

In 1921, two comrades of Malevich, Wladyslaw Strzeminiski and Katarzyna Kobro took his ideas with them to Poland. Strzeminiski developed a distinct variant of Constructivism called "Unism". It had ideological ties to Russian Suprematism, to Dutch Neo-plasticism and to the Bauhaus. It also had its own national characteristics. In his painted compositions, he tried to achieve an absolute unity and homogeneity of planes, he strove to liberate art in an absolute manner from the incidental and intuitive, to liberate it from all contrasts of values, colors and lines.

Katarzyna Kobro, Strzeminiski's wife, developed her own theory of spatial composition, called "Spatial Sculpture". Kobro's work was characterized by her will to unite a sculptural form with its surroundings, it was architectural sculpture in which dimensions and surfaces were organized in relations determined through mathematical calculation. One of the most important contemporary art critics, Yve-Alain Bois, wrote about Kobro's theory of sculpture in his book "Painting as Model" as one of the most elaborate of our century, and the 15 or so sculptures which illustrate it, all by Kobro, are among the most astonishing.

Tadeusz Myslowski has taken as his inspiration, two of the most extraordinary visionaries of Twentieth Century Art from Eastern Europe.

Painter Wladyslaw Strzeminiski  
*1929 Architectonic Composition*

and sculptor Katarzyna Kobro with  
*1929 Space Composition #4*

and adopted them to create an iconic art object,  
especially for Tadeusz Myslowski's exhibition,  
at Museum Sztuki Lodz, and the National Museum of Warsaw, Poland.

*Chair for Strzeminiski + Kobro*  
Steel or aluminum sheet metal. 2002

For the collaboration and realization, Tadeusz Myslowski invited the polish born architect, based in New York, Tadeusz Sudol.