

Jerzy Goliszewski was born in 1981 in Warsaw (Poland). he graduated from the Academy of Fine Arts in Warsaw in 2008 and since then he received numerous prizes and stipends among them a CEC ArtsLink Award in New York (2010) and Ministry of Culture scholarship - Young Poland (2014). he exhibited in institutions such as Zachęta National Gallery of Art and Museum of Modern Art in Warsaw, among many others with artist like Martin Boyce, Thea Djordjadze, Wade Guyton, Monika Sosnowska, Tatiana Trouvé, Slavs and Tatars. his works were presented around the world including Japan, US, Germany, Nederland and France. He practices installation art, sculpture and site-specific projects. since 2013, upon his return from Japan, he resides in Berlin, Germany.

education

2003–2008 - Master of Arts (Painting) at Academy of Fine Arts in Warsaw.

2001–2002 - Graphic design, Academy of Fine Arts in Warsaw.

Selected Solo Exhibitions

2018 *Rockets to nowhere*, Monopol Gallery, Warsaw, PL.

2017 *Vortex*, Art Box, Warsaw, PL.

2015 *Bits and pieces*, Bailly Gallery, Geneva, CH.

2013 *Awakening*, Exhibiton Bureau, Warsaw, PL.

2011 *We're going out*, Art NEW media Gallery, Warsaw, PL.

2010 *Obscure*, SPACES, Cleveland, OH, US.

Crash, Weissfaktor, Berlin, DE.

Transit, Bęc Zmiana New Culture Foundation, Warsaw, PL.

Dynamo, Theatrical Institute, Warsaw, PL.

2009 *Kai*, Pracownia Miejsce, Warsaw, PL.

2008 *Lac Bleu*, Le Guern Gallery, Warsaw, PL.

selected group exhibitions

2019 *Summer in the City*, Monopol Gallery, Warsaw, PL.

2018 *Ah! Already*, Artspace, Seoul, KR.

2017 *Volatile Truth*, Rainbow Unicorn, Berlin, DE.

Adventures with Op-Art, Stefan Gierowski Foundation, Warsaw, PL

Art and timeless values, MCSW Elektrownia, Radom, PL.

Blind Fields, Dom Kultury Kadr, Warsaw, PL

Co z tą abstrakcją?, Stefan Gierowski Foundation, Warsaw, PL

2016 *Art and timeless values*, Galeria Delfiny, Warsaw, PL.

2015 *Mere Formality*, Galeria Labirynt, Lublin, PL.

2014 *Shadow Architecture*, Museum of Modern Art, Warsaw, PL.

Another formula of image, Salon Akademii, Warsaw, PL.

Wo meine sonne scheint, Art Rotterdam Week, Rotterdam, NL.

2013 *Hole*, Trafostacja Sztuki, Szczecin, PL.

Small is big, Propaganda Gallery, Warsaw, PL.

Inverted reality, Bailly Gallery, Geneva, CH.

Traveling Art, 500m Gallery, Sapporo, JP.

Springhause, Hause H, Dresden, DE.

2012 *Basic life functions*, Arsenał Municipal Gallery, Poznań, PL.

New sculpture? Zachęta National Gallery of Art, Warsaw, PL.

2011 *6th Young Triennale*, Centre of Polish Sculpture in Orońsko, PL.

2009 *Wola Art Festival*, public space, Warsaw, PL.

Workshop nr 5, Pentagon Gallery, Radom, PL.

Józef Szajna Award exhibit, City Hall, Warsaw, PL.

2008 *Wola Art Festival*, public space, Warsaw, PL.

Diplomas, Koneser, Warsaw, PL.

2007 *Encounters with graphics*, Przy Van Gogha Gallery, Warsaw, PL.

Workshop 59, Galeria Działal, Warsaw, PL.

2006 *Art Festival Warka* – OKSiW, Warka, PL.

awards, stipends and artf fairs

2019 Beirut Art Residency, Lebanon.

Pier 2 Artist in Residency (PAIR), Kaohsiung, Taiwan.

2018 Polish Culture Around the World Grant, Adam Mickiewicz Institute, Poland.

Funduszu Popierania Twórczości Grant, Stowarzyszenie Autorów ZAiKS, Poland.

Residency at The Seoul Foundation for Arts and Culture, South Korea.

2017 Art Élysées, Paris, France.

2016 Art Paris Art Fair, Paris, France.

2014 Ministry of Culture scholarship - Young Poland.

Art Rotterdam Week, Rotterdam, Netherlands.

2013 Residency S-AIR, Sapporo, Japan.

Residency Springhouse, Dresden, Germany.

2010 Residency The SPACES World Artists Program , Cleveland, OH, USA.

CEC ArtsLink Awards Recipient, New York, NY, USA.

2008 First prize winner in the Józef Szajna Award, Warsaw, Poland.

workshops, presentations, artist talks

2017 Polenbegeisterungswelle - Cultural Topographies of Polish Berlin, Studio visit, Berlin, Germany.

2016 34h Outdoor Meeting for Artists Using the Language of Geometry, curator: Bożena Kowalska, Poland.

2013 Artist talk at Koshiyama Keikaku, Sapporo, Japan.

Lecture at Sapporo University, Sapporo, Japan.

Artist talk at CAI02, Sapporo, Japan.

2012 Workshop at Zachęta National Gallery of Art, Warsaw, Poland.

2010 MT&G Lecture at SPACES, Cleveland, OH, USA.

Lecture at Ohio Arts Council, Columbus, OH, USA.

collections

Collection of dr. Bożena Kowalska and Mazovian Center of Contemporary Art Elektrownia in Radom, Poland.

other projects

2015 *Lesson*, stage design for Eugène Ionesco play, dir. Katarzyna Michałkiewicz, Teatr Mazowiecki, Warsaw, Poland.

publications

2017 •Future Now, Aesthetica art prize 2017: 100contemporary artists, Aesthetica Magazine, York, UK, ISSN 2398-6654

•Blind fields: Through the eyes of the blind, Association "Based in Warsaw", Warsaw, PL, ISBN 978-83-929645-6-8.

•A5 Art Magazine, „Island“ issue number 15, Tel Aviv, Israel.

2016 •Helibo Seyoman, the collective publication, Bęc Zmiana New Culture Foundation, Warsaw, ISBN 978-83-62418-72-5

2015 •Mere Formality, Marcin Krasny, Galeria Labirynt, Lublin, ISBN: 978-83-64588-28-0

2014 •Inna formuła obrazu, Wojciech Zubala, Jan Mioduszewski, Wiesław Łuczaj, Warsaw, ISBN: 978-83 63594-54-1

2013 •Shadow architecture, Aleksandra Wasilkowska, Fundacja inna przestrzeń, Warsaw, ISBN 978-83-927411-9-0

2011 •6TH Young Triennial, catalog edited by Kamil Kuskowski. Orońsko, Poland.

•31 SPACES World Artist Program, Christopher Lynn, Cleveland, OH, US.

•Le Guern Gallery Exhibitions June 2007- January 2011, edited by Izabela Kaszyńska.

2010 •Reduction/Micro-spaces. Synchronicity, edited by Bogna Świątkowska, Bęc Zmiana New Culture Foundation, Warsaw, ISBN:978-83-62418-06-0

•The New Twenties, curated by Justin Cooper, IdN publishing, Los Angeles, CA, US - Hong-Kong, ISBN: 978-988-18470-4-1

articles and reviews (selection):

Szum 10/2015, ISSN 2300-3391

Dyskusja o wystawie "Czysta formalność", Obieg, 08/2015

Nie zagadujmy rzeźby, Ivo Zmyślony, dwutygodnik.com, 03/2012

Splądrowane ruiny nowoczesności, Jakub Banasiak, dwutygodnik.com, 03/2012

Nowa Rzeźba w Zachęcie, Ivo Zmyślony, dwutygodnik.com, 03/2012

Cover and review, Orońsko - Sculpture Quarterly 4/2011

Interview by Beata Chomętowska, stacjamuranow.art.pl, March 2010.

The Question of Proportions, Michał Suchora, Take Me, Issue 03, February/March 2010.

Møtte Veggen, Thea Urdal, D2 (Dagens Næringsliv), Issue 6 November 2009.

If Walls Could Talk, Tong Chin Thing, Home Concepts, September/October 2009.

Chatouiller l'oeil, entre autres..., Renart Léveillé, renartleveille.com, 24 Lipca 2009.

Sztuka.pl, Issue 6 June, 2009.

New York edition cover Illustration, Flavorpill, Issue 459 March 24, 2009.

Aspiracje, Winter 2007/2008.

contact

jerzygoliszewski.com

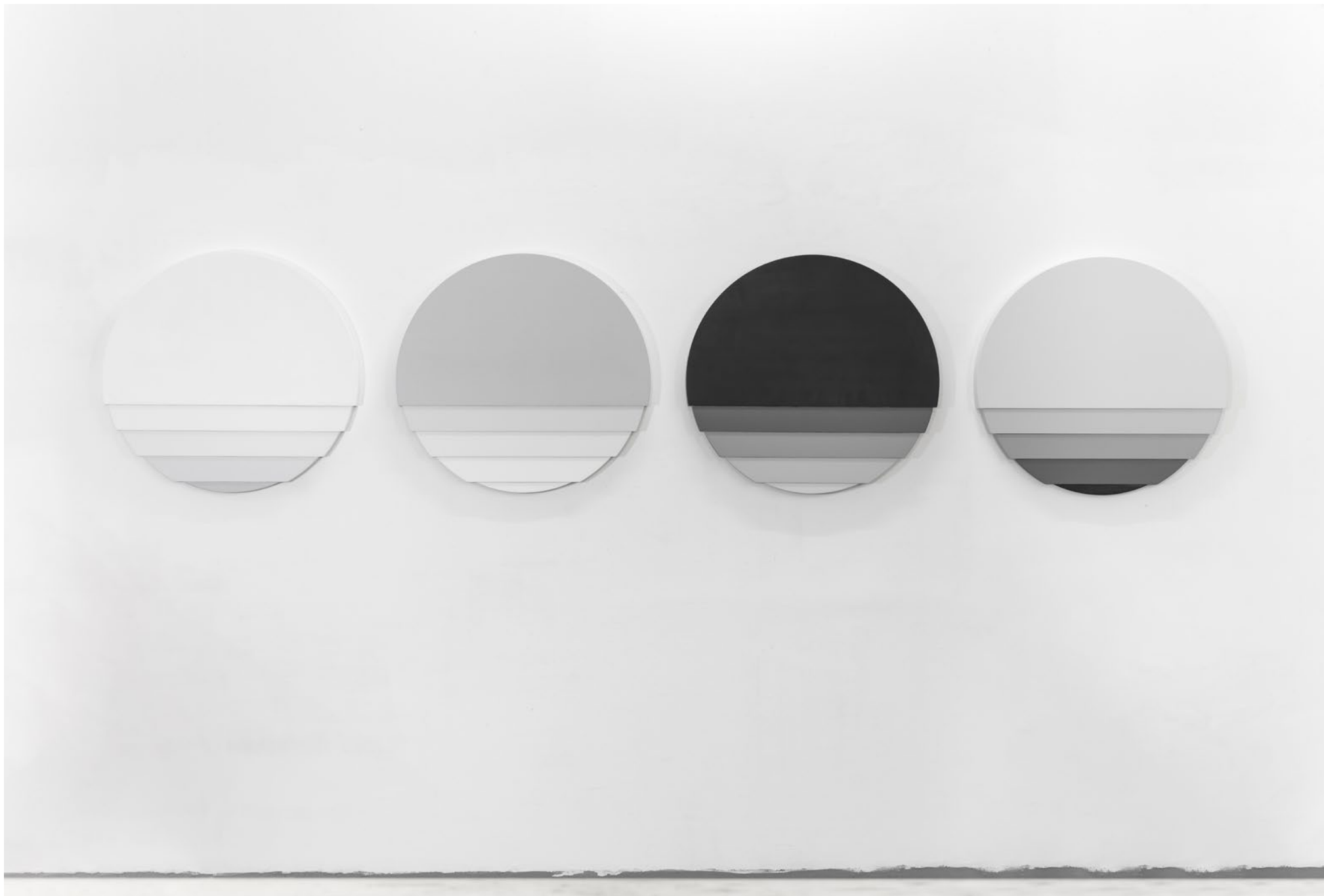
goliszewskijerzy@gmail.com

works





Nice enough, 2020, Jerzy Goliszewski, 110x110x2 cm, wet painted and polished hdf plate.



75 Suns, 2020, Jerzy Goliszewski, 75x75x5 cm, lakiered plywood.



75 Suns, 2020, Jerzy Goliszewski, 75x75x5 cm, lakiered plywood.



Silo, 2019, Jerzy Goliszewski, 32x30x16 cm, cast aluminum.



Spool (2018), 35x18x18 cm, painted aluminium cast. *Blackmirror* (2018) 180x90x0.5 cm, painted glass.



Spool (2018), 35x18x18 cm, painted aluminium cast.



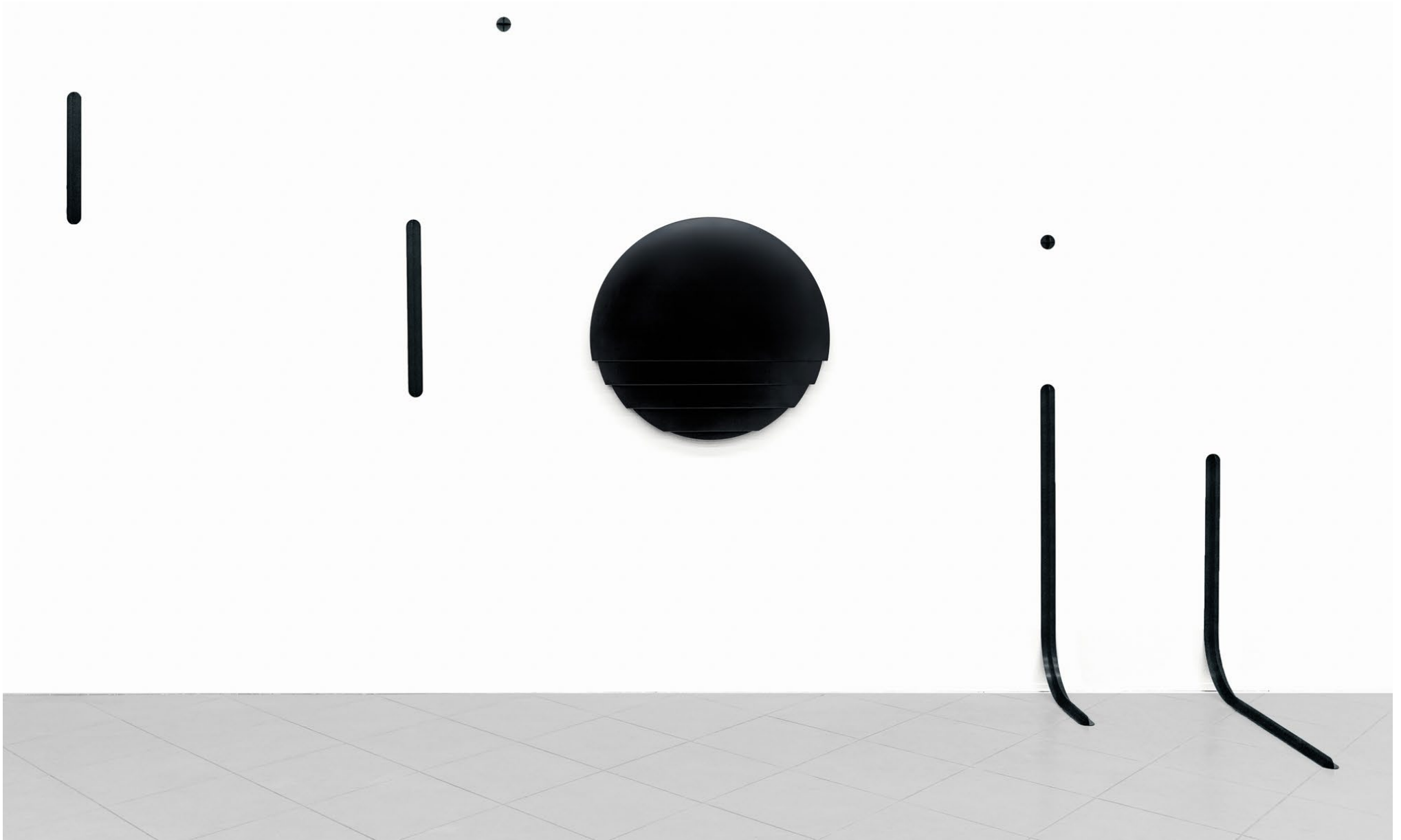
Blackmirror (2018) 180x90x0.5 cm, painted glass.



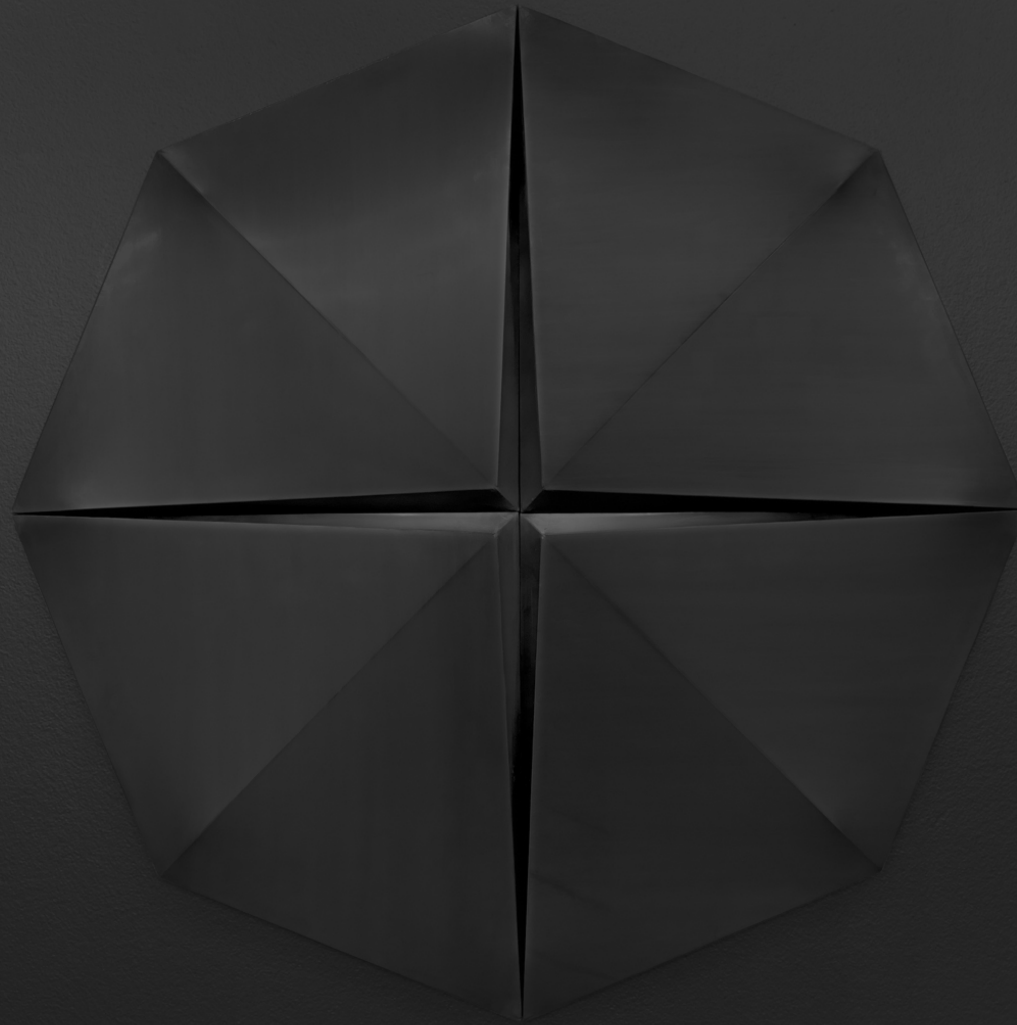
Nightfall (2017), 180x150x2 cm, painted aluminum.



100 Suns (2017), 100x95x6 cm, powder coated steel.



Rockets (2017), various sizes, powder coated aluminum or steel. (here with another work, 100 Suns, in the center)



Northstar (2017), 100x100x2 cm, latex, aluminum, plywood.



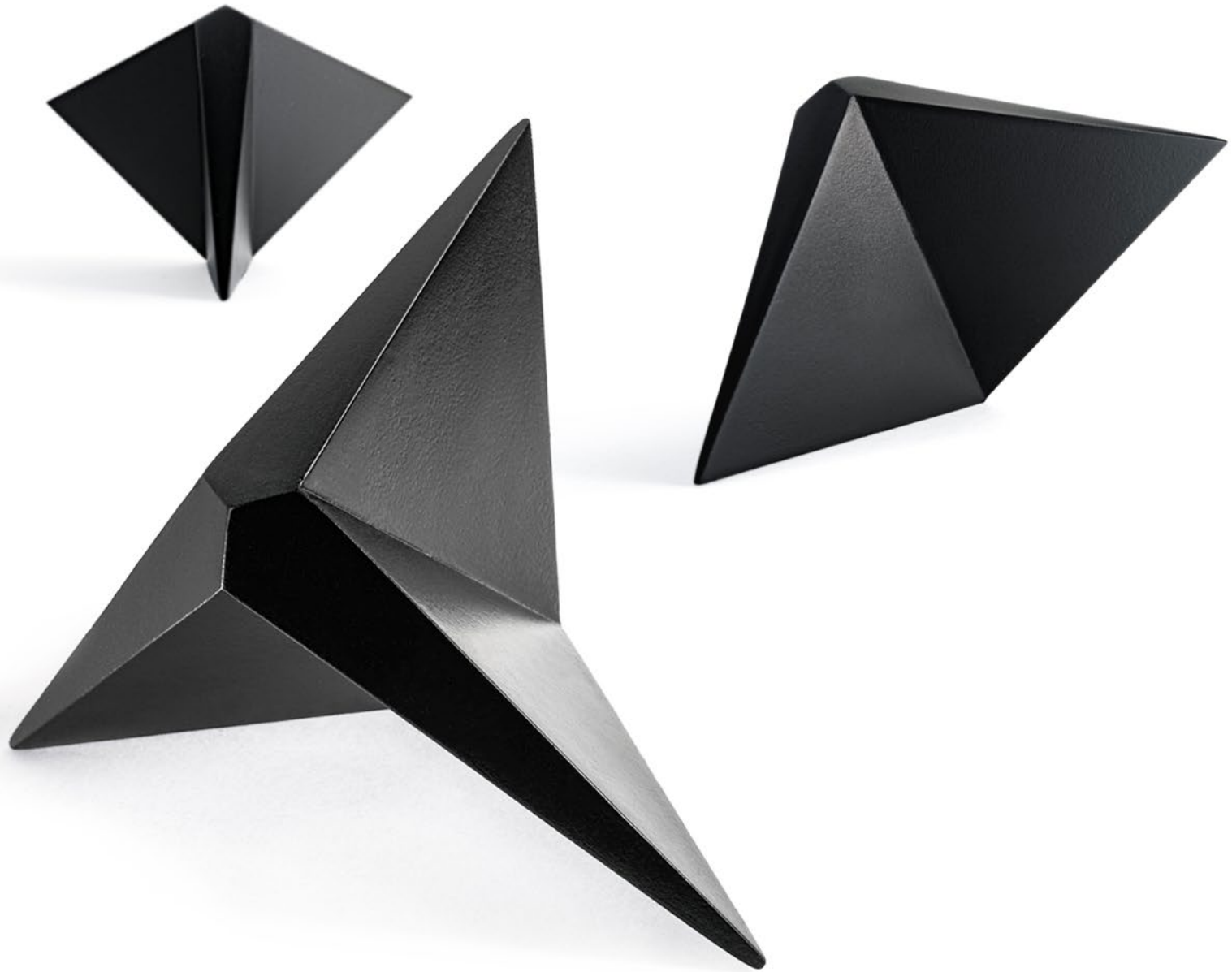
Shootingstar (2017), 100 cm, polished aluminum.



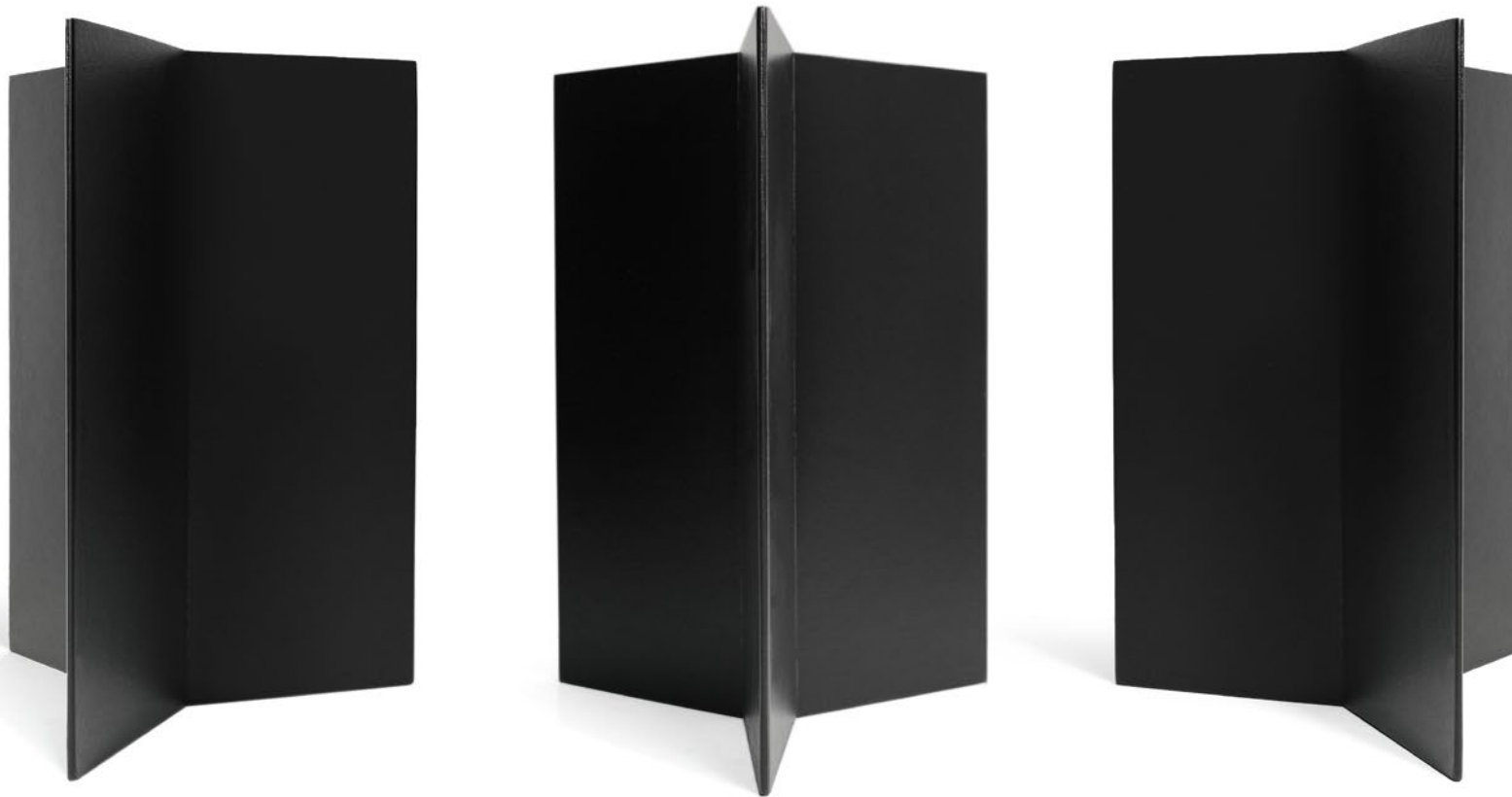
X1 (2017), 150x150x14 cm, polished aluminum.



Rockets to nowhere (2018) exhibition view.



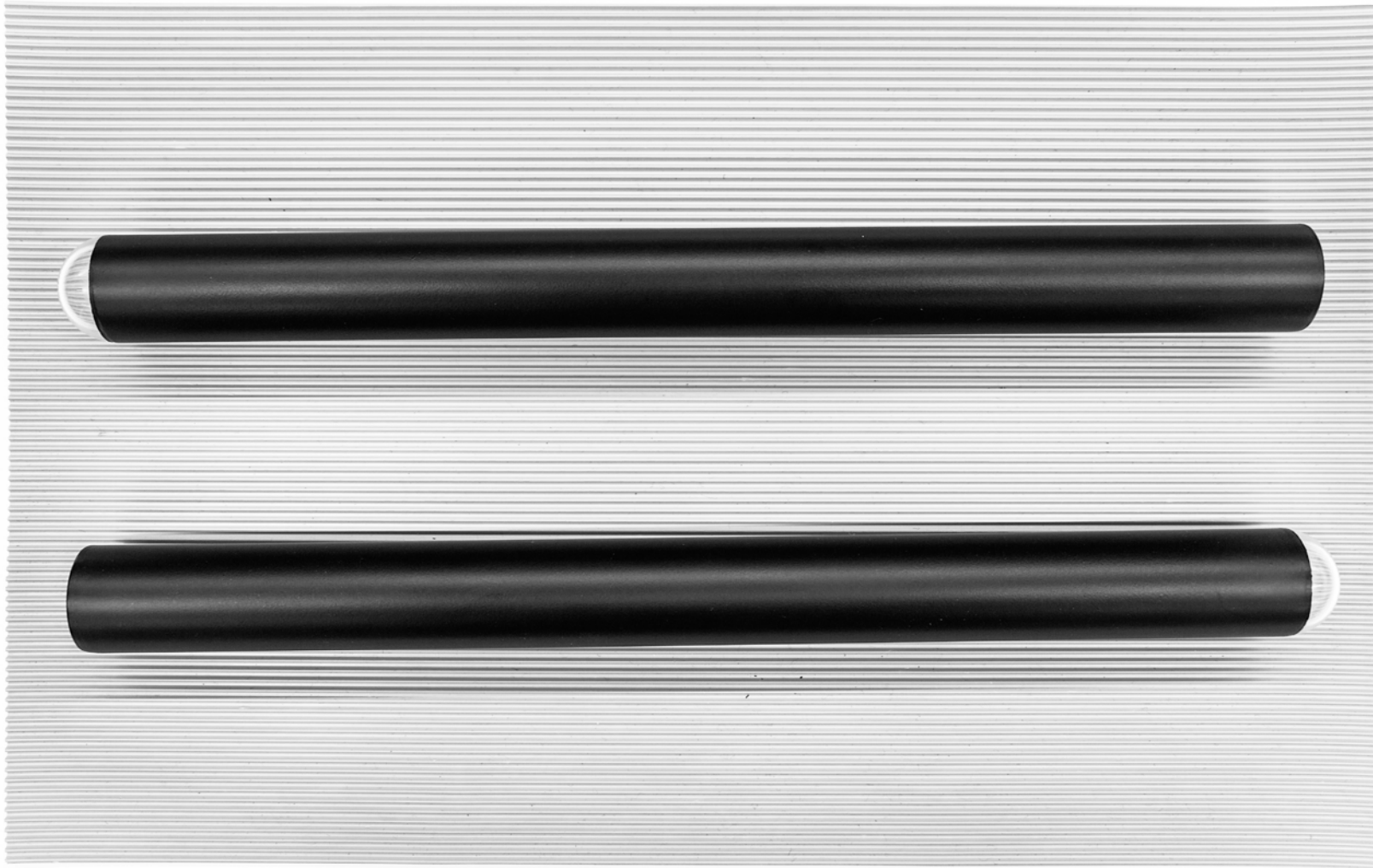
Dogstar (2016), 32x22x20 cm, painted cardboard.



Untitled (2016), 44x32x24 cm, painted cardboard.



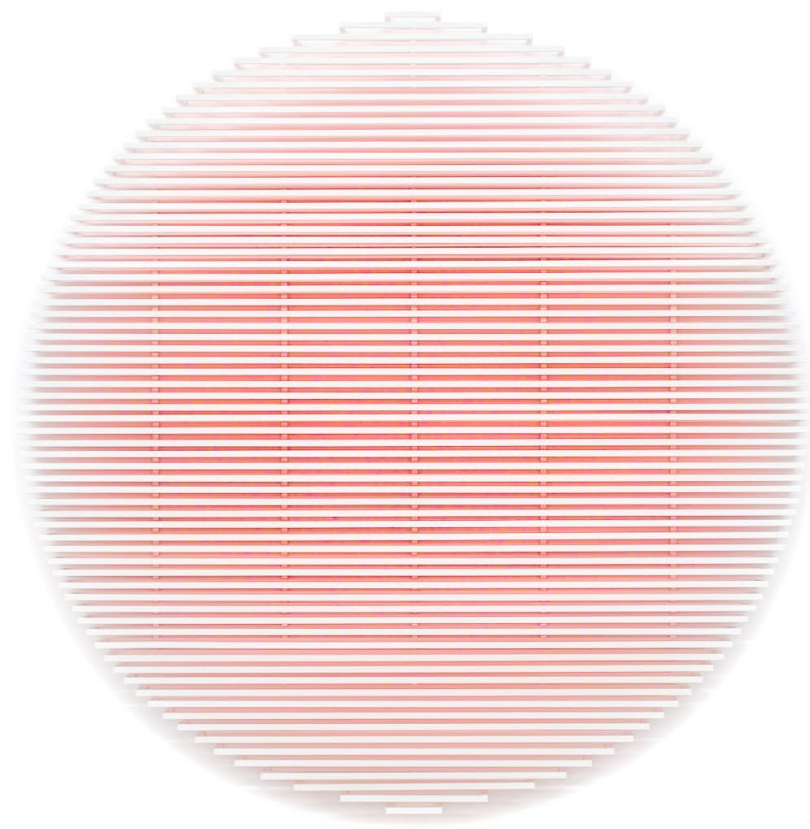
Translator (2016), 50x78.5x1 cm, painted aluminum, spray paint.



Untitled (Kaleidoscope) (2017), 33x3x3 cm, painted aluminum, acrylic.



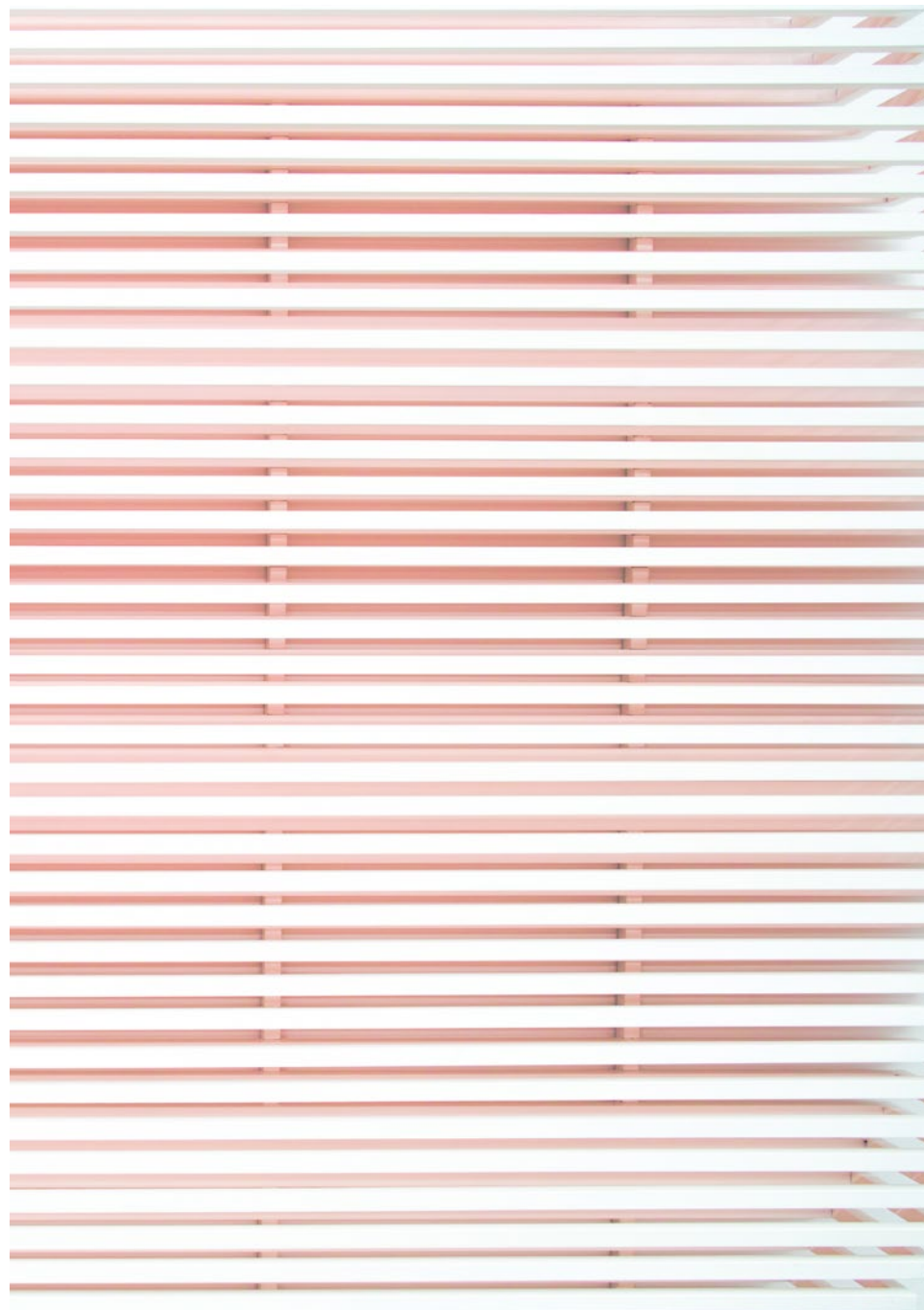
Sunspots (2017), 40x40x2 cm, painted wood.

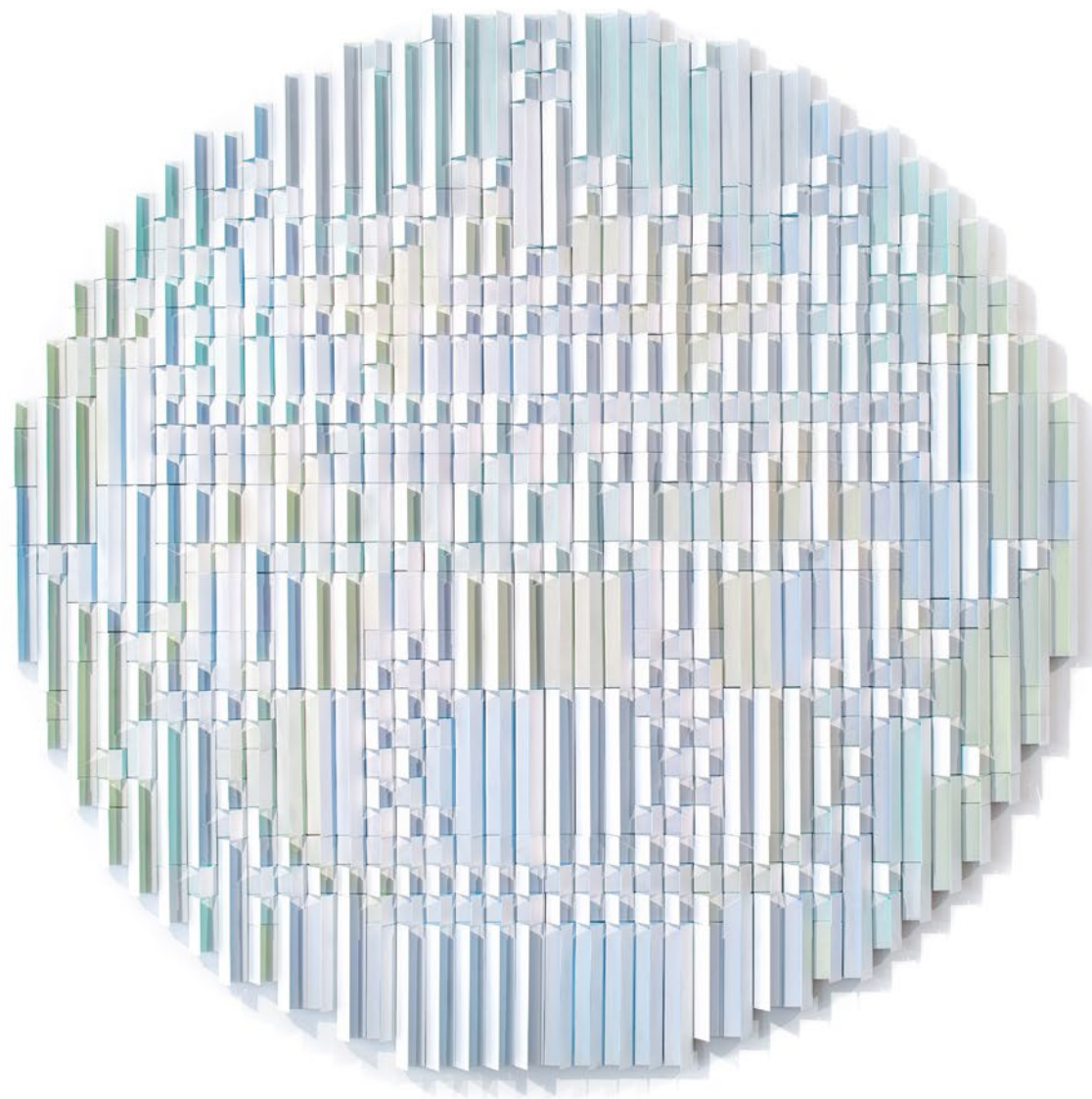


Golem (2015), 200x200x16 cm, painted aluminum.



Golem (2015), 200x200x16 cm, painted aluminum.





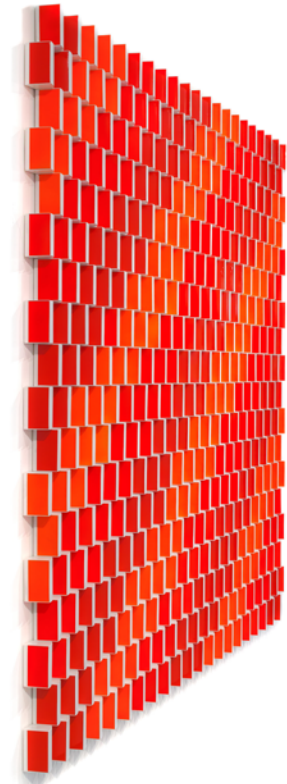
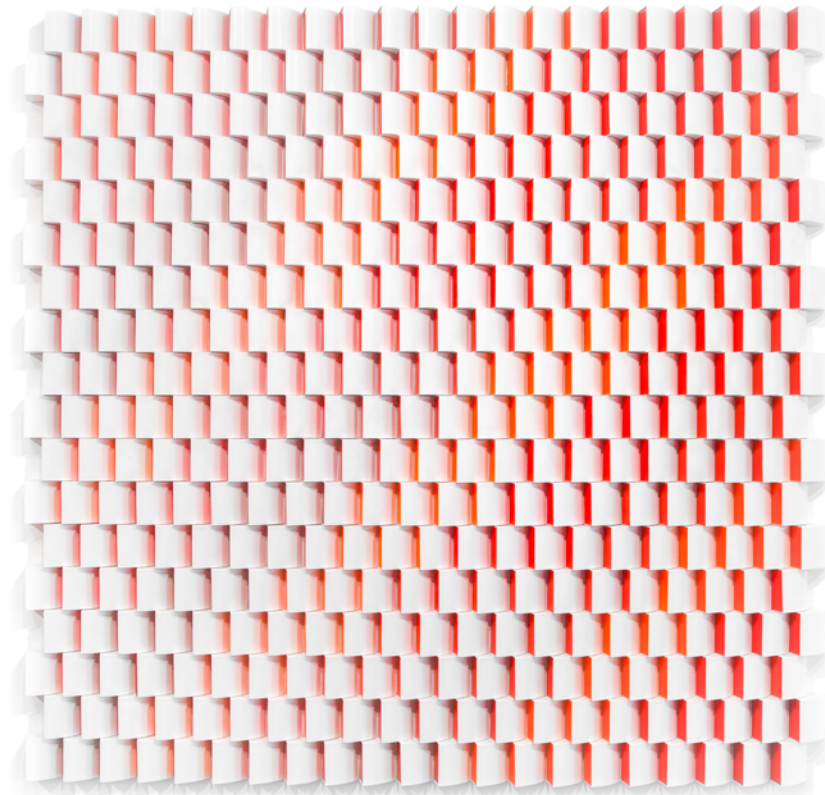
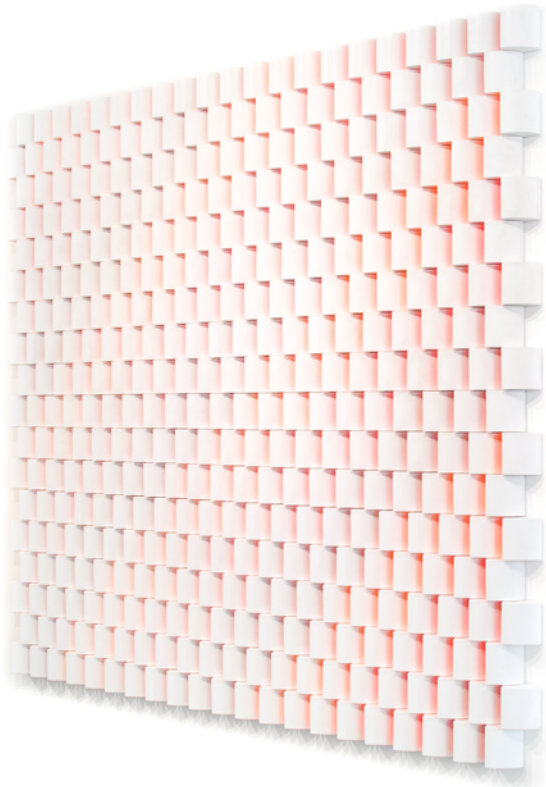
Tiger Käfer (2015), 108x108x3 cm, painted aluminum.



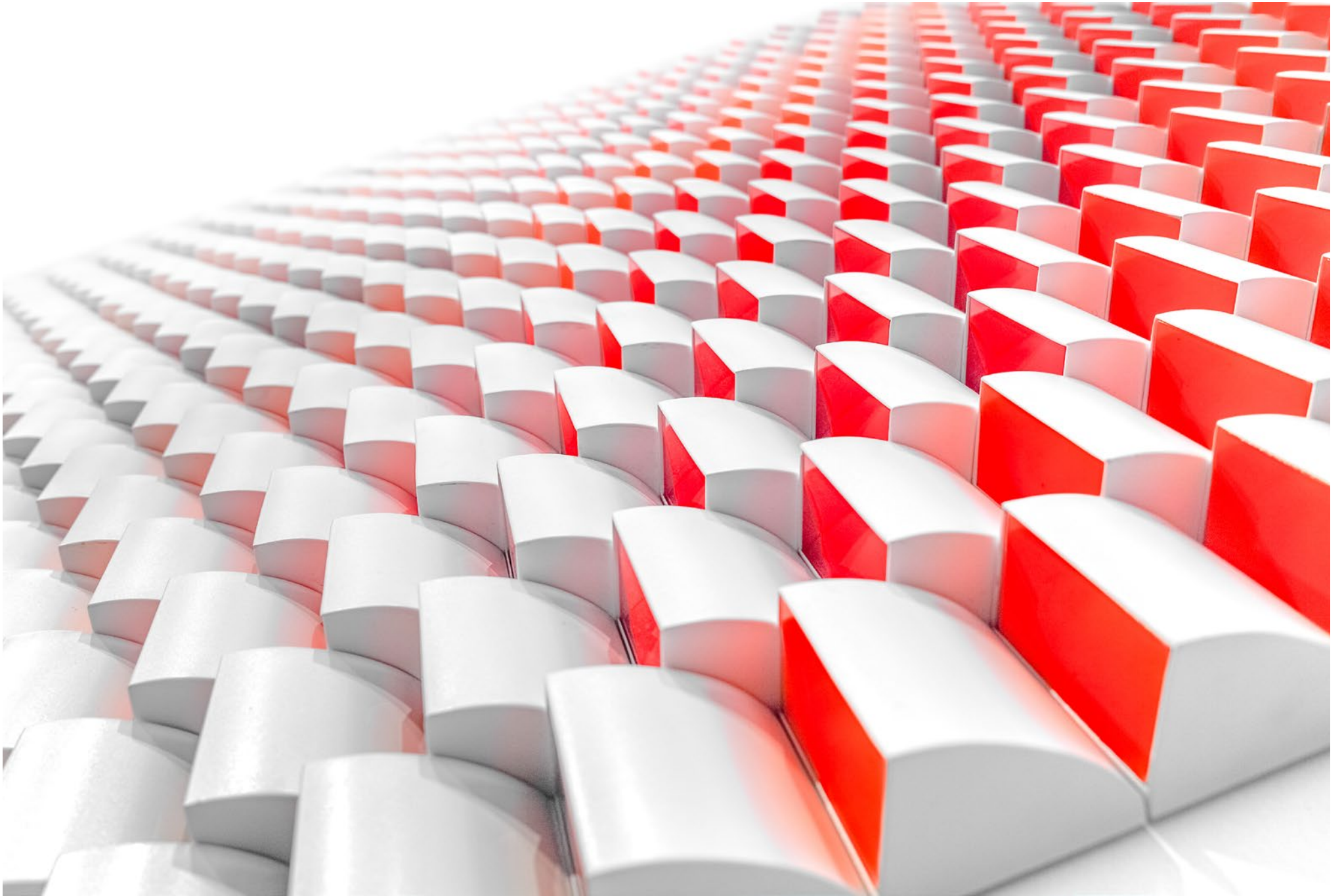
Tiger Käfer (2015), 108x108x3 cm, painted aluminum.



Translator (2016), 50x78.5x1 cm, painted aluminum, spray paint.



Dach (2015), 150x144x5 cm, painted stainless steel.



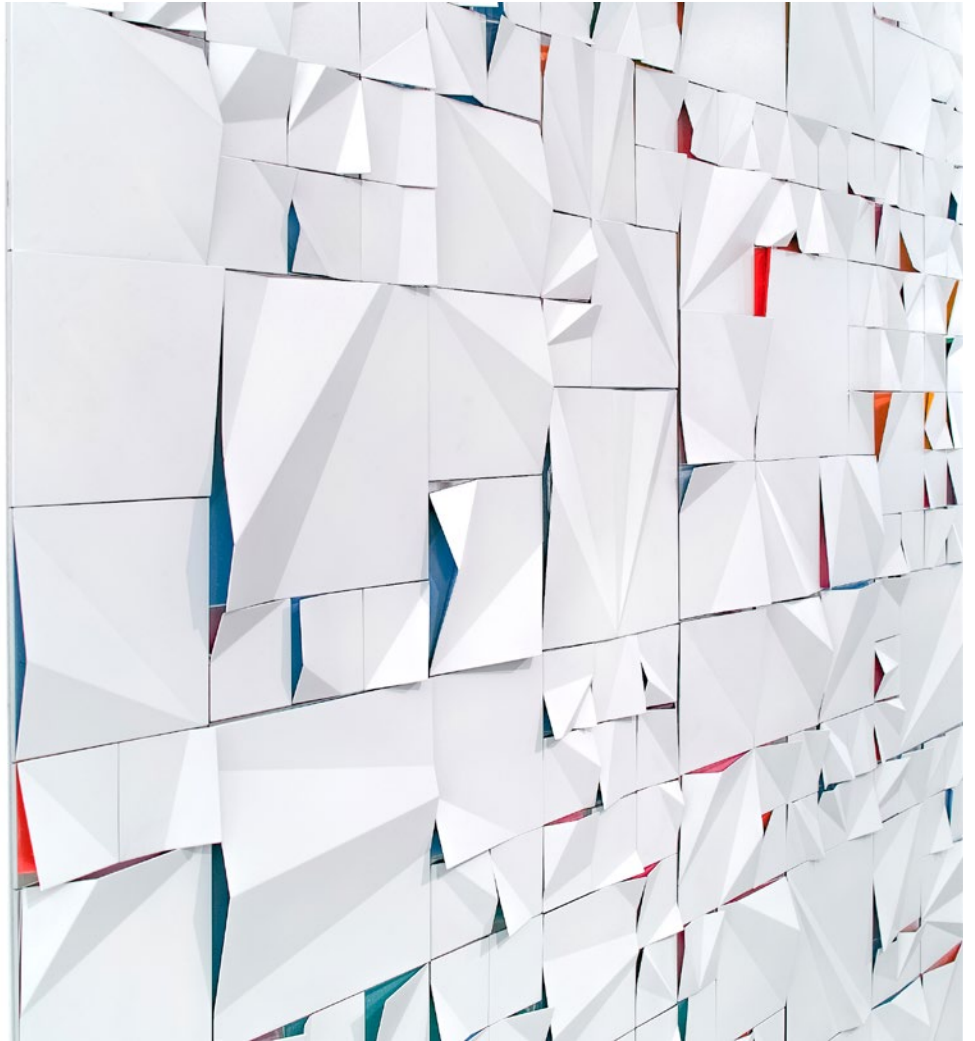
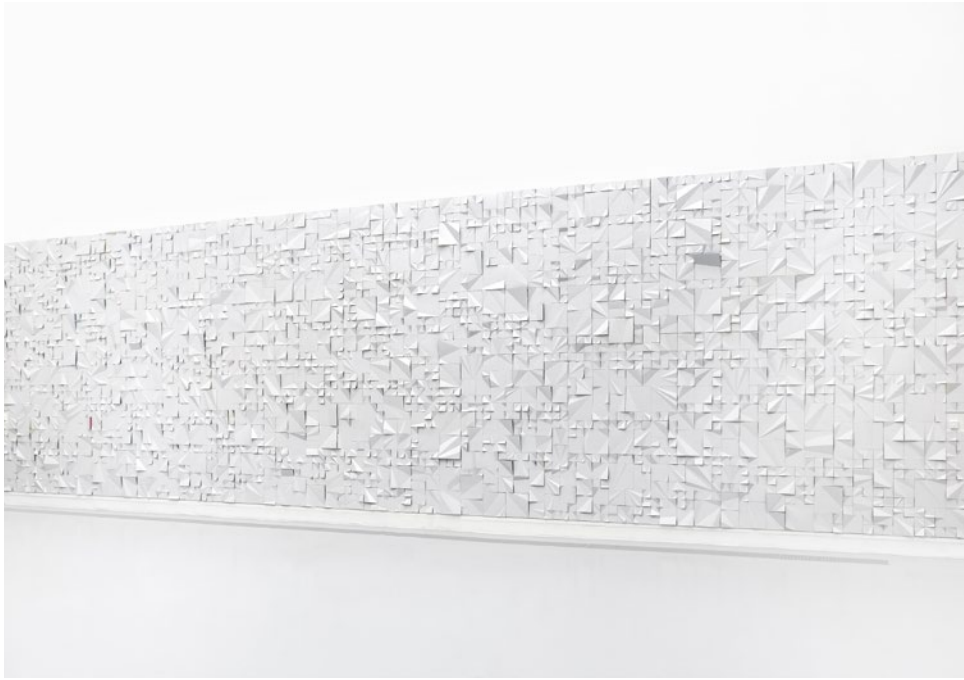
Dach (2015), 150x144x5 cm, painted stainless steel.



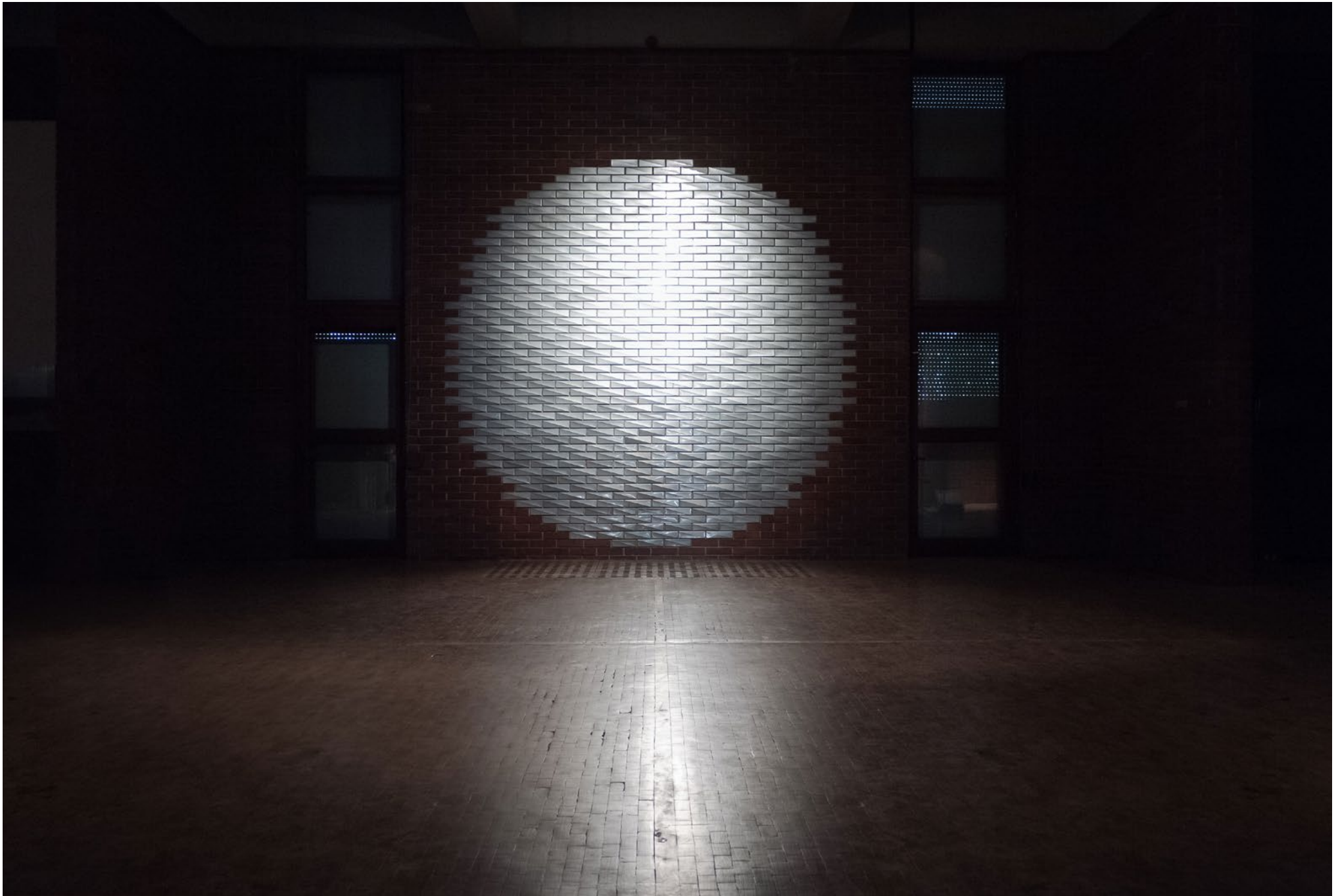
Alicja (2015), 200x200x3 cm, polished and anodized aluminum.



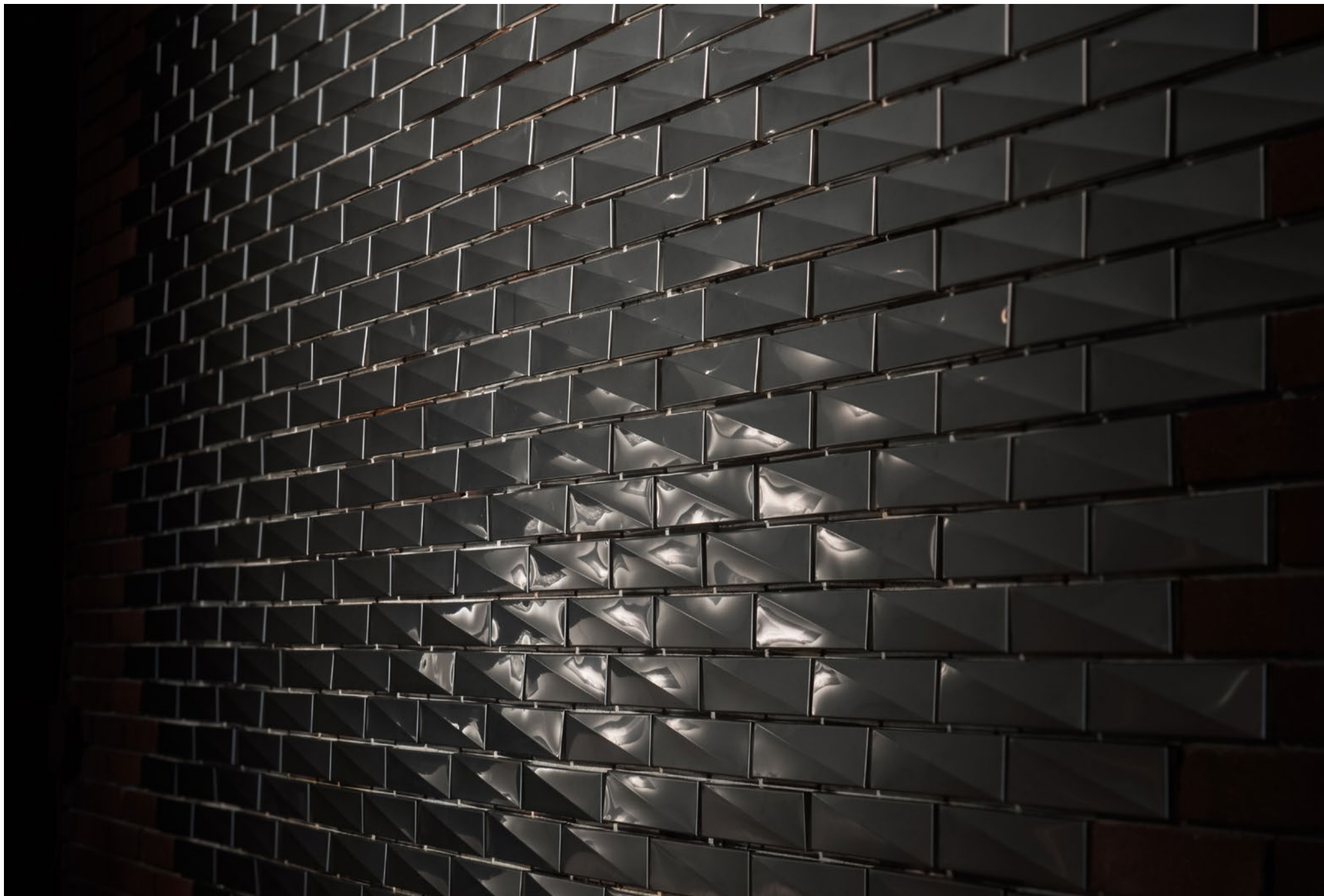
Kai (2009-2013), 1400x400x10cm, vinyl, cardboard, foamboard. exhibition view.



Kai (2013), 200x200x10cm, polished and painted aluminum.



Lake (2011), 390x368cm, stainless steel.



Lake (2011), 390x368cm, stainless steel.



Kakerlake (2015), 120x60x11 cm, polished stainless steel.



Gregor Samsa (2013), 100x200x20 cm, pine wood, 70x30x30 cm painted steel.



Lesson (2015), 500x500x50 cm, steel.



Vortex (2017), 260x150x150 cm, black rubber, aluminum frame, steel wires.



Blackwater (2013), 1920x200x5 cm, black fabric with white undercoating.



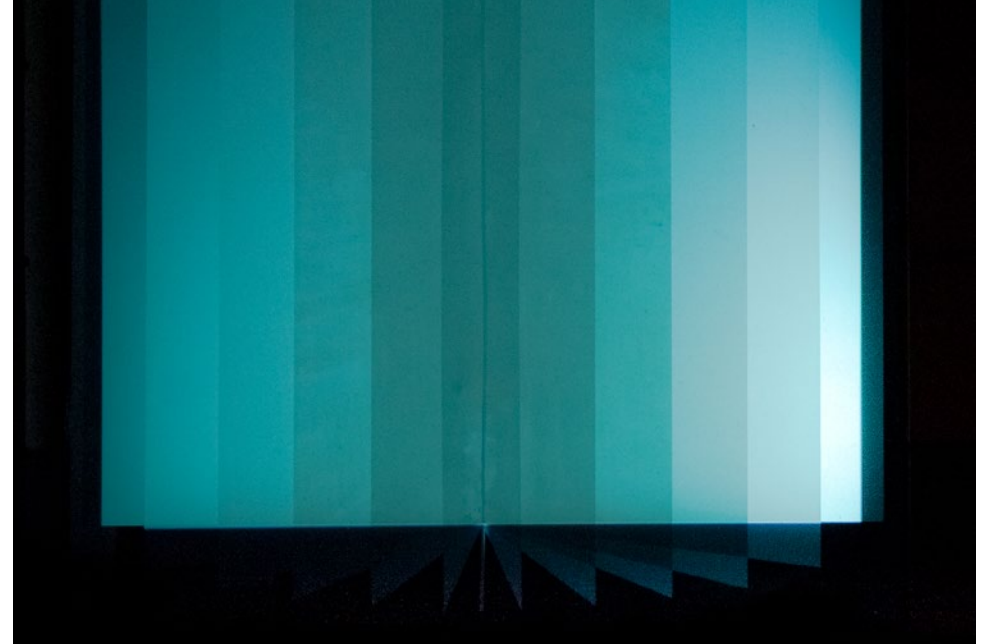
Collection (2013), three objects 55x32x4 cm, concrete, various stones, rocks and minerals, silver.



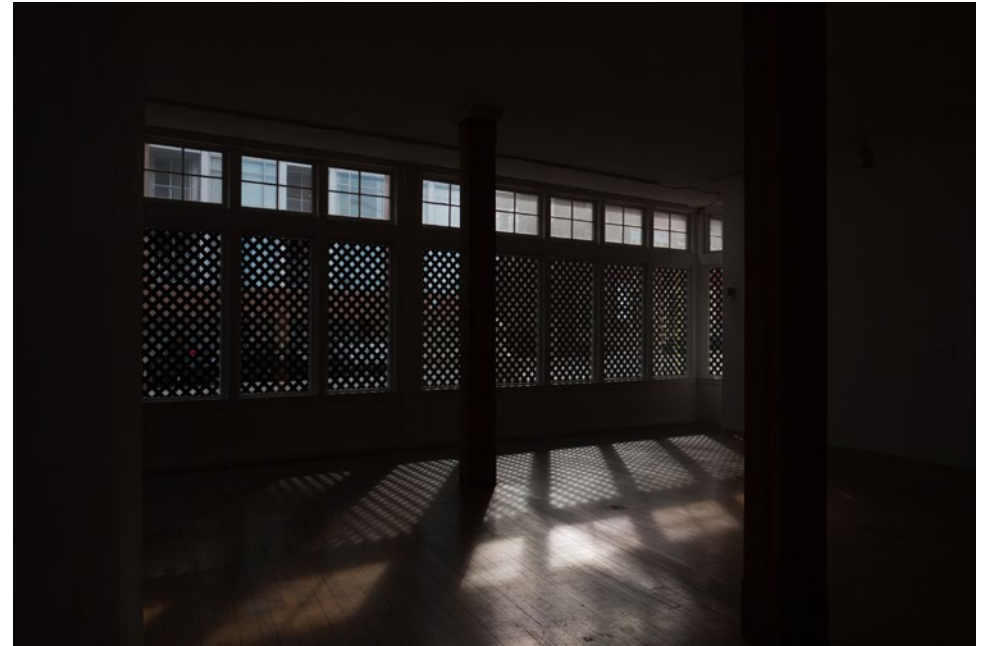
Collection (2013), three objects 55x32x4 cm, concrete, various stones, rocks and minerals, silver.



Set up to fail (2012), various sizes, painted steel.



We're Going Out (2011), 202,5x248cm, semi-transparent vinyl, rear projection.



Obscure (2010), 1122x182x48cm, grey vinyl.



Crash (2010) painted steel, brown leather.



fot. Kuba Dąbrowski.

Transit (2010), 60x230x120cm, steel, plexiglass, paint.



fot. Kuba Dąbrowski.



Diving Bell (2009), 300x300x1cm, polished stainless steel.



Lac Bleu (2008), 100x50x775cm, pine wood.

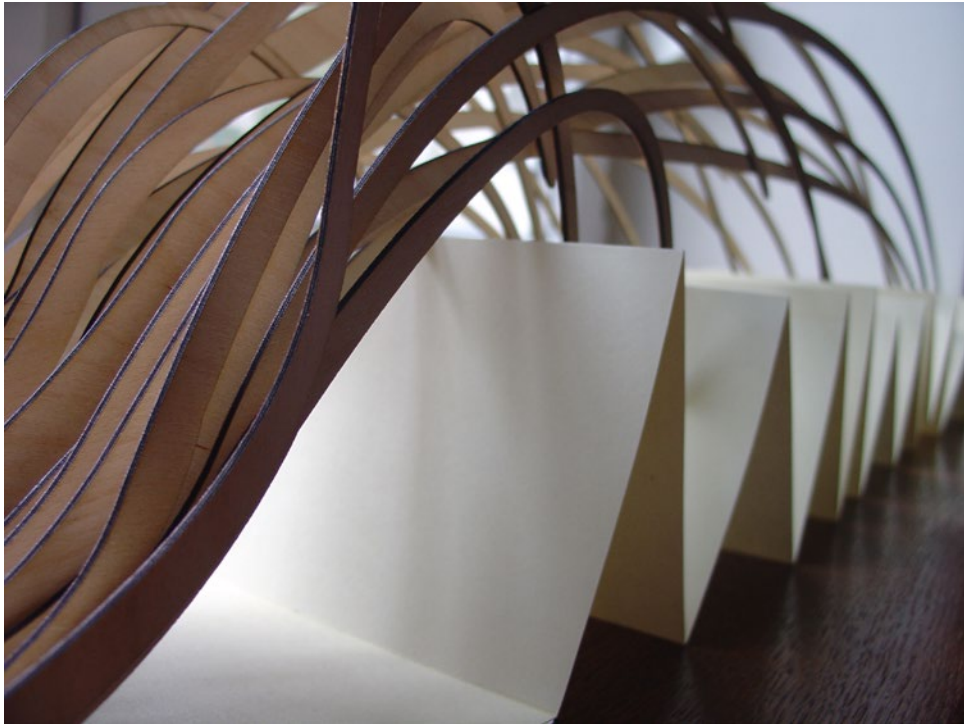




Dynamo (2006), 100x100x250cm, pine wood.



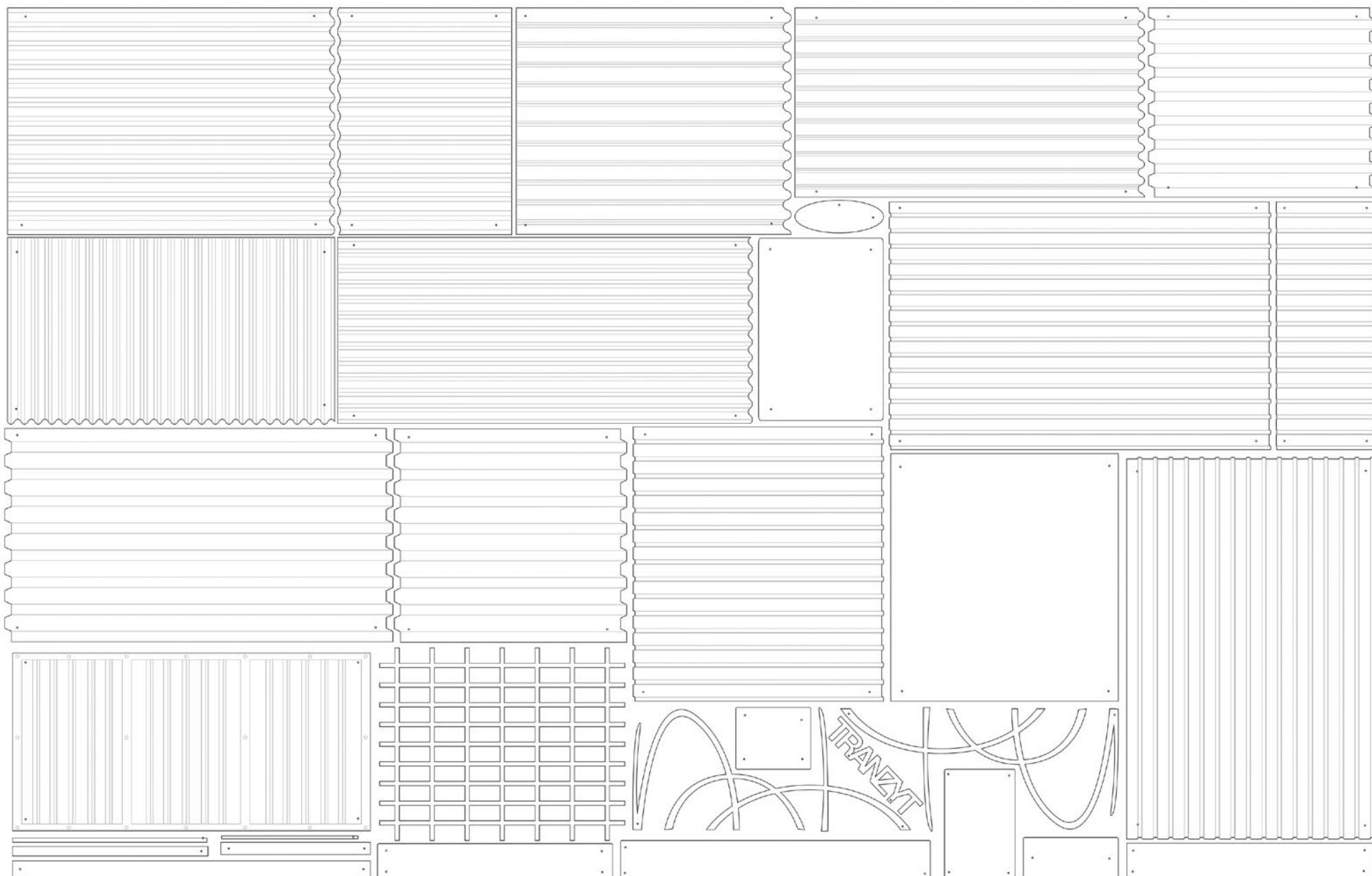
Warszawa (2013), 21x27,9x10,5 cm, polished and painted aluminum.



Trajectories (2008), 120x15x40cm, moleskin, plywood.



Flow (2005), 160x80x50cm, HDF board, cardboard, acrylic paint.



KAI

The installation was intended as a hermeneutic answer to H.Ch. Andersen's fairy tale "The Snow Queen". Kai's story provided the artist with a pretext to consider his own emotions. Men tend to build protective walls, facades to hide and separate themselves from others. The work refers to the distance we create in our relations with other people. The fractures, cuts, cracks and wounds allow us merely to catch a glimpse of what remains concealed. We are unable or unwilling to expose ourselves to other people. It is impossible to know the real nature of things. This incessant cognitive process is made up by consecutive interpretations, with which we come up as the pieces of the artificial shell fall of bit by bit. However we are still fascinated by what we cannot discover: the incomprehensible, the unsaid, the obscure.

The form of the installation has been inspired by structures - such as the crumbling sheet of ice, the cracked ground or the rough surface of a congealed lava river - created by the destructive natural forces. But also the common sight of a cracked layer of paint or peeling plaster shows the passage of time which transforms the original shapes, giving them a completely new look.

The work refers to the mirror which, as the fairy tale tells, broke into pieces distortioning the world and making it hideous and absurd.

Magdalena Dukiewicz, Anna Gazda.

••

This exhibition of sculpture informed by modernism also includes work by Jerzy Goliszewski. Kai (2009) is a monumental relief based on three paper modules of various size (each multi-ply folded) that sprawls across the wall according to a defined pattern, creating the impression of a two-dimensional form. While the work includes a passing reference to Andersen's fairy tale The Snow Queen and a specific, emotionally charged narrative, its strong formalism contributes to an amazing visual result that brings to mind mosaic pieces from the 1960s and 1970s. Although Robert Morris (in his Notes on Sculpture, pt 1 from 1966) claimed that a relief comes close to painting by virtue of the two-dimensional character of its surface (contrary to sculptures which call for a three-dimensional space and occupy the floor rather than walls), certain features of Goliszewski's relief are undeniable sculptural.

Maria Brewińska
Zachęta National Gallery curator (excerpt from the catalog accompanying "New Sculpture?" exhibition)

LAKE

The special and exceptional character of the venue where the Triennial is held, proved to be inspirational for a large

group of artists, among whom Jerzy Goliszewski's site-specific project deserves our particular attention. The artist decided to base his work titled *Lake* on a few, clear oppositions against existing space. Built of plates, from stainless steel, whose dimensions repeat the size of brick modules, mounted to the wall opposite the entrance to the building, with its organic shape it contrasts with the geometric organization of the gallery space. Secondly, the cold, steel surface of the plates remains its distinct opposition to the warm red colour of clinker brick. Thirdly, in the dark interior, the spotlight sheet of the *'lake'* seems an absolutely unique phenomenon. You could ask why is it that *The Lake* inscribes so well into the context of the place and space of the gallery? Apart from the mentioned stylistic solutions, it conceals a 'mystery' which inquisitive viewers may solve. This work is exhibited on the wall, behind which, on the other side of the building there is a little pond, which the artist discovered during his walks in order to 'tame' the space of Orońsko.

Agnieszka Jankowska-Marzec - 6TH YOUNG TRIENNIAL : text from the exhibition catalogue (Orońsko, Poland, 2011)

WE'RE GOING OUT

After more than 10 years, Art NEW media Gallery is leaving Krakowskie Przedmieście street. Especially for this occasion, Jerzy Goliszewski prepared a project in the Gallery's display window.

We're Going Out is the newest work by Jerzy Goliszewski made specially to mark a gallery's farewell to Krakowskie Przedmieście. As with most of Goliszewski works, this one as well was made using simple measures, which thanks to artists' imagination, create surprising, suggestive form. The way out, in Goliszewski's installation, is ambiguous, is at the same time an end, beginning but also a process. The work's form resembles revolving door that we can often encounter in hotels, offices, shopping malls. We don't wonder about if the door movement is at the same time way in and way out depending on which side of the door we are standing.

Zuzanna Sokalska
Director at Art NEW media Gallery.

OBSCURE

Jerzy Goliszewski is interested in permeability or the lack thereof. There are typically elements in his work that invite the viewer into and through a surface or the viewer is reflected or repelled by the surface. In his work Kai, 2009, Goliszewski created a white surface over the entire area of a wall. This white surface was divided into a grid structure where occasional corners from the grid were lifted and bent forward revealing bright, flat colors underneath - inviting the viewers past the surface to a different discovery.

In a 2010 work entitled Crash (named after the 1996

David Cronenberg film), Goliszewski wrapped a corner of a storefront window with an opaque metal sheet imprinted with a repeated diamond shape. This metal sheet was painted with a shiny, automotive paint for a work that ultimately rejects permeability. Not only can the viewer not see through the window - a notoriously transparent object but the viewer's gaze is reflected back onto herself.

After arriving in Cleveland, Goliszewski became very interested in residential architecture - particularly in the Tremont neighborhood where he has been staying. There are many architectural tricks at work in residential homes, mostly manifest as decorative flourishes. Goliszewski was drawn to the lattice that frequently is found ensconcing the lower portion of front porches. The lattice is there to hide the basically unconsidered foundation of the porch while still providing some visual access. The lattice is visually and physically permeable.

Goliszewski decided to use this local architectural vernacular in his projects. His first project is visible from outside SPACES. The larger front windows have been skinned in a vinyl lattice that mimics front porch lattice. This helps obscure the view of the gallery's interior from those standing on the street. Inside the space, light streams in and viewers get a mildly fettered view of the street as if they had scampered beneath a porch.

The second project will launch in December on site at a home in Cleveland. Goliszewski intends to replace the lattice work on a home's porch with new lattice that has been chromed and polished to a pearly luster.

What these projects bring to the forefront is what is selected to be obscured and what is revealed in our homes, in our businesses and in our selves.

Christopher Lynn
Executive Director at SPACES

CRASH

Vaughan - a character of the film „Crash” directed by David Cronenberg - explains why he makes shows about car crashes „it's something in what we are all involved - „transforming the ideal body by modern technologies” in a word - converting the nature by artificial remedies. For Goliszewski the inspiration by the film makes from his site-specific object a metaphor about an artist.

In Hobrechtstrasse in Berlin there is an atelier Studio 54 where about 10 artists work continually. They function in a closed circuit. They are separated from the street by glass window sticking out from the wall like a big aquarium. Jerzy Goliszewski covers the window with the body of a car and he creates a work which divides those two worlds even stronger. The spectator can view this piece only from the street. He is deprived of the view from the other side.

The piece „Crash” includes many embossments and foldings, thanks to which it reminds of an ideal profiled body of a car, which - perfected by the artist - is thus raised to the rank of

a monument.

Marta Czyż
curator

TRANSIT

Closing down the marketplace at the 10th Anniversary Stadium shifted Jarmark Europa from the real world to the realm of ideas, myths and legends. We preserved a fraction of the spontaneous architecture of the marketplace as a readymade installation, a piece of architecture 'in transit', conceived to emerge just for an instant. Pace of changes in the city overwhelms even temporary structures. Like our stall, which didn't make it on time to the marketplace, they can become useless before they are even built.

The stall accompanies the presentation, held at Bęc Zmiana, of the installation by Jerzy Goliszewski, commenting on hyper-dense temporary architecture in a constant state of flux. On the ceiling of the Bęc Zmiana venue tin plate roofs were supposed to flourish - a part of the landscape, transferred here in real scale, which until recently could be admired from the crown of the Stadium or platforms of the Stadion railway station: ocean of light roofs of various materials, just like in favelas and marketplaces all over the globe.

The interior of the stall gives out the sounds of the Radio Stadion broadcast - prepared within the Finissage of the Stadium in April 2007. The stadium local radio was transformed into weekend broadcasts, suspending for an instant the causative force of official language and retrieving the 'invisible' users of the public space of Jarmark Europa. All output was created by an international community of tradesmen in their mother tongues.

Transit is a part of the project Synchronicity_3 devoted to micro spaces and ways inhabitants of large cities use to synchronise their needs with the (im)possibilities of the existing status quo. Small venue rented by Bęc Zmiana in the centre of Warsaw is an inspiration and a challenge for architects, artists and designers invited to cooperate. www.synchronicity.pl

Grzegorz Piątek
curator

DIVING BELL

John Paul II Avenue divides two boroughs - Wola and Warsaw City Centre. On each of its side, on Solidarnosci Avenue 82 and 82a, there are two identical buildings within mirror architectural guidelines. The buildings are part of Muranow (a borough in Warsaw), formerly designed by Bogdan Lachert as a city-monument. Found building material was used to build a new borough to commemorate

the destruction and revival.

The neighborhood came into being on the ruins of the Warsaw Ghetto. The severity of Lachert's concept was to be overcome by the variety of the architecture. One of the proposals was a project of two residential towers on the intersection of John Paul II Avenue and Solidarnosci Avenue. Instead of those, two shorter and semicircular buildings with monumental staircases were built.

Lachert's project was criticized. Muranow was supposed to be a merry neighborhood. The buildings were plastered and decorated with classical forms.

Inspired by the architecture of the staircases in the two buildings on Solidarnosci Avenue, Jerzy Goliszewski decided to extract the forgotten and barely noticeable Compass rose. The motif was initially a figure on a map or nautical chart used to display the orientation of the cardinal directions, – north, south, east, and west.

Currently, the Rose of the Winds, an ancient version of the compass, serves mainly decorative purposes. The artist wanting to question this function invites us to a journey into the unknown.

Sylwia Szymaniak, Sarmen Beglarin - curators

LAC BLEU

Although the installations created by Jerzy Goliszewski are evidently related to sculpture, they seem to have more to do with paintings. Composed with thousands of little elements, the perfectly elaborated form makes us think about the vision of a series of columns of a giant radio equalizer, and seems to be equally dynamic. The accompanying ceramic mosaic refers to both Hockney's swimming-pools and Monet's impressionist water lilies. The vast, wooden construction finds its origins in the mysterious title, „Lac Bleu”, which provides a hint for interpretation: „Lac Bleu” is an enchanting “blue lake” in the Alps.

Two experiences converge in Jerzy Goliszewski's structures. Firstly, bionics, science dedicated to the study of forms and constructions created by nature. Secondly, the composition of forms in space, structuralist searches and abstract tradition which constitute the fundament of the activities at prof. Jacek Dyrzynski's Studio of the Knowledge of Activities and Visual Structures at Warsaw Academy of Fine Arts, where the installation was created. „Lac Bleu” combines these praxis in a poetic manner. Through reduction and multiplication the artist constructs a harmonious panorama. In its extremely geometric, monumental form, „Lac Bleu” encloses the analysis of the mountain landscape surrounding Chamonix.

Justyna Kowalska
curator

TRAJECTORIES

The work derived from the reflections on the word “happiness” and the object Moleskine. A black notebook, blank pages, cream-coloured paper. Black elastic band. Japanese style. I had never used anything like it.

I had about a month to complete the work, but most of this time I spent getting used to this ‘thing’: I looked at it and inside it, I opened it, I pulled the elastic, etc. I put it in different positions. Closed, open, stretched, dangling...

I found a pocket. Stuck to the cover on the inside. I could hide something in there.

But one can not hide happiness, people like to share it. They throw it at others like stones, shoot those emotions like rockets.

Rockets have their trajectories, just like so many other things and phenomena. All of this can be drawn, represented in columns, charts and graphs.

Trajectories are like metaphors – not of happiness, but of something potential, where happiness might appear...this place, this point (the resultant of X and Y), if it exists at all, one has to find by himself.

Inspiration for this work came also from the contemplation of one boy's unruly (forever moving and constantly changing) mop of hair.

Jerzy Goliszewski, October 2008.

DYNAMO

“Everything is really a can – canned food and excrement.”
- Gilles Deleuze

There is nothing more fragile than the surface. Even looking from a slightly different angle is enough to expose to the horrified viewer the fissures opening up in the corrugated shell and make his eyes sink into the depths of the fine wooden texture; and allows him to, like Alice in Wonderland, touch the surface of the water and drown in a pool of our own, just shed, tears. You should beware. It is good to pay heed to all the shifts and gaps that give away even the slightest differences. Here and there, under cover of general similarities, traps await our perceptive habits. It would be a pity to get caught.

The undulating block whose modules bend, fold and roll up, articulates a new relation between the outside and the inside; the horizontal and the vertical; the object and the subject. It creates a dramatic spectacle of criss-crossing perspectives and sequences. A visible edge suddenly escapes from the eyeshot. Not because it is no more visible, but because it does not belong to the order of the spectacle, to the objective representation. The chopped up object can no longer be viewed as an empirical fact, it becomes a product of relations established in a conscious perception. If this outwardness of relations should be taken as a leading thread, what unfolds in front of us piece by piece is an alien world, unique and relative, a patchwork created from plenitude and emptiness, from blocks and ruptures, from links and disjunctions, from disappearances and interweavings, from

sums of inconclusive calculations and differences whose remainder is never constant. The gaze penetrates the folds, examines the edges, seeks cracks and fills the crevices.

Following Deleuze consequently, let us assume that the fold is a structure of continuity, and that in the material world interruptions, deflections or tears do not exist. The fold is situated outside the surface, but it is also a part of it. It is in the fold where movement is created as a determined point of view and where it congeals in a dynamic form. The fold is not a singular wrinkle on the surface, nor even a whole creased surface, but a moving surface-edge.

Dynamo is not only movement and energy, but also – from Greek *dýnamis* – force and power. The block's transparency removes the monumental stableness and exposes the rickety fragility of this house of cards. Its dismembered, dispersed surface is a countless number of miniscule perforations and cervices, which absorb everything into the gaping depths. The surface does not exist; the inside and the innards, the content and the recipient lose their set limits and in the form of dismembered parts overlap each other and spin around the decentralized core. Dynamo is an active form: spontaneous, developing and plastic.

Paweł Dobrowolski