

ANDRZEJ JAN WRÓBLEWSKI

INVISIBLE FORCES OF NATURE IN ART AND DESIGN

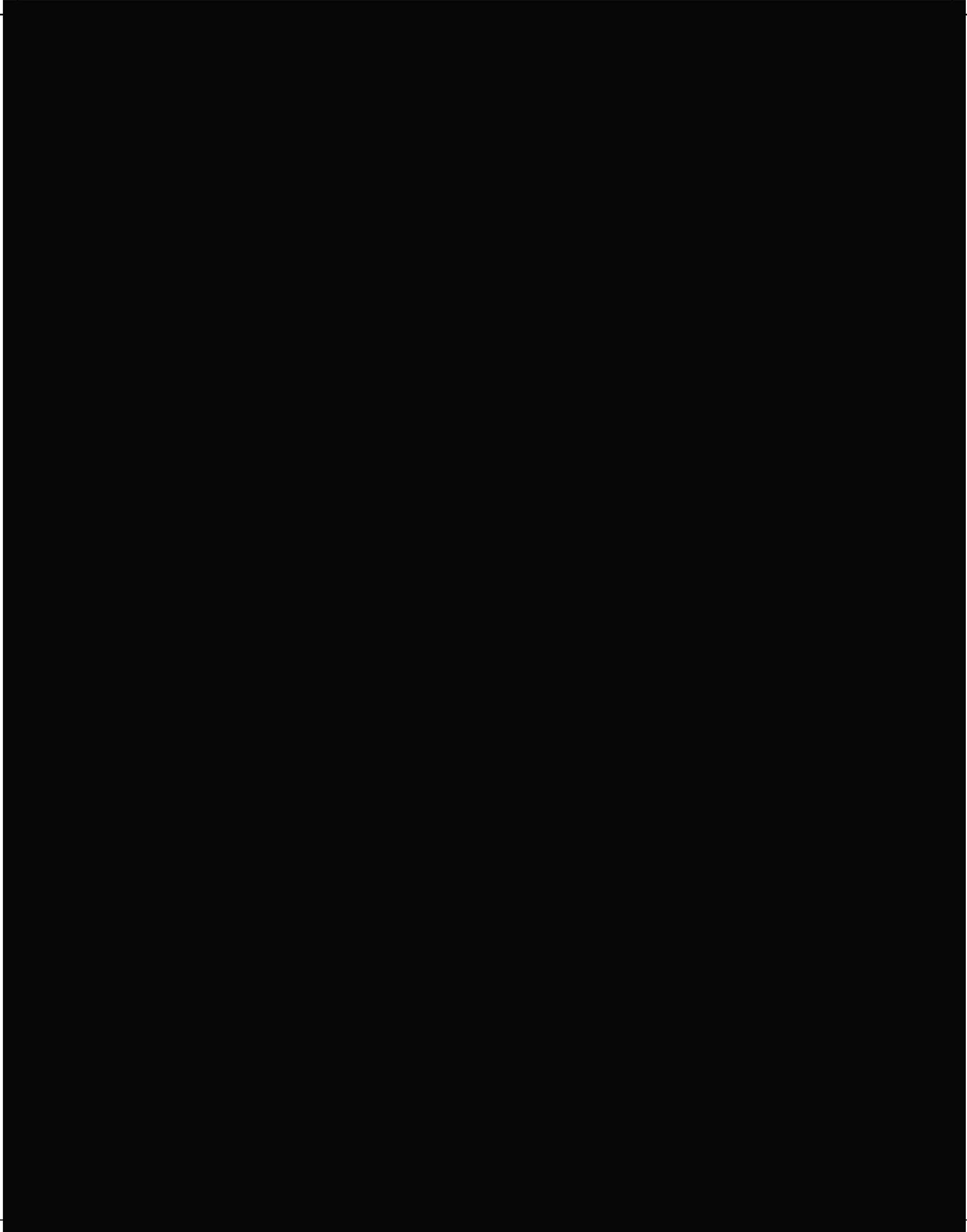


GRAVITY, KINETIC ENERGY, RADIANCE, RESONANCE AND VISCOSITY



Center of International
Contemporary Art
VANCOUVER







ABOUT AJW

Andrzej Jan Wróblewski (AJW) was the Co-Founder, inaugural Dean of the Faculty of Industrial Design, and then Rector, of the Academy of Fine Arts in Warsaw, Poland. Upon his move to the United States, AJW became the Chair of the Industrial Design Program at the University of Illinois at Urbana-Champaign, which, under his leadership, became the #1 ranked program in the Nation (The Gourman Report, Sixth Edition Revised, 1993). AJW played an important role in the historical development and advancement of industrial design in Poland and the USA. For his lifetime contributions, he was awarded the Order of Polonia Restituta and the Order of Merit of the Republic of Poland. In 2018, AJW was featured in an exhibition at the Zachęta National Gallery of Art in Warsaw where he was named one of the most influential Polish designers of the 20th century.

INFLUENCE:

AJW's works were inspired by direct contact and learning exchanges with some of the most prominent designers of the Modern era. As recipient of the prestigious Ford Foundation Fellowship in 1962, AJW visited the studios of Alexander Calder, Alexander Archipenko, Isamu Noguchi, Charles Eames, George Nelson, and Saul Bass. These encounters resulted in AJW's artistic explorations that caught the eye of internationally renowned art critics and collectors including curators at the Museum of Modern Art in New York (MoMA), leading to his work being acquired for the MoMA collection. AJW's works can also be found in other acclaimed museums and institutions worldwide, including the National Museum in Warsaw, the Museum of Art in Łódź, the Museum of the Academy of Fine Arts in Warsaw, the NTNU Art Museum in Taipei, the Beckman Institute at the University of Illinois at Urbana-Champaign, and numerous private collections across Europe, North America, and Asia.

EXPRESSION:

AJW's creative works span a multitude of art media, with particular emphasis on installation, photography and textile arts. His design work has also crossed numerous categories: from motorcycles and heavy machinery, household appliances and electronics, lighting and furniture, to the design of exhibitions and systems of visual information in cities.

1952, WARSAW



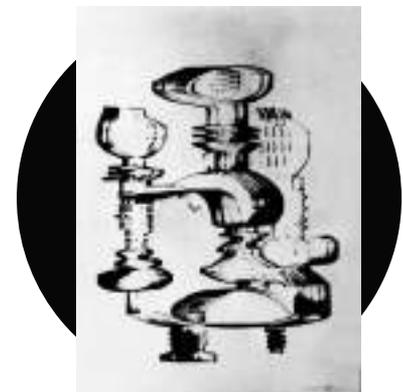
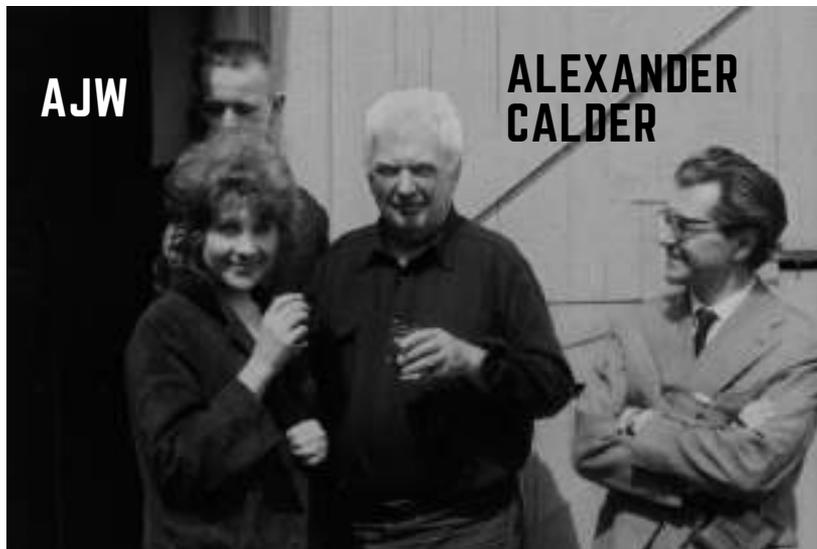
AJW started his studies of art in 1952 at the Institute of Art History, University of Warsaw, Poland. A year later he was admitted to the Faculty of Sculpture at the Academy of Fine Arts in Warsaw where, in addition to traditional sculpture, he began experimenting with photography, film, and installation. In 1956, at the time of the political "thaw" in the communist era Poland, he joined the first post-war trip of Polish art students abroad. This tour of France, Germany, Switzerland and Italy afforded AJW a direct, influential exposure to the world beyond the iron curtain and the opportunity to study classical art as well as the emerging art of the Modern era.

AJW has always been fascinated with design in nature and the infinite, creative possibilities of human imagination. His experimentation with photography allowed him to explore the theme of "associations" - ways in which the visual world can be re-interpreted through attentiveness and creative power of the human mind. One of his related photographic works, *The Mask* (1962) gained international acclaim and was published in the *Life* magazine in the USA, the *Science et Vie* in France and *Wiedza i Życie* (Knowledge and Life) in Poland. Photography has remained an important creative medium for AJW throughout his life and his photographic works are available for collectors through the AJW Design Studio™ Shop.



The "MASK"
Black and white photograph (1962).
Published in LIFE magazine in the USA

1962, NEW YORK



MUSICAL INSTRUMENT #1
Ink on paper (1962)
In the permanent collection of the Museum of Modern Art ("MoMA") in New York

As the recipient of the prestigious Ford Foundation grant in 1962, AJW travelled from Warsaw to New York where he spent a year learning at the studios of Alexander Calder, Alexander Archipenko, Isamu Noguchi, Charles Eames, George Nelson, and Saul Bass. AJW is pictured here with Alexander Calder, the acclaimed American sculptor known best for his kinetic sculptures (mobiles) powered by air currents. Calder's mobiles would play an inspirational role in AJW's creative design explorations, including his "Opus 5" kinetic sculpture, a re-construction of which is featured at this exhibition.

1977, WARSAW

With the support and collaboration of Jerzy Sołtan and Lech Tomaszewski, in 1977, AJW became the founding father and the 1st Dean of the Faculty of Industrial Design at the Academy of Fine Arts in Warsaw where he would become the mentor to a new generation of Polish designers. As a member of the Solidarity movement, AJW was a contributor to the 1981 Independent Congress of Polish Culture. In 1984, AJW was elected as the Rector of the Academy of Fine Arts in Warsaw, becoming the first ever designer appointed to this role at a post-secondary art institution in Poland, where he would lead a major transformation of the Academy.



K-2506 MODULAR CAB & BODY DESIGN Developed by AJW in collaboration with Andrzej Latos for the Waryński State Company (1972)

AJW's dedication to and investment in art and design education in Poland between late 1950s and late 1980s paralleled his own creative work that resulted in some of the iconic Polish product designs of the century. AJW authored and co-authored works across many categories of design, including the KM2506 Excavator Modular Cab and Body design. This innovative industrial design allowed for the same cab and body components to be installed on different excavator platforms, providing an effective modular solution.

1988, URBANA

In 1988, AJW was invited to join the Industrial Design Program at the University of Illinois at Urbana-Champaign, USA and two years later became the Head of the Program. Under his leadership, the Program underwent significant curricular and pedagogical reforms and in 1993 became the top-ranked design program in the United States, according to the prestigious Gourman® Report: A Rating of Graduate and Professional Programs in American & International Universities.

AJW was one of the early adopters of digital technology in the creation of art. His earliest digital artworks were created with the use of the "Windows Paint" software and exhibited as Cibachrome prints.



"BLUE BIRD"
Cibachrome Print (1988). In the Collection of the Beckman Institute at the University of Illinois at Urbana-Champaign

2018, VANCOUVER

In addition to his creative work in art and design and contributions to design education, throughout his life AJW has been actively engaged in promoting inter-cultural, international cooperation. For his distinguished contributions in this area, he was awarded the Officer's Cross of the Order of Merit of the Republic of Poland in 2018.



INVISIBLE FORCES OF NATURE: KINETIC ENERGY

"OPUS 5" (1978)

A consistent theme in AJW's creative work has been the desire to visually represent the invisible forces of nature: gravity, resonance, kinetic energy, viscosity, and radiance (penetration of light through a surface), as well as tensions and conflicts between nature and civilization.

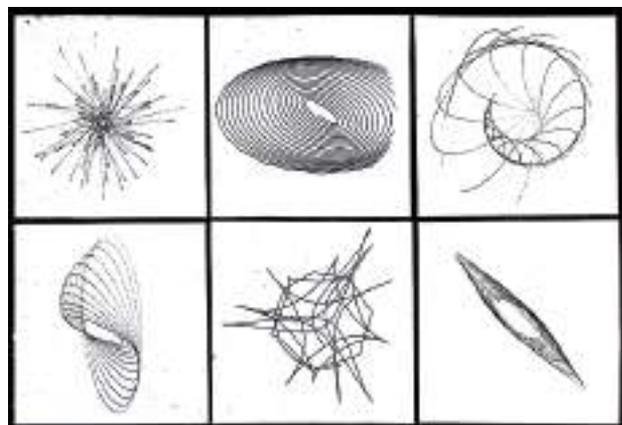
Inspired by the mobiles of Alexander Calder, whom AJW visited in his New York studio in 1962, "OPUS 5" was a kinetic, interactive installation that was created as an analogy to a musical instrument. Just as musical instruments generate quality of sound reflecting the intention, skill, and temperament of the musician, this "artistic instrument" sculpture was designed to create various drawings depending on the user's unique gestures. The resulting drawings are a record of a particular user's action in a specific moment of time - always unique and impossible to replicate, echoing Heraclitus' reflection about transience: "You cannot walk into the same river twice because other waters have entered it."



AJW with his students from the Academy of Fine Arts, at the debut of "OPUS 5" in Warsaw (1978).



The original "OPUS 5" is in the permanent collection of the Museum of Art in Łódź, Poland. The installation is over 9 feet tall, and weighs almost 100 kilograms.



These drawings, created by the artist and museum guests engaging with "OPUS 5" in 1978, highlight the individuality and uniqueness of each composition. Each drawing is a totally distinct reflection of the user's aesthetic intention and engagement with the invisible forces of nature: kinetic energy and gravity.



AJW making adjustments to "OPUS 6" in preparation for the CICA exhibition (January 2023).



"OPUS 6" (2022)

To celebrate his feature exhibition with CICA in Vancouver, AJW re-constructed his acclaimed 1978 "OPUS 5" kinetic sculpture, with support of the team from the Lofted Design and Manufacturing company in Richmond, BC. Known as "OPUS 6", this interactive, kinetic sculpture invites the audience to enter the process of co-creation of art by putting in motion a suspended glass plate situated beneath a drafting tool to produce unique, non-replicable drawings. The aesthetic experience generated through this act is augmented by the element of surprise, the unpredictability of the outcome and the delight in the emerging visual forms.

"OPUS 6" invites each visitor to the exhibit to engage in their own, personal exploration of the invisible forces of nature. Just like in 1978, you are invited to capture your own, unique expression while you move the hanging tablet with intention that reflects your temperament, curiosity, and aesthetic desire. We invite you to record your personal act of co-creating art on a specially branded paper and to take it home as a memento of this unique experience. It will carry a memory of the exact moment in time when - through the power of "OPUS 6" - you had the opportunity to harness the invisible forces of gravity and kinetic energy for your own, unrepeatable, aesthetic purpose.

INDUSTRIAL DESIGN

AJW's innovative approaches to and leadership in design education were founded in his own experience and practice as an industrial designer, credited with some of the iconic Polish product designs of the 20th century. AJW authored and co-authored works across many categories of design, including the design of the exterior for the AKAT-1, recognized as world's first transistor computer; Osa M-55 ("The Wasp") scooter, the K-607 Industrial Excavator, travel and household irons, and unique lighting solutions. During his time in Poland, he also designed exhibitions, including Polish Pavilions at the Sao Paulo Art Biennial in Brazil. He successfully competed in international design competitions, including claiming a 1983 ICSID prize in Kyoto, Japan for a System of Orientation in the City co-authored with Roman Duszek, Jerzy Porębski and Jacek Surawski. Many of AJW's designs from this era are now featured in the collections of prominent Polish museums of art and design, including the National Museum in Warsaw, the Museum of Art in Łódź, the Museum of the Academy of Fine Arts in Warsaw, and the Museum of Technology in Warsaw.

APPROACH:

AJW's approach to design is rooted in his firmly held belief about the intricate relationship between art, design and society. For AJW, the essence of design is neither in "styling" by generating new creative visual interpretations of existing utilitarian objects nor in technological, engineering-focused solutions to practical problems. It is rather in seeking ways to improve life experience by focusing on real societal issues and needs and addressing them through the required innovation in the form and functionality of everyday objects and in re-defining the processes of engagement with the material world. For AJW, design is a form of social activism; it is not about the designer but about the service that he or she can render to society.

For AJW, the ultimate test of good design is not in the quality of the object itself, but rather in the quality of experience that it affords and its fit with the environment. According to AJW, "the value of design work can only be assessed when the work is being applied in practice; the evaluation depending on the degree to which we can befriend our surroundings." High quality design fully integrates the form and the function with the design idea legible in the appearance of the object, with the visual structure conveying the functional process.

In AJW's words, "design is the art that creates the face of our times more than any other artistic discipline. It is an art that shapes customs and decisively affects the forming of our views and aesthetic positions; art saturated with the everyday, penetrating into homes, and spilling out into the streets." This understanding of design and its profound impact on the world has made AJW's design always attentive to environmental concerns and social inclusion and sustainability. For AJW, every design has a consequence: imaginably positive and potentially detrimental, and it is the designer's moral prerogative to never forget about the impact of their work and the resulting responsibility to subjugate his or her own creativity and imagination to the scrutiny of a critical consideration: how will this design contribute to a better world?



"THE VALUE OF DESIGN WORK CAN ONLY BE ASSESSED WHEN THE WORK IS APPLIED IN PRACTICE; THE EVALUATION DEPENDING ON THE DEGREE TO WHICH WE CAN BEFRIEND OUR SURROUNDINGS."

ANDRZEJ JAN WRÓBLEWSKI



AKAT-1 (1959)

Developed by Jacek Karpiński, the AKAT-1 was a differential equations analyzer based on transistors (considered by experts to be one of the first "computers" in the world). The exterior was designed by AJW, in collaboration with Emil Cieślak, Olgierd Rutkowski and Stanisław Siemek and was internationally praised for its design that could "innovatively merge all functions in a congruent and attractive form that anticipated the future trends."* The AKAT-1 is in the collection of the Museum of Technology in Warsaw, Poland.

*P. Lipiński, 2014. Geniusz i świnie. Rzecz o Jacku Karpińskim. Pruszkow: JanKA. p. 13



HOUSEHOLD IRON SERIES. PREDOM (1972)

During AJW's design career, he had the opportunity to explore new approaches that challenged traditional industrial designs at the request of some of the largest companies in Poland at the time. AJW's re-designs revolutionized the aesthetics of a traditional iron, while also reducing the weight of the device without compromising its performance. The "Household Iron Series", co-designed with Andrzej Latos, were commissioned by PREDOM Electric, the largest Polish manufacturer of electric household appliances from the early 1970s to the late 1980s. Production examples from the series are in the collection of the National Museum in Warsaw.



TRAVELER'S IRON VI. PREDOM (1971)

The design of AJW's Traveler's Iron, co-authored with his long time friend and design partner Andrzej Latos, answered the need of travellers at a time when hotels and other lodgings did not routinely provide guests with irons or tea/coffee makers. It combined fully functional clothes iron with a device to quickly boil water, re-purposing the heating unit, all within a highly compact, easy-to-transport device. This design was commissioned in 1971 by PREDOM, is recognized as an iconic design of the era, and is in the collection of the National Museum in Warsaw.



**WARSZAWSKA FABRYKA MOTOCYKLI
(WARSAW MOTORCYCLE FACTORY)**

M-55 OSA SCOOTER DESIGN. WARSAW MOTORCYCLE FACTORY (1961)

AJW's OSA M-55 design, developed in collaboration with Cezary Nawrot and Elżbieta Dembińska, was built on an existing OSA M-52 scooter, improving its functionality, safety and aesthetics. It allowed for a significantly enhanced storage space within the same chassis, facilitated access to mechanical components for maintenance and repair, and introduced a new elliptical headlight reflector that enhanced illumination of the road and gave the M-55 model a new aesthetic identity. The OSA scooters, mass produced by the Warsaw Motorcycle Factory became in the 1960s an iconic symbol of progress in the Eastern Europe and competed in motorcycle rallies in Italy and the UK. The OSA M-55 scooter is currently in the collection of the National Museum in Warsaw and was featured at the 2018 exhibition "Przestrzeń Niewysłowiona" ("Ineffable Space") hosted by the Zachęta National Gallery of Art in Warsaw, Poland.



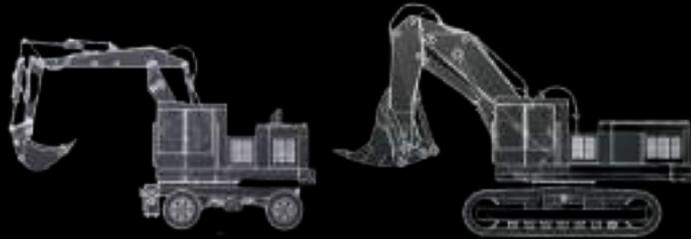
STANDARD & LUXURY MODEL MOTORCYCLE DESIGN. WSK MIELEC (1966)

Following the success of the OSA scooter, AJW, together with Andrzej Latos, designed a 2-passenger motorcycle for Polish manufacturer Wytwórnia Sprzętu Komunikacyjnego (WSK) in Świdnik, Poland. Between 1955 and 1980, over 2,000,000 of various models of the WSK motorcycles were produced, making it a highly popular vehicle on Polish roads.

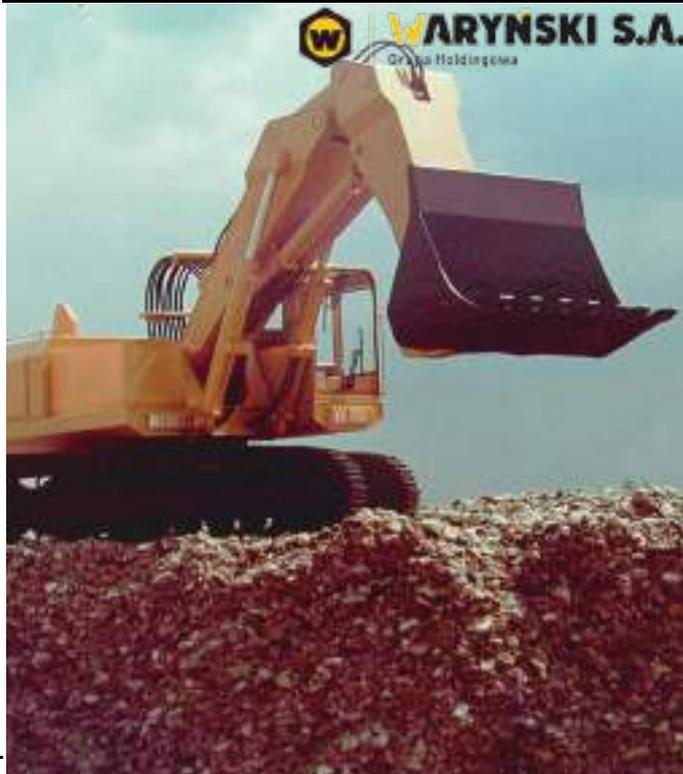


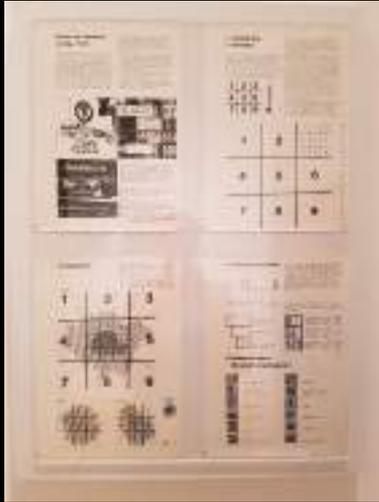


**K-2506 MODULAR CAB & BODY DESIGN.
WARYŃSKI STATE COMPANY (1972-1975)**



The K-2506 modular cab and body design was commissioned by the Waryński State Company, the largest manufacturer of excavators and power hydraulic systems for earth moving equipment in Poland in the 1970s. It offered a modular solution that allowed for the same operator cabin to be installed on industrial excavators and wheel loaders of different sizes and with different chassis and drive train configurations. AJW's standardized K-2506 operator's cabin was guided by ergonomic considerations, optimizing visibility and comfort for the operator, and contributing to the safety of the construction site. This project was co-authored with Andrzej Latos.





ICSID AWARD IN KYOTO (1983)

During his international travels, AJW recognized the challenge faced by visitors trying to find their way in the cities. This prompted his search for a system that could be standardized and globally implemented (irrespective of local languages). Bringing together a team of colleagues and graduate students: Roman Duszek, Jerzy Porębski, and Jacek Surawski, AJW led the effort to design a comprehensive orientation system that was based on the geographical location, scale, and distance from a city centre. The project earned the 1983 ICSID design prize in Kyoto, Japan.



CUTLERY SET. LOT POLISH AIRLINES (1975)

In 1975, AJW designed a cutlery set for Polish Airlines "LOT". The objective of this project was to reduce the weight of cutlery for use on the airplane by utilizing very thin stainless-steel sheets shaped to ensure excellent rigidity.



PORTABLE SHOWER SUITCASE. CROP DESIGN COMPETITION. PARIS, FRANCE (1964)

This design of a compact, collapsible shower, co-authored with Andrzej Latos, is an example of AJW's design proposing a solution to a real societal need at the time. In the 1960s, with many Eastern European countries still recovering from the impact of World War II, many people lived in small, cramped spaces, often without access to proper bathrooms with plumbing fixtures. Much of the tourism at the time focused on camping, with limited access to sanitary facilities. This design, commissioned by the CROP in Paris, provided users with the ability to quickly set up a personal shower that could be compactly transported and stored when not in active use.



MATERIAL TOOL CD-ROM (1997)

In 1997, in collaboration with Suryanarayana Vanka, AJW authored "Material Tool. A Selection Guide of Materials and Processes for Designers" that was published by Prentice Hall, USA. This innovative CD-ROM software and accompanying hard copy manual were designed as a handy reference as well as an instructional guide for choosing and sourcing appropriate materials and technological processes for effective design solutions. It also contained a student workbook to support the use of this resource in teaching and learning industrial design. In addition to being used by individual designers, the software was adopted as an instructional resource by several industrial design programs in North America and beyond.

PHOTOGRAPHY

EARLY PHOTOGRAPHS FROM AJW'S "ASSOCIATIONS SERIES"

One of the hallmarks of AJW's photography has been his interest to explore the potential of the photographed objects to be transformed through the power of association. His intention has been not to photograph the object itself but rather to capture its suggested possible alternative meaning.



"REMEMBERING HENRY MOORE"
Black and white photograph (1956)

This image re-interprets a large piece of driftwood that AJW encountered on a walk along the banks of Vistula river that reminded him of Henry Moore's sculptures from the Reclining Woman collection.

Flipping or cropping an image can trigger unexpected associations with unrelated visual forms. In this case, a photograph of a blade of grass was turned by 90 degrees to create an image reminiscent of a dynamically swimming school of fish.



"THREE FISH"
Black and white photograph (1956)



"REMINISCING KOBRO"
Black and white photograph (1956)

Katarzyna Kobro along with her husband Stanisław Strzemiński are among the most famous artists of the Polish Avant Garde art movement before the Second World War. This photograph was not a traditional photograph, but rather an experimental printing process within a dark room (a converted closet in AJW's home). Drops of ink were magnified between 2 glass lenses were magnified and then printed on paper using the photographic process to create mysterious shadows that elicited an association with the sense of movement characteristic of Kobro's sculptures.



"THE MASK"
Black and white photograph (1962)

This image of an insect found in the collection of the Museum of Zoology in Warsaw, Poland, became one of AJW's more renowned photographic works. "The Mask" was published in "Life" magazine and subsequently reprinted in the French magazine "Science et Vie", as well as the Polish periodical "Wiedza i Życie" (Knowledge & Life).



"ASSOCIATION WITH A VICTIM OF WAR (DESTROYED STREET LAMP)"
Black and white photograph (1956)

On one of his walks through the war-destroyed Warsaw, as he was working on the design for the Auschwitz-Birkenau memorial, AJW came across a damaged street lamp that triggered for him a powerful association with a mutilated human torso trapped in a cage.

INVISIBLE FORCES OF NATURE: RESONANCE

MUSICAL INSTRUMENT DRAWINGS SERIES (1962)

This collection of drawings was created during AJW's visit to the USA in the early 1960s, supported by the Ford Foundation Fellowship. It provides an early example of his interest in visualizing acoustic resonance using the artistic vocabulary of modern art.

These works draw on AJW's background as an accomplished violinist, his interest in the physics of sound and his first-hand exposure to the cutting-edge art of the avant-garde era. They were inspired by AJW's visit to the Metropolitan Museum of Art in New York where he became fascinated by the collection of previously unknown to him rare musical instruments from around the world. The drawings were his attempts to imagine and visually represent - based on the instruments' appearance and materials used to build them - the auditory and aesthetic quality of the music that they generate. Instruments with deep and brassy tones are large and grand, while high-pitched notes are expressed with lighter proportions and line thickness.

"Musical Instrument #1" was acquired by the Museum of Modern Art in New York (MoMA). Additional drawings from this series are in collection of the Museum of the Academy of Fine Arts in Warsaw, Poland and in private collections.



MUSICAL INSTRUMENT #1

Ink on paper (1962).

In the permanent collection of the Museum of Modern Art ("MoMA") in New York



MUSICAL INSTRUMENT #2

Ink on paper (1962).



MUSICAL INSTRUMENT #3
Ink on paper (1962).



MUSICAL INSTRUMENT #4
Ink on paper (1962).



MUSICAL INSTRUMENT #5
Ink on paper (1962).

CITY SCAPES & FORMS DRAWING SERIES (1962-1963)

These drawings are a result of convergence of AJW's study of modern art and his immersion in the urban landscape of the New York city of the early 1960s. They capture his experience with the iconic city through the prism of his experimentations with new forms of visualization of built environment in space and time.



NEW YORK #5
Ink on paper (1962).



FIGURE #6
Ink on paper (1963).



REFLECTIONS #1
Crayon on paper (1963).



FIGURE #5
Ink on paper (1963).

DIGITAL ART PIONEER

AJW'S EARLIEST DIGITAL ART FILES FROM THE 1980S WERE SAVED ON 5 1/4" IBM FLOPPY DISKS.



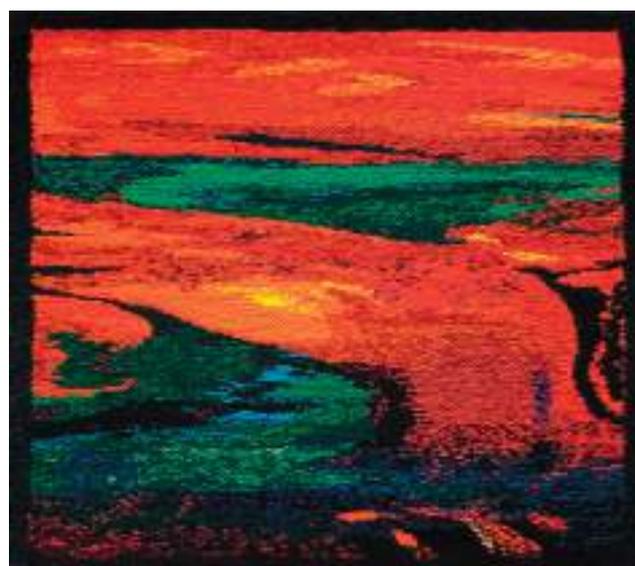
The inspiration for AJW's tapestries came from his early explorations of digital art. As one of the pioneers of the medium, in the early 1980s, AJW began to experiment with the first editions of the MS Paint software (at the time named "Windows Paint") to create digital paintings, representing abstracted, three-dimensional space.

At that time, there were no colour printers with sufficient resolution to effectively move the works from a computer screen to a non-digital, hard-copy format - so AJW displayed his works in a form of Cibachrome prints. Yet, even this technology had significant limitations, particularly with respect to the size of the image, which were not compatible with AJW's ambition to present his work in a much larger scale. This is when he began to think about the pixels as potential foundational elements for re-creating his digital works in textiles.

Consequently, AJW designed and hand-built a special frame/loom that allowed him to translate his digital paintings into large tapestries (up to 180cm x 220cm). Using thick linen cords as the warp and natural and synthetic wools for the weft, he invented his own method of intertwining the yarns where each knot referenced a pixel in his computer-generated images. From that point on, AJW began to think about his digital paintings more as an intermediate step - rather than a final outcome - in his creative process.



"HEAVEN AND EARTH"
Wool and synthetic fibre (2003)



"RED RIVER"
Wool and synthetic fibre (2005)



"EASTERN TEMPLE"
Cibachrome print of digital art
created in Windows Paint (1988)



"EASTERN TEMPLE"
Wool and synthetic fibre (1988)



"BLUE BIRD"
Cibachrome print of digital art
created in Windows Paint (1989)



"BLUE BIRD"
Wool and synthetic fibre (1989)



"SYNTHETIC LANDSCAPE"
Cibachrome print of digital art
created in Windows Paint (1990)



"SYNTHETIC LANDSCAPE"
Wool and synthetic fibre (1990)

INVISIBLE FORCES OF NATURE: RADIANCE



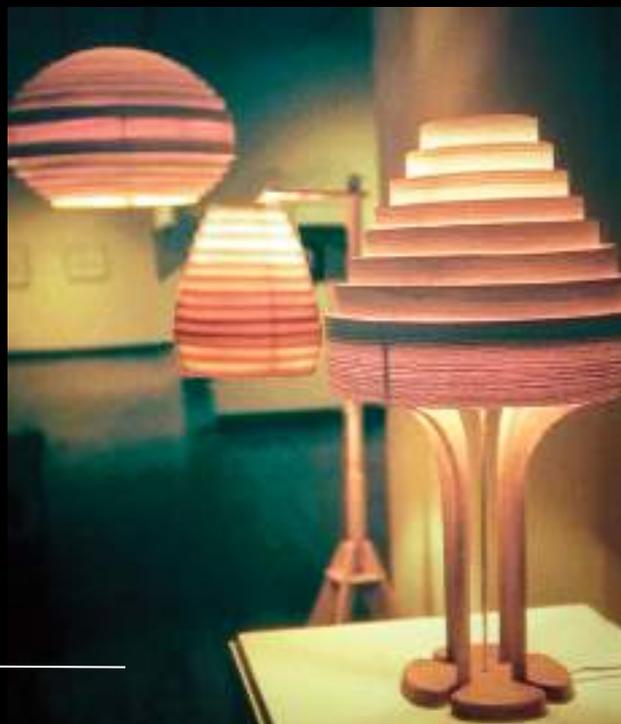
Lamp prototype. Styrofoam and metal (1971)

NATURAL LUMINANCE LIGHT SCULPTURE SERIES

Early in his design career, AJW observed that, historically, lamp design seemed to be more focused on the structure or the aesthetic appearance of the lamp, and less on the resulting quality of light and ambiance. In 1971, this led to his experimentation with diverse translucent materials to investigate their potential to impact the intensity and character of light. He initially focused on styrofoam, attracted by its translucent potential and the possibility to recycle and re-purpose styrofoam flower pots which were very popular at the time. However, the high temperature of illuminated incandescent light bulbs placed limitations on this idea.

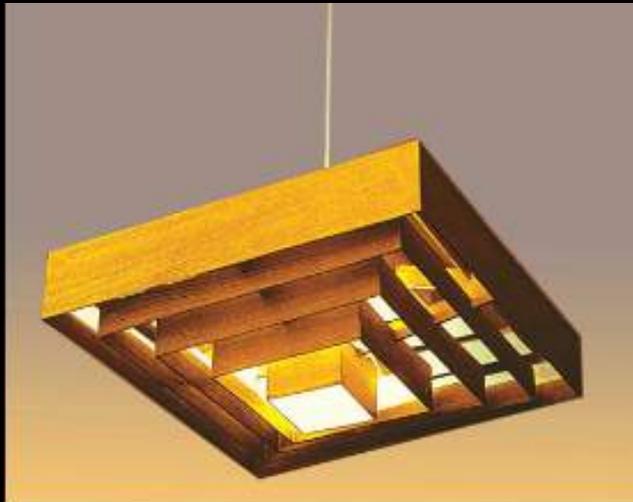
Throughout his tenure as the Chair of the Industrial Design Program at the University of Illinois at Urbana-Champaign, AJW continued his exploration of the interplay between transparency, light, and material. During this period, AJW developed hanging, floor, and desktop editions of his "Natural Luminance Light Sculpture Series", which were displayed in an exhibition at the Krannert Art Museum in Champaign, Illinois.

Natural Luminance Light Sculpture Collection.
Wood veneer and hardwood/plywood.
Exhibition at the Krannert Art Museum
Champaign, Illinois (1993)



1971

1993



"MODEL 1.0" Natural Luminance Light Sculpture Collection.
Wood veneer and plywood (1980)



Model 1.0 hanging in AJW's apartment in Warsaw, Poland
(1980)

1980

In the early 1980s, AJW shifted his focus to thin wood strips which, depending on the type of wood and thickness/arrangement of the strips, opened up a potential for a new universe of light sculptures, each with a unique warm glow and luminescence. This experimentation led to AJW's design of the "Natural Luminance Light Sculpture Series." Pictured above is the Model 1.0 which was AJW's first exploration of the world of wood veneer and lighting. It was an effective and relaxing ambiance builder and a stunning conversation piece when installed in a living space. It also provided great functional lighting for food presentation, enhancing dining experience with family and friends.



Models L-M and L-SS in the AJW Design Studio™
showroom (2022)



AJW hand-crafting a hanging Model C-M in his workshop (2022)

2022

More than 60 years since the "Natural Luminance Light Sculpture Series" was first contemplated by AJW, in 2022, AJW created the most spectacular updates to the series. Hanging, floor, and desktop editions showcase stunning harmony of light, material, form and function. For the first time ever, limited, hand-assembled by AJW editions are available for purchase through the AJW Design Studio™.

OWN A PART OF DESIGN HISTORY

To celebrate AJW's 1st exhibition with CICA in Vancouver, AJW created a limited run of First Edition "Natural Luminance Light Sculpture Series", hand-crafted by AJW himself.



UPCOMING RELEASES

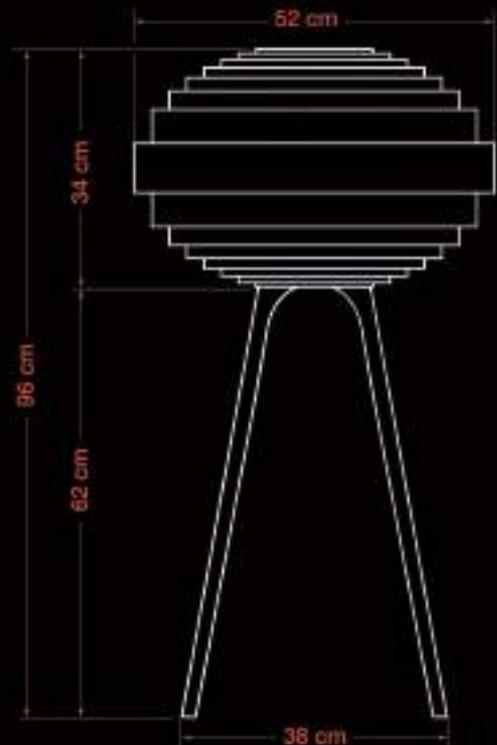
Throughout 2023, AJW Design Studio™ will be releasing new Models of the Limited First Edition of both new and legacy AJW "Natural Luminance Light Sculpture Series" to make these unique AJW works available to collectors for the first time in history. The releases will be limited to only 10 exemplars of each Model and wood finish, with every light sculpture hand-assembled by AJW. Please contact a CICA representative or register your interest at the below link to secure your own part of design history:

www.ajwdesignstudio.com/limited10

SPECIAL 1ST EDITION RELEASE WITH CICA!

MODEL L-MT 1ST EDITION (1/10)

The Natural Luminance Light Sculpture Series Model L-MT (2022) is the very latest creation of AJW, blending the iconic upper profile of the Natural Luminance Series with mounting on smooth, arched legs that suspend the light sculpture closer to the ground, creating stunning "light ripple" projections. It is the first Model released in the 1st Edition of the Natural Luminance Light Sculpture Series. Only 10 1st Edition L-MT Model light sculptures are available for collectors. Each light sculpture, hand-crafted by AJW, comes with a production video and is marked with its 1st Limited Edition number.



MODEL D 1ST EDITION (1/10)

The Natural Luminance Light Sculpture Series Model D was created by AJW while he served as the Chair of the Industrial Design Program at the University of Illinois, Urbana-Champaign. The Model D offers excellent lighting for work or reading while generating a relaxing, warm ambient glow within the room. The Model D was showcased in a feature exhibition at the Krannert Art Museum in Champaign, Illinois in 1993.



MODEL C-L 1ST EDITION (1/10)

The Natural Luminance Light Sculpture Series Model C-L is significantly larger than the C-M and C-S and offers a further altered offset profile. It is a spectacular addition to larger open spaces, formal living rooms, and lounges.



MODEL F 1ST EDITION (1/10)

The Natural Luminance Light Sculpture Series Model F is the 3rd generation of AJW's light sculptures that debuted in 1971. Inspired by Kumiki Japanese joinery, the Model F has no screws, nails or other fasteners, and retains its standing structure solely based on the physics of the way the wood joints interact with one another. This standing masterpiece which combines sculpture, design, ambient light, and functional light is AJW's personal favourite model of the Natural Luminance Light Sculpture Collection.



MODEL C-M 1ST EDITION (1/10)

The Natural Luminance Light Sculpture Series Model C-M is a production of AJW's hanging ceiling lamp that debuted at the Krannert Art Museum in Champaign, Illinois in the 1980s. The C-M is larger than the C-S Model and offers an interesting, less spherical, slightly ovoid offset profile. It's light creates a warm, welcoming ambiance.



MODEL L-SS 1ST EDITION (1/10)

The Natural Luminance Light Sculpture Series Model L-SS sits slightly lower than the L-MT, with shorter supports. The L-SS is a striking conversation piece in almost any residential or commercial setting creating a warm, relaxing ambiance.



MODEL C-S 1ST EDITION (1/10)

The Natural Luminance Light Sculpture Series Model C-S is a production of AJW's hanging ceiling light sculptures that debuted at the Krannert Art Museum in Champaign, Illinois in the 1980s. The C-S series light sculptures invite the beholder to experience different shades of ambient and functional light, from an elegant, suspended sphere.

The Model C-S, pictured above in both maple and mahogany finishes, delivers the ultimate hand-crafted expression of elegance to any dining room, living room, or office space.



INTERNATIONAL COMPETITION FOR THE AUSCHWITZ-BIRKENAU MEMORIAL

In 1957, when the International Competition for the Auschwitz-Birkenau memorial was launched, AJW was a student in the Faculty of Sculpture at the Academy of Fine Arts in Warsaw, Poland. He learned about the competition through a flyer distributed by the Association of Polish Artists and the Polish Architects Society and invited his friend, Andrzej Latos ("AL"), to jointly consider embracing the challenge of envisioning a monument that would commemorate one of the most tragic events in human history. The seriousness and magnitude of the task were humbling and intimidating - and so was the prospect of making a submission that will be judged by some of the most renowned artists in the world - and which would compete with designs proposed by the elite of international artists. Yet, the opportunity to put own creative capacity to such an ultimate test and have a chance to explore ways to enable and inspire others, for generations to come, to pay homage and meaningfully reflect on the horrors of Auschwitz-Birkenau led the AJW-AL team to enter the competition. Out of 426 submissions from around the world, the AJW-AL design was selected by the international jury chaired by Henry Moore, one of the most prominent sculptors of the Modern era, among the 7 finalists invited to the final stage of the competition.

CONCEPTUAL FRAMEWORK

AJW and AL began to work on the project by visiting the site of the Auschwitz-Birkenau Nazi concentration camp - which proved to be both a traumatic as well as a highly generative experience in laying down the conceptual foundations for the design of the memorial. Just as AJW and AL arrived at the concentration camp - a place where over a million of innocent lives were lost in most cruel, inhumane circumstances - a group of children on a school field trip crossed the concentration camp's gate, with the youngsters screaming, laughing and playing tag. The juxtaposition of the horror that the place represented, and the ignorance of its significance, was experienced by the artists as surreal, barbaric and profane. The visit to the concentration camp site was truly transformational in AJW's thinking about the project and powerfully impacted his imagination as, in the weeks that followed, he walked through the streets of Warsaw where the post-war reconstruction was still very much in progress. On one occasion, when he came across remnants of a destroyed street lamp, this image evoked for him a powerful association with a burnt human torso trapped in a cage. There was certainly a potential to deploy dramatic, associative sculptural forms to speak to the horrors of Auschwitz, but for AJW it became apparent that no traditional sculptural form could ever give justice to the magnitude of the suffering and loss that the site represented - and to provide a fitting memorial and opportunity to grieve, especially to those whose loved-ones perished in the concentration camp. This realization transformed AJW's thinking about the monument from a sculptural form to a facilitated way of experiencing the concentration camp that would allow for a highly personal, intimate connection to the place and its history. The essence of the monument shifted from it being a self-contained visual artifact to that of being an encounter where those visiting the place would be active co-creators of the act of commemoration. In this context, AJW's role transformed from that of a sculptor of a tangible, physical object to a choreographer of an experience guided through subtle sculptural interventions. The road through the Auschwitz-Birkenau concentration camp is about 1km long, with a small building situated mid-distance, where the triage of prisoners that assigned their destiny took place. This is where AJW and AL decided to start orchestrating the memorial journey.

PHASE 1



The first phase involved the visitors to the Nazi concentration camp crossing the gate by walking over a granite plate - reminiscent of a grave marker - with a large inscription: "You are entering a cemetery of a million victims." The physical act of crossing and stepping on the marker that carried such an overwhelming message were to create a very direct connection to the place and prepare visitors for a powerful, transformational experience.

PHASE 2



Phase 2 did not involve any sculptural intervention and relied instead on the power of the existing landscape to ground a profound experience of entering a territory of an unspeakable tragedy. Once the visitors crossed the gate, they would have in front of them a dramatic landscape extending on both sides of the inward-leading railroad tracks: the burnt remnants of the barracks' chimneys and collapsing fragments of distorted barbed wire fencing. The decision was not to compete or interfere with the expressive power of these historical artifacts that - on their own - communicated through the visual language of art, and instead to allow the visitors ample time and opportunity to note and engage with the ensuing emotions.

PHASE 3



Half-way between the gate and the prisoners' triage station, AJW and AL envisioned the beginning of the "March on Names" carved onto boulders placed alongside the railroad tracks. The choice of natural, unfinished stones untouched by human hand, had a symbolic significance. Each boulder had its own unique, unknown history behind its formation – just like each individual who perished in the camp had his or her own personal, unique, non-replicable story. The intention was to place on the road as many boulders as the number of first names of identified victims of Auschwitz-Birkenau and to inscribe the names in the languages and alphabets true to the origins.

The artists imagined that the journey through the "March of Names" would evoke profound, powerful emotions, especially among those whose loved ones perished in the concentration camp. They attempted to enable deeply personal, individual experiences and to find a way to pay homage to every individual victim in the context of a group memorial – amplifying and personalizing the sense of loss and grief. It was also expected that this design will allow visitors to complete the memorial – by placing flowers, mementos or notes next to individual stones – through highly individualized gestures of commemoration and personal active, emotional engagement.

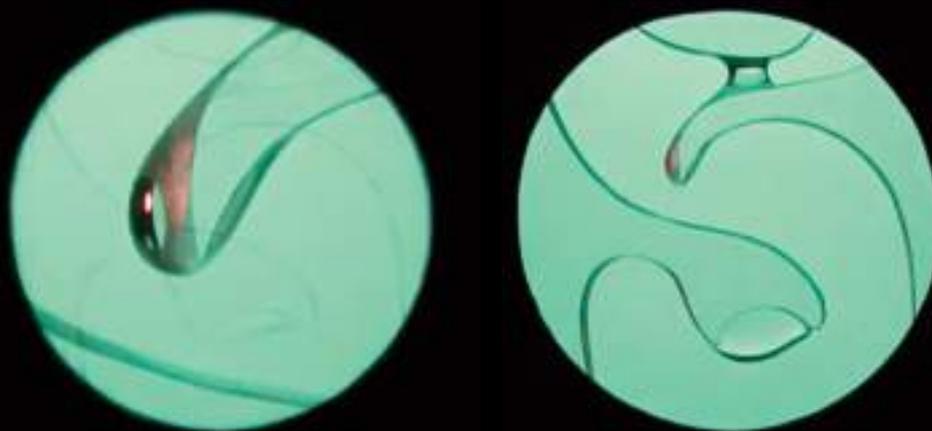
PHASE 4



The "March of Names" abruptly halted at the end of the railroad tracks, where the artists envisioned a sudden, dramatic drop of the terrain creating a sharp edge over a cliff. The earth excavated to form the ravine was to be used to elevate the terrain to emphasize the visual effect of the deep crevasse and to give the impression of the railroad tracks disappearing into the earth. The edge of the cliff was conceptualized as the place dedicated to silent reflection, grieving, commemoration, meditation and prayer. Some distance from the edge of the cliff the artists situated a serene, concrete wall erected perpendicular to the bottom of the ravine. In front of the wall, one last large, unnamed, broken boulder was placed to remember all of the Auschwitz-Birkenau victims who may have never been identified.

On the top of the wall, just above the horizon line, there was a hexahedron made out of translucent glass with embedded ashes collected from the crematoria sites. The intention was to generate a powerful contrast between the dullness and harshness of the concrete wall and the luminance and beautiful, ephemeral quality of the urn which – like amber – protected forever the traces of history. The position of the urn – against a setting sun – allowed the urn to periodically "come alive" and – through the light that it captured and diffused – triumph over the austere, sterile surroundings. The design of the monument also included recommendations that the grounds of the memorial had to be properly maintained, ensuring that they do not become overgrown by vegetation nor accumulate any refuse. In essence, the concept of the monument was that of creating a journey to evoke powerful, unforgettable emotions, arising over space and time, directly drawing on the artifacts of history and allowing for peaceful grieving and honouring every single individual who perished as a result of this genocide.

INVISIBLE FORCES OF NATURE: GRAVITY & VISCOSITY

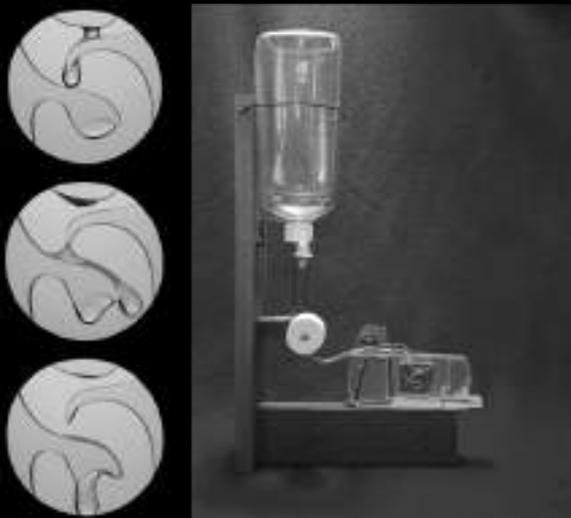


DROP OF WATER MEMORIAL

The "Drop of Water Memorial" pays tribute to a natural resource that we too often take for granted and frames it as a focus of a celebration. By elevating its beauty as a source of an aesthetic delight, it reminds us that water is at the heartbeat of our existence and the foundation of biodiversity - which it is our responsibility to protect.

This work consists of a video projection of a kinetic sculpture. The original sculpture, the Drop of Water Memorial, was first exhibited in the Zachęta National Gallery of Art in Warsaw, Poland in 1978, and a decade later at the Krannert Art Museum in Champaign, Illinois, USA. In 2014, the work was converted into a video installation and was displayed at the art gallery of the Consulate of the Republic of Poland in Vancouver. In 2019, it was acquired for the collection of the NTNU Art Museum in Taipei.

The installation captures a trajectory of a drop of water passing through a translucent "maze," exposing its transformations through the power of gravity and viscosity. It generates a series of dynamic images matched with a corresponding sound track. On the one hand, this imagery connects the drop of water to the world of art; on the other, it celebrates it at a biological level drawing on the metaphor of a heartbeat.



"DROP OF WATER MEMORIAL"
INSTALLATION. ZACHĘTA NATIONAL GALLERY OF ART (1978)



AJW with grandsons Jan and Antoni Kindler during an exhibition of the "Drop of Water Memorial" at the Krannert Art Museum (1989)

AJW DESIGN STUDIO™ COLLECTOR'S SHOP



NATURAL LUMINANCE LIGHT SCULPTURE
FIRST EDITION COLLECTION (1/10)



To celebrate AJW's 1st exhibition with CICA Vancouver, AJW created a limited run of 1st Edition Natural Luminance Light Sculpture Series, making AJW's light sculptures available to the collectors for the first time ever! This Limited Edition Series, based on AJW's exploration of luminance and transference of light through different surfaces dating back to the early 1970s, is the culmination of 50 years of innovation. Each 1st Edition light sculpture is hand-assembled by AJW at his Vancouver studio, and features its exclusive Edition number and comes with a production video. Only 10 exemplars of each Model and wood finish will be produced and available for purchase. To reserve AJW's light sculpture for your personal collection, please speak with a CICA representative or register your interest at:

www.ajwdesignstudio.com/limited10



CHILDREN'S BOOKS ILLUSTRATED BY AJW

The birth of his great granddaughter Olivia inspired AJW to create illustrations for ten board books for young children authored by his daughter Anna Kindler. The style of illustrations is deliberately adjusted to capture the child's imagination while creating capacity to focus and explore nuance that is frequently drowned in the "visual noise" of many children's books on the market. The boldness of shapes and lines is balanced with the disciplined use of colour and detail, supporting the child's aesthetic development and artistic learning.

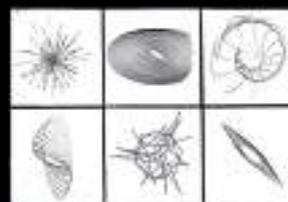
The books have been published in a limited edition of only 200 copies of each title and are available for purchase at CICA during AJW's exhibition as well as online at <https://ec1publishing.ca>



AJW ICONIC PHOTOGRAPH COLLECTION
DIGITAL PRINTS OF AJW'S BLACK AND WHITE PHOTOGRAPHIC WORKS



Join AJW's timeless exploration of visual forms and their associative potential with your own digital print of AJW's iconic black and white photographs from the 1950s. These prints memorialize a transformative time in AJW's artistic career. The prints are available in different sizes. Please visit www.ajwdesignstudio.com to learn more about how to collect your own print.



OPUS 6
KINETIC SCULPTURE -
CO-CREATE ART

AJW's reconstruction of his acclaimed kinetic sculpture "OPUS 5" from 1978 is featured at CICA for you to explore between January 26 - March 1, 2023. Known as "OPUS 6", this interactive, kinetic installation invites the audience to enter the process of co-creation of art by putting in motion a suspended glass plate situated beneath a drafting tool to produce unique, non-replicable drawings. The aesthetic experience generated through this act is augmented by the element of surprise, the unpredictability of the outcome and the delight in the emerging visual forms.

We invite you to record your personal act of co-creating art on a specially branded paper and to take it home as a memento of this unique experience. It will carry a memory of the exact moment in time when - through the power of "Opus 6" - you had the opportunity to harness the invisible forces of gravity and kinetic energy for your own, unrepeatably, aesthetic purpose. Please see one of the CICA exhibition hosts for assistance.



The Centre of International Contemporary Art Vancouver (CICA) is a non-profit, BIPOC led and managed community-based multidisciplinary art organization registered and established in British Columbia, Canada, in 2021. The objective of the organization is to enhance diverse public's engagement in the arts through exhibitions, panel talks, workshops, and special events. It aims to showcase artists' works that represent contemporary culture and aesthetics and bring diversity into the local art scene. CICA Vancouver aims to highlight the importance of engagement and accessibility in the arts and implement programs that can enhance public engagement with the arts, especially among BIPOC and other immigrant communities. CICA Vancouver is committed to providing a platform for artists whose work reflects the diversity of our city and giving a voice too often unheard or misrepresented communities. Our programming strives to create opportunities for engagement and dialogue, encouraging inclusivity and positive social change.

CICA Vancouver dedicates its space and resources for three to four seasonal exhibitions and special exhibition programs every year. The seasonal exhibitions aim to bring international artists' works to the city, to showcase their artistic practices, and to introduce diverse perspectives that are meaningful, impactful, and inspiring. Special exhibition programs are designed to bring even more variety of art into the CICA space - including featuring BC-based immigrant artists - and make it a choice destination for artistic learning and aesthetic experience for diverse audiences of all ages.

PROGRAMMING MADE POSSIBLE BY:

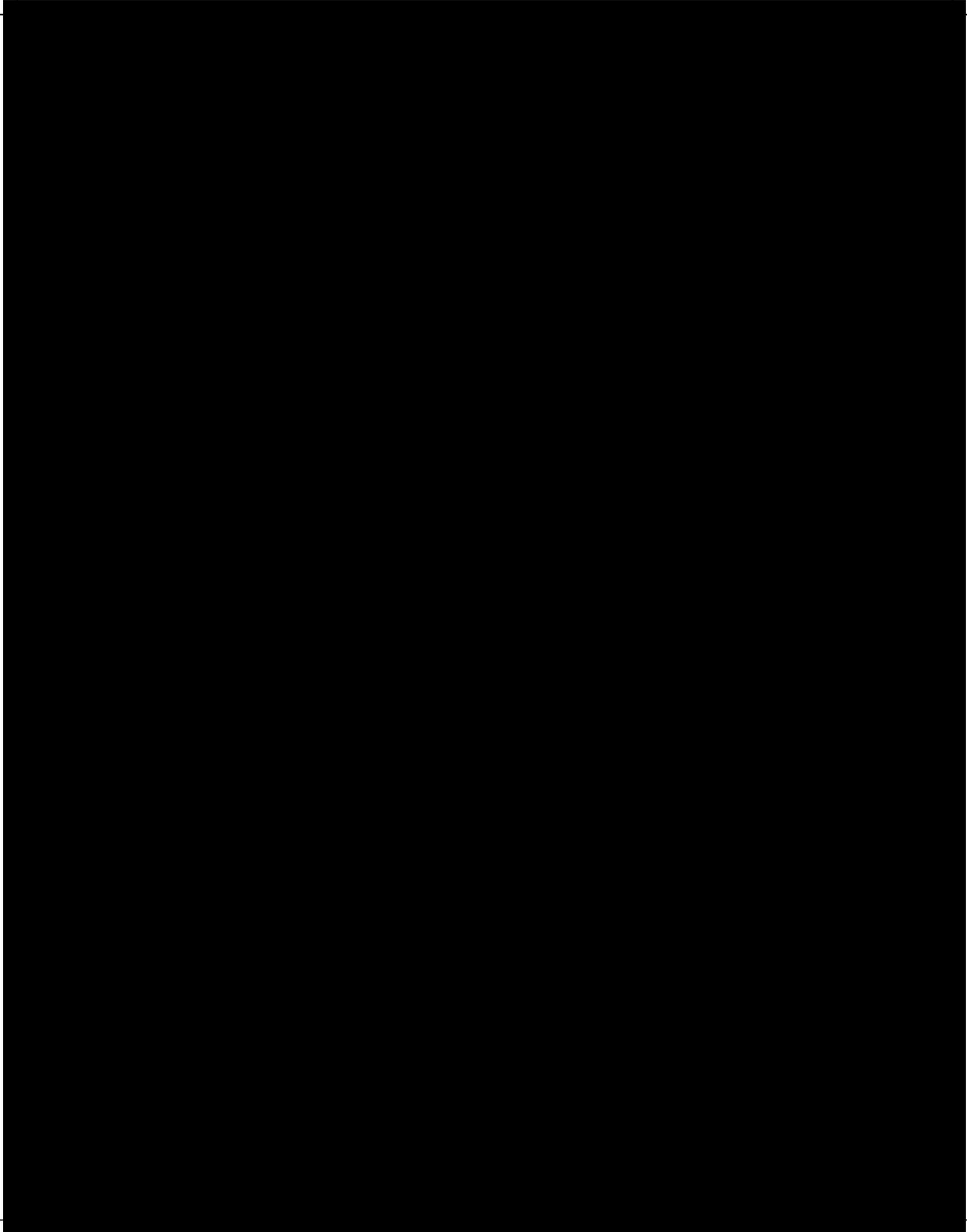


Historical photographs provided by: **AJW Design Studio™**

Content writing by: **Jan Kindler**

Curation by: **Viahsta Yuan**

Layout design by: **Jan Kindler and Zoë Hartwick**





"ONE OF THE MOST INFLUENTIAL POLISH DESIGNERS OF THE 20TH CENTURY"

ZACHĘTA NATIONAL GALLERY OF ART
WARSAW, POLAND
"INEFFABLE SPACE" EXHIBITION, 2018

"THE INVISIBLE FORCES OF NATURE IN ART AND DESIGN" REFLECTS AJW'S UNCONDITIONAL RESPECT FOR, AND ADMIRATION OF NATURE AND HIS LIFE-LONG PASSION FOR SCIENCE AND ART. HIS CURIOSITY ABOUT THE WAYS IN WHICH NATURE HAS FRAMED CONDITIONS FOR HUMAN EXISTENCE - AND THE HUMAN DESIRE AND PERSISTENCE TO EXPLOIT AND DOMINATE IT - HAVE LED HIM TO STUDY AND ATTEMPT TO VISUALIZE INVISIBLE FORCES OF NATURE THAT HUMANITY HAS TRIED TO HARNESS FOR ITS OWN PURPOSES. AJW'S WORK HAS BOTH EXPLANATORY AND AESTHETIC PURPOSE AND DEMONSTRATES A SEARCH FOR SYMBIOSIS AND HARMONY BETWEEN HUMAN ACTION AND THE NATURAL WORLD.

FEATURING WORKS AND INSTALLATIONS PREVIOUSLY EXHIBITED IN



ms
Muzeum Sztuki

KRANNERT
ART
MUSEUM

ZACHĘTA

MoMA

MW / Muzeum Narodowe
w Warszawie

I Beckman Institute

MUT

