

SEggZY

6.10

25.11.
2023

Iza
Opiełka
Miłosz Flis

EN

4-7

A SPACE- SHIP WITH FOSSILS

(room no. 1)

8-11

FUTURISTIC EROTICS

(room no. 2)

12-15

SPHERE OF ABJECTION

(room no. 3)

16-19

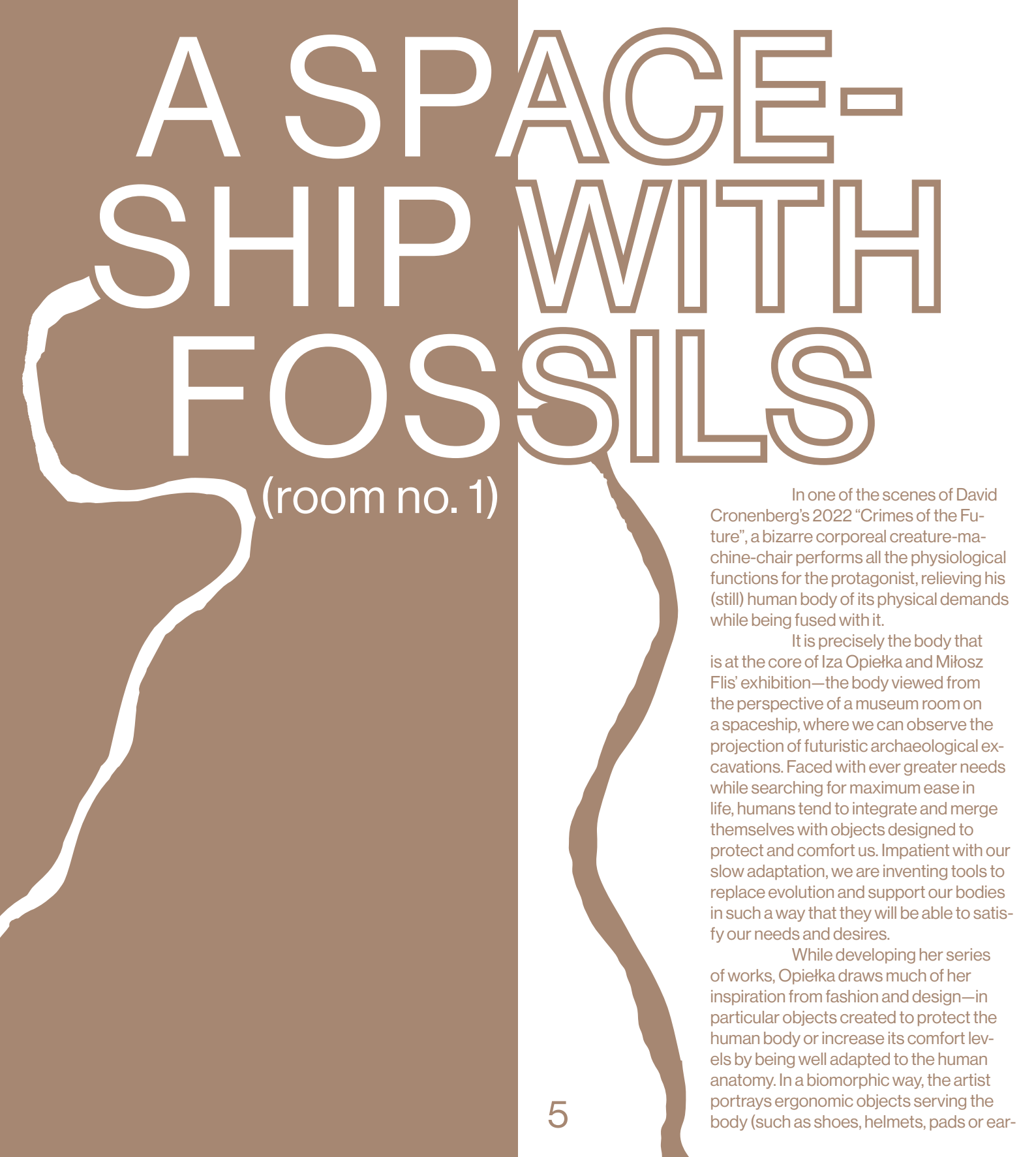
THE TEMPLE OF ONE BEING

(room no. 4)

20-24

FLUID SYNERGY

(room no. 5)



A SPACE- SHIP WITH FOSSILS

(room no. 1)

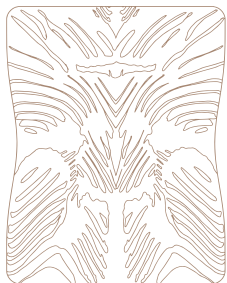
In one of the scenes of David Cronenberg's 2022 "Crimes of the Future", a bizarre corporeal creature-machine-chair performs all the physiological functions for the protagonist, relieving his (still) human body of its physical demands while being fused with it.

It is precisely the body that is at the core of Iza Opiełka and Miłosz Flis' exhibition—the body viewed from the perspective of a museum room on a spaceship, where we can observe the projection of futuristic archaeological excavations. Faced with ever greater needs while searching for maximum ease in life, humans tend to integrate and merge themselves with objects designed to protect and comfort us. Impatient with our slow adaptation, we are inventing tools to replace evolution and support our bodies in such a way that they will be able to satisfy our needs and desires.

While developing her series of works, Opiełka draws much of her inspiration from fashion and design—in particular objects created to protect the human body or increase its comfort levels by being well adapted to the human anatomy. In a biomorphic way, the artist portrays ergonomic objects serving the body (such as shoes, helmets, pads or ear-

phones), which in her paintings become its extension. The result is a simultaneous dialogue between the past and the future, which meet on biomorphic surfaces. By choosing non-standard accessories, she conjures up organic futuristic creations whose form is not clearly definable. They are hovering somewhere between a skin detail and an internal organ, resembling utilitarian objects in which corporeality becomes disrupted, as if nature has morphed with something artificially produced.

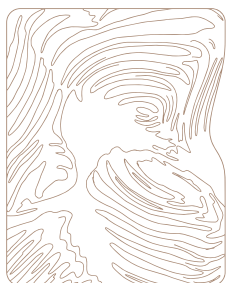
While Opielka in her painterly research focuses on the external and the material, transforming or introducing quotations from existing objects, creating deformations by adding, superstructuring and blending the body with them, Miłosz Flis aims for reduction. Referring to the Anthropocene and visions of a future world without humans, he explores the theme of the human body without “redundant” elements, thus reflecting on its image reduced to whatever is necessary for survival in intergalactic travel. Inspired by images of primordial life forms, he uses resin to create fluidic spatial forms gradually colonising a post-apocalyptic terrain. Drawing inspiration from randomly observed liquids or other substances, he scales them up to produce hybridoid shapes, resembling something akin to a body, a secretion or a human or animal organ.



1.



2.

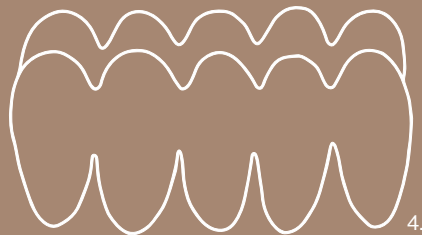


3.

1. Iza Opielka
Future fossil no. 1
2023
acrylic on canvas

2. Iza Opielka
Future fossil no. 2
2023
acrylic on canvas

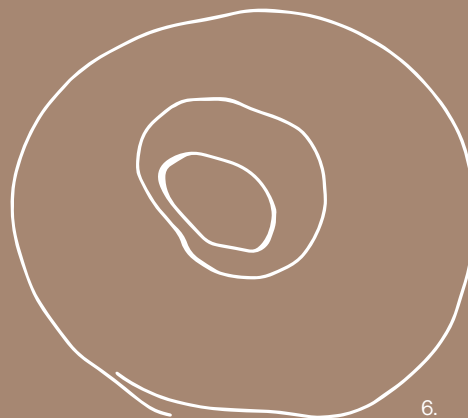
3. Iza Opielka
Future fossil no. 3
2023
acrylic on canvas



4.



5.



6.

4. Miłosz Flis
9x10
2023
installation, plaster cast

5. Miłosz Flis
The Most Primitive Organism
2022
polychrome resin

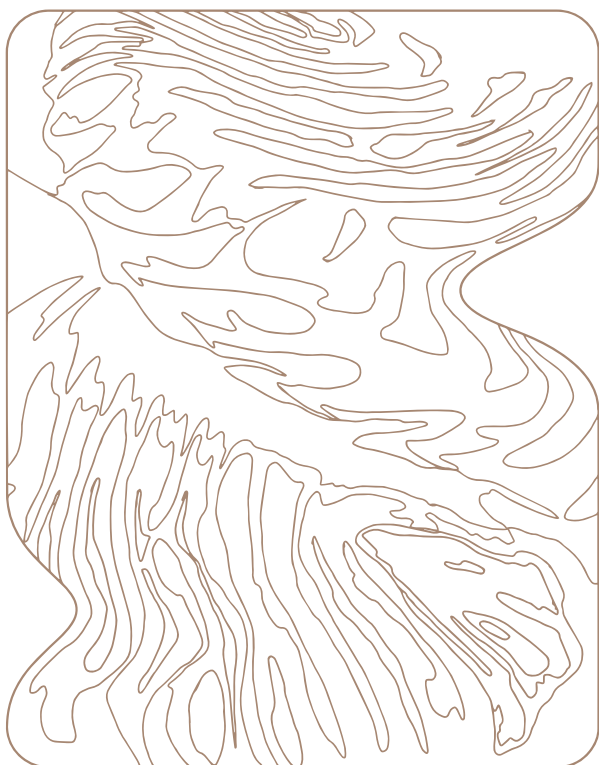
6. Miłosz Flis
Belly Button
2022
polychrome resin

FUTURISTIC EROTICS

(room no. 2)

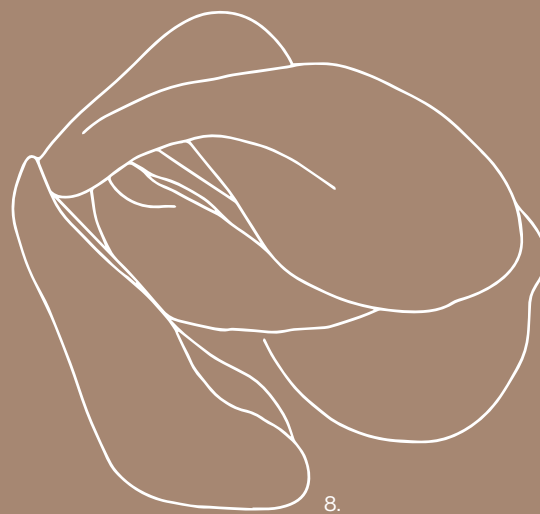
If conditions beyond our control prevent us from experiencing situations where we can make full use of our sensory capacities, we seek to find a virtual replacement for our sense of touch. Hence the vision of a world “without skin,” straight from the romantic experiences of the protagonist of the film “Her”, who fell in love with an operating system. Iza Opiełka and Miłosz Flis go one step further, creating a queer future in which no biological form is explicitly gendered, and their entire hybridised, scaled-up surface is open to touch. In Cronenberg’s aforementioned film, plastic surgery transgressing the boundaries of the body is compared to a new form of sexual intimacy. Confronted with such “bloody” intrusions, it is impossible not to react with horror and distaste, yet the prospect of a new appearance with simultaneous sexual satisfaction can be appealing. Such unapparent and strange attraction is what the works by Iza and Miłosz are about. They rely on the contrast between the generally repulsive viscera, fragments of organic matter and an aesthetic form. Using harmonious, soft compositions, they aestheticise something that, beneath the surface, is brutally painful. The artists allude to this “bestial” part on an iconographic level. Rembrandt’s *Slaughtered Ox*, a motif subsequently reproduced by Francis Bacon, among others, became Opiełka’s painterly reference subjected by her to a futuristic interpretation. Drawing on fragments of fashionable motifs to create beautiful compositions, which nevertheless

conceal aggressive tension and anxiety, Opielka provides a background for Flis' romantic forms, which again—by means of visually abstract aesthetics—smuggle in brutal fleshiness.

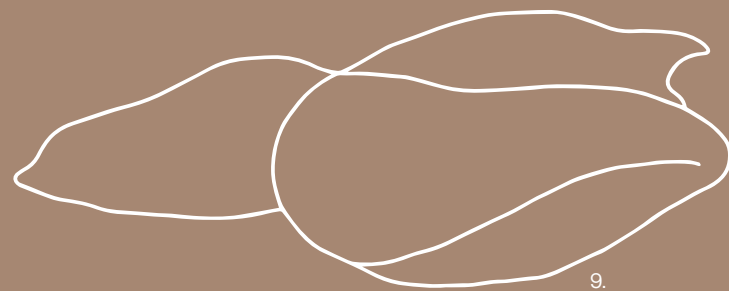


7.

7. Iza Opielka
Side Of Beef
2023
acrylic on canvas



8.



9.

8. Młotek Flis
Lil Licky
2023
polychrome resin

9. Młotek Flis
Lazy Loaf
2023
polychrome resin

SPHERE OF ABJECTION

(room no. 3)

Just as clothing and external appearance determine how an individual is perceived, illness has become a kind of internal decor – a new marker of one's attitude towards the self, which Susan Sontag would call an alluring poison (*Illness as Metaphor and AIDS and its Metaphors*), which devouring us from the inside and making us appear more attractive. Continuing to evoke emotions bordering on fascination and disgust, Opiełka and Flis refer to internal diseases and microbes under the human skin. In the face of painful pathological experiences, the illness fully absorbs the host, fragmenting them into individual tumours, affecting their psychological state, highlighting the trauma. Basing on their own experiences, Opiełka and Flis draw attention to the fluidity of forms, presenting what is repulsive in an aestheticised way, as if they were trying to embody the phenomenon of the *abject* (as Julia Kristeva views it), which is supposed to represent a certain feeling of inner disgust coupled with awe. The result is more or less subtle references to secretions, phallic forms, images of cysts, which nevertheless, through their delightfully aesthetic form, familiarise us with some contentious phenomena that we may have to deal with, also in a utopian future.



10.



11.

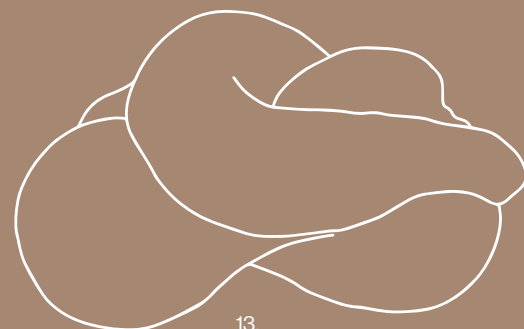


12.

10. Iza Opielka
Prototype mnr
2022
acrylic on canvas

11. Iza Opielka
se99zy
2023
acrylic on canvas

12. Iza Opielka
Magnetic wave (queer)
2023
acrylic on canvas



13.

13. Mitosz Flis
Debris
2022
polychrome resin

THE TEMPLE OF ONE BEING

(room no. 4)

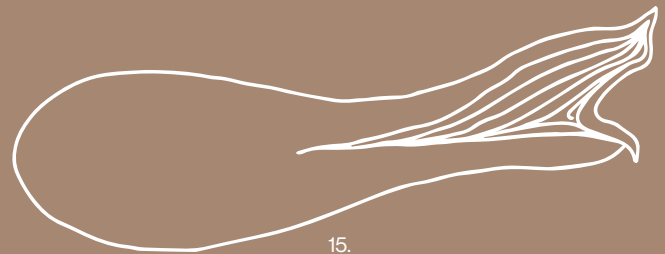
As technology accelerates, the image and role of nature seem to be increasingly marginalised in favour of digital modifications, artificial intelligence and virtual alternative worlds. *It doesn't look like anything to me*, say the characters of the dystopian series *Westworld*. One of them uses it at a moment when both the viewers and the character realise that she is a machine. In various contexts, the phrase may refer to something intimately familiar that does not constitute a generally accepted fact, as deep down we feel and know what we are looking at. The result is the phenomenon of the valley of the uncanny, which is an area of hypothetical negative emotional reaction to robots that appear “almost” human. The quoted phrase then becomes a reaction to a new alien world, which looks the same, but is too beautiful to be real. Miłosz Flis’ forms are fantasies of what the human body could look like; he creates hybrids that undergo transformations similar to those in popular dystopian visions of the future, where nature (both biological and corporeal) loses its original shape. Just as there are no sharp angles in nature—everything is rounded, soft, streamlined, the works of this artistic duo seem to steer us towards the familiar. The artists note that many aspects of modern,

sustainable design also return to natural forms. What they create is a form of utopia in which humans worship nature as if it were a deity. For in this new world, it is humans who must adapt to nature and enter into a synergy with it, in spite of the dominant power wielded by our species over nature up to now.



14.

14. Iza Opielka
MNSTR
2023
acrylic on canvas




15.

15. Mitoz Flis
Cutside Whale (Humpback)
2023
polychrome resin



FLUID SYNERGY

(room no. 5)



Subsequent universes and beings created by Opiełka and Flis merge like fluids of equal density at the micro-cellular level. The void of the universe and gaps between the cells are filled with the sound of what is inside the body, the external sound reaches the auricles. Then the cycle repeats, spreading to further liquid organisms. The diversity of the creatures draws attention to the importance of communal action, even in distant, intergalactic scenarios, emphasising the essence of cooperation and unity of collective beings. Hence, in the last exhibition room, Iza and Miłosz make references to liquids and the structure of human organs, including the organ of hearing. The most primitive organisms return in the future, the human being is reduced to a scrolling organ. Then the cycle repeats itself.



16.



17.



18.



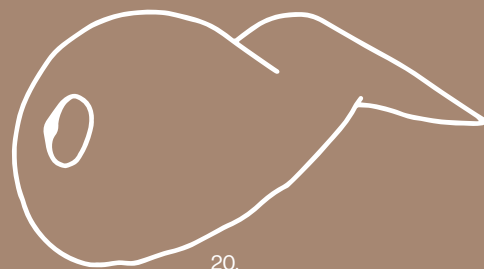
19.

16. Iza Opielka
Big se99zy
2023
acrylic on canvas

17. Iza Opielka
Liquify
2023
acrylic on canvas

18. Iza Opielka
Semicircular Canals
2023
acrylic on canvas

19. Iza Opielka
PLvis
2023
acrylic on canvas



20.



21.



22.

20. Mitosz Flis
The Most Primitive Organism 2
2023
polychrome resin

21. Mitosz Flis
Iza, Miłosz, Natalia
2023
polychrome resin

22. Mitosz Flis
Scrolling Organ
2023
polychrome resin

IZA OPIEŁKA

Iza Opiełka (b. 1992) has graduated from the Academy of Art and Design in Wrocław, where she received her degree in Painting and Sculpture in 2018. She is the co-founder and curator of Galeria JEST – an artist-run space and collective promoting the work of young artists. She lives and works in Wrocław. She does abstract painting inspired by the visual codes inherent in electronic communication. When creating, she reaches for scraps of images known from social networks, pop culture or internet folklore. She processes the found material using graphic design software, then transfers the multiplied, scaled and layered forms onto paper stencils, which become the basis for her canvases. Continuing to work with her technique, she is currently developing a series of works dedicated to corporeality, drawing on fashion and design – objects created to protect the human body or increase its comfort levels. The artist portrays ergonomic objects in a biomorphic way, which in her paintings become its extension, oscillating between something visually repulsive and attractive.

Her canvases have been shown during exhibitions at: Krupa Gallery, BWA Wrocław, Wrocław City Gallery, the SURVIVAL Art Review, and recently at the Stefan Gierowski Foundation. She was shortlisted in the competition for the best graduation work at the Academy of Art and Design in Wrocław, she was also one of the winners of the competition for artistic projects organised as part of the Wrocław 70/20 Symposium.

MIŁOSZ FLIS

Miłosz Flis (b. 1986) has graduated from the Faculty of Sculpture of the Eugeniusz Geppert Academy of Art and Design in Wrocław in 2012, defending his graduation work in the atelier of Professor Janusz Kucharski. In his practice, he uses original, experimental techniques, mixing media and materials. By manipulating scale, deforming and transforming found objects and juxtaposing them with casts hand-made from resin, among other materials, the artist manipulates reality, creating alternative universes in which reality is subjected to abstract formal analysis and smuggling in anthropocentric visions of the world and ideas about the human individual.

Flis has presented his works at the following individual exhibitions: Lubieżny Szkicownik, exhibition as part of the third edition of the AVIARIES project, Wrocław Contemporary Museum (2012); The End, Szkicownik 5 ASP Wrocław (2011), and at group exhibitions, including Ekspresja. XXI/11, Impart, Wrocław (2011); Transakcja Łączona, University of Arts Poznań (2012); Przyptyw-odpływ, CK Agora, Wrocław (2013); ZłoRzeczy, Stalarnia Gallery, Wrocław (2014); 11/12, Uniwersytecka 11/12, Wrocław (2014); Ciała a rzeczy, Galeria Miejska, Wrocław (2015).

A
SPACESHIP
WITH
FOSSILS

(room no. 1)

FUTURISTIC
EROTICS

(room no. 2)

Entrance →

FLUID
SYNERGY

(room no. 5)

SPHERE OF
ABJECTION

(room no. 3)

THE
TEMPLE OF
ONE BEING

(room no. 4)

KRUPA
GALLERY

ul. Księcia Witolda 48/70
50-203 Wrocław

Natalia Barczyńska
CURATOR

digital mental data, kaliente ilich
SOUNDSCAPE

Bad Form Custom
CLOTHES

Mateusz Zieleniewski
GRAPHIC DESIGN

Karol Waniek
TRANSLATION

SEggy
(from the words "sex", "existence", "egg")

