

# Esther Schipper

## Gentle Spin

Tomasz Kręcicki

Esther Schipper, Seoul

August 31 – October 26, 2024

Esther Schipper is delighted to present **Gentle Spin**, Tomasz Kręcicki's first solo exhibition with the gallery and in Korea. On view will be all new paintings.

Tomasz Kręcicki conceived **Gentle Spin** as a multi-part story that speaks to both personal concerns and broader social issues. It begins with **Off...on**, whose symbolic gesture signals a connection between the mundane and the existential: Is the switch turned on or off, what exactly is being turned on or off? Is it a beginning or an end?

When we look at Kręcicki's paintings we first see a depiction of a familiar object or activity. Little by little we begin to realize the works let us hear the noise characteristic of the depicted action. All the paintings in the exhibition have this multisensory quality and their relationship to sound tells the story of **Gentle Spin**. **Bubbles** and **Good morning**, for example, evoke the characteristic sounds of the depicted actions typically found in the morning: the *fizz* of a dissolving tablet and the *chink* of an egg cracking against metal. Two paintings of oversized washing machines, **3000** and **100°**, depict the appliances dancing above the floor as if in mid-motion, and make the rattling of a washing machine palpable, even letting us feel their vibrations. The works depicting a slippered foot in the dark or the paintings of earplugs are equally related to sound: they allude to a longing for quiet, the desire to keep out unwanted noises. As such, the still lives of earplugs combine personal experiences—the artist has had bouts of insomnia—with Kręcicki's interest in art history, in particular the work of Paul Cézanne and Giorgio Morandi.

**Hanging** and **Silence now**, reiterate the synesthetic aspect of Kręcicki's painted world and also raise its stakes. The delicate fault lines drawn in the yellow surfaces surrounding the nail or the tip of the drill allow us not only to hear the noise, but also intuit the anxious anticipation of greater disaster. Perhaps the story of **Gentle**

# *Esther Schipper*

**Spin** is not just about an insomniac's sensitivity to sound? The cracks suggest that he may have been right and that his world is indeed falling apart.

The title **Gentle Spin**, then, characteristically for Kręcicki, refers both to the associations of the current exhibition—the gentler cycle or spin of washing machines—and to much broader and more profound conditions: it is not just the endless cycle of information, the “news cycle” or “spin of information,” or the relentless crises in which the world is awash, but also the very rotation of the planet itself, which is the one thing that makes all of our existence, such as it is, possible.

Tomasz Kręcicki, born 1990 in Żary, Poland. Lives and works in Kraków.

The artist studied at the Academy of Fine Arts in Kraków (2010–2015) and the Academy of Fine Arts, Nuremberg (2014–2015). Residencies and fellowships include LIA Programme Residency, Spinnerei Leipzig (2018), MeetFactory Residency, Prague, (2018), Fores Project Residency, London (2022).

Institutional solo exhibitions include **Light as a Feather**, Longlati Foundation, Shanghai (2024); **XXL**, Muzeum Regionalne, Stalowa Wola (2020); **Spirit level**, Grey House Foundation, Kraków (2019); **XXL**, BWA Tarnów (2019).

Institutional exhibitions as part of the artist group Potencja include **Potencja – Humoral Theory: Quattro Stagioni**, Galeria Bielska BWA, Bielsko-Biała (2022); **Potencja – Humoral Theory**, BWA Zielona Góra (2021).

His work is held in important private and institutional collections, among them BY ART MATTERS, Hangzhou; Beiqiu Museum of Contemporary Art, Nanjing; Longlati Foundation, Shanghai; Sammlung Hildebrand, Leipzig; The ING Polish Art Foundation, Warsaw; mBank Art Collection, Warsaw; Krupa Art Foundation Wrocław; and National Museum, Gdańsk.