

# PORTFOLIO

karolina katarzyna urbanowicz



## PSITHURISM

*- freedom of the movement of lines  
which creates a simple repetition*

An adaptation of the Ancient Greek  
ψιθύρισμα (psithúrisma)  
from ψιθυρίζω (psithurízō, *I whisper*)  
**the sound of rustling leaves.**

¿Qué es el presente? ¿Qué es la realidad? ¿Es una ficción, verdad, existencia, todo a la vez? La realidad es algo de lo que no se puede escapar. La realidad es ahora mismo. ¿Cómo se puede medir? ¿Cómo se puede medir la vida? ¿La medimos contando centímetros, pasos o nudos?

Me di cuenta de que sólo hay una cosa que no es alcanzable, verdaderamente infinita, que es el mundo que nos rodea. Cuando pienso en la inmensidad del universo en el que vivimos, pienso en mi misma como el polvo en el viento. Nada dura para siempre. Nada es perfecto. Nada está terminado. Y sin embargo, aquí estamos. Esta es mi manera de marcar este momento, de marcar cómo yo viviré este tiempo, este segundo en el que estaré aquí en la tierra, como un grano de arena en el desierto. Todo depende de mí. Accediendo al sentido del tacto, considerando el tiempo y el trabajo de mis manos como la estética. Viviendo la lentitud tranquila del crecimiento en la naturaleza, un sentido del tiempo mucho más amplio que el que experimentamos cada día. Podemos anticipar el final, saltando a través del tiempo tal como lo hacemos cuando soñamos con el futuro. Podemos recordar, reflexionar, volver a leer el principio. Viajar hacia atrás en el tiempo. En la tela todo es efímero.

Existimos aquí. Ahora mismo. Para completar la obra de nuestra vida. Dejar una marca. Dejar un rastro. Pequeños detalles cotidianos y materiales ordinarios. Respiración. Bosque. Sensibilidad. El tiempo pasa por la tierra. El peso apretado con la materia turbulenta. Compacto. Esencial. Sustancial. Delicado. Vigilante. Agotador. Polvo del mundo. Soledad. Exilio. La vida y la tierra.

What is presence? What is reality? Is it a fiction, reality, existence, everything at once? Reality is something you can't escape from. Reality is now. How do you measure it? How do you measure a life? Do we measure it counting inches, steps or knots?

I realized that there is only one thing that is not attainable, truly infinite, which is the world around us. When I think of the vastness of the universe in which we dwell, I think of myself as a particle of dust in the wind. Nothing lasts. Nothing is perfect. Nothing is finished. And yet, here we flow on. To mark this moment, this is the way I will live time, this second I will be here on earth like a grain of sand in the desert. It all depends on me. Accessing the sense of touch, I consider time and labour as aesthetics. Living the quiet slowness of growth in the natural world, it becomes a sense of time much broader than what we experience each day. We can anticipate the end, jumping over time as we do when we daydream about the future. We may remember, reflect, re-read the beginning. Flip back in time. On fabric everything is ephemeral. Everything is visible.

We exist right here. Right now. To complete our life's work. Leave a mark. Leave a trace. Use small daily details and ordinary materials. Breathing. Tenderness. Forests. Time passes over the earth. Weighed tight with the turbulent stuff. Compact. Essential. Substantial. Delicate. Observant. Strenuous. Dust of the world. Exile. Solitude. Life and earth.

1. Resumen/ Abstract.	3
2. Curriculum Vitae	5
3. Developing the Process.	6-9
4. Projects.	
4.a. Psithurism	10-11
4.b. Singular	12
4.c. Iron Curtain	13
4.d. Poland	14
4.e. There's a Line.	15
4.f. It. Not Human.	16
5. Under the influence.	17
6. Pencil drawings.	18-19
7. Fashion Design Projects.	
7.a. Fashion Catalogue Illustrations	20-21
7.b. TAKETAKE, A/W 2018	22-25

## EDUCATION:

Master Degree in Fashion Design (2017-)  
LCI Felicidad Duce, Barcelona, Spain

Bachelor of Fine Arts (2011 - 2016) Fibers and Textiles Major  
Universitat de Barcelona, Barcelona, Spain

International Student (August 2014 - July 2015)  
Massachusetts College of Art and Design,  
Boston, United States of America

Spanish Bilingual Section (2007 - 2011)  
International Baccalaureate World School 1309, Gdańsk, Poland

Main instrument: alt saxophone, additional instrument: piano  
(2005 - 2011)  
Grażyna Bacewicz School of Music, Gdańsk, Poland

## RESIDENCIES and EXPERIENCES:

Porsche, Zuffenhausen Germany (November 2015-February 2016)

Vermont Studio Center (March 2015)

Haystack Mountain School of Crafts (Autumn 2014)  
workshop with Janna Longacre

Antoni Tàpies Foundation (Spring 2014) collaboration

Starter Design Studio (Winter 2013)

National Museum in Gdańsk, Ethnography Department  
(September 2010 - March 2011)

## SELECTED EXHIBITIONS:

2015  
Material, Aviary Gallery  
Jamaica Plain, United States of America

Five Girls One Show  
North Crackatorium - MassArt, Boston, United States of America

2014  
The Haystack Show  
Student Life Gallery - MassArt, Boston, United States of America

Fibers - MassArt All School Show  
Student Life Gallery, Boston, United States of America

Allan Kaprow. Altres Maneres, Antoni Tàpies Foundation  
Barcelona, Spain

Una mirada present  
Fons d'Art de l'Antiga Caixa Sabadell  
Sabadell, Spain

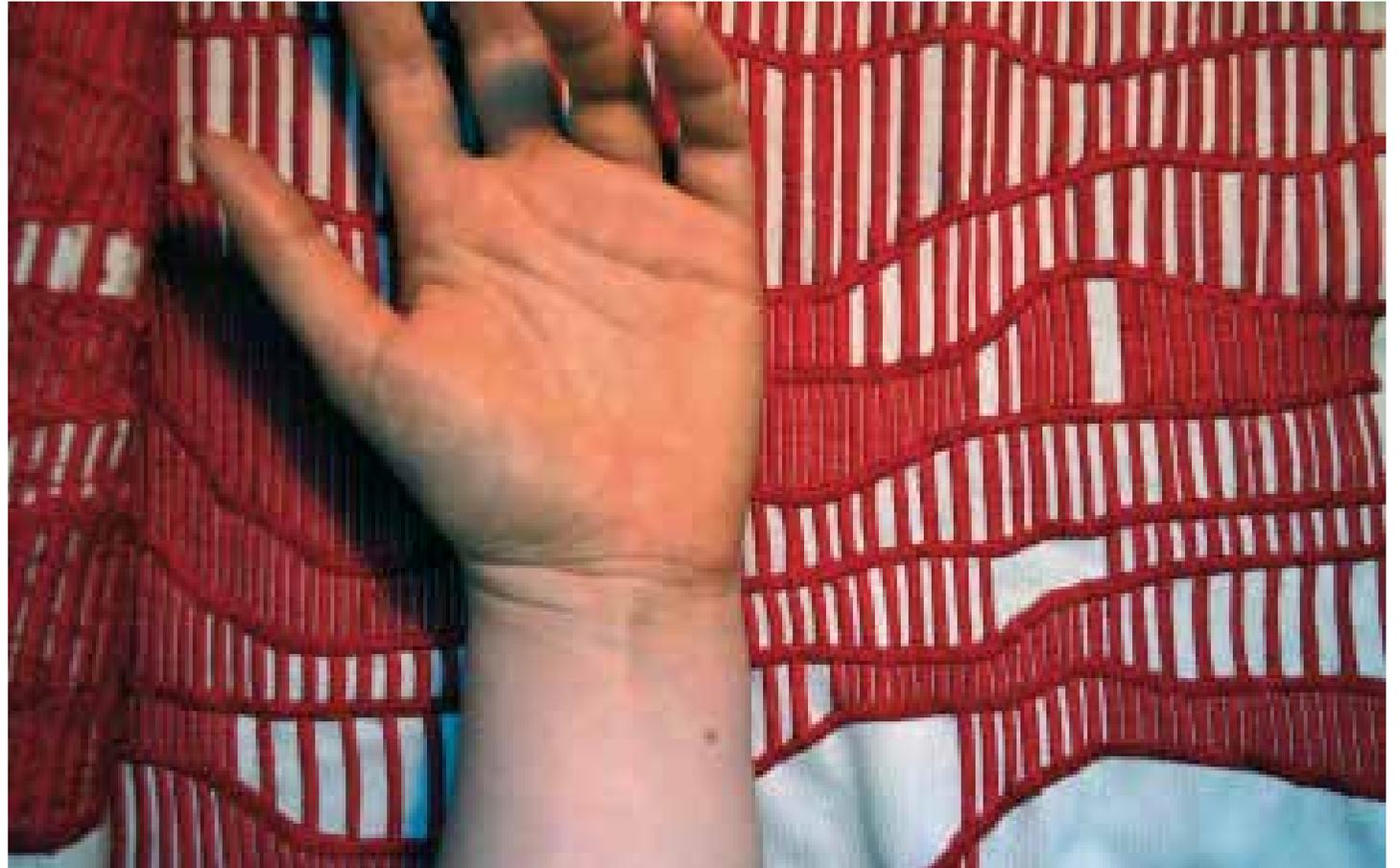
2011  
Siberia  
National Museum in Gdańsk, Ethnography Department  
Gdańsk, Poland

I can't believe that form is more important than life.

- Eva Hesse

How do you remember?  
Does time change the picture?  
Do you believe in what you see?  
Which fairy tales do you re-read?  
Do you make rituals?  
Do you use maps?  
Do you kill time?  
Do you have dreams that you hide?  
Do you live happily ever after?

- Douglas Clark

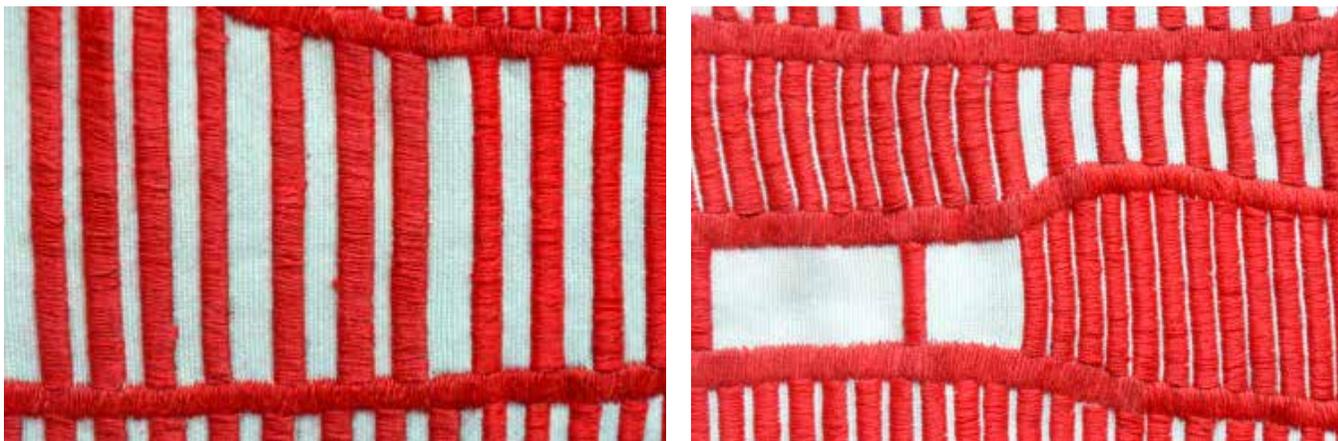


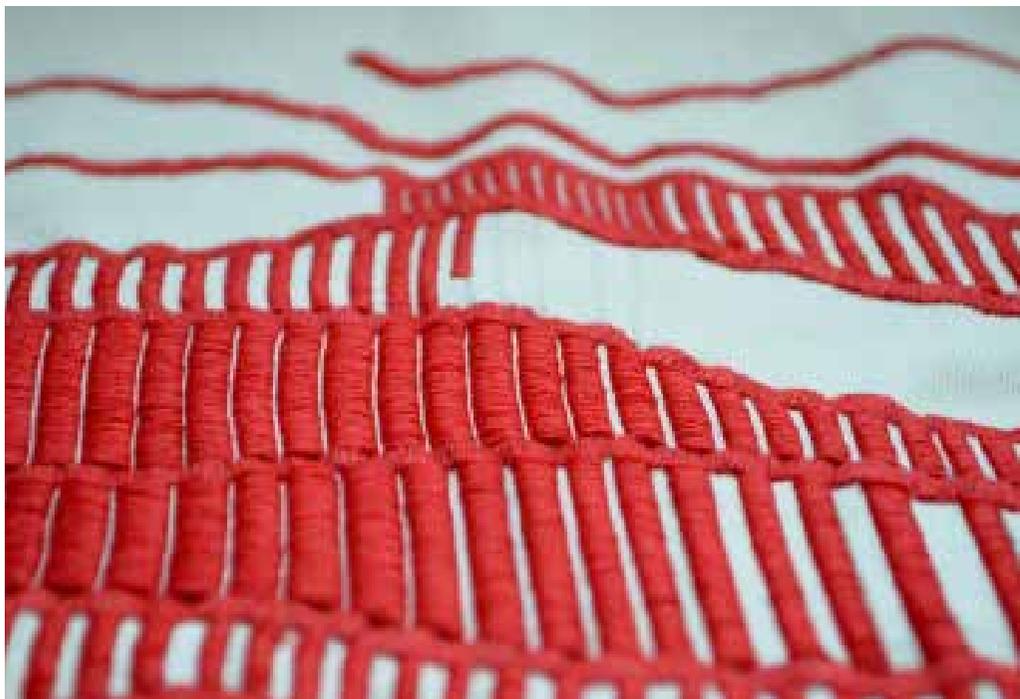
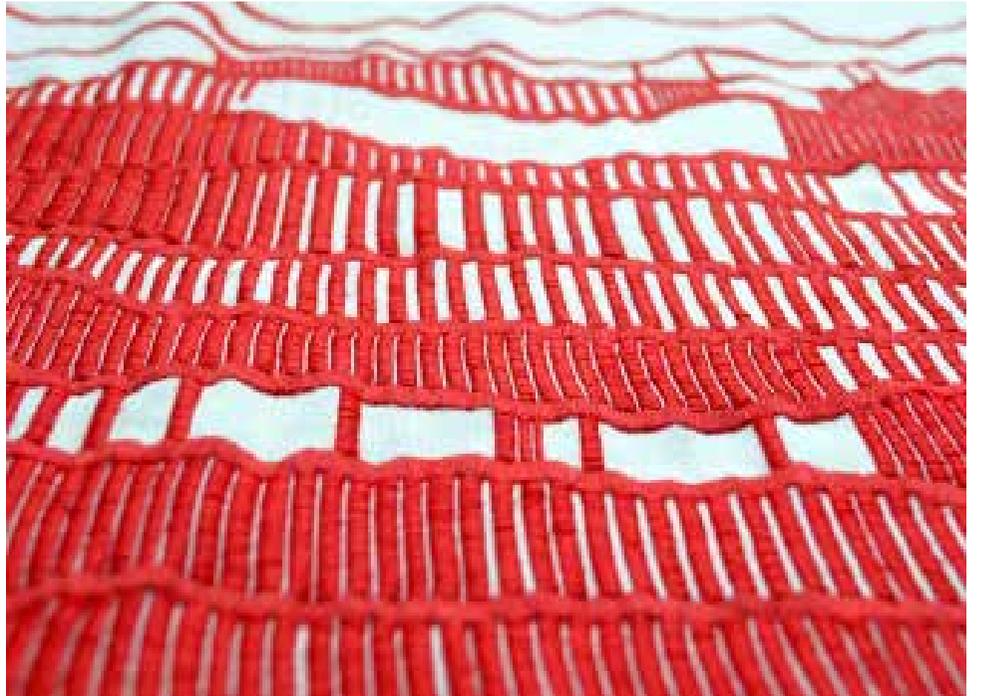
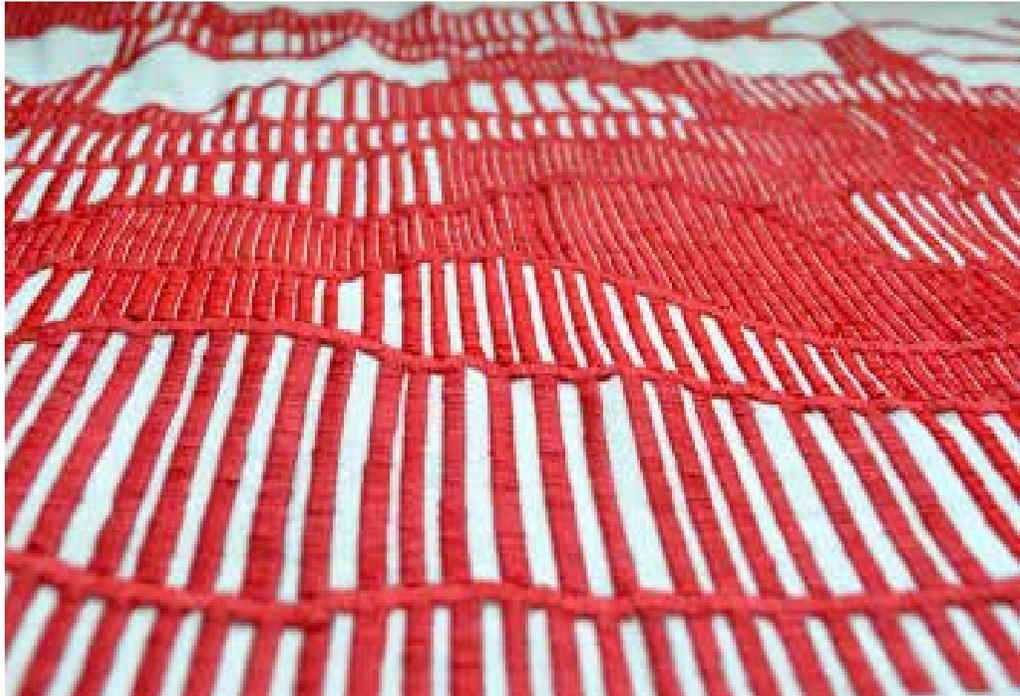


When designing, I try to clear my head. I use the time to be as present as I can be in that moment. Making using textiles has a special quality. It is a process that is generative and makes something in a slow process of growth. The time it takes to make the stitches is rather like the time nature takes to make the plants. Taking time and precision through repetitive processes of mark-making the works have a meditative and absorbing quality, simple and focused. My stitching is based on the private, daily ritual of writing a diary.

If I think about the repetitive rhythms of hand stitch, I feel an emphasis on the process, often not the end product – a strong connection to the feel of the fabric, the choice of thread, the way the cloth moves as I work my needle through it. Meaning can emerge from the making process, the repetition and rhythm forming a restorative activity.

I'm interested in producing something very simple and quiet and marked repeatedly with the human hand.







When I worked on paper, I never worried about what the back of my painting looked like. It didn't seem important to me. But when I stitch into cloth, there are two affected sides. The backs became as important and beautiful as the fronts. There are two sides of everything. All things contain their opposites.

I take my work seriously. I take it everywhere, like a diary. Now I take it on train and air plane trips. People ask me "what are you making?"

That is a difficult question for me and I answer very carefully. Sometimes I avoid giving an answer. Because the what is not as important to me as the fact that I am making. I am a moving thread. I am in the process of becoming. But that is hard to explain.



Whenever possible, I make a work every day. Each work joins the next in a line that defines the passage of my life, marking and accounting for my time and creating a momentum which gives me a strong sense of anticipation for the future.

- Andy Goldsworthy

hold still  
keep going

- Robert Frank



**PSITHURISM**

2016  
red thread (polyester),  
organic cotton  
100 x 41 cm



## Singular

2012

objects, each one about 35cm  
wool, tree



I believe that when objects have materiality, when they are hand made from real stuff - the viewer has a direct experience. His own. Her own. Materials are a language. They speak about complex things, most beneath the surface. Sometimes it is just the materials that inspire me.

Hand stitch invites the viewer to touch as much as look and touching helps with thinking because it breaches the gap between the body and the mind. It links emotion with thoughts.

## Iron Curtain

2013

xisqueta sheep wool, wire

120x100cm

I want to make art that connects my viewer to his or her inner world. I want to reach people in a poetic way. With an emotional simplicity. There is time and labour within the work. Working large is a big commitment, but I like the feeling I get when standing next to my big pieces. Stitching takes time however. Each stitch takes about a second to make. At the scale I've chosen to work, time becomes a limit. I want to remind people of what it feels like to look at the horizon. I want to work very large, very simply, but with evident labour. I want my handwork to be obvious, perhaps stitched, then removed, then marked again, then removed again. A worn down historical type idea. That we go on. I want to approach my work as if I have all the time I need.

The simplicity of my work is arrived at in a complex way. The touch of the hand, and the movement of the maker's body become more evident. I call on the virtuosity of labour, not hard work but careful, repetitive work. I think of them as representing all of us who are alive, so small. Just specks. All different. All the same. Repetition. Earthiness.

*The social metaphor that cloth offers up is incredible. Each thread is visible and necessary.*

- Ann Hamilton

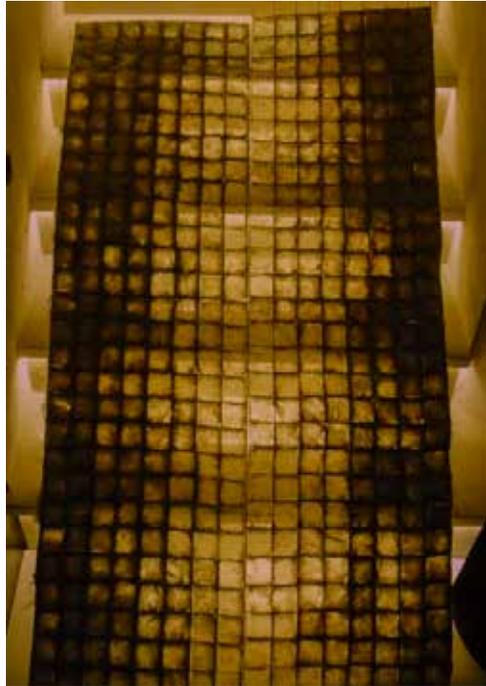


**Poland**

2013

xisqueta sheep wool, wire,  
wooden windows frames

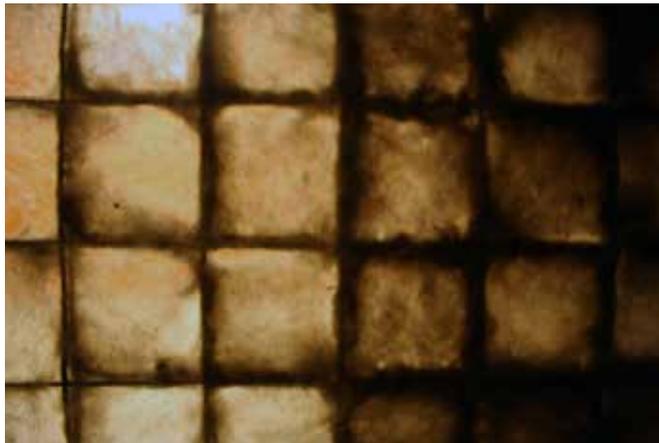
180x140cm



I'm interested in physical experience. I'm interested in the experience of the body being alive and metaphors that are generated in relation to experience. The relationship between being a subject, small in relation to the largeness of the world, is at the core of being a human being.

I keep reminding myself about the feelings I have when I'm alone in nature. I'm hoping that the monumental scale of the work in combination with the intimacy of hours and hours of hand made marks will land my viewer on a teetering edge of wonder.

The ideals of the Amish people appeal to me. A retreat from this hectic world, a focus on what is really important in life, an aesthetic of simplicity.



## There's a Line Series

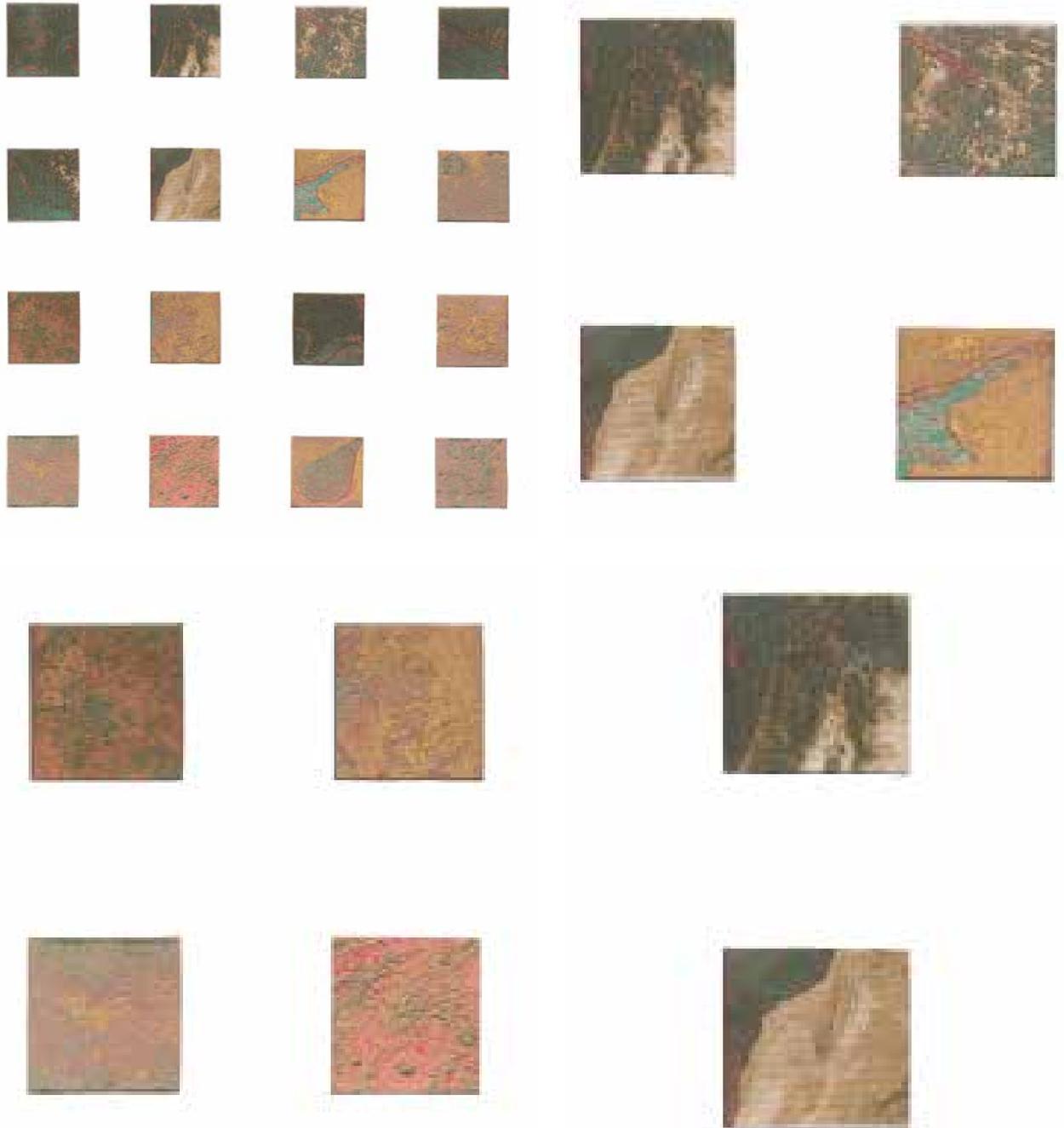
2016

laser cutted color paper

3x3cm each

This serie of small projects are laser cutted *Google Maps* images representing borders which are the issue of current disputes between two or more countries.

More clearly than words, my visual art communicates the things I am concerned about. It seems almost impossible to me to continue to make art without thinking about the current migration crisis. It has become explicit that the crisis is not in fact political in nature, but rather a humanitarian one. The lines in the work are made by laser cutter one at a time. These marks invite the viewer to slow down and consider these issues.



**It. Not Human.**

2013

video performance,  
textile object



I'm interested in many different branches that grow from the central tree trunk that is me. To work with an impersonal theme that connects personally with me and the viewer. I believe that working in textiles may reach others on an emotional level. The reason for this is the materiality of cloth and stitch. Encircling, embracing and warmth. The cloth has a most intimate connection to the human body. The hand stitch is a slow method of making a mark and seems to hold time and make it visible. The time repeatedly spent touching the piece expresses a thoughtful caring and tenderness. The spirit is invisible, but present in all things. Everything is here in this cloth, the place of memory..

*My body is the record of those I have loved.  
I feel their bones as my bones.  
The love is fixed.  
The love is instantly accessible to memory.  
It is somehow strained into my body as colour  
into cloth.*

- Anne Truitt

To view the entire video, follow the link:  
[https://www.youtube.com/watch?v=W6\\_hWQxbCP8](https://www.youtube.com/watch?v=W6_hWQxbCP8)



fot. Sergi Domingo Cabasés

Walking, most of the time, is the slowest way to get from one place to another. It is also a great space of thought. It is a deep meditation. The rhythm of thoughts is reflected in the pattern created by the steps, which gives the opportunity for self-reflection and a hope for being able to solve the problems. Many times I think of the stitches that appear on the cloth as if they were maps that are impossible to recognize by another person. The maps I'm creating are the crossings of my mind.

My work is a reminiscent of physical presence. I want my textiles to breathe. Like the footsteps.

I've been working. I've been walking.

Intimacy and space in the immensity of the landscape. The whole is imbued with memories of my body in the landscape; My pace, distance, rhythm and line of sight.

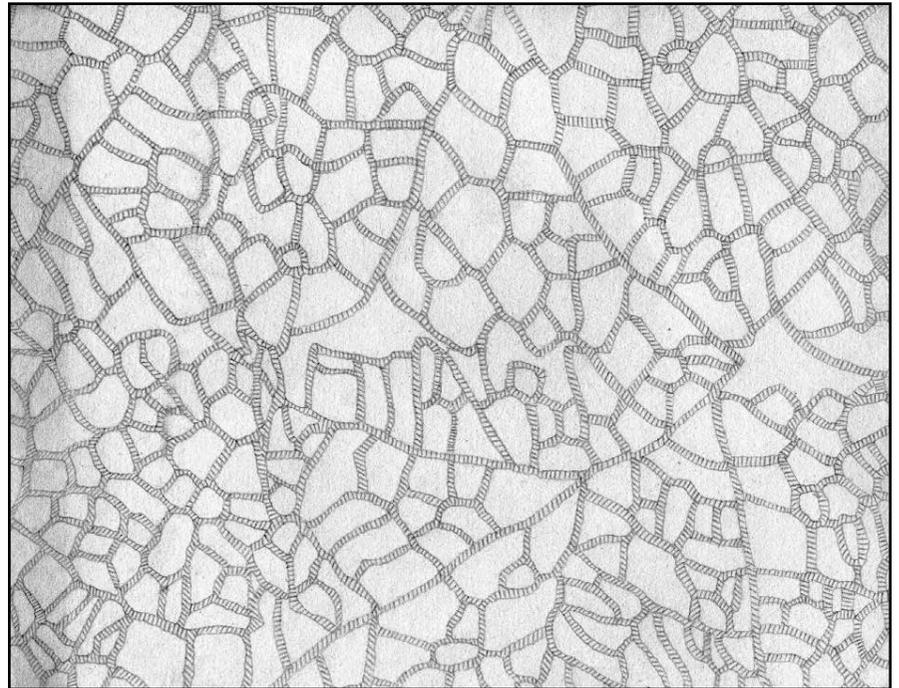
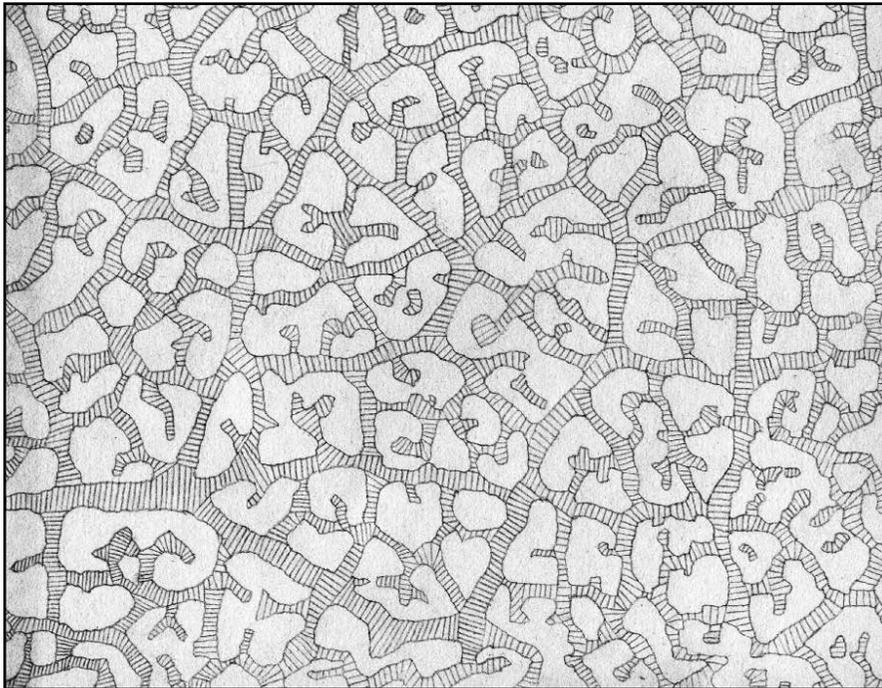
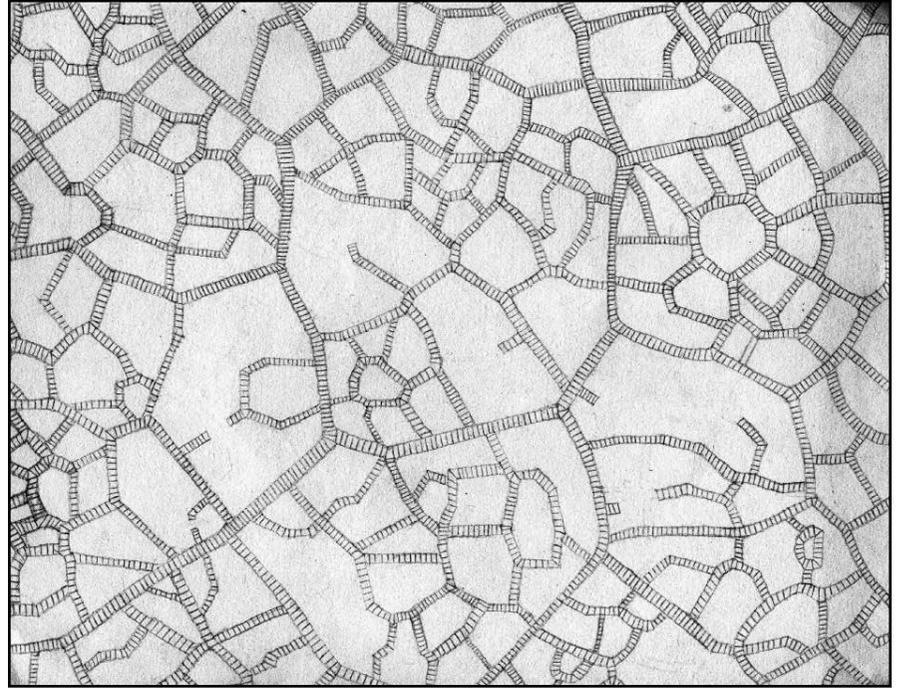
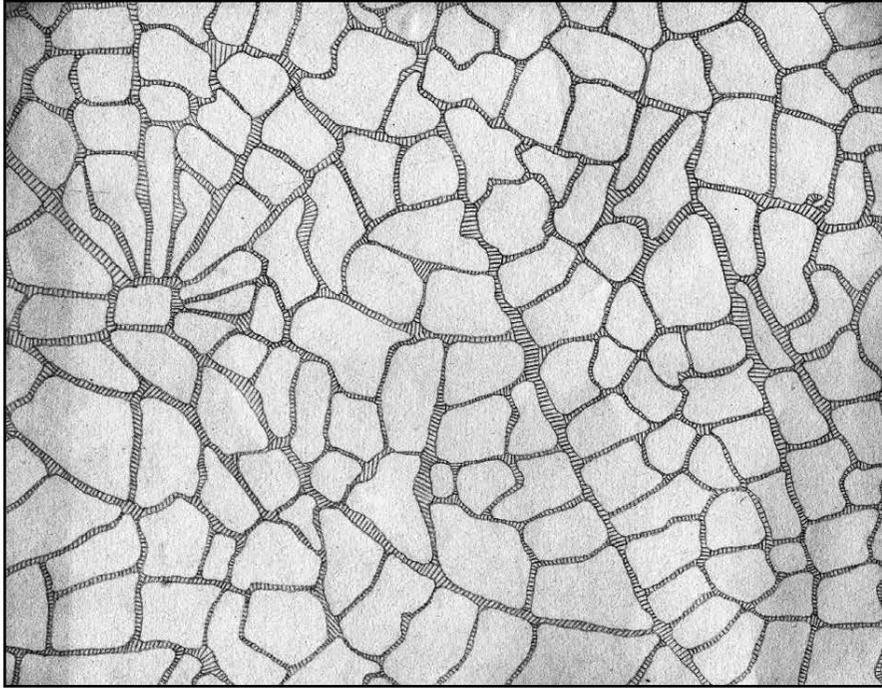
My story takes place along a walking path that weaves me together with other people's paths. We are moving threads. I am in process. We all are.

It is so hard to slow down to the pace where it is possible to explore one's mind.

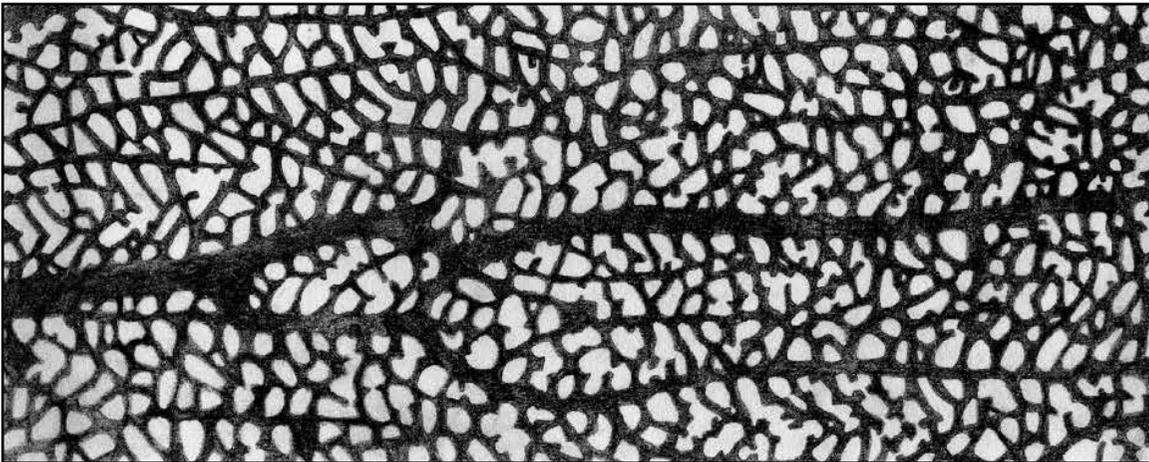
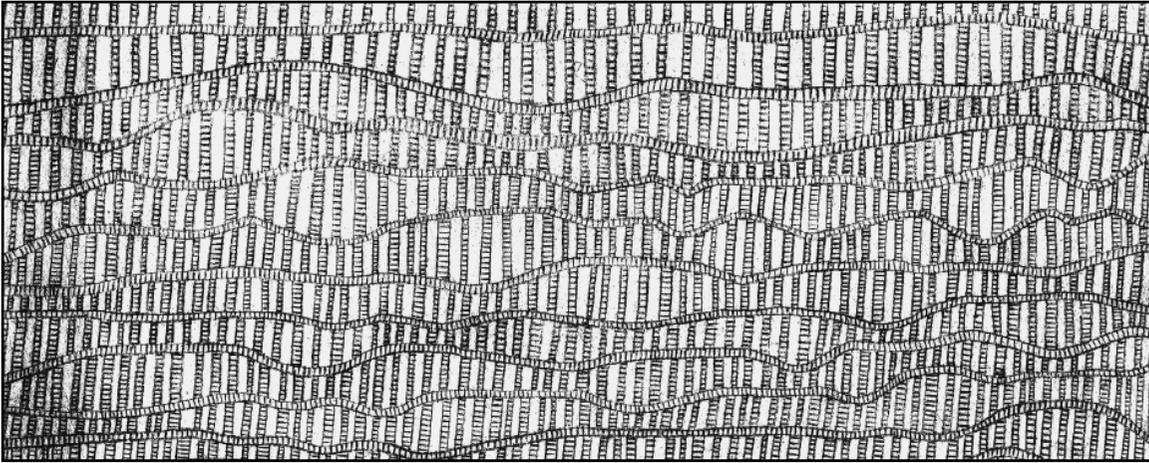
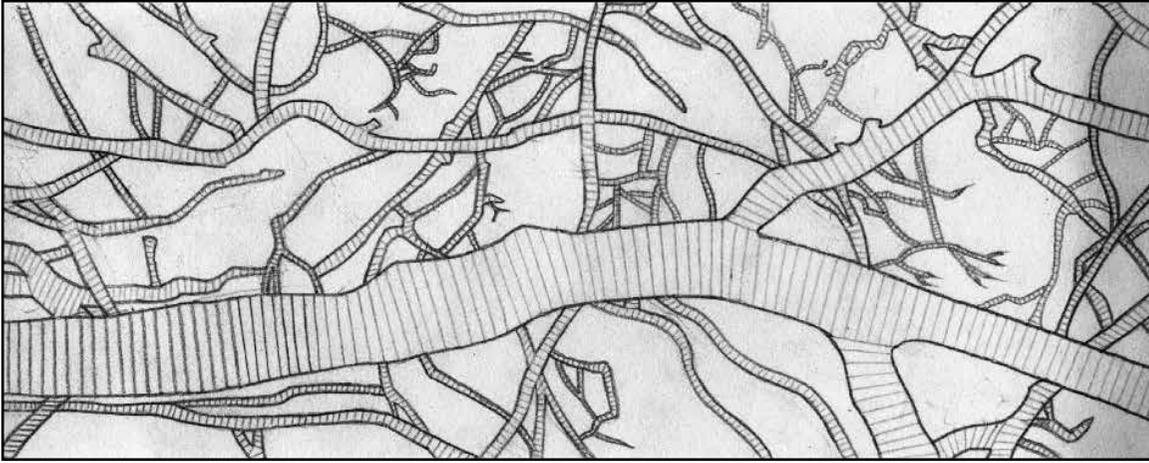
- Agnes Martin

In my room the world is beyond my understanding. But when I walk I see that it consists of three or four hills and a cloud.

- Wallace Stevens



Then I noticed the beautiful folds.  
The hills and valleys, the lines and creases.  
Then I thought about how those lines came to be.



psychogeographic maps  
pencil on paper

**Fashion Catalogue Illustration**

2018

sample of flat sketch  
using Illustrator CC and Photoshop CC





## TAKETAKE

A/W 2018

Ready-to-wear capsule collection

2018

The concept was, inspired by both the austerity of minimalism and the expressiveness hidden in the details of subtle lines, creating the unique combination between geometric structures and some type of action (movement), a gestural frame.

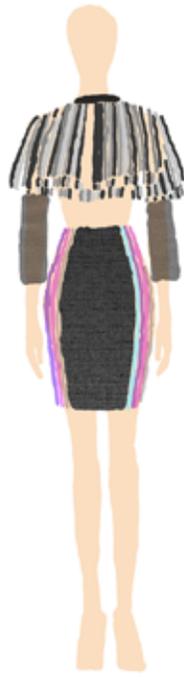
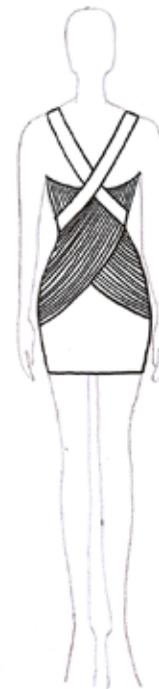
TAKETAKE presents a union of the static and dynamic.

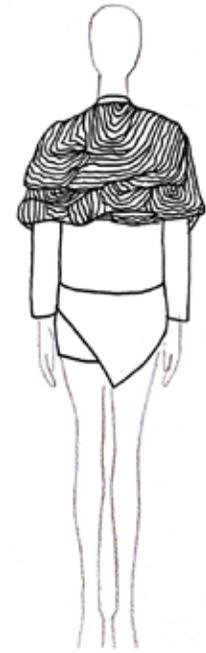
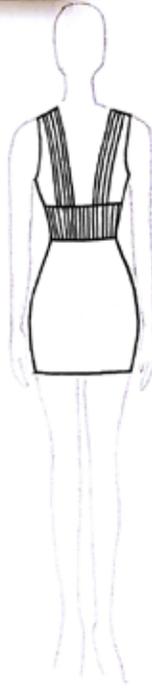
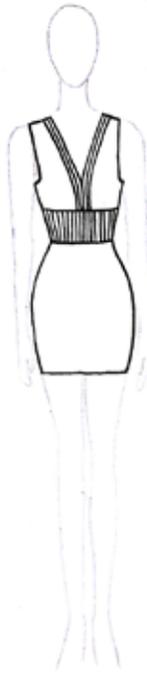
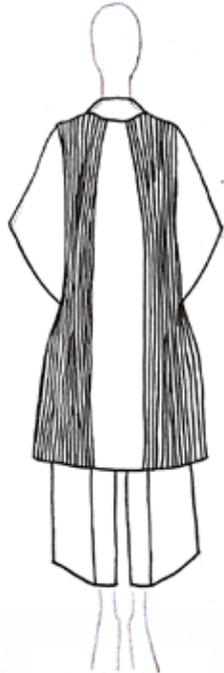
TAKETAKE is a capsule collection in which 80% of the fabrics used come from recycled materials. My challenge has been to reflect how fashion and sustainability can be complementary elements and go hand in hand. It's about recycled, versatile and functional materials, which also present a greater durability, are breathable and waterproof. My proposals stand out with clean lines and light fabrics. They manifest my aesthetic which characterizes by simplicity and my taste for contemporaneity and functionality.

The chromatic palette of the collection is all about colors and cool and youthful combinations, although the most important part have the transparencies and overlapping fabrics. **Sporty Chic.** In this translucence we can find the game, the entertainment, the comfort and sophistication that, in the end, it's just all about **less is more.**

**Quirky.**  
**Fun.**  
**Sexy.**  
**Modest.**  
**Colorful.**









karolina katarzyna urbanowicz  
kkurbanowicz@gmail.com  
+34 633 85 00 06