

FRAMING THE WORK. *Towards Organic Geometry* is a journey into Midtown Manhattan, New York's *center of centers*, an architectural time capsule that pays tribute to the spirit of Mies van der Rohe. Mies expressed in monolithic form [the grid] the architectural ideal of our time. From Mies comes the innovative idea of the rigid architectural grid, which, joined together with the grid of Manhattan's streets, forms a three-dimensional structure. In 1970, when I visited the Avenue of the Americas (also called Sixth Avenue) for the first time, I saw that Mies' principles had been realized. It was also clear that form had become a dead-end. As Peter Blake observed, "Form seems to have become an end in itself". I wondered: why not take the very modern idea of Mies' grid and bring it back to life? I was convinced that only photography could liberate these structures, imprisoned as they were, in the grid. Though photography is scientific and can be explained in precise terms, it is also the field of chance, known as *automatic technique* to Dadaists and Surrealists. As I begin to work with images of the rigid geometric grid structures, whether these images are blown-up, inverted, or reduced, I move the images, turning them, juxtaposing them, superimposing them to obtain liquid, organic forms, which are my next generation of images. By building this metamorphosis in stages, I create many successive degrees of transformation from one form to another, each image as it emerges referring to my first grid drawing. This transformation is caused by the interaction of photographic chemicals with the energy of light: the element of coincidence inherent in the photographic process whereby my geometric forms are gradually converted into organic states. This process, in conjunction with three-dimensional/architectural structures, continues to lead me on a unique journey of discovery into the future.

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