revitalize this space which I, myself, must have perceived adversely. Only then the opinions of co-residents joined me, as I – referring to your question about the place, I spent in this bit of Warsaw many years working and watching it from the gallery windows located there (the Gallery of Poster and Graphics at Hoza Street). Hence, my creeping into this space was spread out over time, it was not a sudden decision.

Jaromir Jedlinski: Now resuming the shirts exhibition: you have just mentioned that there were some unconscious expectations (in the case of the neon light structure), which you have become very interested in and which have become now the last element of what your accomplishment means. And now, in reference to the current project, the exhibition in the gallery, in the private gallery in Poznan, have you got any specific expectations, any plans, or this is a completely open question, could anything be added to this issue. Bearing in mind that, of course, the context is so different. There it was an open public space, here we've got the space where works of art are exhibited. But, as we said at the beginning, this thing you present, the "capillary phenomenon" or the "capillaries" are similar, but with a very different, so to speak, embodiment in shirts situation, and the other thing is their appearance in such projects as for example *The Wall of Warmth*. How, then, would you refer to these two different contexts – the public and the private one – which constitute the conditions for your two different projects, both referring to the capillary phenomenon?

Izabela Zolcinska: These two intentions or rather two accomplishments you have now referred to, bear for me the completely different strength, this is clear to me. I feel this a bit as a macro and micro intervention within my scope. They also have opposite directions as the interference in the urban space was of so extroverted nature and at that time it may have been the case of a language that I'd aimed at. The presentation

at Muzalewska Gallery is to be a completely different kind of expression for me, I would say – an introvert one, where the shirts samples will practically work with the more centripetal energy. I normally attach the object to the area really tightly. I wouldn't like to implement this project in the exterior. I find it difficult to define it at this moment, this is somewhat created at the time of work with space, however from the very first moments I designed these objects to be independent ones. Or perhaps more isolated from the outside than it was in my previous projects. Here, I think within the completely different frames. I think this is related to the particular moment in life, the present days, when my inside energy has a completely different focus. I am more directed towards myself. The ancient Slavic inscription: "a shirt" or rather the core of this word "kosjъ" – this was a plait covering the vessel. I learned this through *post facto* research, so this is how it happens with me.

Jaromir Jedlinski: Confirming? Retrospectively somehow?

Izabela Zolcinska: Yes, exactly this way!

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