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PRESS KIT · VENICE 2026

MINORIA

Shape of Breath

Józef Krzysztof Oraczewski

Concept & Curatorial Project · Monika Turczyńska

A Space Gallery · Venice
12–20 September 2026
Opening 16 September · 7 PM

Presented as part of
The Venice Glass Week 2026
Organized by **ORAC Gallery**





FORM / PROCESS

Glass remembers.

What appears finished still carries within it the trace of its own becoming.

For movement to become visible, it must be arrested.
For breath to assume form, it must surrender part of its freedom.

In MINORIA, form is not the end of a process. It is a temporary suspension of becoming.

Glass, metal and sand establish a field in which emergence and disappearance remain simultaneously present.

MINORIA: Shape of Breath

Venue	A Space Gallery Salizada Santa Giustina 2930 Castello, 30122 Venice, Italy
Dates	12–20 September 2026
Opening Reception	16 September 2026 · 7:00–9:00 PM
Official Programme	The Venice Glass Week 2026
Official Events Map	Event No. 1
Concept & Curatorial Project	Monika Turczyńska
Featuring new works by	Józef Krzysztof Oraczewski
Presented at	A Space Gallery
Organized by	ORAC Gallery

EXHIBITION OVERVIEW

MINORIA: SHAPE OF BREATH FOCUSES ON THE THRESHOLD BETWEEN PROCESS AND FORM — THE MOMENT IN WHICH WHAT IS STILL UNDEFINED BEGINS TO TAKE SHAPE WITHOUT LOSING THE TRACE OF ITS OWN BECOMING. GLASS IS APPROACHED AS A FROZEN BREATH: A MATERIAL RECORD OF FIRE, MOVEMENT, TEMPERATURE AND TRANSFORMATION TEMPORARILY ARRESTED. THE INSTALLATION UNFOLDS AS A FIELD OF TENSIONS BETWEEN EMERGENCE AND DISAPPEARANCE, FLUIDITY AND RESTRAINT, PRESERVATION AND LOSS.

A Space Gallery presents *MINORIA: Shape of Breath* during The Venice Glass Week 2026

Venice · 18 August 2026

A Space Gallery will present *MINORIA: Shape of Breath*, a site-specific curatorial project conceived by Monika Turczyńska and featuring new works by Józef Krzysztof Oraczewski, within the official programme of The Venice Glass Week 2026. The project explores the threshold between process and form: the moment in which what is still undefined begins to take shape without losing the trace of its own becoming. Glass — born from fire, movement, temperature and breath — is understood as a frozen breath, a transformation temporarily arrested.

Glass remembers. It remembers fire before it remembers form, breath before it becomes an object, and movement long after movement has come to an end. *MINORIA: Shape of Breath* begins from this idea of glass as a material in which transformation remains present.

Suspended within a metal network, glass retains the memory of fluidity, transparency and expansion, while metal introduces weight, structure and restraint. The work emerges from the paradox between these conditions: movement becomes visible only when it is arrested, and breath assumes form only by surrendering part of its freedom.

The network is more than support. It becomes an act of holding, preservation and retrieval — a way of drawing form out of instability, movement and dispersion. At the same time, it points toward the invisible systems that make glass possible: craft, labour, energy, memory, production and cultural infrastructure.

Beneath the suspended forms, a low field of sand recalls both the origin of glass and the possibility of its dissolution. Metal introduces weight, structure and holding; glass retains the memory of lightness, fluidity and breath.

The exhibition also includes new works by Oraczewski from the *Broken Mask* series, in which shattered glass becomes part of an image that continues to transform over time. Rather than illustrating change, the work undergoes it.

Presented in Venice — a city whose identity remains inseparable from glassmaking — *MINORIA* becomes both a reflection on material and an act of attention toward the fragile worlds that make material culture possible.

What is suspended here is not only glass,
but the memory of a world whose
existence can no longer be taken for
granted.



Shape of Breath

MINORIA: Shape of Breath is a site-specific installation created for A Space Gallery in Venice and presented as part of The Venice Glass Week 2026.

Glass remembers.

It remembers fire before it remembers form. It remembers breath before it becomes an object. It remembers movement long after movement has come to an end.

A glass form is born from fire, movement, temperature and breath. It can therefore be understood as a frozen breath: a material record of expansion, tension, transformation and arrest. What appears finished still carries within it the trace of its own becoming.

The installation is built around a precise tension between glass and metal. Glass retains the memory of lightness, fluidity and transparency; metal introduces frame, weight, construction and restraint. Meaning emerges in the interval between them.

Some originate from Polish glassworks that no longer exist. Others come from workshops where exceptional traditions continue despite increasing fragility. Together they preserve more than material. They preserve ways of making, ways of working and ways of transmitting knowledge from one generation to the next.

The metal network does not simply support the objects. It holds, preserves and retrieves them — as if drawing form out of instability, movement and dispersion. It also reveals the invisible structures upon which every act of creation depends: craft, labour, memory, energy, production and care.

Beneath the suspended forms stretches a low field of sand: the source of glass, but also a figure of time, erosion, burial and return. It restores form to its beginning and reminds us that no form is ever fully separated from the possibility of dissolution.

Glass does not appear here as a triumph of permanence, but as a temporary suspension of process.

The Installation

glass
metal
sand

The installation is built from three elemental materials: glass, metal and sand. Nothing here functions independently.

Glass is held in suspension. Metal becomes structure without becoming enclosure. Sand recalls both origin and dissolution. Together they create a field in which no element exists alone, but only through its relationship with the others.

The suspended network is neither frame nor support. It is a structure of interdependence. It holds objects that once belonged to everyday life and allows them to enter a different order — one in which function gives way to memory, and use gives way to presence.

Beneath them, sand returns every form to its beginning. Light becomes part of the work itself. Transparency becomes density. Reflection becomes shadow.

The installation exists only as long as perception remains in motion.

A Vanishing Heritage

Glass carries memory. Not only the memory of fire and breath, but also the memory of the people, workshops and places that made its existence possible.

Many of the objects presented in the installation originate from Polish glassworks whose history stretches across generations. Some were produced in factories that have already disappeared. Others come from workshops that continue to preserve extraordinary knowledge while facing increasing economic and cultural pressures.

These objects are not presented as museum artefacts or nostalgic souvenirs. They remain ordinary vessels. Their significance lies precisely in their everyday nature. They remind us that cultural heritage is not preserved only through exceptional masterpieces, but also through the quiet continuity of objects that accompany daily life.

What disappears when a glassworks disappears?

gestures.

knowledge.

relationships.

a language of material.

Broken Mask

Józef Krzysztof Oraczewski

In the *Broken Mask* series, shattered glass is adhered over an image that is initially obscured. As the material gradually becomes transparent, a hidden form begins to emerge. The work changes in real time.

Glass is no longer only surface or protection. It becomes duration — a measure of waiting, revelation and transformation. The work does not depict transformation; it undergoes transformation.

Some images cannot be seen immediately.
They must first pass through time.

MINORIA

MINORIA is an ongoing curatorial project exploring the conditions through which form emerges, memory is carried by matter, and perception gives shape to experience.

Each chapter begins from a different material, place or phenomenon. Yet none of them seeks to illustrate a concept or construct a closed narrative. Instead, every installation creates a field in which meaning unfolds through the encounter between material, light, space and time.

MINORIA is concerned with moments of transition: with the fragile threshold where movement becomes form, where presence begins to separate itself from absence, and where memory ceases to belong only to the past and becomes an active force within material itself.

Rather than offering explanations, the project invites a different mode of attention. Objects are approached not as isolated forms but as carriers of relationships, processes and histories that continue to resonate beyond their visible surface.

Every chapter begins where certainty ends.

Józef Krzysztof Oraczewski

For more than four decades, Józef Krzysztof Oraczewski has explored painting as a space in which matter carries emotional and psychological intensity beyond representation.

His works emerge through long processes of accumulation, transformation and reduction. Surface is never merely surface. It becomes a place where memory, gesture and material continue to interact long after the act of painting has ended.

For *MINORIA: Shape of Breath*, Oraczewski extends this investigation beyond paint itself. Glass enters the work not as an external material but as part of the image's internal structure. In the *Broken Mask* series, fragments of shattered glass gradually become transparent, allowing hidden forms to emerge over time.

Within MINORIA, Oraczewski's practice becomes part of a wider reflection on memory embedded in matter.

Every image remembers more than it reveals.

Monika Turczyńska

Monika Turczyńska develops long-term artistic and curatorial projects situated at the intersection of installation, philosophy and poetic thought. Her practice explores the conditions through which matter, memory and perception generate meaning, creating environments in which exhibitions become not only presentations of artworks but autonomous conceptual works in their own right.

She is the founder of MINORIA, an evolving artistic and philosophical project investigating emergence, transformation and the fragile relationship between presence and disappearance. Through installations, writing and curatorial practice, she develops a distinct language in which material becomes a carrier of thought and thought itself assumes spatial form.

material becomes a carrier of thought
and thought itself assumes spatial form.



A Space Gallery

Located in the historic district of Castello, A Space Gallery is an independent platform for contemporary art, long-term curatorial research and international dialogue.

Rather than presenting exhibitions as isolated events, the gallery develops projects that unfold over time through collaboration between artists, materials, places and ideas. Each exhibition becomes part of a wider investigation, allowing contemporary art to function not only as representation but as a way of thinking.

Situated in Venice during the Biennale season, A Space Gallery creates a meeting point between local context and international artistic practice. Its programme is dedicated to projects that combine intellectual precision with material sensitivity, offering space for works that continue to resonate long after the exhibition has ended.

Every exhibition begins long before it opens.

PRESS & PROFESSIONAL ENQUIRIES

A Space Gallery

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Monika Turczyńska
Artist, Curator & Founder

Art remembers what history
forgets.