

WORKS //
MARTA SKOCZEŃ

Through photographs and videos, I create visual narratives on female subjects in a state of longing for the other. The portraits take place in symbolic shelters; both interior and exterior, in spaces where time seems suspended, and where subjects face comforting isolation.

I want to show the need for movement which pushes us out of the reassuring dimension represented by our interiors throughout contact with nature. It makes me think of the paintings of 19th-century female artists where female subjects are represented in enclosed spaces, in all types of activities, such as sewing. These spaces were naturally assigned to women during this period, and it is this woman locked inside the picture whom I wish to symbolically liberate.

Marta Skoczeń



Attachments

2024

HDV video, 16:9 format, color and white and black, stereo, 11'

Edition of 5 + 2 AP

Production Dohyang Lee Gallery, Paris. With the participation of Émilie Favre-Bertin and Aleksandra Rykowska.

Thanks to : Aleksandra Golenda, Martha Kubiniec, Association Non-étoile, Wojtek Szczербetka

2 notebooks with printings of preparatory drawings, Cocoa shell 250 g paper, folding and stapling,

1st notebook of 24 pages (10 double sided sheets and cover), 21 x 14,8 cm,

2nd notebook of 24 pages (10 double sided sheets and cover), 29,7 x 21 cm

Edition of 5 + 2 AP

Attachments a video work with the participation of two actresses, Émilie Favre-Bertin and Aleksandra Rykowska, talks about stories inherited unconsciously and the experience of loneliness in women. The word «attachments» in the plural refers to the notion of attachment developed by John Bowlby (1907-1980), an English psychiatrist and psychoanalyst, and can be explained as the link that humans create towards their parents during their childhood. I use it in the plural to describe the patterns of attachment created and transmitted by different generations of a family, especially between women.

In the film, we can see two female subjects: one evoking a maternal figure, the other evoking adolescence. They are found in domestic spaces, without ever being together. At the same time, in the natural context, near a lake, there is a nest of pigeons. We can observe all the stages of development of pigeons alongside their mother, from birth until they leave the nest. This symbolic image becomes the main axis of the film, evoking the life cycle with all the natural stages of growth, through the process of growing, gaining independence, until separation.

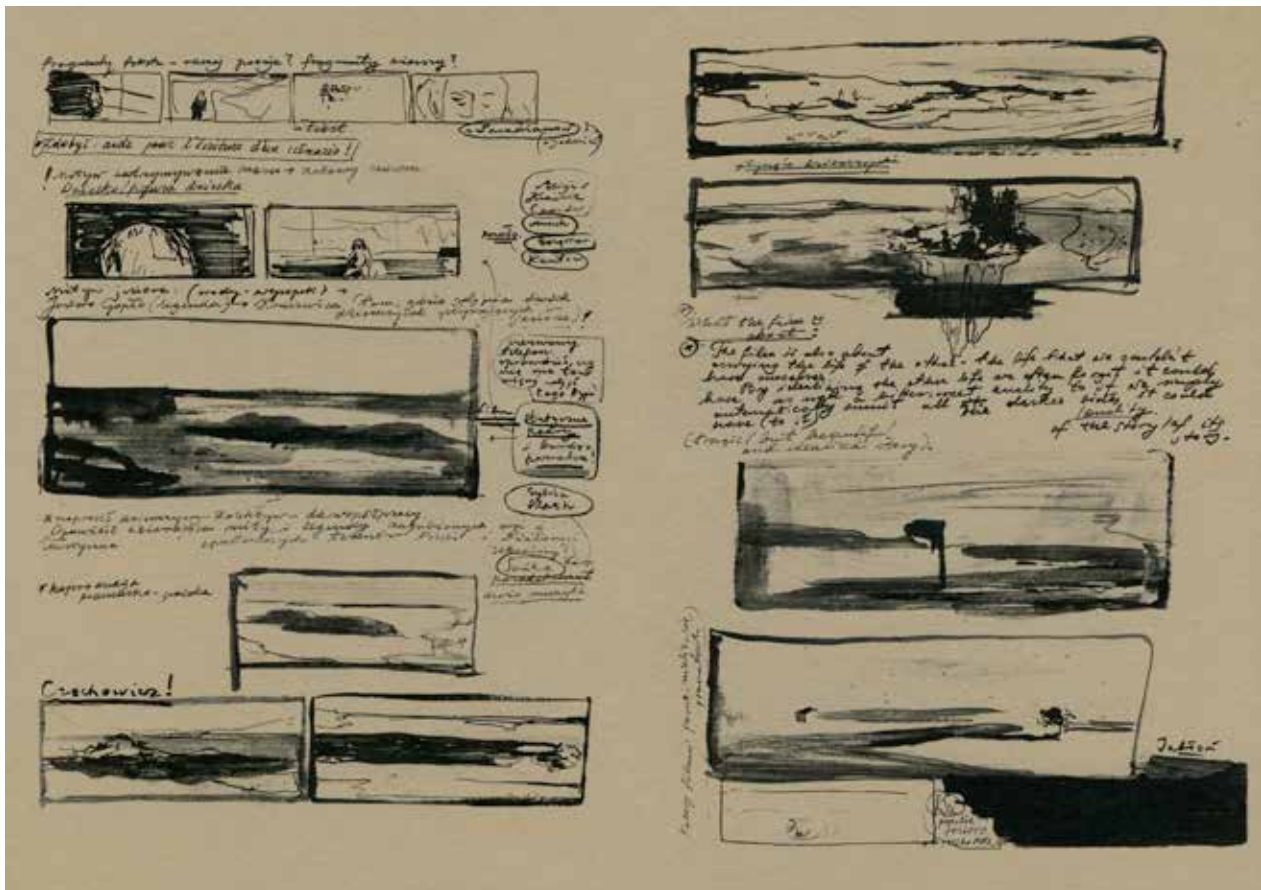
In families where one or more traumatic events have occurred, subsequent generations, as well as their attachment pattern, may be affected. The black and white part of the film, which seems to be detached from the context of the lake, as out of time, refers to the past. A teenage figure remains inside a wooden house, in a frozen emotional state, and at some point comes out of the closed space, to find itself in nature. This passage outside, symbolizing liberation, can be found in my other video- and photographic works, as nature also plays an important role in my work.

Before I started working on the film *Attachments*, I went to Eastern Poland to carry out scouting and research on the history of my maternal family. In the video, the spaces where the two characters are located are not quite defined, but their environments evoke the natural landscape of Poland, as well as fragments of French architecture and interior. The film evokes for me the notions of distance and proximity, it depicts the subtleties of a relationship between a mother and a daughter, with a context of migration in the background, and it takes a critical look at the association of women with domestic space.

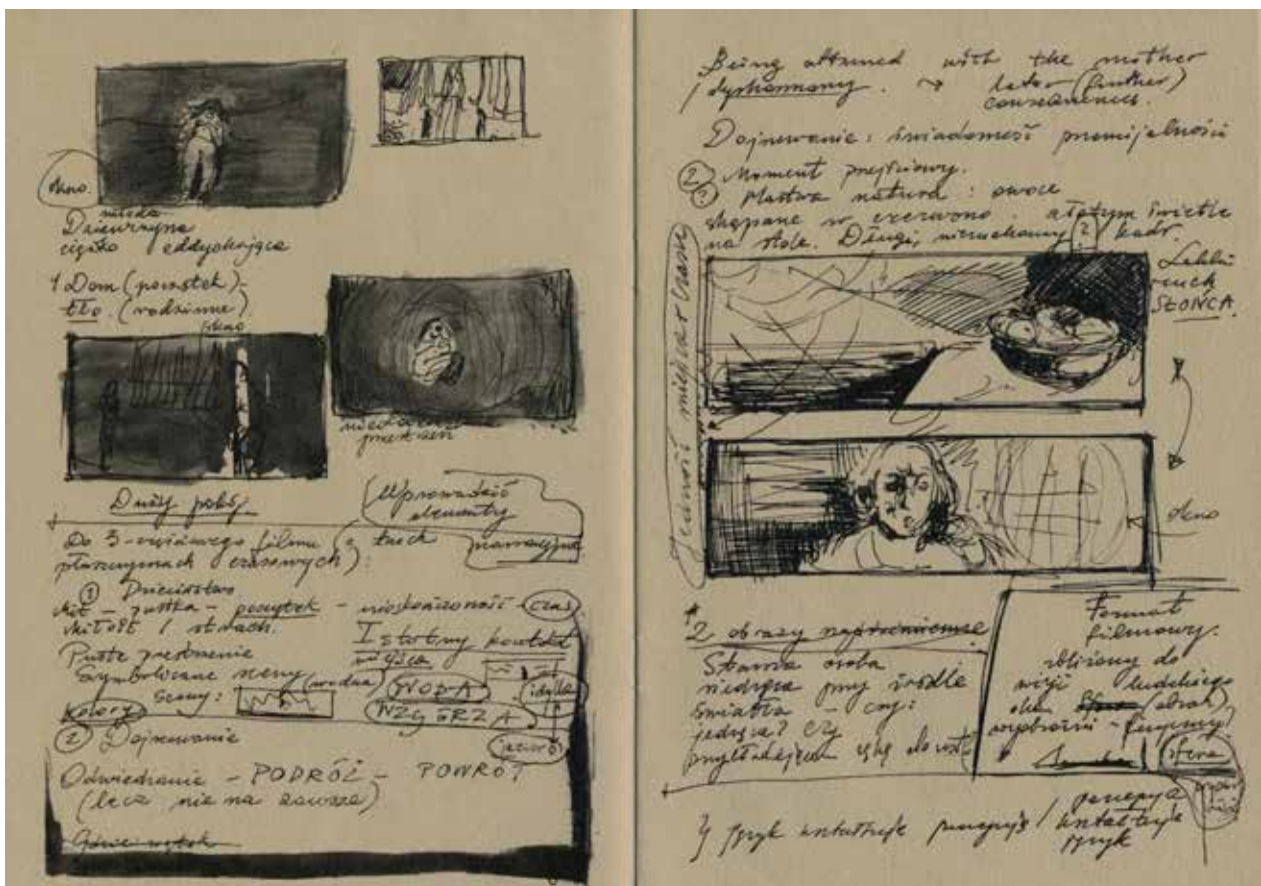
Marta Skoczeń







Notebook of 24 pages (10 double sided sheets and cover), 29,7 x 21 cm,



Notebook of 24 pages (10 double sided sheets and cover), 21 x 14,8 cm



un parfum doux et fort
qui contraste avec des vêtements noirs et délavés

Housework and around is a series of videos including images filmed with my phone and original poems that are currently in progress. Having already played with the text and archive images in the video *Outdoors* (2020), I rebuilt the same editing logic, but this time I use the images that I shoot myself.

I film fragments of my daily experience as I walk through the city, and I create a story of a female character who, once out of her domestic space, walks around her home. Impressions of windows, fountains, passers-by interact with each other. These impressions are for me symbols of codes of beauty, of the suburbs, of the position of the woman in the city, as well as the social and family roles in general.

My poems are always born of a particular feeling or an observation of the reality that surrounds me and that is why they often have a «pictorial» quality. I look for indirect links between images and words, evoking images according to my associations. Inspired by the Kulechov effect*, I give life to new senses thanks to the possibilities of video editing. I also play with rhythm—sometimes slow, contemplative, sometimes more dynamic, unpredictable.

Each video including the images and a text is always made in two versions: French and English, given the fact that I write my poems in English and then translate them into French.

* Kouleshov effect: In cinema, the Kouleshov effect is a montage effect by which viewers derive more meaning from the interaction of a shot (shooting) with another shot to which it is associated, than from an isolated shot. Source: https://fr.wikipedia.org/wiki/Effet_Kouleshov

Marta Skoczeń

Housework and around

2024

Video, 16 : 9 format, color, mute, 6'18"

Edition of 5 + 2 AP

Poems written by the artist.



à seulement deux pas de la société industrielle
et des arts numériques



dans une chambre



les hommes placent des personnes au bout d'un fil
les uns à côté des autres



leur couleur organique et artificielle crée un espace noir



La solidité, la persistance,
l'air et l'apollon



et le premier pas d'écrit

HOUSEWORK AND AROUND

Poems written by the artist Marta Skoczeń
corrections: Wojtek Szczerbetka & Marilou Thirache

Blocks

in a suburban area
men put wooden panels in blocks one next to another
their organic yet artificial smell makes some aired space
for everyone who passes by

Dots

faces and houses and roads tangle fun with facts
they need plasters, silent images speaking louder than memories
forming families like nations without legal systems

Apples

Fresh, cosy September sun and the first day at school.

Window

A train is like a moving room surrounded by fields and forests, stations combine the smell of concrete floor and soil, and announcements get superimposed on each other with a strong echo, which make them sound like a demonstration.

Blue letters

snow is white sugar
melting under the spring sun
recalling the warm flavour of tea and milk
breathing itself in and out through a broken glass of a window

Towns

next to an industrial bridge with loud trains
someone wrote "summer without borders" on a wall

Forenoon

a man eating a sandwich from his coworker
with a subtle three floor chin and a strikingly real, comforting smell of freshly washed, rigid clothes
and a car driver scrolling on his phone and avidly smoking a cigarette (so proud of his car not moving)
— all bathed in sun, scared by the prospect of war.

Belleville

sweet and heavy perfume contrasting with black, faded clothes
suddenly evoked maternal care and emotional security

New Year's Eve

Dinner at grandma's, smog, spring announced in winter, sound of high heels, wet pavement, and city of industrial chimneys.

Day by day

In order to forget the obscure realism of the past, I'd rather colour the memories of events and family members with emotions I associate with them.



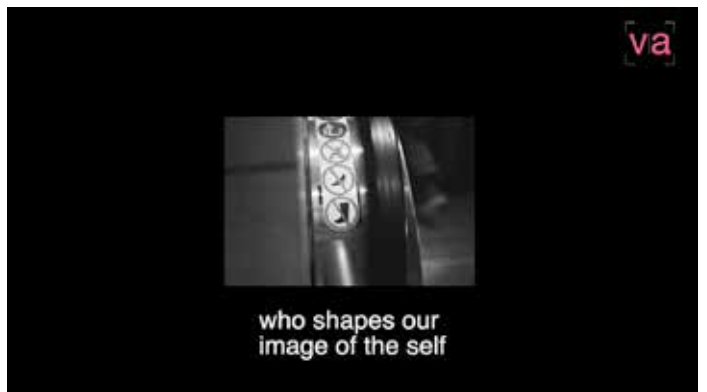
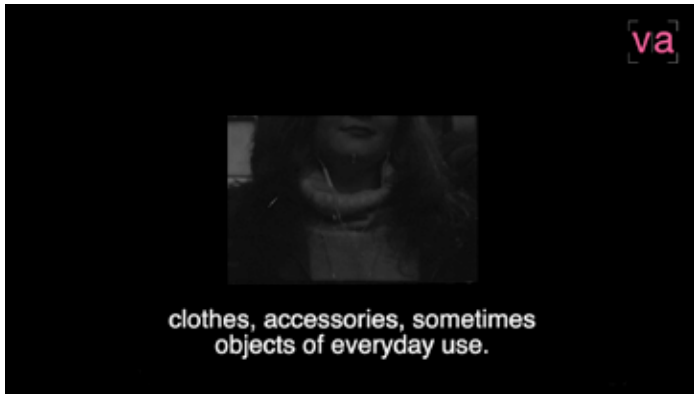
Our loved ones,
parents, siblings,

Y - You

2023

Video, black and white, sound, 2', French, subtitles in English
Edition de 5 + 2 AP

Video made for the project *The Voice of the Artist*
Thanks to Nikodem Biegowski, Olga Vishnevetskaya
Text corrections by Céline Shen, Wojtek Szczerbetka



“ We approach animals in public spaces without a question, [...] as if they were ours ” At the sound of rain drops over tin roofs we are transported to an imaginary journey on the metro, where people are all seating together – yet, it feels they are all far away from each other, inhabiting the isolation of their own bubbles. The space that lies in the contrast of the physical, the real, and the illusory, is perhaps where the seed of the self, the ‘you’, grows and flourishes. The place from where we look at ourselves and we question how others see us. Marta Skoczeń’s reflections take us into the un-familiarity of the everyday.

The Voice of the Artist specially commissions artist videos that offer new ways of understanding and alternative perspectives to everyday issues.

Marta Skoczeń is a Paris based polish artist whose work focuses on femininity, memory, nature and the meeting of past and present. Her background in photography deeply informs the nuanced narrative and the pace of her films, shedding an eye that is nostalgic and critical simultaneously.

The Voice of the Artist



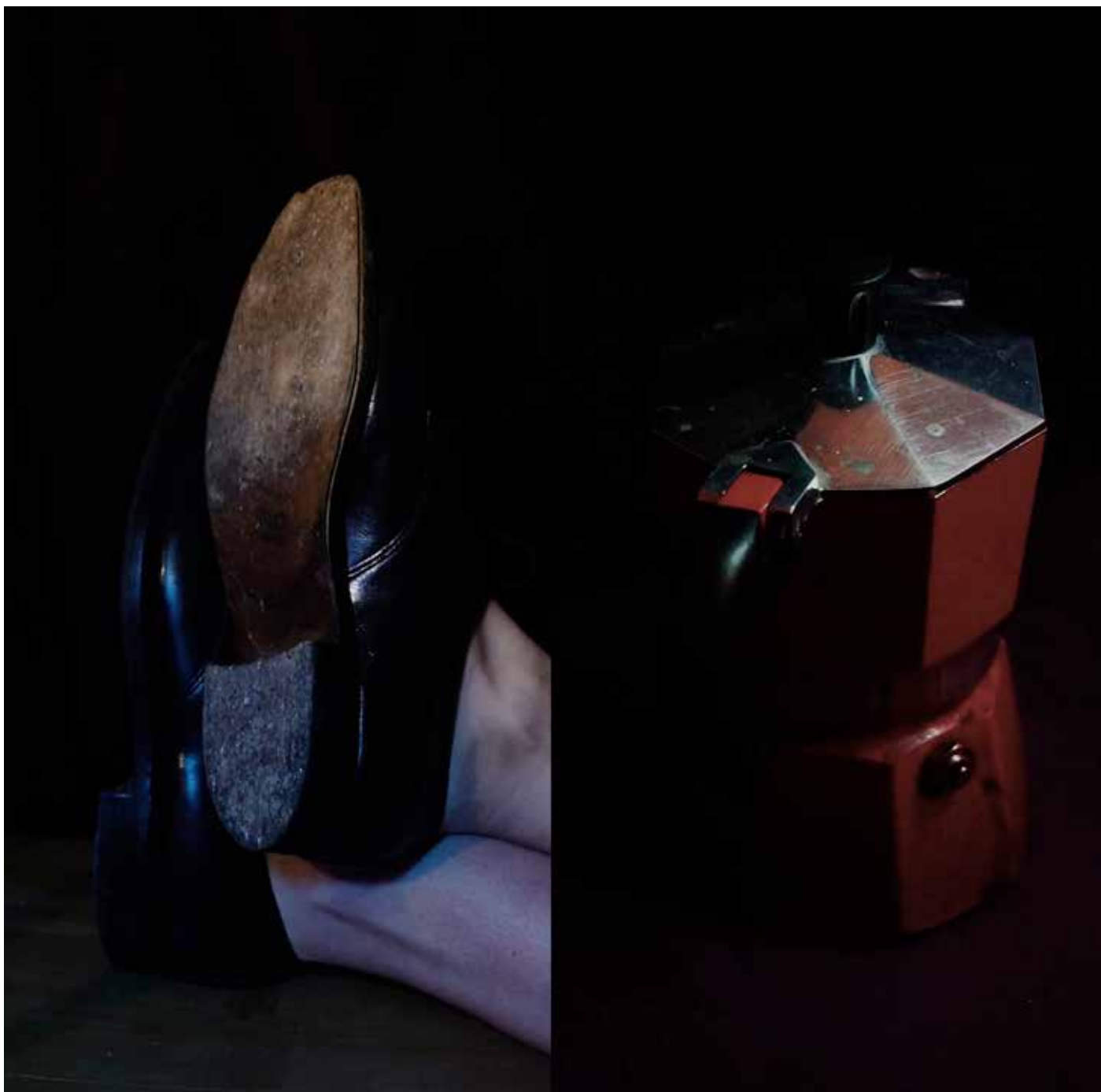
Les ennuis

2022

Digital video, color, mute, 1'27"

Edition of 5 + 2 AP

Thanks to Pelka Atys, Marta Basak, Zuza Kot, Julia Pasek, Wojtek Szczerbetka



In *Les ennuis*, a digital video, the images are inspired by elements coming from the Slavic world and the imaginary that characterizes its past and tradition. I film symbolic representations of femininity and its association with the household. By evoking sewing tools or fantasies of the elegance of the eighties, I try to shed an eye simultaneously nostalgic and critical.

A double screen allows to create associations between two parallel images projected, as if we were both in the inner world of the character and in its environment. The images scroll slowly; the editing is again inspired by old archive videos, but it is much less dynamic.

Domestic spaces have an ambiguous quality since they evoke both security and emptiness. The static and very photographic frames allow the viewer to feel this double atmosphere and to focus his gaze on the different details that are in the space.

Marta Skoczeń



House Without a Key is the second short film by Marta Skoczeń. Shot on HDV, it unites images shot in Paris and in the Polish countryside. Coumba-Joanna Wone, theatre actress, embodies a female character locked up in a closed space. The space is voluntarily undefined, leaving the subject a possibility to leave. In the short film the artist creates a portrait of a woman faced with confinement, torn between her desire for freedom and her obligations. By analogy, the film evokes a reflection on femininity, by getting in the intimacy of a young woman in the middle of an internal battle between her obligations, linked to the materiality of the house which imprisons her, and her desire for emancipation.

Milena Chevillard, 2020

House without a key

2020 - 2022

Video, HDV, sound, black and white, 5'45", edition of 5 + 2 AP

Participation : Coumba-Joanna Wone

Direction, image and editing : Marta Skoczen

Creation and edition advisors : Monique Bonaldi, Clément Cogitore

Storyboard, black and white printing on paper, A5, 26 pages, edition of 5 + 2 AP

Production Galerie Dohyang Lee, Paris, France

Thanks to Virgile Alexandre, Lara Al-Gubory, Yann Brindejont, Klementyna Furgal, Henry Gatard, Krzysztof Kotowski, Meret Kraft, Willy Morencé, Flore Rigoigne, Bruno Skoczen, Jakub Skoczen, Renata Skoczen

Winner *LOOP Fair Acquisition Award 2022*

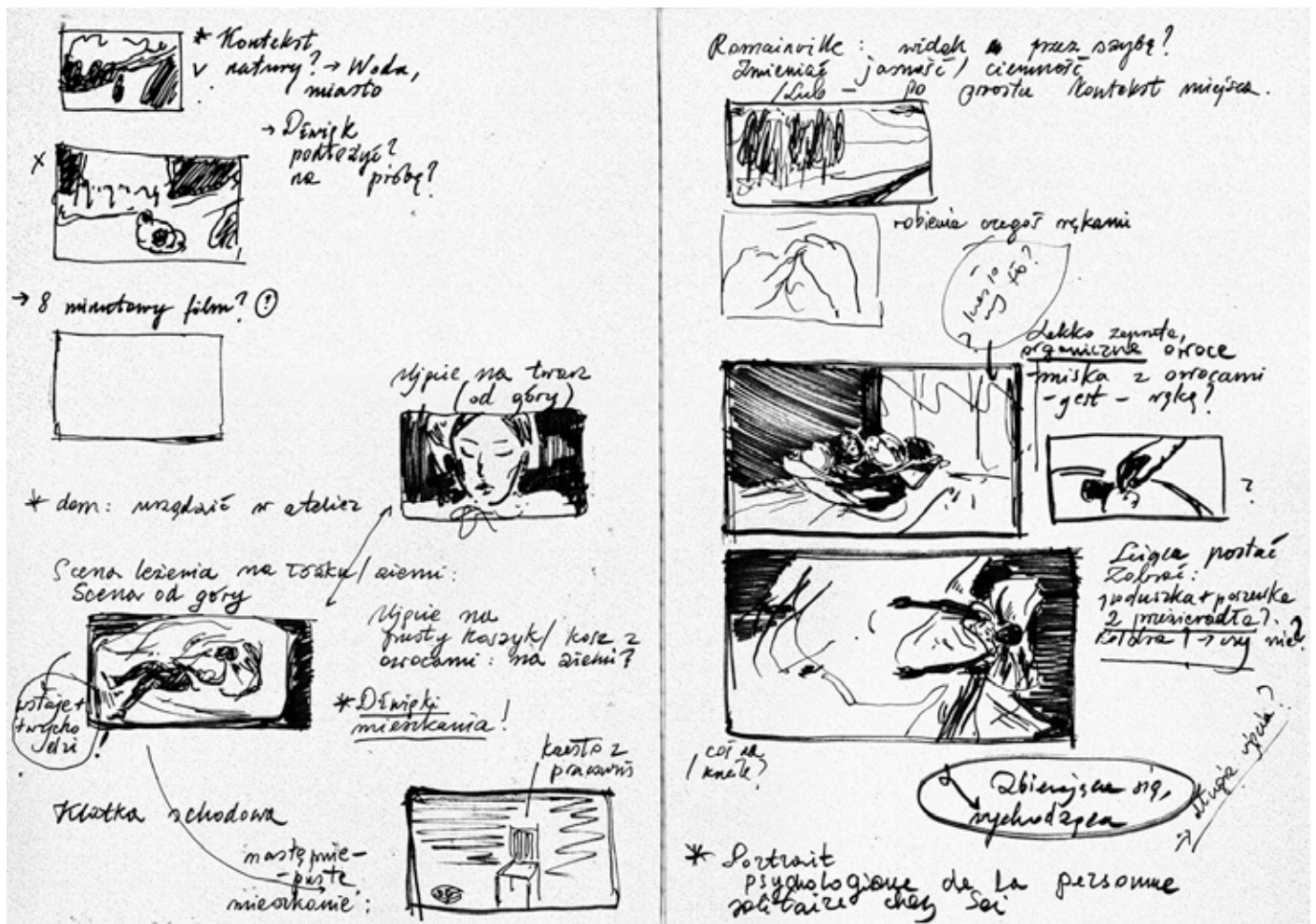
LOOP Collection, LOOP Fair Barcelona, Barcelona, Spain

Collection Jean-Conrad et Isabelle Lemaître, France

Private collections









Outdoors is a series of three experimental videos composed of found footage images and three original poems. It is inspired by the visual dimension of memory, and creates, throughout association, short stories on femininity inspired by past inner experience. By playing with the rhythm of the editing, I gradually add text to build tension and the non-literary narrative.

It is as if fragments of a story could not make a whole, and therefore needed to be expressed by symbols. I draw from my own experiences, lived sensations and imaginary ones, to finally give them context through language.

Marta Skoczeń

Outdoors

2020

Poem video, color, mute, 6'15"

Edition of 5 + 2 AP

Texts in English and editing : Marta Skoczeń

Translation in French : Constance Tinople

étant filtrée par les feuilles rugueuses des fleurs d'une terre fertile

Outdoors

two rows of compact square officer buildings continue
inviting white glaring light into an empty room
being filtered by rough leaves of flowers with fertile soil
caressing a body being laid down on a vast playground

a piece of furniture
from which an arrow of thought has been sent
now coming back to live inside the body
changing the color and shape of my ears eyes hair

dry water reservoir with its daily ebbs and flows
the days are being counted by a casual pocketbook
muted parental figure
makes you wait impatiently for a new one to come

Grow

small wooden house with two brown dusty armchairs and a comfortable sofa
many drawers where I hid a small pink panther box with a chewing gum
breathing has the same exploding quality as its taste
outside a square window welcoming sunflowers

solid walls being pushed apart by white light of your diamond tv player
transparency of water contrasting with the red legged table
three two one step towards the black ovoid smooth smell
in the rhythm of unpinning buttons of a white linen blouse

letters of family describe those three bodies inhabiting square meters
swallowed by green masses of comforting earth
alphabetized in a female mouth
then inverted

Upper branches

a flat dangerous silent and straight road
holding the weight of mechanical movement
defined by a line of gray suffocating mass of mock-up houses
each hiding the story of its invisible inhabitants

the city welcoming the new
each small room holding the breath of the other tenant
walls feel the pressure of hot air
as well as animals

is it august
descending gradually floor by floor
the horizon line gets erased by a tangible thought nurtured for decades
one's own arms are lying in bed

Marta Skoczeń



The Nest is the first short film made by Marta Skoczeń, shot in Southern Poland. It tells the story of two young girls living in isolation in a faraway village. They spend their time doing nothing of great importance; they sew, play, or sleep. Their leisure and boredom are accompanied by a fear of confrontation with the outside world, represented by the nature surrounding them, full of metaphorical beehives. The contrast between the inside and the outside is emphasized not only by different aesthetics, but also by a changing rhythm and a varied sense of time. Comforting interiors create shelter from the invasive and unsettling world of bees while their structured life may symbolize movement, growth and expansion of the human, adult world.

The Nest

2019

Video, DV PAL, sound, color, 5'

Edition of 5 + 2 AP

Participation : Julka Kupiec, Martyna Chrabaszcz

Direction, image and edition : Marta Skoczeń

Thanks to Jean-Michel Alberola, Clément Cogitore, Noémie Lvovsky, Aleksandra Owczarek, Piotr Smolnicki,
Patrick Tosani

Thanks for the edition and mixing to Jean-Baptiste Aubonnet, Julie Courel, Jakub Skoczeń, Jean-François Thomelin,
Piotr Welk

Thanks for the shooting to Alfred Adamus, Jamina Adamus, Daria Chrabaszcz, Klementyna Turgai, Bruno Skoczeń,
Rinata Skoczeń, Oliwia Topor





Water and light

2023

36 instant films, inkjet printing on Kozo Thick White 110g Awagami paper, 4,5 x 6,2 cm each printing
6 frames of 6 printings each, glued on 1mm aluminium, 30/10ème Digital passe partout, dark wenge Nielsen Alu 34

Natura wood frame profile, anti reflect glass, 15,5 x 65,7 cm each frame

Edition of 9 + 2 AP

Production Dohyang Lee Gallery, Paris



Water and light is a project composed of instant photographs. The momentary aspect of instant photography corresponds, in my opinion, with the fragility of the season transition, the beauty of snow, and the delicacy of light.

The project was born out of my need for a better continuity of weather conditions. In recent years, sudden changes in temperature, with very strong amplitudes, have been increasing all around the world. This tendency is getting only more important and dangerous, having disastrous effects on the planet, strongly disrupting the rhythm of life and agriculture due to frequent droughts.

In my project, I try to reconstruct the gradual and peaceful aspect of nature through the representation of the landscape throughout a year. I am particularly inspired by the moment when the snow becomes water under the slowly upcoming heat of the sun. One can feel a humid, fleeting but intense smell of nature waking up, and this atmosphere is what I'm trying to capture.

The photographs have been taken in Poland, in the corners of Warsaw, and around Szczucin, a small town surrounded by fields and gardens, where my maternal family comes from. By photographing places where I come from, I was trying to get closer to the image of stability and continuity in which I grew up. I believe that the cyclical experience of the season is in line with the human need for stability and security, and is necessary to maintain a natural balance.

Marta Skoczeń

The photos are named after the following order (left to right and high to low)

1 : Champ d'hiver - Pommes gelées - Terrain - Levée - Récolte - Terre inconnue

2 : Pole Mokotowskie - Elastiques - Glaçons - Trottoir bleu - Bâche de jardin - Arbre rouge

3 : Champ - Piscine - Herbes - Bord - Travaux géologiques - Terrain de jeux

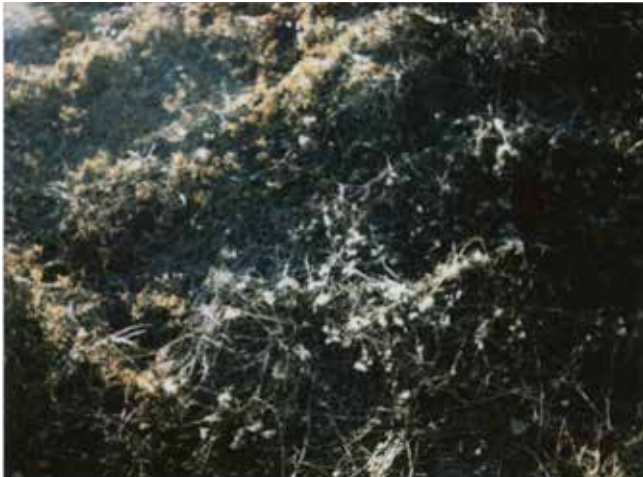
4 : Banc - Trace de machine - Champs de tournesols - Plantation - Forêt - Petits tournesols

5 : Tuyaux - Pluie sur un trottoir - Arbre séché - Champs - Terre sèche - Buisson

6 : Champ en septembre - Herbe humide - Branches coupées - Dégel - Neige sur un arbre - Paysage d'hiver















I am slowly opening up to the idea of bringing subjects previously locked into black and white spaces to life and offering them freedom and pleasure. In the light of isolation caused by the pandemic, working outdoors has become a motivation for me to get out and push my practice in a new direction – a representation of femininity and vulnerability.

Marta Skoczeń

Sunflower at Jourdain

2022

Inkjet printing on Hahnemühle Photo Rag Ultrasmooth 305g paper,
glued on 1mm aluminium, 12 x 19 cm or 26 x 40 cm

Edition of 5 + 2 AP



Everything is organic is a series of which I made the first photographs during the pandemic. Inspired by the silence of the streets and the strangeness of the frozen and suspended moments of life, I try to develop a new photographic language, based on the associations between images that parade one after the other. I dialogue with my previous photographic work, which focuses on representations of female subjects in black and white.

The series *Everything is organic* evokes the subject of maturation and the search for identity. I highlight several contrasting elements, which, in the end, create a coherent whole: portraits of teenage girls in enclosed spaces or, on the contrary, outside, the night city environment, as well as agricultural machines. These represent for me the superior position of man in comparison with the earth and demonstrate the human interest in biological cycles, so close to life cycles of the human, especially of the woman. Influenced by the images of depopulated cities, of adolescence suspended between the real and the virtual, whose social life and teaching occur at a distance and away from the biological world, I develop my photographic work in color.

I open myself to the prospect of giving life to the subjects previously locked in black and white spaces and offering them freedom and pleasure. From the isolation and confinement caused by the pandemic, working outside has become a reason for me to go out and push my practice in a new direction—the representation of the spirit associated with the feminine and vulnerability.

Marta Skoczeń

Everything is organic

2020 - on going

Inkjet printings on Fuji RC Mat 250g SUR LAMBDA, glued on 1mm aluminium, Nielsen Natura 34 frame, Color 515 Pale Wengé without frame, variable formats (28 x 40 cm, 30 x 40 cm, 15 x 10 cm, 18 x 13 cm)

Edition of 5 + 2 AP









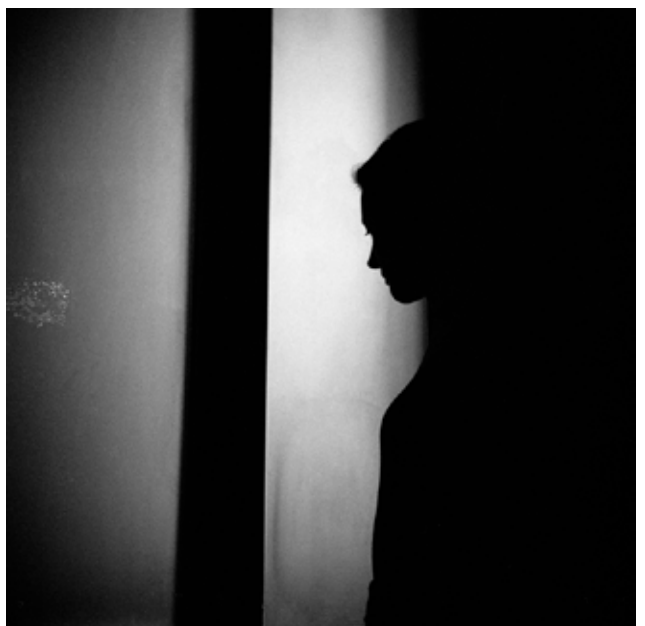
Hanna (Indoors)
(Series Presence)

2018 (2019 series *Presence*)

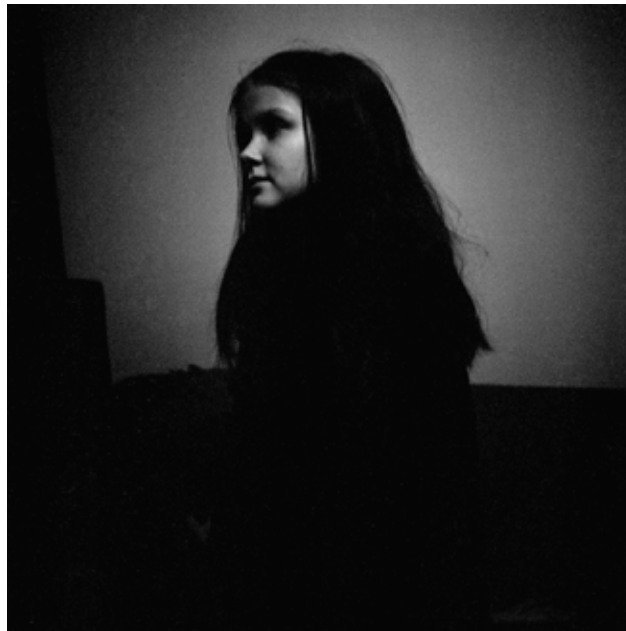
Analog photography, inkjet printing on Rag Photographique Infinity Canson 310g paper, glued on 1 mm aluminium,
slate gray Nielsen Alu 34 Natura wood frame profile, without glass, 50 x 50 cm

Edition of 9 + 2 AP

Production Dohyang Lee Gallery, Paris







I made the series *Presence* between France and Poland, in the region from which my distant family comes. Analogue is used because of its sensitivity to light and its longer processing time, which correspond with the nature of the creative process.

Presence can simply mean the physical existence of someone, who is there, but who may be going away, absence in power.

We can keep the image of the person we saw in our mind in the form of a memory, or by taking a photo. I reconstruct this image – the situation or the state of the character I photographed – in my imagination, so it is erased once my film is developed.

Photographs as physical objects replace images kept in my memory. This reference to another time and another space is possible thanks to a camera, which, by the operation of the darkroom, serves to capture views of the outside world. Photographing a person is for me based on empathy and expectation that it unfolds with all its personal truth. I confront the portraits with landscapes representing places far from the big cities, simple and authentic, which could constitute symbolic shelters for these characters.

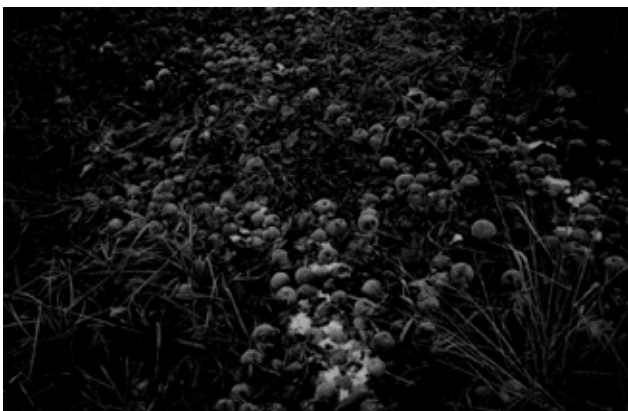
On the portraits, one often has the impression as a spectator to be looked at by the people photographed, or to look into their eyes. We can talk about the distance between the viewer and the photographed who was looking at the lens. The look still allows us to read the psychological activity of the latter which will register on the film. The more significant the presence of the person photographed, the deeper the spectator's relationship to his representation will be.



Asylum

2017 - 2018

Inkjet printings on Canson Infinity Baryta Photographique 310g paper, glued on 1mm aluminum,
21 x 29,7 cm each
Edition of 9 + 2 AP





Images Trouvées

2016 - 2022

Inkjet printings on Canson Arches BFK Rives White 310g paper, glued on 1mm aluminium,
Natura anthracite frame, 10 x 10 cm each
Edition of 9 + 2 AP (among 1 original polaroid)

During my solo exhibition, I want to show some photographs of my previous photographic series. I consider them crucial to understand the context of my current work, where the question arises mainly the psychology of women, life cycles and the integration of society despite isolation.

Three black and white photographs, *Hanna* (interior), *Window and Village* come from the series *Presence*, made between 2017 and 2019 between France and Poland, in the region from which my distant family comes. I chose the film because of the sensitivity and delicacy of this material, which brings out the expression of the people and landscapes photographed.

Marta Skoczeń











Bathers

2012

2 inkjet printings on Bamboo Hahnemühle Natural Line 290g paper, 5,4 x 7,2 cm each printing, glued on 1mm aluminium, 30/10ème Digital passe partout, bright wenge Nielsen Alu 34 Natura wood frame profile, anti reflect glass, 18 x 24 cm the unique frame

Edition of 5 + 2 AP

Production Dohyang Lee Gallery, Paris



The two small photographs entitled *Bathers* were taken in 2012. They are part of the beginning of my photographic journey, at the time conducted in parallel with my practice of drawing and painting.

The photographs were taken during a painting course in the summer of 2012 with my old phone – hence their reduced resolution. The small size of two prints refers to something childish and, at the same time, very precious in these female subjects at the dawn of their adolescence and maturation. Precious, because bathed in nature, in a context of a rural area remote from major cities.

This image of the child symbolizes for me life cycles, especially in women.

Marta Skoczeń





Past Tense

2012 - 2022

Inkjet printings on Fabriano Accademia 200 g paper, glued on 1mm aluminium, 10 x 15 cm each

Edition of 9 + 2 AP





Regina

2012

Analog photography, inkjet printing on Rag Photographique Infinity Canson 310g paper, glued
on 1mm aluminium, slate gray Nielsen Alu 34 Natura wood frame profile,
without glass, 100 x 73 cm

Edition of 5 + 2 AP

Production Dohyang Lee Gallery, Paris

The photography *Regina* was taken in 2012. This is for me the first image, which is a starting point for future series and my interest in analog photography. During summer 2012, while cycling around the city of Szczecin, where my maternal family comes from, I noticed a woman walking on a vast hill. After a first shot from a distance, I approached her to ask her permission to portrait.

Having almost no voice, she expressed her agreement with her body. It is this second photograph that I present during my personal exhibition. Later, I was able to learn the story of Regina: she never left her house which is right next to the hill on which I photographed her. I was strongly influenced by what Regina evoked for me: this image of solitude, suffering, linked to the social role in which she found herself, but also of power.

The photographs were taken with an old *Chaika* film camera that I bought at a market in Ukraine in May 2012. The small size of the sensor gives a slightly blurred and imperfect rendering, which allows a feeling of timelessness. This camera will accompany me throughout my travels in Poland during my last years of high school and my first years of studies in Warsaw.

Marta Skoczeń



Registered letters

2023

Drawings laser printed on white color envelopes, 16,2 x 22,9 cm each envelope

Edition of 5 + 2 AP

In *Registered letters*, I return to my original practice, which is plastic art, and more concretely speaking – drawing.

I always liked to draw what surrounded me by applying a filter of my own feelings and bodily intuitions, including gesture. This then gave an abstract form. *Registered letters* is a series in which I draw objects often assigned to home: reflections of glasses, crumbs on a plate, borders of cups or tea bags. I sometimes superimpose these objects on fabrics or drawn curtains, also observed in my domestic space.

These objects represent for me the space of home and, through the association of the kitchen with the role of the woman, I reverse this look and, starting from introspection, I enjoy these deeply contemplative moments, where I ask myself and where I am listening to myself.

I then create original impressions on envelopes, which give shape to the drawings-objects, which I plan to hang in the air. An envelope, a container for letters – an old written form – symbolically refers to distance in space and communication with the other. In the homes of my distant family, in remote areas of big cities, I still find a lot of correspondence stored in the shelves. I have always been marked by the smell and texture of these old papers, so delicate but transgressing time.

Inspired by this atmosphere, I use the form of envelopes to pose as a film character who, despite the female social role traditionally associated with the home, finds himself there and benefits through the act of creating a drawing.

Marta Skoczeń



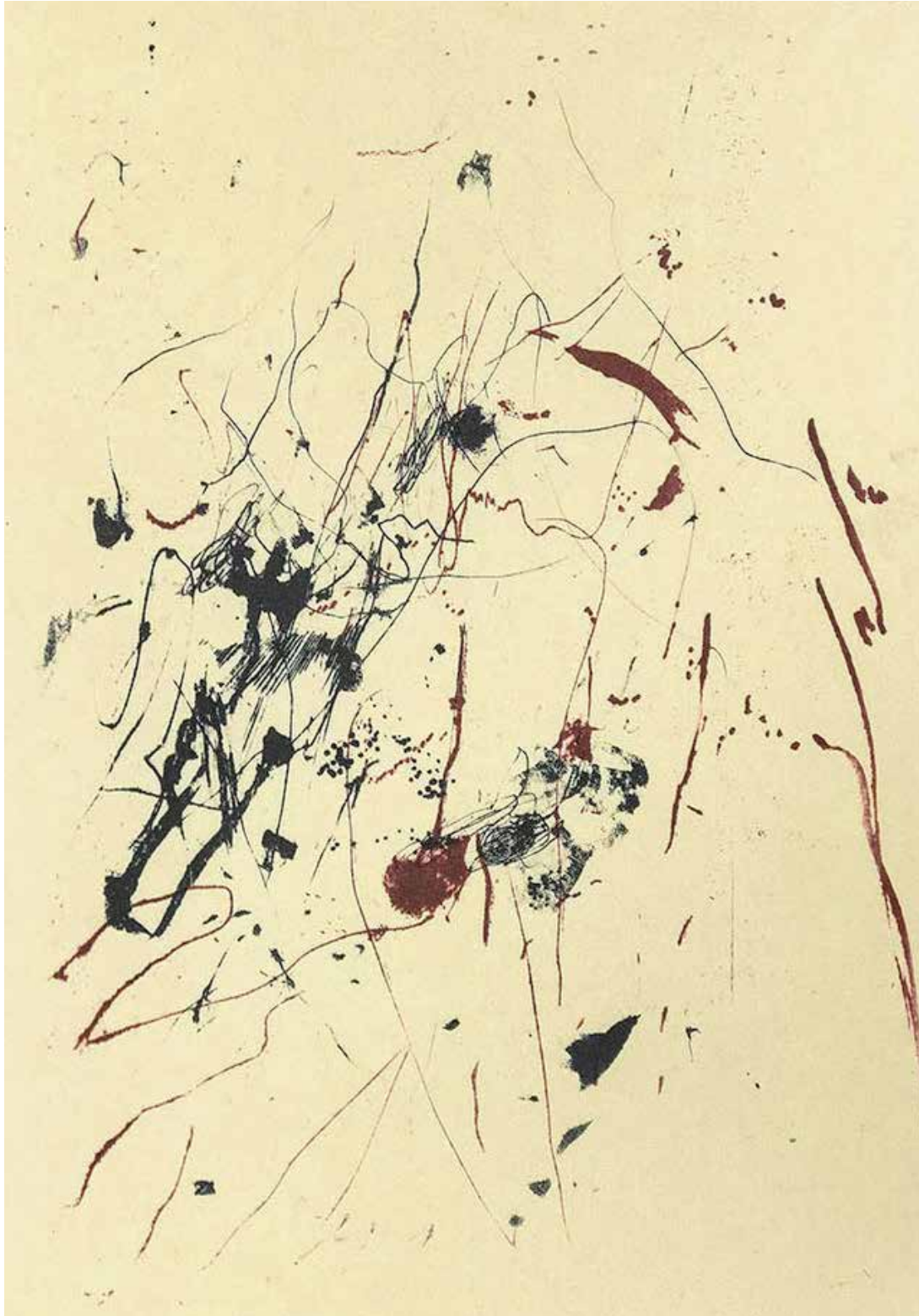
Forms of memory

2017 - 2019

Lithographies on polyester, black and white ink, 20 x 20 cm

Edition of 4





Forms of memory

2017 - 2019

Lithographies on polyester, Chinese paper, black and red ink,
20 x 14 cm (without margins), 50 x 36 cm (with margins)

Edition of 2 or of 4





Forms of memory

2017 - 2019

Lithographies on polyester, yellow, black, green, blue ink, 30 x 40 cm (without margins), 36 x 46 cm (with margins)

Edition of 3 + 1 AP



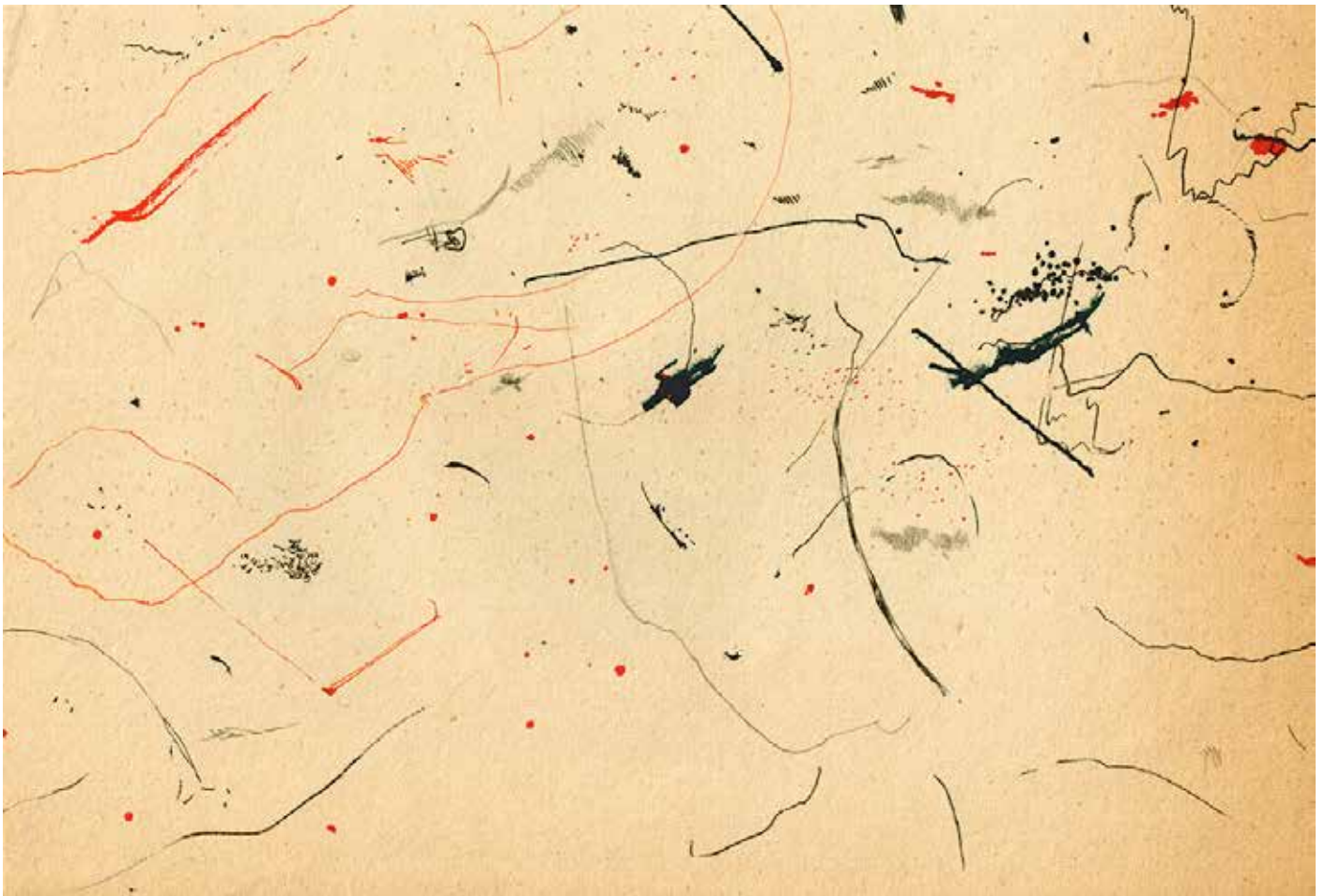


Security control

2017

Drawing on gray and white Japanese paper, 14 x 20 cm each
Unique pieces

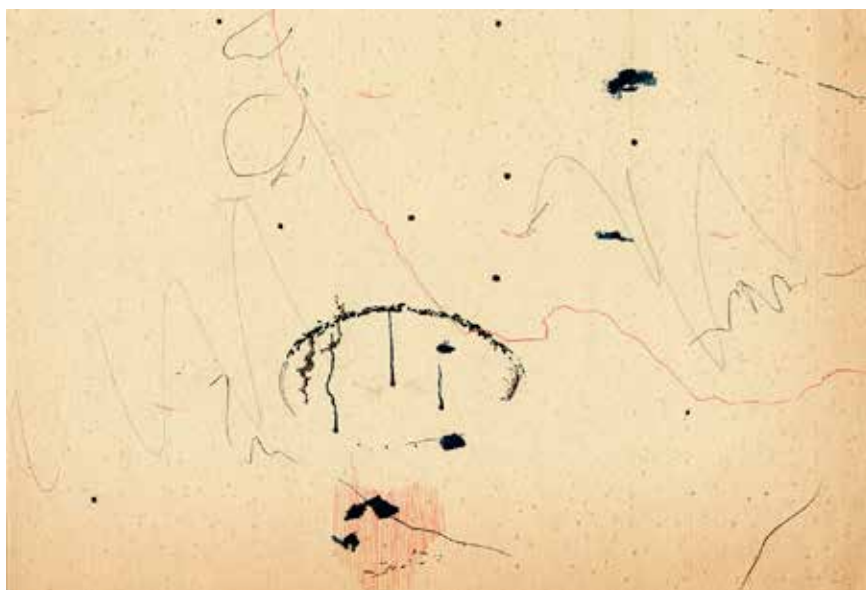
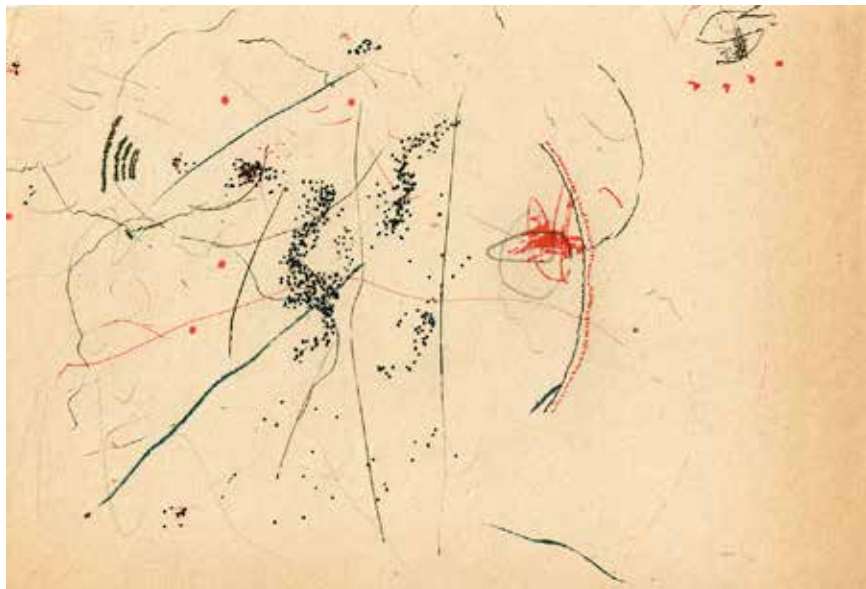


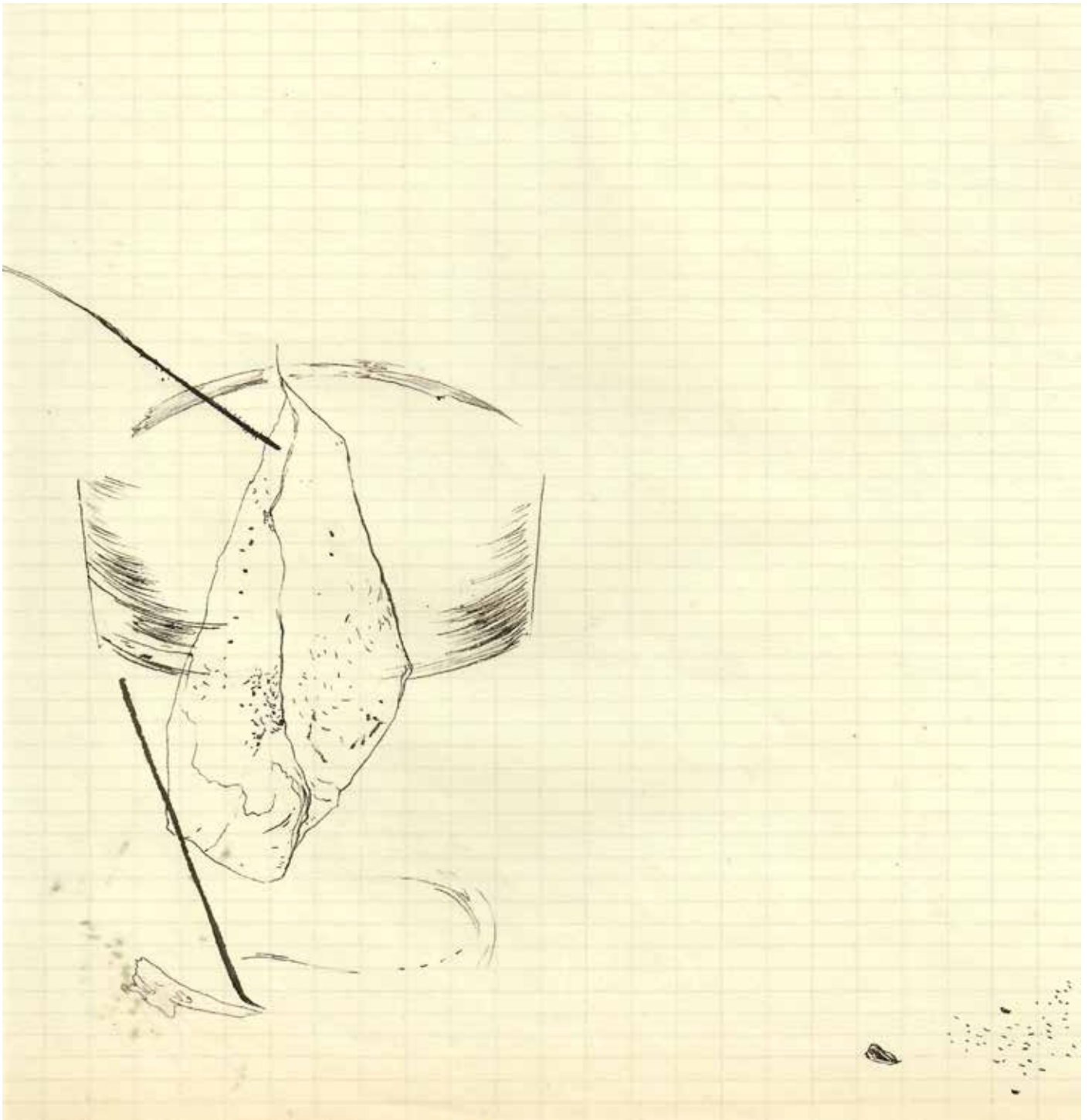


Egg Cores

2017

Drawings on paper, graphite, pen, 14 x 20 cm each
Uniques pieces

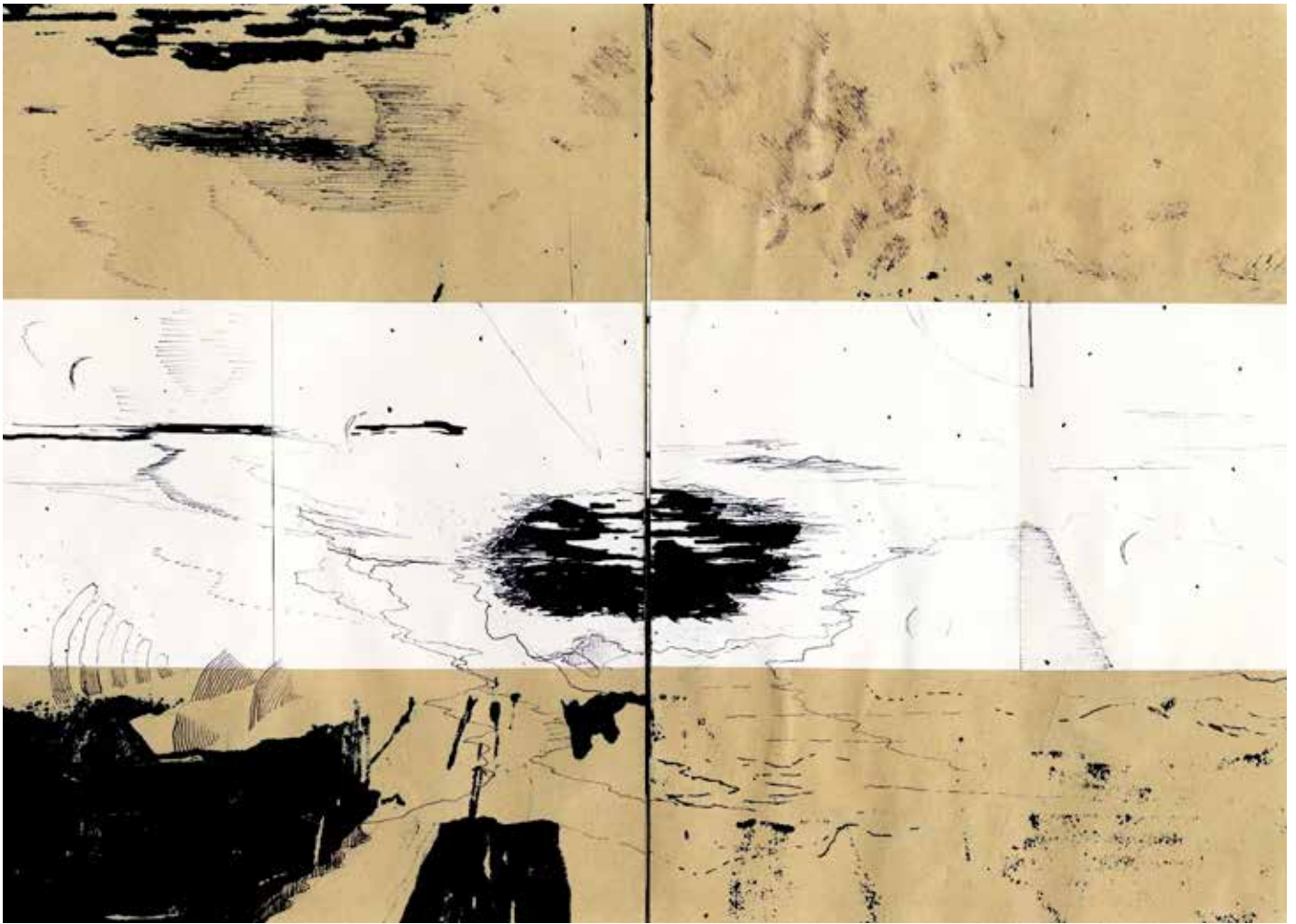




Tea Bag

2017

Drawing on ancient paper, 18 x 18 cm
Unique piece



Sketchbook Beta

2016

Printings based upon original drawings on kraft paper, 21 x 14,8 cm each (fold), 21 x 29,7 cm each (unfold)

Edition of 5 + 2 AP

