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Sculptures by Polish Artist Gregor Gaida on View at Galerie Adler



Gregor Gaida, "Teilen und Herrschen", 2005. Painted wood, concrete. Each ca. 160 x 240 x 130. Photo; Courtesy: Galerie Adler.

FRANKFURT AM MAIN.- Quantum physics postulates that a particle can follow every possible path in space-time on its way from one place to another and thus live through every possible story. Each of these possibilities describes one story and the sum of all these stories results in the only 'probable' path while each possible story holds a probability of its own. Gregor Gaida (*1975 Chorzów, Poland) has taken on this scientific onset and transferred it to life and art. In his philosophical approach of 'sum of histories', he describes the theory of human action as the consequence of the sum of all past events.

In his sculptures, Gaida literally gives shape to this approach and tells stories without writing them out. They are allegories of the contemporary that in their openness and elusiveness suggest different possibilities of a story.

Contradictions in current and historical context and in social value systems generate concepts that condense to imagery. As scrutinizing observer, he documents persons facing a personal decision and, at these crossroads, logs every detail of their mimic and gestures. His sculptures depict singular moments that implicate not only the sum of causes but all possibilities arising from this moment.

In 'Lateral III' the artist merges positively charged components like the motive of the child, the colour white and the pureness of washing powder. Their sum and constellation, however, produce a negative effect and irritate the viewer. Here, the crated image wavers between attraction and repulsion. Something similar happens in 'Kind und Kreide' ('Child and Chalk') which seems to feature the theme of childhood's innocence and purity. Only upon the second, closer look of the viewer, the seemingly playful scene unfolds to its whole extent: In absolute equality the playing children mutate to adversaries who consciously set themselves apart from each other.

The narrative character of the figurative in Gaida's works is always strongly pronounced and the characters whose anatomic minutiae and physiognomies are defined in detail seem strangely animate. A classic and timeless impression is also given by the lightly glazed wood which finds frequent application besides other materials such as aluminium, polyester and acrylic resin. Apart from the delicate wood grain, knotholes and small irregularities shine through the white glazed surface of skin, hair and clothes. Their inner substance which in itself holds an organic vitality is revealed and imparts Gaida's figurines with their ambivalent livelihood.

Gregor Gaida merges approaches from photography and painting to form inimitable sculptures. His objects may be seen as three-dimensional snapshots as the protagonists are cropped at their imaginary image borders and wrest away from their original frame of action. It is this fragmentary character that prompts the viewer to fathom themselves the 'sum of stories'.

The show runs from January 16 through March 6, 2010 at [Galerie Adler](#).

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