

# Esther Schipper

Tomasz Kręcicki

## Move

March 14 – April 17, 2025

Esther Schipper, Berlin



Tomasz Kręcicki, **Cushion**, 2025, oil on canvas, 200 x 200 cm (TK 092). Photo © Szymon Sokółowski

Esther Schipper is pleased to announce **Move**, Tomasz Kręcicki's second solo exhibition after his first one in our Seoul gallery in 2024. On view will be all new paintings.

Tomasz Kręcicki's conceptual approach brings a cinematic dimension to the exhibition, where each painting functions as a storyboard frame, with details that invite viewers to construct their own narrative. The story of this exhibition is about a move that begins when we enter the space and encounter the painting of a door, itself the size of a giant door. Placed in the room, like a film prop, it jolts us into a fantastic world. Evoking an entire parallel realm of impressions and even sensations, Kręcicki's paintings become stepping stones for our imagination: The monumentally enlarged details of seemingly ordinary objects amount to brief glimpses, in close-ups, of a narrative that extends into the past and, importantly, will continue. Events are foreshadowed, creating a viewing experience full of anticipation and suspense. At times, we can even imagine we are hearing a sound, smelling a characteristic scent, or indeed begin to anticipate pain.

The actions the paintings depict give a vivid impression of what it means to move. The artist, who was anticipating his own move to another studio space when he conceived of the exhibition, seems to have spun out scenarios of such a relocation. The works can be loosely associated with specific moments in the process of moving. One group presents objects—some massive and apparently well-loved from their slightly worn condition—and they may represent the selection process: What will he take, what leave behind?

Another cluster of works represents actions: the actual transport of big furniture and heavy appliances carried by large hands across simplified geometric shapes that we immediately know to be steps and staircases. Other paintings allude to the general tidying that goes hand in hand with a move. Throwing things out, in this context is also understood as an act of personal stocktaking. Each of these works show us a detail which is recognized and quickly spins into our own associations with what might happen next: will the hand drop what it's carrying, the fingers caught on some obstacle?

Paintings of potted plants constitute another group of motifs that even more insistently suggest a past and present, as well as a human presence: Someone cared for them, they may be gifts from friends or family. Represented in various states, they speak of care, neglect, resignation but also resilience. Kręcicki uses the subject to demonstrate his extensive knowledge of and admiration for painters who have represented plants in domestic settings, both the historical genre of vanitas still-lives and more specifically 20th century and modern depictions as metaphors or symbolic representations. But in a twist characteristic of Kręcicki's fondness for incorporating subtle touches of humor, the artist also makes strategic use of cinematic tropes, such as the melodramatic fiery sky silhouetting a dried-out plant.

Despite the visual wit and playfulness often associated with the over life-sized scale of his motifs, Kręcicki's subject matter remains inherently existential, addressing both contemporary politics and its repercussions on the individual. For Kręcicki, who lives in Poland, his move also brought to mind people who have to flee their homes, not in organized "moves" but in often traumatic escapes from home, workplace or country. He knows his is a choice, even a sign of improvement and greater freedom.

Tomasz Kręcicki, born 1990 in Żary. 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).

The artist's work is held in public 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; National Museum, Gdańsk.

For press inquiries please contact David Ulrichs. Tel: +49 (0) 176 50 33 01 35 or [david@davidulrichs.com](mailto:david@davidulrichs.com).