Marcin Dudek: PAWILON

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16 October – 5 December 2026

Opening reception | Thursday 15 October, 6 – 8pm



Edel Assanti is proud to present *PAWILON*, Marcin Dudek's seventh exhibition with the gallery. Coming of age during the dissolution of the Eastern Bloc, Dudek's practice appropriates strategies of improvisation and imagination that emerged from an environment defined by volatility and precarity. The titular 'pawilon' refers to the local supermarket within the Kraków housing estate where the artist grew up, providing a spatial and metaphorical structure for an exhibition exploring themes of consumption, scarcity, societal transformation and unstable histories.

PAWILON coincides with Edel Assanti's participation in Frieze London 2026, for which Dudek has created a specially conceived 'memory box' using the exact footprint and dimensions of his childhood home. Navigating this compressed domestic interior, visitors will encounter works by gallery artists spanning video, painting, sculpture and drawing. Together, these works position home not as a fixed site of comfort or origin, but as a shifting structure shaped by recollection and reinvention.

In Dudek's work, memory serves as both inspiration and medium. His installations take the form of sculptural environments reimagining lost spaces specific to his own experiences, lending themselves to critical inquiries around the construction of individual and group identity. Dudek strips architecture back to bare structures, employing repurposed objects with symbolic weight in skeletal frameworks – at once familiar and uncanny. Within these arenas complex dynamics play out, enriched by the inconsistencies and disjunctions that characterise our relationship to formative and traumatic episodes.

PAWILON explodes the supermarket of Dudek's youth into fragmented pieces, exploring the changing structures and social functions of these third spaces around which society evolves. In the exhibition's first room, *Kolejka*, a sculptural assemblage of ambiguous steel shopping trolleys forms a snaking queue to the entrance to the second gallery. Central to Dudek's memories of the original pawilon are the hours spent queuing to enter the supermarket. *Kolejka* speaks to these memories as well as the contemporary use of manufactured scarcity in the form of exclusivity; object as fetish, and queuing as a ritual of desire.

In the second gallery, Dudek has constructed a scaled-down replica of the supermarket. Passing through an artificial corridor, wall-based works are mounted at regular intervals. At first glance, their neutral surfaces appear as empty notice boards or sealed windows. In fact, they form part of a new series by Dudek, *Pawilon*, which can be manually opened by visitors to reveal intricate compositions, made up of meticulously collaged materials: paper mosaics, incised marks, found objects, image transfers and drawn elements narrate collective and autobiographical histories relating to the pawilon site, a place where borders become porous and thin.

Within the interior room, a shelving system displays a collection of found objects. As part of the preparations for the exhibition, Dudek conducted a small-scale archaeological dig behind the supermarket, excavating a midden of discarded capsules and broken bottles that relay a fragmented history. These unearthed products, along with weeds and other plant matter from the original site, are placed on the denuded shelves of *PAWILON*, drawing comparison between subjective recollection and documentary research.

The final room of the exhibition contains a single work, *Barycz*: a tribute to the waste production engendered by capitalism, and to Dudek's own memories of habitually digging through the rubbish dump on the outskirts of the city with his friends in search of discarded items from the outside world, in a period defined by shifting definitions of what constituted "value". A shallow wooden plane unfolds itself sideways and downwards, like the tilted bed of a dump truck. Burned and melted garbage has been applied to its surface, creating an accretive, sticky, tar-like substance that stains the joinery and threatens to spill into the gallery.

The supermarket of Dudek's upbringing was a site in which subtle signs of transition and dysfunction coexisted with rapidly changing social forces and the artist's own coming of age. This crucial food source concentrated the social dynamics of the community, acting as a barometer for periods of economic prosperity and decline: snaking queues stretching from the building's entrance, early experiences of intoxication on the tree-lined lot, the frustration of incessant shortages soon replaced by the disillusionment of shelves stacked full of unaffordable items, and the ensuing onset of petty crime. Rather than wholesale recreation, Dudek places elements carefully, evoking *PAWILON* as a site of communality, violence, stupor, pleasure and boredom, conflict and survival.

ABOUT MARCIN DUDEK

Across performance, sculpture, installation and painting, Marcin Dudek repurposes salvaged materials and memories to interrogate the psychology of group dynamics and the structures that shape our everyday lives. Often archival and site-specific, his installations are immersive sculptural environments that archive lost or inaccessible spaces drawn from his own experiences. His subjects have included cafes, supermarkets, football stadiums and hair salons; sites of everyday interaction where social relationships are negotiated and behavioural norms take shape. Within these arenas, layered narratives unfold, shaped by the inconsistencies, ruptures, and distortions that characterise our relationship to formative and traumatic events. His research ties his personal archive to a broader history of society's inseparable relationship to spectacle, whilst developing an artistic vocabulary attuned to fragmentation, instability, and the unreliability of memory.

Dudek (b. 1979, Krakow) studied at the University of Art Mozarteum, Salzburg, and Central Saint Martins, London, graduating in 2005 and 2007 respectively. His work has been the subject of solo exhibitions at institutions including the Museum Ostwall, Dortmund, Germany (2024); IKOB - Museum of Contemporary Art, Eupen, Belgium (2023); Centre Wallonie-Bruxelles, Paris, France (2021); MNAC National Museum of Contemporary Art, Bucharest, Romania (2019); and the MWW Wrocław Contemporary Museum, Wrocław, Poland (2019). Dudek has participated in group exhibitions at the Kronika Center for Contemporary Art, Bytom, PL (2025); the Walker Art Gallery, Liverpool, UK (2022); Entreprendre & KANAL-Centre Pompidou, Brussels, Belgium (2021); The Warehouse, Dallas, US (2020); and many others.

His work is included in public and private collections including the Scharf-Gerstenberg Collection, Berlin, Germany, MWW Wroclaw Contemporary Museum, Wrocław, Poland and National Museum of Contemporary Art, Bucharest, Romania. His first monograph, *Department of Subterranea*, was published by MER in 2015, followed by *Slash & Burn*, published by Hopper & Fuchs in 2023. In 2025, Dudek received the Prix de Sculpture de la Fondation Marie-Louise Jacques. Marcin Dudek lives and works in Brussels.

ABOUT EDEL ASSANTI

Edel Assanti was founded in 2010 in London by Jeremy Epstein and Charlie Fellowes. The gallery programme focuses on narrative-driven work by international contemporary artists whose practices engage with the complex realities of the moment in which they live.

Having been located in London's Fitzrovia since 2014, in 2022 the gallery opened its 4,000 square foot flagship space in a renovated Grade II listed building on Little Titchfield Street. In June 2026, Edel Assanti opened a second London location at 11 Bury Street, St James's, in the heart of one of the city's most historic gallery neighbourhoods, broadening the scope of programming for its artists and their multifaceted practices. The Little Titchfield Street gallery stages four to five ambitious solo exhibitions per year – tending towards interdisciplinary, research-led work – with biannual expansive group exhibitions providing a platform to bring together non-represented artists in explorations of emerging themes of artistic interest. Bury Street offers an intimate, salon-style environment for focused presentations by both represented artists and those new to the programme, highlighting individual works, significant periods and definitive themes.

Our premises play host to a dynamic events programme in parallel to gallery exhibitions, encompassing performance, talks and live music. The gallery's digital presence includes a series of short films and artist interviews published to accompany exhibitions.

In 2021, Edel Assanti's Jeremy Epstein founded London Gallery Weekend (LGW), an annual celebration of London's diverse gallery community, bringing together 130 contemporary commercial galleries. Now in its sixth year, Epstein remains at LGW's helm.

CONTACT US

For further press information and high-res images, please contact Ella Lewis-Williams: ella@edelassanti.com

IMAGE

Marcin Dudek, *Pawilon IV*, 2026. Steel, wood, sandwich panel, acrylic paint, medical tape, image transfer, UV varnish; 46 x 33 x 3 cm, 18 1/8 x 13 x 1 1/8 in (open); 46 x 99 x 2.5 cm, 18 1/8 x 39 x 1 in (closed). © Marcin Dudek. Photo by Shivadas de Schrijver. Courtesy the artist and Edel Assanti.