

Beata Batorowicz

Daddy's WWII Braces 2002
Knitting Yarn, Suede, Thread

Chew 2020
Fur, Leather, Cotton

Polish Born-Australian artist Beata Batorowicz, is an Associate Professor in Sculpture and the Associate Head (Research) in the School of Creative Arts at University of Southern Queensland. Her work includes nationally and internationally projects like *Dark Rituals*, *Magical Relics* (2018-19), *Subversive Spaces* (2016) *Antipods* (2015), *Down the Rabbit Hole* (2013) *Tales within Historical Spaces* (2012). Batorowicz's projects have secured key funding including *Australia Council for the Arts* (2018-19) and *Social Sciences and Humanities Research* (2015) and *Arts Queensland* (2011). Batorowicz has published in *Arts and Humanities in Higher Education* (2018), *Holocaust Studies* (2018) and *Australian Art Education* (2017) and is also a recipient of two USQ Citations for *Outstanding Contributions to Student Learning* (2016, 2018).

Drawing on my Polish heritage, my practice investigates the role of narratives particularly mythology, fairytales and folklore as a catalyst for cultural agency in light of a traumatic past. My earlier works such as *Daddy's WWII Braces* (2002) are based on my mythology of being the daughter of the late Twentieth Century German artist Joseph Beuys as a means of addressing WWII history and the Western art canon. The larger-than-life hand-knitted braces are my retelling of Beuys' legacy of being a German military pilot, who was shot down and rescued by Tartars – an experience that allegedly led Beuys to becoming a quasi-shaman and a centralized figure within the art canon. By contrast, my act of knitting Beuys' braces, left at the scene of his plane crash, whimsically places the shamanistic Beuys a *man among men*. The well-worn braces staged alongside the rodent sculpture *Chew* (2020) emphasize the poignant role of sub textual stories in creating slippages and other spaces, while dispelling the grand narratives of Western history.

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