

# DRY SEASON

PATRYCJA  
ORZECZOWSKA  
13.09—10.11.2024

Life and dying are situated in relationships—it is through relationships that time is told. The variability on earth creates unexpected interdependencies between humans and non-humans, redirecting attention from subjective human life to new forms of (co)existence. The title of Patrycja Orzechowska's solo exhibition "Dry Season" refers to climate change, which affects the lives of all beings—human and non-human. Primarily, it denotes a time of scarcity, alluding to the cyclicity of nature. In the spirit of vitalism, "life inevitably turns into life;" existence never ends but constantly morphs requiring frequent role changes.

Patrycja Orzechowska, in her work, becomes an archaeologist. She digs into the ground, explores cellars, and immerses herself in the darkness to find forgotten objects. Their voices are sometimes a fading echo of bygone traditions, and sometimes a foreign-sounding song from a distant future. Believing in the reincarnation of things, the artist examines the potential embedded in the matter of her micro-excavations. She intuitively follows the shape and texture of objects, combining seemingly unrelated elements into a new story. Everything is bound by clay—an earthy force most variable in its constancy. It is a space where life happens and life itself, the main protagonist of the exhibition, is hidden between meanings, holding knowledge different from that contained in words—embodied knowledge. The title of the artist's largest ceramic work, "Terra Matter" also refers to the matter and issues of the earth. The modular installation made of ceramic tiles is a kind of stage, inviting the exchange of energy by activating the senses and coexisting with the object. The narrative of the exhibition leads deep into the subconscious—to deep time, where new existences are constantly forming and where the whispers of our very distant ancestors hide, sometimes speaking through the body, most often in times of crisis.

DRY SEASON

I will take you on this journey, building the dramaturgy of the exhibition from the speculative perspective of the object. Don't worry; I will only suggest an individual path on paper, a voice from the past and future in the form of a map composed of fabricated dialogues, poetic monologues, or even ancient choruses of things. Although I use words, what matters to me is what doesn't fit within them. Language is a tool for entering an experience—for confronting situations that resemble those already told but are newer and thus unnameable—requiring quick adaptation and building unconventional relationships. What attracts me in Patrycja Orzechowska's works is ambiguity. I recognize the function of the object given by humans but also see a certain non-locality, the duplicity of things that frees itself from human control. Matter is an element of change, undermining any patterns and schemes. It suggests new forms of kinship, revealing common interests and dependencies of humans and non-human actors.

“you take me in with your gaze, you know you don't know me, but you remember something, I remind you of something, you don't have to name me, we exchange energy and although you don't notice it now, we become close, we can help each other and we can destroy each other”

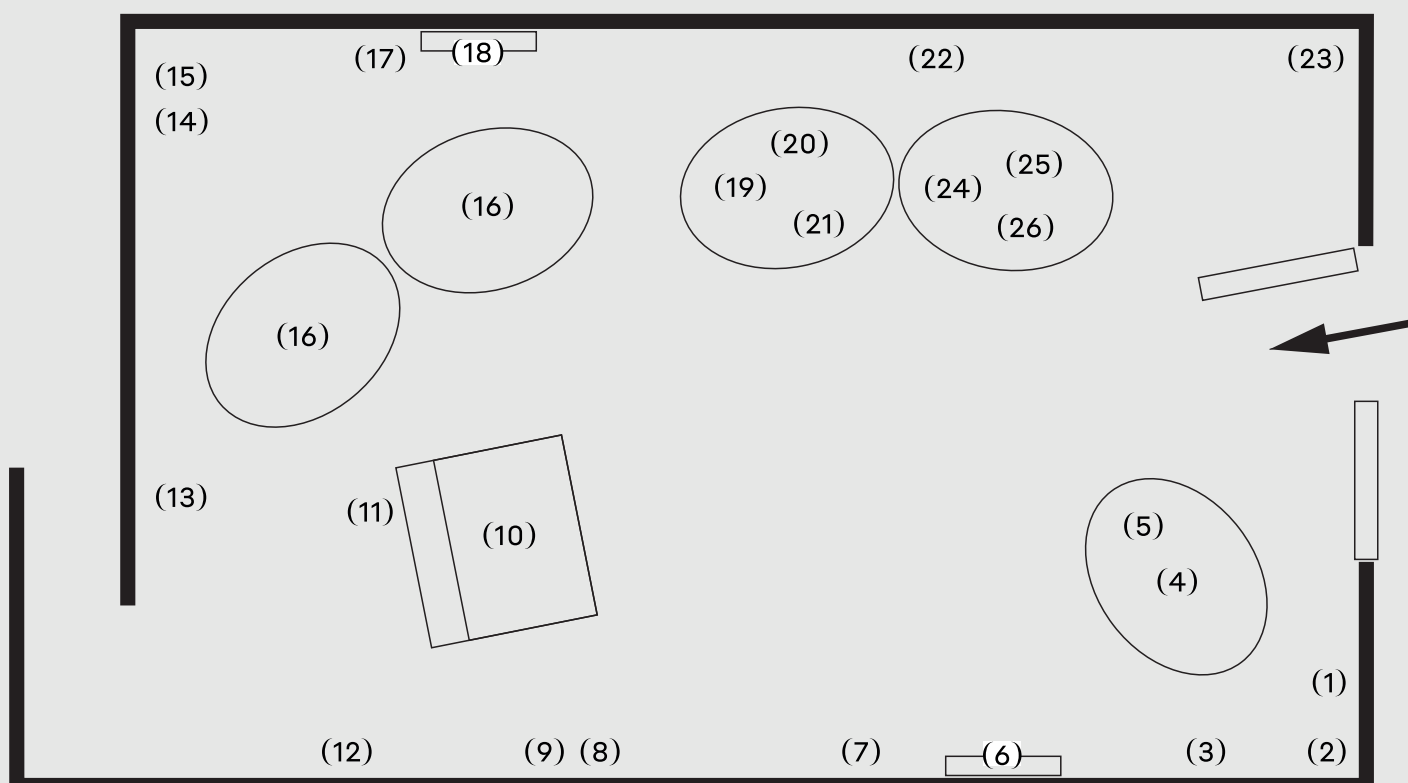
Zuzanna Bojda

**Patrycja Orzechowska** — visual artist, author of art books; works with photography, collage, ceramics, installation, collecting, applied graphics and ready-mades. She was graduated from the Faculty of Painting and Graphic Arts, majoring in graphic design, at the Academy of Fine Arts in Gdańsk and the Interdisciplinary Doctoral Studies at the University of Arts in Poznań; a multiple grant holder of the Ministry of Culture and National Heritage, the Marshal of the Province of Pomerania and the Mayor of the City of Gdańsk. Her works have been presented at several dozen solo and group exhibitions. In her recent productions she deals mainly with OOO (Object-Oriented Ontology).

[www.patrycjaorzechowska.com](http://www.patrycjaorzechowska.com)

[www.instagram.com/p.a.t.r.y.c.j.a.orzechowska](https://www.instagram.com/p.a.t.r.y.c.j.a.orzechowska)

- (1) **OOO**, sculpture (stoneware, cotton thread dyed with coffee and tea, vicol), 2020
- (2) **Yes-yes, no-no**, object (glazed ceramics, iron, rust, shellac, shells), 2019
- (3) **title in progress** (necklace), sculpture (stoneware, iron, rust, shellac), 2020
- (4) **title in progress** (heart), object (stoneware, iron, wax), 2024
- (5) ready-made, 2016
- (6) **title in progress**, series of five sculptures (stoneware), 2022
- (7) **title in progress**, object (iron, stoneware, rust, shellac, wax, bisque), 2020-2023
- (8) **title in progress**, object (cast iron, stoneware, iron, rust, shellac), 2020-2023
- (9) **title in progress**, ready makes (shirt, beeswax, iron, rust, shellac), 2016
- (10) **Terra Matter**, installation, 180 glazed and unglazed stoneware tiles, 2024
- (11) **Ikebana**, assisted ready-made (cast iron, rust, rubber, plastic, copper, iron, reinforced glass, shades), 2018
- (12) **title in progress**, assisted ready-made, series of seven objects (cast iron, iron, unglazed ceramics), 2020-2023
- (13) **sunrise-sunset**, two objects (glazed ceramic, metal, rust, shellac), 2024
- (14) **Acupuncture**, installation (iron, rust, shellac), variable size, 2023
- (15) **title in progress**, two objects (stoneware, iron, rust, shellac), 2023
- (16) **title in progress** (urns), installation, approx. 200 dewars (glass, abrasive), 2018-2023
- (17) **A for Alchemy**, object (iron), 2023
- (18) **Dada Vodou**, series of nine objects, sculptures and ready-mades (glazed ceramics, bisque, glass, iron, rubber, wax, shells, rust, shellac), 2019-2021
- (19) **Shutups**, three objects (glazed ceramics, stoneware, iron, rust, shellac, rubber), 2020-2023
- (20) **title in progress** (root), object (bamboo, ceramic, kauri shells), 2024
- (21) **Terraforming**, sculpture (stoneware, iron, rust, shellac, glass), 2023
- (22) **Twelve Miniatures. A lost bottle technique, series of twelve sculptures**, series of twelve sculptures (glazed and unglazed ceramics, glass), 2019-2023
- (23) **Earthig**, object (plastic, metal, glazed ceramic, wax, cotton fabric), 2023
- (24) **title in progress**, object (iron, stoneware, copper, wax), 2024
- (25) **The Bone Collector**, sculpture (ceramics, copper), 2016-2018
- (26) **Molt**, objects (iron, cotton thread dyed with coffee and tea, vicol), 2022





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**Patrycja Orzechowska**

**DRY SEASON**

**September 13 — November 10, 2024**

**CSW Łaźnia 2 | Gdańsk**

**CURATORIAL CARE AND COORDINATION:** Aleksandra Księżopolska,  
Marta Koniarska

**COLLABORATION:** Lila Bosowska

**DRAMATURGY:** Zuzanna Bojda

**BREATHING WORKSHOP:** Dobrawa Borkała

**VISUAL IDENTIFICATION:** Patrycja Orzechowska

**EXHIBITION DESIGN:** Patrycja Orzechowska

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Weronika Łukaszewicz

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**COORDINATION AND TECHNICAL SUPPORT:** Agnieszka Kraskowska,  
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Izabela Wieczorek

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**ORGANIZERS:** Centrum Sztuki Współczesnej Łaźnia, Miasto Gdańsk,  
Ministerstwo Kultury i Dziedzictwa Narodowego

**MEDIA PATRONS:** Szum, NN6T, ContemporaryLynx, MINT, trójmiasto.pl,  
prestiz, Radio Gdańsk

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DOFINANSOWANO ZE ŚRODKÓW MINISTRA KULTURY I DZIEDZICTWA NARODOWEGO POCHODZĄCYCH Z FUNDUSZU PROMOCJI KULTURY.

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