

GABRIELA PORADA

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PORTFOLIO

Visual artist, director, performer, medium - you decide 🧠 🏺 🪐

I graduated from the Academy of Fine Arts in Łódź with a degree in theater, film, and television techniques (2017) and intermedia (2020). Currently, my creative practice centers on painting - it is my primary medium, to which I constantly return. My background in theater, film, and performance continues to inform my work, serving as a direct extension of painterly structures and collage-like thinking into space and physical matter.

My works operate in the realm of the grotesque, juxtaposing the trashiness of daily routine with a search for the sacrum and latent power. By uniting seemingly discordant elements - everyday artifacts, personal symbols, and fetishes of power - I transform them through a form of magical ritual. I am a member of the *ELIPSA Collective* in Łódź, exploring performative practices. I also collaborate with film and theater directors, creating set designs, costumes, and multimedia (including TR Warszawa and Teatr Nowy in Łódź). My works have been exhibited at the Central Museum of Textiles in Łódź (2018, 2019), the *Scena w Budowie* Festival in Lublin (2018, 2019), Muzeum Sztuki in Łódź (2019), *Warsaw Gallery Weekend* (2020), and *The Best Diplomas* in Gdańsk (2021).

Education:

Academy of Fine Arts in Łódź
Visual Arts Department

2014 - 2017 – BA degree
specialization: **theatre, film and tv techniques**

2017 - 2019 – MA degree
specialization: **intermedia**

Field of expression:

painting, video, performance, set design, costumes, installation,
photography

Group Exhibitions:

2021

Golem/Kosmos/Hatawat Chalom, project of a spectacle, video
installation; *The Best Diplomas*; Wielka Zbrojownia, Gdańsk
Joanna d'Arc puking, painting, collage; premiere of the art zine
Śmietanka 2; Galeria WY, Ogrodowa 8, Łódź

2020

My dear Swarog!; **4 office chairs**, video performance; *Śmietanka*; Galeria
WY - Komuna Warszawa, *Warsaw Gallery Weekend*

2019

Marie Antoinette, video; *Future Dust*, WI-MA, Punkt Odbioru Sztuki, Łódź
4 office chairs, video performance; *Movement*, Muzeum Sztuki in Łódź
My dear Swarog!, video performance; *Into the Woods*, Galeria WY, Łódź
The Witnesses, video installation; Festiwal *Scena w Budowie*, Centrum
Spotkania Kultur, Lublin
PE 2.0, collabo with Marcin Kosakowski, performance in VR; *Borders of
(Im)materiality*, Fabryka Sztuki, Łódź

2018

Fault; performance; *Przestrzeń Robocza*, Łódź
La femme rompue - Simone de Beauvoir; performative reading,
Crossword project, Łódź
A book about it, installation; *Kipisz Festival*, Łódź
7 rooms, film and costumes; *The Fall of Icarus*, Festiwal *Scena w
Budowie*, Centrum Spotkania Kultur, Lublin
Kobro's birthday, performance; Galeria Kobro, Łódź

2017

Inflow - outflow, performance; exhibition during *Performance Art
Studies*, workshop with Johannes Deimling, Galeria Kobro, Łódź
Übermarionette, text and video; *Strzeмиński* 2017, Łódź

2016

Übermarionette, performative reading; *Wystawa Pracowni Obrazu 307*,
Galeria ASP, Łódź
Podwieszajki i dyndaki, installation; Galeria Wolna Przestrzeń, Łódź
Submission, photography; Galeria Nasza Ściana, Łódź

Elipsa Collective:

2019

Breaching borders, performance and documentation; 16th International
Triennial of Tapestry, Miejska Galeria Sztuki, Łódź
Her [revindication], performance and documentation; *Sztuka Miasta*,
Międzynarodowa Wystawa Artystów Działających w Przestrzeni
Publicznej, Galeria ASP Piotrkowska 68, Łódź

2018

From/To, The Independence Day; performance; Central Museum of
Textiles in Łódź
Her [revindication], performance and documentation; *The Great Divide*,
Ovada Warehouse, Oxford
Her [revindication], performance and documentation; *Witamy w Krainie
Piękna i Prawdy*, workshop with Joanna Rajkowska, Galeria ASP, Łódź
Kobro's bakery, social project; Międzynarodowa Płaszczyna
Współpracy Akademickiej 2018, Center of Polish Sculpture in Orońsko
One eye to Morocco...; performance; *Strzeмиński* 2018, Łódź
Between, performance; Eliza's flat, Łódź

2017

Wafer, performance; Academy of Fine Arts in Łódź

Publications:

Evoking The Foremothers, interview, „Kalejdoskop”
2021, no. 1, pp. 60–63

Achievements:

•Finalist in **Polish Contemporary Art Exhibition** (as
one of the creators) - performance *Wszyscy Jesteśmy
Dziwni (We Are All Strange)*, December 2021
•Finalist in **Prime Time** 2021
•Finalist in **The Best Diplomas** in Gdańsk 2021
•Finalist in **Young Directors Forum** (as one of the
creators) - performance *piekła nie ma (there is no
hell)*, November 2021

Statement

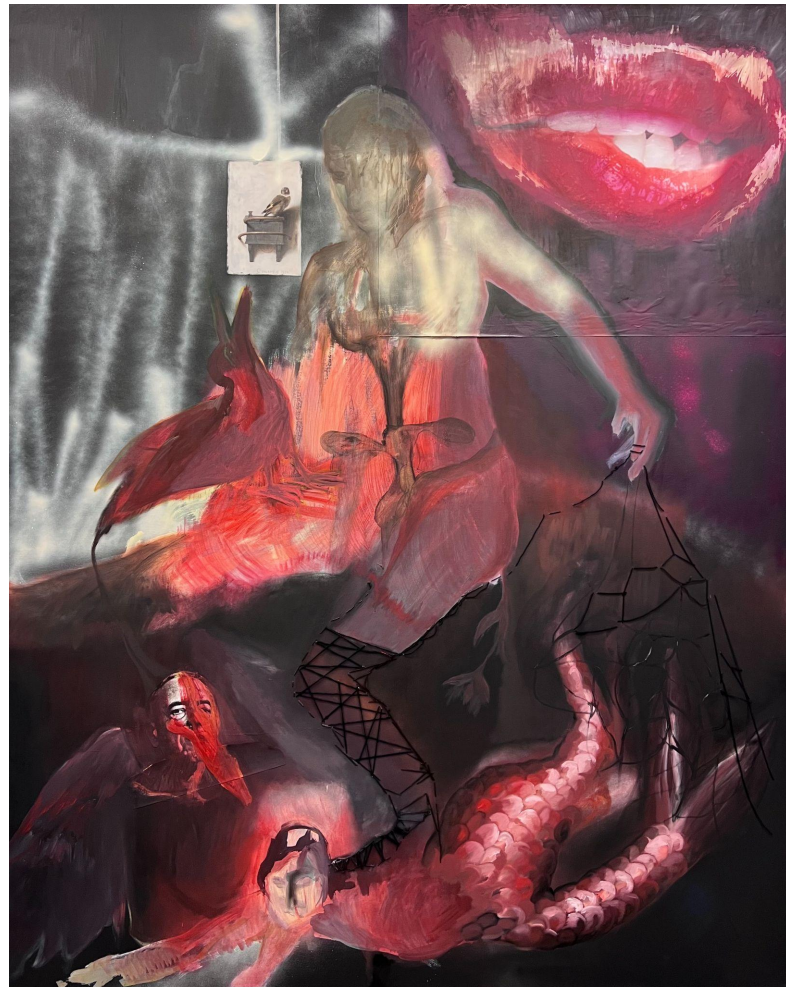
My artistic practice is a constant search for latent power within the chaotic fabric of everyday life. Although my work manifests across various media - from video and stage design to performance - painting remains my State Zero, my most primal language and constant point of reference. I view my interdisciplinary activity as a direct extension of painterly structures and collage-like thinking into other dimensions of reality.

For me, painting is defined by what remains unseen. What is visible on the surface - the temperature of light, the collision of colors, or the tactility of texture - serves only as a threshold of perception. I believe that beneath the layer of matter lies a *sign* of a higher order, one that transforms the physical canvas into a conduit of energy between the artist and the viewer. This invisibility is often hidden in shadows, blurs, or conversely, dissolved in light - open to the void and the flux of process. The materiality of the work is merely a pretext; an escape toward the interstitial zone, a space that is neither a unity nor a multiplicity of forms. Through my work, I explore themes of freedom, boundaries, and the reclamation of power, seeking a universal depth that transcends purely intellectual understanding.

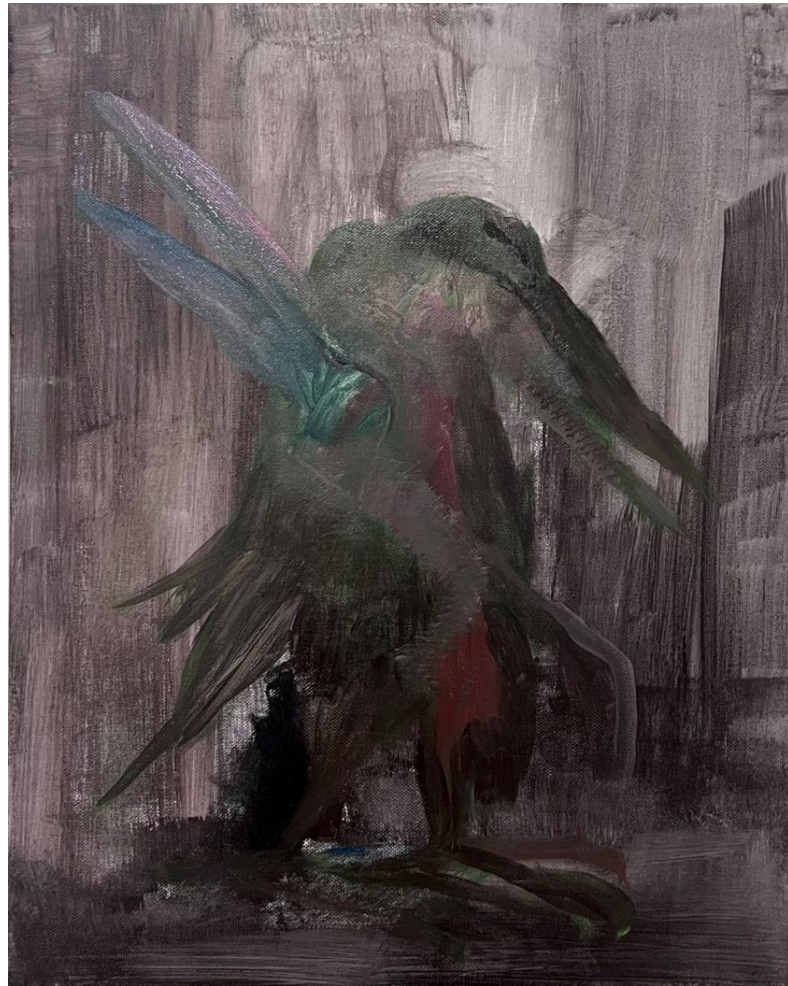
I frequently employ the aesthetic of the grotesque, juxtaposing the trashiness of daily routine with a search for the *sacrum* - focusing particularly on office culture, bureaucracy, and its hidden fetishes. In a reality shaped by corporate and patriarchal systems, the fetish functions as a prosthesis of power: an object onto which we project suppressed trauma and psychosomatic anxiety. My practice operates as an alchemical act of transmutation. By translating these administrative symbols and charged artifacts onto the canvas - and expanding them through objects and performative gestures - I disarm their oppressive power, transforming private bodily anxiety into a universal visual language and reclaiming agency.

Cosmos, 2019-2025

oil, acrylic and collage on canvas, 200x250 cm



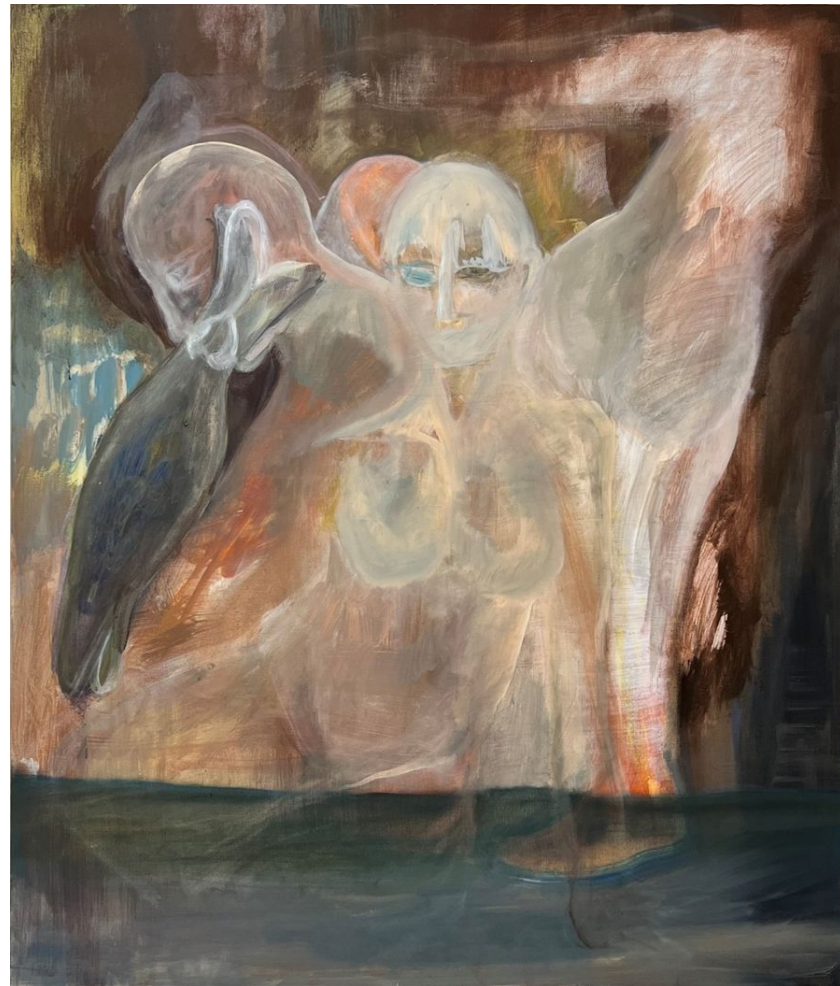
There is two of us, 2025
oil on canvas, 40x50 cm



A bird who knows, 2025
oil on canvas, 30x40 cm



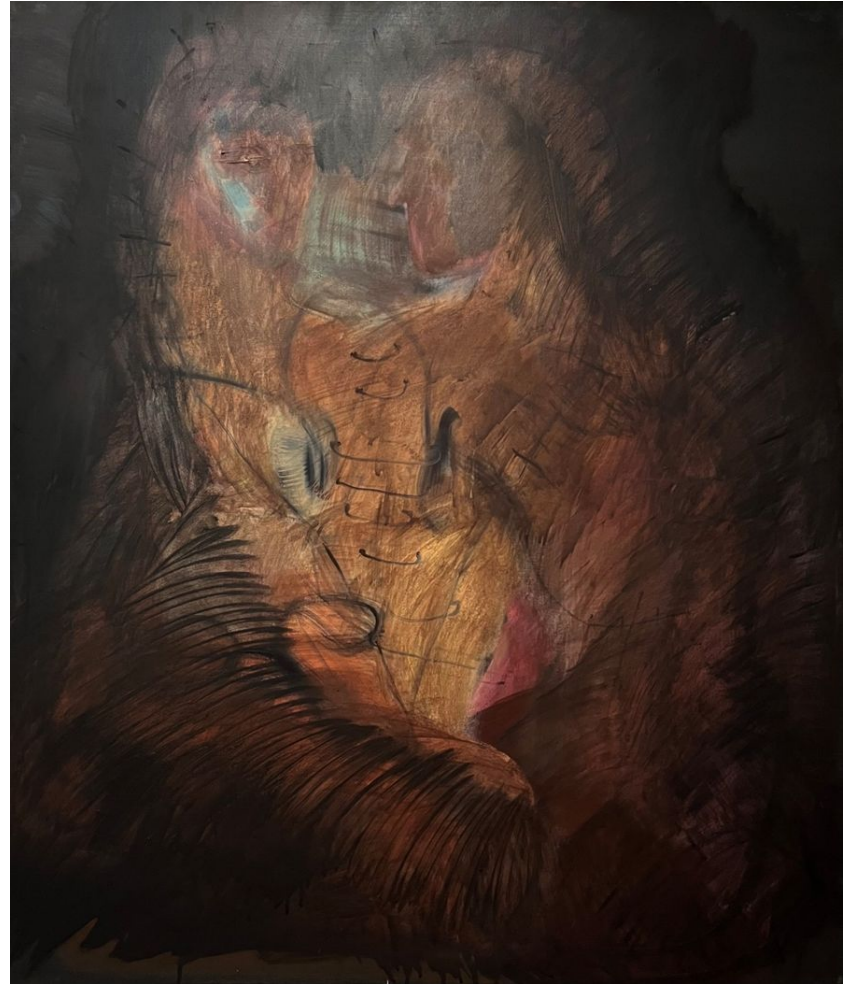
Woman and fish..., 2025
oil on canvas, 100x120 cm



***The fish rots from the head down*, 2025**
oil and coal on canvas, 85x100 cm



-pericardium, 2025
oil on canvas, 100x120 cm



Jaguar-the cosmic priest, 2025
oil and pen on canvas, 100x120 cm

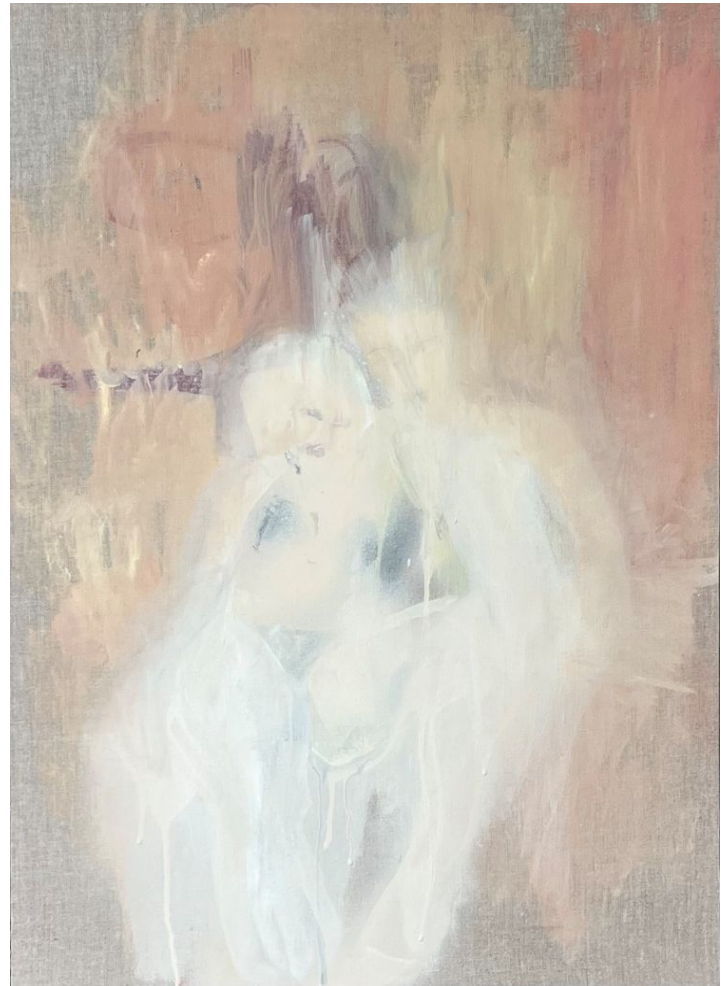


She laid eggs, 2025

oil and makeup on canvas, 100x120 cm



Sid and Nancy, 2023-2025
oil on canvas, 50x70 cm

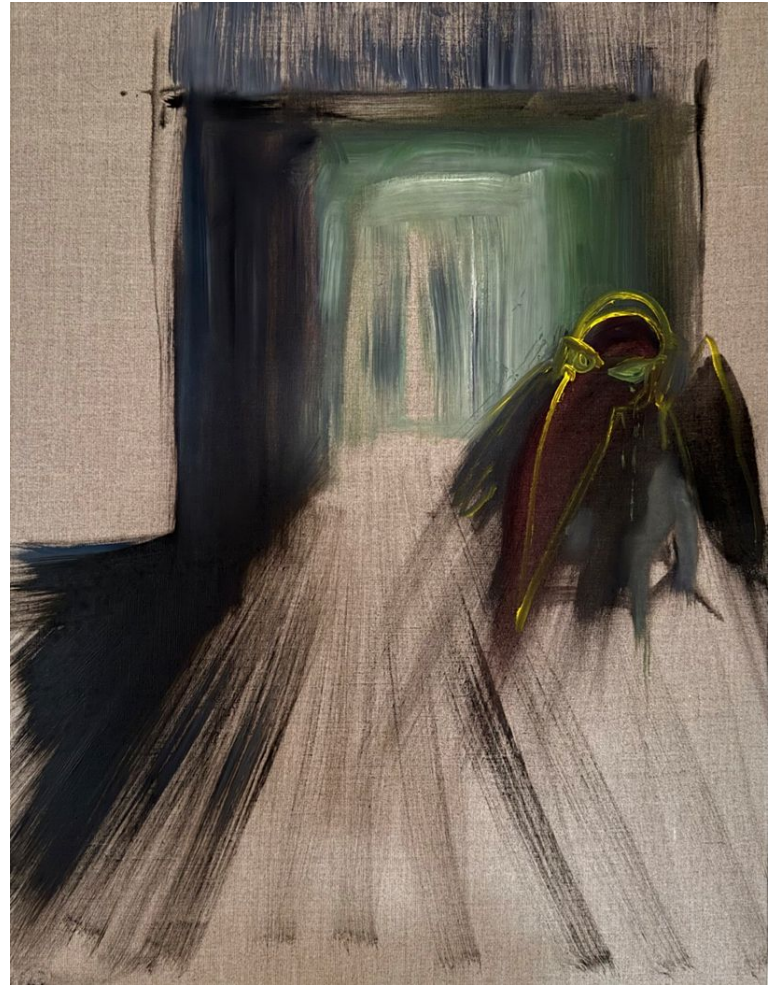


Blue, 2022-2024

oil on canvas, 100x120 cm



Transition, 2024
oil on canvas, 50x65 cm



Rat, 2022

oil on canvas, 50x70 cm



Joanna d' Arc puking, 2020

oil and acrylic on canvas, 100x120 cm

left: my painting in art zine **Śmietanka 2**, 2021



Golem/Cosmos/Hatawat Chalom

1. J: Witnesses, 2020

video, 4'33"

An experimental video work that synthesizes dense religious and literary symbolism into a search for *latent power*. Centered on the attempt to reactivate the archetypal figure of the Messiah, the piece explores the integration of the self with collective consciousness. In the segment *J: Witnesses*, the telephone functions as a conduit for a kratophanic discourse, blurring the boundaries between personal memory, myth, and historical time. The work treats history - from the 1970s to the present - as a singular, ongoing process of ritualistic becoming.



2. H: 4 office chairs, 2020
video performance, 10'10"
Poruszenie, Muzeum Sztuki in Łódź

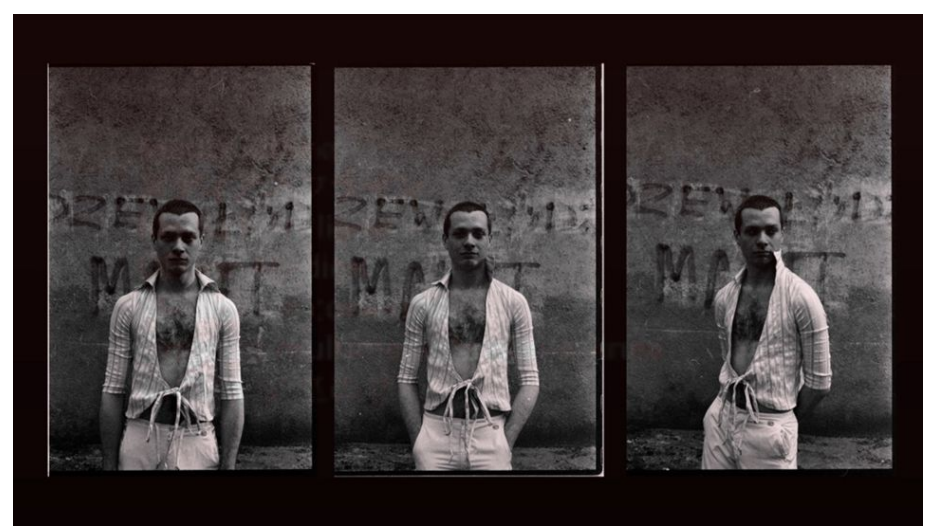
In the shadow of impending catastrophe, this performance seeks a suitable throne for the Messiah by resurrecting the forgotten motif of the four Great Mothers (Sarah, Rebecca, Rachel, and Leah). By dragging four office chairs through the city streets toward corporate headquarters - identified as the seat of patriarchal expansion and spiritual decay - the work transforms utilitarian objects into sacred havens. These "thrones" become sites of interaction where passersby are invited to participate in a narrative of *Fullness* (*szlema*). Drawing on the teachings of Jakub Frank, the work proposes that the coming Messiah (*Maszycha*) must be female, replacing the unstable patriarchal "tripod" with a four-fold foundation of peace and reclaimed agency.



3. W: Der Golem, 2020

video, 4'09"

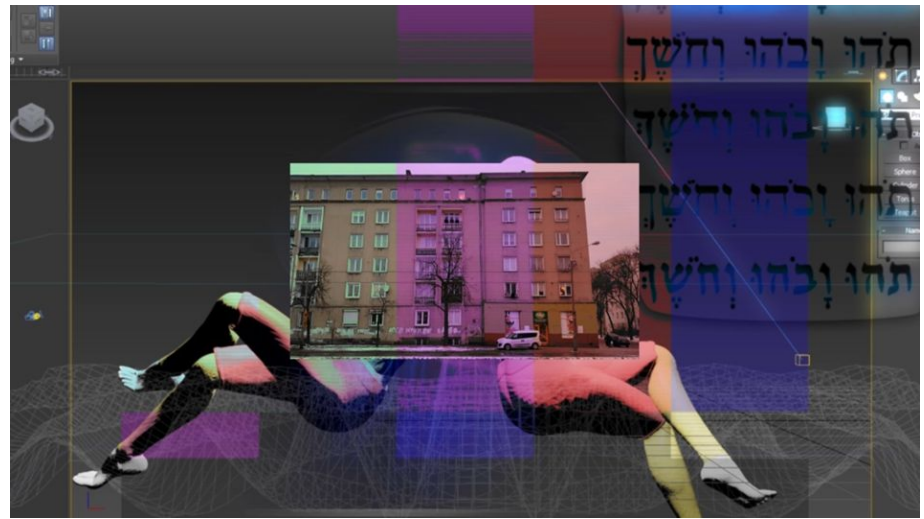
This work explores the Golem myth - a soulless entity created from earth - as a metaphor for the human search for false messiahs and destructive powers. In a subversion of tradition, the Golem performs the ritual of its own animation by placing the name of God (*JHWH*) under its tongue, seeking self-determination independent of a creator. This act of self-creation facilitates a transition into the character of Witold from Gombrowicz's *Cosmos*. The narrative critiques arbitrary, cause-and-effect systems of thought that inevitably lead to disaster - symbolized by the progression from a hanging sparrow to a hanging man. Ultimately, the work situates the subject within the *Cosmos*, caught in the perpetual tension between a desire for *Unity* and the inherent chaos of *Multiplicity*.



4. H: Hatawat Chalom, 2020

video, 5'57"

Addressing the limitations of pure rationality, this work explores the spiritual reading of reality through the JHWH tetragrammaton - the primordial building block of the universe. Drawing on Ezekiel's vision of a two-sided scroll, the narrative equates dream with reality, a concept visualized through two figures emerging from a pulsating jellyfish. The piece centers on the *Hatawat Chalom* ritual - performed by Rabbi Dawid Szychowski and a *Choir of Three Jews* - designed to "disenchant" the tragicomic nature of existence. By establishing this ritual within the indefinite duration of screen-time, the work functions as a preventive act of protection, utilizing sacred language to ensure that our darkest visions do not manifest in the material world.



My dear Swarog!, 2019
video performance, 6'55''
W las, Galeria WY

My Dear Swarog!, 4 office chairs
Śmietanka, Galeria WY - Komuna Warszawa,
Warsaw Gallery Weekend, 2020



*My dear Swarog! I'm asking you not to let
our civilization collapse! so that's pagan
messianism in the rhythm of disco polo.*



Workshop, 2018

oil and acrylic on canvas, 100x120 cm



Therapy, 2018

oil and acrylic on canvas, 100x140 cm



Her [revindication], 2018

Elipsa Collective: Jessica Dudziak, Eliza Gawrjolek,
Bogna Juchnowicz, Gabriela Porada

performance and documentation, 9'35''

Witamy w Krainie Piękna i Prawdy, Galeria ASP, Łódź;
workshop with Joanna Rajkowska

A site-specific intervention addressing the *Great Łódź Gallery* - a series of male-centric, 19th-century realist bronze monuments on Piotrkowska Street. The work performs an act of symbolic revindication, critiquing the exclusion of women from the city's official narrative. By juxtaposing the heavy monumentalism of existing sculptures with ephemeral, synthetic-organic objects, the intervention introduces the concept of *herstory* into the urban fabric. The temporary concealment of these statues serves as a visual metaphor for the invisibility of marginalized figures, reclaiming both material and symbolic space through a dialogue between permanent bronze and fleeting, organic energy.



***Inflow - Outflow*, 2017**

performance

PAS #54 *Na granicy percepcji rosną wspaniałe kwiaty*, Łódź

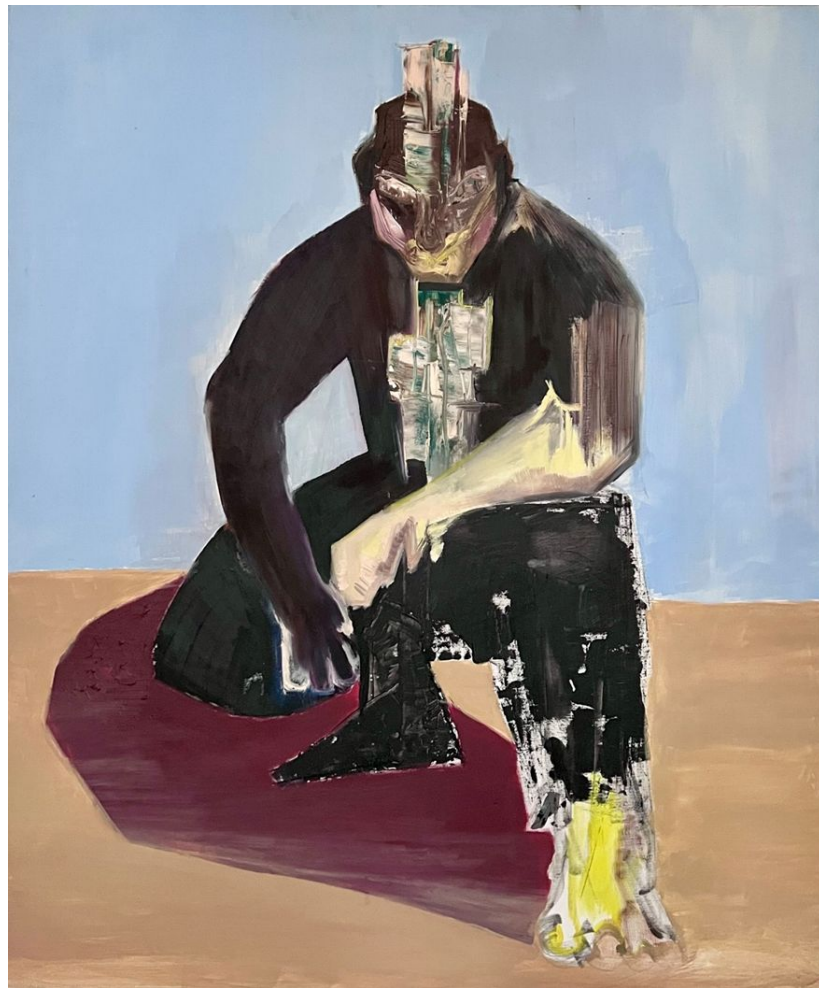
duration: 1,5 h

Initiated through sensory deprivation, this performance shifts perception from the visual to the spatial. The process navigates the transition from *Inflow* - a ritualistic cleansing of personal wounds through writing - to *Outflow*, a state of unification with the surrounding environment and audience. By layering and crossing out text on a wall, the work dissolves individual narrative into a continuous, indefinite state of *flow*, where the boundaries between the self and the space disappear.



Warrior, 2016

oil and acrylic on canvas, 100x120 cm



Wound, 2016

acrylic on canvas and textile, 100x120 cm



Grandparents, 2016
acrylic and coal on
canvas, 50x70 cm

