

SHOTS

magazine

ART CLASS, PAULINA OTYLIE SURYS – SHOTS MAGAZINE

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ART CLASS



Photo: Art of Saatchi
Caption: The Garden of Earthly Delights



Artist Paulina Otylie Surys tells *Tim Cumming* how she's trying to get a social media-addicted world to give up the idea of the image as a swipeable object. Her extraordinarily arresting work combines antique processing techniques with dreamy, dramatic and sexual subjects



Just You Five Minutes Ago The Garden of Earthly Delights July 2012

"I like the mistakes, so I relied on the clogged pores of a silk screen, the irregularities, to create one-offs, not serial prints. It's about relying on unique moments rather than a production line."



Shirley Taylor



Photography is an ubiquitous art — more than billion images are uploaded to the internet every day — it's almost invisible. There is too much of it, so much of it, that it's almost invisible. There is too much of it, so much of it, that it's almost invisible. There is too much of it, so much of it, that it's almost invisible.

Journal of Photography and exhibited at Richard Young Gallery in London and the Gallery in Belgium. It revolves for weeks of art and fashion and recently Surys has explored the nuances of modern art — creating photographs and digital work using recycled materials. Her unique analogue images employ antique methods such as the wet plate collodion process, which dates back to the mid 19th century, and silver gelatin prints, combined with their modern counterparts of inkjet and acrylic.

emulating the skills she developed as a graphic artist in Poland.

Wooden boxes and crumpled fabric boxes are delicate installations that are mounted from the window table and creases of London, featuring a variety of old models, brands and below artists to release that love it, rather than explicitly sell, their stories.

Her most recent multimedia artworks break the frame and the two-dimensional image. They include *Shirley Taylor*, which

mediums Deborah, Orlan VI and *Brandy* posing in the "surreal" style" as what are workers, and *Just You*, a combination of wet-plate collodion, latex and installation that dates to the second world war. *Just You*.

The way her art is meant to be seen in contemporary installations — across time in one place — and to look up the art image across a three-dimensional object, so that our gaze returns to the work, rather than following the path away.

Some trained at the Academy of Fine Arts in Wrocław, Poland, where she took inspiration from pop artist Robert Rauschenberg and Judd.

She began producing screen prints and became inspired by the idea of the one-off, the unique artwork in the reproduction process. "I like the mistakes," she says, "but I relied on the clogged pores of a silk screen, the irregularities, to

create one-offs, not serial prints. It's about relying on unique moments rather than a production line."

Unearthly delights

From screen prints she turned to photography. "I really wanted to print over the photos, and I printed them as a screen print over canvas and painted over that." She developed her own method of colour printing, too, using silver gelatin and colour transfers. "Then, I moved on to watercolours and oil paints. I'd add Vanitas to the negative, which can

be reversible, but with colours on top of it, making it a one-off. So I was making photography unique again."

Her first series, published in 2012, was the retrospective *The Four Horrors of the Apocalypse*, inspired by one of the last surviving portraits of the Bible, and *The Garden of Earthly Delights*, based on Bosch's early Renaissance work.

Her series are not just limited to painting, too, using silver gelatin and colour transfers. "Then, I moved on to watercolours and oil paints. I'd add Vanitas to the negative, which can

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Eye overlaid onto each original smartphone photo, so her images are the same. "I do that intentionally, because it is part of the initial idea. The process is automatic when I start to print. It's the same with making a set. I am creating a printing out of objects."

Delete your account
After a two-year hiatus, which involved struggling (initially) from smartphone to social media when she found she was borrowing just another image without the original, Surys embarked on the first of her 3D photo-object series, *The Museum of Polar Memory*, an explicit response to what she calls "the current situation with 2D computer and smart phone screens".

In a world where our attention spans is more like that of a fly than anything resembling, Surys' handmade installations are meant not to distract you to put you up short. "The amount of images we see every day really affects the psychology of how we view them," she says. In her own work, making unique objects from the common reproductive images of exposure and development means she sends the focus back to the viewer and to unique images in a unique space. These two billion daily uploads suddenly seem a little farther away if

The New Museum of the Americas

