

Mercedes Borguńska

Portfolio 2020

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WALK, 2020
Single channel-video (colour, sound)
7:20 min. (loop)

[video](#)

I go for a walk on the rooftop accompanied by my shadow walking outside. As I can't leave the house my shadow can do that. It walks with the same ease on the treetops and walls as on the lawn.

video still



SPACE TRAVEL, 2020
Single-channel video installation (colour, sound)
3:00 min. (loop)

[video](#)

I film lights on the surface of the floor, following the natural flow of my body. In the installation the body itself is absent, it remains present only in the form of an abstracted movement. The organic motion builds the impression of a revealing space within an image projected on a flat surface.

installation view



SILENT APOCALYPSE, 2020
Single-channel video (colour, sound)
4:00 min.

[video](#)

Observation footage combined with music by Alfred Schnittke, piano quintet, 5th movement, performed by Ester String Quartet (first violin: Mercedes Borgunska) & Zuzanna Laszczkowska, 2014. The music is disquieting by the contrast of a simple lullaby-like tune repeated steadily by the piano, with sonorous, unpleasant sounds and jerky motives in the string quartet. The work recreates the conflict between knowledge and sensory perception.

video still



HUNTING SHADOWS, 2020
Performance using daylight and ash

I draw my shadow on the wall. As I move, I redraw it over and over again. I use ash with charcoal that I blend into the wall with palms of my hands. The natural light of the day is blended, shadows are barely visible and unclear. The sound of the action is noticeable. The work engages the notion of the shadow in both spatial and symbolic sense, as a dark part of the personality that when faced becomes a source of strength.

documentation photography, 23. 04 .2020/ photographed by Igor Guedes



COMFORT ZONE, 2019

Long duration performance using string, brush, acrylic paint, UV lamp (depending on the venue)

How close can I approach you so that you still feel comfortable?

I ask this question to individual visitors and act according to their answers. Staying casual and present I move slowly around the person marking my way on the floor. My own comfort at this moment is irrelevant. The work engages notions of closeness and distance, visualizes personal space.







LABYRINTH, 2020
Performantive instalation using sand
Dimensions variable

First sketch/experiment of building a meditation labyrinth of sand. It consists of one path leading spirally to the center. I create it spreading the sand on the floor with spontaneous gestures, binding the architecture with the evolving form. I walk the finished path inviting the audience to join. As the path is walked the sand spreads around and the structure slowly disappears.



documentation photographs, Zurich University of the Arts, 01. 03. 2020 (detail)

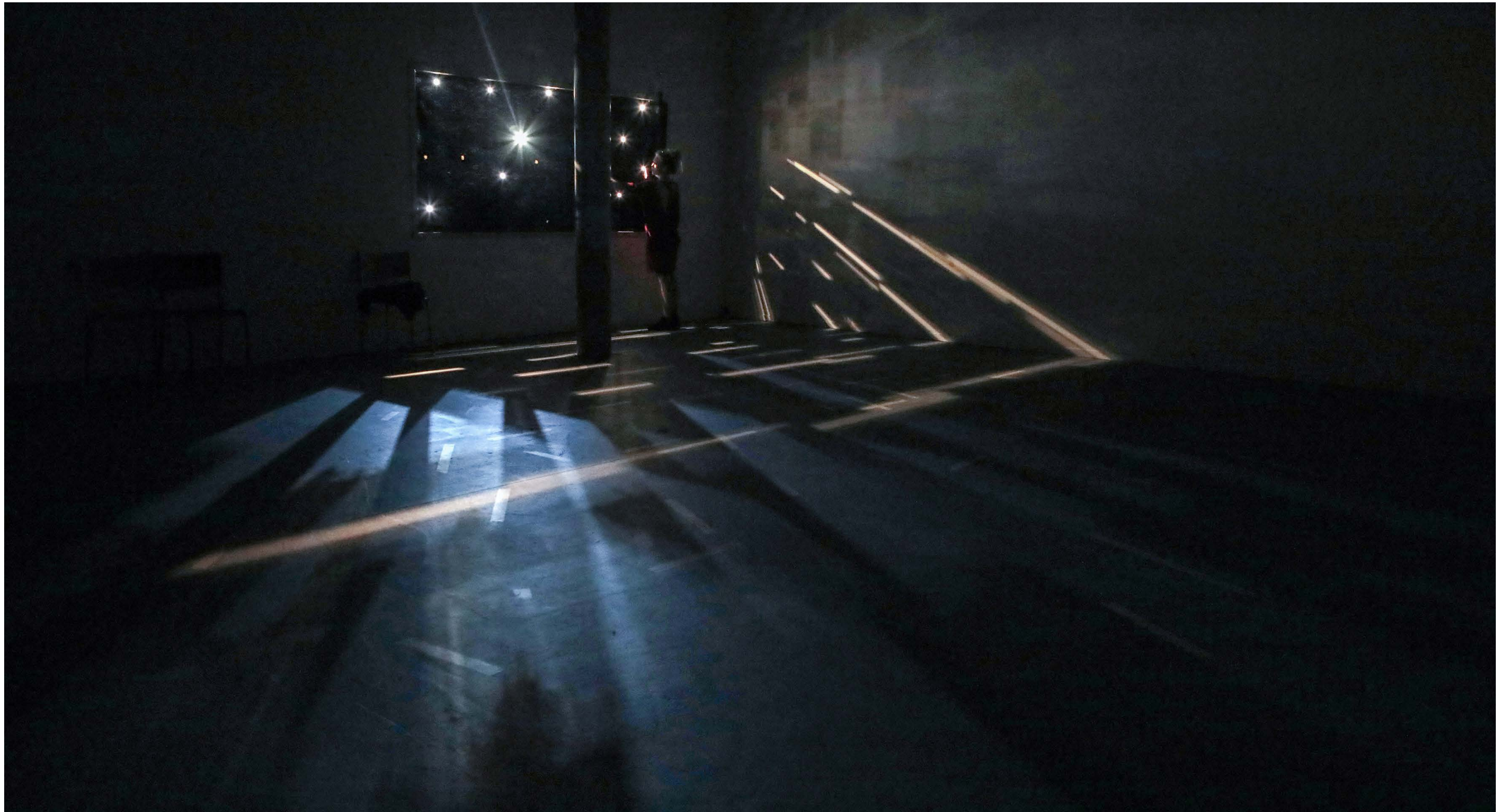


SEI SOLO, 2019
Performance with the violin
15:00 min.

[video documentation](#)

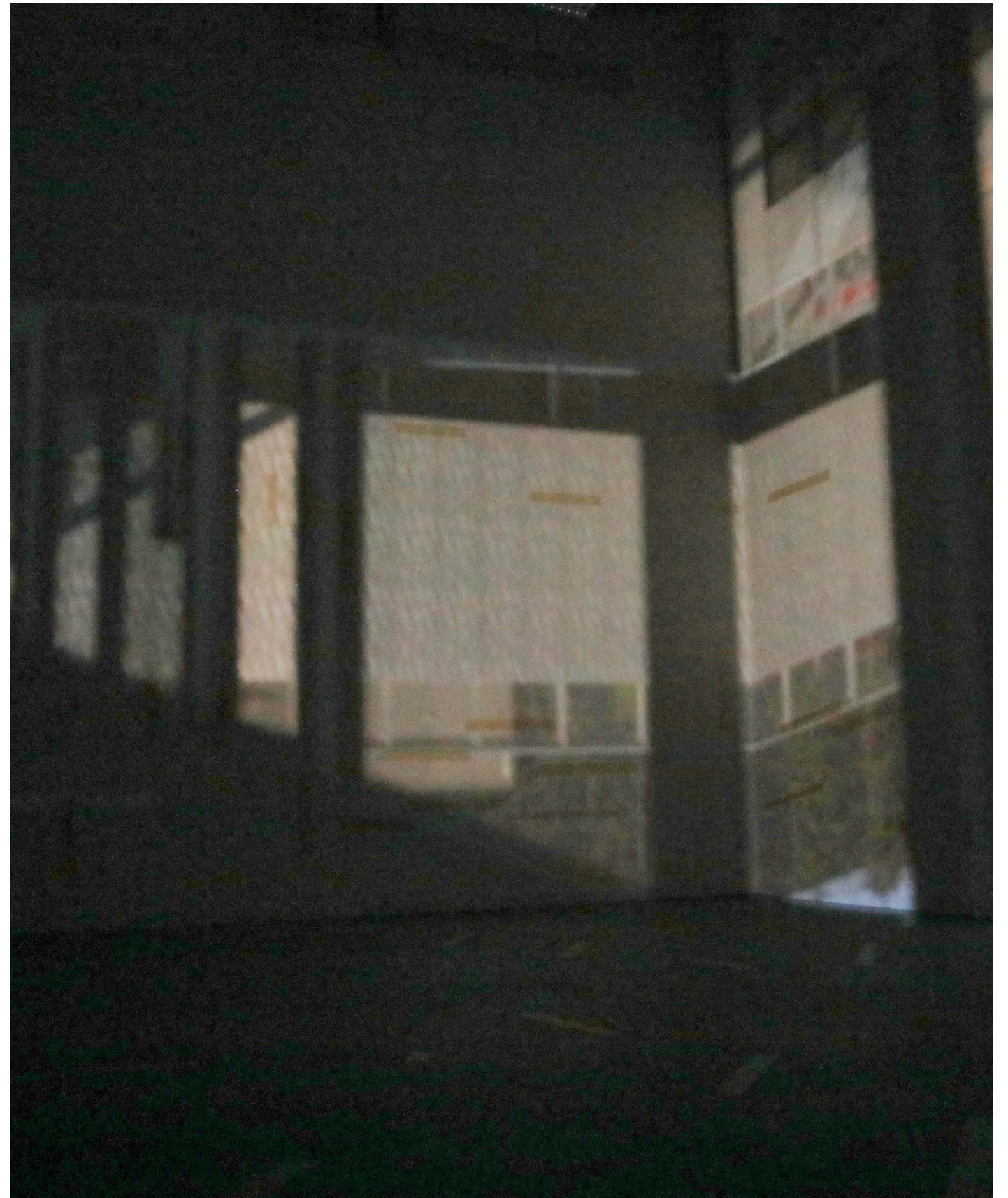
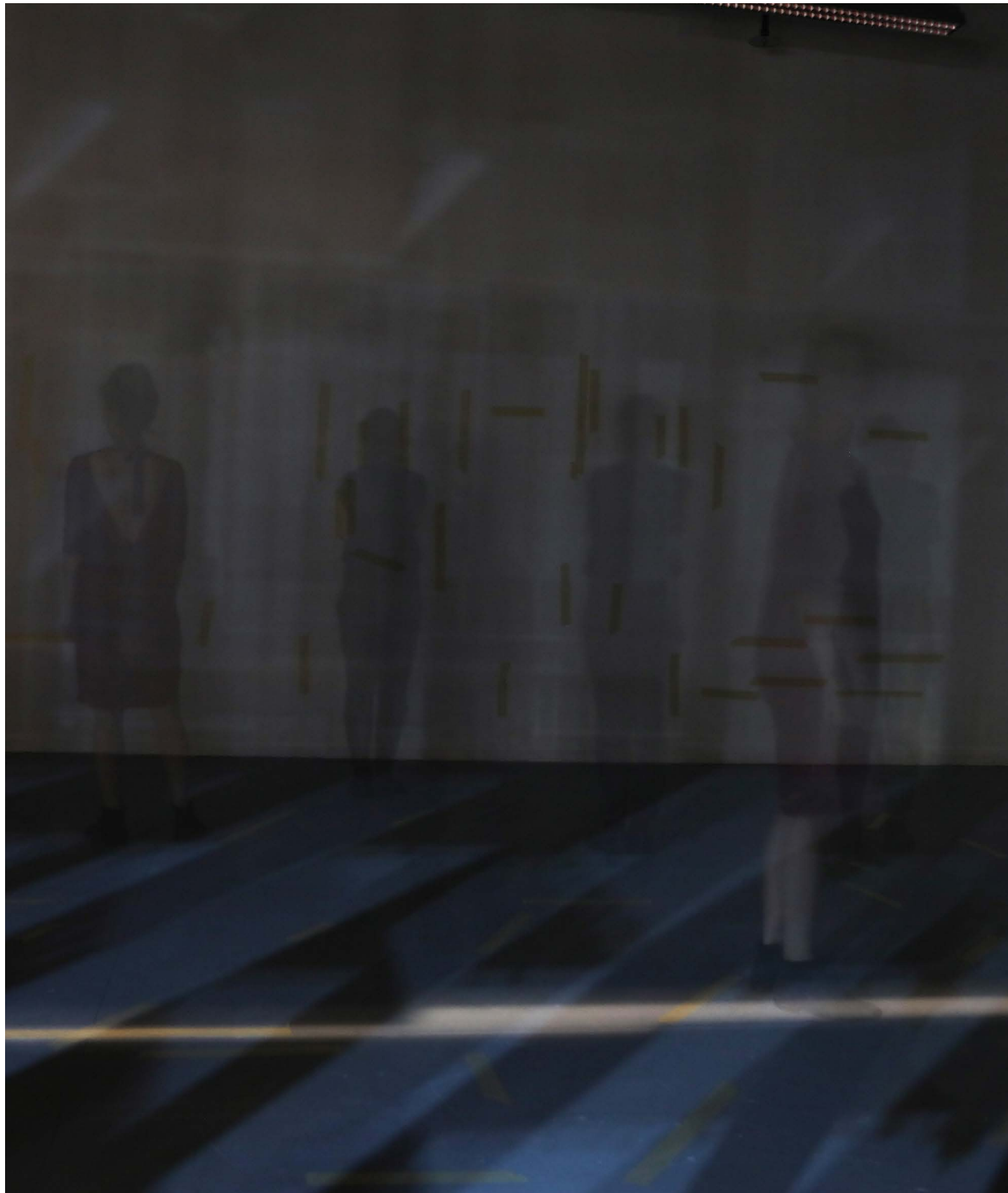
The most famous series of pieces for solo violin by J.S.Bach is titled *Sei Solo a Violino*. The misspelling, intentional or not, makes out of six pieces a sentence *you are alone*. I play the first movement of the series several times in raw like I was rehearsing it or playing for myself. I change positions in space and positions of the body. It affects the sound, the interpretation of the piece, and the relationship with the audience as the violin translates alterations within the body into sound.





THE ROOM FULL OF, 2019
Performative installation using blackout fabric, tucktape,
daylight
Dimensions variable

Room with a window giving a view in another room transformed into multiple camera obscura. Repeated overlaying abstract projections appear on the floor and the walls. Shapes of selected projections are loosely marked on the surfaces of the room creating another material, but not necessarily visible, layer. I start from a single open hole gradually opening more of them and creating the final image in the presence of the public.





CONTACT ZONE, THE WALL, 2019
Long duration performance in relation to architectural elements

photo documentation Bern, Genève

Performance following the score: Enter the space and examine it. Move slowly and be present. Interact with architecture. Cooperate with space. React to what place proposes. Learn to be invisible, be present bodily but absent. Observe what makes you visible. Allow the audience to be invited. Play with objects and light. Continue as long as you're interested. Take a break, repeat.

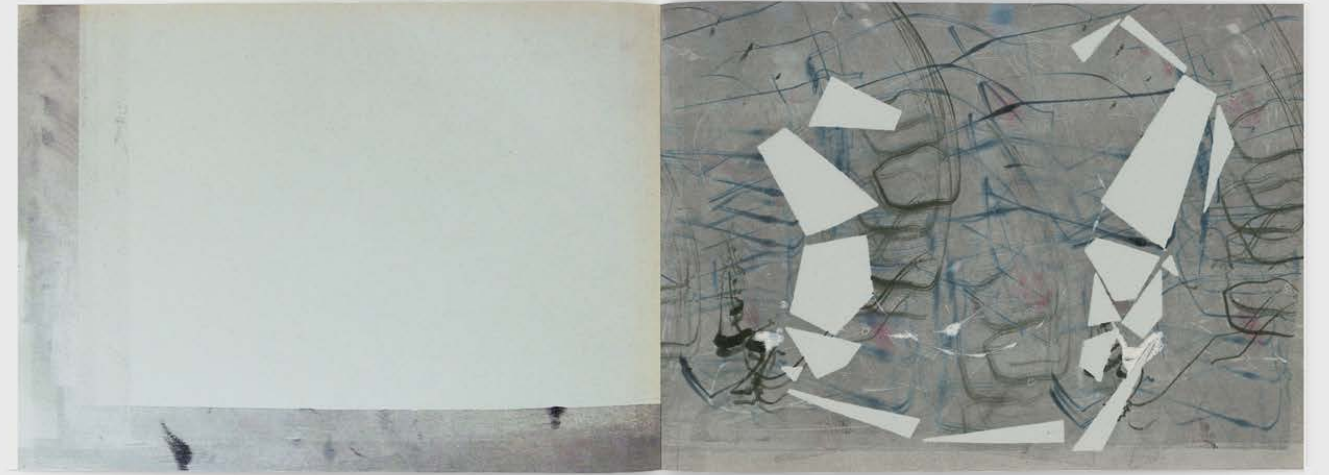
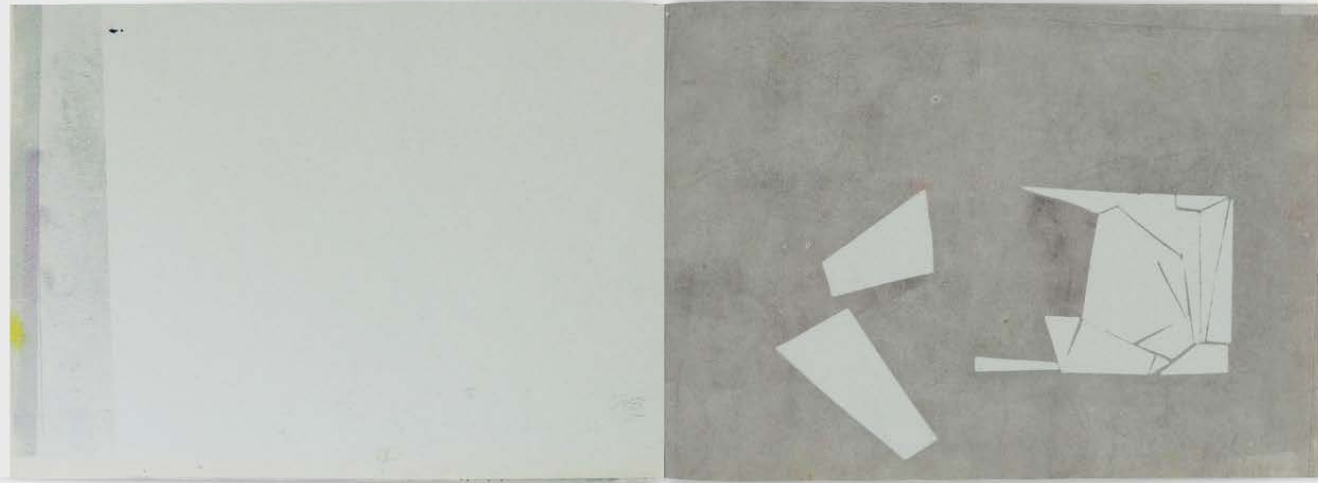


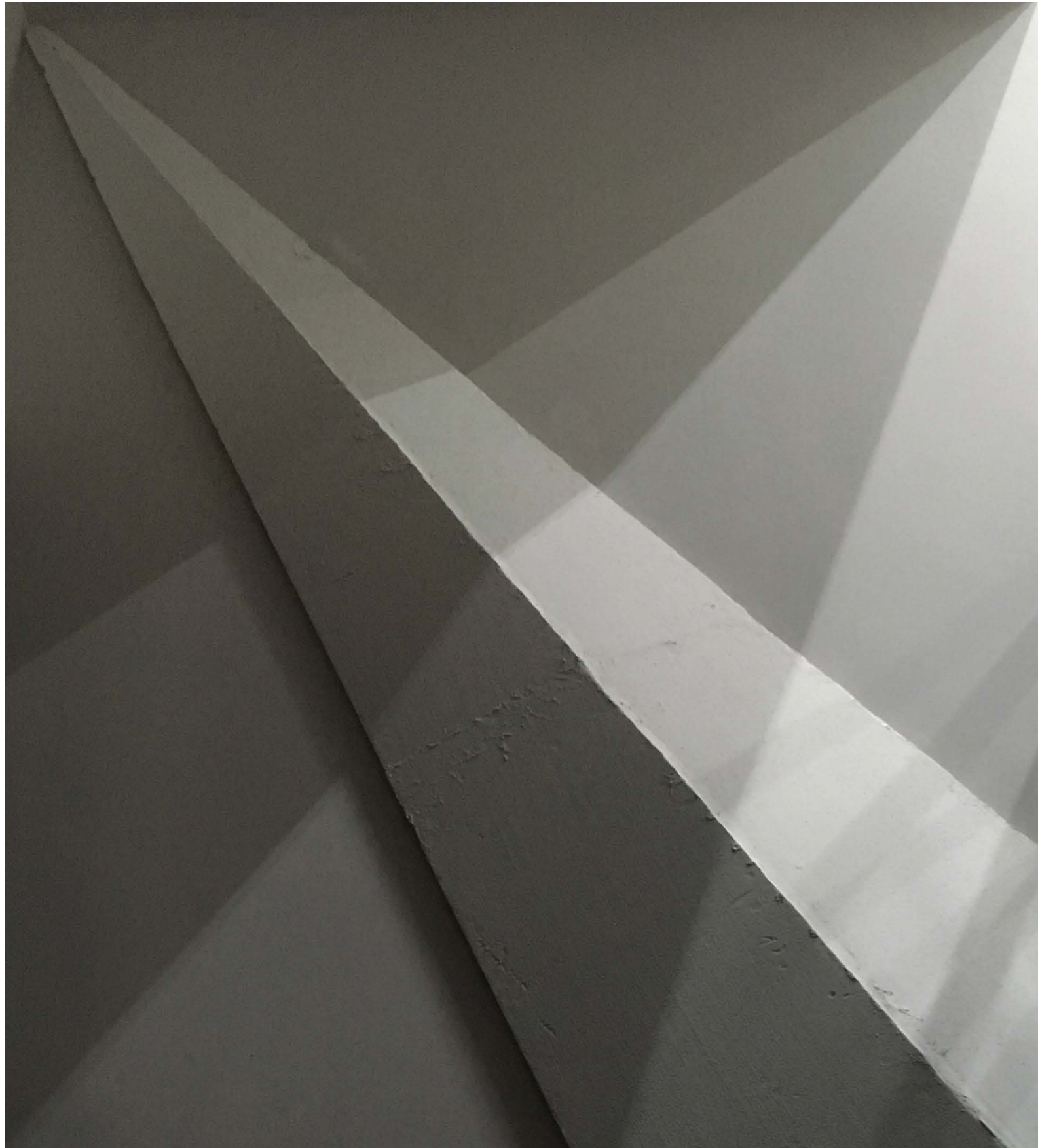
documentation photographies, Dampfzentrale, Bern, 19. 04. 2019/ photographed by Corinne Futterlieb, Riccarda Naef



INTO PEACES, 2018
Artist book, 56 pages, 30,5 x 40,5 cm, edition 20 + AE
Hand made prints, monotyping, print paint on paper

Series of prints forming a picture storybook. Geometric pieces that originally construct a rectangle move and transform into animal and organic, chaotic shapes. Illustration of the circular flow of the matter in nature.





RHYTHM, 2017
Site specific installation using styrofoam, natural light
4 x 1,5 m



Installation responding to the light and shadow play in the architecture. Panel repeating in three-dimention the shape of the light.

Mercedes Borgunska born in 1987 in Wroclaw, Poland is a visual artist and musician living and working in Zurich. She holds a Master's Degree in violin from the Fryderyk Chopin University of Music, Warsaw.

The central element of my artistic practice is the body understood as an inner and outer space, means of communication, source of knowledge, and wisdom. I am interested in collectivity, social structures that refuse hierarchy in favor of horizontal connections. I search for them creating rituals initiating intuitive, nonintellectual relations between bodies and spaces, leading towards the Earth and consciousness of the body.

Most of my works have a performative element. I like to provoke situations in which embodied experiences are possible, but as perceiving of those is individual, these attempts are always of experimental nature. In the performance *comfort zone* 2019, I approach visitors asking them how close they will allow me to near. I mark on the floor the shape of their personal space for the current moment and situation. Traces connect the layer of space, movement, and action with the matter, visualize the invisible. Having a classical musical background I question myself as a performer looking for positive ways to deconstruct the staged female body and the idea of delivering mastered skills. I focus on the creative process itself, its organic nature, change as a constant, ephemerality. This approach leads me to work with light as a medium and phenomenon. In the piece *the room full of 2019*, I transform a room into a multi-hole camera obscura. By opening the holes gradually I alter the space with light in the presence of the audience.

My performative works rely on scores, a practice introduced by Yoko Ono in her book *Grapefruit*. I treat them as a playful tool that allows an unobvious view of reality. Operating on the edge of imagination, poetry, and the absurd they paradoxically lead to the simplicity of embracing the present.

Contact:

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CV:

Performances and exhibitions

2020 ACT Performance Festival, Zurich, Switzerland
2019 *Body and Mind* group exhibition, ZHdK, Zurich, Switzerland
2019 performance in the opening of the Sihl13 art space, Zurich, Switzerland
2019 performance in the finisage of Klara Fricks *stroaking landscape* exhibition,
Merdinger Kunstforum, Merdingen, Germany
2019 *Sektor* group exhibition Park Platz, Zurich, Switzerland
2019 *Misplaced Woman?* project by Tanja Ostojic, Zurich, Switzerland
2019 ACT Performance Festival, Bern, Switzerland
2019 ACT Performance Festival, Lausanne, Switzerland
2019 ACT Performance Festival, Geneve, Switzerland
2019 ACT Performance Festival, Basel, Switzerland
2019 ACT Performance Festival, Zurich, Switzerland, moderation
2019 *Routes of Sculpture* International Contest, Carrara, Italy, finalist
2018 *Graphics* duo exhibition Oleandrów 3 Warsaw Poland

Education

since 2018 Zurich University of the Arts, Bachelor Fine Arts, Diploma in June 2020
2016-2018 Warsaw Academy of Fine Arts, Sculpture department
2012-2013 Codarts hogeschool voor de kunsten Rotterdam, Music department, violin
2010-2011 Paderewski Music Academy in Poznań, Postgraduate studies in violin
2006-2010 Frederic Chopin Warsaw Music University, Master of Art diploma with honours,
violin with pedagogy course