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JAN SZEWCZYK

portfolio





FLATLAND.

PART I.

THIS WORLD.

§ 1. - Of the Nature of Flatland.

I CALL our world Flatland, not because we call it so, but to make its nature clearer to you, my happy readers, who are privileged to live in Space.

Imagine a vast sheet of paper on which straight Lines, Triangles, Squares, Pentagons, Hexagons, and other figures, instead of remaining fixed in their places, move freely about, on or in the surface, but without the power of rising above or sinking below it, very much like shadows—only hard and with luminous edges—and you will then have a pretty correct notion of my country and countrymen. Alas! a few years ago, I should have said "my universe;" but now my mind has been opened to higher views of things.





Colloquially speaking "Cossack" is the result of The Ukrainian 'Costhe estate.

The Work entitled **Passage** is

a term that permanently entered sack' Song Workshop that was to everyday life of the housing attended by the group featured estates, describing someone in the film. Term *Passage* relates of courage and bravery, often to the entrance to Slowacki reckless. Name Cossack applies to estate in polish town called Lublin. Guys from Polish housing estates, Boys from the film are closely boasted of their masculinity bound to - Passage is a place (incidentally, this term is devoid where they spend majority of of Ukrainian subculture context. their time. Both the workshop Historical cossacks often live on and the film asks about concept the edge of poverty). Behaving like of masculinity and asks a question a cossack is a way to survive that of a place in the masculine world determines the quality of life on of the boys from blocks. District boys, often described as cossacks.

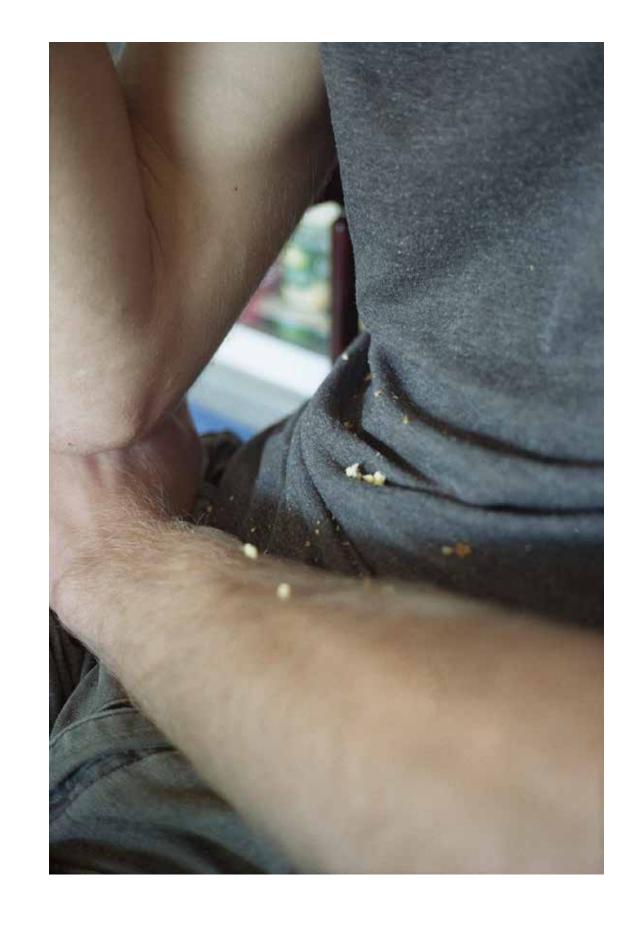
Passage, 2012, video stills, duration: 4:47, HD, stereo audio https://vimeo.com/35076019 password: portfolio





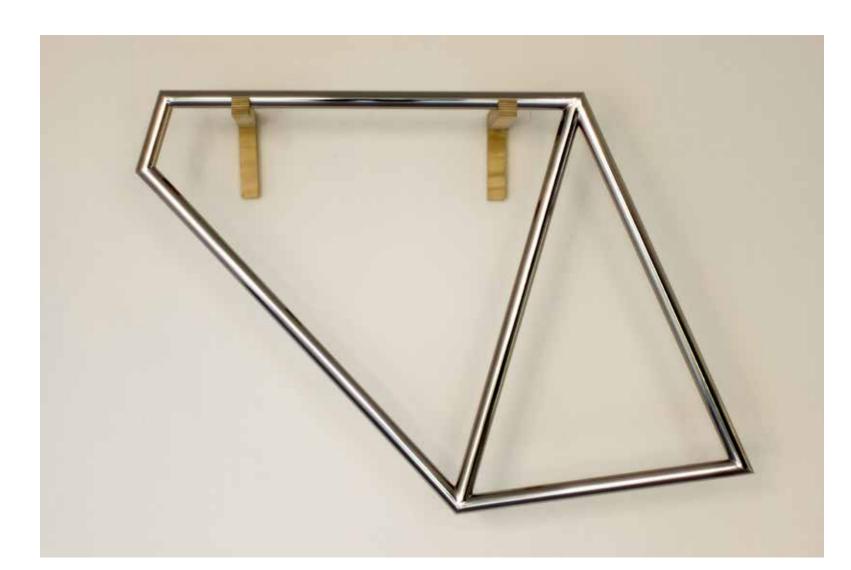


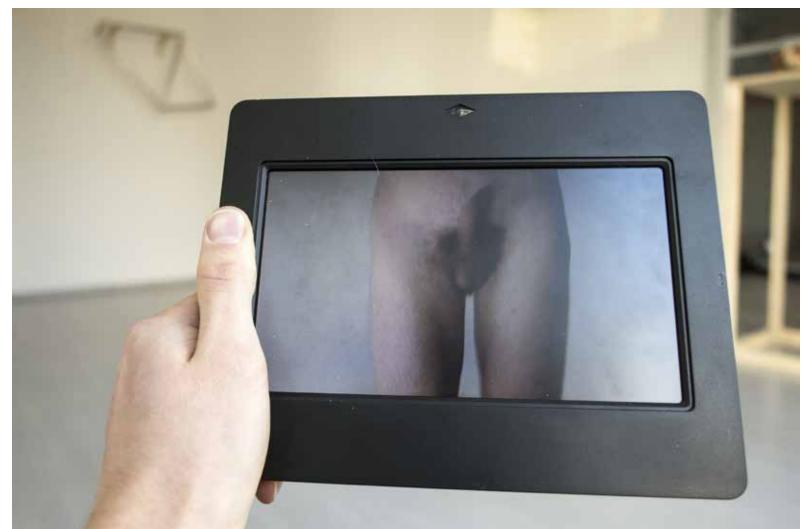




Landscape without title, 2012, c-print, 100 x 70 cm

Metamorphism, 2012, red sandstone, climbing holds, 48 x 34 x 23 cm









ined with a minimal entry " ". The outer signs the undetectable plane. The shot the opposite walls, the inner ones constitute sculpture object - a quotation from an Thecockpitthatwasshotoffduring catapulting exposition at the Belgrade museum. -the trophy, was exhibited at the Museum of Such an entry " " means quoting the Aviation in Belgrade, and for Jan Szewczyk it invisibility – the semantic axis of the work. becomes the object – the quotation from

"" is also an invitation to palindromic inter- theartist, devoid of traumatic characteristics of pretation of the installation. A boy hidden under a blanket is reading memories of the F-117 pilot, and he is dreaming about the flight, full of freedom and strength, amid the clouds - he stands at the helm of the invisible fighter plane. At the helm of an invisible fighter plane a pilot carry out the mission with the feeling of

A title "" is an ideograph of the work by Jan freedom and strength. This time de Szewczyk. The fuller expression can be obta- construction of the myth will occur about constitute two video works that are shown at pilot in hiding is waiting for rescue.

> invisibility. The sculpture that was created by prototype, fascinates by its form, is threatening, dynamic, structurally subordinated to the security function.









center: Mateusz Sadowski, *Szwedzy tacy jak my,* right: Jan Szewczyk, *Good bye home sweet home*



project, in which my role of an exhibition's of project, where ,being a parasite' is a curator is ambiguous. I decided to deform the temporary appropriation and reinterpretation relation:curator—artist,tryingtounifythesetwo of artists' works through combining them with specialties. Under the cover of curator's project, each. its real sense is hiding – artistic act of creation.

The works of invited artists, which will be shown on the exhibition, are mainly videos and photos with very wide subject area. Hubert Czerepok's photographs, which are the part of **Haunebu** project, try to reconstruct one of the conspiracy theories from the times of the World War II. Agata Michowska's video Waiting for the Summer Day is more personal - says about relations between father and son. All works put into new context gain new, different meanings. The context in this particular case is the figure of me, appearing in each one work, stapling all of them together. Such new collation makes

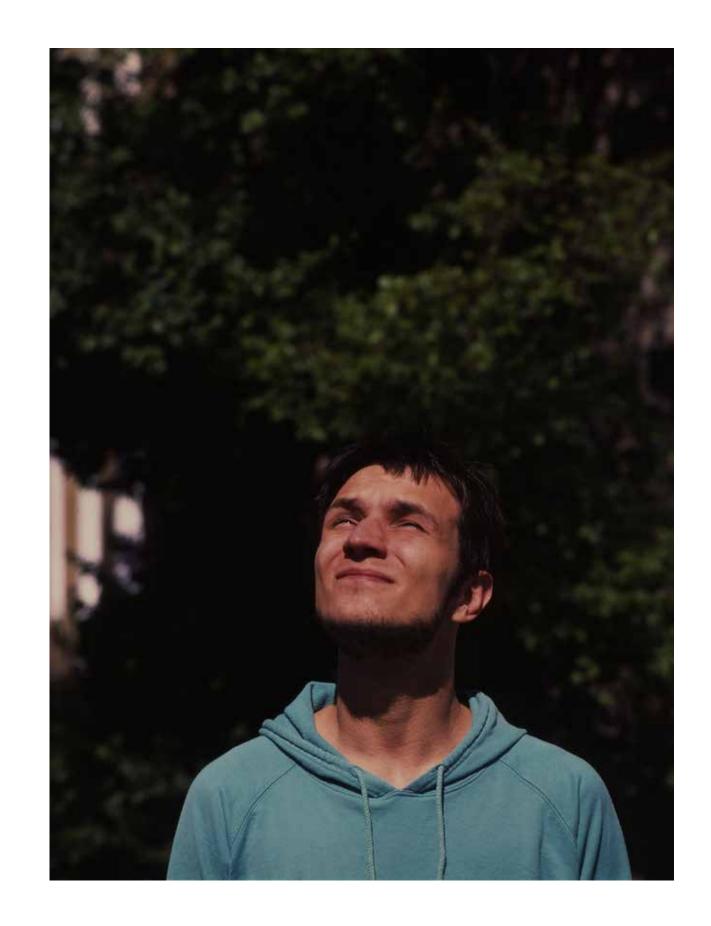
I Like All These Pictures is a quasi-curator's I Like All These Pictures a parasite-type







Dominika, from the *Sunday* series 2008 c-print 100 x 70 cm



Filip, from the *Sunday* series 2008 c-print 100 x 70 cm

SUN-DAY

series of 7 photos of my friends, c-print 100 x 70 cm

I've decided to present a series of photographs showing people looking directly at the sun, as it reminds me of a story from my childhood. When I was a boy I would often hold my breath while taking bath just to check how long I was able do it. With every attempt I would push the boundary further and further. People who are exposed to a strong light experience a similar situation, which is a kind transgression. They seem to be suspended between a blissful awaiting and incomperhensible suffering. I tried to grasp the very moment of transition.





Filip, from the *Sunday* series, 2008 c-print 100 x 70 cm







Transpositioning, 2008, video stills, duration: 3:34, HDV, video without audio https://vimeo.com/54332446 password: portfolio



A room furnished in a low-key, middle openedbyadynamicconstructionmade -class aesthetics, pure and light colors, of burnt furniture which blows up the furniture and accessories from Ikea, a reminiscence of stability. A surprise and radio, some books, Restrained design, dissonance by undertaking issues of the it's quiet and boring. Then close-ups to fourth dimension the art has approdetails, in their unattractive everyday ached the science. When a certain presence, and loftily slow gestures boundary, beyond which everything throwing them down to the plane of which could be subject to traditiofloor. A view slightly strange and sli- nal research methods got exhausted ghtly funny. Even such a first and su- without providing complete solutions, perficial vision brings in a large load has been trespassed also a boundaof anxiety. The process of getting ry between a scientific speculation these objects down strikes with its and an artistic fiction gets blurred. artificiality or even staginess. However the finale is untoward. The frame is

Jędrzej Brzeziński

SOLO EXHIBITION:

2012

Głowa w akwarium / Head in aquarium, BWA Zielona Gora, PL 2010

"", Poznań International Fair, Poznan, PL 2009

I like all these pictures, Starter Gallery, Poznan, PL

SELECTED GROUP EXHIBITION:

2012

Skrawki album rodzinny, AS Gallery, Krakow, PL Indexes and Other Figures, Kaleidoskop Gallery, Berlin, DE Akupunktura, Kordegarda Gallery, Warsaw, PL 2011

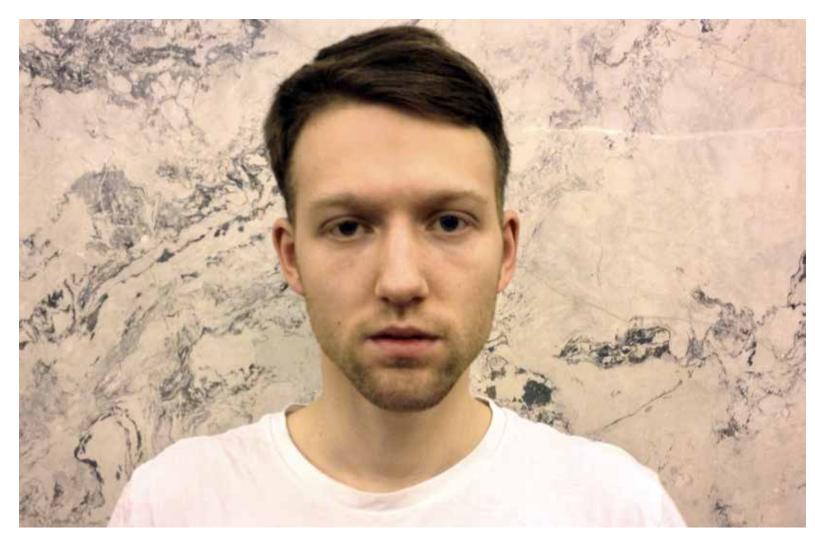
Skontrum, Królikarnia, Warsaw, PL Samsung Art Master, Center of Contemporary Art, Warsaw, PL 2010

Protoplazma, Arsenał Gallery, Bialystok, PL Zakręty Awangardy, BWA Labirynt, Lublin, PL 2nd Moscow Biennale of Young Art, Moscow, RU 2009

Festival of Young Art Przeciąg, Szczecin, PL 2008

Grey Thing, ON Galery, Poznan, PL 2007

Samsung Art Master, Center of Contemporary Art, Warsaw, PL *Mediation Europe Asia*, Enter Gallery, Poznan, PL



lessly moving in the sphere of objects and video installations. His work is characterised by incisive observation and reinterpretation of banal subversive situations – in this way the artist challenges our habitual perceptions of reality.

Szewczyk's work oscillates between various themes, which is why it is difficult to specify the main topic of his explorations.

One of his areas of research is that of growing up and masculinity. A reflection of these themes appears at various stages of his work, from the curious act: Good bye

Jan Szewczyk is a multimedia artist, effort- home sweet home (2008) to the Kozacy (2012) project. The second area in which Szewczyk moves concerns the perception of reality. The project I like all these pictures (2009), where the artist is both the curator of the exhibition and the material, combines these two areas.

> Since 2012, thanks to work on the set of the film Performer, the artist has increasingly

> boldly explored film space and has tried to find a common denominator for the world of cinematography and visual arts.