

Paweł Błęcki \ CV

Born in Gdańsk (Poland). Photographer, sculptor, cultural animator. Doctoral student at Academy of Fine Arts in Krakow. Paweł Błęcki graduated from the Academy of Fine Arts in Gdańsk where he majored in Photography, and Intermedia at the Multimedia Communication Faculty of the University of Arts in Poznań. Member of the artistic collectives: 'Interspecies Community+', 'Bureau of Worthwhile Activities' and 'The Empty Set Group'.

Most of his works are an effect of long-term fascination with objects and his contemplation about our relations with them. The artist reaches for the sociology of objects and it's observation about similar status of objects and people in the relationship webs that create reality. His works are a reflection on the belief that only by undemining the anthropocentric perspective of man and accepting object's active influence on the relationship webs, in which we function together – 'the world that we create but don't understand, because we treat it always as speciesly separate' (Marek Krajewski, sociologist).



EDUCATION

- 2019 – 2023 Academy of Fine Arts in Krakow (PhD)
- 2009 – 2011 University of Arts in Poznań (Intermedia; MA)
- 2005 – 2009 Academy of Fine Arts in Gdańsk (Photography; BA)
- 2007 – 2008 FAMU Film and TV School of the Academy of Performing Arts in Prague (Photography, Erasmus)
- 2003 – 2009 University of Gdańsk (Archeology and Cultural studies; no degree)

CONTACT

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00 48 601 178 194

CURATORIAL PROJECTS

- 2020 Magical Engagement, Arsenal Municipal Gallery, Poznań (in cooperation with Zosia Nierodzińska, Anna Siekierska and Kinga Mistrzak)

ART RESIDENCIES

- 2022 / 2023 University of Bergen, Academy of Fine Arts in Krakow, Central Museum of Textiles in Łódź
- 2022 Center of Polish Sculpture, Orońsko
- 2020 / 2021 Master's Studio conducted by Joanna Rajkowska, BWA Wrocław
- 2019 BWA - Municipal Art Gallery of Bydgoszcz

SOLO EXHIBITIONS

- 2022 By hand, EL Gallery, Elbląg
- 2021 Harbor, Łażnia Centre for Contemporary Art, Gdańsk
- 2019 Temporary density of matter, Państwowa Galeria Sztuki w Sopocie
- 2019 Temporary density of matter, BWA - Municipal Art Gallery of Bydgoszcz
- 2015 The life of objects, Lookout Gallery, Warsaw
- 2014 Storm (Empty Set Group), Nova Gallery, Krakow
- 2013 State of matter (Empty Set Group), Rotunda Gallery, Poznań

SELECTED GROUP EXHIBITIONS

- 2023 Second Skin: Encounters, KODE Bergen
- 2023 BIP, Hungarian University of Fine Arts, Budapest
- 2023 Lilly Reich, Dom Norymberski, Krakow
- 2023 Survival Festival, Wrocław
- 2022 Let them weave, CSW Toruń
- 2022 Narracje Festival, Gdańsk
- 2022 Second Skin, Museum of Textiles in Łódź
- 2022 Let them weave, Studio Cannaregio, Venice
- 2022 Odnowa / Renewal Biennale Zielona Góra, BWA Zielona Góra
- 2022 What a Fabulous Place We Are in, Museum of Art in Łódź
- 2021 Open Eyes Art Festival, Academy of Fine Arts in Krakow
- 2021 Master's Studio conducted by Joanna Rajkowska, BWA Wrocław
- 2020 9th Young Biennale, Center of Polish Sculpture in Orońsko
- 2020 Gdańsk Biennale of Art, GdańskCity Gallery
- 2019 Three plagues, Labirynt Gallery, Lublin
- 2018 The Universal Sea – Pure or Plastic?!, Hybridart Space, Budapest
- 2018 V4 Art Connects: Structures \ Illusions \ Interactions, Art Market Budapest
- 2016 Mindtravellers, Co Hledá Jméno, Prague

PAWEŁ BŁĘCKI

Portfolio

LATEST PROJECTS

Light in the darkness, 2024





Weaves, 2022

The works presented in the exhibition Let them weave! Contemporary Polish Sewn Sculpture comprises the works of artists connected with the Centre of Polish Sculpture over the last 40 years, as well as representatives of the young generation. They include, among others: Magdalena Abakanowicz, Alina Szapocznikow, Maria Pinińska-Bereś. Objects, installations and films presented in the space of the Studio Cannaregio in Venice establish a dialogue with the history of the Art Biennale. They also allude to the pandemic atmosphere of lockdown, which has left its mark on the functioning the Venice Biennale, previously visited by millions of tourists. Sanitary restrictions and the limitations in travelling resulted in the world coming to a standstill for a while. Tourists have vanished, and the places appropriated for some time by people, have been returned to nature.

The fiber or thread is only a pretext here. The presented works, on the one hand, address ecological issues, on the other – the issues pertaining to the need of community and collective thinking about the future of the world surrounding us. The exhibition is a voice in the discussion about the condition of the world and humans. It calls for hope for a better future of humankind and the planet; it is a response to the fatigue with the recurring images of the climate disaster and armed conflicts destroying communities. It is a creative response to the helplessness in the face of the vision of disaster becoming commonplace and devaluation of the 'Anthropocene' – the term until quite recently, new and provoking reflections.





Spider, 2022

Świąty (meaning 'worlds' in Polish) are traditional kinetic decorations made of Christmas wafers. Formed in spherical, planet-like shapes, they were hung in homes to attract good fortune. Christmas wafers symbolised bonding, reconciliation, and kindness and were also shared with animals as a gesture of interspecies unity.

Paweł Błęcki's Świąty presented at NARRACJE are much larger than the traditional ones. They are covered with plastic plants collected by the artist at cemeteries around Tricity and artificial flowers. Handicraft meets mass production here, clashing with the realities of countries entangled in mechanisms of exploitation. In Świąty, the artist attempts to tie these distant worlds together.

Błęcki has his feet firmly on the ground – interested in handicraft's role in art therapy, he reaches to the past of our mothers and foremothers, anchoring the truth he finds in herstories. In Świąty, this would-be archaeologist also refers to specialist terms related to reconstructing the history of human and non-human beings. The artist takes us on a journey deep into the urban tissue – inside its layers and archaeological strata. The funerary urban world becomes an object of geological and anthropological research. In practice, however, the artist/archaeologist is not interested in conserving the past. Błęcki is attracted by the here and now – and what is yet to emerge. After all, new worlds are coming.





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Chimney, 2022

The work of Paweł Błęcki entitled "Chimney" refers to the factory building and its most distinctive architectural feature. Monumental factory chimneys are a follow-up to industrial development, achieved at the price of the exploitation of people and degradation of nature. Błęcki's "Chimney" is a reversal of characteristic chimney properties. Instead of a heavy, hard and smoking structure, the artist proposes a light, hanging lamp with the elongated shape of the chimney made of translucent fabric. Around this object beads are arranged to create various intriguing shapes, for example of humans. In a certain way this element converts the installation into a symbol of cooperation.







SECOND SKIN

EXHIBITION 2023

PAWEŁ BŁĘCKI / PAMELA BŁEK / JADWIGA KRAJEWA / MONIKA DROŻYŃSKA
LAIRA MARIE ANDERSEN / WIKTORIA GAZDAR / ELSA FRANKENBERGER / AGATA JAKOŚLAWIEC
OLGA KONIK / MARTA MALICKA / ANITA KOWALCZAK / ANITA KOWALCZAK / FILIP KYSKOWSKI
ALA SAVA / ANITA KOWALCZAK / ANITA KOWALCZAK / ANITA KOWALCZAK / ANITA KOWALCZAK

INTERWEAVING STRUCTURE, MATERIAL, METHOD AND MESSAGE

Curatorial cooperation: JAKUB C. WILKOWSKI, MARTA MALICKA, ANITA KOWALCZAK, TIM PARRY-WILLIAMS
Introduction: ANITA KOWALCZAK, ANITA KOWALCZAK, ANITA KOWALCZAK
Exhibition design: ANITA KOWALCZAK, ANITA KOWALCZAK, ANITA KOWALCZAK
Graphic design: ANITA KOWALCZAK, ANITA KOWALCZAK, ANITA KOWALCZAK

The *Second Skin* exhibition is the result of an international project titled *Interweaving Structures: Fabric, Material, Method, and Message*, organized by the Museum of Textiles in Łódź, the Doctoral School at the Academy of Fine Arts in Kraków, and the University of Bergen. The project balances between artistic and curatorial strategies, treating textiles as a bearer of cultural memory. The artists who created the works on display held numerous meetings with experts in historical folk, and industrial textiles, experts in the history of weaving, and textile art scholars. This long-term process was a point of departure for reading the stories woven in the textiles and telling them through other media: installations, video art, and audio works.

Curatorial cooperation:
Tim Parry-Williams

Introduction:
Anita Kowalczak

Exhibition design:
Anita Kowalczak

Graphic design:
Daria Malicka



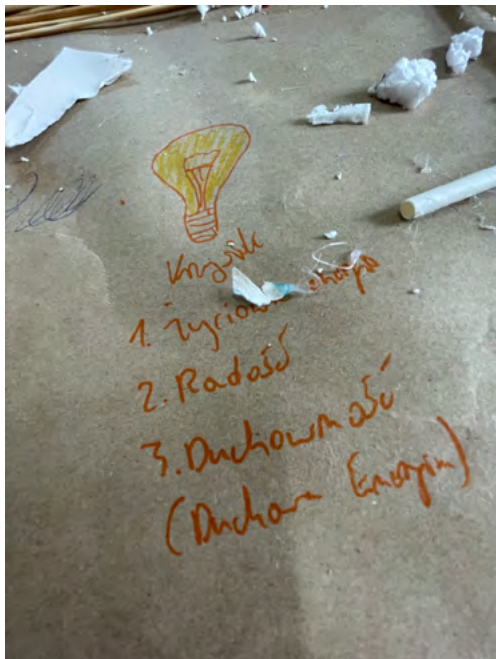
The Anti-handbook. How to build an invisible place? 2023

The project, "Anti-handbook. How to Build an Invisible Place" uses art as a tool to work with fears and traumas, bringing together invited artists, patients and staff of the Hospital for the Nervously and Mentally Ill in Rybnik.









TEMPORARY DENSITY OF MATTER

TEMPORARINESS
OF MATERIALS



I have been working on “Temporary Density of Matter” for two years. For now, the project is a collection of sculptures, photographs and mobile installations; the existing works are merely an introduction. I keep my mind open about the multidirectional activities that are part of this project. In fact, I do not expect this project to ever be finished – mostly because it involves participative activities whose artistic results are difficult to predict.

When I was a child, my grandma taught me how to make traditional folk decorations, usually from paper (colourful hanging structures or balls called “spiders” and “hedgehogs”, paper chains, etc.). It all came back to me when I was browsing through the family archives and stumbled upon the decorations that we made more than 20 years ago. Those childhood memories were one of the strongest impulses that prompted me to start this project. When I was younger, I was fascinated with my grandma – she was an exceptionally intelligent person with a vast knowledge, but she tended to be emotionally distant. Image-based communication has been important to me since I was a little child, but back then it was less about the shared creative activity and more about getting closer to my grandma – the sense of closeness, the pleasure derived from learning and communicating. We actually opened up to one another by concentrating on a shared activity. Today, when I come back to those memories, I think about people opening up to another people, about a global community extending beyond the family ties.

My creations are inspired by folk art which is known for putting special emphasis on the artistic form. Folk decorations, with their vivid colours and complicated structures, were treated as lucky charms that would bring abundant harvest or prosperity in the coming year. However, their symbolic or even magical nature was only one side of the coin; what was equally important was the time spent on their preparation – people would work on them together, talking and singing songs. It was a form of social consolidation for the sake of the common good. Their creations were not only inspired by nature, but they were also directly connected to it thanks to the biodegradable materials. When no longer needed, the traditionally made decorations would decompose and come back to nature. Industrialization, and then capitalism and consumerism, changed the function, quantity, and life of objects. Today, objects are a tedious problem of the geological epoch called the Capitalocene (I use the term “Capitalocene” instead of the well-known “Anthropocene” due to the direct relationship between human activity and the capitalist system, and driven by the belief that the present epoch will be followed by the Chthulucene – the times in which people will live in harmony with all forms of life on Earth).¹



My objects are made of plastic collected from beaches, among other materials. The waves wash up on shore what we have thrown away. What I find particularly interesting and important is the movement of objects – not only the physical movement, as garbage swirling in the ocean's currents, but also their movement within society. The object whose production is ordered on one of the continents is later manually manufactured in a completely different part of the world, and finally, in yet another place, it is used and thrown away (circulation of objects will not slow down unless consumers start to reflect on it and corporations restrain their desire to accumulate capital). Everything around us is in constant motion – galaxies, planetary systems, oceans, people, atoms and cells in the human body, etc. It is the same for objects and their remains, scattered across the seas, oceans, and lands. Since plastic is a synthetic produced from natural materials (crude oil), it is possible to get carried away for a while by the idea that circulation of garbage is actually a fascinating and, in a way, natural phenomenon. But let's come back to earth: it is difficult to refrain from criticism in the face of the present-day circulation of objects and its destructive effects, especially because overproduction is a deliberate consequence of the system based on the rapid accumulation of capital by a select few. The 15th century and the beginning of overseas colonization was an important period for the fledgling global circulation of objects. A few hundred years later, the oceans and seas became the main trade route in the global production system. Thanks to container ships and the unified sea transport system, global production entered its golden age which has never ended. Cheap labour has never been so easily accessible, production has never been so simple, and accumulating capital has never been so fast. The brutal colonialism which originated in the 15th century has evolved into perfection; exploitation and violence became almost invisible, repressed or ignored, even in the times of instant information flow.

I consider overproduction and the consequent environmental pollution to be a growing problem – mainly for the future generations, but also for all those people who give up their own lives for our comfort, for example the ones who work in textile factories in the former Indochina, manufacturing products for, among others, the Polish company LPP (owning brands such as Reserved, House, Cropp, MOHITO, and SiNSAY), the Swedish company H&M and the Irish store chain Primark (the factory workers are mostly women because, due to the socio-cultural conditions, it is easier to coerce them into exploitative work beyond their strength and prevent them from forming labour unions). Another example of exploiting people by the companies' owners wishing to accumulate more capital are the cobalt mines in the Democratic Republic of the Congo where the mine workers are often children (cobalt is necessary for the production of one of the smartphone

components, among other things). Working conditions in those mines can hardly be compared to the worst possible labour standards in the so called Western countries, especially regarding the high mortality rate. There are many more examples of exploitation, lowering the standards of living or holding back the development of the so called Third World countries; the phenomenon which I would describe as invisible violence for which we, the consumers, are largely responsible. I refer to it as “invisible violence” not only because we fail to notice or blatantly ignore the textile factory workers in Cambodia and the children mining cobalt in Africa, but also because of our primitive consumer activity which is a form of violence targeted at people, other animals and the whole ecosystem that we will never know, for it will exist in the unreachable future. Our legacy for the next generations is the world that we leave behind.

The project that I am working on is based on objects or their remains. Their presence on Earth opens a wide field for discussion, for example during the planned participative activities by which I would like to encourage people to not only experience the physical materiality of objects, but to also broadly reflect upon the complexity of the world's problems and the possible directions for its future development. My main goal is to promote the principle of mutual respect that would go beyond the ephemeral behaviours tailored to the local needs, and become the broadest and the most solid foundation that would apply to all people globally including those living on the other side of the world and those who are not yet born. Just as once using natural materials to create folk decorations was considered a lucky charm for the future of a local community, so today I consider using the collected plastic and other garbage as a lucky charm for the future of the whole ecosystem, in which human activity will finally be based on community planning, reflection and empathy.

¹ Donna Haraway, *Staying with the Trouble. Making Kin in the Chthulucene.*, Durham and London: Duke University Press 2016

Text: Paweł Błęcki





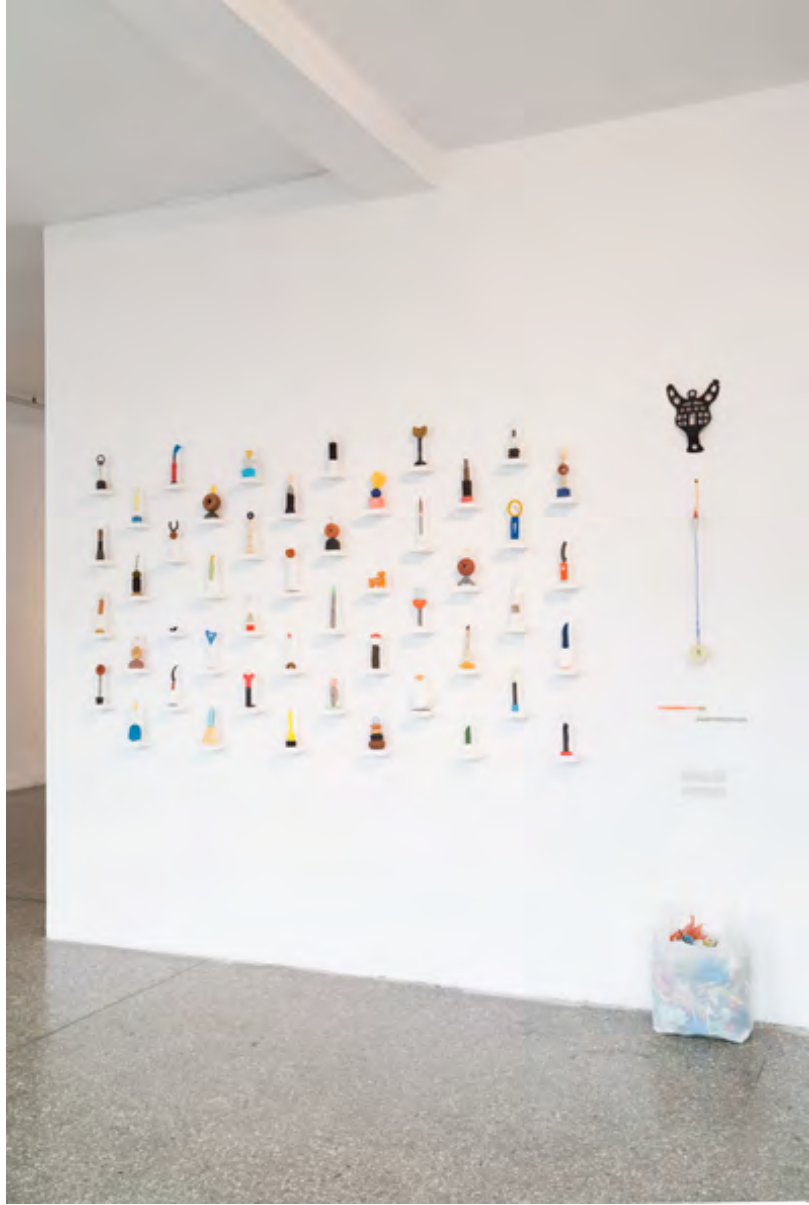






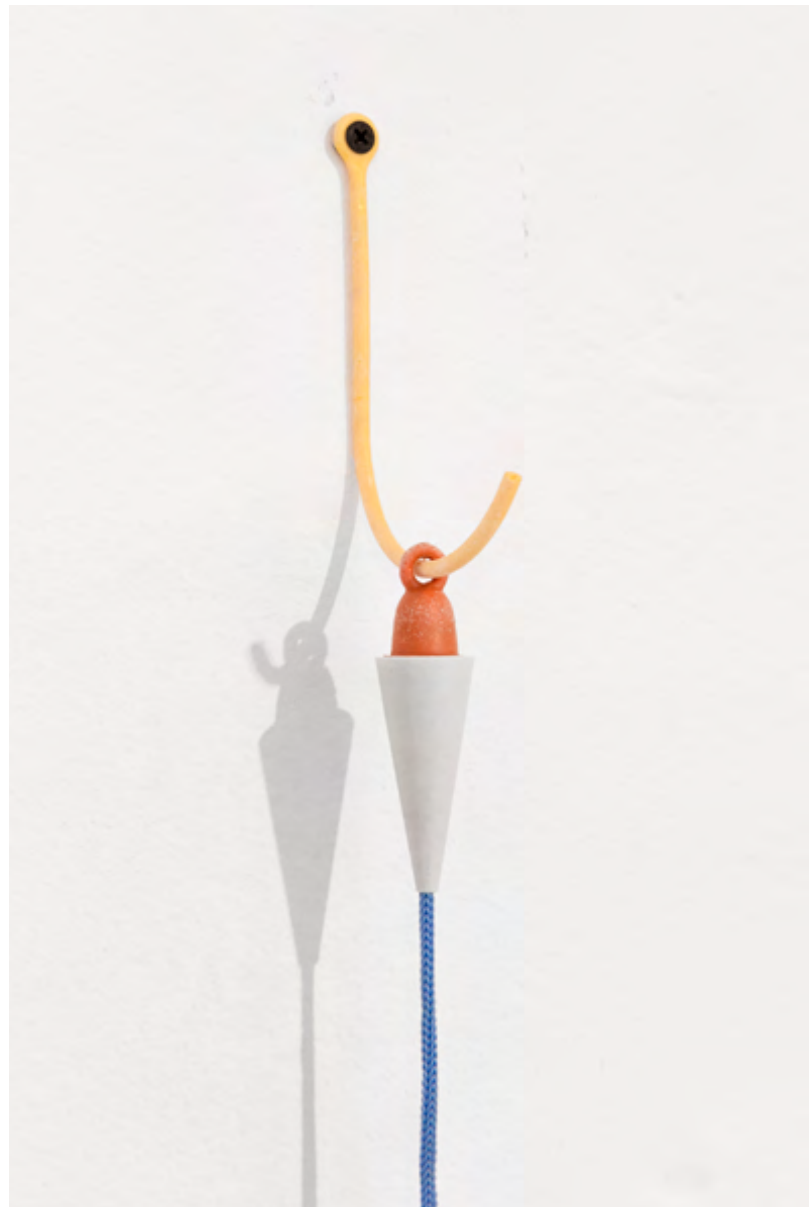
TEMPORARY DENSITY OF MATTER

Gdańsk City Gallery \ exhibition \ objects \ 2018











TEMPORARY DENSITY OF MATTER

BWA Municipal Art Gallery of Bydgoszcz \ exhibition \ 2019

Tymczasowe zagęszczenie materii

Paweł Błęcki

kuratorka: Danka Milewicz

Artystki i artyści Pałacu Sztuki wzięli udział:

Adam Niewiadomski	Henryk Nowicki	Krzysztof Ostojka	Wojciech Szust
Agnieszka Szostak	Robert Szafr	Krzysztof Ostojka	Wojciech Szust
Adriana Szymoniak	Ignacy Rotko	Krzysztof Ostojka	Wojciech Szust
Danuta Wójcicka	Krzysztof Ostojka	Krzysztof Ostojka	Wojciech Szust
Elżbieta Ederka	Jędrzej Głowacki	Krzysztof Ostojka	Wojciech Szust
Danka Milewicz	Jan Kłopot	Krzysztof Ostojka	Wojciech Szust
Dariusz Wójcik	Janina Młynarz	Krzysztof Ostojka	Wojciech Szust
Elżbieta Wójcik	Janina Młynarz	Krzysztof Ostojka	Wojciech Szust
Elżbieta Wójcik	Janina Młynarz	Krzysztof Ostojka	Wojciech Szust



Tymczasowe zgłoszenie maleni
Paweł Błęcki

kurator: Dorota Miłkowska

Wzrost: 180cm, waga: 70kg, kolor włosów: czarny

Wojciech	Henryk	Andrzej	Wojciech
Wojciech	Henryk	Andrzej	Wojciech
Wojciech	Henryk	Andrzej	Wojciech
Wojciech	Henryk	Andrzej	Wojciech
Wojciech	Henryk	Andrzej	Wojciech
Wojciech	Henryk	Andrzej	Wojciech
Wojciech	Henryk	Andrzej	Wojciech
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Wojciech	Henryk	Andrzej	Wojciech

































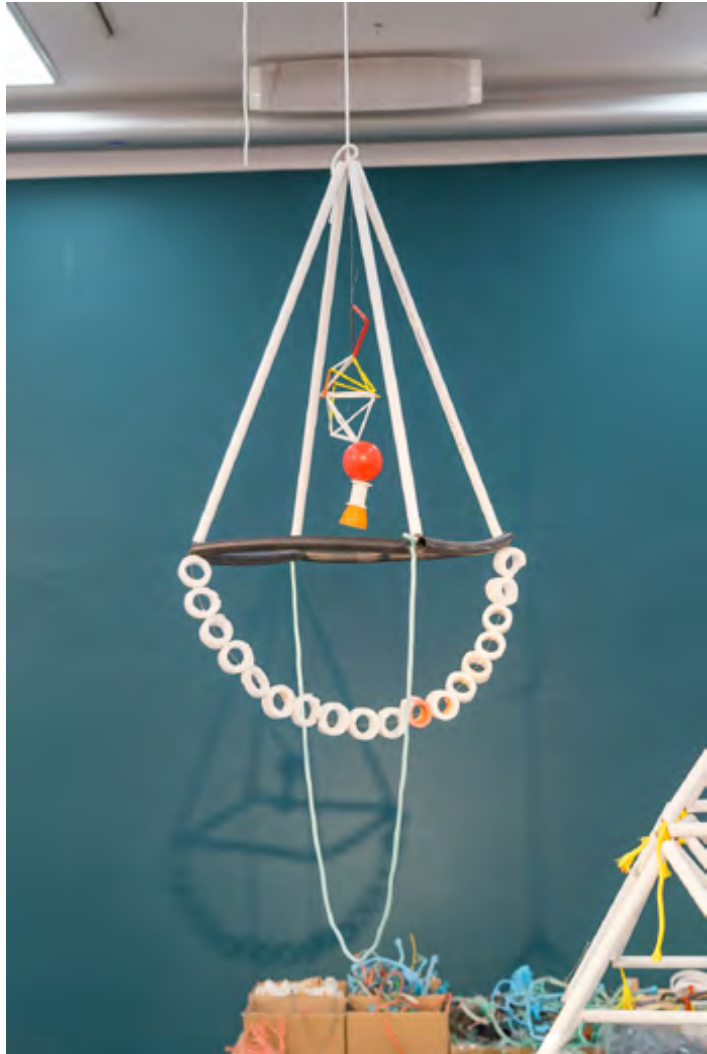




TEMPORARY DENSITY OF MATTER

BWA Municipal Art Gallery of Bydgoszcz \ workshops \ 2019

























TEMPORARY DENSITY OF MATTER

W Ramach Sopotu Festival \ workshops \ 2019





HARBOR

Łaźnia Centre for Contemporary Art, Gdańsk \ exhibition, site specific \ 2021

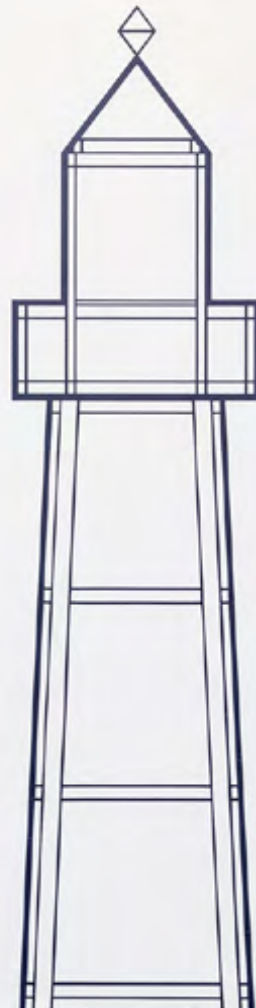






BEZ PLASTIKU
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BUREAU OF WORTHWHILE ACTIVITIES

Naked Nerve \ Master's Studio conducted by Joanna Rajkowska

BWA Wrocław Galleries of Contemporary Art \ 2021

BWA is a project with a special status within Naked Nerve – it lays bare the institution’s nerves and gets on them. Its task is to activate reflection concerning the art institution as an exhibition machine, to question the routine activity in the field of communication and dissemination, to castigate overproduction, but also to refresh the audience’s expectations in this respect. The idea was originated during the artistic residency in the BWA Municipal Gallery in Bydgoszcz and is a result of the artists’ critical personal reflections resulting from their earlier collaboration with institutions which aim to popularize artists without giving them much space for creativity amid organizational mechanisms. As the artists themselves say: “We feel like parts of a production machine, we function within existing patterns of promoting and reproducing art, but we want to expose the good practices, especially those connected with production in the field of art. We wish to build a module out of wastepaper retrieved from cultural institutions, by means of which exhibition architecture could be created. It might also be used as a construction element of alternative space dedicated to socially committed artistic activity. What we want to find in our new, recycled space is a platform of inter-institutional co-operation leading to potential, necessary changes.

In co-operation with the Faculty of Architecture of Wrocław University of Science and Technology, as well as support of Wrocław’s specialist in emergency architecture, Dr Jerzy Łatka and his Working Group, an architectural module is to be made out of wastepaper recycled from the storage rooms of BWA Wrocław, CWS Łaźnia, GM Arsenal in Poznań, GM BWA in Bydgoszcz and MS in Łódź. The Working Group: Martyna Apczyńska, Agata Drwal, Karolina Malicka, Borys Oleński, Aleksandra Wasilenko, Jagoda Gromek, Aleksandra Jodłowska





MAGICAL ENGAGEMENT

Curatorial project \ Arsenal Municipal Gallery, Poznań \ In cooperation
with Zosia Nierodzińska, Anna Siekierska and Kinga Mistrzak) \ 2020

At the beginning there was a Spider Woman: Sumerian Uttu, according to Navajo – Na’ashjé’ii Asdzáá, Greek Arachne, in Hopi mythology – Kokyangwuti, a woman beyond time, representing everything that’s good, summoned when advice and care are needed, also known as a Spider Grandmother. A Spider Woman of Many Threads arose from an eternal need for justice, and from dust, her style is a combination of folk art from Kurpie and a mischievous drag. She spun her web in the upper display parts, embracing with her chelicerae the steel vault of the municipal gallery. She feeds on the warmth of the projectors mixed with liquefied CO2 exhaled by the heterotrophs, art lovers.

Donna Haraway, biologist and philosopher, in her book *Staying with the Trouble: Making Kin in the Chthulucene*, in which she confronts the consequences of climate change caused by humans, writes about the necessity of creating different, not only human, stories, which – spun using tender spider appendages – could spread like a web in many directions at once. These stories would be sympoietic, created collectively, in contrast to those autopoietic, self-reproducing ones. Stories fit for spider Chthulucene include hybrid-like chants, drawing parables and woven patterns, which do not divide and rule, but connect and speculate about the complex relations between living, transforming beings. These are healing stories, bringing comfort just like litter of decaying leaves, and stimulating the imagination like ripening compost.

The Magical Engagement exhibition, over which Spider Woman of Many Threads has spread her pedipalps, is a place where many threads are intertwined: activist, artistic, anti-fascist, animist, animalist, anti-competitive, magical, queer-feminist, and related to social and environmental justice. The event taking place as a part of the exhibition aim to break the “everyday capitalism spells”, and expose the severed ties between the social world and what is commonly considered as “natural”. The title refers to what has been repressed in the world driven by logic of capitalist Anthropocene, namely magic, ritual, memory of human and non-human ancestors, sympathy, relations. The opening of the exhibition will take place during the autumn solstice. Due to the pandemic reality, the live performances will be transferred to the net. It will be possible to see and listen to the SIORY collective and the Odlam Żdźbło choir [Break the Blade of Grass Choir] in the virtual space.

Visitors can explore the exhibition choosing one of the trails: activist, education, or the trail of magical engagement through art, which cross in some places and merge in others. There are guides for each trail. On the Activist Trail, symbolically divided into stops dedicated to water, air, earth, forest, animals, and movements, visitors can meet Siostry Rzeki [Sisters Rivers], Obóz dla Mierzei Wiślanej [Camp for the Vistula Spit], Flow, Polski Alarm Smogowy [Polish Smog Alert], Camp for Climate and Camp for Białowieża Forest, Inicjatywa Dzikie Karpaty [Wild Carpathians Initiative], Otwarte klatki [Open cages], kolektyw Kąpielisko [Kąpielisko Collective], anti-hunting movements, Wolę Być [I’d Rather Be], Extinction Rebellion, Młodzieżowy Strajk Klimatyczny [Fridays for Future], Fundacja Mare [Mare Foundation]...

Near the forest stop, located at the intersection of the trails, dedicated to the forest’s lichen and old trees, those still growing and those being irreversibly destroyed, we will meet Michał Chomiuk, a painter, activist, and storyteller. During his trips around Lublin and Podlasie regions he collects village tales about beelzebubs, rusalkas, bogeys, and women herbalists, passed from mouth to mouth. He preserves the tales and passes them further. Anna Błachno, a painter and activist, quit her job and started living in the Camp for Białowieża Forest, in order to commit fully to the activities undertaken there. She defies her work as “traditional veganist painting”. On the trail of magical engagement she recalls a she-bear and a visionary Amanita, and specifically their powers to remain aware, ethical, close to nature, especially one’s own, both in life and in art.

Artists:

Jadwiga Anioła, Natalia Biało, Anna Błachno, Joanna Borof, Damien Brailly, Michał Chomiuk, Ewa Ciepiewska, Adelina Cimochoicz, Małgorzata Gurowska, Yoanna Gwarek, Hanna Husberg, Cecylia Malik, Olga Anna Markowska, Odłam Żdźbło, Klaudia Paliwoda, Daniel Rycharski, Ola Winnicka / SIORY, Wspólnota międzygatunkowa +

Activists:

BASTA! Inicjatywa na Rzecz Zwierząt, BRUK kolektyw akcyjno-reporterski, Ende Gelände, Extinction Rebellion, Flow, Fundacja Mare, Góra św. Anny, Grzybiarki Przeciwko Myśliwym, Inicjatywa Dzikie Karpaty, Karpacki Ruch Antyłowicki, Klub Gaja, Lokalsi dla Puszczy, Limity jsme my, Młodzieżowy Strajk Klimatyczny, Nasze Jeże, Niech Żyją!, Obóz dla Klimatu, Obóz dla Mierzei Wiślanej, Obóz dla Puszczy, Occupy Chevron, Otwarte klatki, Polski Alarm Smogowy, Poznaniacy Przeciwko Myśliwym, Puszcza Bukowa, Ratujmy Imielin, Ratujmy Dolinę Rospudy, Projektowany Turnicki Park Narodowy, Rykowisko dla jeleni – nie dla myśliwych, Siostry Rzeki, Stowarzyszenie Eko-Przyjeździe, Stowarzyszenie Nasz Bóbr, Tama Tamie, Viva! Akcja dla zwierząt, W Obronie Polesia, Warszawski Ruch Antyłowicki, Wolę Być, Zielona Fala













Workshops



THE LIFE OF OBJECTS

Lookout Gallery, Warsaw \ exhibition \ photography, objects \ 2015

Center of Polish Sculpture, 2020
Art Market Budapest, 2018
Lookout Gallery, Warsaw 2015

In order to build the objects presented on the photographs from his new series Paweł Błęcki uses artefacts from 'home excavations'. The artist refers to the usual process in which people discard material objects only to start treating them as valuable cultural goods several centuries later. In *The life of objects* Błęcki engages in microscale archaeology. He is interested in things that have been recently discarded by their owners. Deprived of functions, forgotten, amassed in various nooks and crannies, objects of low rank and their mismatched elements become independent, dysfunctional entities. Quoting the artist, 'everyone has some plug that plugs God knows what or a plastic element that probably used to serve as something but it would require hiring the expert to guess its function'. Compiling these objects into high, narrow, multi-element totems that he later photographs, Paweł Błęcki gives them a new significance and creates not so much the object, as a ritual accompanying the end of their lives.

The exhibition is an effect of Paweł Błęcki's long-term fascination with objects and his contemplation about our relations with them. The artist reaches for the sociology of objects and its observation about similar status of objects and people in the relationship webs that create reality. To emphasize it he conducts strange, symbolic funeral ritual invented particularly for them, while the funeral is usually reserved for man. Referring to object's death he remarks their transparent, unnoticeably passing lives. Paweł Błęcki's work is a reflection on the belief that only by undemining the anthropocentric perspective of man and accepting object's active influence on the relationship webs, in which we function together – we can understand again, how Marek Krajewski writes 'the world that we create but don't understand, because we treat it always as speciesly separate'. To achieve that the artist carefully observes objects, their role in the world and he takes up a difficult task of recognizing their autonomy.

Text: Katarzyna Różniak









Lookout Gallery, Warsaw 2015
Exhibition view

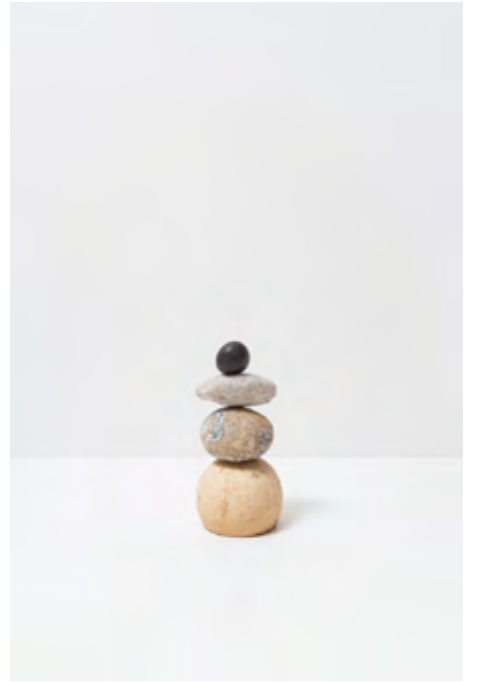




THINGS

photography \ 2014

'The concept of the life of an object or, more precisely, the history of the life of an object appears in archeology where it's understood as the collection of processes, within which the object interacts with other things and people, the processes that begin with the creation of an object and finish with it being discarded by an individual or a community.'
(Marek Krajewski, 2013).





THE EMPTY SET

The Empty Set Group was founded in Poznań in 2013. The group is mostly interested in objects and installation. In May 2013 Empty Set's first individual exhibition, Rezonans / Resonance took place at the Gallery Weekend in Poznań. Its members are: Paweł Błęcki, Wiktoria Bukowy, Maciej Stachowiak.



STORM

The Empty Set Group

Krakow Photo Month \ Exhibition \ objects, photography \ 2014

Krakow Photo Month \ 2014

For Empty Set, nature is a privileged meeting place, a raw material and a model of joint actions. In the eyes of the viewer the photographs of desolate spaces – taken just before a storm during a mountain expedition – become the sites of an event that is yet to take place, and whose harbingers are there to be interpreted. The roof of a cave or the tension of a rope on the river bank allude to forces analogous to the imminent atmospheric phenomenon. But the processes of geological stratification and organic deposits are part of times separate from sensual experience, and remain beyond the field of vision. The coming storm, which will only occur with the flash of lightning, is a metaphor for the photographic act. Although the dynamic of the thunderbolt passes through the image, this act always stops the here and now, which immediately vanishes, and ultimately the image shows this absence. Empty Set's photos therefore seem to question the possibility of using photography alone to portray the common experience and relationship with nature. However, in their joint action in the space of the exhibition, they manage to escape this paradox. By using objects of nature such as belemnites and dry branches arranged to form a shack, they create a space that is an authentic space for combining their individual energies.

Text: Gunia Nowik, Patrick Komorowski



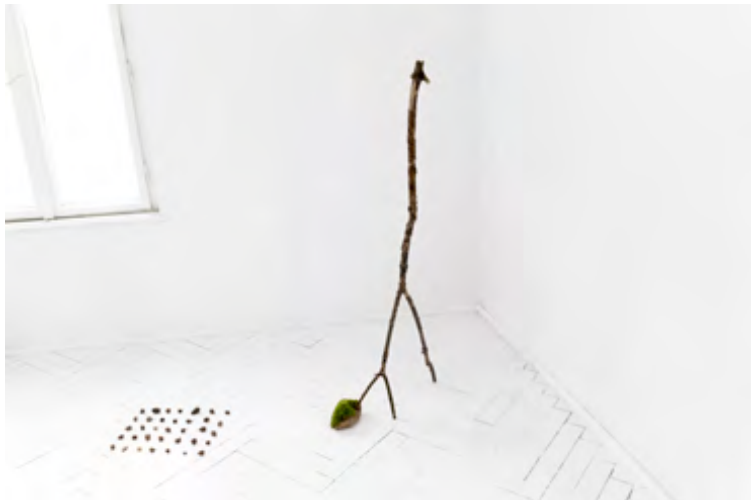














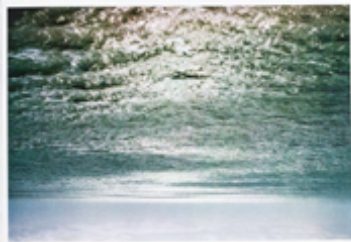




STATE OF MATTER

The Empty Set Group \ Rotunda Gallery, Poznań
exhibition \ objects, photography \ 2013





INTERSPECIES COMMUNITY+

Members:

Adelina Cimochowicz

Anna Siekierska

Diana Lelonek

Dobrawa Borkała

Kornelia Sobczak

Małgorzata Gurowska

Maria Dębińska

Marzena Czuba

Olga Ozierańska

Paweł Błęcki

Weronika Parafinowicz

Zofia Nierodzińska

Interspecies Community+ grew out of Chernozem, plastispheres, and meanders of Bauma-type paving blocks. Its purpose is to protect biodiversity and break with the paradigm of Earth's submission to man. By uniting over species divisions, members demand the abolition of a hierarchical system based on ecocide and sucking saps from the planet. Symbiotically they accumulate in an unlimited variety of rhizomes, backs, feet, fins, perennial, cilia, and hooves. The community has its own system, doctrine, intestinal bacteria, and cult rituals. One of them is the Bryophyte ritual that takes place at least once a quarter. It is a celebration of the power of decay, which is part of creative, vital matter of compost. The community supports with its spiritual activity grassroots civic movements acting for the good of nature. By means of faith, rituals and direct actions, the community wants to restore subjectivity to the oppressed organisms, and to take care of river currents, ancient forests, but also urban "wasteland full of weeds". Organisms associated in the community have digested and absorbed through the bloodstream the fact that nature is in them, not outside. To effectively spread the idea of supra-species solidarity, the community aims to enter into register of churches and other religious associations.





'Three plagues', Labirynt Gallery, Untitled, 2019 video, 01'04''



'Three plagues', Labirynt Gallery, Untitled, 2019 video, 02'17"