

Flowers instead of an apple

author Magdalena Ujma

The works entitled The Flowers Malgorzata Markiewicz were shown in 2004 during the TM. IV edition of The Triennial of The Youth exhibition in Orońsko and Beauty or painting effects in Bielsko Biala. These were co-exhibitions, where Flowers couldn't fully reveal the depths of their meanings and perfidy. The individual exhibition, which the artist has recently opened in Otwarta Pracownia gives an opportunity to focus on these works. It has the same title as the whole series, simply Flowers. You can see the objects and lightboxes there. The objects arranged on the floor have rounded, soft, irregular forms. They are colorful patches from disorderly draped fabrics. When you take a closer look, they lose their biological reference: to mushrooms, moulded outgrowth, or exactly flowers. What is striking about them is not only their decorativeness, but as well some kind of fortuitousness. The impression of intention disappears when we get closer to the work, and when we recognize what it really is. It is a reminiscence of a certain gesture.

These are simply clothes left behind in the manner of one who takes them off in a hurry, simply walks out of them or shuffles them off leaving them on the floor where they were standing. So the objects are reminiscent of the intimate performances of the artist.

Placed in the lightboxes the photographs add the juicy green grass background to the flowers. A little bit like in children books. This reference is important as it explains why these works, despite their erotic aura, maintain so much innocence.

They have the aura of youth, when everything is a promise of a first love, adolescence and exploring the charm of your own body.

Strong erotic tones of this works exist thanks to the references to the desire cliché, to how the act of undressing looks in different representations and what is it for.

It appeals as well to a silently supposed presence of a spectator.

Clothes are only a track, a beautiful flower, but the mind is lead to the person who just walked out of them, to the naked women, who has shuffled the

clothes off and left them where they lay. So these works are seducing with the associations they evoke. The works tell you to track the naked goddess, who has left them behind so light-heartedly.

This temptress is the author of the works. Therefore Flowers are the author's voice, they are a self-portrait through her own clothes. They are important information about what creation is for Ma³gorzata Markiewicz, what is being an artist, what is a relation between her and the spectator, affiliated throughout the work of art.

Extremely important here is the coupling of art with femininity.

It shows as well how women's everyday life can become a source of creative inspiration. Art in Markiewicz's formulation is seduction, erotic games, the awakening of desire.

Flowers are about absence. There is no one who wore the clothes, the clothes are just abandoned wrapping. They may be understood as a mask, as something which decorates as well as covers up something which is untrue. We walk out from our clothing not only like an insect out of a moult, we are naked in extremely important moments of our lives. Multicoloured flower pots grow from the grass on the photos, turning to the surface of the picture and the eyes and showing to the viewer averted petals, their perfectly visible insides. They speak about their willingness for sex and about maturity. Full of hope they speak about waiting for love..

These are definitely motifs from feminine iconography, it means the one, which draws from this sexes experiences, from the specificity of its carnality (as in the writing of Luce Irigaray). It's worthwhile to remember that Markiewicz doesn't stop at this stage.

Discussion which arose during the opening of the exhibition in Otwarta Pracownia about what is feminist art and is it directed only to women, shows that exploiting only this set of forms closes those who use only them inside this world and takes away from the possibility of generalizing.

Meanwhile Malgorzata Markiewicz, who is inspired by Jolanta Brach-Czaina, drifts towards the same as the well known philosopher. In my opinion she is trying to speak as a woman but the subjects connected to life, love, desire she makes important for all people.

The beauty of Flowers is reminiscent of the paradise garden. The artist – Eve tempts Adam – the viewer with beautiful works. She takes off what is the product of culture.

But what's revealed is not seen. The space for speculation is created. The artist consciously extends an invitation to the game with imagination. There's no woman who has undressed. She doesn't want to be a beautiful object to look at.

Adam is the spectator, and what is the sin? Art? Exposing women's desire?