

POLISTAR

Polistar is happy to present

Caroline Kryzecki
süperkonstrükt

2.8. - 31.8.2013

There are many ways to reach Polistar. All of them pass by many rudimentary workshops in the surrounding neighborhood. In an area that becomes more and more gentrified, still, sign-makers, carpenters, metal workers, printers and many other low-tech businesses have their production facilities around Galata and Karaköy. The tiny shops in the narrow streets of Perşembe Pazarı offer all the necessities, from aluminum and sheet metal, to construction materials, screws and nails, and every kind of tool and machine. One of the busiest areas in Istanbul, the streets are crowded with street sellers and people transporting goods. Their wagons block the streets, creating a chaos that seems symptomatic of Istanbul.

When you reach Polistar, you will encounter the constructivist works of Caroline Kryzecki. The core of the exhibition *süperkonstrükt* consists of 22 aluminum panels, on which the artist painted variations of a geometrical structure, in black varnish. At first glance, Kryzecki's works seem to be in complete contrast with their surroundings. The geometrical shapes and forms represent the idea of structures, systems, or even perfection, following mathematical calculations based on lines, angles and accuracy. On a closer look, however, the material reveals minor defects such as small scratches, bumps, and marks, and these details of imperfection immediately suggest the production places nearby.

On a six-month residency in 2012, Caroline Kryzecki broadly explored the visual logic of the everyday, especially in the displays and hidden abstract structures of Istanbul's streets. During her stay, she also started to experiment with materials like aluminum and acrylic glass. Finalized after her return to Berlin, this series of aluminum panels is based on the linear-geometric drawings she made in Istanbul, a chaotic and coincidental city, where everything appears a little crooked and improvised – though, in visual terms, a well-balanced structure underlies this chaos. The intuitive approach to regularity, proportions and geometry seems to be the basis of all earthly phenomena, from the principles determining the growth of a crystal or a pine cone, to the fruit and vegetable arrangements at the corner shops, the dowel displays in Perşembe Pazarı, or the seed stands in Eminönü.

In her recent works, Caroline Kryzecki explores the angular style and accuracy of geometric abstraction, interacting with the improvised imperfectness of the low-tech. She applies the formal language of constructivism, and a mathematical approach to space and object, to the aesthetics of daily life.

Caroline Kryzecki was born in 1979 in Wickede-Wimbern, Germany. She studied at UdK Berlin in the class of Daniel Richter and Robert Lucander. In 2012, she stayed on a six-month residency from the Berlin Senate in Istanbul. Her work has been shown in several exhibitions in Germany and abroad.