

# MAGDA DRWIEGA

My practice invests in a speculative reimagining of sensory interactions within urban, post-industrial environments. In bringing together the raw components of the modern city and assuming tentative sculptural compositions, my works operate within what I consider to be the painterly non-space. Previously committed function is returned to a position of disinterested non-partisanship and non-functionality. The power evoked through the serialization of form characteristic of my practice takes on a political aspect autonomous of my productive acts through deliberate 'labour non-intensive' gestures.



Composition White Blue Pink

I decided to depart from the 20th Century notion that seriality is a mere documentation of labour. Not arriving at tentative socialist conclusions and there by typecasting my Polish heritage and first cultural contacts, I now seek to generate apertures of disorientation.

Diverse, non-nationalist and humanist possibilities speak through my colloquial and found forms. The constitutive materials of my work have systematically saturated the environments within which we are nurtured and socialized to the extent that they are present on a cellular level and disrupt our hormonal processes. My practice is conscious, never defeatist and is a response to the loss of agency.

I sculpt on behalf of the emancipatory, constructive and communicative promises of a post industrialised world in a time of vast change.

As my practice responds heavily to urbanisation the legacies of industrialisation, the context of Wendover House was an invigorating environment to develop my practice I created the body of work specifically suited to my individual professional needs.

My work is instinctive, driven by place experienced through the act of walking around and sensing the atmosphere and it was a radically new stimulus to respond to. The aim of the project was to cultivate an awareness of form and material, stimulating a sensitivity to the matter, detritus, energy and rhythm of urban environments and living within them.

I wanted to create a body of work that operates both inside the gallery space and in outdoor space, with indexical elements and sculptural gestures that communicate an issue of feigned mobility and motion.

The Recreational Ground project gave me the opportunity to engaged materially and theoretically with this specific environment and its legacy as a living entity and was a necessary expansion to my practice.



Circle Composition, 2018. Concrete, plastic, metal.