

Captain Petzel

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TIPS



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the exhibition, "The Promises of the Past," at Pompidou (through July 19), which crookedly snakes through the works by two generations of artists from Central and Eastern Europe, suggesting a non-linear timeline and the incongruity of storytelling. Additionally, the thirty-seven-year-old artist recently installed a large-scale installation at K21, Kunstsammlung Nordrhein-Westfalen in Düsseldorf. Referencing the winding staircases that were often built into the facades of buildings in socialist Poland, Sosnowska has constructed a steel stairway twisting up the side of the museum's atrium, ultimately spilling over into structural nonsense, reminding the visitor of the unraveling of socialism behind the Iron Curtain and the remnants, particularly architectural, that continue to retain a grain of tragic utopian hope.

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ART

MONIKA SOSNOWSKA

If architecture acts both as a reflection of and medium between structure and society, a critique of said relationship reaches into each element, unthreading the fabric that nominally unites them. The artist Monika Sosnowska's installations are seam rippers that poetically remove the stitches from architecture's hems, rendering near familiar forms cumbersome and chimerical. Working from the socialist architecture of her native Poland, Sosnowska, who represented her country in the 52nd Venice Biennale with the piece *1:1*, uses minimal forms to express rupture, architectural failure and spatial potential. Applying her historical commentary to the present, Sosnowska has designed the scenography for