

Artist's Note

Untitled, 2003

Linocuts on paper

Two prints of a linocut made by me as a child during art classes at the Community Cultural Centre (MDK) in my hometown. Printed at different stages of the carving process, the impressions depict a landscape with a sunset. A liminal moment between day and night, sky and earth, and the banks of a river connected by a bridge.

Stranger, 2026

Photo frames, mounting hardware

Multi-photo frames turned to face the wall. They conceal rather than reveal.

Untitled, 2026

Outdoor wall lights, light bulbs

Two round outdoor wall lights mounted at eye level emit light of radically different qualities—one intense and cold, the other warm and soft.

Awaiting, 2026

Wooden door, door viewers, mounting hardware

As a child, I was terrified whenever my parents were late coming home. Again and again, I anxiously looked through the door viewer, hoping they were just arriving. A used wooden door has been fitted with additional door viewers, chaotically arranged at different heights. In this version, they resemble tears running down its surface.

Untitled, 2026

Fence panel, porcelain, tile adhesive

Shards of porcelain tableware have been inserted into a fence panel familiar to me from suburban neighbourhoods in both Poland and Norway, recalling the improvised practice of securing walls and fences with broken glass.

What the Walls See, 2026

Cabinet carcass, wallpaper

In my family home, my parents' bedroom was separated from the children's room by a wall storage unit. On the side facing the adults' room, decorative wallpaper was glued onto its hardboard backing. On the shelves of the unit, I carefully arranged my collection of stones and stuffed animals, which my father washed one summer at 90°C.

Days Wide Open, 2026

Curtain rod, blackout curtain

I shake my head. There is no use trying, I learned long ago in childhood, to explain why I prefer to remain under cover on wide-open days like this.¹

¹ Anne Carson, *Plainwater*, New York: Alfred A. Knopf, 1995, *Anthropology of Water*, p. 215.