White over blue, red and yellow

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Adriano Costa, Kenji Ide, Hélène Janicot,
Linda Lach, Michael E. Smith

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White over blue, red and yellow begins with a question about the moment when abstraction ceases to be a decision and becomes a form that begins to drift away from its source, suspended somewhere between what it was and what it might become. Contemporary abstraction increasingly seems to be bound to the fragment, the trace and the temporary. Mark Godfrey writes about abstraction as a way of working with experiences that cannot be directly represented. Abstraction can emerge when matter, gesture or an object begins to slip beyond its initial function and legibility.





In Olga Balema's practice, sculpture remains in a state of continuous transformation. She is interested in how form can emerge through its own processes, repetition, folding, deformation and the reorganisation of material. Her work maintains a direct relationship with the material while simultaneously depriving it of a fixed status. A transparent, flexible surface is shaped into a spatial structure that cannot be reduced either to a sculpture in a conventional sense.





Olga Balema
Loop 92, 2023
polycarbonate sheeting,
acrylic paint, solvent
30 x 55 x 43 cm

Antonia Brown's practice moves between sculpture, writing and film, using material processes as a way of transforming and renegotiating forms of affective reproduction. Her work is connected to family and collective histories, as well as to a feminist engagement with voice, presence and the ways in which histories are transmitted and transformed. In *GG I*, folded paper forms a layered, spatial composition in which individual materials and traces remain visible. Drawing, reproduction and the physical transformation of paper exist alongside one another, without a clear distinction between image and object.



Antonia Brown
GG I, 2026
paper, organdy cotton, alum,
oak gall, silver leaf, pen drawing,
photocopy, tape
40 x 60 x 3 cm







Kenji Ide uses sculpture as a way of translating experiences that resist direct representation — memory, atmosphere, the passage of time and human relationships — into material form. His works emerge through the combination of elements with different qualities and origins, often through a process resembling collage. None of the materials he uses is entirely neutral: each retains its own texture, history and associations, while becoming part of a larger structure that resists a single reading. *Night flows* represents a state in which memory remains fragmentary and uncertain, suspended between what has been experienced and what can still be retained.



Kenji Ide
Night flows by, 2026
wood, water color, acrylic spray,
acrylic varnish, found fabric, stone
60 x 15 x 22 cm



Kenji Ide
Night flows by, 2026

Joanne Burke's practice explores the relationships between the body, the environment and material processes that exist beyond human control. Her engagement with hydrofeminism and posthumanist phenomenology leads her towards forms that are difficult to separate from their natural and fluid origins. *Leaf Marching* takes as its starting point one of the most recognisable forms in the natural world, transforming it into a durable object through casting in aluminium. The leaf is removed from its biological function while remaining present as a trace and recognisable contour.







Joanne Burke
Leaf Marching, 2025
aluminium
32 × 47,5 × 3,5 cm

Adriano Costa works with objects and materials whose meaning is never entirely separate from their previous use, history and context. His practice often involves shifting things beyond their original purpose, allowing their material presence to emerge in a different way. *The Fight* is both a new object and a trace of an earlier work, cast in bronze from an existing sculpture mould. Repetition here does not mean simple reproduction: the form is retained while its status changes. The work moves between object and a remainder - preserving something that existed before while becoming something else.





Adriano Costa
The Fight (Cemetery series), 2022
bronze cast from old sculpture mould
17 x 49 x 15 cm

Michael E. Smith builds his practice around objects that have been worn out, damaged or have lost their original function. He often begins with what he calls material sketches — loose arrangements of materials whose meanings he investigates through their histories, cultural associations and place within everyday circulation. In *Untitled*, he brings together basketballs and elements of stairs. Both are immediately recognisable, yet their combination prevents them from being fully understood according to their original purposes. Smith does not remove their meanings, but places them alongside one another until the objects become both familiar and strange.





Michael E. Smith
Untitled, 2023
basketballs, stairs
variable
objects each at: 22.9 x 22.9 x 22.9 cm



Michael E. Smith
Untitled, 2023



Hélène Janicot has long been interested in peripheral forms, found objects and the ways in which the body is defined by its boundaries. In her practice, objects are often removed from everyday circulation and subjected to small yet significant shifts. *Untitled (folded version)* uses transport tubes and crate corners — elements originally made to protect, secure and carry other objects. In Janicot's work, their function is suspended - what was designed to serve as protection becomes a form in its own right, demanding to be looked at rather than simply used.



Hélène Janicot
Untitled (folded version), 2025
transport tubes, crate corners
165 × 11 × 11 cm





Hélène Janicot
Untitled, 2026
cardboard, scotch,
paper, paint
22 x 20 x 7 cm



Hélène Janicot
Untitled, 2026

Linda Lach works across sculpture, installation and video, exploring relationships between material, intimacy and recurring processes of translation. *Aw-chucks!* combines cut crystal glass with textile, extending across space and beginning to function as a trace of a possible action. Its elongated form resists the idea of sculpture as a self-contained object - it lives somewhere between material presence and a gesture.

Linda Lach
Aw-chucks!, 2026
cut crystal (Violetta glassworks), textile
1000 cm





Linda Lach
Aw-chucks!, 2026 (detail)



Linda Lach
Aw-chucks!, 2026 (detail)

Wschód

Wschód is a contemporary art gallery founded in Warsaw. It runs experimental pop up spaces, residencies and curatorial projects globally.

The name translates to *sunrise* and *geographical east*. It refers to *new beginning*.

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