



*Cabinet of True Horizons
(How far can you see?)*

curated by
Stach Szablowski

Dalila Gonçalves
Agnieszka Grodzińska
Kornel Jancy
Jimena Kato
Michał Martychowicz
Franciszek Orłowski
Witek Orski
Maya Saravia

How far can you see? - asks Michał Martychowiec in one of his works on display at the Cabinet of True Horizons exhibition in the Rodriguez Gallery. The horizon is a crucial figure in the show: not just as its topic, but precisely as its visual boundary. Can you collect perspectives? Fields of view? Many of the artworks gathered in the Cabinet refer to the line and notion of horizon. Others evoke the figure of the eye. These two things are strictly related; the horizon line is defined by our view and appears to be true, but only from the point of view of the beholder.

Therefore, Cabinet of True Horizons is a show about looking, about how much we can perceive and how far we can see.

Historically, a cabinet was a place used to store and display collections, and also to study questions evoked by them. The ephemeral collection of diverse works, placed in the Cabinet of True Horizons for the time of the exhibition, provides material to ponder upon the possible roles of art in defining our field of view. Can we view artworks in the same way in which we study works of cartography – maps – that allow us to see beyond the physical horizon, to look at an entire country, continent, or the whole world at once? Can artworks be seen as a certain kind of horizons that catch our eye and delimit our field of view? Does the artwork's meaning lie beyond its visual horizon – the horizon we must transcend, in order to understand what we see? Perhaps, by looking beyond the horizon of form, we can see not only the work itself, but also expand our field of view by adding new, previously unnoticed, aesthetically, existential or political dimensions of reality?

In the Cabinet of True Horizons, some artworks look the viewer in the eye, as if they were asking: what does art see? Others, paradoxically, reveal things by covering them. Others still, resemble visual barriers that provoke reflection on how our field of view is limited; and also on the unsettling affinity between the grid of coordinates overlaying the cartographic projection of the globe, and the fences that divide the world in real space. Borders are no longer abstract and take concrete, visible form. In 1989, a year that was supposed to become the beginning of the end of history, only slightly over 10 countries in the world had walls and fences along their borders. Today, this kind of “border-made-real” surrounds almost 70 countries, and many more are planning to follow in their footsteps. The growing access to more and more information seems to be inversely proportional to the level of access to knowledge about the things happening around us. Technology has made us almost omniscient, but paradoxically, our field of view keeps shrinking; the world has become more visible, but it’s also less and less transparent. Art responds with another kind of in-transparency - one that draws the viewer into looking beyond the horizon of what we are shown.

Stach Szablowski



Exhibition view



Exhibition view



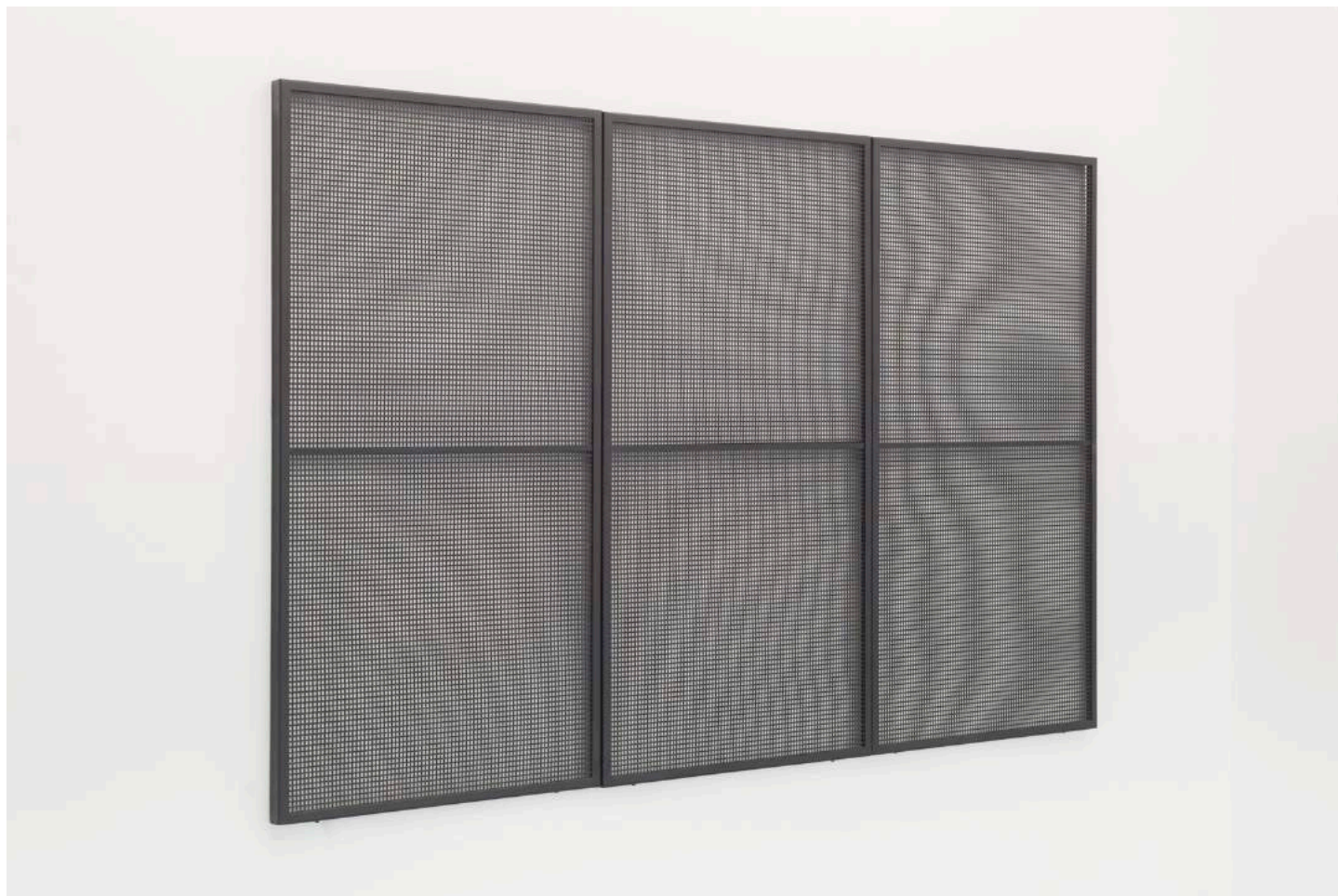
Exhibition view



Exhibition view



Witek Orski and Michał Martychowiec, exhibition view



Agnieszka Grodzińska
Untitled (fences), 2014
Metal and paint, 137x210 cm



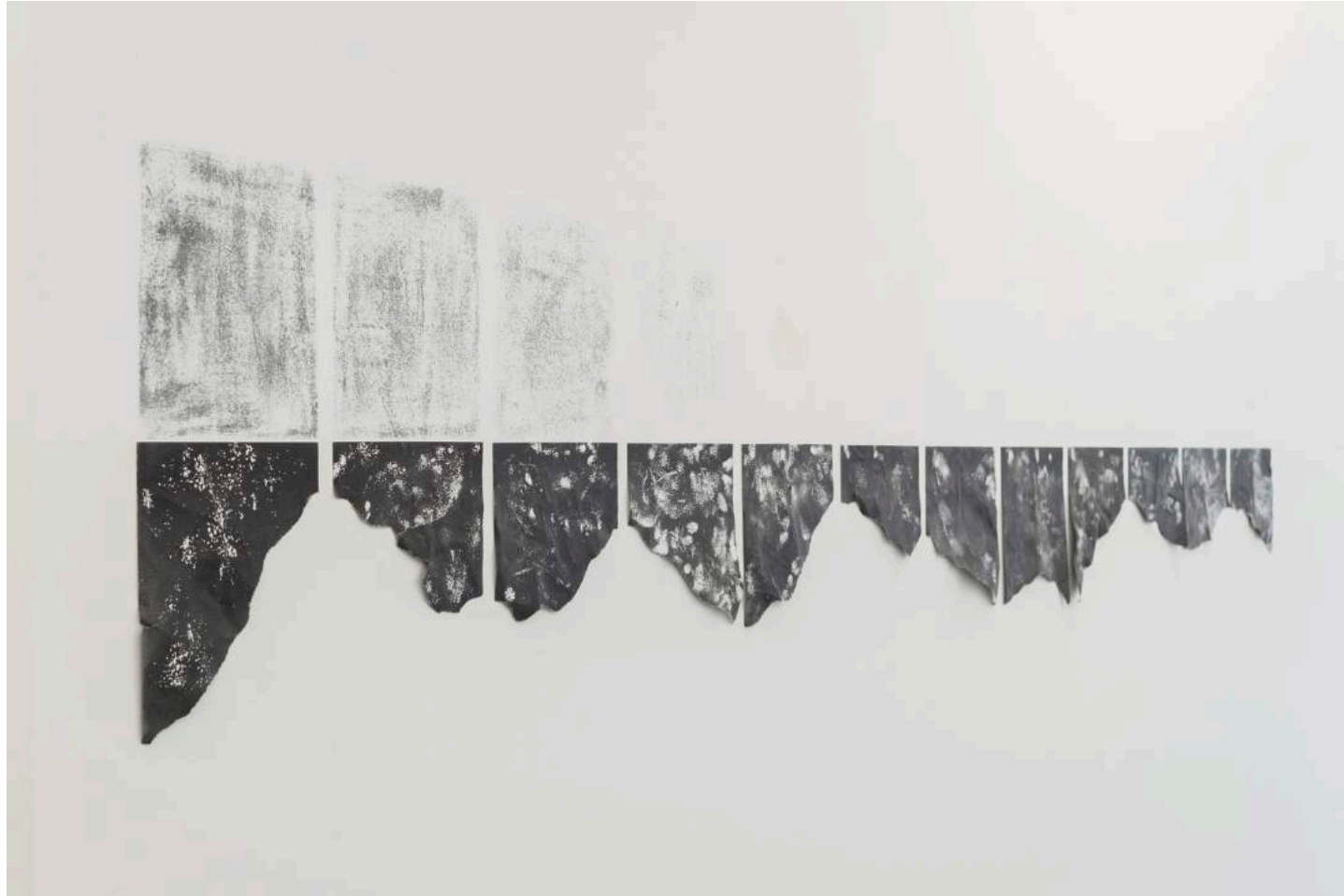
How far can you see ?

Michał Martychowiec

How far can you see?, 2013

Edition 7/10+AP

Neon, 25x140 cm



Dalila Gonçalves

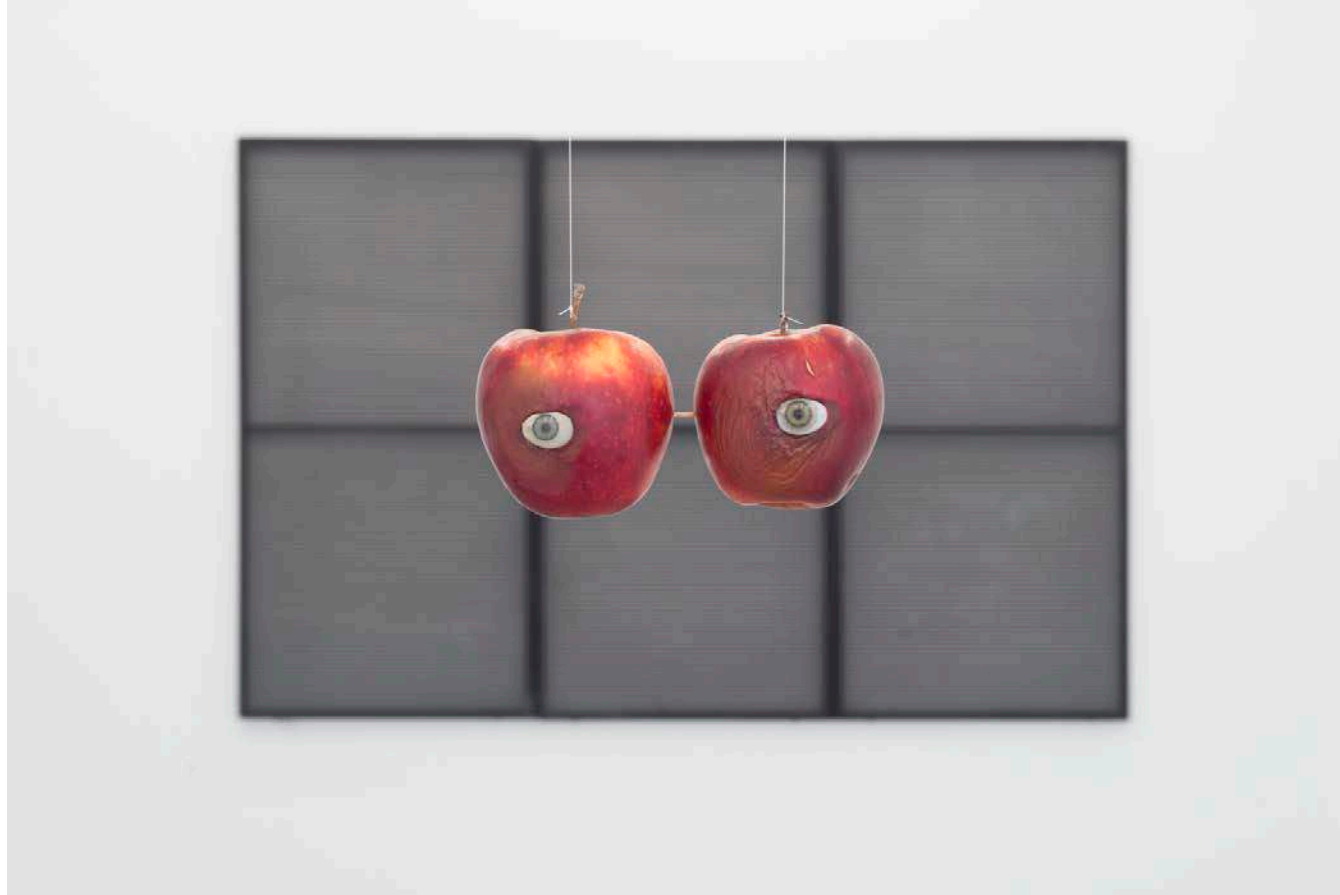
Altitudes 60, 100, 120, 150, 180, 240, 320, 400, 600, 1000, 1200, 2000
2012-2018

Installation with sandpapers (with different weights) and their
different effects on the wall

Variable dimensions



Dalila Gonçalves
Linhas de Ar (Air Lines), 2017
Clock hands, 14x90 cm



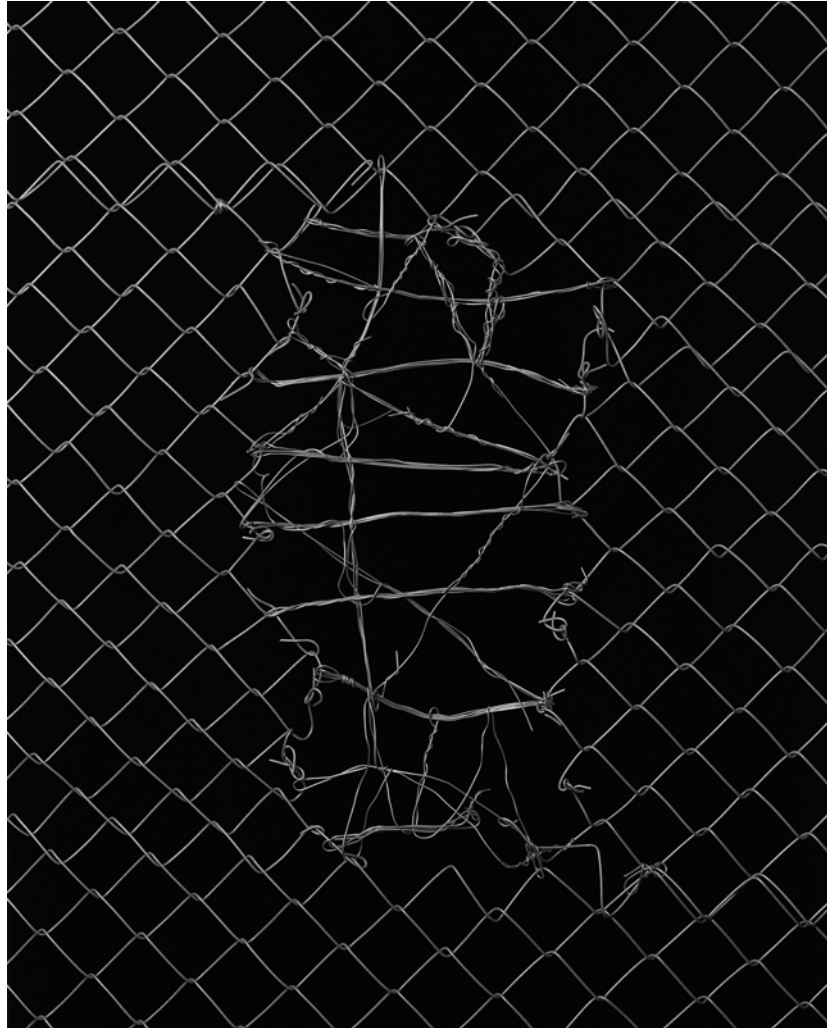
Agnieszka Grodzińska
Apple View 2016-18
Apples, prosthetic eyes



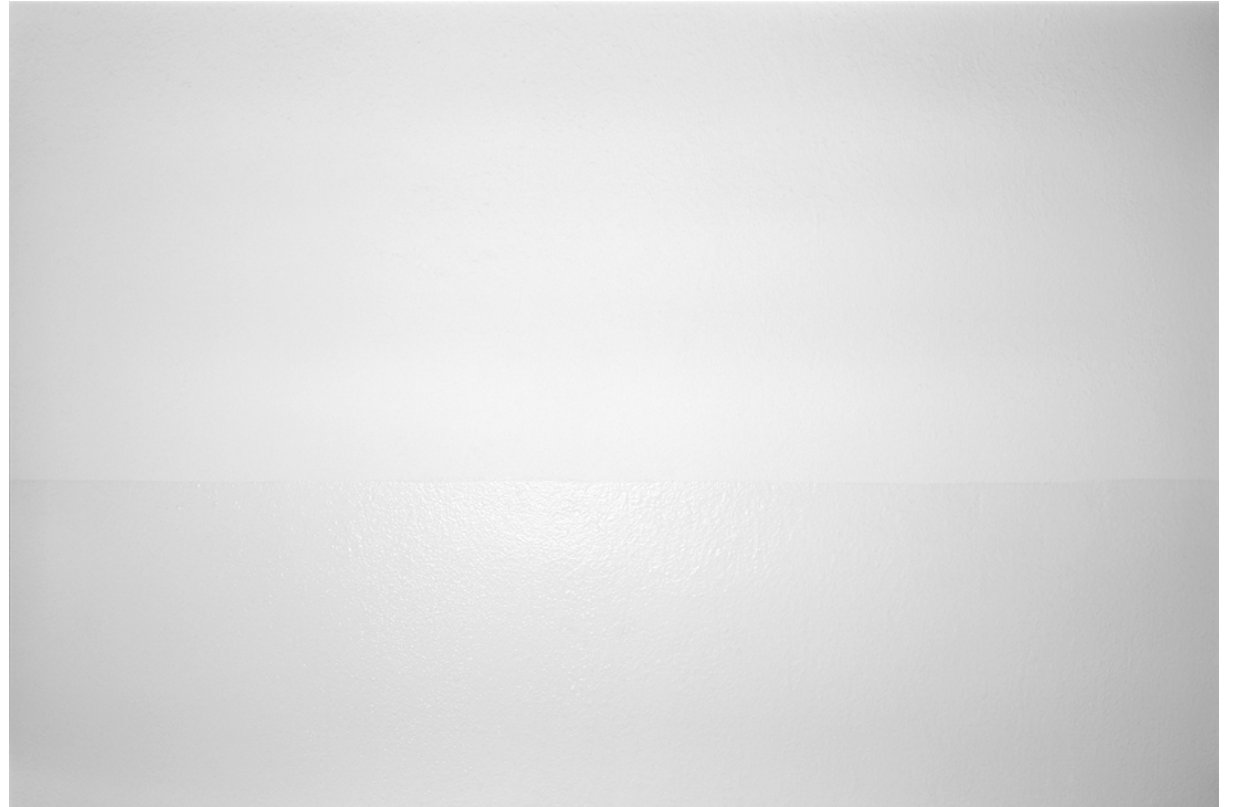
Agnieszka Grodzińska
Untitled, 2014
Plaster, glass dust



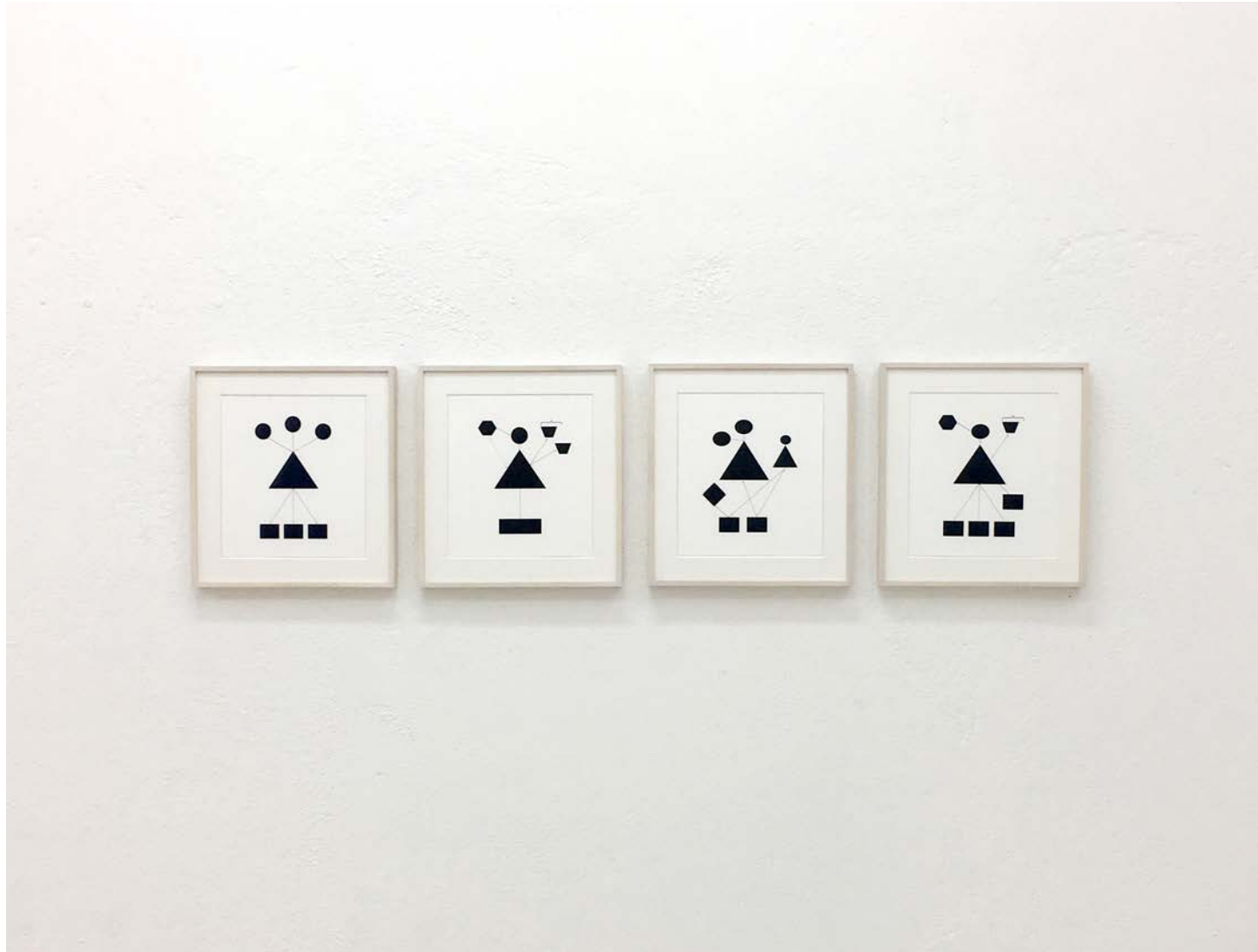
Franciszek Orłowski
Under the Skin, 2008
Pencil on paper



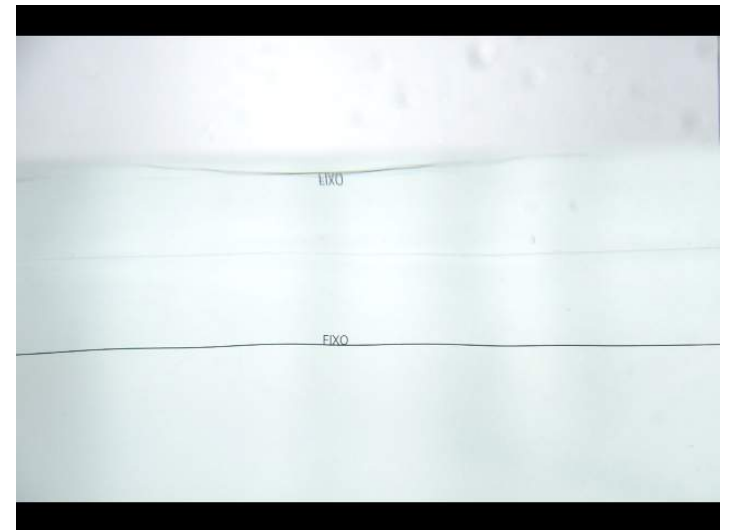
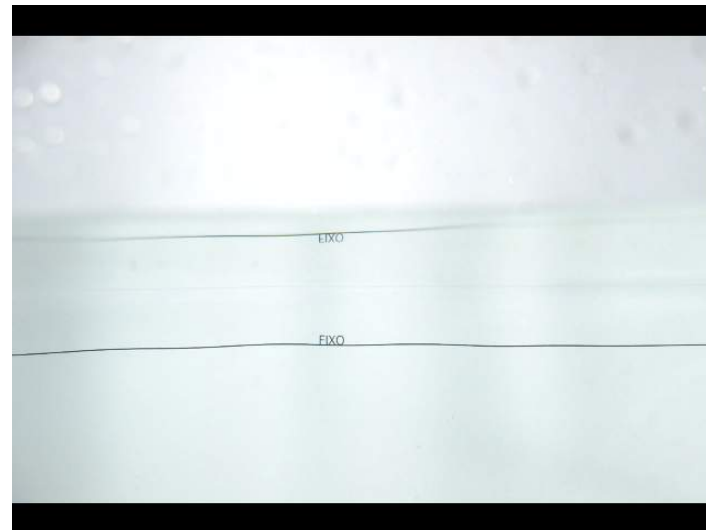
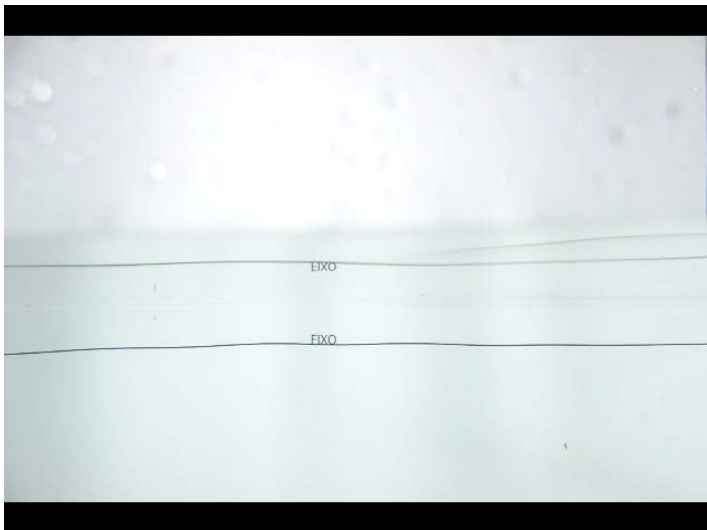
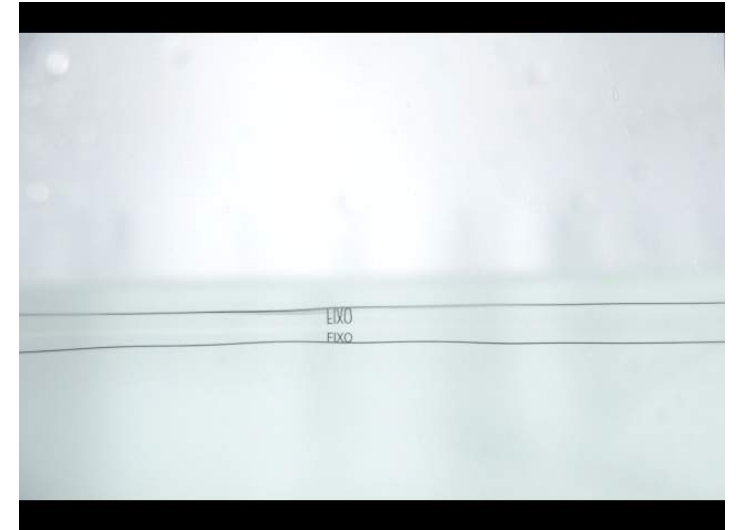
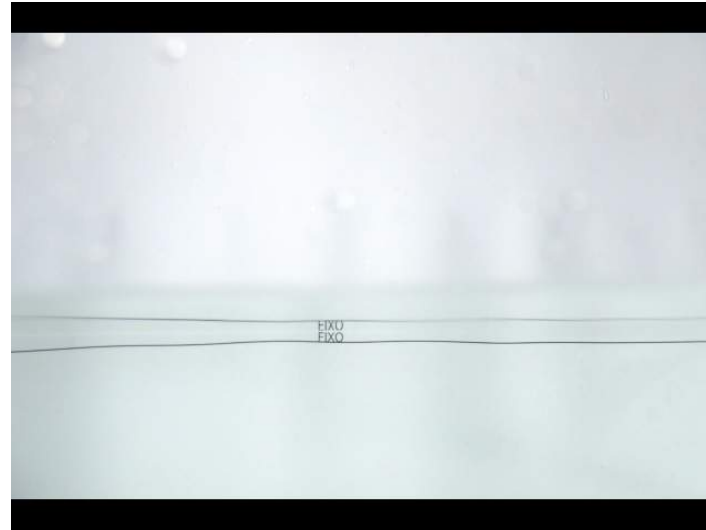
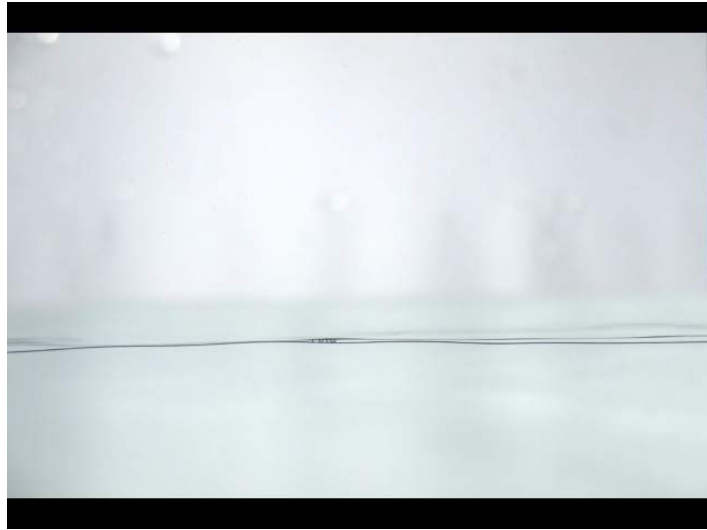
Witek Orski
Repair Wire, 2014
Edition 5/5+2AP
Photograph, Archival Pigment Print
120x95 cm



Witek Orski
Painted Dado, 2014
Edition 5/5+2AP
Photograph, Archival Pigment Print
100x150 cm



Maya Saravia
Off Shore, 2017
Edition 1/5
Silkscreen on cotton paper, 34x31 cm



Dalila Gonçalves
Eixo Fixo (Fixed Aixe), 2013
Edition 3+AP
Video/Installation
Water, line and word (Fixo) printed on paper



Kornel Janczy
Jungle, 2010
Oil on canvas, 70x100 cm



Kornel Janczy
Map of the Sky, 2015
Digital print on cardboard
Variable dimensions



Jimena Kato

Contact Zone (light and water), 2018

SuperWhite and White Mist paint, vinyl

Site-specific intervention along the whole
perimeter of the gallery