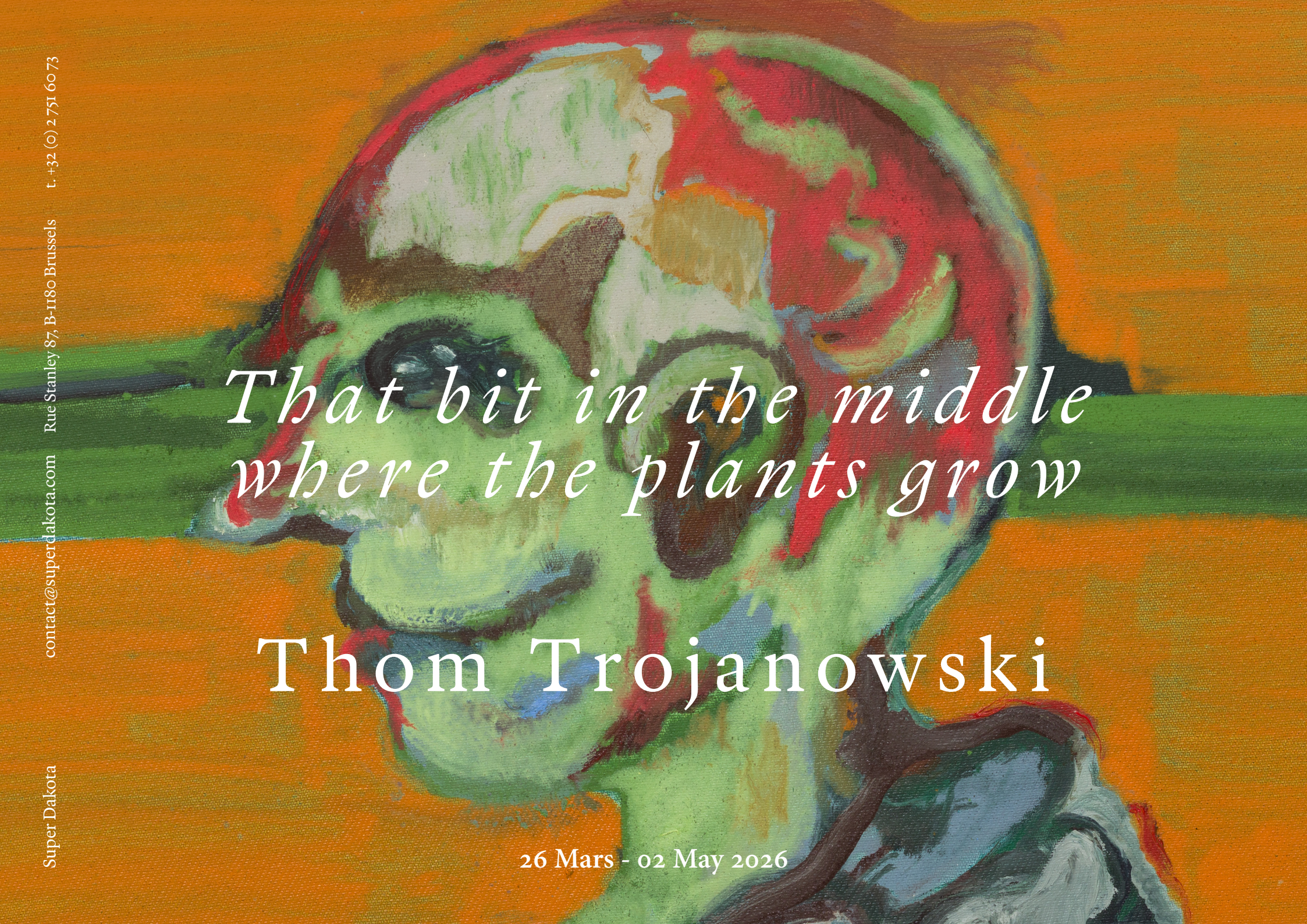


An abstract painting of a face, rendered in a style reminiscent of Vincent van Gogh. The face is composed of various shades of green, red, and orange, with visible brushstrokes. The background is a solid orange color. The text is overlaid on the face.

*That bit in the middle
where the plants grow*

Thom Trojanowski

26 Mars - 02 May 2026



Thom Trojanowski, *That bit in the middle where the plants grow*, installation view, 2026

Thom Trojanowski (b. 1988, Kidderminster, UK)
lives and works in Genk, Belgium.

Thom develops a multi-medium practice that can be perceived as a fruit of his symbiotic relationship with nature, merging autobiographical elements, folk tales, and mythologies. In Trojanowski's environments, the textures are rich, shapes are distorted and colours are vivid. They depict the complexity of forests and the relation between the organisms that inhabit that ecosystem. Inviting and intimidating at once, nature morphologies are used as archetypes to convey deeper aspects of the relation between its elements: Human figures, trees, spikes, butterflies and moths become motives that reinforce the interaction and complexity between entities.



Quiet resistance, 2025
Oil on canvas, artist made frame
180 × 160 cm (70 3/4 × 63 in)



Quiet resistance, 2025
(details)

There is that bit in the middle, where the plants grow.
Not the headline, not the breaking point, not the scorched edges
where everything is loud and burning.

The middle is quieter than that. It smells like damp soil and patience.
It's the place between collapse and repair, between what is shouted from
podiums and what is carried home in tired bodies. Hands passing tools.
Neighbours learning each other's names. Seeds pressed into ground that was
never meant to belong to anyone in the first place.

Just stems insisting upward
through neglect.
This is quiet resistance:
the audacity of softness,
the refusal to harden.

A yellow face turned to the sun
without asking permission.
Roots learning the shape of cracks,
memorizing weakness in stone.



Power prefers the edges—crisis, spectacle, fear. It wants us staring at the fires so we don't notice what's being taken while we're distracted. But that bit in the middle, where the plants grow, is where resistance learns to whisper. Where people choose care over cruelty, solidarity over scarcity, again and again, even when no one is watching.

The plants don't argue with the concrete. They split it.
Slowly. Patiently. Without asking permission.

This is how change actually moves: in mutual aid spreadsheets, in shared meals,
in the refusal to believe that profit is more natural than kindness.
making soup while the world shakes,
teaching children names for birds,
saving seeds we may never plant ourselves.



Seed, 2025
(details)

In the stubborn insistence that another way of living is not only imaginable, but already underway.
That bit in the middle is fragile, yes—but it's also relentless.
You can pave it over, fence it off, call it unrealistic. It will still find the cracks.
It will still grow.

And one day, when the noise has exhausted itself, when the fires burn low, it will be clear that the future wasn't built at the extremes at all—but quietly, collectively, in the middle, where the plants grow.

This is where we are learning
how to stay.



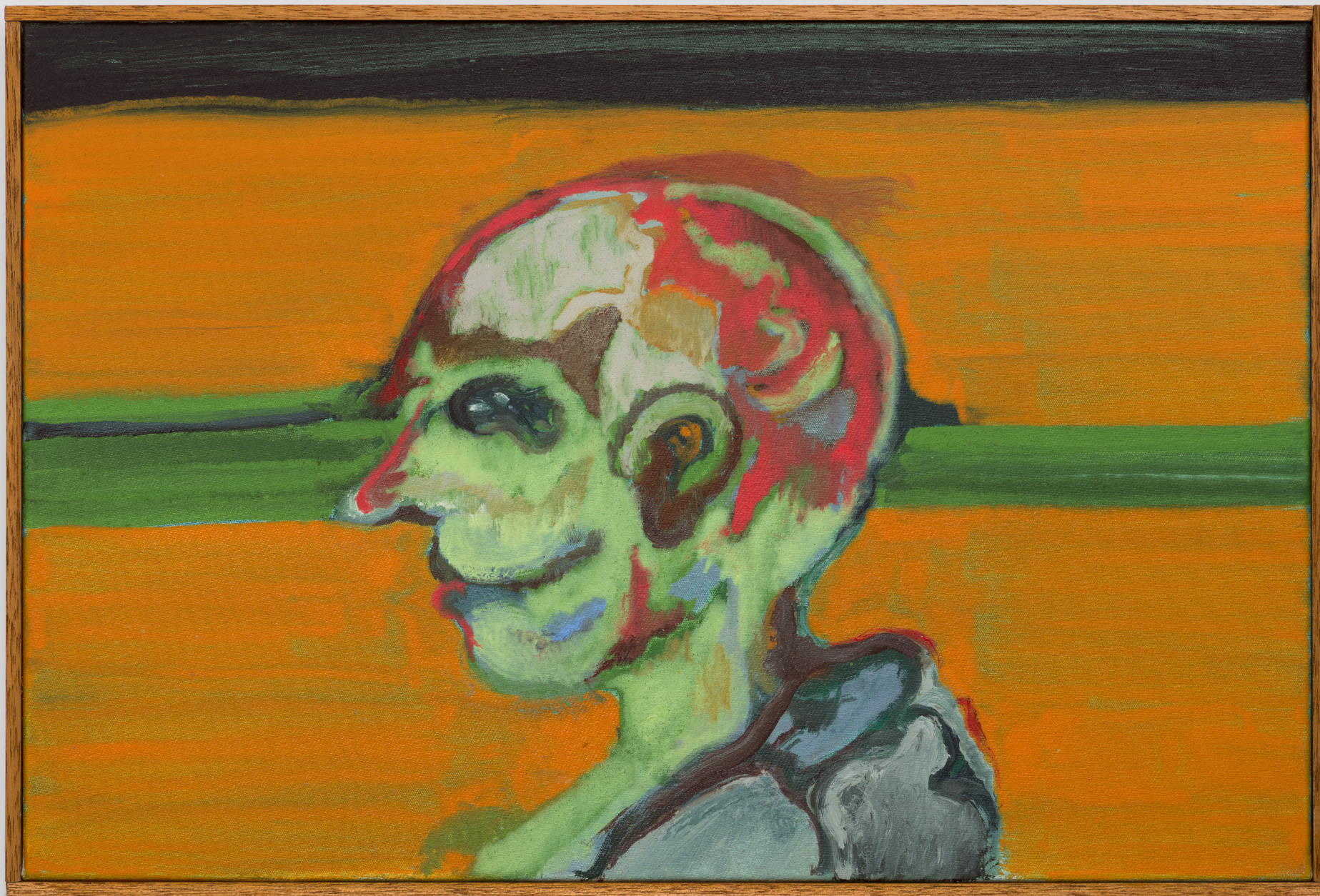
Thom Trojanowski, *That bit in the middle where the plants grow*, installation view, 2026

Seed, 2025
Oil on canvas, artist made frame
80 × 60 cm (31 1/2 × 23 1/2 in)





Thom Trojanowski, *That bit in the middle where the plants grow*, installation view, 2026



Snap, 2026
Oil on canvas, artist made frame
40 × 60 cm (15 3/4 × 23 1/2 in)



Thud, 2026
Oil on canvas, artist made frame
40 × 60 cm (15 3/4 × 23 1/2 in)





Softly, 2026
Oil on canvas, artist made frame
120 × 80 cm (47 × 31 1/2 in)



Thom Trojanowski, *That bit in the middle where the plants grow*, installation view, 2026



Crackle, 2026
Oil on canvas, artist made frame
40 × 60 cm (15 3/4 × 23 1/2 in)



Thom Trojanowski, *That bit in the middle where the plants grow*, installation view, 2026

Trojanowski's work has been shown in galleries and institutions around the world such as:

Marianne Boesky, New York;
Clearing, Los Angeles; SMAK Museum, Gent;
High Art, Paris; Coulissee Gallery, Stockholm;
C-Mine Museum, Genk; Super Dakota, Brussels;
Hannah Barry, London; Galeria Fran Reus,
Palma de Mallorca...



super
dakota

Rue Stanley 87, B-1180 Brussels
contact@superdakota.com
www.superdakota.com