



## KASIA OZGA | Artist Statement

My work begins and ends in the human body. Our remnants (what we cast off and leave behind in the form of waste, trash, memory etc.) ground and connect us to the earth. My work asks where the things in our lives come from and where they go once we've used them. By representing and re-animating remains, I explore the potential of materials to ask questions and to evoke larger environmental relationships.

I treat the products of our culture as physical remains of our bodies and explore how we generate objects as physical extensions of ourselves. With man-made forms, materials, and processes, I extend, inhibit, and modify elements of the human body. I reuse, up-cycle, and revalue regular, standardized, and mass-produced materials into something one-of-a-kind and special to invert the associations we make with different types of detritus. My raw materials are manufactured products with a particular use history and product life cycle. Whether bastardized industrially produced goods in the white cube or surreal interventions in public spaces, my work explores the limits of functionality and worth.

I give a human dimension to physical sites by foregrounding their historical/narrative aspects and input human features into sterile goods by cutting, breaking, gluing, and carving them into forms that evoke the human body. These artworks are at once physical things and conceptual spaces. Through the physical labor and limitations of my own body, I question which bodies are present and missing in political and cultural discourses. I explore the anatomical potential of the female body as a material metaphor for our actions to ask viewers whether our current situation is fixed or not and how change can emerge.



## KASIA OZGA | Bio


Kasia Ozga is a Polish American and French sculptor and installation artist based between Chicago, IL and Saint-Étienne, France. She reuses, revalues, and reanimates mass-produced materials into singular artworks and inverts associations we make with different types of waste. Ozga is a former Kosciuszko Foundation Fellowship recipient, Harriet Hale Woolley grantee from the Fondation des Etats-Unis, Jerome Fellowship recipient at Franconia Sculpture Park, and Paul-Louis Weiller award recipient from the French Académie des Beaux-Arts. Her work has been exhibited in over 10 different countries and she has participated widely in residencies in Europe and North America (Shakers, Nekatoenea, Pépinières Européennes de Création, ACRE, KHN). A former professor at the European Academy of Art in Brittany (EESAB), Ozga holds a Ph.D. from the University of Paris 8, an M.F.A. from the Jan Matejko Academy of Fine Arts in Krakow, and a B.F.A. from the SMFA at Tufts University, Boston.





DISPLACEMENT AND RECONSTRUCTION



 Kasia Ozga, *Both Sides Now*, Installation composed of sculptures in reclaimed lace, cast in ceramic plaster with vinyl and fiberglass additives, on partial galvanised wire frames. Shown during the International Biennial of Design in Saint-Etienne. Size variable, 2019.



Kasia Ozga, *Scapulum/l'os de palette*, Two symmetrical sculptures (based on a pair of human right and left shoulder blades) from reclaimed pallet wood and wood glue on steel base plates, 62 cm x 24 cm x 78 cm each, 2019.




Kasia Ozga, *Palette-Palatin*, Two symmetrical sculptures of palatine bones/ the human hard palate carved from reclaimed pallet wood and wood glue, 35 x 28 x 41 cm each, 2018.

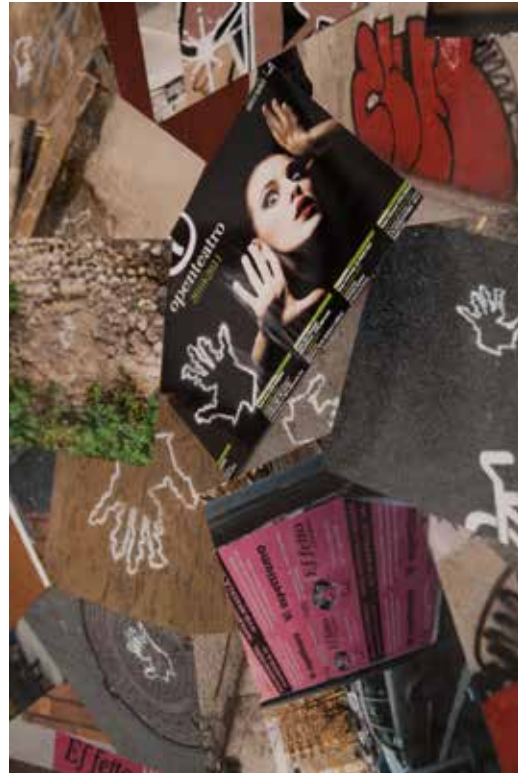


Kasia Ozga, *Sacrum*, sculpture (based on a human coccyx and sacrum) from reclaimed pallet wood and wood glue, steel tubes, welded steel base plate. 61 cm x 100 cm x 190 cm tall with base plate. 2019.





 Kasia Ozga, *Occultente*, sculpture, blackout fabric, black string, tent poles, tarp. 120 x 200 x 105 cm. The participatory sculpture invites the public to enter inside and experience a space entirely devoid of light (part of a larger series of “anti-art” structures that inhibit the act of vision) 2019.



Kasia Ozga, *Human Scale*, Performance/Intervention, walking distance, 25 km., Monza, Italy. Ancient measurements of distance were based on the human body. They were calculated in relation to the length of a foot, the length of a stride, the span of a hand, and the breadth of a thumb. For my project, *Human Scale*, I visited Monza by foot, along a path created by tracing the contours of my hand on the tourist map of the city. I walked over 25 kilometers, mainly in areas outside of the old town center. At various points throughout my journey, I created stencils based on the hand-shaped image of path. These urban interventions are signposts that say "I was here." The marks appear on both temporary and more permanent surfaces, and will erode over time. By temporarily claiming abandoned or unused city spaces with a symbol drawn in human scale, and displayed at hand level, I explore relationship between the human body and public space. 2010.





EXPANSION AND DEFLATION



Kasia Ozga, *Refuse I*, Wooden sculpture from a series of 5 depictions of pairs of trash bags. Hand-carved from found Linden tree trunks cut during the redevelopment of a public park in the Cité des Francs-Moisins, Saint-Denis, France. Black patina from used motor oil. 50 cm x 1m20 cm x 1m20 cm. 2016.



Kasia Ozga, *Refuse II*, Wooden sculpture from a series of 5 depictions of pairs of trash bags. Hand-carved from found Linden tree trunks cut during the redevelopment of a public park in the Cité des Francs-Moisins, Saint-Denis, France. Black patina from used motor oil. 1 m x 1 m x 50 cm. 2016.




Kasia Ozga, *Head On*, Series of 5 sculptures cast in concrete with metal armatures, presented on steel pedestals. This series of deflated arms is produced from castings based on a single outstretched hand initially modelled in clay. Each represents one step in the process of destroying the silicone mold used to “copy” the original sculpted form. 50 cm x 160 cm x 50 cm without base, 2015.



Kasia Ozga, *Head On*, Series of 5 sculptures cast in concrete with metal armatures, presented on steel pedestals. This series of deflated arms is produced from castings based on a single outstretched hand initially modelled in clay. Each represents one step in the process of destroying the silicone mold used to “copy” the original sculpted form. 50 cm x 120 cm x 70 cm without base, 2015.



 Kasia Ozga, *We Can't Breathe*, Site specific Installation with wall paint, sewn soft sculpture from parachute fabric, electric motor and air propellor, arduino switchboard, and pvc pipe. La Galeru, Fontenay-sous-bois, France. Approx. 6m x 3m x 1 m, March-April, 2015.

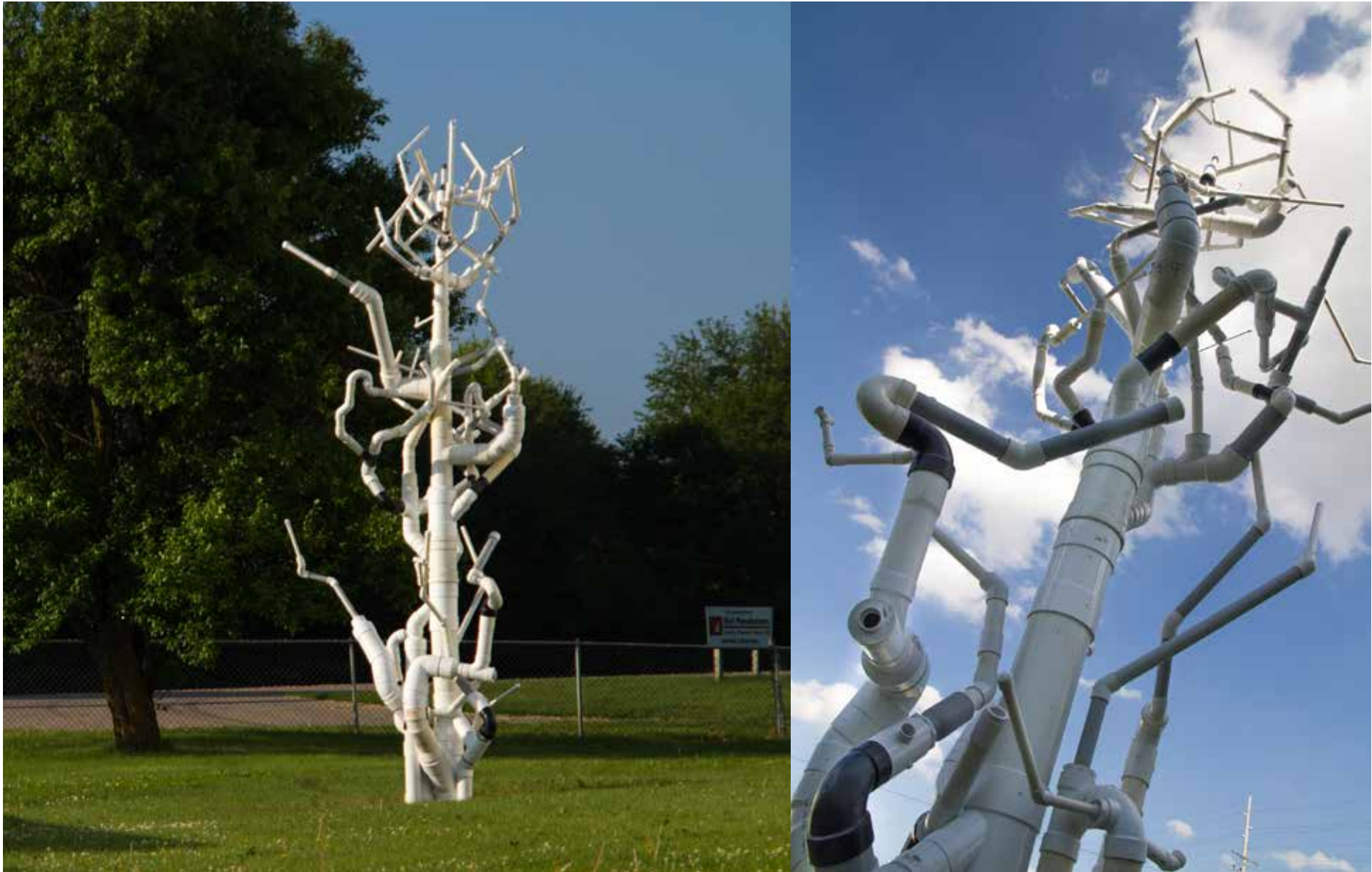





BORDERING PRESENCE | PRESENT BORDERS



Kasia Ozga, *Boys Will Be*, site-specific wall drawing, hot glue and plastic toys (green army men). Size Variable, approx. 12 ft x 2 ft 5 in., 2015. Solo show installation view, *Boys Will Be Boys*, Ordinary Projects Space, Mana Fine Arts, Chicago. 2015.



 Kasia Ozga, *Arbor Vitae*, Site-specific temporary installation, PVC Pipe, PVC glue, sand, rivets, joinery, sponsored by Kimmel Harding Nelson Center, Art/Industry collaboration with Crown-Line Plastics, Nebraska City, NE. 21 ft. tall x 6 ft wide x 6 ft. thick, 2014.



Kasia Ozga, *Testing the Waters*, Sculpture in welded steel and hexagonal wire mesh. Located in the park of Schloss Trebnitz, a traditional manor house that was occupied by Nazi officers during WW2. The castle grounds include a man-made pond from the DDR era upon which the sculpture rests. The reflection of the hand in the water is an integral part of the piece; the appearance of two hands together; one real, one reflected, suggests a temporary meeting of different peoples that is difficult to establish. The work alludes to the mission of the Schloss Trebnitz association, which promotes reconciliation between Eastern and Western European youth, transforming and surpassing the historical functions of the Trebnitz site. , Schloss Trebnitz, Germany. 7m x 2m x 3m., 2014.





Kasia Ozga, *Ajka*, Veszprém County, Hungary. Cast aluminum relief sculpture. Part of a series of wall-hanging works cast in the standard dimensions of a Rand McNally map. Each piece represents a different site around the world where bauxite mining, aluminum processing, and aluminum smelting have caused environmental problems. 71 cm x 91 cm x 2 cm., 2014.




Kasia Ozga, *Mouth-to-mouth*, Carved sculpture of the negative space in the interior of a human mouth, corks and steel armature and base, 27 cm x 45 cm x 37 cm., 2014.



Kasia Ozga, *Guéridon*, sculpture from found planks of wood, MDF, and plywood from discarded furniture found on the streets of Paris, wood glue, varnish, 60 cm. x 70 cm. x 100 cm. 2012.



 Kasia Ozga, *Falling on Deaf Ears*, Sculpture made from sound proofing material, aluminum armature, and rivets, Defi Expo Paris 2012, Ear shapes created after portrait studies of various world leaders. 60 cm x 80 cm each, 2012.






Kasia Ozga, *Collective Umbrella*, Installation made from donated and scavenged used/broken umbrellas, thread, adhesives, velcro, steel cables. Dimensions Variable, 2010. Solo show installation view of La Off #3, Centre Culturel Saint-Éxupéry, Reims. 2013.




Kasia Ozga, *Internal Frontier I*, cut-out chest x-rays displayed in medical light box. The Internal Frontier Series consist of images of actual national borders around the world. These are cut out of chest X-rays belonging to non-EU immigrants to France, and that remain required for foreign nationals seeking a long-term residency permits. 35,5 cm. x 43 cm. each (21 images total), 2011.



 Kasia Ozga, *Fight Club*, Public sculpture in resin, fiberglass, styrofoam, and steel. 3 elements, each 150 cm x 180 cm x 60 cm. Biennale de Yerres, People's Choice Award Winner and Permanent Collection, Yerres, France. 2011.



 Kasia Ozga, *Digital Fingerprint*, Wall drawing in silver duct tape, utility tape, tarp, dimensions variable. This piece was the first in a series of collaborations involving undocumented immigrants and biometric data. 2m x 6m. 2012.




Kasia Ozga, *Personal Cartography*, interactive wooden puzzle game. Form created by layering aerial map outlines of various countries. By ignoring the actual scale of these sites, I foreground the ambiguous relationships that I have had with each and insist that mapping is not an objective task, but rather both personal and political. 120 cm x 83 cm. 2011.




PACKAGING

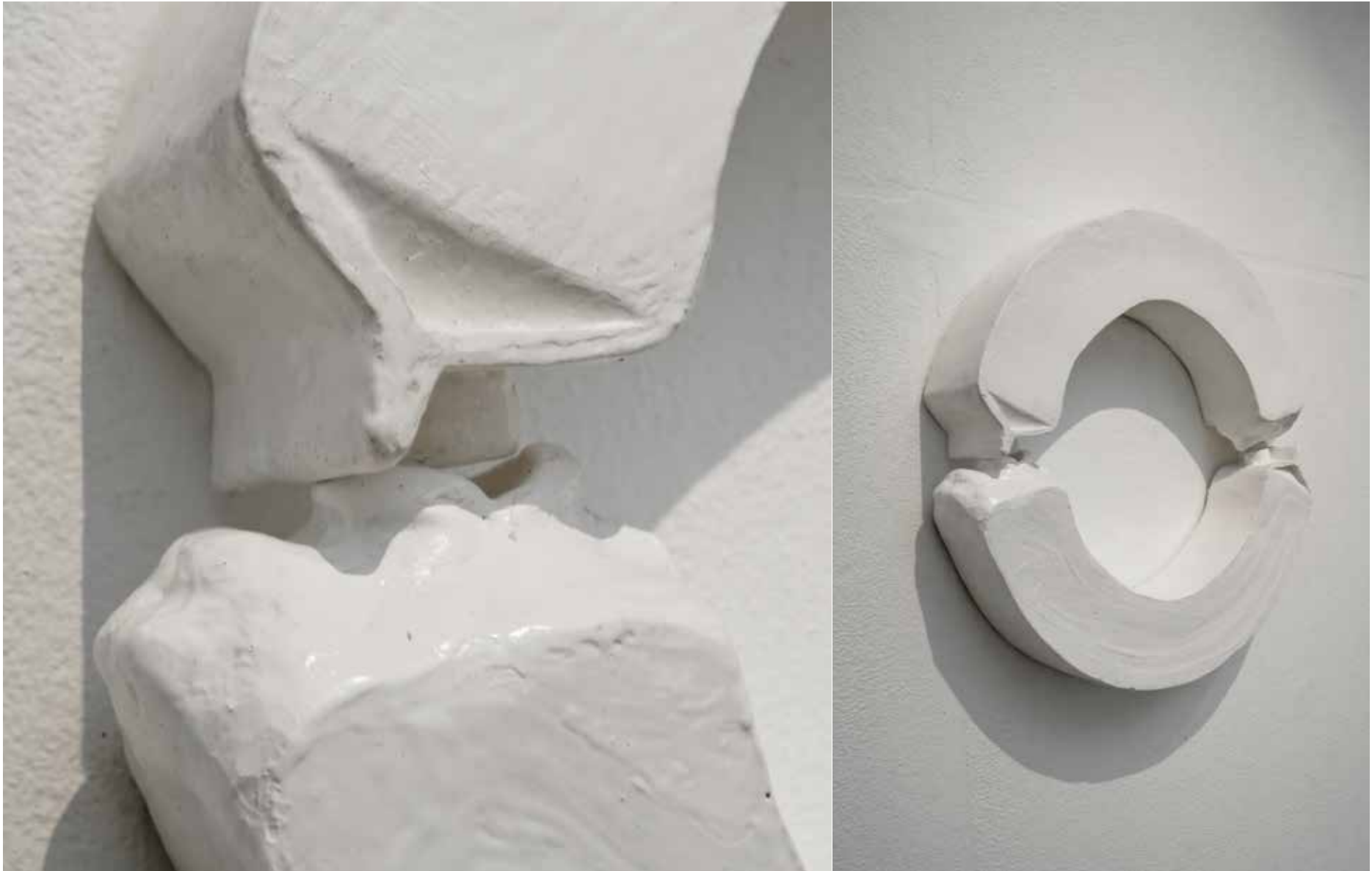


 Kasia Ozga, *Super Size Me*, white-on-white “canvas,” Female and male underwear, wooden stretcher bars. The piece is sewn out of the largest underwear available commercially in the United States. 2 panels, each 122 x 200 cm. 2009.

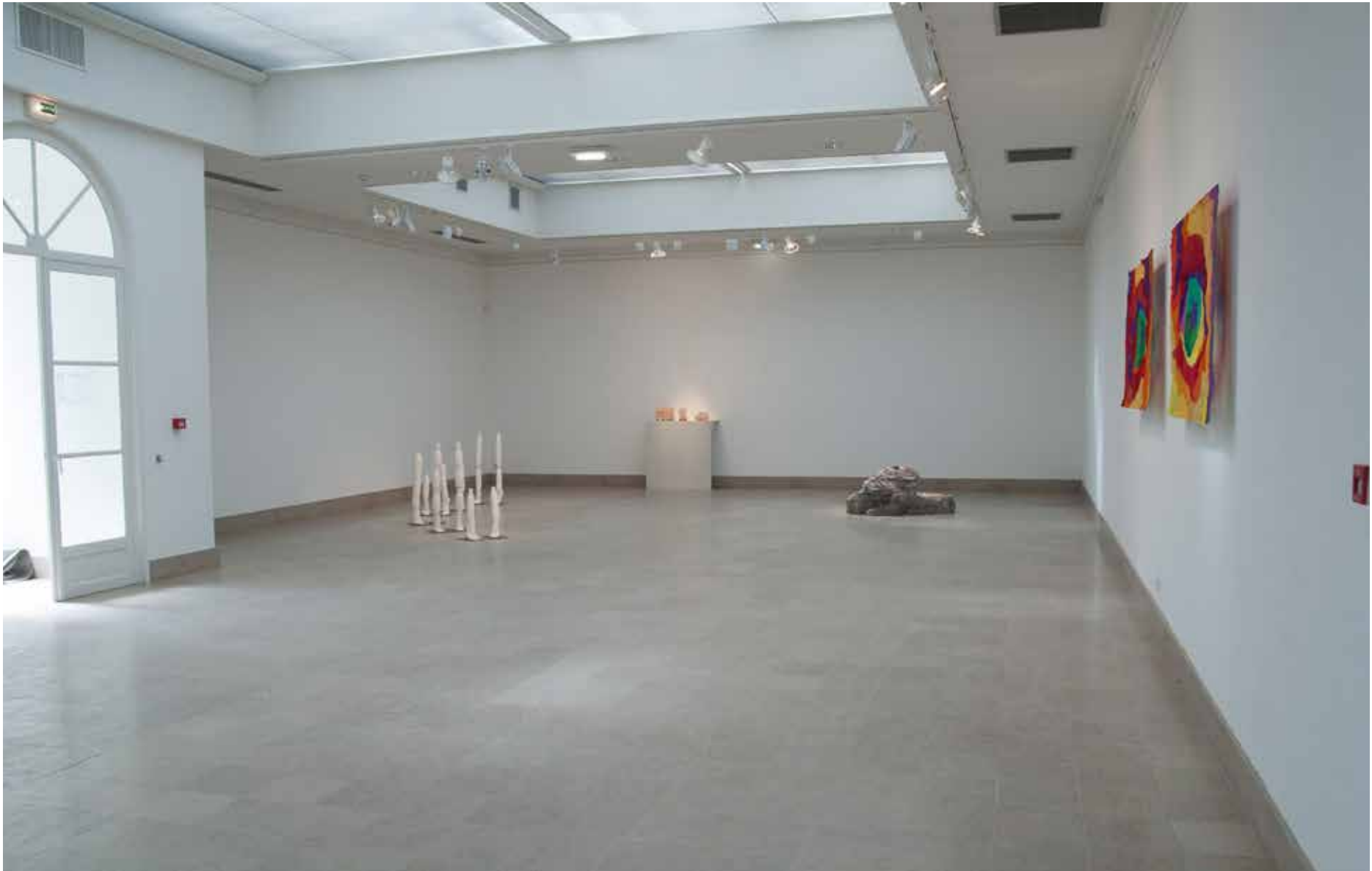


 Kasia Ozga, Solo show installation view, *(O)pakowanie*, Galerie Fabryka Koronek, Varsovie, Pologne. 2009. *On your toes*, polyester resin, 20 cm x 30 cm x 51 – 96 cm (various heights), 2009. *Eye Candy*, patchwork wall hanging sewn from supermarket plastic fruit and vegetable bags, monofilament, 147 cm x 93 cm x 1 cm / eye. 2009.






Kasia Ozga, *Egology*, sculpture cast in polyester resin with gel coat, 38 cm x 20 cm x 7 cm (per multiple), various configurations possible. 2009.




Kasia Ozga, Solo show installation view, *Emballages, Shakers*, Lieu d'Effervescence, Château de l'Orangerie, Montluçon, France. 2009.



 Kasia Ozga, *Feet (Flavor of the Month)*, sculptures cast in plastic Bags and clear Resin, 2008, These three feet are cast from actual found plastic bags. The color of each element is a result of the color of the plastic bags – no additional paint or dye was used in the casting process. 8 elements, 12 in x 8 in x 6 in. each, 2008-13.



 Kasia Ozga, *Soft Drink*, sculptures in polyester resin with standard issue cardboard base. The form of a generic plastic soft drink cups is cast and topped with female human breasts. Each pair 9 in x 9 in x 5 in. with base. 2009.






Kasia Ozga, Solo show installation view, *Attractions et Oppositions*, l'Animathèque, Sceaux, France. 2007.



Kasia Ozga, *Licking your Lips*, sculpture in sisal, jute, and hemp rope, string, jute cloth, foam stuffing, Woven in three dimensions on a hand-made artisanal loom, the artwork is created from rope recuperated from a variety of sources. Most of the material was previously used in agriculture or shipping. Collection of the Fondation des Etats-Unis, Paris. 100 in. x 60 in x 20 in., 2007.



 Kasia Ozga, *Footsie*, sculpture in rope and clear resin. The artwork is displayed differently every time it is installed; the form can be modified by the space in which it is shown. Installation variable, 20 yards of 3 inch thick rope, feet 9 in x 4 in x 4 in, 2007.





Kasia Ozga, *Microcosmos*, Series of three bronze sculptures cast from the artist's fingers. Each 15" (38 cm) in diameter. 2007.



Kasia Ozga, *Pillow*, white marble sculpture, 50 cm x 80 cm x 25 cm. 2005.