

Words and Things. A Cycle

This is a series of online exhibitions in a model of a real space. The graphic files of artworks are inserted into the model to appear as if they are hanging from the walls. The digital recreation is (in most cases) looking as if it could really happen. The digital analogon however bears only resemblance to the real object. The latter is elsewhere. Actually multiple other spaces.

It is not about the illusion of actually making it into the gallery, speaking with the owner, asking casual questions like: „Is it made of wood?“ The caption lists the materials but these are not related to what you see, but to another referent.

The resemblance is a matter of fidelity, but there is another thing going on in these shows. Can these objects be somehow conjured, activated? A vocal incantation places it in a narration. It is assigned with a position in time and a role within a larger performance. Mandelshtam posed a seemingly absurd question: „What is the difference between a book and a thing?“. Can a speech bubble appear and return voice to these objects?

Susan Howes' poems are made of bits of writings of others. She uses concordances, which is a publication that collects all the words in the work of a given writer and offers an exact localisation in different books. A list that helps the researcher to find out the statistics of the usage of given words. Or, as one of the works lays out: „Concordances, I may remark, are / hunting down half-remembered / worthy service. They contribute n / e history of words, and so to the / iced such assistance from them“ They are joined here with bits of books on plants, birds and minerals. The act of reading is organised by spacious piano composition by David Grubbs.

Tomasz Kowalski is the author of the painting depicting a man with large water bubbles. Most of them reflect the image of a coated figure in a landscape. One of them offers another reflection – a face similar to the visible protagonist. Mirroring surfaces are appearing in his works are inhabited by eyes, mirrors, but also letters and numbers.

Ivan Seal forms objects and places them in abstract space. They are composites of relics of memories. Their half-life is uncanny. How can they be summoned? The first step is by a title: „I believe the titles open up the paintings' interpretative structure and meaning whilst balancing over nonsense and absurd.“ These titles are generated not given. They collide with yet another activating layer, a series of psychometric test statements where „I“ is replaced with „we“. Objects are turned into a multitude that coexist in a bleak background.

Finally Barbara Kinga Majewska stages an act of meaningful speechlessness. A majestic object is a speech banderole removed from the original. In the past it was used in painting to unravel the text of a singing person. This one is materialised (!) and blank. The voice recording sings a wordless version of the everlasting classic of the earworm „Words don't come easy“.



Installation view
2021
Sound installation
Dimensions variable
SHow-21-0001





Installation view
2021
Sound installation
Dimensions variable
SHow-21-0001

The gallery is filled with the first 7 pages of one of a new collage poem entitled „Concordance“. Susan Howe is cutting through books of poetry and fields guides to birds, flora and geology. Concordances are books composed of alphabetical lists of words used in the works of a particular author. It is making scanning easier. The recent edition of this work features also a longer prose poem entitled „Since“. It offers insight into the working process that is at the foundation of „Concordance“. It features fragments devoted to the main instrument – the scissors that enable a recomposition of the preexisting material. However many passages are also touching upon the act of reading of these fragmented passages: „In order to facilitate phonetic interpretation I will make up my mouth as if it's a telegram“.

The sentence suggests that this kind of speech is based on an inhuman and mechanic logic. It is about the transmission or even channeling. The act of reading is activating a relation between sense and articulation. It points towards other ways of suggesting the sound of speech in writing: „The speech bubble coming out of his head contains the words „I live in Divinity“.“

Howe points out that concordances are also a matter of harmony. A chord could be concordant and so could the relation of two people. The new record of Howe with composer and poet David Grubbs makes this aspect apparent. Grubbs spacious and frugal piano sets the stage for the voice. This relation causes a constant refocus of attention – between seeking sense and longing for pure vocality. „Trees listen and wait / For now in haste...“



Installation view
2021
Sound installation
Dimensions variable
SHow-21-0001



Installation view
2021
Sound installation
Dimensions variable
SHow-21-0001



Installation view
2021
Sound installation
Dimensions variable
SHow-21-0001



Installation view
2021
Sound installation
Dimensions variable
SHow-21-0001



Concordance
2019
A limited edition book of collage poems
70 pages plus separate chapbook
Printed on Somerset and handmade Whatman in an
edition of 46
21,9 x 15,88 cm
SHow-19-008

1.130 USD incl. 19% VAT

Galerie
Barbara Thumm

Susan Howe

CONCORDANT
Prince
"nations concord broke,
Among the constellations"

thought and are an
Thoughts
THOUGHTS

From the book „Concordance“, 2019
(The Grenfell Press)
Page 33
Letterpress on paper
22 x 16 cm
SHow-19-003

Price on request

ences between word and image,
is always present, if not invited.
Example, a dark E at its center with
a tonal analogy to the darkness
~~Unwisted, all the finely fibres of the
Making (Thought palpable — & Forestly~~

From the book „Concordance“, 2019
(The Grenfell Press)
Page 34
Letterpress on paper
22 x 16 cm
SHow-19-004

Price on request

y traceable, 'tick', over the letters
dot. I thought at first that these
concluded after careful considera-
re important than, so to speak,
original writer or by some other,

THE TALK OF THE CONCORDANCE

-distadarkening

:-western skies

dis

Q M G I J Z R A O U E I
2 2 6 3 0 2 5 5 6 8 8

From the book „Concordance“, 2019
(The Grenfell Press)
Page 35
Letterpress on paper
22 x 16 cm
SHow-19-005

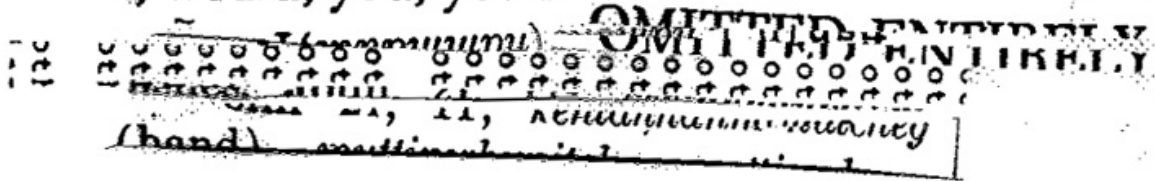
Price on request

Omitted Words
in composition
a, am, an, and, are, at, be, been, by, c
for, from, had, has, have, he, her, him,
my, no, nor, not, now, of, on, or, our,
their, them, then, there, these, they, th
we, were, what, when, where, who, with

From the book „Concordance“, 2019
(The Grenfell Press)
Page 36
Letterpress on paper
22 x 16 cm
SHow-19-006

Price on request

can, cannot, could, did, do, does,
his, I, if, in, into, is, it, may, me,
shall, she, should, so, that, the,
is, those, thy, to, upon, us, was,
I, would, you, your.



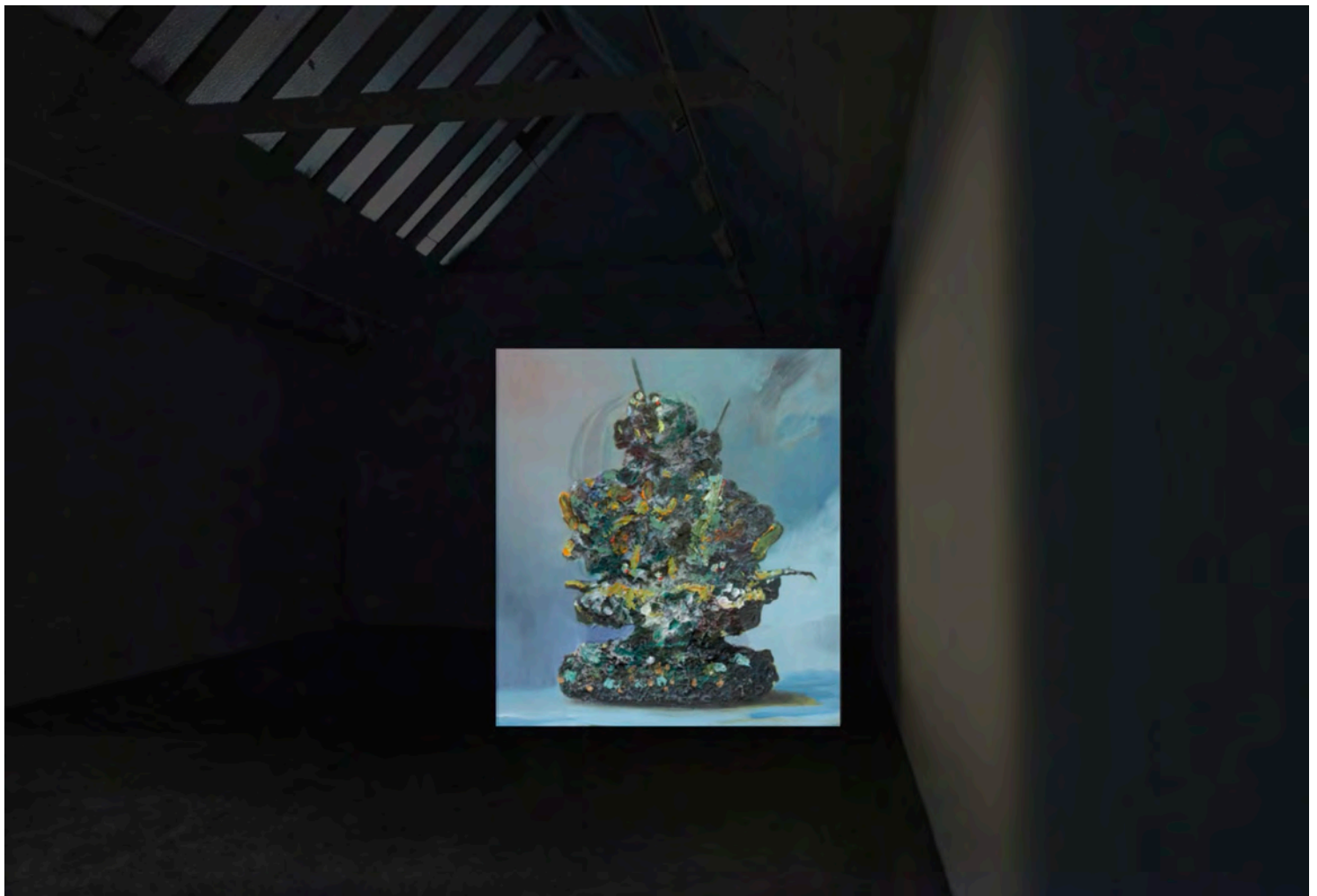
From the book „Concordance“, 2019
(The Grenfell Press)
Page 37
Letterpress on paper
22 x 16 cm
SHow-19-007

Price on request



Darken the circle
Installation view
2021 remix
Sound installation
Dimension variable
ISE-21-006





Darken the circle
Installation view
2021 remix
Sound installation
Dimension variable
ISe-21-006

The process started with a questionnaire. I was asked to reply to certain words with images. These, I believe, became the basis for the 5 paintings, or at least their titles. The images have a striking ability to present memory residues as objects. Their location is not given as they are set in a generic background that looks like a surface material used in object photography. Indeed the paintings are yet another reply to that everlasting question: „What should painting do once the photography was discovered?“ By using background as a trope it gives the right answer to the wrong question. These clumps of matter have no use, yet they appeal. Their generated non-word titles perform a similar work. They look like they are legible yet the sight is simply left on their surface with some associations. They appear nonsensical. However both words and things are executed in a methodical manner that is inhuman even if it is created by a human being. This complex set of givens brings to non-life the word-thing combinations.

The sound work that is added into the already non-stable set is driven by the voice that reads yet another questionnaire. The questions that are addressed are very abstract. The slight deviation makes the piece even bleaker. The singular in these questions was replaced by plural. As if the possible events affected whole communities. Just like the paintings perform a constant oscillation between being there and not being at all, the sound work has a strange bleakness mixed with a sense of brightness, as if the fate was still undecided. It is uncertain if it is all downhill from here or not really.

Galerie
Barbara Thumm

Ivan Seal



Darken the circle
Installation view
2021 remix
Sound installation
Dimension variable
ISE-21-006



Darken the circle
Installation view
2021 remix
Sound installation
Dimension variable
ISe-21-006



Darken the circle
Installation view
2021 remix
Sound installation
Dimension variable
ISe-21-006

Galerie
Barbara Thumm

Ivan Seal



volvincerts sneablathes
2021
Oil on canvas
60 x 55 cm
ISe-21-002

8.500 EUR incl. 19% VAT

Galerie
Barbara Thumm

Ivan Seal



idjeotovship
2021
Oil on canvas
60 x 50 cm
ISe-21-003

8.500 EUR incl. 19% VAT

Galerie
Barbara Thumm

Ivan Seal



dreanor eemleen deferts
2021
Oil on canvas
60 x 55 cm
ISe-21-005

8.500 EUR incl. 19% VAT

Galerie
Barbara Thumm

Ivan Seal



dikort
2021
Oil on canvas
60 x 55 cm
ISe-21-0001

8.500 EUR incl. 19% VAT

Galerie
Barbara Thumm

Ivan Seal



gost
2021
Oil on canvas
50 x 40 cm
ISe-21-004

7.600 EUR incl. 19% VAT



Installation view
2021
Sound installation
Dimensions variable
TKo-21-012





Installation view
2021
Sound installation
Dimensions variable
TKo-21-012

Contrary to the other artists works in this cycle, the pieces of Tomasz Kowalski are made of stories. Even if they are simply leftovers and remains of a narrative, they are full of human beings that are active. They appear in the world that is made of optical devices. Eyes, mirrors, glasses, lens, binoculars, viewfinders, water drops, tears. The yellow work with the hole that opens a view to another scene is placing the viewer in a lookout post. There is an etymological connection between speculation and specula, a latin word that denotes this position. There is an obvious relation between seeing and knowing. However the connection to speculation might suggest something else. That the act of looking is also an ever changing operation that might include oneiric effects altering the sight.

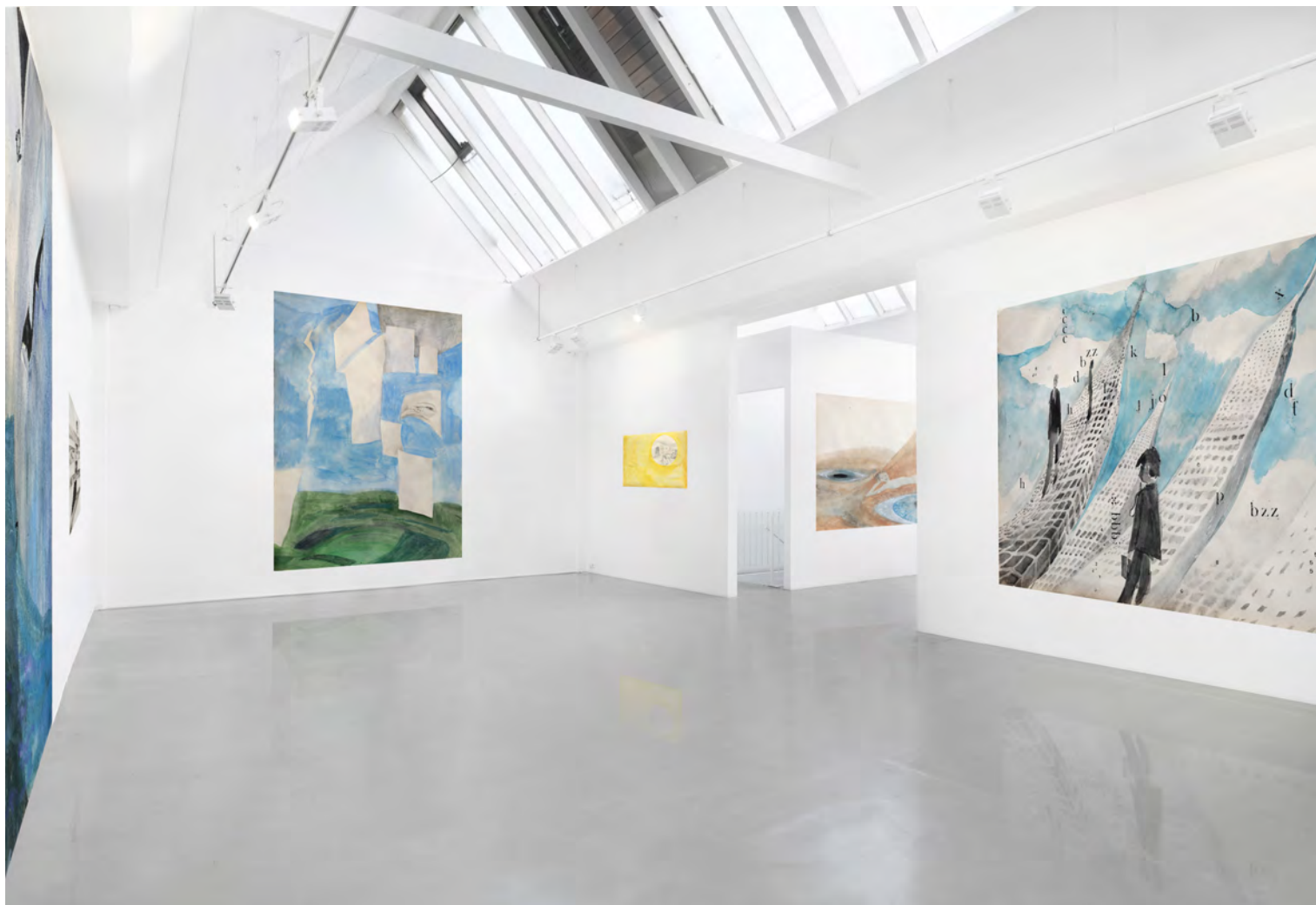
The sound piece with the narration spoken by Marta L. Poznanski adds another element that can alter and animate reality – sound. A presumed manager working in a high-rise is using a mouthpiece to summon the workplace back to the operation after the brief syncope. The narration serves a similar purpose. It ties the visual works while never attempting at turning them into an easy illustration. They lead connected but separate lives.



Installation view
2021
Sound installation
Dimensions variable
TKo-21-012



Installation view
2021
Sound installation
Dimensions variable
TKo-21-012



Installation view
2021
Sound installation
Dimensions variable
TKo-21-012

Galerie
Barbara Thumm

Tomasz Kowalski



Untitled
2021
Gouache, pencil on paper
30,7 x 43,2 cm
TKo-21-0001

4.000 EUR incl. 19% VAT



Untitled
2021
Gouache, ink on paper
43,2 x 61,5 cm
TKo-21-002

5.700 EUR incl. 19% VAT



Pejzaż z płaszczyznami
2021
Gouache, Pencil on Paper
43,2 x 61,5 cm
TKo-21-003

5.700 EUR incl. 19% VAT



Empty eggs and numbers
2021
Gouache, ink on paper
43,2 x 61,5 cm
TKo-21-004

5.700 EUR incl. 19% VAT

Galerie
Barbara Thumm

Tomasz Kowalski

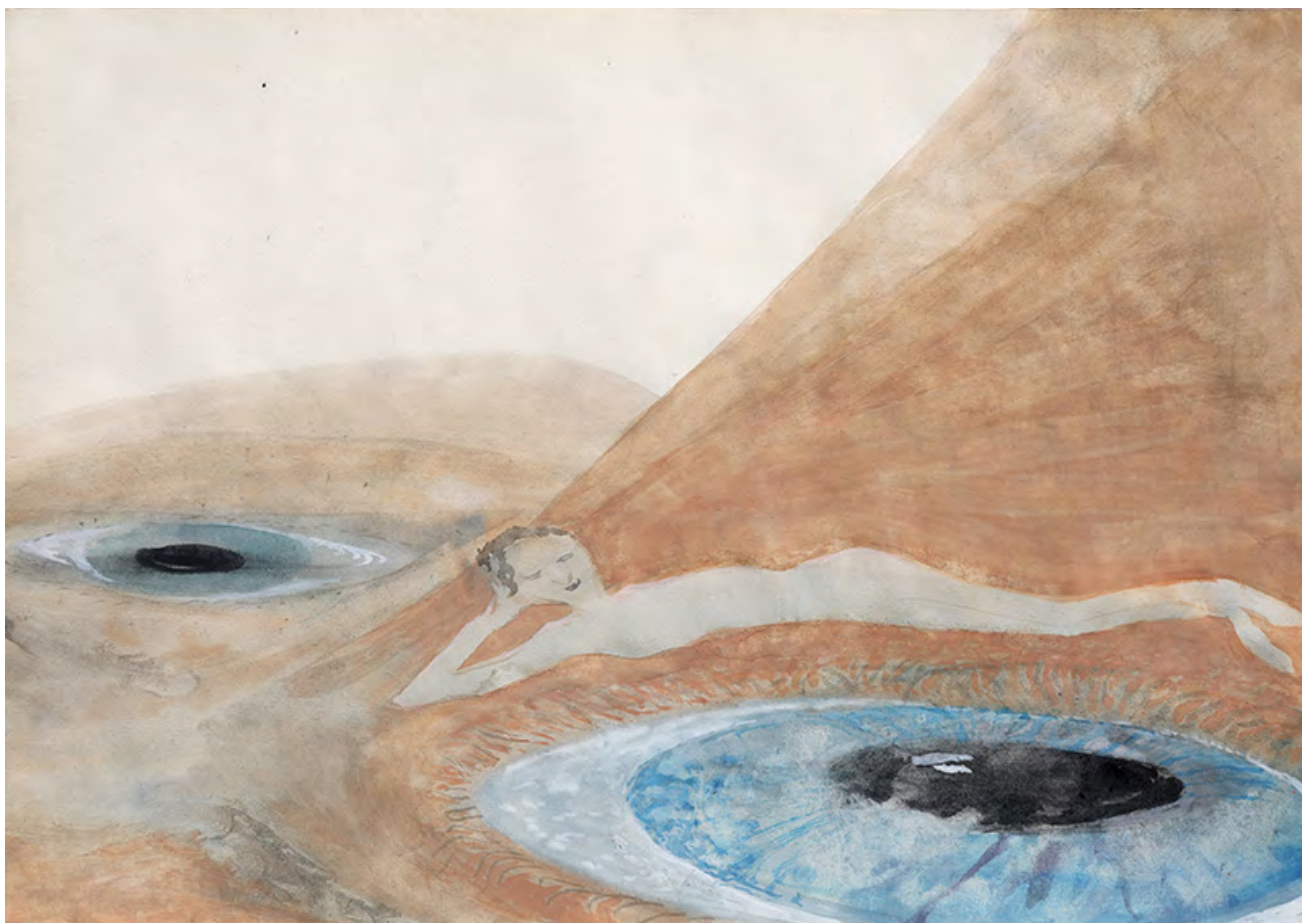


Untitled
2021
Ink on Paper
61,4 x 43,1 cm
TKo-21-005

5.700 EUR incl. 19% VAT

Galerie
Barbara Thumm

Tomasz Kowalski



Untitled
2021
Gouache, pencil on paper
43,1 x 61,5 cm
TKo-21-011

5.700 EUR incl. 19% VAT

Galerie
Barbara Thumm

Tomasz Kowalski



Trickster
2021
Gouache, oil on dyed canvas
82 x 142 cm
TKo-21-009

16.700 EUR incl. 19% VAT



Installation view
2021
Sound installation
Dimensions variable
BKM-21-003





Installation view
2021
Sound installation
Dimensions variable
BKM-21-003

The previous parts of this cycle presented different possible configurations of the relations of things and words. There was only a word chapter. Kowalski speculated with only things, while Seal presented the full excess of both. The time is high to present the absence of both. The majestic object that Majewska hangs on the wall is a banderole – a method of introduction of singing and specifically lyrics in old art. The angelic choirs would be nothing without the suggestion of sound. This one is erased leaving the immaterial element of narration as a weighty metal twirl. The wordless voice performs the melody of a classic ear worm – „Words Don't Come Easy". How can words slip away from the grip when the sensation of lack thereof is expressed with words? The paradox of the song is that it is sung in a speechless form.

Once words are gone only the effect persists. Majewska uses a questionnaire format to dwell on the nature of these expressions. It is a game of finding the lost song or at least its emotional center. How good are you in deciphering these fleeting forms of wordless communication?



Installation view
2021
Sound installation
Dimensions variable
BKM-21-003

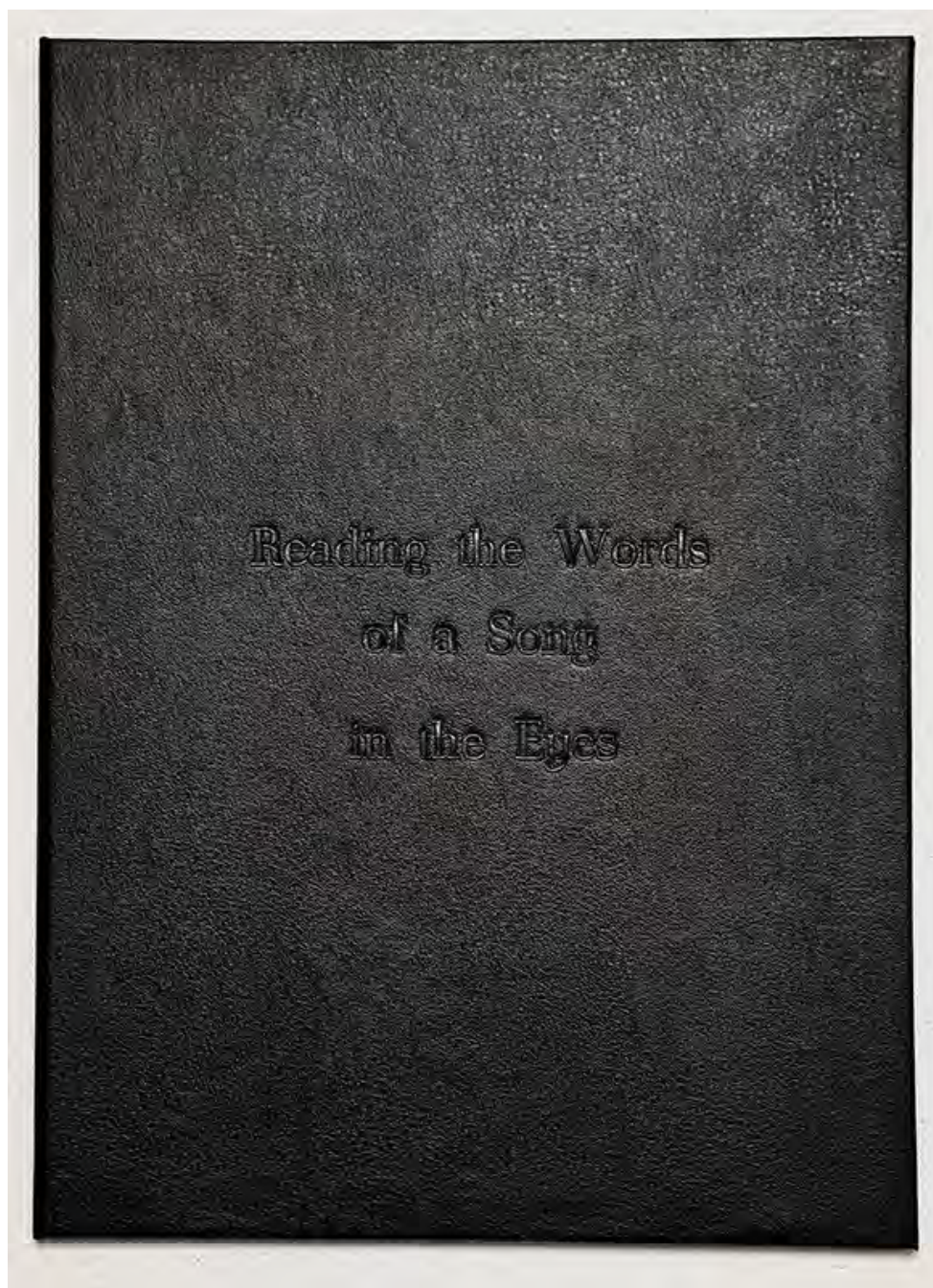
Galerie
Barbara Thumm

Barbara Kinga Majewska



come easy
2021
Painted aluminium
380 x 270 x 90 cm
BKM-21-0001

5.300 EUR incl. 19% VAT



Reading the World of a Song in the Eyes
2021
Complete test with key (36 sheets)
Print on paper
21 x 29,7 cm
Edition of 5 + 1 AP
BKM-21-004

1.100 EUR incl. 19% VAT