

EPHEMERAL PHENOMENA

Klara Kuchta

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Light, illumination, shadow, reflection are existing and nonexistent, perceivable and unperceivable things, "phantoms", more precisely "seemingly phantoms", what are rather "observable" than "visible". They are often hardly visible, as it used to say, they can be "looked at but not seen".

This is the case both with the enlightenment and the light of the Sun; one considers them too accustomed, and is often unable to realise "nuances" in their impalpable shift, change, and in the environment where we live. On the other hand, taking note of these occurrences one can witness awfully variable, rich phenomena. The conceptual artists of the recent decade, including Klara Kuchta, deal with such phenomena. They aim at directing attention to this amazing realm, to the scope of problems of light and shade, light and dark, as well as space and time.

The poesy of space - the poesy of light, like a manner of artistic expression are her favourite domain of creation. She deals not only with enlightening something, but reveals the problematics of light itself by a tactile presence. Glass-sheet, spotlight and reflectors, mirror-combinations, these are the materials she regularly applies in her installations, nevertheless they only support her real works. The essence should be sought elsewhere: in the effects, what she searches in minutiae and chose as her themes.

The massless world, the visual perception, one's sensitivity to light stimulate subconsciousness of sight. Her peculiar experiences (and their demonstration) show often diffraction, scattering and at the same time the sensation of becoming substantial. Multiplication of light points scarcely seen or just disappearing from the sight in a given space, at a wall, etc., brings about the sense of the local space and architecture, infinity, and cosmic space, while the rhythm of moving light spots arouses the feeling of the sensation of the time. She uses special sources of light, like the neon, optical distortions, reflectors (e.g., of the white).

The bases of all her experiments are the analysis of the refracted light, and its spectra, the demonstration of the light by the results, producing the dazzle of the rainbow phenomenon, and alike the arrangement of the composition and its relation to the environment, the connection of the artist to the cosmos, as well as the titles of her artworks. Here originate her regular subjects and titles of artworks like rainbow, comet, cosmos, Berenice, Mandala.