

Eight

Eight – an exhibition devoted to the group of artists associated with the University of the Arts in Poznań – is combined of a set of micronarrations opposed to the literal reception of the title's digit. This policy funds the foundations of a polyphonic chronotope created by artists themselves. An exhibition is combined of the set of works of Filip Wierzbicki-Nowak, Adam Gillert, Sebastian Trzoska, Mateusz Pietrowski, Anna Kołacka, Kinga Popiela, Dawid Marszewski and Leila Moosavi.

In the *Filters of memory* by Filip Wierzbicki-Nowak there is a linear image of the experience of passed objects reflected in the movement of the marker on the glass. The filtering role of memory transfers passed objects from the field of the objective world to the subjective one affecting his *Memorized areas*.

In Adam Gillert's works a cyclic dimension of every matter is reflected. By juxtaposition representations of the sacred architecture with the details of the observed processes, the author is searching for a cyclic nature of the analyzed objects that affects both cultural and biological world.

No signal by Sebastian Trzoska is searching for a space free from the information overload of the convergence culture. The titled lack of a signal is reflected in the void of the sketched containers trying to release from cultural anesthesia.

Mateusz Pietrowski's theory of seeing uses the millimeter graph paper to study the adopted distance.

Anna Kołacka's *State of things* is a set of clichés that captures the moments of dialectical clash. The space-time suspension of this dialectical picture combines opposing conceptual categories.

In Kinga Popiela's work there is a movement of particles of various origins reflected in a pictorial diffusion. This chemical collision of elements of combined matters reveals the double meaning of the proposed approach to the process of creation, combining its material and mental dimension

Dawid Marszewski's blow-up is a picture of a sinking boat carrying refugees placed in the middle of a canvas playing the role of the horizon. The picture of a sinking boat can be seen because of a multiple macro. The adopted treatment brings out this odyssey from the depths of the ocean, affecting the loss of the quality of the image. This contrast is reflected in a formal combination of a rigid pink drawing with a liquid matter of the second work of the author.

Leila Moosavi's works are recalling the dilemma of a postmodern chronology, referring to the literary topic of the *Valley of Wonderment*. Presented study is accompanied by the postmodern question: "Is there nothing left that someone has not done yet?". Its analysis leads through the labyrinth of the *Valley of Wonderment* using structures that resembles the texture of the original paintings.