

GIANNOZZO

Berlin, 25.8.89

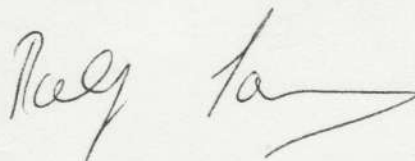
Dear Jaroslav,

sorry, that I write so late. But the planning of Giannozzo for 1990 was not so far. Giannozzo wants to invite you for April 1990. for the exact date we must see. Is April okay for you? If not, write back early to make another date. It is possible. Please send us all dates we need for your official invitation (as far you know it).

From Giannozzo you'll get 400 DM, sleeping-place private and help from us of course. Perhaps it is possible to do a lecture performance (at Technical University-architecture), so you 200 DM more. We'll see.

Normally an exhibition takes 3 weeks. We make an invitation-card on copy-technique (postcard). And we make one page for press with some sentences about the work you want to make at Giannozzo and some biographical notes written by yourself. Please look at the examples I send with.

I hope everything will go okay. Best greetings from me and Isabel also to your family.



Jarosław Kozłowski

Statement

If I want to say anything I use words which are usually taken from a different context. In general they keep their original meanings, but in particular they acquire new senses because of their contextual change. These words are more or less suitable to point out some aspects of my interest, but often it is difficult or almost impossible to find the right words to express what should really be expressed. They are too simple or too complex, too pathetic or too obvious, too precise or too enigmatic. In fact they are mostly wrong and confusing, nevertheless I still have to use them.

In my work I use images, objects and sounds which usually are also taken from a different context. Like words some of them still keep their original meanings, some others get new meanings because of the change of their context. However, in both cases there are often small "gaps" between all these images, objects and sounds and their original or given meanings, as well as between these meanings and all possible senses I want them to generate. These small "in-between-gaps" affect the work as much as - for example - quotation marks affect the meaning and sense of a sentence. Since they are invisible everything looks the same, but it is not the same any more. First, because all elements of the work are losing their identity, Second, because all fiducial points are dissipating. Therefore the structure of relations and dependences among the elements of the work as well as its logical structure become corrupted. Corruption involves the inner system of values of the work, but it is not destructive for the work itself. It is more a kind of clearance which gives access to unexpected insights into another logic and a different system of values that transforms meanings and senses.

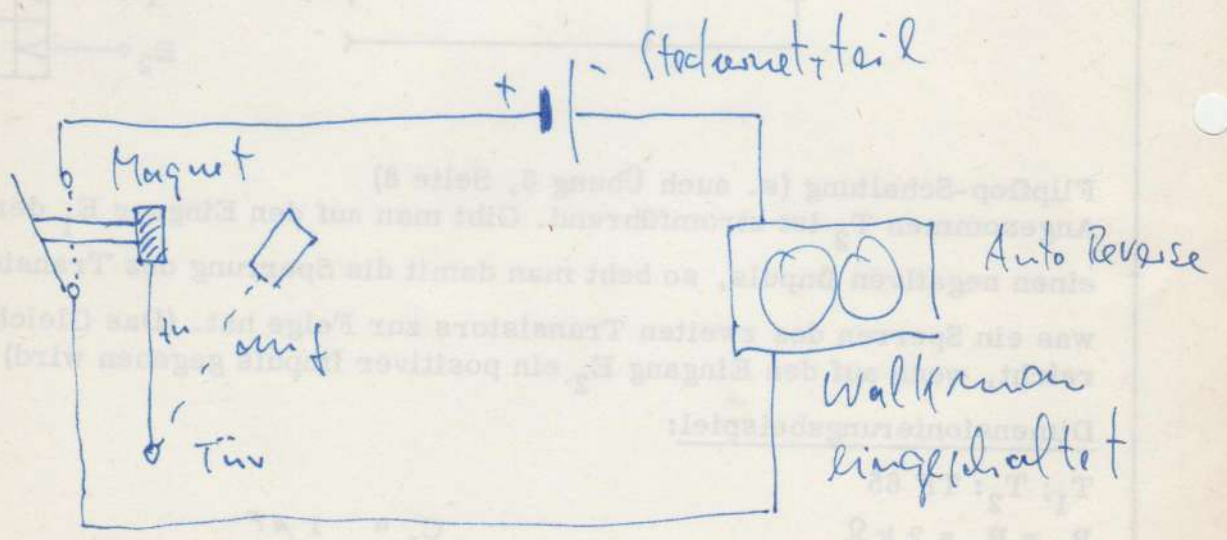
All these changes are not spectacular. In the contrary, they take very discreet course. I am not able to control them. As a matter of fact I do not even know when, where, and how they happen. The less I do understand them, the more "real" they seem to be.

Jarosław Kozłowski, Nov. 1989

Die gekippte Magnetfrontart
 ist für Perloktronkreis
 also bei angelegtem Magnet geschlossen

Arbeitsstromkreis
 also bei angelegtem Magnet offen

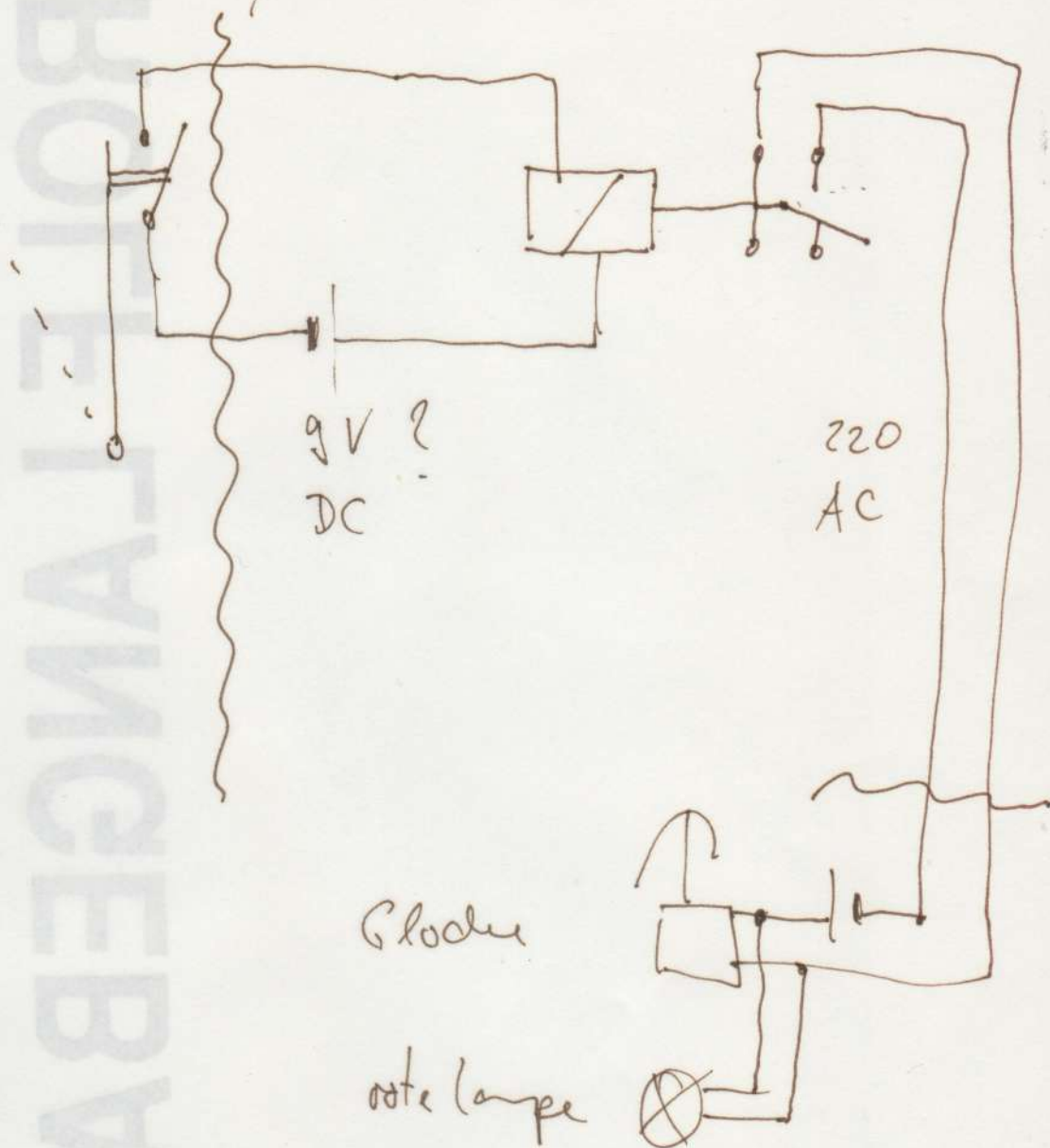
bei angelegtem Magnet : offen
 ohne Magnet : geschlossen



Glodre 220 V

25 VA

$$I = 25 / 220 = 115 \text{ mA}$$



Lampe M10 70cm lang (50)