

**pact gallery is delighted to present Gosia Walton's first exhibition after being graduated from the Edinburgh College of Art (Scotland). Walton's lastercuts discuss within the gallery space with *Mesures à prendre*, 1969 (left wall), an artwork by Piotr Kowalski (1927-2004). Both Polish, Kowalski and Walton also have architecture in common. This skill and practice indeed influenced their artistic vocabulary, their vision as well as it gave them a sharp sense of experimentation, an ultimate perfectionism and the ability of making the visitor plunge into a matricial universe with its specific space and grammar.**

While the laser dances to and from across a slick acrylic surface, Gosia Walton watches. Clusters of automated incisions are scored with surgical precision and indefatigable dexterity, compulsively replicating the jumbled syntax of an unfamiliar bionic language.

Housed within a series of aluminium walk-through structures resembling half-constructed stud walls, Gosia's luminous acrylic sheets present semi-transparent surfaces that are flattened depictions of space. Grids, directional arrows, simulations of three-dimensional architecture; all these patterns feel like they are floating in an unreachable virtual realm.

The shapes she asks the laser to etch for her are compiled through a process of corruption. This degenerative relationship between artist and machine is as productive as it is unhealthy. If Gosia is toying with the laser's copper-fibre-silicone mind, she is equally implicated since she is no longer fully autonomous. The surface seduces. The motion of the laser is exhausting and mesmerising. The shapes come to reproduce themselves, replicating across the acrylic's perfect flatness. This surreal feeling of automatic repetition suggests not liberation but compulsion. It is difficult to say who is driven by whom, or what lies beyond the pleasure principle.

If Gosia's complicit relationship with the laser is what drives her to make work, Piotr Kowalski is correct in devising measures to be taken. Her rapidly replicating products will soon surround him, and since she is stimulated by the possibility of technology run amok, she is likely to have the last laugh.

Born out of a short-circuiting of the relationship between artist and machine, perhaps her work serves as a means of self-replication for the corrupted digital data, analogous to way a virus self-assembles within a human cell.

***Gosia Walton (b.1982, Legnica, Poland)*** received her BA in Interior Architecture at the Edinburgh College of Art (Edinburgh, Scotland) and her MFA in Contemporary Art Practice from Edinburgh University (Edinburgh, Scotland). She has her a solo show *Prelude* (Edinburgh, Scotland) and her work has been included in *CONVERGE* at Scottish National Gallery of Modern Art (Edinburgh, Scotland).

***Piotr Kowalski (1927, Varsovie, Poland – 2004, Paris)*** is an architect (graduated from the M.I.T, Cambridge, USA), mathematician and artist. His practice revendicates its experimental aspect and uses science as a tool to question the grammar of space and create a singular poetry. He contributed to integrate art in the urban development and worked with Marcel Breuer in 1958 to create the Palais de l'UNESCO in Paris, as well as he worked with Jean Prouvé or I.M Pei in New York for several years.

Many of his architectural projects are still visible in Germany, Japan, Austria, Switzerland, in La Défense etc. Kowalski's works are included in the permanent collections of many institutions like the Centre Georges Pompidou and the Musée des Arts et Métiers in Paris, the Mudam in Luxembourg etc.