LITERATURE IN THE VISUAL FIELD

FIRST EDITION

This new series brings literature and visual art together. Each edition follows one simple idea: ONE VISUAL ARTIST, ONE SOLO EXHIBITION AND MANY WRITERS. The events take place within the exhibition itself, not on a separate stage or in a neutral space. The programme includes poetry, prose, essays, memoir, performance and short video works. Different texts and voices change how the visual work is experienced each day. The event brings together writers and audiences from different backgrounds. Migration, language and cultural exchange are important parts of the programme, with a particular focus on Polish literature and culture. The first edition takes place within Jarosław Solecki's multimedia exhibition *Imponderabilia* at POSK Gallery, London.

PROGRAMME

SUNDAY 16 AUGUST, 5PM

OFFICIAL OPENING

Joanna Ciechanowska, Director, POSK Gallery, London;
Justyna Gorzkowicz, Director, Research Centre on the Legacy of Polish Migration (ReCeLPM, Union of Polish Writers Abroad) and curator of the event.

LITERARY PROGRAMME

Hosted by Justyna Gorzkowicz
(up to 15 minutes per contributor; Q&A at the end)

• **Jakub Kurzyńsk**i: performance of the poem *Imponderabilia* and screening of the abstract film *Lovely Weather in London* (in Polish).
• **Alex Sławiński**: a short-story extract and selected poems with video (in Polish and English).
• **Iza Smolarek**: selected poems with musical accompaniment (in Polish).
• **Marcin Czyż**: *Apocalypso świetnego Magazyniera / The Great Warehouseman's Apocalypso* – a presentation combining poetry, sound and visuals (in Polish and English).

MONDAY 17 AUGUST, 6–9PM

PRIVATE VIEW OF *IMPONDERABILIA*

Jarosław Solecki: artist talk followed by a Q&A

OFFICIAL OPENING

Hosted by Joanna Ciechanowska and Justyna Gorzkowicz

For the first time, Solecki's two-channel video installation will be shown with its full soundtrack, featuring texts by three invited authors, recorded by the writers and guest performers. The recordings form part of the artwork; there will be no live readings (in Polish; English translations available). Private view with light refreshments.
• **Róża Wigeland**: *Pomiędzy. O tym, gdzie mieszka pamięć / In Between: Where Memory Lives* – prose performed by actor **Adam Hypki**.
• **Nina Abyss**: *Rezurekcja – tryptyk / Resurrection – A Triptych* – poetry performed by **Nina Abyss** and **Tom Wrocek**.
• **Andrzej Smoleń**: *Jednorożce / Unicorns* – prose extracts performed by Adam Hypki.

TUESDAY 18 AUGUST, 6PM

LITERARY EVENING

Hosted by Iza Smolarek
(up to 15 minutes per contributor; Q&A at the end)

• **Anthony G. Smith**: a spoken-word performance of selected poems (in English).
• **Joanna Dudzińska**: *Las i ja / Forest and I* – a story accompanied by a slide show (in Polish and English).
• **Anna Maria Mickiewicz**: a video presentation featuring extracts from *Sójka / The Jay, Przebudzenie / Awakening and Jaśmin / Jasmine*, accompanied by short videos of nature in England and music by the British composer **Benjamin Britten** (in Polish).

WEDNESDAY 19 AUGUST, 6PM

LITERARY EVENING

Hosted by Katarzyna Zechenter
(up to 15 minutes per contributor; Q&A at the end)

• **Agnieszka Gapińska-Drury**: *Between Then and Now* – extracts from personal diaries and journals, alongside present-day reflections (in English).
• **Piotr Wesołowski**: a video presentation of extracts from the novel *Chwile szczęścia i pospolite tragedie / Moments of Happiness and Ordinary Tragedies* and the manuscript *Dom, w którym straszy / The Haunted House* (in Polish and English).
• **Gregory Spis**: *Stacja Victoria. Dworcowa rap'sodia jakich tysiące / Victoria Station: A Station Rap'sody, One of Thousands* – a spoken-word performance of selected poems from the cycle (in Polish and English).
• **Adriana Kulig**: a series of short art films inspired by the poems *Stary człowiek i drzewo / The Old Man and the Tree* by Romuald Mieczkowski, *W samotności / In Solitude* by Tomasz Snarski and *Na ulicy / On the Street* by Janusz Guttner (in Polish).

THURSDAY 20 AUGUST, 6–7PM

BOOK PREVIEW: *THEY LIVE FAR FROM EACH OTHER*

Katarzyna Zechenter and **Mohan Sodhi**
Hosted by **Monika Wiącek**, with a Q&A at the end.
The event will be in English.

This new poetry collection is written as a dialogue between two authors. It brings together 50 poems: 25 by M. S. and 25 poetic responses by K. Z.; the poems trace a relationship developing over more than thirty years, across countries, continents, languages and cultures. The book will be published by the Union of Polish Writers Abroad with the support of the Polish Cultural Institute in London.

FRIDAY 21 AUGUST, 9AM–5PM

OPEN MIC

Hosted by Justyna Gorzkowicz and Jarosław Solecki
Anyone is welcome to read one short piece of their own writing. There is no fixed running order. Please keep readings brief.

Disclaimer: Contributors are responsible for their own work and views, which do not necessarily reflect those of the organisers, supporters, media patrons or host venue. Contributors have confirmed the necessary rights and permissions for their material.

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Jarek Solecki solo exhibition

IMPONDERABILIA

Installation, video and sculpture exploring division, passage and the relationship between body, matter and space

As part of the first edition of LITERATURE IN THE VISUAL FIELD

IMPONDERABILIA

The exhibition takes its title from Marina Abramović and Ulay's 1977 performance *Imponderabilia*, in which the artists stood naked on either side of a narrow museum entrance in Bologna. Visitors could enter only by passing between their bodies, turning the threshold into a site of proximity, choice and heightened awareness of movement. Jarosław (Jarek) Solecki returns to *Imponderabilia* without recreating it. Instead, he revisits its questions of the body, boundary, passage and the position of the viewer. Where Abramović and Ulay staged an encounter between two bodies, Solecki shifts the encounter towards the relationship between the body and matter. Across sculpture, installation and moving image, Solecki cuts, separates, displaces and reassembles wood and readymade objects. The spaces created between fragments are not simply the result of these actions. They become active sites of relation, inviting the viewer to approach, look through, move around or pass between them.

Material is never neutral in Solecki's work. Wood carries histories of use, place and previous change. Rather than erasing these biographies, the artist reveals and redirects them, bringing cultural and art-historical references into vdialogue with lived experience. Wax runs through the exhibition as both material and sign. Applied to cuts and altered surfaces, it marks moments of transition and gives the process an alchemical dimension: matter changes state while retaining traces of what came before. Red, blue, white and black introduce a further symbolic register without forming a fixed code.
Imponderabilia comprises six autonomous works connected materially, symbolically and conceptually. Each can be encountered independently, while together they form a constellation of recurring gestures, references and questions. The works invite both reading and experience through their cultural and art-historical resonances, but also through movement, scale, proximity and the physical presence of the viewer.

Jarosław Solecki is a sculptor and visual artist who graduated from the Faculty of Sculpture at the Magdalena Abakanowicz University of the Arts Poznań. His practice spans sculpture, installation, performance, video, digital technologies and socially engaged art. He has participated in international artistic research projects exploring cultural memory, participation and encounters with art across physical and digital environments. He is a recipient of an Arts Council England grant, founder of Blue Point Art and a member of the Polish Society for Aesthetics.

Curator: Justyna Gorzkowicz



WELCOME, 2026

The work begins with an unfinished architectural model of Słobity Palace by Krzysztof Klas. It represents the former residence of the zu Dohna family in East Prussia, which was left in ruins in 1945. Given to the artist as a housewarming gift when he moved to Wałbrzych, it became a material presence of a lost place, accompanying the process of dwelling anew. In a forest in Northamptonshire, Solecki removed the model from its protective glass case and cut it in two. A representation of a ruin was itself subjected to rupture. In the gallery, the two sections flank the entrance. The act of welcome takes place at the point of division, between invitation and intrusion.



CHAIR, 2026

A second-hand chair has been cut vertically in two. The intervention removes its practical function, but not its name. Gold wax marks the cut edges, drawing attention to what has been disrupted. Between the two halves xis a photograph of felled tree trunks. The object is placed not alongside an image of itself, but alongside the material from which it was made. The cut appears at two moments in its history: first in the production of timber, and later as an artistic gesture. Joseph Kosuth's One and Three Chairs (1965) provides a point of reference, but here attention shifts from the relationship between object, image and definition towards the material biography of the thing itself.



PASSAGE, 2026

The work begins with an old wooden door from The Old Bakehouse in Castle Bytham, a former bakery and shop later adapted as a private home. As part of an in situ performance, Solecki cut through one of the door leaves. This was accompanied by the owner's account of a son who had emigrated to Spain and was still trying to find his place there. In the gallery, the transformed door leaves are joined by elements collected by Solecki in forests during his travels across Europe. Their distinct biographies meet temporarily within the installation, retaining traces of earlier places and displacements. For a moment, movement gives way to the experience of dwelling in the very state of being in-between. Crossing a physical boundary evokes another condition of passage: living between places.



RESZTA, 2026

The work refers to a wildfire in the Solska Forest in eastern Poland, which affected 1,157 hectares of woodland, with around 400 hectares later designated for clearance. The artist brought back two charred sections of tree trunk from the burnt landscape. During a performance, he applied red wax to the cut surfaces and set it alight, reactivating the process of burning as an artistic action. Fire, which had already transformed the landscape, returned on a different scale and under the artist's control. What has survived the destruction is reszta — a Polish word that means not only a remainder of the event, but also what remains and continues within a landscape already undergoing further transformation.





MASTRO, 2026

The work draws on Portuguese mastro ('mast') traditions, in which a felled tree may be carried collectively, decorated and raised upright as part of a communal ritual. In other local forms, decorated mastros become a focus for music, dance and celebration. Felling the tree does not mark the end of its presence, but gives it a new cultural and social function.
Solecki brought back two sections of tree trunk from São Teotónio. In the gallery, they form a vertical axis, one suspended above the other. Separated from their earlier place and function, the fragments enter a new situation of encounter. The memory of ritual moves with the material.





FIELD OF VISION, 2026

The work takes the form of an immersive two-channel video installation in which wood, previously encountered as a physical object, returns as a ghost of itself: split, broken, felled and transformed, tracked by the impassive lens. The near-absence of the human figure complicates the relationship between nature and human agency. Traces of destruction may result from fire, wind and natural decay, but also from felling, tools, machines or the artist's own gesture. Their origins cannot always be clearly distinguished. Meaning arises not from matter, image, artist or viewer alone, but through their shifting co-presence.