

**PROGRAM**  
art gallery

Program Art Gallery

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**krzysztof sołowiej**

# krzysztof sołowiej



Born in Białystok in 1962. After graduation from Fine Art High School in Supraśl in 1982 he begins studies at IWA UMCS in Lublin. In the years 1987-90 he studies at PWSSP in Poznań where he gains a diploma under Prof. Izabela Gustowska. Since then he has presented his works in many places. Particularly bound with "Galeria Biała" in Lublin and Poznań "AT" and "ON". While creating he refers to the "classical" sculpture in multicultural dimension (see catalogue p.15 & 17 "Idol I" and "Idol II" which is in its form an ideogram of the icon). "From fragments of culture echoes and intimate history" does the artist create complex situations both in terms of the material (wood, stone, metal, white cement, civilization waste - bottle caps, and everyday life products - salt, poppy) as well as of a widely understood semantic layer balancing on the edge of the real world.

## Selected shows:

- 1986 Kont Gallery, Lublin
- 1987 Kont Gallery, Lublin
- 1988 Biała Gallery, Lublin
- 1989 ON Gallery, Poznań
- 1990 Miejsce Zda(e)rzeń, Chełm
- 1991 ON Gallery, Poznań
- 1992 Biała Gallery, Lublin
- 1993 Polony Gallery, Poznań  
*Sainte Chapelle* Biała Gallery, Lublin  
*Sainte Chapelle* International Center of Art, Poznań
- 1995 Biała Gallery, Lublin
- 1996 *Night splin*, AT Gallery, Poznań
- 1997 *Gardens of delights*, AT Gallery, Poznań
- 1998 *Landscapes of delights gardens*, Biała Gallery, Lublin  
*Sculptures*, Arsenal Gallery, Białystok (kat.)
- 2000 *At the beginning there was questioning and other passions and material*, ON Gallery, Poznań
- 2001 *Idols*, Biała Gallery, Lublin
- 2002 *New works*, EGO Gallery, Poznań  
*Secret of double relishes*, AT Gallery, Poznań
- 2003 *Secret of double relishes*, Galeria Wieża ciśnienia, Konin
- 2005 *Amnesia*, Galeria, Biała Gallery, Lublin
- 2006 Panopticon, Museum of Contemporary Art, Szczecin;  
Kulturforum Burgkloster, Lubeck, Germany,

## Selected group shows:

- 1988 IIrd Festival Malowane Karuzela, Kont Gallery, Lublin  
*Ein glass heissen tee mit fresher butter und bitte*, Fama, Swinoujście
- 1989 IIIrd Festival Malowane Karuzela, Galeria Kont, Lublin
- 1990 *Electric fan*, stare Zakłady Norblina, Warszawa
- 1993 *Bilans-Balans*, Biała Gallery, Lublin (kat.)  
*Marks*, Galeria Biała, Lublin
- 1994 *White- art without walls*, Centrum Gallery, GMK, Katowice  
*White- art without walls*, BWA Gallery, Cracow  
*White- art without walls, in Lublin*, Biała Gallery, Lublin
- 1996 *Künstlerfur Europa*, U Jezuitów Gallery, Poznań
- 1997 *Nine squares for White*, Center of Polish Sculpture, Orońsko
- 1998 *M. Niedzielko, J. Gryka, K. Sołowiej*, City Gallery Arsenal, Poznań
- 2000 *Isotope 2000*, EL Gallery, Elbląg
- 2002 *Black and white*, AT Gallery, Poznań
- 2003 *Lekkość rzeczy*, CSW Zamek Ujazdowski, Warsaw  
*Floors of art*, Marszałkowska 76, Warsaw
- 2004 International Biennial of sculpture, CK Zamek, Poznań (kat.)
- 2005 *Polonium 209*, Chapelle des Carmelites, Tuluza
- 2006 Kunst Zurich, Swiss
- 2006 Art Cologne, Germany
- 2006 "Powołanie", National Museum in Katowice
- 2006 Scope London, England
- 2006 ViennaFair 2006, Art Fair, Wien, Austria
- 2006 ArteFiera 2006, Art Fair, Bologna, Italy
- 2006 Panopticon, National Museum, Szczecin
- 2006 Panopticon, Kulturforum Burgerkloster, Lubeck, Germany

# krzysztof sołowiej

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## ON KRZYSZTOF SOŁOWIEJ'S WORKS

**THE GIRL.** The girl is shown standing on skates, handling a miniature replica or herself. Dramatic tension bordering on tremor is visible in her posture. She has skates on her feet and herself in her hands.

Skates are an insecure and risky device, moreover, used by those intending to move on ice which is usually frail. It is not always easy to keep one's balance on skates.

In the girl's case, a possible absence of balance and stability are the sources of fear. Stability is the condition of security and safety. The girl will become a woman. Her anxiety is about the future, or her not being able to create a 'home' (there are small houses at the edge of the skating rink), considered the purpose and fulfilment of her life.

Her fear is quite palpable, or she intuitively senses the stereotype role she is to play in the future. She is afraid that she may not come up to the expectations. What lies at the source of her fear and anxiety is in fact the degree of her acceptance of herself and her future, of the world.

**THE BOY.** The boy is shown standing apparently relaxed though with an insecure and somewhat silly smile on his lips. He is wearing an American Indian's outfit. His posture makes us think of naivety. A miniature plastic toy Indian is shown standing at his feet. The boy is rooted, perhaps even imprisoned, in his childhood. What we are dealing with, therefore, is a child's vision of the world presented in the sentimental atmosphere of careless play.

And yet the boy will become a man who will have to adjust to the world. He does not know yet what he will be summoned to do, and if he has a vague image of it, he is not determined to come up to it. He will find it difficult to find his place. It is not clear what his future will be like. He may be a sportsman, an artist, a worker or even a politician. His smile is lined with terror. He is standing motionless, visibly afraid, though he knows that his fear will not be a release from his adjustment attempts in the future. American Indians are those who have failed.

**CHEB. PRACHATICE.** Two figures are placed centrally within a circle. A closed circle symbolises a whole, completeness. There is a river flowing along the circumference of the circle. The circle is a whole, a mandala. The figures in the centre are a man and a woman. Their shapes are unnaturally elongated and deformed. They may be just at the formative stage, at which the world is beginning to differentiate. They are standing with their backs to each other and do not see each other. At their feet is a small town and round it a river. Viewed from above, nature and civilisation are perceived as adjacent to, and idyllically connected with, each other. From this vantage point, it can be seen that surveying the world as fragmented and divided into civilisation and culture on the one hand and nature on the other does not produce a complete image.

The above is just one of the possible interpretations of Krzysztof Sołowiej's works. His art also invites one to ponder on the world in general and our role in it. Yet his objects are not instruments intended as an illustration of an idea, but encourage those looking at them to individual analyses on which they may base their private perception of the world. Looking at them, we are not just dealing with the artist's subjective vision but rather moving from it to our subjective vision. It happens thanks to the inner coherence of his works and their tangible quality. The viewer never remains indifferent; he/she has to take a stand or even reject the form presented. The artist's works are embodiments of fairy tale which is never unambiguous; they visualise the artist's private mythology.

Sołowiej's objects-cum-sculptures are assemblages of symbols adding up to refined forms full of straightforward references to products of culture and reflecting the admiration he feels during his experience of nature. The artist finds the beauty of Baroque sculptures just as important as that of a bird in flight or a path in a forest. He does not discriminate between the degrees of their beauty. The meaning they acquire and the links between them depend on our attention and concentration.

We are struck by the elaborate finish which blends elements of the ordinary world with the realities of nature. The artist's works are not far removed from classical sculpture, which is because of their flawless finish and his thorough knowledge of technology. He is aware of his material and its properties. Thanks to this, his works attract the eye, act like an encouragement to open a beautifully bound book. Only later do we realise the elaborate narration and the artist's free play of imagination. Significantly, the language and style of the 'book' are homogeneous and spring from the same kind of poetics. This aspect of the artist's craftsmanship (characteristic of a period in the past when productivity and functionality were not the most important criteria) is responsible for the inner balance and homogeneity of his works, as a result of which they may exist on their own, independent of the environment. Yet these are not classical sculptures. Not only do they include ready-made elements but, as in installations, we see that forms built by the artist bring out new meanings and new interrelations. This is usually achieved through a clash of contexts and the blurring of meaning. Such procedures often consist in the simple juxtaposition of objects with a varying degree of historical and cultural references. Let us imagine what may impress us for its confrontational quality, namely: an American Indian's spear stuck in a television screen. In Sołowiej, in turn, we are always dealing with transformation.

He accepts no slapdash work. His forms are technically and intellectually finished. He accumulates symbols and forms within what makes us think of a room lined with mirrors, where reflections and collisions of different beings are subject to re-definition. This brings out other rhythms and melodies; the usual order and the logic of reality are upset. Instead of the familiar casualness, we have a new kind of reality created by the artist in which the usual becomes unusual.

# krzysztof sołowiej

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Krzysztof Sołowiej's works evade definitions. He draws both on classical sculpture and the post-Duchamp kind of art most often called installation. His works apparently fill the space between sculpture and objects characteristic of contemporary art and at the same time engage in a polemic with them. This polemic is conducted by an artist who knows that he must be perfectly aware of his point.

The aesthetic value of Sołowiej's works is a separate and important issue. He is aware and not afraid of it. Aesthetic means as much as visual impressions, which is where perception begins. The artist's peculiar treatment of the aesthetic layer encourages us to step beneath it; in effect, his objects are aesthetically transparent and our attention focuses on what is behind the aesthetic veil. Krzysztof Sołowiej does not share what seems the naive trust of most of contemporary artists that the aesthetic quality may be overlooked. He knows that if one seeks to forget aesthetic, it is the sole thing that remains in the end. Rather than being just an introduction to our perception, it is where perception begins and ends.

Artists are usually extreme individualists, which implies that they should be responsible to themselves. They embark on risky endeavours, which may easily lead to self-deception so that they are no longer honest to themselves.

Creation is no easy thing, for it requires on the one hand a peculiar degree of concentration (which is not beyond reach of most artists), as a result of which they perceive the world along routes other than stereotype ones; and on the other a peculiar method and the means by which their message is communicated.

The goals and essence of art remain unchanged; what changes is just its form and conditions of reception.

The condition of art largely depends on the development of technology. This was, for instance, the case with Impressionism which emerged in response to the invention of photography. Renoir's hand-painted cups reflect his wish to compete with machine-made overprints. Art Nouveau sought to oppose the cult of functionality and automatic technological processes. Marcel Duchamp asked about the point of creation when he questioned the dogma of the artist being the creator of art. When the viewer finds that the artist's arbitrary decision is the sufficient condition for the emergence of art, he takes some of the responsibility for creation. This was illustrated by Duchamp's display of a bottle rack. His decision was both a form of boycott and a challenge to technology. Though he has left us no recipe for the making of art, because no such recipe is possible, Duchamp has provoked us to asking questions.

The rather grim image of contemporary art is the result of artists' giving up a researcher's attitude and attaching no importance to craftsmanship which is an important element of their creative work, for it is through it that their message is filtered. Juggling with conventions and compilation of meanings as if they were building-blocks are attractive methods of artistic practice. Art based on pastiche, the postmodernist medley, is a classical example. This art is practised by cynics producing contrived illustrations of their concepts. Impressive, intelligent advertising and good (and naturally also witty) journalism are perhaps the best embodiments of such art. There is a jejune world, in which there is no room for genuine emotions, a world in which artists deceive themselves.

Krzysztof Sołowiej's art acquires a peculiar meaning against this background. I believe that it has succeeded in overcoming the deadlock situation between artists and art on the one hand, and the public on the other. His conviction that material leaves a trace in all communications, his honesty to the public and faithfulness to his own feelings make his art trustworthy.

The world in which cynicism is a virtue and defensive mechanisms free people from responsibility and quench their fear of maturity is safe and homely. It has to be remembered, however, that what Gombrowicz called 'sonland', i.e. the world of creation, is only possible in the 'fatherland', where attitudes are formed. Sołowiej's art is also a challenge to the individual and his/her creativity (as well as power of destruction). It is levelled at the stagnation and impotence of art in general. Thus it is part of the avant-garde confirming the significance of individual independent decisions. Cynicism is merely a reflection of stagnation and immobility. The reasons for cynicism lie in one's fear of self-definition. This is exactly why irony is prized, for people think that it protects them from revealing themselves and being confronted with the world. An attitude like this must lead to hypocrisy and a mocking approach to the naive categories of beauty, honesty and friendship. It keeps one at a comfortable distance, but if one concentrates on it too much, it may lead to the disappearance of the distance-generating subject, the disappearance of the individual.

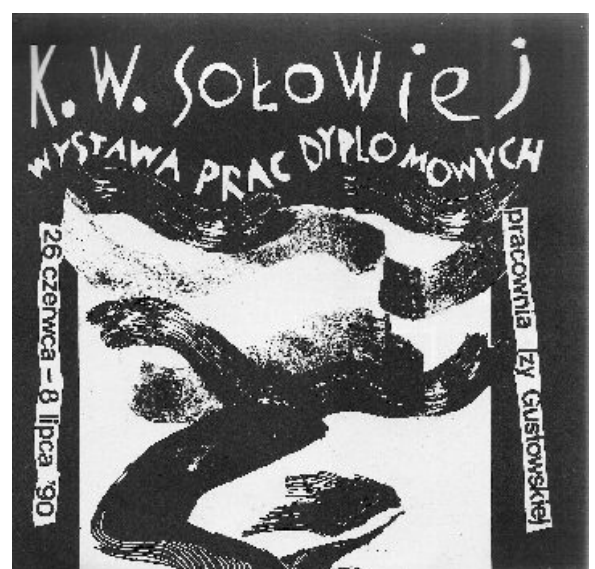
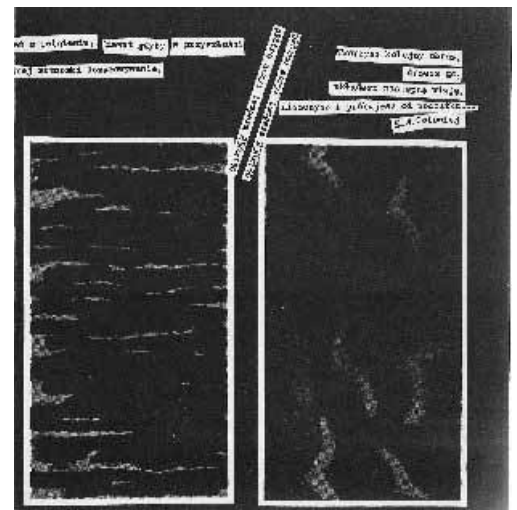
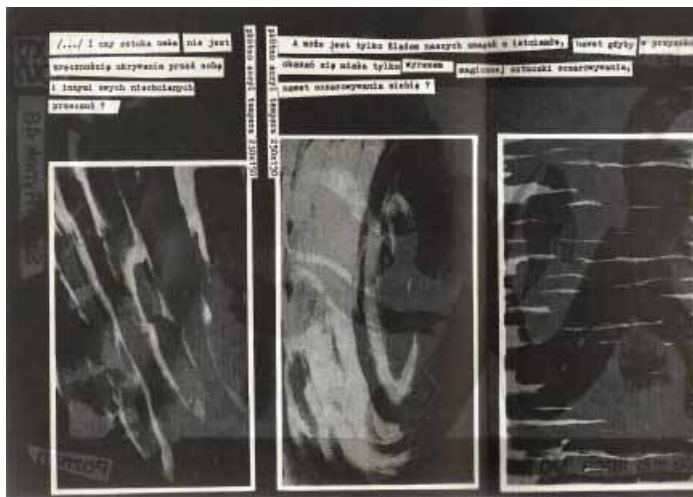
Sołowiej's works are unusual in that they refer us to the awkward categories of harmony, order and beauty, so much so that we find our admiration somewhat embarrassing. Beneath the aesthetic layer of his objects lies something more important which may be called the world of attitudes. These in turn spring from our belief in abstract ideas. The beauty of these objects is just a matter of conventions and summons the shadow of itself, the notion of ugliness. This refers us to the consciousness-generating process and the discrimination between the elements of the world. This brings us close to the act in which our notion of the world is created and the process in which culture emerges.

Krzysztof Sołowiej takes the world seriously, i.e. with a mixture of laughter and tears, and at times even naively. One who responds to his art always finds something to act as a key to his ambiguous fairy tales. The artist proves that art can still have some meaning.

Dariusz Głowacki

# desa gallery 1990

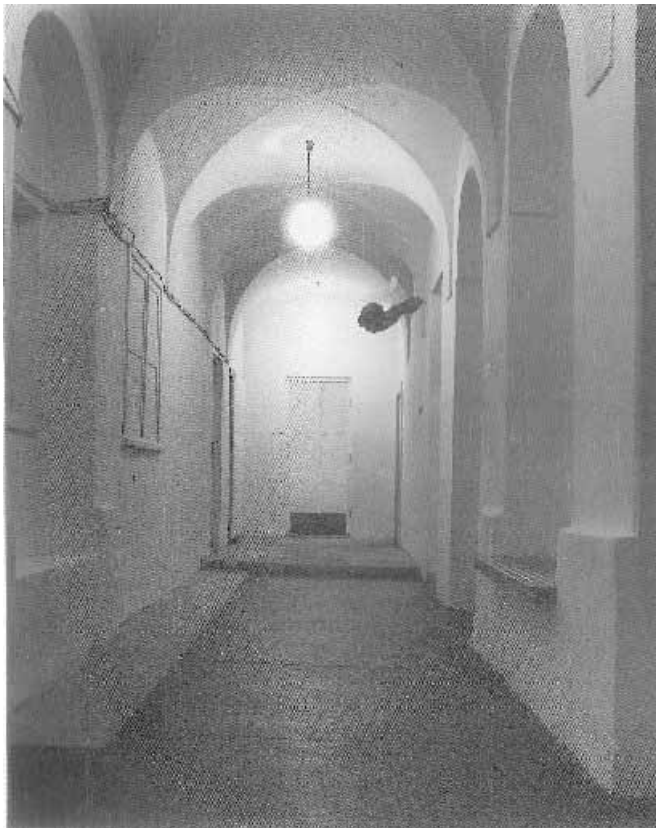
works from the diploma under the supervision of iza gustowska  
presented in DESA gallery of modern art in poznan



# biała gallery 1993

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Intallation imitating precious material, moved by small engine  
presented in biała gallery in lublin



KRZYSZTOF SOŁOWIEJ wykonał imitację szlachetnej materii, która ponoszona była śmigielkami i metalowymi skrzydełkami przy pomocy silniczka. Za sprawą Krzysztofa Sołowieja nie ma imitacji.

# biała gallery 1993 sainte chapelle

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1993 . "Sainte chappelle" - siporex, plexi, green diode, simple electronic structure. biala gallery, lublin



# biała gallery 1995 sculptures

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# u jezuitów gallery 1996 winters spleen

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group exhibition: kunstler fur europa



# at gallery 1997 gardens of delights



1997. garden of delights - polychrome wood, toys, stone. at gallery, poznan



# biała gallery 1998 gardens of delights

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1998. garden of delights - polychrome wood, toys, stone. biala gallery, lublin



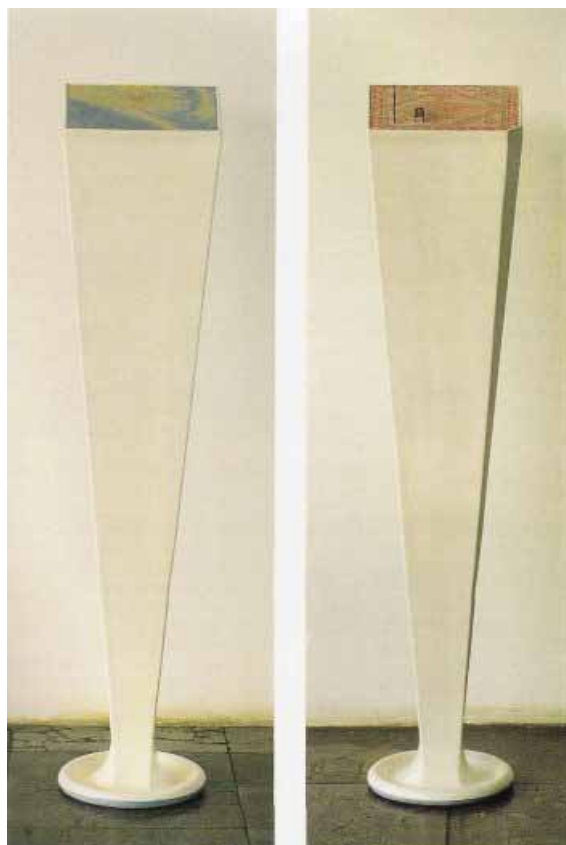
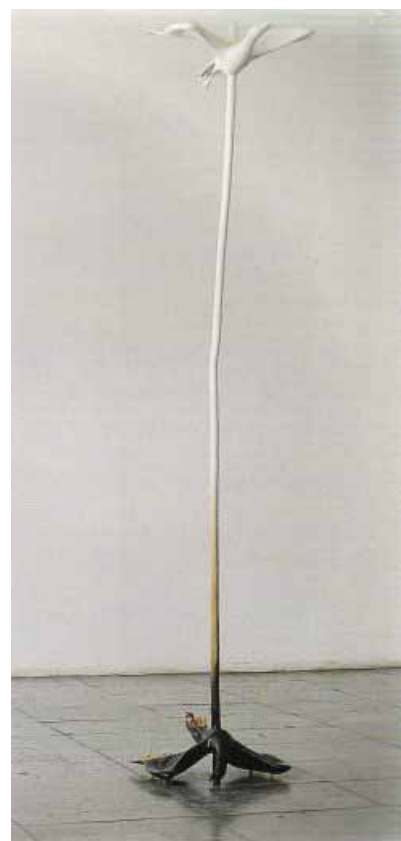
# biała gallery 1998 sculptures

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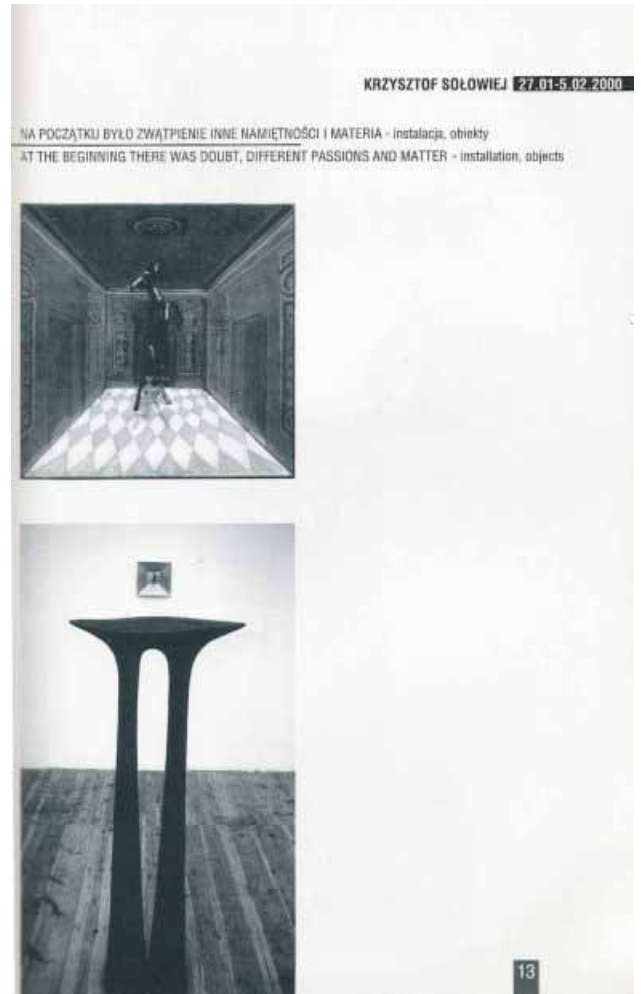
1998. wood

1998. metal, false furr, light bulbs, accumulator

1998. metal, plywood



# on gallery 2000 installation, objects



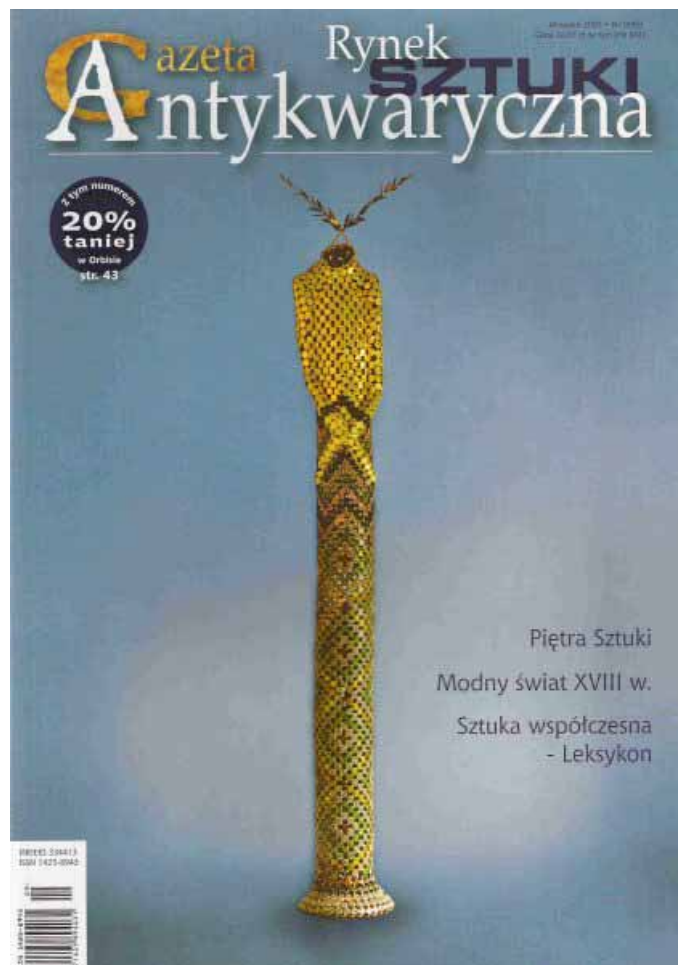
2002. "at the beginning there was doubt,  
different passions and matter"

installation, objects,  
plastic toy, lego technics mechanism,  
object



# floors of art 2001 idol III

group exhibition in empty spaces  
of a downtown office building in warsaw



2001. a statue made of caps



Krzysztof Sołowiej

ur. w 1962 w Białymstoku; żyje i pracuje w Poznaniu, Studia: IWA UMCS w Lublinie, oraz w Państwowej Wyższej Szkole Sztuk Plastycznych w Poznaniu (1985 -1990); dyplom z malarstwa w pracowni prof. Izabelli Gustowskiej.



PULCHRUM EST PAUCORUM HOMINUM

Zieleń bucha monstrualnymi formami.  
W jej gąszczu czai się życie.  
Gdzie dobro złem, sprawiedliwość niesprawiedliwością,  
Jasne i ciemne,  
Nie jest dylematem sztuki.  
przyjemności, pozdrawiam Krzysiek

Idol III; kapsle; 261x45x33 cm; 2001

# at gallery 1982-2002 secret of double pleasure

## Alicja Kepińska

The presence of the AT Gallery in the field of art is an important experience for me: it's a cognitive trope. For years now the gallery has accompanied art's intentions and intuitions and has not erred in its judgment. It presents a broad spectrum of pursuits: not for one moment did it close itself in a cliché of one formula. It presents so-called "everything". Jerzy Ludwinski once said that post-modern art "does practically everything yet certain things it doesn't do". What art doesn't do escapes language, yet we can "somehow" know it intuitively. This is no place for failed narrations, easy exorcisms, cajoling aestheticism or lated hopes. The AT Gallery knows it, too, and can steer clear of such reefs.

The most important strategic material of the gallery is space. Not only the actual gallery space but also all the spatial openings created by art installed therein. In this sense, no thing, no work is autonomous in relation to gallery space. They are not portable: only in that space can they fully come into being in their form. Anywhere else they would be something different.

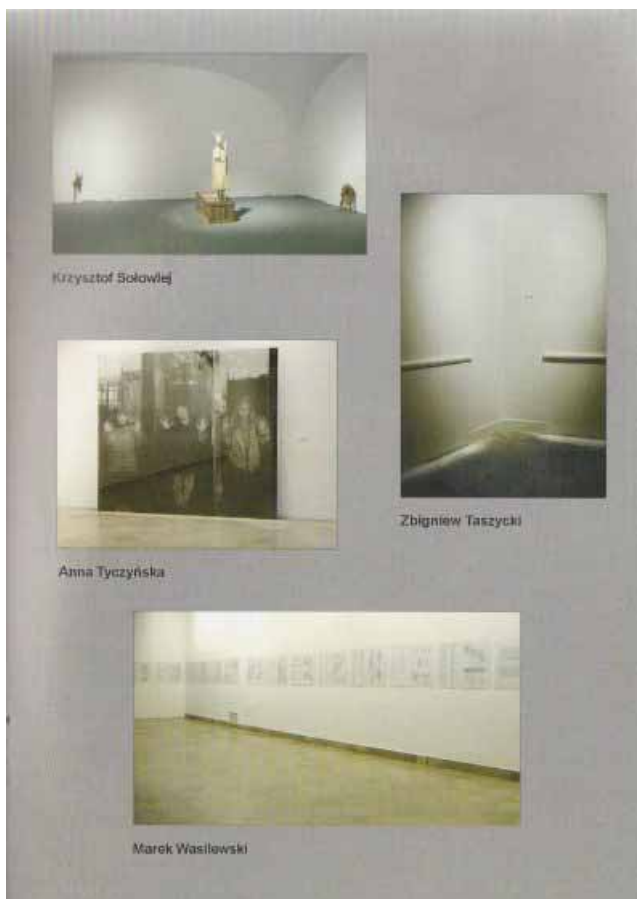
Miwon Kwon in text on "site art" and installations says that art sucks in a site by the space in which it arises, and at the same time creates that site. Due to this spatial convergence, a gallery position can't be outlined: it is not "premises". Its contours reach as far as the space of art, that is, every time somewhere else. Each time, with every next show, exhibition or performance, gallery space is "shifted". In this sense, the AT exhibitions are not mere shows but offer something to the eye. They engage all of our corporality, including the space created by our presence. As Kwon says visual epiphany of eye separated from body is over, it is also literal modernist space of a work of art (space indifferent to its surroundings); it has vanished to make room for a physical experience of the site. This is how the cognitive shift in art has occurred over the years from the Cartesian to the phenomenological model.

The AT Gallery recognizes itself in the process. As a "site" it generates art and is itself generated by it. Thus, it becomes in itself an object of theoretical discourse, especially as the notion of "site" has also undergone theoretical enlargement. After Derrida, site is not only a physically defined territory but also areas of ideas and states of mind. It is similar with space: what was not space "before", has now become it: ideas, texts, each opening gesture - everything that changes space into motion.

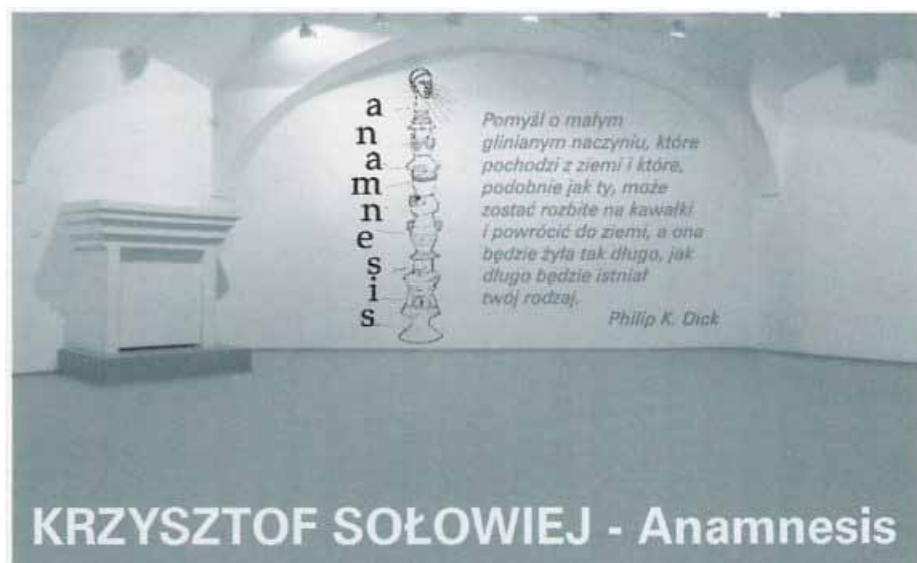
In this sense the AT Gallery location is atypical: it changes with every movement of art. Entering the gallery, we arrive each time "somewhere else". Nominally, it is still 4 Solna Street but the site is not a static and passive receptor of inscription: its position is created by every gesture of recording.

Just as it has found itself in the intentions of art, so has the AT Gallery found itself in its independence. The term "independent galleries" functioned in Poland in a different cultural, social and political situation. Still, the notion of "independence" continues to carry a positive value. Independent - in the deepest sense of the word - is art itself, which listens only to itself and is not wrong to do so. The Gallery discreetly monitors art's doings and on his builds its existence.

The text was delivered by Prof. Alicja Kepińska during a panel discussion that accompanied the exhibition "AT Gallery 1982-2002" at the Arsenal Municipal Gallery in Poznań on Jan 11, 2003.



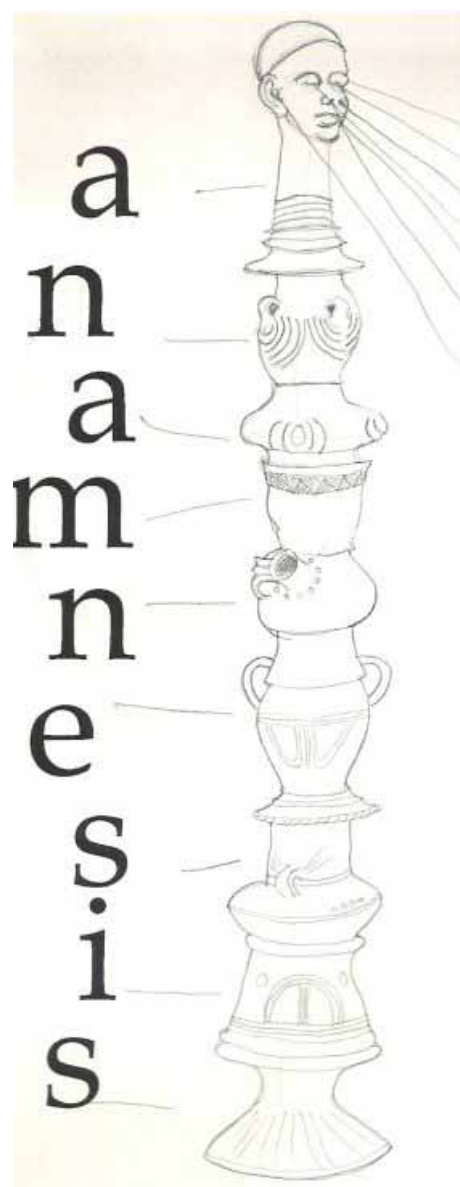
# biała gallery 2005 anamnesis



otwarcie wystawy 11.03.2005, godz. 18.00  
wystawa czynna do 1 kwietnia 2005  
w dni powszednie w godz. 11.00-17.00



Galeria Biała, ul. Peowiaków 12, 20-007 Lublin  
tel. +48 81 5360325, fax +48 81 5360312  
biala@ck.lublin.pl, <http://free.art.pl/biala>



# toulouse 2005 secret of double pleasure

group exhibition: polonium 20  
art actuel polonais - toulouse



## Krzysztof Solowiej

1990 Diplôme de l'Ecole Nationale Supérieure des Beaux-Arts, Poznan / 1982-1987 Université Marie Curie-Sklodowska, Lublin, Pologne.

**Expositions individuelles :** 2003 *Secret des doubles plaisirs*, Wieza Cisnien, Konin / 2002 *Secret des doubles plaisirs*, Galerie AT, Poznan / *Nowe Prace*, Galerie EGO, Poznan / *Idoles*, Galerie Biala, Lublin, Pologne / 2001 *Au début il y avait le désespoir, autres passions et la matière*, Galerie ON, Poznan / 2000 *Sculptures*, Galerie Arsenal, Bialystok / 1999 *Jardins de jouissance*, Galerie AT, Poznan /

**Expositions collectives :** 2004 *Espaces d'Intuition*, XIV Biennale Internationale de Sculpture, Poznan / 2004 *Médiations II*, WSHIE, Lodz / 2003 *Etages d'Art*, Marszalkowska 76, Varsovie / *La légèreté des choses*, Centre d'Art Contemporain, Château Ujazdowski, Varsovie / 2002 *Blanc et Noir*, Galerie AT, Poznan / *Izotop*, Galerie EL, Elblag, Pologne / 2000 *Art Blanc*, Galerie Arsenal, Poznan.

## Krzysztof SOLOWIEJ

Né à Bialystok en 1962, vit et travaille à Poznan.

[...] À côtoyer le travail de Krzysztof Solowiej, nous sommes devenus familiers de ces objets très raffinés qui oscillent entre la sculpture classique et l'installation. Nous retrouvons cette indétermination dans le titre de l'oeuvre présentée ici, *Secrets des doubles plaisirs*, même si en apparence celle-ci est plus proche d'une forme traditionnelle et presque académique. En apparence seulement car, contrairement à des travaux plus récents c'est une oeuvre ouverte qui dialogue avec le lieu de son exposition, et ce contexte particulier l'anime d'une vie nouvelle.

La précision du travail, la recherche esthétique manifeste, nous mettent en contact direct avec l'oeuvre et déplacent sans difficulté notre attention vers un monde d'imagination cultivé de significations symboliques cachées sous les premières apparences.

C'est ici que commence vraiment l'étape la plus captivante de cette approche ; Krzysztof Solowiej sait parfaitement que les valeurs esthétiques ne sont que conventions qui articulent les arts visuels. Il nous laisse alors libres d'explorer notre propre chemin d'interprétations. Il nous laisse terminer sa phrase, accomplir à notre façon le monde qu'il nous ouvre, en créant l'espace nécessaire à la confrontation des valeurs propres de l'oeuvre avec la richesse de nos expériences individuelles. [...]

Dariusz Glowacki , in catalogue *Krzysztof Solowiej*, Wieza Cisnien , Konin 2003.

*Secret des doubles plaisirs*, 2002, installation à la galerie AT, Poznan.

12 02 2006 - 19 03 2006



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**Krzysztof Solowiej, Verführte Vorstellungskraft**  
Dariusz Glowacki

Unsere Wahrnehmung der Welt ist offenbar eingeschränkt durch persönliche Vorstellungen und Erwartungen. Manche Formen oder Sachverhalte wir für real und klar. Andere bedeuten für uns nicht anderes als unnötiger Zufall. Oft vergessen wir, dass sich in einer vollen Form gewisse Inhabungsgehalt verborgen mag und das Schöne der Welt sich sowohl aus dem Gold einer Krone, als auch aus einem ansehnlich nicht bestehenden verpackten Stücken zusammenbauen kann. Die Einschätzung der sichtbaren Welt zweiden Allens übersteht, dadurch schwächen wir unsere Empfindbarkeit. Zu den vielen Objekten eines Künstlers gehören die Beantwortung unserer Entscheidungen und die Entwicklung der Wahrnehmungsfähigkeit.

Die künstlerische Arbeit von Krzysztof Solowiej gehört zu den außergewöhnlichen Erscheinungen der modernen polnischen Kunst. Es wäre schwierig, seine Kunst den typischen Kunststilen zuzuordnen, denn es bestehen praktisch keine Vergleiche oder Ähnlichkeiten. Der Künstler folgt seit Jahren seinem eigenen spezifischen Weg. Die Kunst von Krzysztof Solowiej bildet ein seltenes Beispiel für die Verbindung von handwerklicher Perfektion mit uneingeschränkter und reicher Phantasie. Die Stoffe für seine Skulpturen-Objekte werden bezüglich ihrer Form und Technologie sorgfältig ausgesucht, dabei wird auch die symbolische Bedeutung der Stoffe berücksichtigt. Die Werke entstehen sowohl aus Holz, Lehm und Metall, als auch aus für Skulpturen nicht üblichen Stoffen wie z.B. Flaschenkapeln, Blaupapier oder Plastik. Im Endeffekt entstehen immer gleichartige und innerlich logische Werke.

Einer der zwei Schlüsselbegriffe, mit welchen diese Werke zu beschreiben sind, ist die 'Verwandlung'. Der Künstler verbindet miteinander verschiedene Stoffe, Symbole und Bedeutungen, und er gibt diesen Verbindungen ihren eigenen, ganz überraschenden Sinn.

Der zweite Begriff ist 'Veredlung'. Ein beliebiger Stoff wird durch den Künstler verformt und mit neuen Bedeutungen versehen, so dass wir diesen als Gefühle vermittelnd und dabei als veredelt wahrnehmen. Die Objekte des Künstlers platzieren sich irgendwo an der Grenze zwischen traditionellen Skulpturen und Raumformen (Installationen). Bemerkbar bildhauerisch ist in seinen Werken der zusammenhaltende Innenraum, welcher ihnen ermöglicht,

Krzysztof Solowiej  
Anamnesis, Skulptur, 2009  
Anamnesis, rezhba, 2004

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selbständig zu existieren – ohne bedeutenden Einfluss auf die Umgebung. Der Künstler greift öfters nach fertigen Elementen (Figürchen aus Plastik, Fragmente der Keramik, Lampen) und wertet diese durch Einsetzen in neue Konstellationen um, wodurch er seinen Arbeiten Eigenschaften verleiht, die der Kunst der Installation näher sind.

Krzysztof Solowiej ist sich der ästhetischen Aspekte seiner Werke sehr bewusst. Das Ästhetische bedeutet für ihn jedoch nur eine Einleitung, welche den Empfänger rasch auf das komplexe Niveau symbolischer Bedeutungen hinführt. Die ästhetischen Eigenschaften der Werke von Solowiej beeinflussen also die Zugänglichkeit seiner Kunst. Die Transparenz des ästhetischen Niveaus leitet die Konzentration der Aufmerksamkeit auf die Imagination, welche bei der Betrachtung der Werke des Künstlers immer angeregt wird.

Wie die Kunst die Vorstellungskraft anregt, sehen wir, wenn wir das Geheimnis doppelter Lüste (2002) betrachten. Die aus Holz geschnitzte Gestalt eines Kindes steht auf einer Holzkiste. Aus den Gesichtszügen ergibt sich das Geschlecht des Kindes nicht, aber wir können vermuten, dass das Geschlecht bald definiert wird, da sich das Kind in einem Reifeprozess befindet. Seine Welt ist sorgenlos, aber die Unbestimmtheit wird in nicht so ferne Zukunft unwiderruflich vergehen.

Das Kind ist gekleidet in ein geschnitztes Gewand, auf dem Kopf eine Art Krone, in der Hand ein dem Hirtenstab ähnlicher Gegenstand. Die Gestalt des Kindes weckt Assoziationen mit sakralen Figuren oder androgynen Engeln. Die Haltung des Kindes ist konzentriert, es steht auf den Fußspitzen, das bildet einen starken Kontrast zu seinen geschlossenen Augen und zu seinem ruhigen Gesichtsausdruck. An seiner linken Seite befindet sich ein Esel aus Holz, welcher in die Wand eindringt und dessen Kopf und Bein aus der gegenüber liegenden Wand auf der rechten Seite des Kindes wieder hervortreten. Wir können die Vermutung riskieren, dass der Esel die Rolle des Untergeordneten und zugleich des Boten des Kindes gegenüber der Welt spielt. Auf metaphorische Weise untersucht der Esel die für das Kind nicht zugänglichen Zonen, dieses wird zusätzlich durch die Opposition Ausgang-Eingang des Tieres angedeutet. Der Esel symbolisiert unter anderem die Dummheit, aber auf dem Esel kommt auch Jesus in Jerusalem an. In der Tradition des Islams

Krzysztof Solowiej  
Anamnesis, Skulptur, 2005  
Christophorus, rezhba, 2005



# poznań 2007 cytadela, Poznań

Sculpture in park

