

Michal Budny - Foreign Affairs

22.8. - 26.9.2009, Opening: Fri., 21.8.2009, 6 pm

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Raum für aktuelle Kunst GmbH

"Foreign Affairs" is the second solo exhibition by the Polish artist Michal Budny (*1976, Poland) at annex 14 in Berne. On show is a group of new works on the theme of 'Landscape', a term which the artist understands metaphorically, so that the carefully constructed and partly painted objects made of cardboard, paper and adhesive tape allude to concrete, mental, psychological and emotional landscapes.

By contrast, the exhibition title is to be understood as a reference to an experience people can have when travelling abroad. The encounter with the unknown can unsettle our perception coordinates, phenomena become reorganized, and this alteration in our consciousness in turn has an influence on reality. In the case of Michal Budny's Landscapes, this means that they give graphic expression to an imaginative force that handles material and immaterial reality with the finest of sensors, analysing and transforming it into three-dimensional objects.

Works like *Landscape (1)* and *Landscape (2)* are thus the result of the most diverse experiences and artistic considerations. In his choice of the horizontal format, for example, Budny points to historical landscape painting. Instead of an illusionist scenario however, we see concrete, spatially-constructed shiny black geometrical objects, framed boxes, as it were. Sometimes we look into the box on the ground, sometimes at a closed surface. Here we abruptly encounter visualisations of what actually constitutes landscape: concretely experienced space, infinite depth and sensual-atmospheric stimuli. At the same time, the open and closed forms, brilliance and reflections, permit both metaphorical and subjective readings.

With his three-dimensional Landscapes and his collage-like paper works, also on show in the exhibition, Budny subtly unfurls the potential of an idea, a term, before our very eyes. The artist involves us in an endless process by extending thought alignments

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into infinity, while shackling perception and reflection to material and form.

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