

MARIA NOVA



♦ **not | island | not**
or undersleeping

[WORKS FROM 1111 & 111 & 111 & 111 DAYS]
12 OCTOBER 2016 – 25 SEPTEMBER 2020

CONTACT

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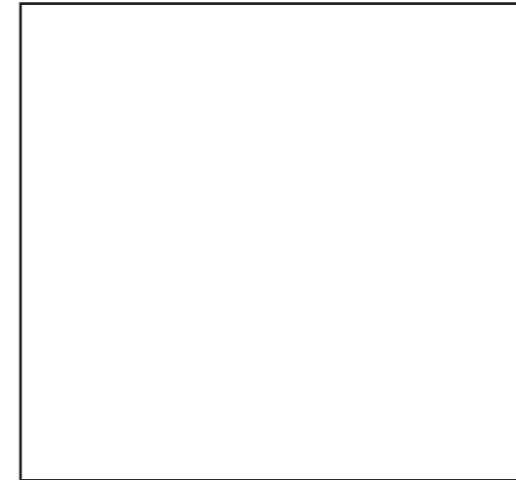
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MARIA NOVA



♦ **not | island | not**
or undersleeping

◆

ABOUT ME



BIO

Born in 1989; as Maria Nova / NOVA 0.0.0.0. since 2018 (before Maria Śmiszek). Intermedia and performance artist, narrator. Graduate of Intermedia Art at the Faculty of Intermedia Art of the Academy of Fine Arts in Krakow (2021) and Film Studies at the Jagiellonian University (2016). S_he is inspired by the theme of identity: identity as an art medium, a construct or a product in a *liquide modernity*. In the year of 2018 s_he has officially changed her family name to the name of Nova, beginning the Nova line and created a character of NOVA 0.0.0.0. (self-created identity). In the years of 2018/2019 s_he completed foreign scholarships at the University of Arts in Berlin and at the University of Arts in Belgrade. In the year of 2020 s_he received the artistic scholarship in the Federal Country of Lower Austria, in 2021 the Artistic scholarship of the President of the City of Cracow.

S_he is the author of performances, video works, site-specific installations, conceptual choreographys, poetic and critical texts, actions in public and social space. S_he was showing her work and performanes during numerous international exhibitions and festivals in Poland, Serbia, Germany, Austria, Hungary and Slovakia. S_he was also involved in popularizing avant-garde cinema (an authorial series of shows of French avant-garde cinematography from the 1920s CINEMA AND WINE), she conducted lectures and workshops on performance art (ALEATORIC TRANS/ACTIONS). S_he is the co-author of the book of *1000 films that make up the cinema history*.

無

STATEMENT

I am interested in the causative power of language in the context of interpersonal communication and the ways of building relationships through people, but also the status quo in works of art and the process of constructing identity. I explore themes in the NOVA 0.0.0.0 identity project and - also, recently - *as if SUPERNOVA 2.0 ~ ecological collective identity*, which poses a normanitive and formal experiment. I am acting within the areas of art such as - performance, video, site-specific installation, seance, narration, experience, identity, choreography - working with thought, word, gesture, body and object. The activities that inspire me the most are intercourse, conversation, interpersonal stimulation. I willingly apply cognitive experiments related to the boundaries between war and peace in the mental-physical sphere and in everyday life. I like to work inspired by specific places and circumstances. *I only create works and / or situations, when their implementation feels necessary to me.*

2018 / 2020

無

EDUCATION

2016-2021 MA, Intermedia Art, Academy of Fine Arts in Cracow

(supervisor prof. dr hab. Artur Tajber)

2019 University of Arts in Belgrad, Book Design (CEEPUS FREEMOVER)

2018-2019 University of Arts in Berlin (ERASMUS+), Performance and New Media

2011-2016 BA, Film Studies, Jagiellonian University in Cracow, Faculty of Management and Social Communication, culture studies

(supervisor prof. dr hab. Andrzej Pitrus)

無

SCHOLARSHIPS AND RESIDENCY

2021 Creative Scholarship of the Mayor of the city of Krakow in the field of Intermedia Art

2020 Lower Austria Federal State Artistic Scholarships in the field of Theater / Visual Arts (AT)

2020 „Mapping the New Mobility #Cres” (CR) art residency (postponed to 2021)

2020 LAMES| Kultur und Kunstverein Sankt Pölten (AT), Parque del iSolation, art residency

2019 Februar 17. - July 1. University of Arts in Belgrad, FPU, book design (CEEPUS FREEMOVER)

2018-2019 University of Arts in Berlin, Fine Arts, performance and new media (ERASMUS+)

2018-2019 Scholarship of the Fine Arts Academy rector for the best students

無

WORKSHOPS PARTICIPANT

2019 Workshops with Maja Smrekar (University of Arts in Belgrad, SRB)

2019 ARTificial Friendship, Kollizionen Projekt; leading: Anna Volkland, Işıl Eğrikavuk, (HZT Berlin, DE)

2018 Performance Art Workshops with Carlos Tejo (Intermedia Department, Fine Arts Academy, Cracow, PL)

2018 Performance Art Workshops with Vest&Page (National Gallery Sopot, PL)

2016 Performance Art Workshops with Anna Nabisłowska i Mariusz Sikorski (Cricoteka, Cracow, PL)

2017 Performance Art Workshops with Waldemar Tatarczuk (Salon Akademii Gallery, Warsaw, PL)

2016 Performance Art Workshops with Wojciech Kosma (Museum of Modern Art, Warszawa, PL)

2015 Performance Art Workshops with Ana Borralho i João Galante (Studio Theater, Warszawa, PL)

2014 Performance Art Workshops with Wojciech Ziemilski (Cricoteka, Cracow, PL)

2012 Theater Workshops with CRICOT 2 actresses Ludmiła Ryba & Marie Veysiére

無

SOLO EXHIBITIONS

2021 „Novacen”, site-specific installation, *Re:Kultura*, Kraków (PL),
curators Alicja Gołyźniak i Marcin Szafranski

2019 „Hiatus / #11011”, site-specific installation, Ostavinska Gallery, Belgrad (SRB),
curators MI Kadelburg

2016 „O”, site-specific installation, Opcja Gallery, Kraków (PL), curator Mariusz Sołtysik



SELECTED GROUP EXHIBITIONS

2020 9. Young Triennale in Orońsko, "So long as we still live", Centre of Polish Sculpture in Orońsko, curator Marta Czyż, *NOVA 0.0.0.0., as if SUPERNOVA 2.0*

2020 Parque del iSolation, LAMES | Kultur und Kunstverein, Sankt Polten (AT), curator: Andi Fraenzl, *NOVA 0.0.0.0. (concept work)*

2020 "Connection", OS17 Gallery, Stetin (PL), *In/visivle stories. About this how you became my mother (sound/video installation)*

2019 Triennial of Multimedia Art, Expanded Media and New Media Art, Belgrad (SRB), curator Miroslav Lazovic, *NOVA 0.0.0.0. (installation)*

2019 Cracow Art Week KRAKERS 2019 "SKOK", Galeria Opcja Wydziału Intermediów, Kraków (PL), „Opcja ulotna”, curator Mariusz Sołtysik, *11111 | aleatoric choreography*

2019 Księgarnia/Wystawa Gallery, Cracow(PL), *A Song | trailer of non-existing film*, curator Adam Gruba (film screening)

2018 „Can you feel it?”, Bunkier Sztuki Gallery, Cracow (PL), curator Lidia Krawczyk, *Marriage Vow 0 (video), A song | trailer of non-existing film (experimental film)*

2018 Cracow Gallery Weekend KRAKERS, Opcja Gallery, Cracow (PL), curators Mariusz Sołtysik, Tomasz Matuszak, *NOVA 0.0.0.0. (concept), Vow 0 (videoinstallation and performance, These are your thoughts about me (installation), Family self-portrait outdoor (videoinstallation)*

2018 „Na Styku”, ASP Gallery in Łódź (PL), curators Mariusz Sołtysik, Tomasz Matuszak, *Marriage Vow 0 (video)*

2018 „Sprzeciw”, Pauza Gallery, Kraków (PL), curator Mateusz Grymek (Grupa MULTImedia), *Sunday Walkings with Fela (video documentation)*



SELECTED SOLO PERFORMANCES

- 2020 LAMES | Kultur und Kunstverein, Sankt Pölten (AT), nicht insel nicht**, curator: Andi Fraenzl
- 2019 11. International Online Performance Art Festival**, Belgrade (SRB), curators Sandra Božić and Dragan Strunjaš, *I don't have any time to lose: shooting piece*
- 2019 Hochschulübergreifende Zentrum Tanz Berlin (DE)**, Kollisionen, *If I will close my eyes, will you tell me the whole true?* curators Anna Volkland, Işıl Eğrikavuk
- 2018 9. International Online Performance Art Festival**, Berlin (DE), curators Sandra Božić i Dragan Strunjaš, *I don't have any time to lose: pacing piece*
- 2018 Nadmiar Festival**, Warsztat Club, Cracow (PL), curators Katarzyna Zawada i Arkadiusz Dec, *Monica: comfort Zone*
- 2018 Transart Communication Festival, Performance Boat**, Bratislava-Budapest (SK, HU), curator Rokko Juhász, *Let's meet on the other side, Let's talk, Birthday*
- 2018 7. International Online Performance Art Festival**, curators: Sandra Božić i Dragan Strunjaš, Cracow (PL), *I don't have any time to lose: sitting piece*
- 2018 VI International Bipolar Performance Artist Meeting "YOUNG&YANK", National Gallery of Arty, Sopot (PL)**, curator Arti Grabowski, *Re:performanceNG&YANK*, National Art Gallery, Sopot (PL), kurator Arti Grabowski, *Re:performance*
- 2017 6. International Online Performance Art Festival**, curators: Sandra Božić i Dragan Strunjaš, Cracow (PL), *Breathless*
- 2017 EKO TECHNO ARTMOBIL**, Bednarski's Park, Cracow (PL), curators Grzegorz Biliński, Alicja Du-
zel Bilińska, Marta Błachut, *Tryptyk*



GROUP PERFORMANCES / PERFORMATIVE INSTALLATIONS

2019 Throw the forest wilderness, Wannsee Forest Berlin (DE), curator Petra Stegmann, performing a work of *Implant. The plant in me* of Reiner Maria Matysik

2018 VI International Bipolar Performance Artist Meeting "YOUNG&YANK", National Gallery of Art, Sopot (PL), curator Arti Grabowski: Vest&Page, *Collective Opera Mother (HOME VI)*

2017 Museum of Contemporary Art, Warsaw (PL); Wojciech Kosma, *Emotional reality*, curator Magdalena Lipska

2016 Cricoteka, Cracow (PL), Andrzej Kowalczyk, Teatr 52HZ, *Krzywa błędna*

2015 VI Body/Mind Festival, Studio Theatre, Warsaw (PL); Ana Borralho i João Galante, *Sexy mf*, curator Edyta Kozak

2012 Cricoteka, Cracow (PL); Ludmiła Ryba i Marie Veyssièr, *Ożenek*

無

WORKSHOP LEADING / INITIATIVES

2018 „Aleatoric trans/actions. Ways of making motions in realities”, authorial workshops of performance art, MOK, Żory (PL)

2017 “Felicjanek Street Project”, initiative in a social space, Felicjanek street, Cafe Szafe, Massolit Books&Cafe, Cracow (PL)

2011-2012 “CINEMA & WINE”/ „Backward, but forward”, series of movie screenings in cooperation with Migawka Club and Artefakt Cafe, Cracow (PL)



PUBLICATIONS

2020 "So long as we still live" 9. Young Triennale in Orońsko, exhibition catalogue

2020 Parque del Sol | LAMES Kultur und Kunstverein, exhibition catalogue

2020 „I need a labotomy”, zin by Aneta Among Skratches, publication

2020 Miej Miejsce, „Trzeci Wymiar Kryzysu. 9. Triennale Młodych”, Marta Królak, exhibition review

2019 MULTImedia FOTOSYNTENZA, *Someone is crying with someone else tears?* publication

2019 Triennial of New Media Art Belgrade, exhibition catalogue

2018 Alternatywne Wiadomości ASP, *Remember me. Interview of Natalia Cikowska with Maria Nova*

2018 MULTImedia TRANS, *Transmogrifying*, publication

2018 MULTImedia NIEPODLEGŁA, *Triptych*, publication

2018 Wiadomości ASP, nr 82, Mariusz Sołtysik, *Skromny Jubileusz, czyli opowiedzieć ci historię?*, exhibition review

2018 Szum Magazyn, Wiktoria Biezuńska, *Młodzi w cieniu starych*, exhibition review

- **SELECTED WORKS**

This is my white home... | 11111 + 111 + 111 + 111 + 111

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not island not | 1001 LAPS OF THE MOON AROUND ITS AXIS or undersleeping

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◆ **THIS IS MY WHITE HOME..**

11111 + 111 + 111 + 111

I only do that, what is happening.
5 APRIL 2018 - 25 SEPTEMBER 2020



QR code, you can scan here

SUPERNOVA 2.0 manifesto
premiere during 9. Young Triennale in Orońsko

*~ as if SUPERNOVA 2.0 | ecological collective identity
on the need of creating self in the context of
biocrises in realities*

優

*not island not
or undersleeping
if you're asleep, don't try to wake up / do you have dreams? perhaps you shouldn't
maybe you shouldn't sleep lying / at least get up
there's a serious problem*

I. *Here* is my home.

II. In my home, I practise biocreativity (especially growing ecoidentities and collecting biowords) and hosting guests, ecologically; 1: 1.

III. My bioprocesses are leisurely (prolonged moments of bodily, island-like insulation, inhabiting the mid forest or desert areas of the self) and consist with a minimum of actions. The action is generated by necessity: *I only do what is happening*. I deal with creating situations which from my perspective seem necessary – necessary in the face of ecology and / or choreography of ego. My strategy is acting in a precisely defined place, time, and situation, assuming the largest possible annexation, taking it's root in circumstances and existing things, including the social ones: spontaneously established relations and interpersonal or inter-entity occurrences become matter, a material for action. I avoid producing material facts; when an army of non-existent wild forms is marching through my mind, I check which of them are true (important) and I look for homes for them in realities. I find ~

IV. ECO = from Greek οἶκος (oikos) *home* or the way a home functions. Linguistic nomadism, the necessity of living in new homes and islands, which is driven by crisis.

V. Ecological crisis (and the climate crisis associated with it) IS a crisis in the functioning of a home: it is multidimensional, it concerns social life at its source. In the Anthropocene, paradoxically, we have forgotten about ourselves, about home, the need to create networks, about *intra species* equality: *ecology towards the other, including the other in you*. If we want, we can start the process of adjusting ourselves to life in the novacene*.

VI. Preventing climate disasters must exist concurrently with preventing disasters in the functioning of homes and islands, *preventing interpersonal catastrophes*, and more broadly – societal ones: building ecological identities and interpersonal and interspecies ecological relations based on ecological and economic communication is a NECESSITY and an OPPORTUNITY.

VII. *SUPERNOVA 2.0* is a model identity of the novacene. It establishes the possibility to reflect on the idealistic pursuits of individuals within the framework of the visual postulate 'from ego to eco'. It is a contemporary social challenge (~ as if *SUPERNOVA 2.0*) in which we should not forget that plastic (!), viruses, and bots also belong to the ecosystem (...) Supernova = we (all), an ecological collective identity.

VIII. S-2.0 arises on the basis of art, constituting both - its effect, product, and continuum. It is a proposal of a postcapitalist view on the art market and its status, as well as on the situation of people creating it. S-2.0 is a proposal of series of shifts in thinking about art artifacts: non-material facts and ephemeral situations are valid effects in art history and are equally benefactors of the trans/action, as well as its material equivalents. I suggest collecting living art (inter alia *Allegro / ONE-HOUR MEETING WITH NOVA*), created by living artists and unconditional sharing of resources.

IX. The mediums are an encounter and identity (here: *supernova 2.0***): archipelago; islands inhabited by choice (identity is also an island), not island not.

X. Further development of S-2.0 will result from ecological conversations and/or meetings in which each and every person may participate and which may start here novatransakcja@gmail.com

* Let's check James Lovelock's brilliant ideas and remarks, especially those included in „Novacen. The Coming Age of Hyperintelligence”
* Let's check James Lovelock's brilliant ideas and remarks, especially those included in „Novacen. The Coming Age Of Hyperintelligence”

(as if) SUPERNOVA 2.0

concept, manifesto, eco identity, 2020



business card, 200 copies
print on ecological recycled paper

The business card is a symbolic artifact, proof of a professional function within the artistic / business market. In this case, its basic function - referring to existing works, products for sale or artistic portfolio - is skipped in favor of an invitation to be involved in a new participatory, process-based, art project. The business card is a prolegomena of the new identity of Supernova 2.0 and the new participatory action of the artist — one-hour ecological meetings and talks in the format of 1:1, in which Everyone can participate.

During the meetings, the issues of individual, anthropocentric bio-crises and the potential **model identity of novacen** — as if supernova 2.0 — will be discussed with the use of **biowords** / **bio-events** and other forms of communication.



9. Young Triennial, Center of Polish Sculpture in Orońsko,
„So long as we still live”, curator Marta Czyż

NOVA 0.0.0.0.

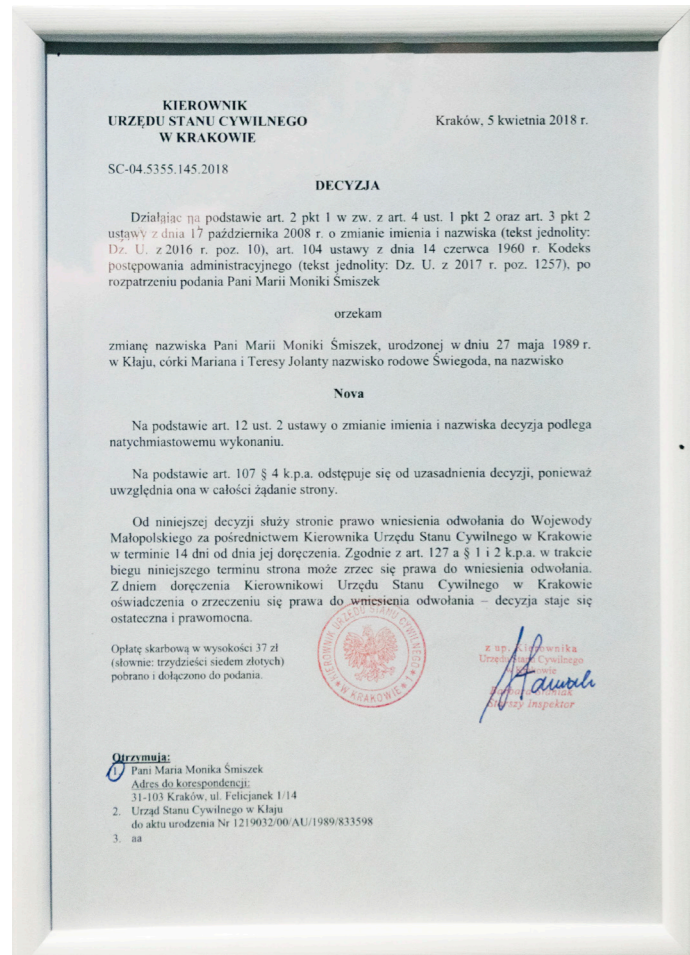
identity, 2018



self-portrait, photography 60 x 60
animation film video frame <https://vimeo.com/416753024>

Newly born identity (pursuant to the decision of the Registry Office on April 5, 2018). Autothematic and self-reflective, capable of making intelligence-based interspecific interactions, a self-renewing creative being, subjectable to all verifications. Nova is a secondary self-construct, created as a personality palimpsest based on the strategy of habituation, distancing, lack of faith in definitiveness and belief in the human abilities of reconstruction. Nova is the effect (product?) of Nova (Maria Nova); s_he is a subject and an object at the same time, inherent in the artist's body / person. It is a beginning of a new, legally established identity, open onto interference of people and events.

NOVA 0.0.0.0. identity's manifesto



framed decision from
the Registry Office in Cracow, archiv 2018



NOVA 0.0.0.0., ID card

The project / identity NOVA 0.0.0.0. has a processual character and is situated between a concept (utopia) and a series of real gestures and interferences in the subject. It is a custom-related and formal experiment. It began with the planned procedure of changing my personal data, from the gesture of officially changing my family name in the Registry Office in Cracow to the surname of **Nova** and, by this act, starting a new house or line — this gesture, made as an esthetic gesture, is an act of creation. Then, the project was followed by a series of manifestations in the form of public presentations, long-term or cyclical performances and ritual activities in the frame of everyday life.

The project is an attempt to rewrite the self and, through self-constitution, treating the identity / „I” as a medium. It is also an attempt to explore identity as a socio-cultural and eco-political construct, envisioning a model human identity (~as if supernova 2.0) and then entering through the scope of aesthetics and reflecting on this medium (identity being this medium): do we possess sufficient terminology to describe contemporary phenomena in art?

The work is part of MA diploma prepared at the Faculty of Inter-media, Academy of Fine Arts in Cracow.

Finney

Mova

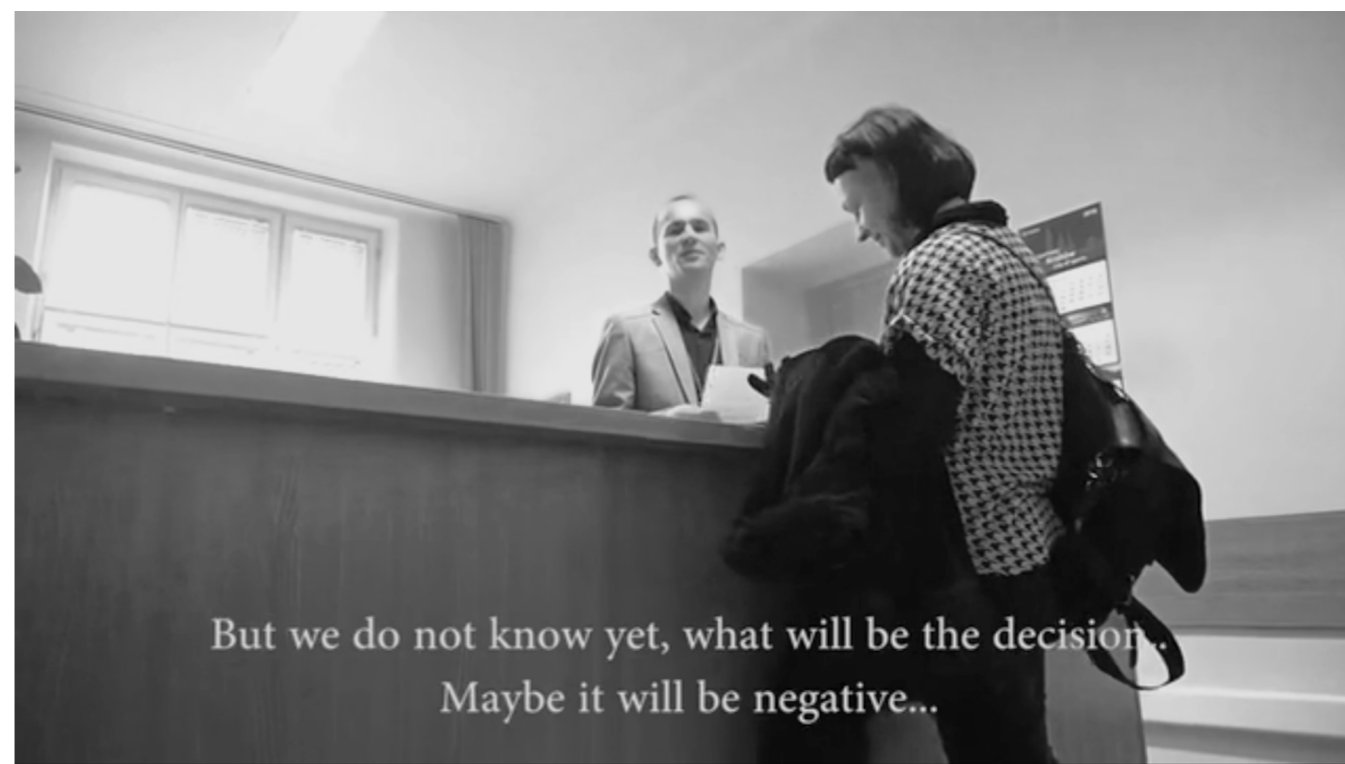
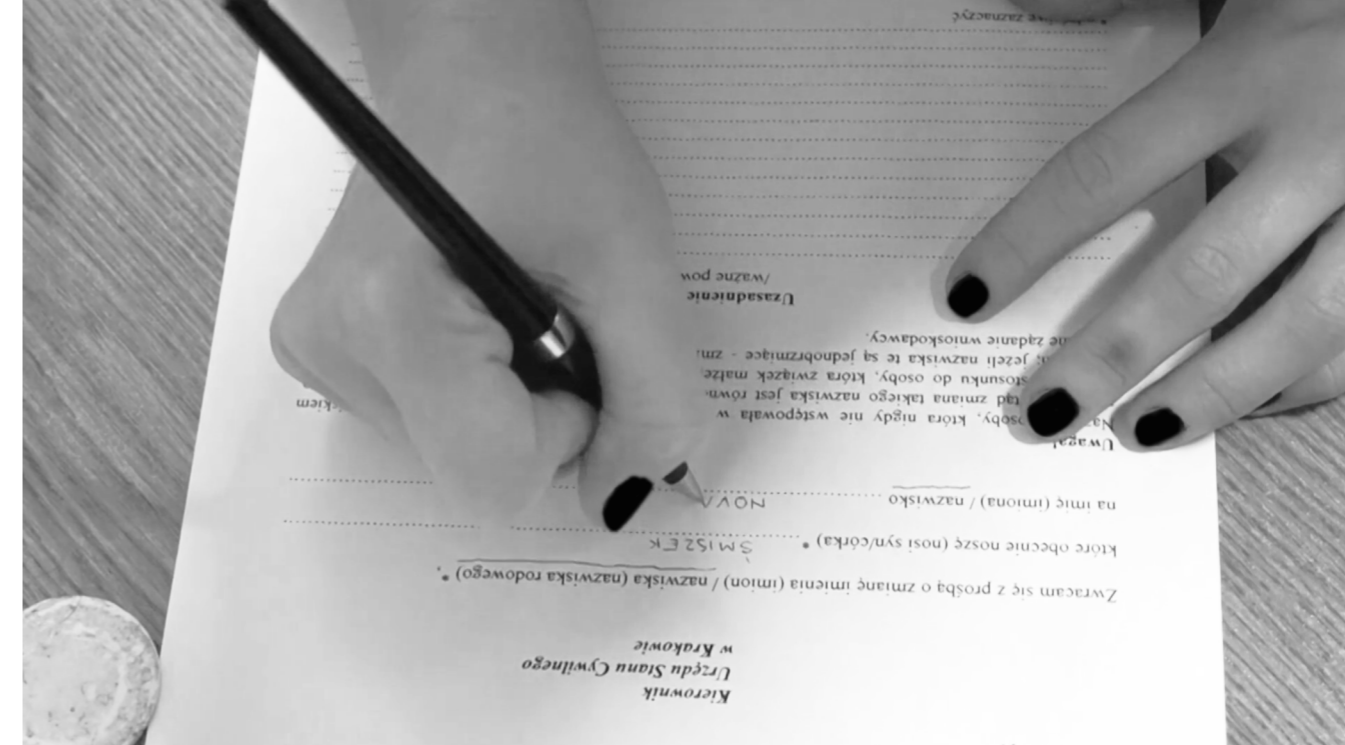
Changing a surname in Poland is only possible for a few specific reasons — when the surname carried is ridiculous, when it causes administrative problems or when it is different from the surname used.

The surname „Nova” is one of the more popular surnames in the world. It is also a very commonly used name. Due to the notation with the „v” letter, which, in Poland, is most commonly used when the etymology of the word is foreign, means Nova isn’t so prevalent on a national scale.

Art. 4. [Acceptable reasons for changing the name or surname]

1.The name or surname may be changed only for important reasons, in particular when they concern changes:

- 1) name or surname causes ridicule or doesn’t obtain human dignity;
- 2) the first or last name used;
- 3) the first or last name that has been unlawfully changed;
- 4) the name or surname worn in accordance with the provisions of the law of the country of which one also holds the citizenship.



But we do not know yet, what will be the decision.
Maybe it will be negative...

Śmiszek-Nova, surname changing, video documentation
<https://vimeo.com/346247728>

The identity NOVA 0.0.0.0, created by me, is on the border between **fiction** and reality, it is a form of alter ego, but the gestures accompanying its establishment are political and formal; image — authentic. „Nova” is extremely real and / or extremely artificial. My motivations for creating the character oscillated between, one, an attempt to deepen reflection on how a construct as subtle as identity — the resultant of political, socio-cultural, genetic and economic factors — can become verifiable, and two, the desire to subject the „I” to the experiment, to abandon the well-established image in favor of an aesthetic and creative experience. At the fictional level, however, it is an attempt to rethink and visualize the fantasy about an ideal human (**0**), create a model or an archetype of a perfect human, or more precisely — their identity: a person beyond the boundaries of gender,

culture, socio-political conditions, capable of an ecological attitude and communication, the model identity of **novacen** (the epoch which, according to James Lovelock, follows the Anthropocene). One of the other important motivations for the work is a reflection on the human desire for perfection and the constant pursuit of it as a kind of utopia of everyday life, although with the simultaneous potential of its implementation in the form of a hybrid: cyborg, AI. So what are the consequences of being able to „choose your identity”, to program it mechanically? I intend to work on expanding the project and research it with more technologically advanced elements, based on artificial intelligence, as part of further studies, the prolegomenon of which is the recently created text, a manifesto of an ~ **as if SUPERNOVA 2.0 - ecological collective identity**.



NOVA 0.0.0.0., „programmed” image
document photography, archiv



ready made, NOVA 0.0.0.0. prototype



This site can't be reached

0.0.0.0 refused to connect.

Try:

- Checking the connection
- [Checking the proxy and the firewall](#)

ERR_CONNECTION_REFUSED

Details

Reload

0.0.0.0. is a non-routable metadata address in the Internet Protocol version 4 that is used to denote an invalid, unknown, or nonexistent target. This address has specific meanings in many contexts. It is also sometimes called a wildcard or undefined address (...) 0.0.0.0. it also specifies all IP addresses on all systems. Therefore, the IP name differs from the NIP or PESEL numbers in that **it can „change as often as you want“**.



ephemeral tattoo, 2018



FOREGOING PRESENTATION:

Centrum Rzeźby Polskiej Orońsko, 9 Triennale Młodych
LAMES | Kultur und Kunstverein St. Polten, Parque del Sol
Ostavska Gallery Belgrad
Cvijeta Zuzorić Art Pavillion Belgrad, Triennale Sztuki Nowych Mediów
Galeria Opcja, Cracow Gallery Weekend

ONE HOUR MEETING WITH NOVA

transmedia work, 2019



multiplication of Nova, video frame,
from Google Drive form



allegro czego szukasz? szukaj wielu marianova SZUKAJ

Sortowanie: cena: od najniższej

Podkategorie

Antyki i Sztuka 6

Filtry

Allegro Smart!

darmowa dostawa SMART

stan

po renowacji 6

rodzaj oferty

kup teraz 6

licytacje 0

cena (zł)

od do

czas dostawy

dostawa dzisiaj

do jutra

do czwartku

sposoby dostawy

Paczka 6

Odbiór osobisty 6

Przesyłka elektroniczna 6

Kurier 0

Paczkomaty InPost 0

Odbiór w punkcie 0

List 0

opcje dostawy

darmowa dostawa

darmowy zwrot

lokalizacja

miejsowość

województwo

wyberz

oferta ma

Oferty

ONE HOUR MEETING WITH NOVA
Starc: Po renowacji
11,00 zł
511,00 zł z dostawą

ONE HOUR MEETING WITH NOVA
Starc: Po renowacji
110,00 zł
11,00 zł x 10 rat **raty zero** szczegóły w ofercie
610,00 zł z dostawą

ONE HOUR MEETING WITH NOVA
Starc: Po renowacji
1 100,00 zł
110,00 zł x 10 rat **raty zero** szczegóły w ofercie
1 600,00 zł z dostawą

ONE HOUR MEETING WITH NOVA
Starc: Po renowacji
11 000,00 zł
1100,00 zł x 10 rat **raty zero** szczegóły w ofercie
11 500,00 zł z dostawą

ONE HOUR MEETING WITH NOVA
Starc: Po renowacji
110 000,00 zł
110 500,00 zł z dostawą

ONE HOUR MEETING WITH NOVA
Starc: Po renowacji
1 100 000,00 zł
1 100 500,00 zł z dostawą

Allegro auctions

Originally, the work consists of twenty-six auctions on Allegro, including „ONE-HOUR MEETING WITH NOVA”, „ONE-DAY MEETING WITH NOVA”, „ONE-WEEK MEETING WITH NOVA” and „ONE-MONTH MEETING WITH NOVA” and a form created on Google Drive for any potential buyer. The work was created in April 2019 in response to a proposal from the organizers of the KRAKERS Cracow Art Week 2019 festival, addressed to all artists participating in the festival. Its subject was the possibility of putting up one’s own works at an auction of contemporary art, organized by representatives of KRAKERS and Allegro.

The prices of the meetings with „Nova” on Allegro were inspired by the minimum wage per hour for work in Poland in 2019 (PLN 14.70) and the most-expensive-sold work in the history of art (USD 300 million; the painting „Nafea faa ipoipo” Paul Gaugin) and ranged from PLN 14.70 to PLN 147,000 million.

The work provokes the question of the categories: „collecting” or „archiving” in the context of hybrid artistic works created on the border of media and new genres of work and their market potential.



INHABITING WHITE. Residing-in-the-self and trips with beast | (utopian ritual)

ready-made NOVA costum, experience, ritual, story, 2019-2020

~eco-story~

~eco~identity~

~eco-utopia~

~eco-experience~

~eko-mitology~

Since July 2019 I have been actually wearing one outfit, the costume NOVA 0.0.0.0. The costume was supposed to be specially designed and sewn, but I FOUND it at night on the street in the capital of Serbia. It was laying abandoned, by the wall next to the market square. I took it, not without doubt, although it was in fact exactly what I wanted: a white, shiny, kimono-coat, the right size: ~perfect, in someway.

So, I took it in order to then lose, abandon, find and accept it again... There was a label inside with the inscription: > AVON< 100 % polyester. What remained was the ecology of facts. It was to be my home, this costume, and my daily ritual: whiteness of white [by hand] and in-residing [residing-in-the-self]: this is what defined the course of days which lasted forever [in places, there, subtle and wild, moist].

The costume became, for me, a real home, the only unchanging artifact during my nomadic journey around Europe.

Trips with beast, Berlin-Belgrad-Kraków, 2019



Fluorescences and whitenesses, archive 2019-2020





100-days performance *Inhabiting white, residing-in-the-self*, archive, 2019-2020

“The emptiness was a luxury”

There was a series of manifestations in the form of cyclical or long-lasting performances, as well as rituals in personal and everyday life, which accompanied the project of NOVA 0.0.0.0. I undertook a series of activities aimed at checking the possibility of approaching the symbolic zero (ideal state?) in various spheres of life, including the material one. Just before leaving the country and going on a nomadic trip around Europe, I attempted to say goodbye to *n e e d l e s s** things and reduce myself to only one suitcase for all necessities. My goal was to bring my wardrobe to... one costume. Wearing the Nova 0.0.0.0. costume, which, since the closing of the *Hiatus* / #11011 exhibition, was my only outfit, it conveys a simple message: buy consciously, think whether you really need this (new) thing, how many things / clothes you really need? What is the function of wearing clothes? And, to determine whether daily / frequent change of clothes is an unwritten social requirement; further, are we aware of the broader context of our everyday, seemingly trivial, consumption decisions, including their environmen-

tal consequences (the clothing industry is second in the ranking of the most polluting industries),. What performative importance is there in having to constantly appear in the same costume-uniform?

Wearing one, **white**, costume and wanting to keep it in its perfect, intact form (whiteness), forced me to develop a strategy for its daily care, it has also become a field of daily exercise and mindfulness practice.

* LIST OF NEEDLESS THINGS:

https://issuu.com/nova0000/docs/spis_rzeczy

11111 | aleatoric choreography

experience, ready-made situation, choreography, jump, 2019



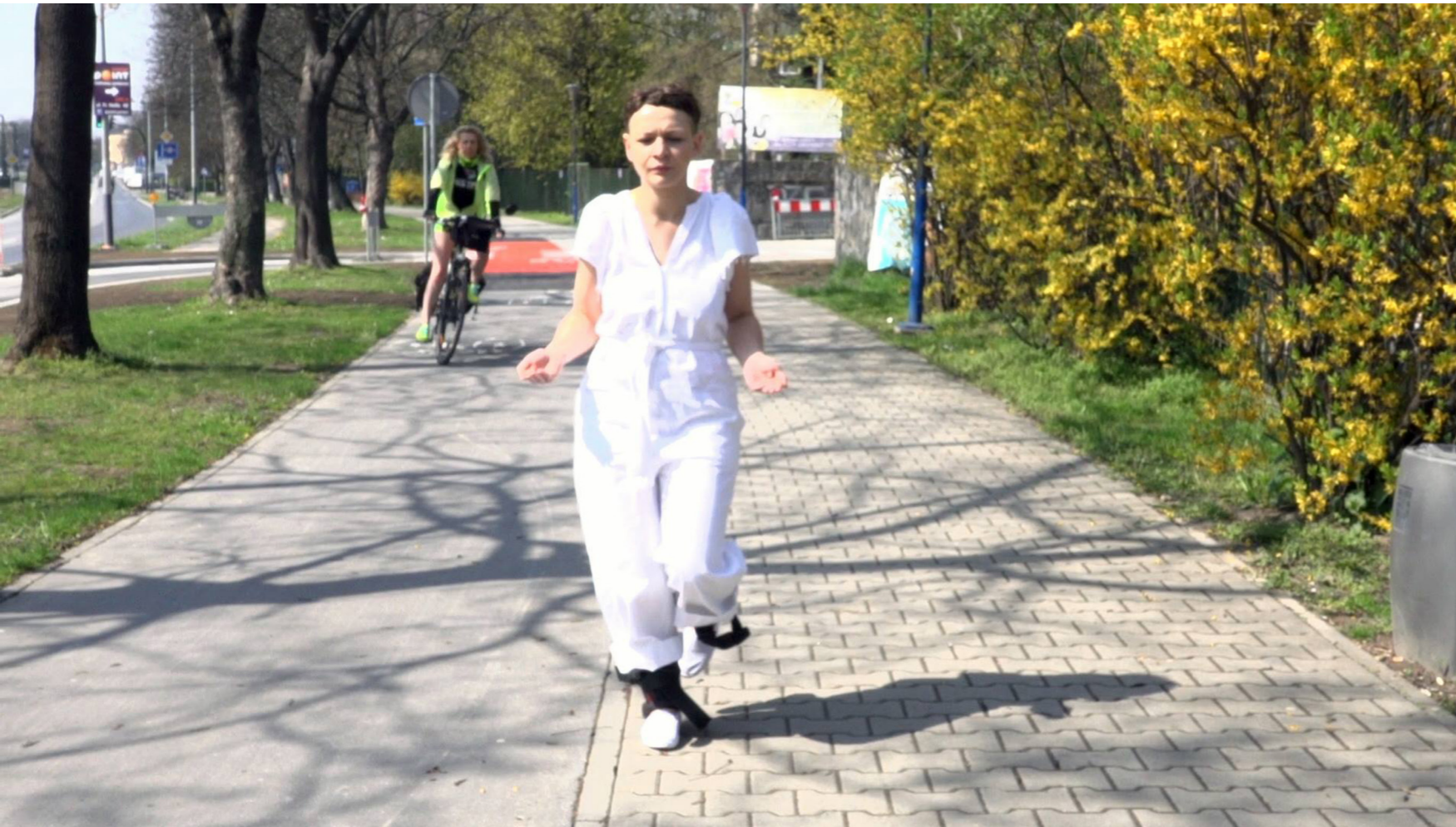
This one who jumps into the void owes no explanation*

*Godard about Klein



Cracow ART week KRAKERS 2019 „JUMP“

<https://vimeo.com/3961524>



11111, performance, Cracow Art Week Krakers, Cracow 2019

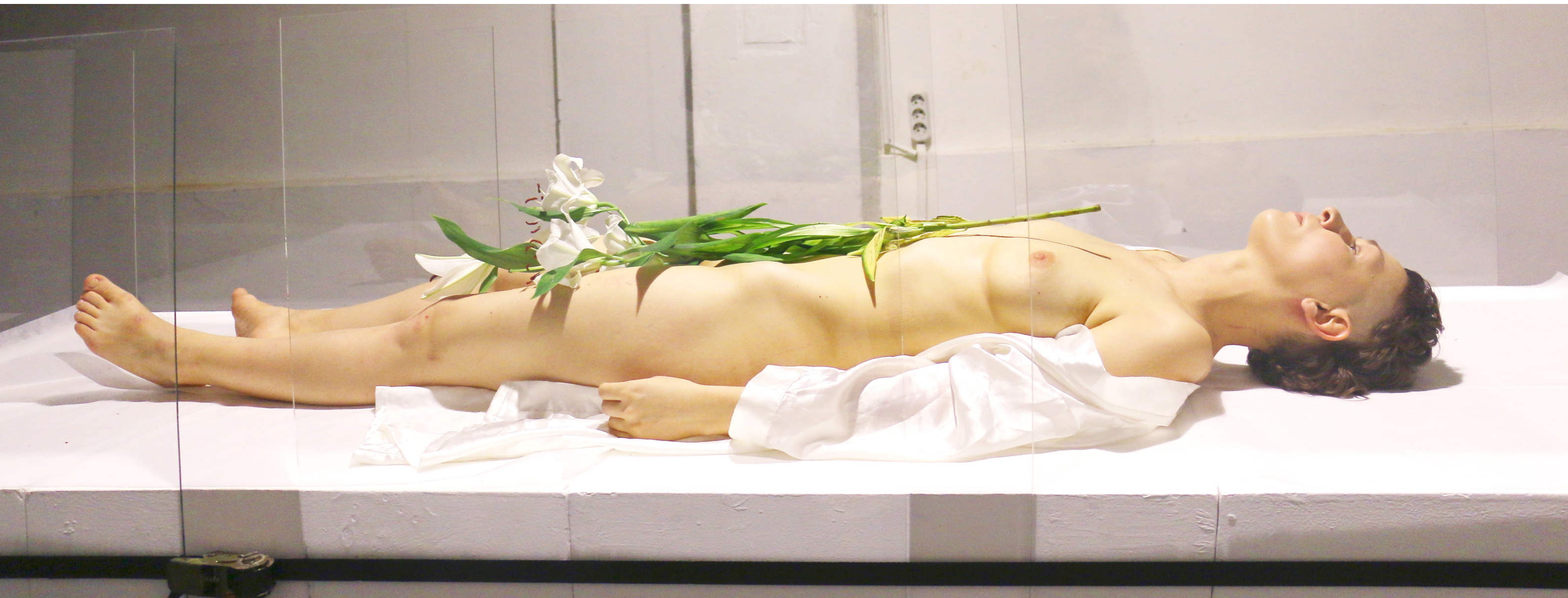
11111, 11110, 11109, 11108, 11107, 11106, 11105... backwards. Foot by foot. In focus. Dressed in white, the woman covers the distance of 11111 feet in 30 minutes. This is what separates her from the basket, which will lift her 90 meters up... JUMP (...) A woman is for a moment a small point trying to control her body. She only manages it sometimes. The jerks are strong and put her body into a strange uncoordinated dance. Hands, head and torso fly in different directions at moments of jerking. Only the legs, tied to the rope, move in unison but sluggishly. Everything happens in the air, against the blue cloudless sky. Slowly, the dance of the body calms down and the woman touches the ground.

MARIUSZ SOŁTYSIK, ASP News, 2019

HIATUS | 11011

site-specific installation, 2019

Hiatus, archive, 2019



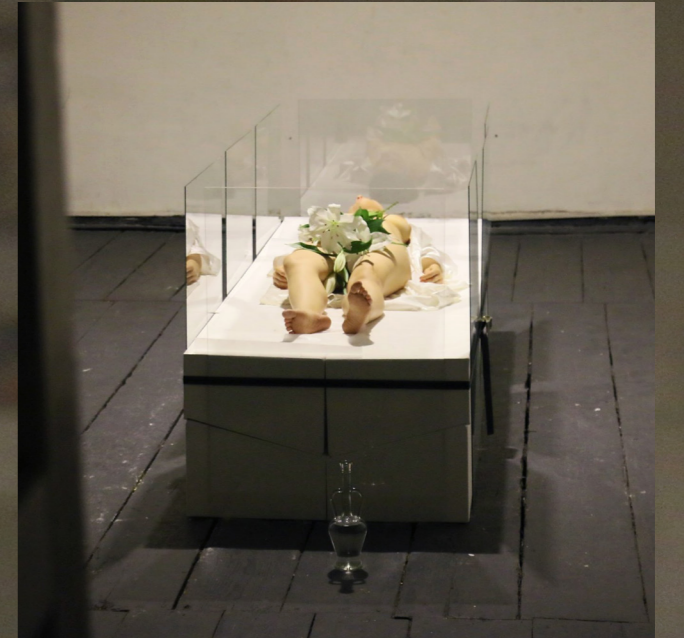
Maria Nova's ongoing art project explores body representation in a process of identity transformation in self-created character NOVA 0.0.0.0. The project started by the act of legally changing her last name to Nova and by this act of dis-identification challenging institutional practices for care and governance of her body. Meaning produced this way is inherently political. These self-reflections are interwoven with contemplation on the ethereal and fragile nature of self-identity, that can be seen as something fluid and sensitive to changes, placed on a body as a limitation of theorising of itself. The act has given the artist an opportunity to develop theoretical tools to rethink (own body), corporeity. Teresa Macri noted,

"These alterations, that the body meets, oust its identity and redefine a mutant subjectivity" (The Postorganic body, 1996.), and perhaps moving away from human condition and getting closer to the essence of existence.

MARIJA KADELBURG

Hiatus, archive 2019





Hiaatus, archive, 2019

Hiatus is a site-specific project. The exhibition is divided into three spaces / rooms. In the first, the documentation of the NOVA 0.0.0.0. project was presented, in the second, an installation and performance entitled *Hiatus*, and the third, my temporary home, was a space for creation: I lived in the gallery space for 11,011 minutes (7.5 days), in order not to leave the place during the entire duration of the project and, as a process, create an exhibition.

Taking the time of formation as a laboratory, also a laboratory of myself, I adopted some specific, restrictive rules that made it a cleansing and transformation experience as well — I decided that during this time I will not eat food and only drink water. With the exception of the gallery opening hours, during which I guided the visitors around the exhibition by myself, it was also a time of retreat. For the rest of the time, it was possible to observe the process through the gallery windows, and after it was closed, every day at 9 p.m., in the partially glass object I had built, I performed a ritual performance *Hiatus*, which could be watched through the gallery windows.

„The material chosen by the artist, glass serves not so much to >expose< (the body / subject / ego / self / I), but to symbolize it, or more precisely, it is the space of the experiment. This is supposed to be a living laboratory, where something is happening: something is grown, something disappears.”



OSTAVINSKA GALLERY, preparation for the performance *Hiatus*

NOVA 0.0.0.0. costume, archive 2019



And in an instance all words perish...

And in an instance all words perish.



Hiatus, OSTAVINSKA GALLERY, 2019

And in an instance all words perish...

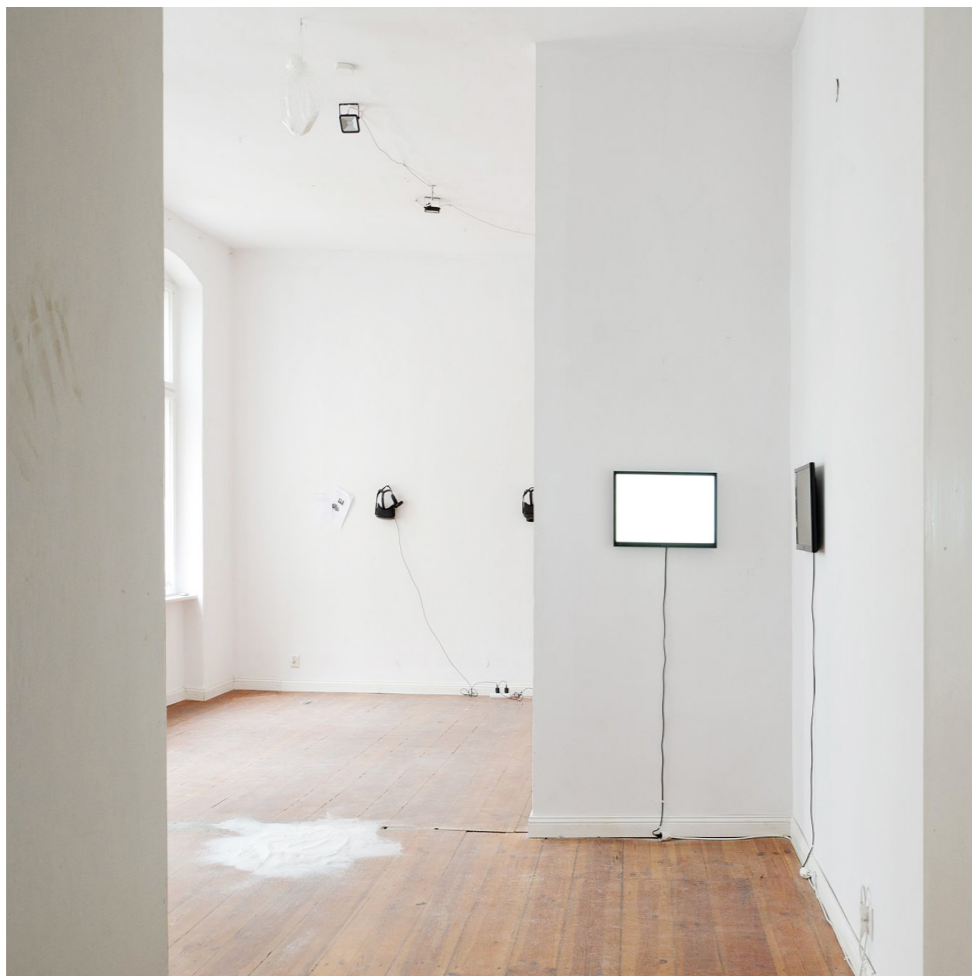
printing on the wall,
part of installation *Hiatus* / #11011

In/visible stories: about this, how you became my mother

| 11111 + 111 + 11

raw mother art 2.0, 2020





exhibition view, *Connection*,
OS17 Gallery, Szczecin 2020

(short birth myth: serpent body: β)

So, I was born. Shamelessly, having defeated armies of enemies.
The road to being my shape was long and abundant: it is certain
under the skin: carnal.

I was pupating slowly, it was May 27, 1989, late afternoon
(5pm). I break through my mother's membrane with undulating
body movements: I can't walk, I don't know languages, no colors.
In the place where I am it is bright, this is pure light, I cannot
see anything, I start to slither... I move, I slide into the crack: here
I am, I exist, I am a snake.

My body is oblong, winding, curvy, stretchy, flaccid, soft, hard,
slippery, alluring — I am a snake of the earth.

fragment of the autobiography

11111 birth/day

autobiographical event, 2019

1 1 1 1 1
birth/day

and the first day of my new identity

Śmiszek - (MMM) Maria Monika Matylda
Maria Marianowna [Marianowna] - MARIA NOVA
NOVA 0.0.0.0 | work-in-progress - No. 1 ~ Yōu 優

Pamoja Gallery, 11111 birth/day,

28 October 2019, Cracow

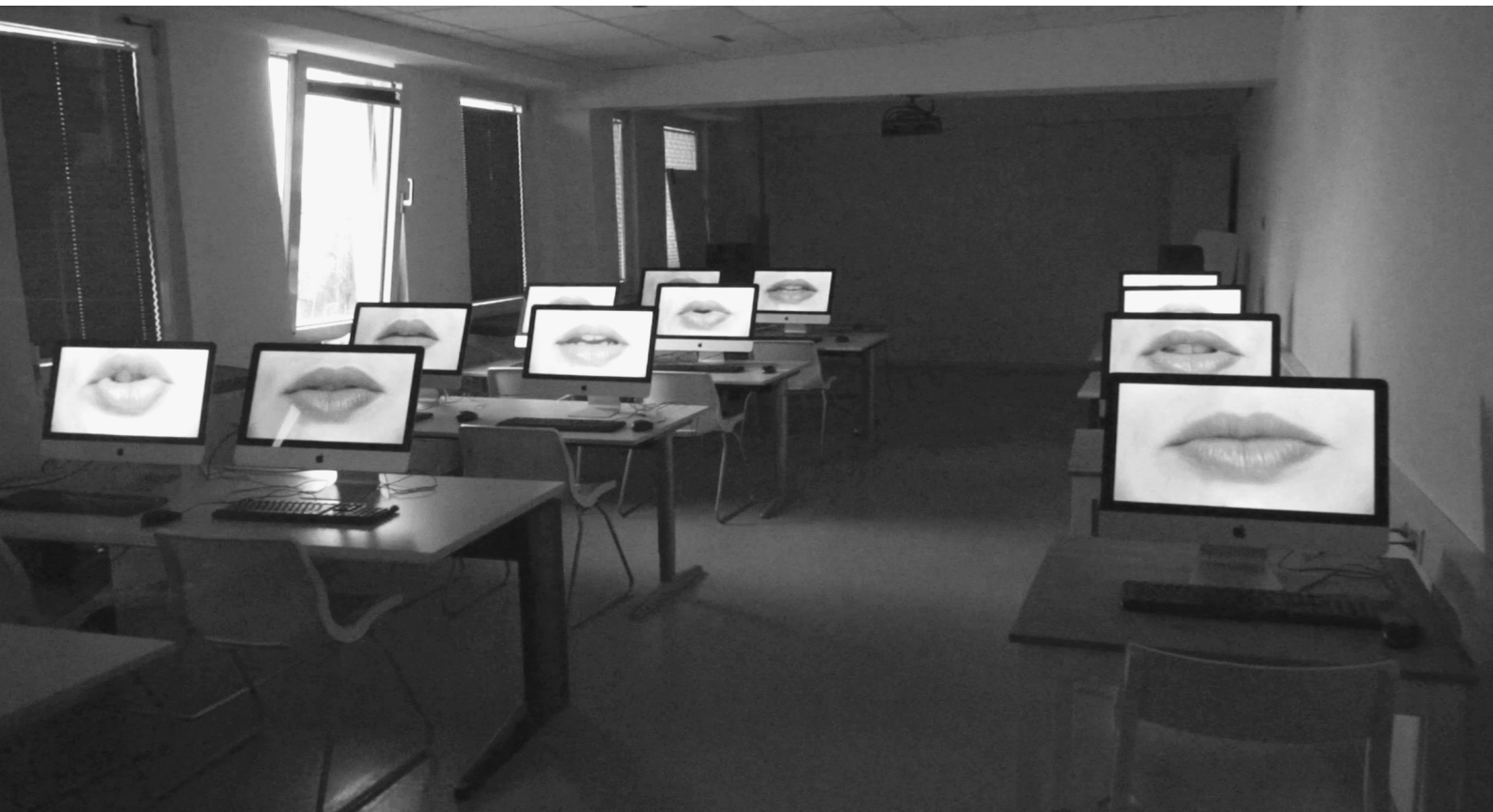
MARRIAGE VOW 0

videoinstallation

/video 3'03", 12 screens/



Marriage Vow, video frame



videoinstallation

<https://vimeo.com/343936148>

Vow 0 is a manifesto, a promise (or a desire for a promise), given primarily to the on-looker and to myself, and at the same time a gesture of going beyond language / meaning / (im)possibility. The image shows a mouth, saying a fragment of the vows declared during the marriage ceremony in Polish Civil Registry Offices: „I vow for you love, faithfulness and honesty and I will not leave you until death.” Depriving the image of sound deprives the spoken words of content: does >a promise< as such exist? Is it, as a linguistic being, possible? Doesn't the promise of love and fidelity, even if made to oneself, contain an aspect of the im/possible? There remains only the movement of lips, the choreography of lips, saying words with no meaning, excluded from linguistic reality.

The subject of the work is the opposition between performativity (pertinence) and the conventionality of language, inspired by the theory of performative acts of speech by John L. Austin, and by reality. According to Austin's theory, there are speech acts that have the power to change reality. In Austin's dissertations, the most frequently used example are the words of a marriage vow, which – according to his argumentation – expressed in certain circumstances, have the power to change reality (establishing reality through the word): on the strength of words, two people become husband and wife („I make you husband and wife”). On the other hand, the promise contained in the language is purely conventional / symbolic.

FOREGOING PRESENTATION:

Opcja Gallery
Bunkier Art Gallery
ASP Gallery in Lodz

There is not enough signs to explain...

book, sculpture, object, 2019

111-meters book

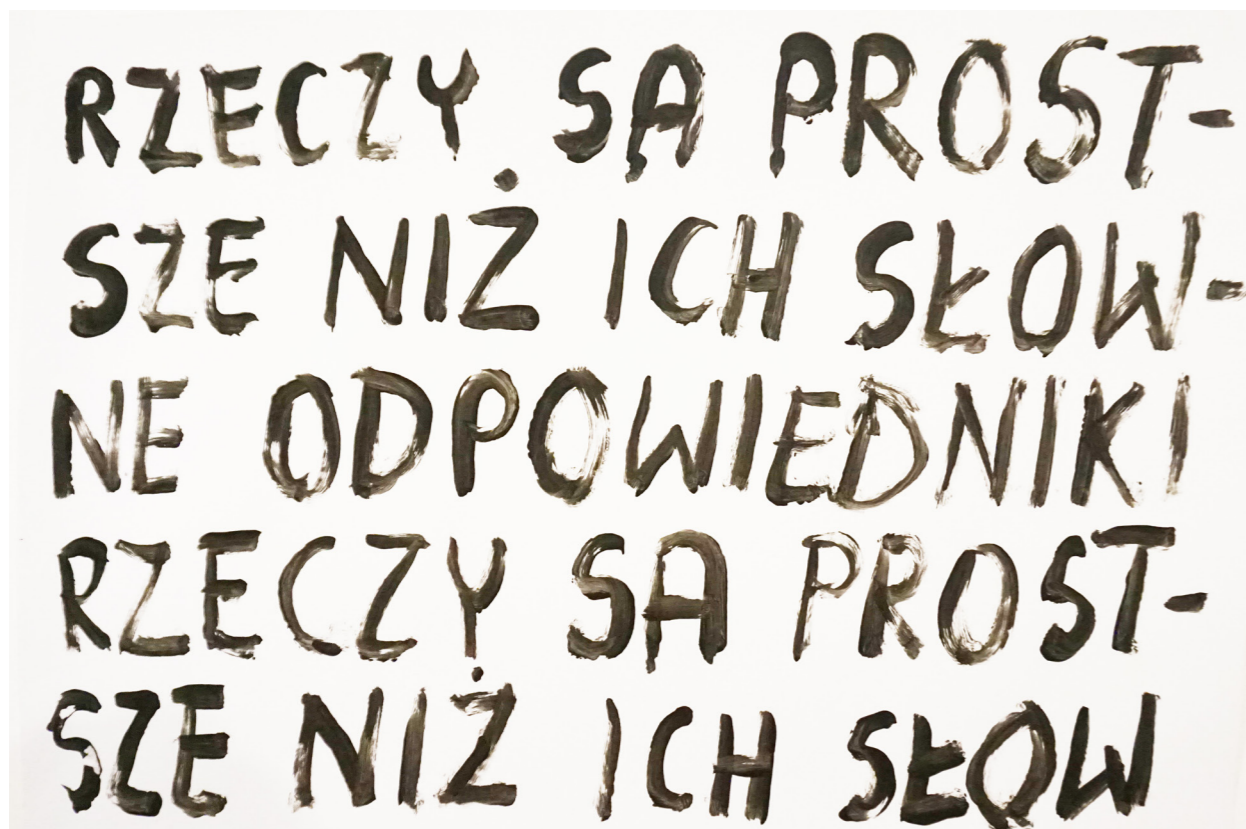


Book Design Studio, University of Art in Belgrade, 2019



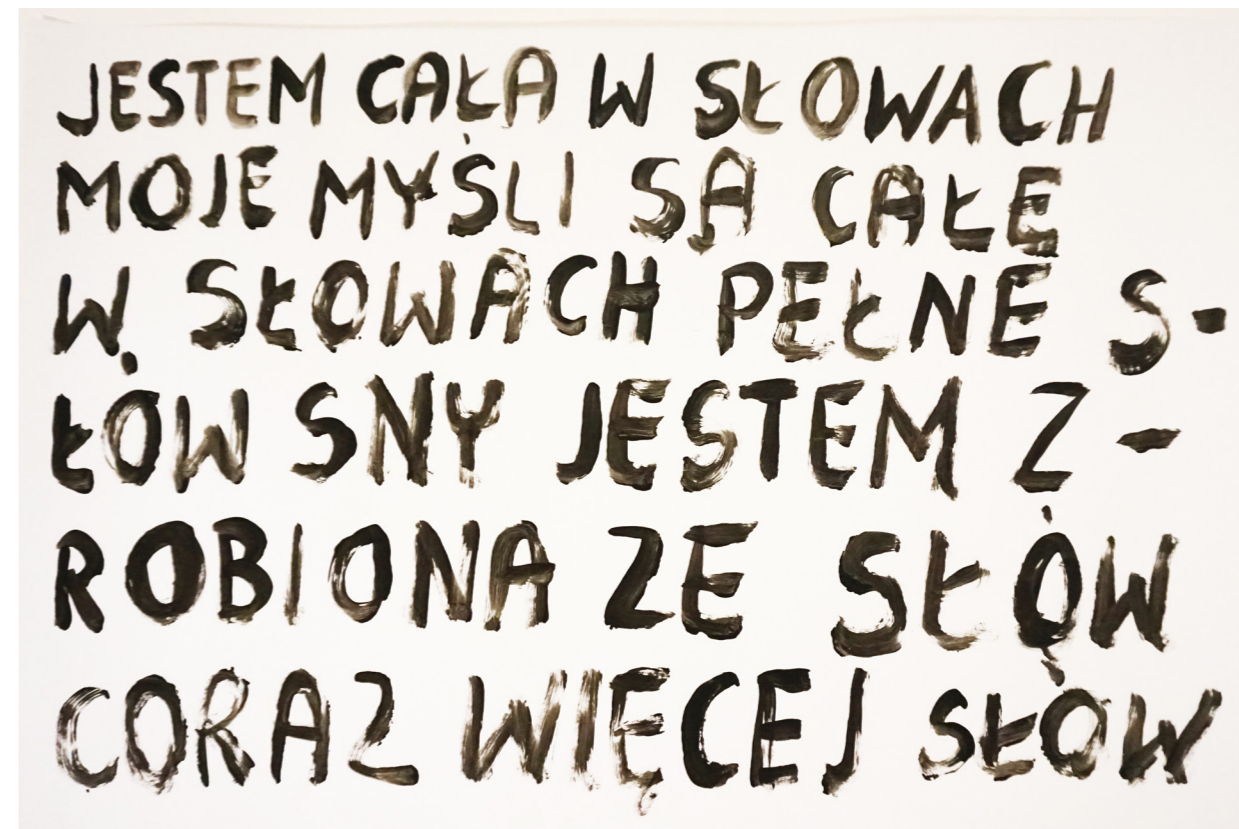
This is my white home, this white sheet

visual poetry cycle, 2019



RZECZY. SA PROST-
SZE NIZ ICH SŁOW-
NE ODPOWIEDNIKI
RZECZY SA PROST-
SZE NIZ ICH SŁOW

Things are simpler than their verbal counterparts, acrylic on paper, 100x60



JESTEM CAŁA W SŁOWACH
MOJE MYŚLI SA CAŁE
W SŁOWACH PEŁNE S-
ŁOW SNY JESTEM Z-
ROBIONA ZE SŁÓW
CORAZ WIĘCEJ SŁÓW

I'm all in words, acrylic on paper, 100x60

I FORGOT
WHO
AM
I

I DO NOT
REMEMBER
WHO I
WAS

I FORGOT
WHO
I WANT
TO BECOME

CAME OUT
I AM NOT
THIS PERSON

NOT ISLAND NOT

or undersleeping

1001 LAPS OF THE MOON AROUND ITS AXIS



12 OCTOBER 2016 - 5 APRIL 2018

PASSION | entrance to beautiful, silver river

experience, extasy, camera performance, 2016

/video 1'06/



video frames



TRIPTYCH

performance site-specific, happening, ritual, seance 2017

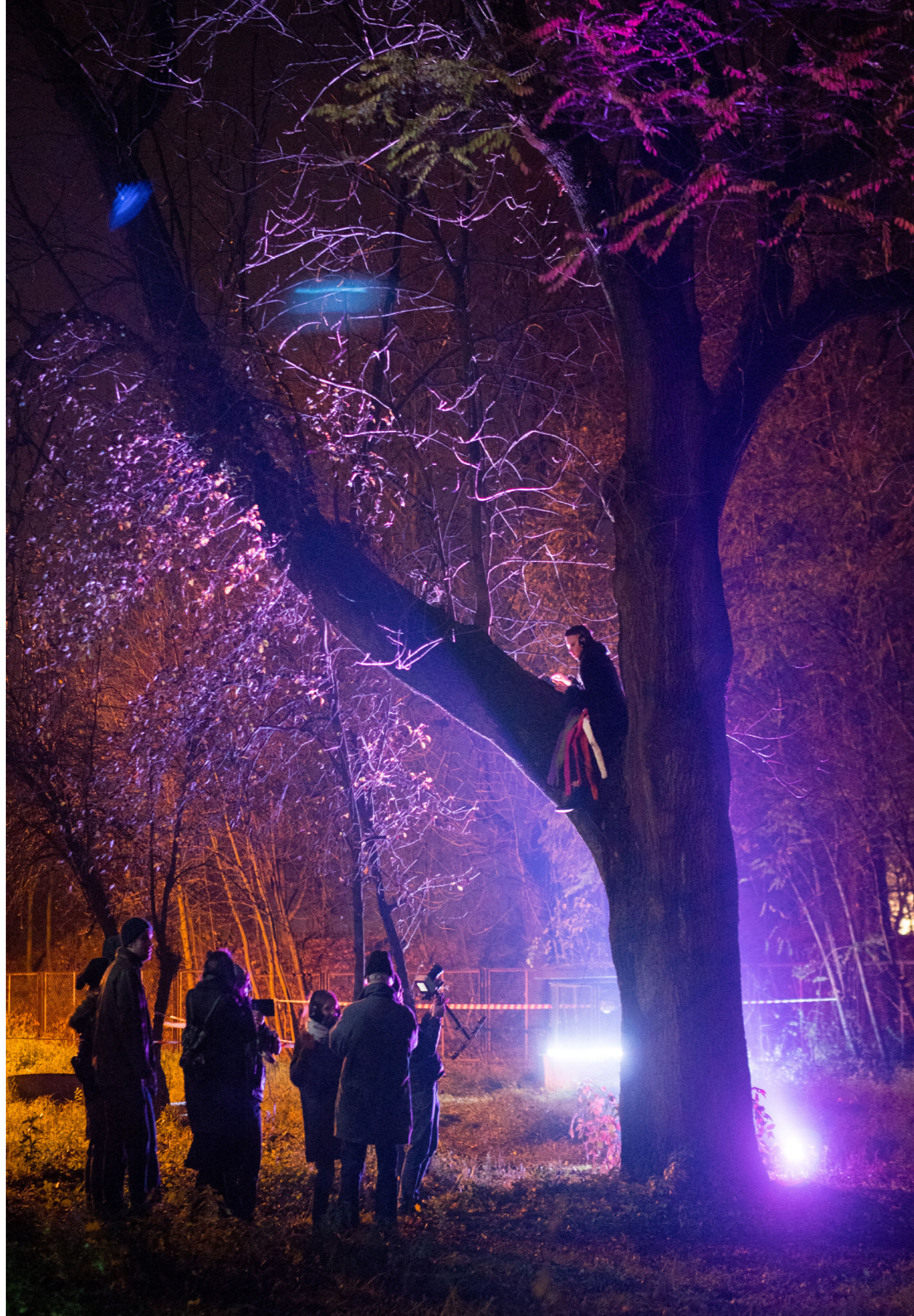
/video documentation 3'12"/

TRIPTYCH is a work consisting of three events, the first of which takes place underground (at the bottom of a well) – from UNDER, second: above the ground or on a hill – UP (!), third: at the boundary of the Earth's surface – inBETWEEN, where the Earth appears as element but also as mother.

TRYPTYK is a discourse with space-time (past, potentiality, between, vertical, horizontal) and the elements, including the „element“ of the medium in which it is expressed. On the one hand, it is a personal journey, on the other — an autothematic reflection, because the initiation that takes place concerns the action itself: it is its own funeral — the funeral of the performance that is happening.

EKO-TECHNO-ARTMOBIL, 2017
Park Bednarskiego





Third part *UP(!)*

<https://vimeo.com/262376775>

Performance, when taking an established, already tamed shape (because the author [!] directly reproduces or refers to gestures of other performers: „classics of performance art“ including Zbigniew Warpechowski, Jerzy Bereś or Marina Abramović), as opposed to shapeless, aleatoric, unplanned, but „spontaneous“ action, made with the intention of initiation and the energy of the beginning as a performance. The second part of the work (*UP!*) is an aleatoric happening conceived as the act of initiating something in a process, without a specific shape and thus, containing full potential.

FORGOING PRESENTATION:

Multimedia Group Magazin

Hevre Club Cracow

MARRIAGE VOW 0

performance, ritual, seance, 2018

/video documentation 5'18"/



Marriage Vow 0, archive, 2018
<https://vimeo.com/346227966>

The sequence of the initiatory and ritual „melodramatic“ /?/ actions, inspired by the impossibility of words — in this case the words of a marriage vow; failure of the theory of the performative acts of speech of John L. Austin and the story of self-exposure (in the history of art); motivated by (1) the promise made in the dream to Alejandro Jodorovsky, (2) unceasing love for Marcel Duchamp, and (3) the desire to abandon the current image for the Nova-identity.

1.

Among Lolo (one of the minorities in South China, which maintains good relations mainly with Tibetans), there is a legend about the beginning of the world — there were two hens: white and black. Each of them abolished nine eggs, which made bad people and good people.



2.

„It was a great fiesta, a ceremony during which the forces of darkness freed themselves from the trap to fight the forces of light. On the battlefield, angels and beasts faced each other. (...) I was aware that I was going in the direction of death, that it would be a ritual of transformation “

Jodorovsky





installation *These are your thoughts about me* (dedicated to MARcel Duchamp)
writing „I love when you are looking at me”, archive, 2018



CRACOW ART WEEK KRAKERS 2019, Marriage Vow 0

FAMILY SELF-PORTRAIT OUTDOORS

video, seance, experience, story, performative installation, 2018



Family self-portrait outdoors, video frames

The film presents a series of genre scenes from the life of my interspecies family. Its members are Lumière the cat, Felicjan and Supernova, the cockerels, and a ficus plant, Benjamin. The work is an attempt to register mutual dependencies and connections — domination, mechanisms of power and control — in the contemporary non-heteronormative family, from an outside perspective. The

title of the film is a parallel to the title of Luchino Visconti's well-known work, „Portrait of a Family in the Interior” (mostly translated to Conversation Piece), but the story from „Self-Portrait ...” (*Nova family*) goes beyond the story presented in the film, becoming an authentic experience, not only a film arrangement.

<https://vimeo.com/343452832>



The work was shown as a video installation,
with the participation of all living individuals and artifacts
Cracow Gallery Week 2018



A SONG | trailer of a non-existent film

film-performance, 4'04, 2018



PIEŚŃ I trailer nieistniejącego filmu
<https://vimeo.com/342162056>

An experimental film project on the boundary of performance, video art, reality experience. The film was made based on the script entitled „A song”, which is also a genre hybrid, oscillating between the poem, the literary collage and the film drama. It consists of dialogues led by a pair of close to each other people, WOMAN and MAN, whose conversation goes beyond their relationship: they talk to themselves, to the camera (camera-viewer), to the interior of the medium. In the film, this relationship becomes multiway, because real people from my life were invited to participate in the project, people with whom I have or had close contact: partners, loves, friends, lovers of the past or — in the case of their absence — souvenirs after them; creating a hybrid of the radical of masculinity, eroticism, languages. The project is therefore both, a formal and emotional experiment, and at the same time an attempt to take up a dialogue with the stereotypes regarding the ways of building and maintaining relationships, as well as social roles and consents associated with it: perceived as masculine and feminine. It is a utopian attempt to go beyond language, towards experience. It is a document about the contemporary times: about love, about

the impossibility of love, about the impossibilities of language, about loneliness in a multidirectional system of love and language games and events.

FOREGOING PRESENTATION:

Bunkier Art Gallery

Pamoja Gallery



video frames
A song / trailer of a non-existent film



<https://vimeo.com/342162056>

O

videostory, installation, 2016

This film is part of a video installation entitled „O”, presented as a solo exhibition. The title of the film and installation is the graphic sign of a circle. It is a work in progress: a form of manifesto, the beginning of an expression. Instead of creating a story, I propose experience, together with everything that it carries: pleasure, excitement, boredom.

This represents an attempt of freeing history from narration and the transition from word and image as tools for telling a story, to the experience of the structure of history that is happening, lasting, and where „end” is simultaneously the „beginning”.

O, video frames
<https://vimeo.com/345164182>



„O” by Maria Śmiszek was created against all declarations of the end, in spite of the extreme discourses undertaken in the last century: history, philosophy, art, and even man. „O” is created regardless of the accumulating rubble of history. It’s walking towards that twilight.

„History is made,” says the voice of this work. The history that we are getting to know here has no end and will never comprehend its end, and it is in this sense that it is infinite (looped like a voice) and as such escaping cognition (washed away by new sensations).

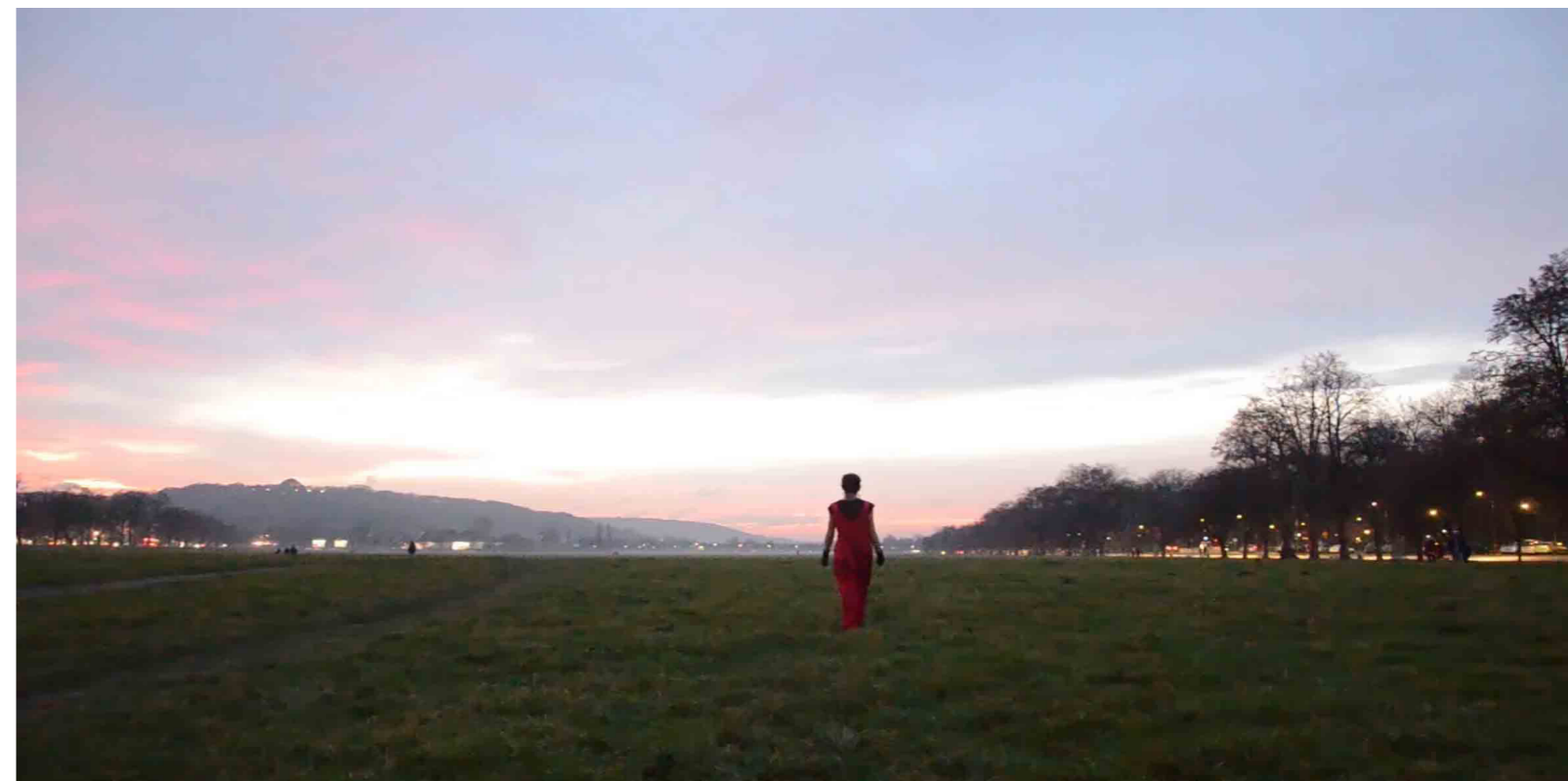
We are dealing here with a special type of site-specific installation: the grass on the gallery floor makes us experience this space - empty, with white walls - differently than before. What is trampled and crushed beneath your feet suddenly becomes a condition of experience. It reveals, as an object of history, its complicated layered structure, literally the ground, the place where history is born hic et nunc, never any other time. A story living its own life, disposing of narratives that stop this eternal circle, pulsation, looping.

The very figure of a loop, revealed in the title, expresses a longing for presence, for complete-

ness, for a state in which you want for nothing; in this state, nothing else needs to be solved or understood, for everything is solved and perfectly understood. On the other hand, we could say: it’s zero. Or the entrance. Leading to the source of the life-giving experience. Its desire, its absence, drives the wheel of history. A Story.

What is a st-o-ry? A story that has no end so that it cannot succeed? Does it come full circle or fail? Or maybe by surprising us („oh!”), It knocks us out of the ruts of narrative forms? Maria Śmiszek is ironic about the great historical narratives that are left behind - the armies have passed, the armies are yet to come - only trampled fields, rubble and dead bodies. The story is here, it begins at your feet, it waits at the doorstep. „Come in.”

MACIEJ TOPOLSKI



O, kadr wideo



Opcja Gallery, installation view
<https://vimeo.com/345164182>



recording / transmission of the video in real time

PLACEMENT

series of photography, 2017



BREATHLESS

performance, action in public space, 2017

In the country where I live, it's hard to breathe. In the city where I live, it's hard to breathe. People turn into „dragons”. In Polish, the word „smog” is very similar to the word „smok” (dragon). We have lost our breath.

The action concerns the problem of air pollution in Krakow / Poland and its numerous health / social consequences.



Breathless, VI ONLINE PERFORMANCE ART FESTIVAL



Breathless, archive 2017



Breathless, action in a public space

Dębnicki Bridge / Vistula boulevard, Cracow, archive 2017



Breathless, archive, Kraków 2017

PLACE FOR YOUR AD

video performance, 2016

MIEJSCE

Consumer body, a body harnessed in urban hyper-information processes. Overproduction of words, images, meanings, ephemeris print, overwrites. Sculptures from billboards, body-palimpsest from information over-measured.

NA TWOJA

Place for your ad, archive, 2016



Miejsce na Twoją reklamę, kadry wideo

SUNDAY WALKINGS WITH FELA

performance, experience, action in public space,
exclusive ecological art, 2017

/documentation 2'06"/



Walkings with Felicja han, archive 2017
<https://vimeo.com/344630143>

Felicja, meaning „happy.” Here: the one that has not finished up in the broth (in Poland, the obligatory dish served on Sunday’s lunch), what we manifested during our Sunday walks, that we took in the Old Town, in Krakow. The price for saving her life was an adaptation to new conditions. Fela took up residence in one of the Cracow tenement houses on Lea Street with myself, MT, Lumière’s cat and several plants, including two ficuses benjamins. In the kitchen by the balcony, there was a wooden chicken coop arranged for her.

Walking with Felicja and the experience of sharing a living space with her aroused a lot of emotions. McDonald’s environs aroused the most critical, underbelly point. Our walks turned out to be devastating.

Appendix:

The Cracow period of Fela’s life ended with a tragic separation of all household members (I would add that according to Chinese folklore imagery, the black chicken is said to shoo away evil spirits...). Felicja went to my father’s garden, where, until her disappearance, she led — if not a happy life — at least a frivolous one, laying very exclusive ecological eggs. Meanwhile, I moved into Felicjanek street.

FOREGOING PRESENTATION:

Pauza Gallery, 2017



Sunday walkings with Fela, Cracoww 2017, video frames



Felicja han at home at Lea Street 36 a, Cracow 2016

FELICJANEK STREET PROJECT

action in social space, happening, 2018



Neighbors Meeting over Coffee, Cafe Massolit, archive 2017

With the beginning of March 2017, I started to live on Felicjanek Street, which was my thirteenth home and thirteenth residence in Cracow. In the face of this, my latest change of residence and, together, with a life-changing moment in my personal circumstances, I decided to explore the topic of strangeness and loneliness in the urban space. I undertook the FELICJANEK STREET PROJECT in the name of the neoutopian

idea of creating a local community in the city centre, on Felicjanek Street, which for many of its residents (tourists, foreign students, locals) is a transitional place, a nomadic space, but for many a place inhabited for years, from generation to generation. Residents living in neighbouring houses remain strangers to each other despite sharing the „common courtyard“.



Felicjanek Street, Breakfast on the grass, happening, 2017



Felicjanek Street Projekt, archive, 2017



Felicjanek Street, Breakfast on the grass, happening in public space, archive, 2017



I AM U.

24-hours performance, installation, 2017

A 24-hour action, consisting in reading the content of James Joyce's „Ulysses” in a „mechanical”, extra-linguistic way, treating the undertaken challenge as a kind of physical, endurance performance, no longer intellectual in nature.

The action took place on the anniversary date on which Ulysses takes place, June 16, 2017. From the read pages of the book, an installation is created, which consists of the pages of the novel, and at the end of the action there was an artefact in the form of a book with no beginning; half empty.

Potencja Gallery, performance
<https://vimeo.com/476105781>





I am U., Potencja Gallery, documentation



24-hours performance, reading the content of „Ulysses” by James Joyce



TRANSMOGRIFYING

performative installation, choreography, 2016



Transmogriying, installation view



Transmogriying, video frames, Theatre Academy, 2016

TRANSMOGRIFYING II

camera performance, choreography, 2017

FOREGOING PRESENTATION:

Literacka Cafe, Cracow 2018

<https://vimeo.com/300569319>





THOSE DAYS WERE EATING AWAY AT US. AMARANT, AMARANTE, AMARANTHUS

video, ritual, text, 2017-2019



and it was Polish the meat,
and I pulled out
this beautiful Poland:
from the stomach
to watch her
under the shining silvery
cutlery

<https://vimeo.com/345125087>

1.

The work was inspired by an experience I had in the summer of 2017, at my temporary job on the German island of Rügen. On the day known as the „Schnitzeltag“ one could eat a huge schnitzel for a symbolic „seven and fifty“ — 400 grams of meat with potatoes and cucumber salad, which increased the number of customers for restaurant on this day almost fivefold.

2.

However, the quality of the products served at the restaurant were questionable. The unique layout for this day and the placement strategy that was utilised was in order to get maximum profit, they were selling the unidentifiable, semi-finished products, dishes that are often highly processed, with a lot of chemical additives and flavour-enhancers, often fatty and mainly meat. It was the first time I saw cardboard scrambled eggs there. It was also the first time that I had encountered shades of nationalism imposed upon workers of various origins: they were stripped of names and nationality. However, it was the case that people with obesity constituted a significant percentage of the clients.

3.

Being enveloped in such a destructive work environment and serving dozens of schnitzels that took up the entire plate, I felt overwhelmed by the thought of eating even one schnitzel (although I do not eat meat),

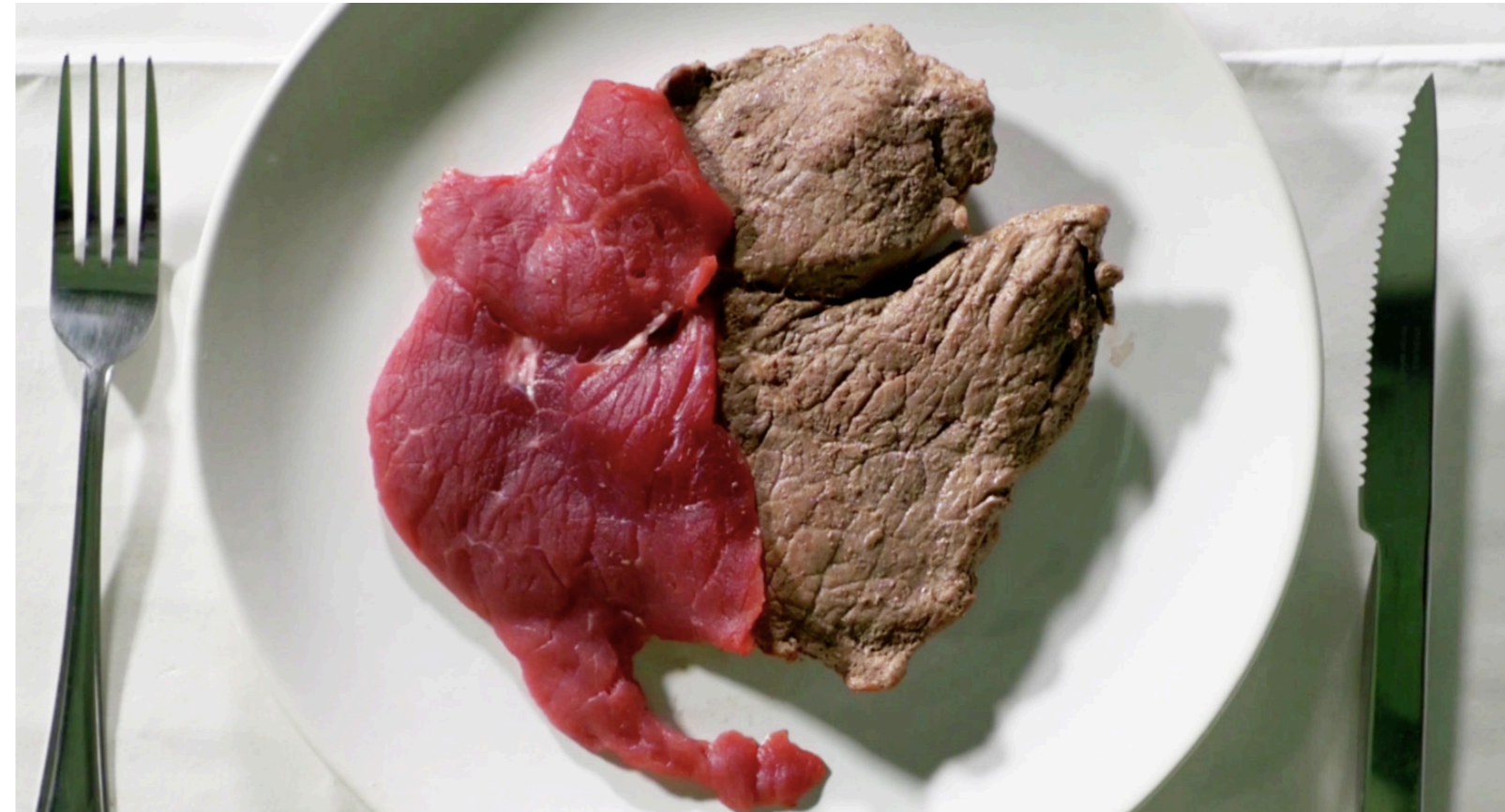
but before I could, I left the place.

4.

The obsessive thought about schnitzel came back to me in the form of a trauma-image on my return to Poland. The planned ritual of meat eating has expanded to include a Polish context, the political context and the questions I have asked myself during the dynamically changing situation in Poland: about nationality, Polishness, politics, the political nature of art, the obligation of art to be political, the status and future of Poland, and finally — food: the politics of food.

5.

Amaranth (chemistry) — an organic chemical compound from the group „azodyes“ is a synthetic, non-granular, dark red foodstuff tar, forbidden in some countries. It has a strong resistance to high temperature and light. It is mainly used for the production of cosmetics (e.g. lipsticks, cosmetic blushes). Although this dye has been withdrawn from use in food products, it can still be found in, amongst other things: cakes and jellies, breakfast cereals, non-alcoholic and low-grade alcoholic beverages, caviar and blackcurrant products. Amaranth can cause side effects typical of azodyes. It can affect fertility, the liver and the kidneys. Consumed by pregnant women, it can cause birth defects. In the Table of Additives and Chemical Ingredients, B. Statham is indicated as a carcinogen.



Those days were eating away at us, video frames, 2017-2019

ARRARA I,II

sound performance, experience, 2017

Arrara I, video frames

<https://vimeo.com/nova0000/review/477209858/9c49422d5e>





Arrara II, Sygnał Niesystematyczny Gallery, Cracow 2017

performance in collaboration with Jana Moroz and Marta Baron

RE:FLECTIONS

a series of photography, video, text, 2017





Re:flection, video frames

SEXY MF

performance, instalacja, choreografia, 2015



Body, Teatr Studio w Warszawie, foyer

SEXY MF is a performative installation that asks which social identities we really are: a woman and a man, an artist and a spectator. Face characterization, which conveys sex characteristics that are different from the rest of the body and can disturb the standard exchange of glances. In order to escape from the impression of illusion, the viewer has to decide what and who to see.

Fragment of review

Throughout the interaction, performers make eye contact, seduce and tempt with their gaze, small gestures, such as open lips and suggestive touching of their bodies. Erotic intention is kept constant, its intensity does not decrease. (...) In the public space, twelve intimate spaces are created, subject to constant observation by one participant in each space, with others who do not interact directly, the spectator-performer border is abolished; we are all objects from which the installation was composed.

The description taken from:

<http://www.cialoumysl.pl/en/action-s-events/body-mind-festival/2015/performances/sexymf>

choreography | concept:

Ana Borralho & João Galante

make-up:

Jorge Bragada

<http://www.taniecpolska.pl/krytyka/302>



widok instalacji



udział w performance Sexy MF





Remember me. Natalia Cikowska talks to Maria Nova

The atmosphere is amazing. It's October, but it's warm like June. I am just sitting on the terrace in the studio of a Berlin artist, where I stop a while. I have a view of the TV tower: a very strange object. It isn't obvious whether to admire it or, perhaps, better leave its vicinity: such an intense eye, staring at the heart of Europe.

Recently I returned to the album „Bright Red” by Laurie Anderson and I listen to it endlessly in the context of trying to go beyond the language... In one of the songs: „World Without End”, Laurie sings „I remember all my lovers”... This project [„A Song”] really forced me to remember all the Persons with whom I have ever been connected. From the sand pit.

Natalia Cikowska: Even those you don't want to remember?

Maria Nova: Yes...

NC: It must have been difficult.

MN: Why do you think we wouldn't want to remember some people, when they are still a part of us? Sometimes I think of these People as time lost, however, I quickly regain the belief that these relations were necessary somehow.

NC: You're changing your name.

MN: I already have...

NC: You absolutely are... Nova. It sounds like an initiation. Who is Maria Nova and why was it created? What is the NOVA 0.0.0.0. project?

MN: First of all, I remember when sending me questions, you indicated we didn't have to use the old surname of mine in print, if I didn't want to. Just now, I can't see any reason for that. I liked my „old” surname, I think it is very characteristic and I (did) identify with it in some way (Śmiszek means, this one, who laughs a lot), sometimes by contrast ... My new name has a formal character, it is not an erasure, or if so, via palimpsest, like in the „Erased drawing of Koonig” ... But the name changing procedure and its effects could suggest deletion, because when you change your name at the Registry Office, the family name also changes. It means that in this act I started the Nova family.

Returning, to answer your question, however: I'm creating. I concocted myself anew / again / and over again. Do you think it's possible? To abandon yourself, to distance yourself from your identity?



Nova is a regenerative identity, something like a self-healing process that can, by will, occur in the body. It is a palimpsest (imposition), a desire to see what happens when I suddenly abandon myself: my image, things, space.

I want to see identity as matter, something tensile, changeable. The question I am asking is: to what extent identity / personality could become something elastic, something that can be manipulated, become a material – matter that can be moved. It is, above all, a belief in the >possible<, in the reconstructive possibilities of man. However, I carry out the experiment on myself, I become the laboratory, the „I“ subject with all the „benefits“ of inventory. By „I“, I also mean the body: an object in space, a vertical line [I]: the chronic and obsessive „I“ that is constantly circling us.

However, 0.0.0.0. is an IP address that works on the principle of error ... NOVA is also a wedding, the most important wedding in life (Wedding 0): an oath given to yourself, a promise of fidelity... and at the same time an attempt to confront the institution, the Office of Registry, because

it takes place in this office, the changing of the name (which is possible only for a few reasons).

Nova is also a dedication to my father (Maria Nova — Marian's daughter), whose personality I became fascinated with. Well, Dad does not have a professional education, he is not a scholar / academic. I think it is the reason why he seems closer to what I am striving for in a roundabout way, through language. It is interesting that he intuitively uses concepts that belong to aesthetics and art history („look what installation I have made from these pumpkins“ — he would say). I am fascinated by his unwavering boldness, unpretentiousness and grace: „keep filming me“ — he'd say, „film this flower, this watering can for me“: I envy him for this, I would love to invite him to work together on an installation and I hope that happens some time soon...

NC: At the moment, there is an exhibition in Bunkier Sztuki entitled „Can you feel it?“ which shows, among other things, the film „Song | trailer of a non-existent film“ based on your concept and script, in which „as you“, you

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appear and meet your former lovers ...

MN: Yes. This film was made as part of Didactic Gallery, run by dr. Roman Dziadkiewicz, as part of the 'cooperation program' with the AMA film school. The idea of making a „film” interested me for a long time as an opportunity to try out the medium and to test its „performative” potential. I proposed a way of thinking about film (a film-performance) to the group, contributing a specific script, that we decided to produce. I would like to point out right away that the text was not fully executed, and even, during the production process, I had to rewrite the dialogues based on my original script. What happened on set, the field where we were shooting, a live, authentic meeting, turned out to somehow go beyond the script.

NC: What's „Song” about? You wrote about the impossibilities of language and communication.

MN: Yes, lately I am more and more inclined to the fact that communication using words is a kind of „utopia”, that we are such lingual

orbits...

Well, there are two characters in the script: male and female, kind of archetypes. They have a conversation — with each other, with themselves, with a camera/viewer. The stage directions say only that they are naked, the script is „clean”, aesthetic. When we decided to make „Song”, we immediately started looking for specific dramatic solutions for it, to get out of the 60th avant-garde aesthetic, which the script can represent as text. We fantasized. Then the idea came up to invite real characters to the project: all the men from a woman's life, to extend the male character on more people. We decided to work on my (love) autobiography...

NC: How did the people invited by you to the project react?

MN: Let me start by saying that one of the most important problems for me that came up during the whole process was, simply, the definition of a Man. To invite „all men” to the project, but who is this „man”?

The people involved in the project are those who agreed to take part and then reached the

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The people involved in the project are those who agreed to take part and then physically arrived on the set (!): the sports ground. When I got the first positive answer, I was very happy and surprised at the same time. I was confident that no one would agree; that it is simply impossible for someone to agree — especially people really close or they whom, for example, I only contacted for the first time after 10 years, or, someone I knew only very briefly...

NC: You are portraying a certain type of woman: the liberated one, dancing on the field in a red costume among her former lovers. This is the opposite of the popular stereotype of a woman who is conquered by someone. What was the intention of the whole undertaking?

MN: One of my lovers confessed to me that he had about 20 women in his life. According to stereotypes, women want love and men want sex, „I guess sex was less important to you than it was to me,” the same man told me. [...] According to stereotypes, men have, can have, many sexual experiences and this is natural in their case. Moreover and above all: we live in a time where long-term rela-

tionships are a rarity. They were replaced by a more changeable culture, the endless need for new stimuluses, stimulants in frame of casual / non-committal relationships, as well as emotional laziness: it seems easier to make a new acquaintance, change partner, withdraw, than to face the difficulties of a truly mature, deep relationship (statistics). People want love, but they cannot love each other. This project is both — a formal and emotional experiment, but also a document about the present day (see: „Liquid Love”, Z. Bauman): about love, about the impossibility of love, about the impossibilities of language. The intention is to change beliefs; a self-ironic, critical look at self, at femininity / masculinity / a kind of cultivated hypocrisy [unmasking] / of the present, at the difficulty of relationships and loneliness in omnidirectional systems of love-linguistic connections, games and events ... I would like to mention in this moment a fragment of an article by Joanna Dec-Pietrowska and Agnieszka Walendzik-Ostrowska, which I just came across, and which seems to me to be an important and rightful voice. Will you let me? I quote:

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A „decent woman” should only have one sexual partner, while a „real man” should have sexual experience. A woman who changes partners is said to „not respect herself”, about a man - that he „has to let off steam”. The terms for a rich sexual life of a woman are pejorative, in the case of a man rather playful, often tinged with appreciation for his achievements. According to an unwritten social contract, men have the right to free and unfettered sexual contact, while women have a duty to be virtuous (until marriage) and faithful (after marriage). Those that behave differently, against the rules of the contract, are described as easy, without rules, immoral, sloppy. Their character is often described as promiscuous / wanton, which quickly brings to mind prostitution. There is a dichotomous division of women into „saints” and „harlots” in the social consciousness. The former are the so-called real women: virtuous, sexless, modest (spoken and dressed), faithful to one partner, passively waiting, sexually active only to be able to get pregnant. The so-called hookers are those who are interested in sex, enjoy it, change partners and are active in their search.

Another topic that I wanted to address through this project is the theme of the *me too* campaign and my, as it seems, quite peculiar position towards it, which assumes the absurdity of the one-sided accusations that are made there ... But this is a longer topic. Perhaps it is better to talk about it live (...).

Wywiad ukazał się w *Alternatywnych Wiadomościach ASP*
Iwony Demko, całość dostępna pod adresem:
<https://issuu.com/nova0000>

A FRAGMENT

SHE *Note that all faces formed by a figure at the back of your eyelids are identical.*

SHE: *Is that you?*

HE: *Is that you?*

SHE: *Is that you?*

HE: *That's me.*

SHE: *Do you dream?*

HE: *It's me.*

SHE: *If you give me one sou, I'll give you some scissors.*

HE: *Your coat has dried by now.*

SHE: *My lingerie.*

HE: *Have a seat, don't say a thing.*

SHE: *Lie down on a recliner, puff.*

HE: *You've got to sleep now.*

SHE: *Would you make love to me?*

HE: *Would you make love to me?*

SHE: *You start watching a film.*

HE: *Cinema, however, does not need to imitate, it might evoke a new world, as quick as a thought.*

SHE: *Can you spare a while, Sir?*

HE: *I think you should rest a little, Madame.*

SHE: *You needn't spare yourself.*

HE: *You have applied lipstick, Ma'am.*

SHE: *We haven't worked on it too long only so you can satiate your senses.*

HE: *I saw the dream.*

HE: *We've got to do the washing.*

SHE: *I saw him.*

HE: *I'm looking for a job.*

SHE: *Are you listening to me?*

HE: *It contains a referential symbolism, or an imperial ritual of gold baptism.*

SHE: *You're watching the film.*

HE: *That's a nominative plural.*

HE: *I'm in a tragic situation in an Aristotelian sense.*

SHE: *You best sleep now.*



Nova Family, archiwum, 2018

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this is my white home... | 11111 + 111 + 111 + 111 + 111

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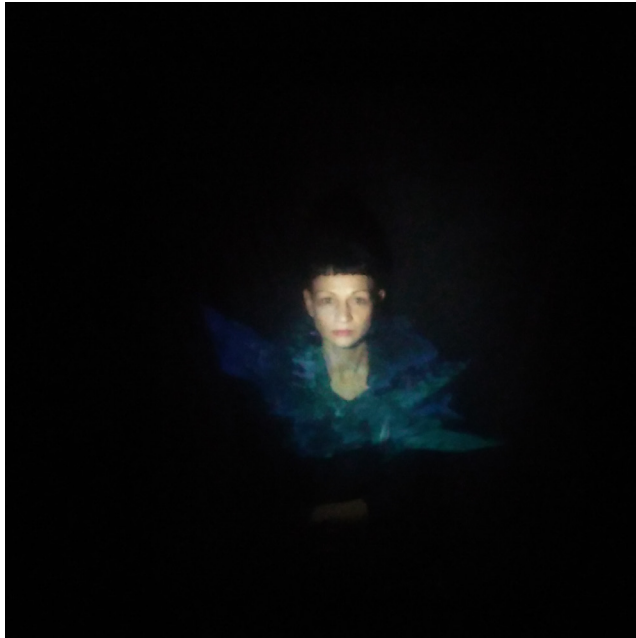
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