

Stanisław Dróżdź presented his *Concrete Poetry* – a spatial work made of nylon threads – in the Foksal gallery in Warsaw in 2002. During this presentation, he placed a photograph of his work *between*, shown in the same gallery in 1977, on the wall of the gallery corridor leading to the exhibition space. He wanted the audience to connect these two works.

So what is the relationship between them? Why is the work made of threads called *Concrete Poetry*?

In *between*, the individual letters of the eponymous word, repeated many times, were inscribed onto six planes forming the floor, ceiling and walls of the Foksal gallery. As a result, the viewer ended up inside the word “between” – between its letters. And this word, so to say, read itself, because it could be easily reconstructed from the letters arranged according to a strict system. Relationships between letters making up this word formed spontaneously. A process of key importance for the entire concrete poetry occurred, in which the content is not as significant as the relationship between the signs and the space in which they are found.

A quarter of a century later, the “threads” materialised in the same venue, constituting what could be viewed as a “negative” of *between*. Although there was not a single letter in this work, the “lines of reading” words from scattered letters – the invisible relationships necessary to make sense of the characters – were highlighted. In this way, Stanisław Dróżdź showed the idea of concrete poetry – creating sense based on spatial relationships – by throwing a word into space. The essence of concrete poetry appeared as a dizzying space filled with lines of light. One could easily imagine that these lines run infinitely in all directions, and what could be momentarily glimpsed is but a fragment of this infinity.

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