

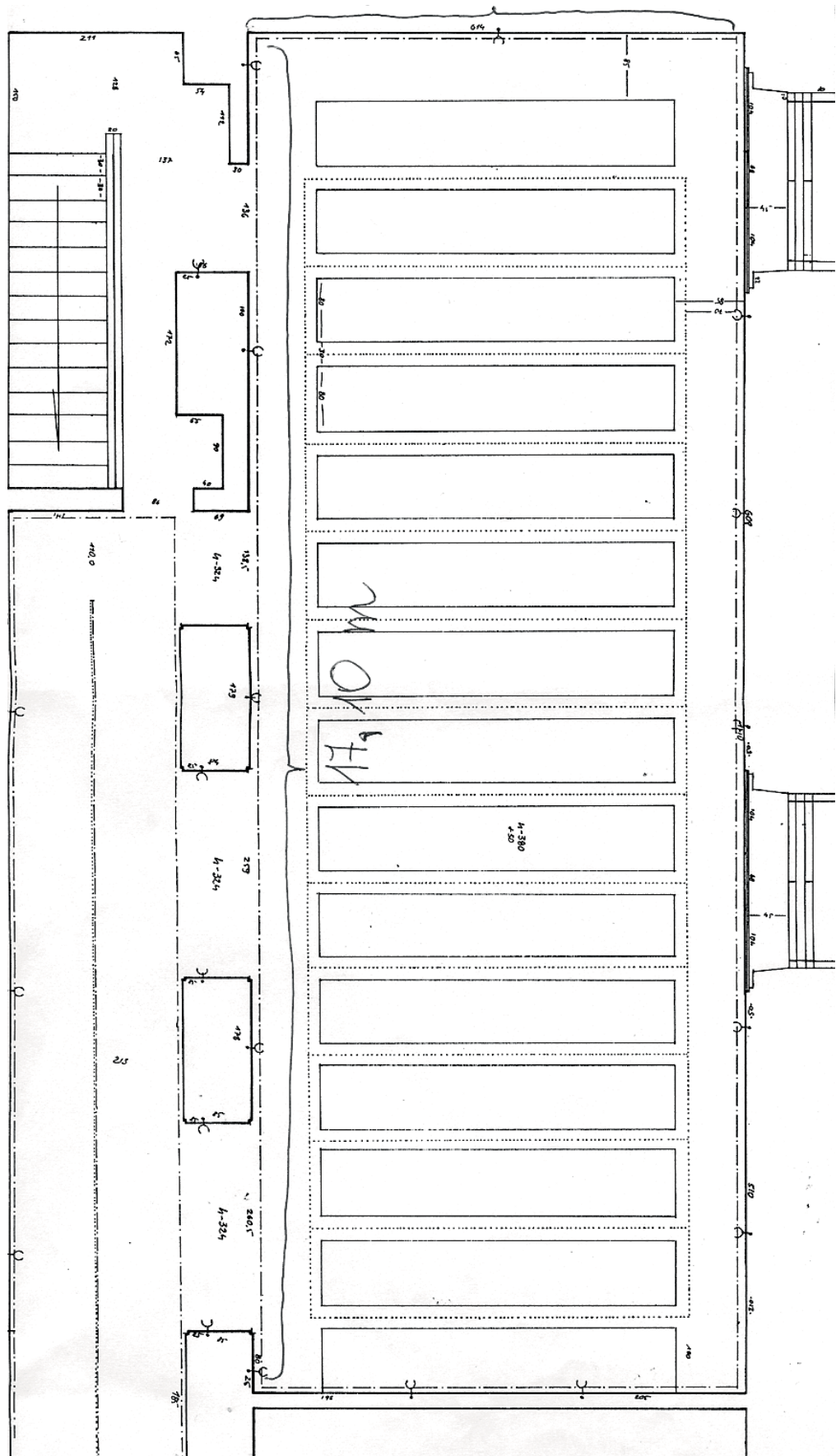
Kregoshup

Simone Rueß
2010



Kregosłup

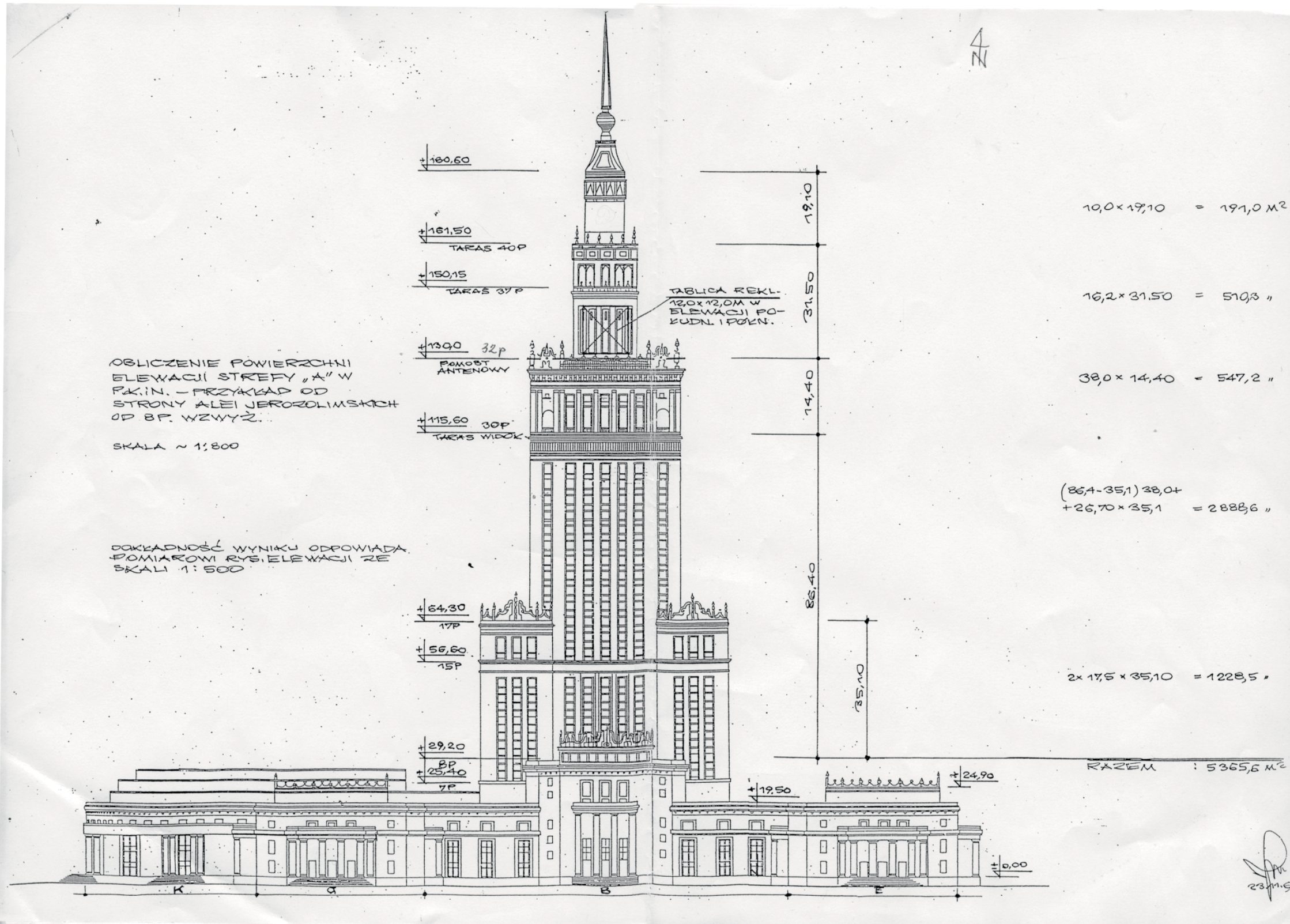
Simone Rueß



Ground plan of the STUDIO gallery, upper level



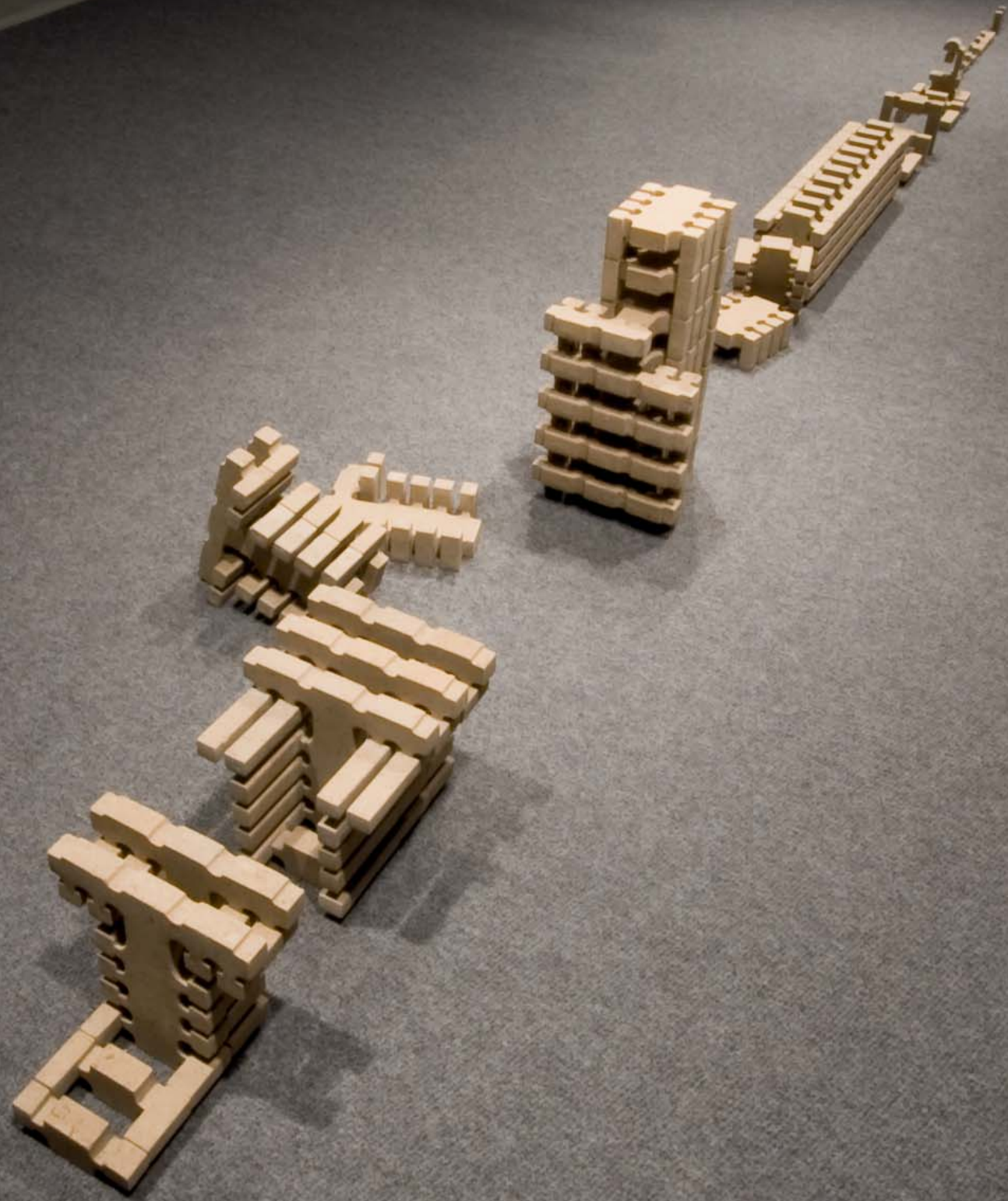
STUDIO gallery, Palace of Culture, Warsaw, 2010



Palace of Culture and Science, Warsaw, 1955; side elevation from south, source: architect's office of the PKiN

PKiN

The Palace of Culture and Science (Pałac Kultury i Nauki) was built in 1955 in the centre of Warsaw in socialist-classicist style. It hosts theatres and museums, a swimming pool, a big cinema and the congress hall. The STUDIO gallery is situated in the north-east wing. With its 231 metres the Palace is still the highest building of the Polish capital. It is located on a large square, which once was used for parades.



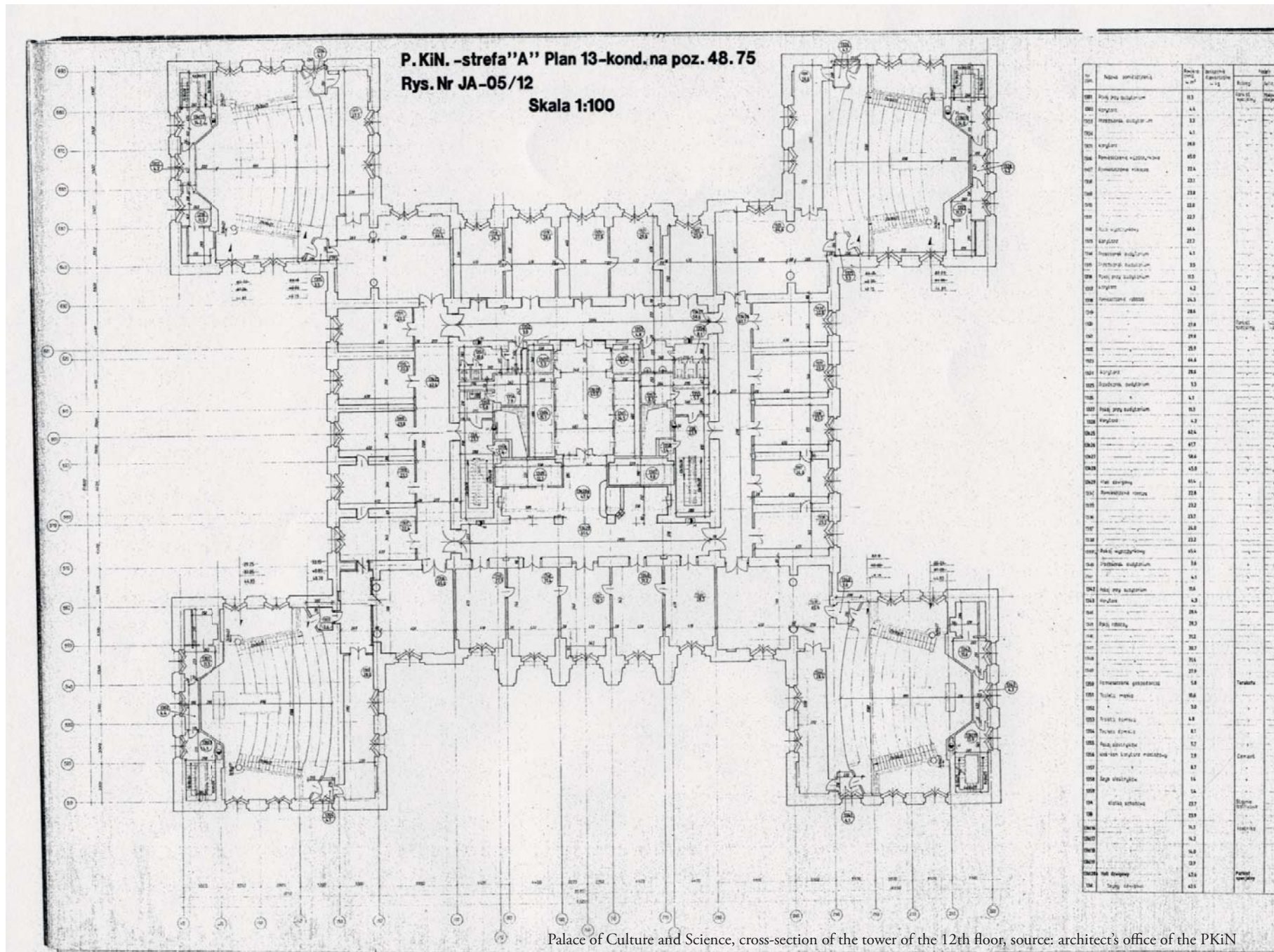


Kręgosłup, 2010

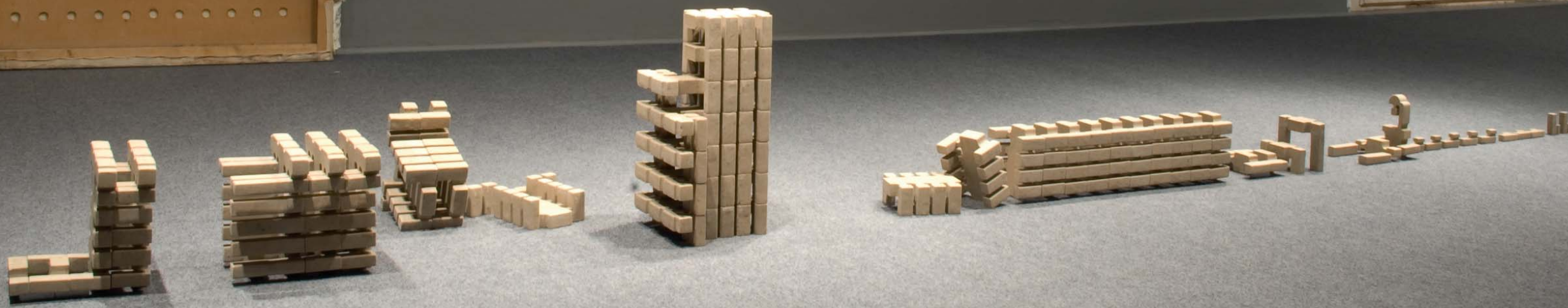
Spine

3,40 m, modules up to 30 x 30 x 8 cm
sand with epoxy

“Our city doesn’t have a spine“ a friend said when we exchanged ideas about city structures. But in the middle of the Palace of Culture, which marks the centre of the city, there is a system that shows similarities to the spinal column of the human body. In the midpoint of the palace tower are 12 elevator shafts in which people are transported daily to 43 floors. The work abstracts the space within the architecture of these elevators, a space which the people occupy and define over time through their usage of the moving lifts, getting in and out at the different floors. Dismembered in its separate vertebrae, the spinal column is lying on the floor, as if an organ has been removed from the body and relieved of its normal function. And so, the observer has the chance to examine the spine with his own eyes.



Palace of Culture and Science, cross-section of the tower of the 12th floor, source: architect's office of the PKiN





Original view for the STUDIO Gallery space, exhibition "Traces II" by Jozef Szajna, photo by Sergo Kuruliszwili

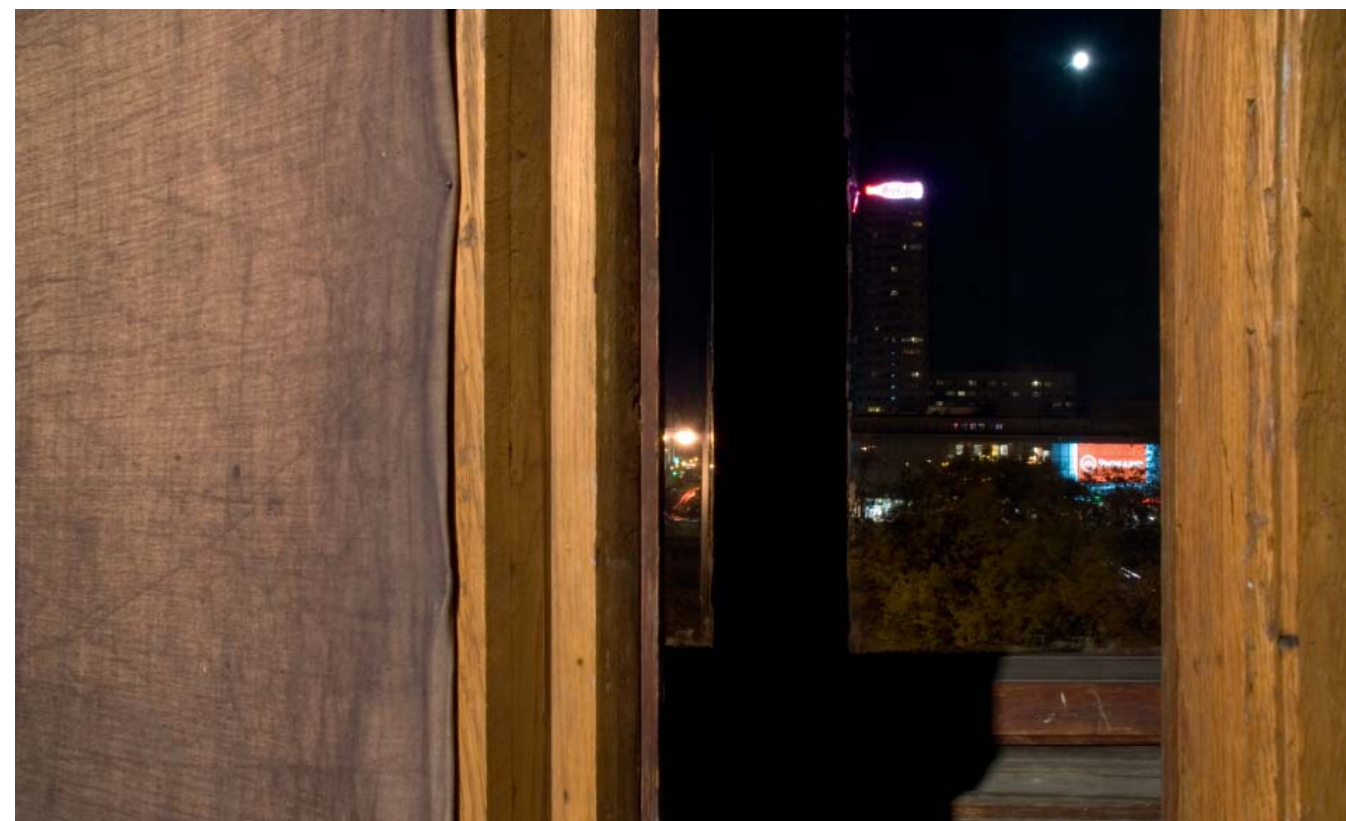
The STUDIO gallery was divided into two rooms in the 80s. Windows, chandeliers and the recessed molded ceiling panels originally gave the gallery space its character. These special elements characterize the interior architecture within in the entire palace. Today in the gallery, there are walls in front of the windows for exhibition reasons and the chandeliers have been removed. My objects and installative interventions take elements typical of the Palace, play with their spacial qualities and question their current value and functions.

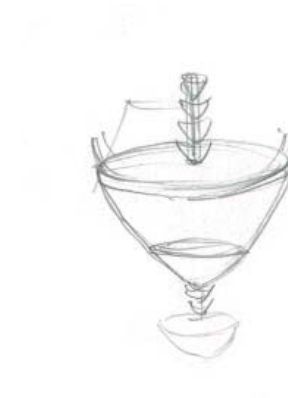


Palace window, 2010

Existing window, broken off wall,
300 x 240 x 30 cm

The original height of the space was around 7 meters. Today the gallery space is divided horizontally. The view from the window was hidden because it was 4 meters above the floor. It was recently covered with a wall. The covering wall is now put at the place where the second window is still hidden.

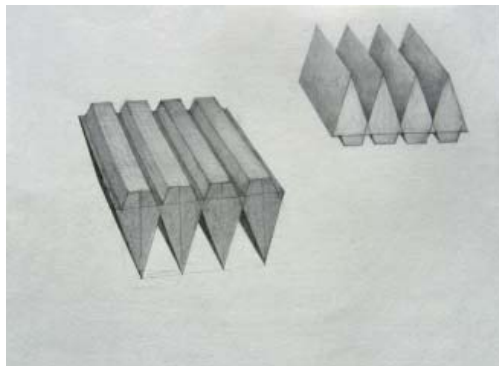




Chandelier, 2010
280 x 100 x 100 cm
glass, steel pipe

When the space was divided horizontally, chandeliers hung in this hall. The position of one of those chandeliers is marked by the suspended circular piece of glass.





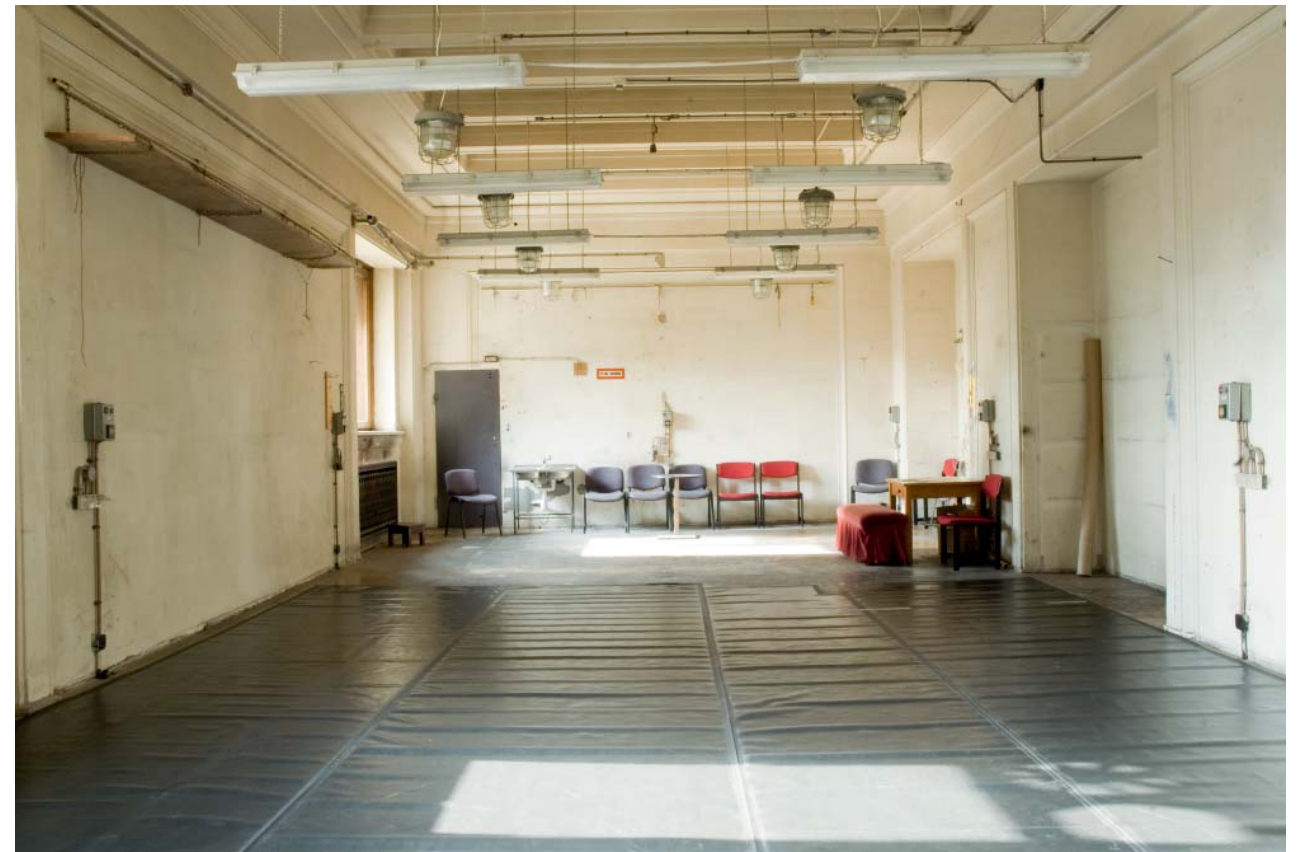
Kaseton, 2010
110 x 612 x 291 cm
wood, Mdf

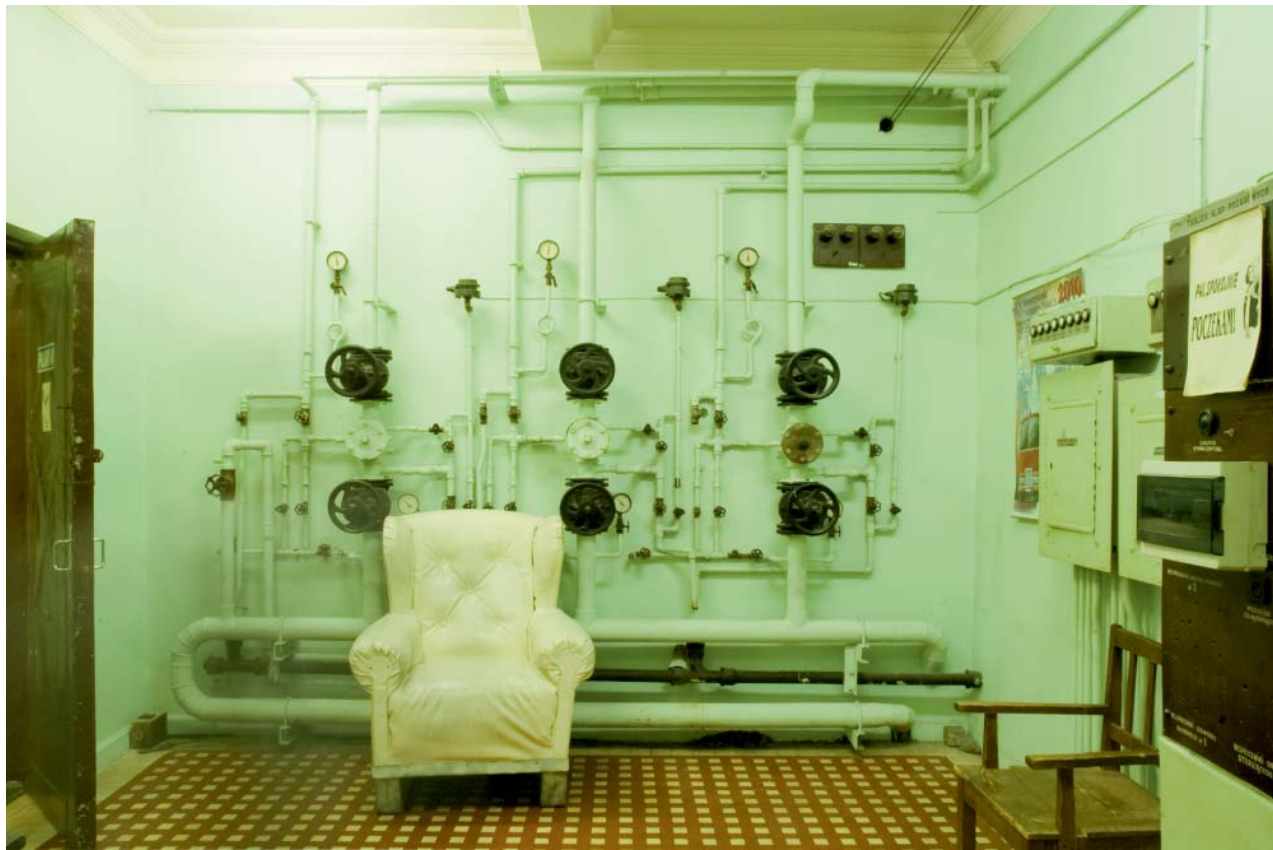
The recessed molded ceiling panels narrow to the top and widen into the space. If you imagine that the surfaces of the panels continue into the internal space of the room, then the surfaces of one panel intersect with the surfaces of the panels on the right and left sides of it. The segment of space cut thereby under one panel has a form that reminds one of a wedge.

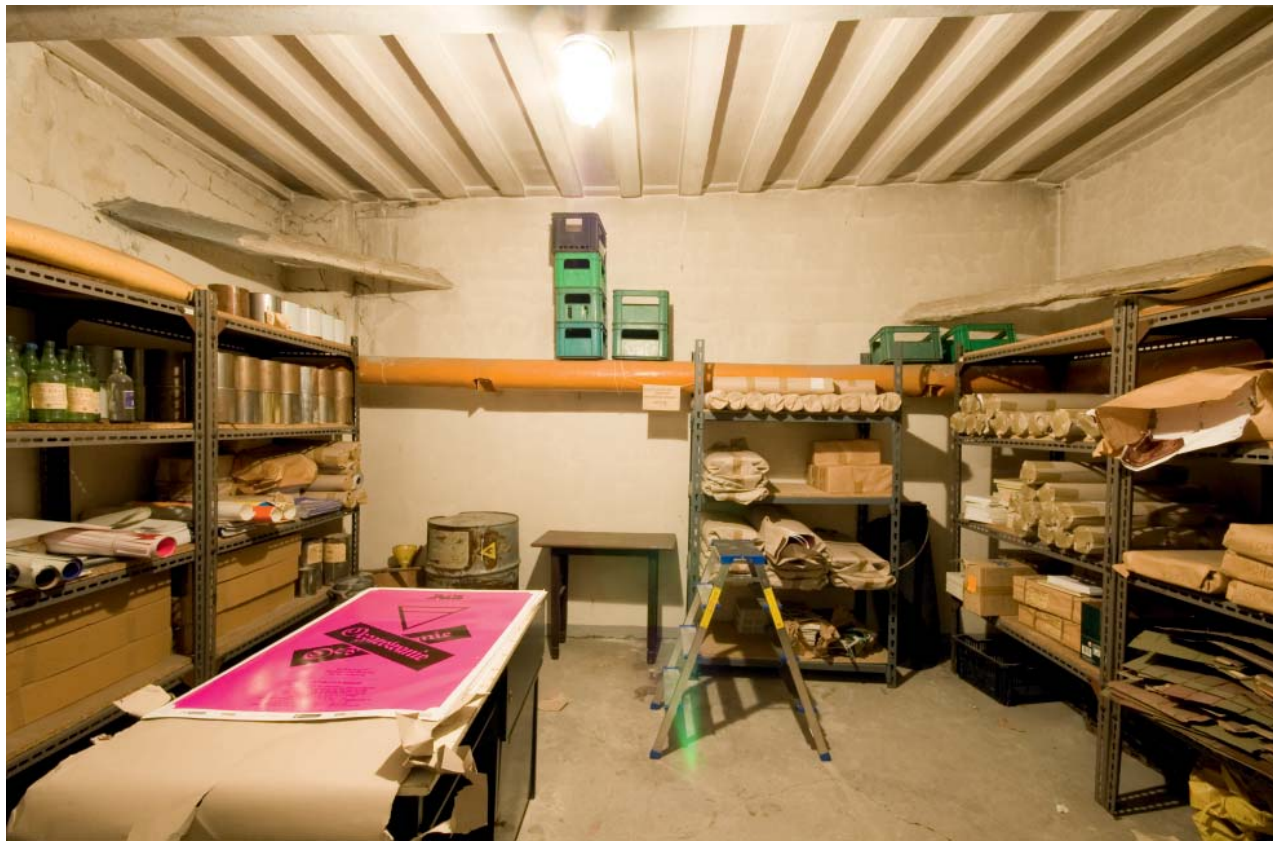


Palace Rooms, 2010
Selection of photographs
from the STUDIO theatre
in the Palace of Culture
each 33 x 50 cm







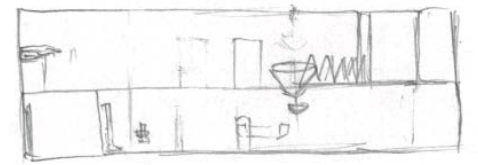


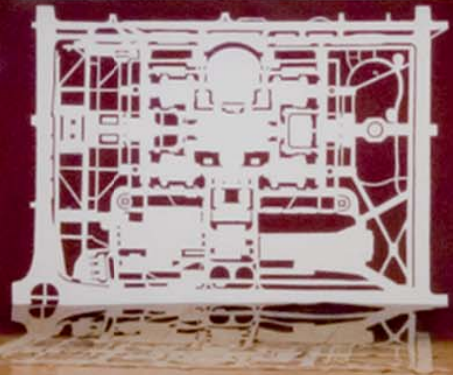


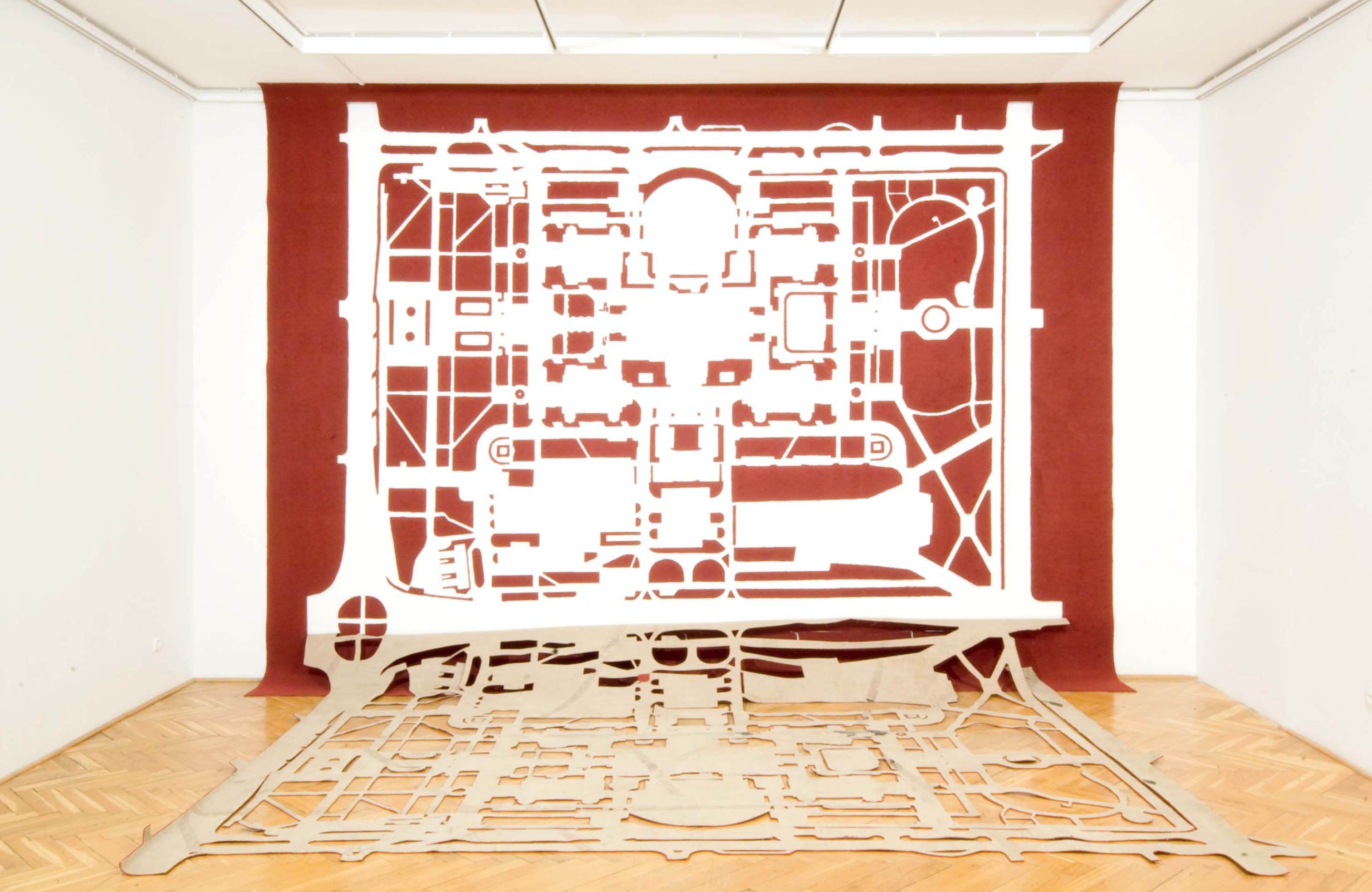


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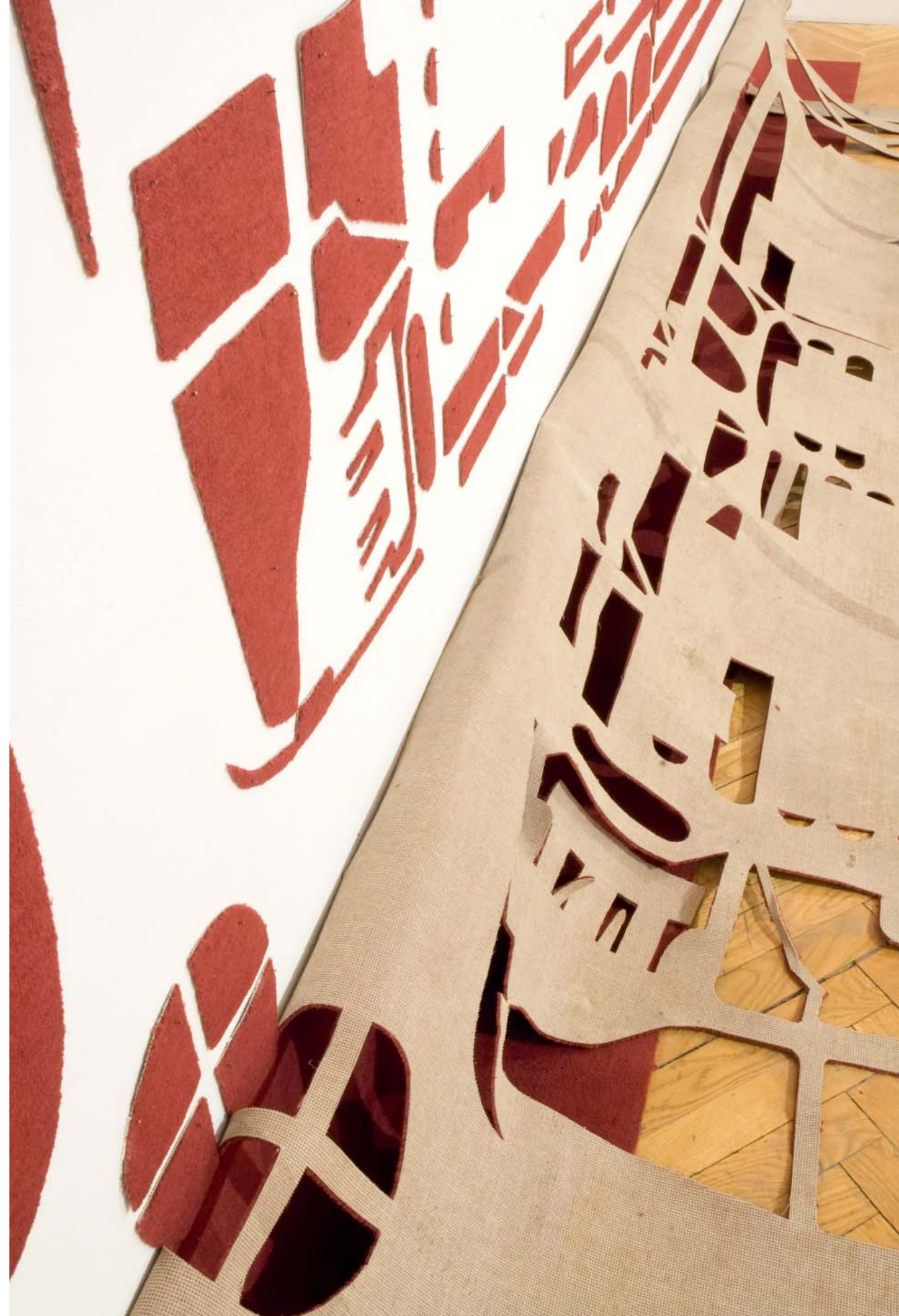


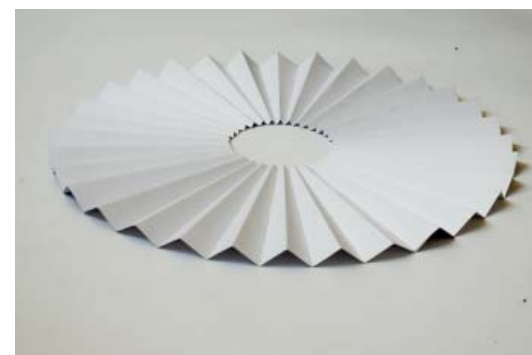
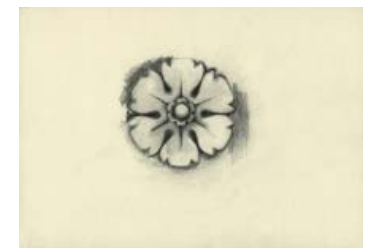
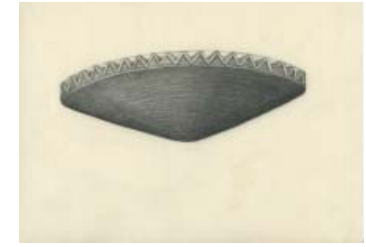
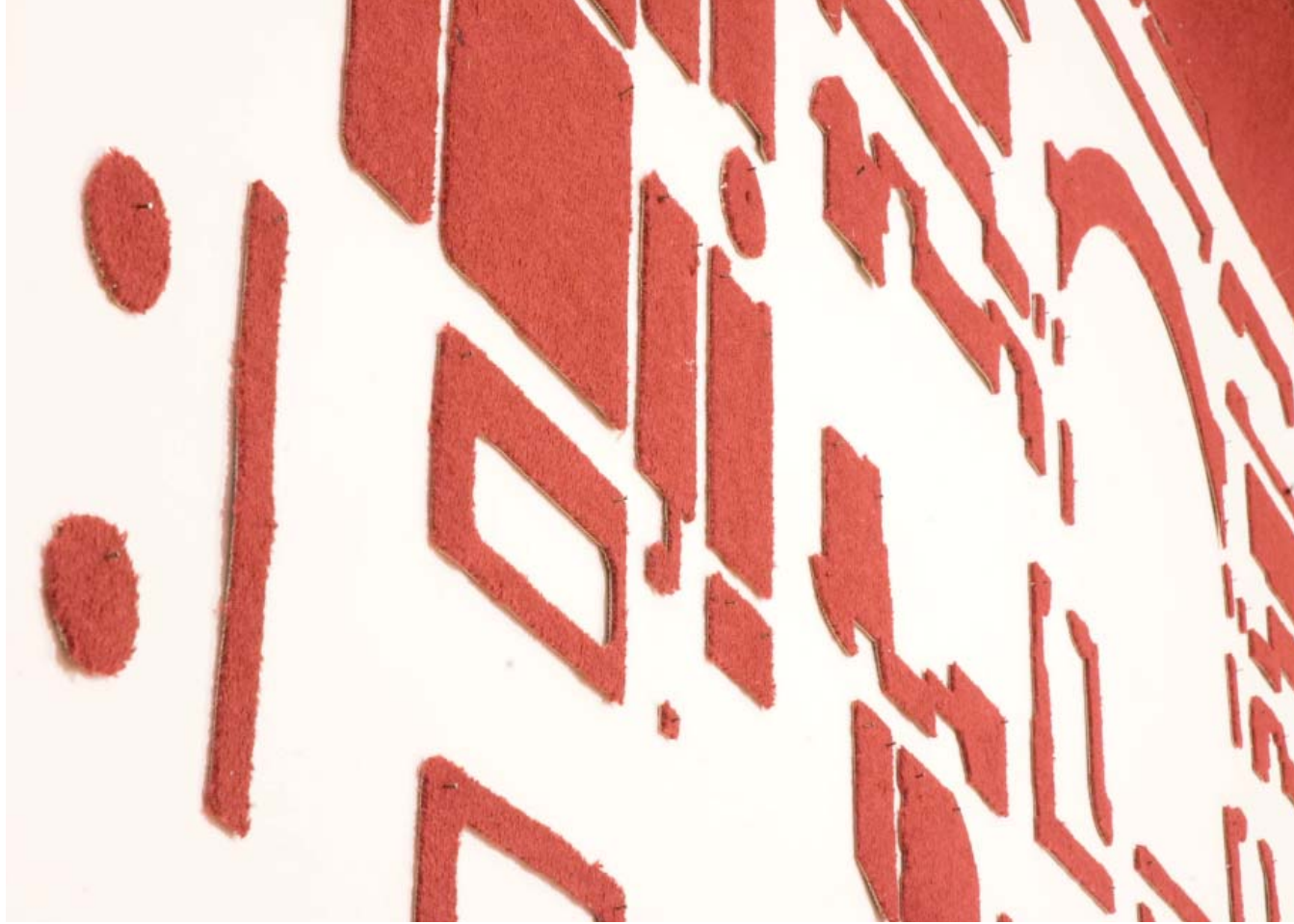
Red carpet, 2010

350 x 516 x 350 cm
carpet of the PkiN

Red carpets lie in the Palace of Culture and Science's entrance halls, staircases and in the corridors of different institutions. They often carry traces left by the many guests. Sometimes they are replaced with modern carpets which are no longer solid red. In other places they replace old, worn-out carpets with the same red material.

The carpet exhibited here comes from the *Sala Kongressowa* of the Palace of Culture. It no longer serves in reception. Into it has been cut the blueprint of the centre, like an ornament. The negative of the wide rectangular site, surrounded by four roads, produces a white and red pattern. The positive lies as a coherent net on the floor, but is connected with the negative at the back on the bottom. It gives the impression of having only just been cut out. Places such as green areas, which are mostly untouched in everyday life, are left on the wall in red pieces of carpet and produce a sign calling to mind an over-sized chinese seal. The work relates how much the palace and the *Plac Defilad* mark the city centre and how deeply its structure is imprinted in the mind of the society. Every Warsawian, most likely every Polish person, immediately recognizes that the ornament shows the centre. The cut out pieces lying on the floor give to the whole the character of being in the process of peeling off. The palace was a showpiece of communism: it was in the *Plac Defilad* that parades were held. Today, the palace is still standing, alone, in the spacious square. The site appears empty; there is a big car park and a bus station. History still clings to it. The color red still clings to it, but at some places it is starting to fall off. The centre stands just before its restructuring.



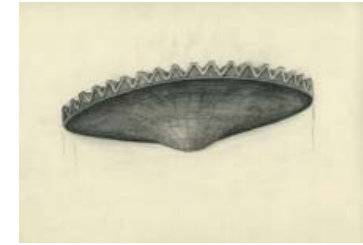
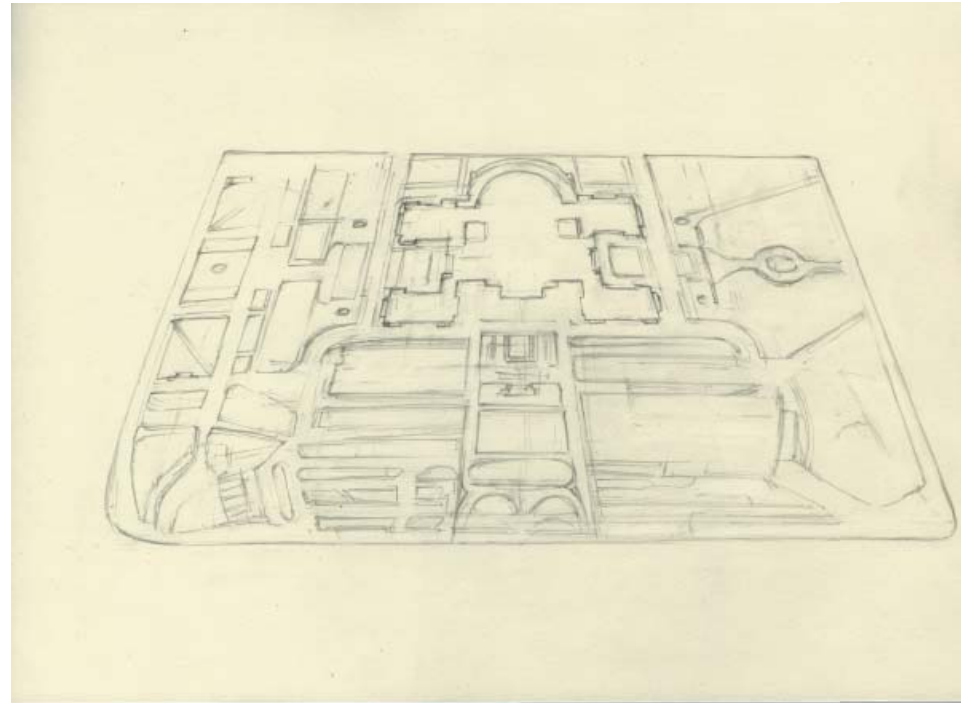


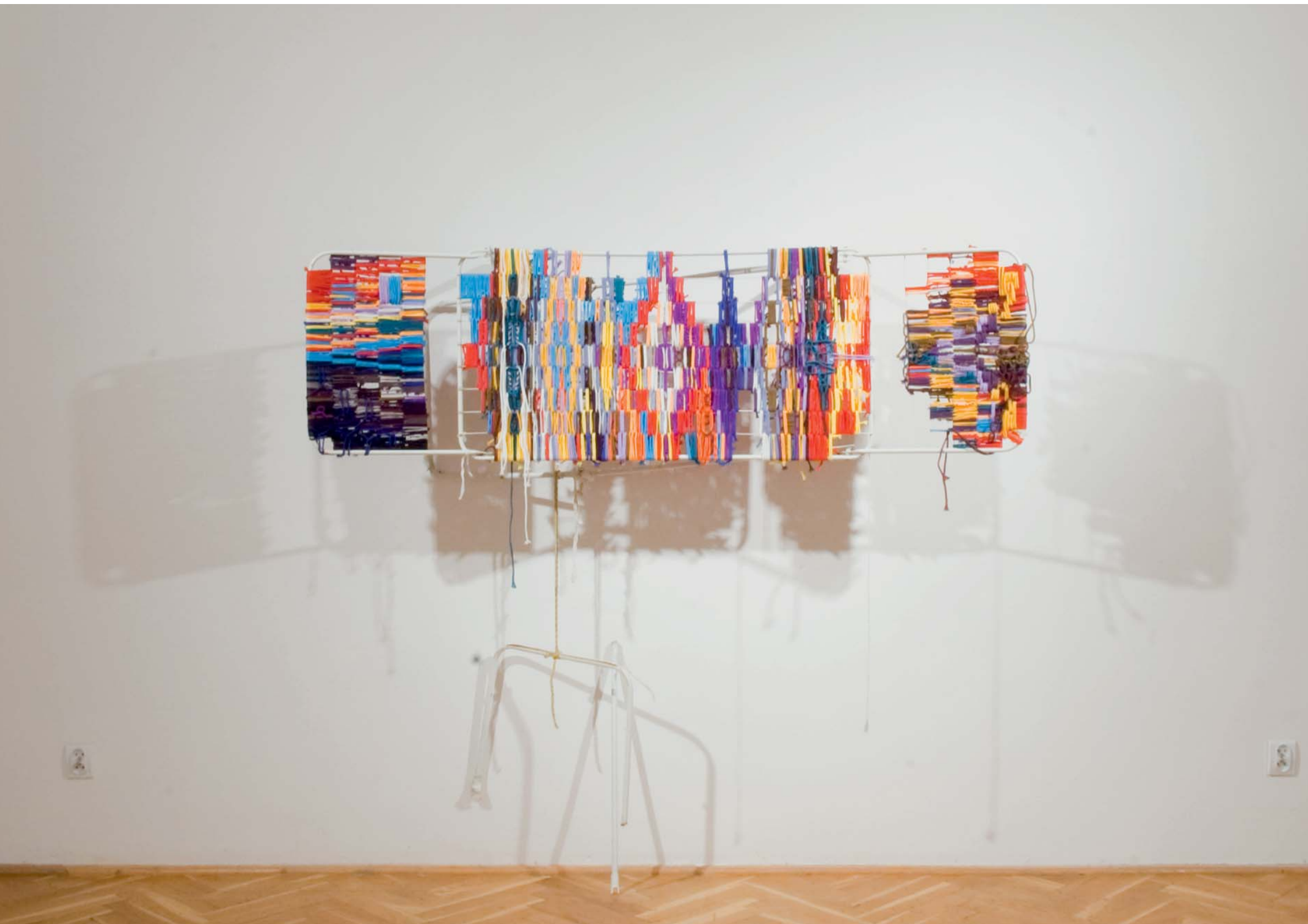
Centre, 2008-2010

Selection of drawings, photographs and cardboard objects

At the bottom of the Palace of Culture is the central roundabout, called *Rondo Dmowskiego*. Two wide car traffic lanes and tram routes cross there. Pedestrians cross using underground walkways. The metro runs underground as well, the entrance set a bit forward in a plaza which reminds one of a pan.

Besides the intersection, other circular elements attract attention, defining the centre and building a family together. To them belongs the bank building of the 70s, called *Rotunda*, which is close to the roundabout. The Palace of Culture has a curve on its west side as well; it is sealed there by the *Sala Kongressowa* as an apsis. In the winter, in the northern part of the Palace, an ice platform, where iceskaters can make their circles, is being constructed on the basketball courts. Finally, the pubs use the unremarkable area around the obelisks and string their sun embrellas around them.





Clothes Horse, 2010

300 x 150 x 30 cm
Clothes horse, cords

Clothes horses are foldable, portable and light. Many street vendors use them as sales tables. Shoelace sellers in particular lay their different colored laces out on them. Besides laces, favorite products for the street market are tulips, scarves, gloves, dvds, key chains and insoles: fast-moving, transient products; small things which one allows oneself on the side. The street vendors, with their colorful products, put life into the streets and squares of Warsaw. From time to time you can still find some stands with handmade doilies. It is conceivable that some years ago there were many more of these kinds of handicrafts. Now they have been replaced by dvd and shoe laces vendors. The work turns the shoelace selling stand into a homemade knotted carpet. The pattern follows the structure of the clothes horse. The resulting ornaments resemble traditional weaving works. The three-part surface is hung on the wall and recalls the form of a winged altar. Altars are objects for sacrifices, and, in addition, are used for worship. The clothes horse becomes a memorial of the streetmarkets and black market and reminds one as well of the more than 300 retailers who had their shops in the last years in the hall under the Palace. The sales hall has already been demolished.





WARSZAWA ŚRÓDMIEŚCIE

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Exhibition:

Kregoskup

Simone Rueß

18th of October – 21st of November 2010

STUDIO gallery, Palace of Culture, Warsaw

curator: Krzysztof Żwirblis; co-curator: Ania Ciabach

Catalogue:

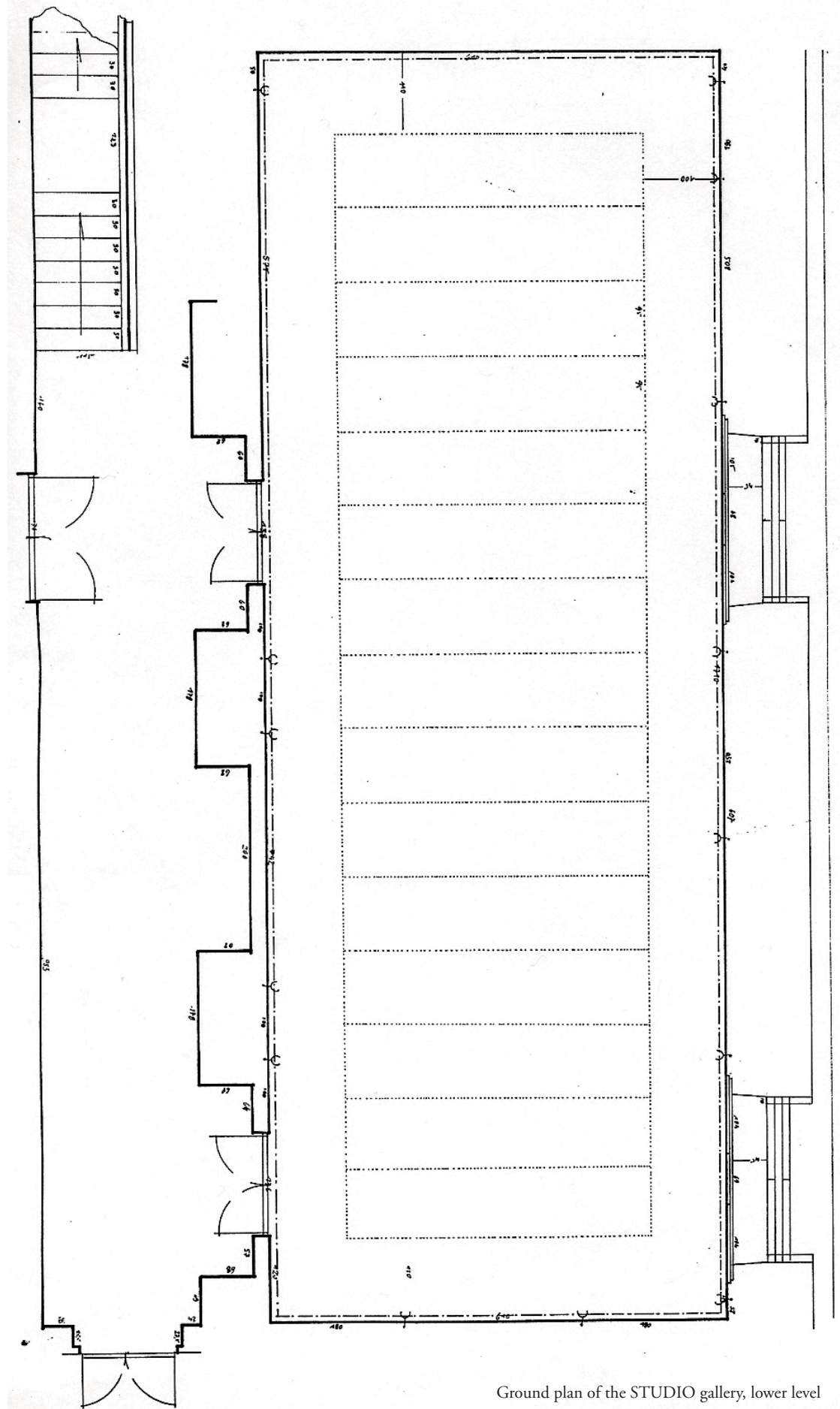
Texts, photographs and design: Simone Rueß

www.urbik.org; mail@urbik.org

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front cover: Palace of Culture and Science, corridor in the Theatre STUDIO, upper floor; photograph, 2010

back cover: Palace of Culture and Science from the side of Emilia Plater street; photograph, 2010



Ground plan of the STUDIO gallery, lower level

