

Constellations Warsaw

Opening weekend: April 12-13, 2025

The exhibitions runs until May 17.

In mid April 2025, a second edition of Constellations, a gallery share initiative, will be held in Warsaw. After its inauguration in 2024, this year program will engage 11 leading Warsaw-based contemporary art galleries (Galeria Dawid Radziszewski, Foksal Gallery Foundation, Gunia Nowik Gallery, Import Export, Monopol, Piktogram, Raster, Stereo, Turnus, WHOISPOLA and Wschód) hosting their foreign counterparts coming from Basel, Berlin, Bucharest, Frankfurt, London, Naples, Paris, Shanghai, Stockholm and Vienna.

Galeria Wschód is hosting Brunette Coleman (London) presenting Nat Faulkner and Miriam Stoney together with Petrine (Paris) exhibiting Erasmia Kadinopoulou.

Antonia Brown (b. 1989, Pietermaritzburg, South Africa) is a visual artist based between Cape Town and Brussels. Her practice develops through sculpture, writing and performance. Brown's works, according to the art critic and curator Laura Herman, embody a tension, with familial and collective histories broken and reformed through processes of transmutation, tying into feminist critiques of gender, voice, and presence. Wschód presents two distinctive sculptures by Brown, one floor piece and one wall piece. In the former, titled *The stain was a thinking (Moon flower) I*, rice paper is stretched over steel, an image reminiscent of material torsion. The sculpture comprised of caput mortuum, red oxide, iron oxide, and manilla copal. The work looks to how plants can be approached as both containers and surrogates of histories surrounding dislocation. *Narrow Chorus I*, speaks to a performance Brown did with a boys choir where she explored ideas of vocal innocence. Brown was interested in the impersonal affect that comes through this form of chorus – how in this stance of voice (collective, boy voice), there is an attempt to eradicate all traces of the body. Curious about a voice which runs counter to self-transparency, sense, and presence, and how this is perhaps an instrument towards European-rooted pathologies of innocence.

Nat Faulkner (b. 1995, Chippenham, UK) has been collecting used black and white photographic fixative from community darkrooms across London. The solution is rich in silver and the result of thousands of printed photographs. By submerging a thin copper sheet in the solution and passing a low current through it, the silver in the fixative adheres itself to the conductive metal, in a process known as electroplating. Brunette Coleman is pleased to exhibit in Warsaw the new works by Faulkner. For *Analogue VII (Keyhole)*, the artist makes an impression on copper of a door keyhole, the technique known as 'frottage'. He likens the process to analogue photography, in which the reliance on proximity and 'contact', is akin to how a camera must 'see' something physically in order to create an image. *Untitled (Artificial flowers)* continues Faulkner's interrogation into the inherently unpredictable nature of an analogue darkroom. Mounted on three individual aluminium panels, the roll width of the photographic paper determines the scale, shape and composition of the work. The subject, a bouquet of artificial flowers in the window of a restaurant, chooses colour itself as a subject matter – sealed inside behind glass, the plastic petals will continue to fade under the ultraviolet light of the sun, bleaching them over time.

Miriam Stoney (b. 1994, Scunthorpe, UK) is a writer, translator and artist based in Vienna, Austria. Miriam Stoney's series *Deconstitution* is an ongoing work series that consists of loose book pages and parts, found mostly on the streets in Vienna where the artist has lived and worked since 2019. A selection of new works by Stoney presented during Constellations consists of pages torn from their original contexts for reasons entirely unknown, the individual pieces of paper are framed and given titles that map the approximate date and location where they were picked up. It is perhaps

only by coincidence that these details also mark moments of rupture, reflection or reconsideration in the artist's own biography.

Erasmia Kadinopoulou (b. 1995, Athens, Greece) is a visual artist currently based between Athens, Greece and Basel, Switzerland. Through writing, sculpture and photography she creates poetic environments that are characterised by their unsettled biographic references. In her practice she focuses on the concept of deconstructed elements and the fragmented parts of an object, exploring the meaning of the body as a whole as well as moments of alienation from one's environment. She seeks to create different narratives by treating each element as an individual micro-universe, often revealing or concealing truths through the interplay of light and glass. These materials evoke a sense of transparency and replicate the notion of vision, oscillating between meanings that are both deeply personal and universally resonant. Kadinopoulou's *Untitled* and *Transit of Venus on view* are the newest works by the artist.

To accompany the *Constellations*' curatorial program, Wschód, Petrine and Brunette Coleman collectively curated screenings of new video work by Kamil Dossar, Lenard Giller and Jacky Connolly in the Black Box.