

Jakub Michalak & Therese Norgren

Beyond the Measured Room

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Space is never inert. It is composed of material traces, human gestures, and the marks left by systems that attempt to organise and measure it. Corners, walls, and architectural modules accumulate meaning through scale, repetition, and use, just as landscapes hold the sediment of perception, movement, and human and non-human activity. These accumulations reveal themselves when forms are displaced, fragmented, or multiplied, and when systems meant to stabilise experience begin to falter. Like a stratified site, the room and the landscape contain layers that are uncovered, shifted, and reinterpreted through attentive engagement.

Beyond the Measured Room brings together the practices of Therese Norgren and Jakub Michalak, artists who investigate the conditions in which space, objects, and perception exceed human control. Norgren works with architectural components that have been enlarged, cut, and fragmented, allowing them to escape their original function. Corners become autonomous forms; metric sticks and deliberately imprecise gömböc objects expose the limitations of measurement, revealing the subtle absurdity and fragility of human attempts to impose order. Michalak's paintings extend these questions into the field of landscape. Rejecting fixed viewpoints and stable horizons, he presents space as a dynamic field of relations where matter, energy, and perception continuously intersect. Forms emerge and dissolve, traces accumulate, and the human is decentered within a network of non-human forces. ¹

At the same time, another movement runs through the exhibition: a gradual release of mastery. This release does not emerge from a lack of control, but from its opposite. The works are executed with a high degree of precision, shaped through careful calibration, repetition, and technical rigor. Yet it is precisely through this mastery that its limits become visible. The impulse to fix, measure, and define is pushed to a point where it begins to loosen, opening onto a different relation with the world, one shaped less by control than by proximity and responsiveness. ² What emerges is a condition of humility, where forms are no longer simply imposed but encountered, and where engaging with them becomes a relational experience—where perception itself is guided by dialogue with the objects, the space, and its inherent uncertainties. ³

Space no longer appears as an intimate enclosure shaped around human presence, but as something less stable, no longer held together by walls, proportion, or the reassuring logic of interior and exterior. Instead, it emerges through continuous negotiation, through shifts in scale, acts of fragmentation, and the relations between bodies, materials, and forces that exceed them. The room is no longer a container for experience, but something porous, unsettled, and open to what it cannot fully hold¹.

What emerges across both practices is a world in which “things” are no longer fixed entities, but temporary formations. A corner becomes a body, a landscape becomes a process, and the room itself becomes something that can be exceeded, not by leaving it behind, but by allowing it to come undone.

References

1. Bachelard, G. (1994) *The Poetics of Space*. Translated by M. Jolas. Boston: Beacon Press. (Original work published 1958)
2. Virilio, P. (1994) *Bunker Archaeology*. Translated by G. Collins. New York: Princeton Architectural Press. (Original work published 1975)
3. Rumi (2004) *The Essential Rumi*. Translated by C. Barks. New York: HarperOne