

MARCIN RUSAK

VAS FLORUM: RESINA BOTANICA

NEW YORK



CARPENTERS WORKSHOP GALLERY

Building on the Rusak's debut solo presentation at Carpenters Workshop Gallery Paris last year, the exhibition digs deeper into the evocative power of plants in representing memories of people, places, and the feelings that emerge from those encounters. The artist's *Vas Florum* series presents a contemporary herbarium that evokes the artist's subjective experiences while resonating with a more universal meaning. Conceived as 'time capsules,' each sculpture reinvents the concept of the vessel and its relationship with flowers and their display. Flowers are embedded in the body of the forms themselves, and the species chosen range from those that have been artificially bred for aesthetic purposes, to common 'weeds' that are often overlooked yet can thrive in the most inhospitable conditions. Using natural waste material is particularly important to the artist; reclaiming plants that have fulfilled their commercial use and manipulating them through various processes, Rusak extends their lifecycle and gives their ephemerality renewed purpose.

The series is expanded to include a new body of work that has its worldwide premiere in Carpenters Workshop Gallery New York. *Resina Botanica*, a new iteration of the studio's Flagship *Flora* series, demonstrates the immense influence nature has on Rusak's creations. The shapes of the cast bronze tables were inspired by stone slabs found in the riverbed of the Solina River in Southern Poland. Embedded with unique floral compositions cast in dark green and rust-hued resin, the pieces resemble whirlpools of water that invite the viewer to consider the juxtaposition of materials, the intricacy of the creative process, and the natural phenomena that inform them.

Marcin Rusak's presentation with Carpenters Workshop Gallery marks the artist's first solo show in New York City since 2017.



VAS FLORUM 19

HORTUS FLORIDUS II
2024

Resin, Flowers
51.5 x 41 x 31 cm
Unique

➔ MORE OF THIS WORK



"Although my family has been breeding and growing flowers since 1900, I don't have much memory of the flowers themselves. I don't imagine fields of flowers when I think of my upbringing. Rather, more recent memories come to mind – ones related to my mother and sister, who are now sustaining the family tradition. When I think of how my sister, Ola, composes her bouquets, I instantly recall the bright colors and sophisticated richness of flowers she arranges. Hortus Floridus, which in Latin means 'flower garden', is dedicated to my mother and sister."



VAS FLORUM 23

HYBRIDAE FLORALES
2024

Resin, Flowers
51.5 x 41 x 31 cm
Unique

"Flowering Transition was a multilayered design research project I conducted for my graduation project back in 2014. A very important part of it was research I did on the cut-flower industry, stimulated by the amount of waste found at one of London's flower markets after operating hours."

➔ MORE OF THIS WORK



"Experimenting with waste flowers on various levels, I teamed up with flower engineer Andreas Verheijen in a quest to develop conceptual flower hybrids that would critically summarize the ideas and expectations people have of cut flowers. Revisiting this process after almost a decade, I have played with various flower forms, shapes and colors, joining different anatomical elements together to create imaginary 'species' that have never existed before. Cast in matte-finished resin, the floral junctures are almost invisible, so it's even more difficult to comprehend what species went into the sculpture."





VAS FLORUM 26

SCIENTISTA FURIOSUS II
2023

[➔ MORE OF THIS WORK](#)

Resin, Flowers
51.5 x 41 x 31 cm
Unique

"The sculpture pays tribute to my maternal grandfather who, besides being an economist and an accomplished bridge player, was a self-made botanist, focused on the most demanding of species: orchids. In order to fulfil his passion for experimentation with plants and flowers, he built a successful business cultivating carnations and other decorative cut flowers for the domestic market. But the price of success often comes with a high cost, such as not having enough time for one's family, isolation from work, and feelings of not being understood by others."



"The story of my grandfather remains a sensitive subject within the family. The mystery around him is something that intrigues me as an unknown part of my own history and makes me keep on searching for answers. In my memory, my grandfather remains blurred and enigmatic. He made an impression of being constantly busy and unavailable, obsessed with his orchids that he would cross-breed to come up with new species. The burnt flowers submerged in the sculpture represent my struggle to remember and understand him. I am trying to build new meaning out of what I know and suspect about his life and work."



VAS FLORUM 21

HORTUS EXOTICUS
2024

Resin, Flowers
51.5 x 41 x 31 cm
Unique

[→](#) MORE OF THIS WORK



"Delving deeper into contemporary realm of flower breeding, I've realised that our notions of what is natural or foreign or exotic is, in fact, deeply manipulated. Exotic flowers such as orchids or anthuriums can actually be grown everywhere – as long as you build a glasshouse or a lab and come up with appropriate parameters in terms of warmth, humidity, nutrients and light, to the point we no longer know what is natural anymore."



VAS FLORUM 14

HORTUS CONTRADICTIONUM
2024

Resin, Flowers
51.5 x 41 x 31 cm
Unique

"The 'composition of contradictions' is something that flower growers and florists naturalized in their practice over centuries, and the division between what is natural and vernacular versus what is 'cultured' has become blurred. Instead, what is highlighted is the variety of forms, colors and textures, and a particular dialogue between the different species that is only possible to happen under our guidance."

[→ MORE OF THIS WORK](#)



FLORA COFFEE TABLE

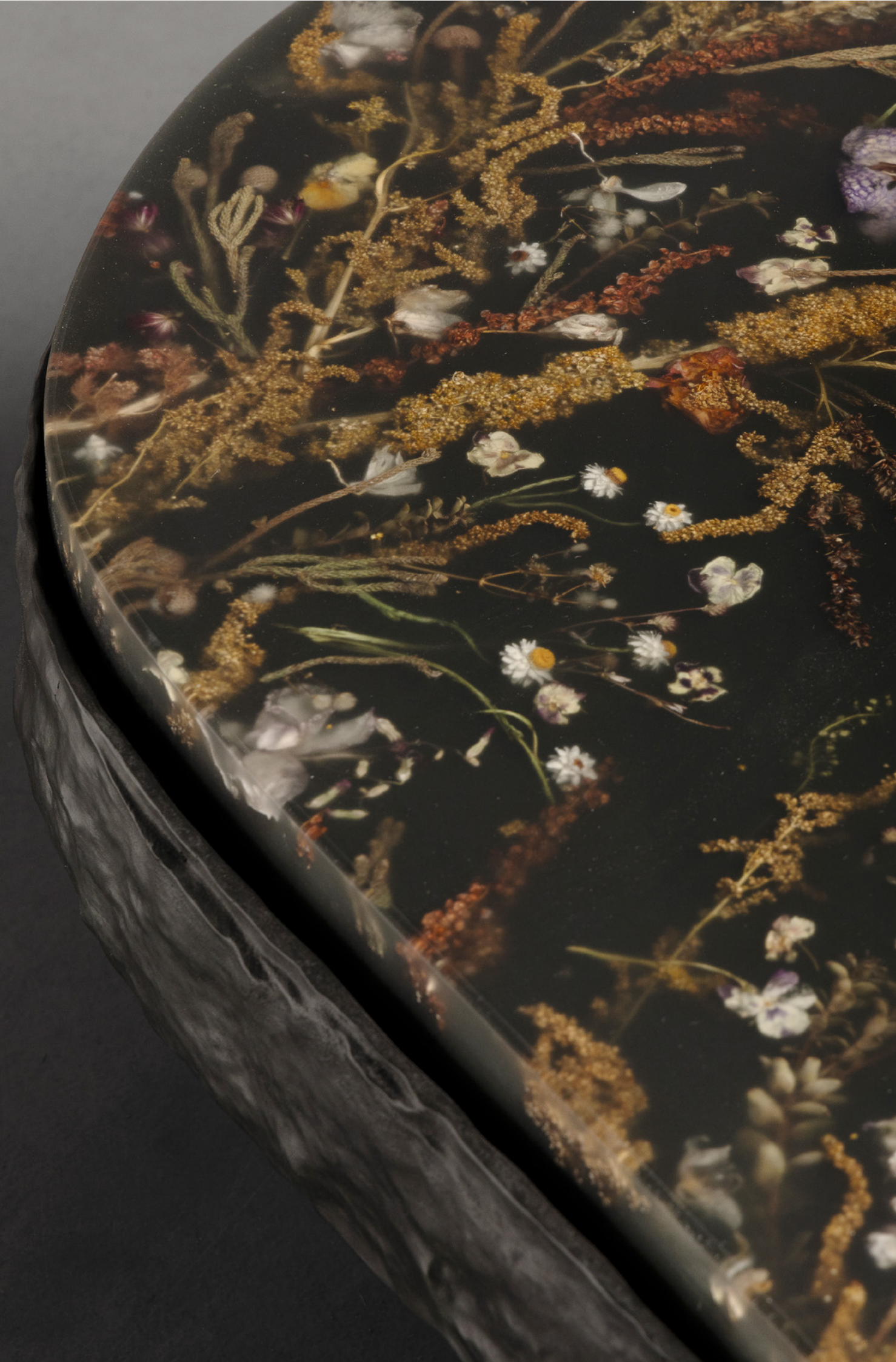
BRONZE 200 BRUNSWICK
2024

Resin, Casted Bronze, Rust Patina
38 x 200 x 116 cm
Edition of 8 plus 4 AP

[→](#) MORE OF THIS WORK



"To me, the organic-shaped, partially matte surfaces of these two sculptural tables act like a kind of portal into the fascinating realm of nature. Their shapes were inspired by large, flat stone slabs that I found in the riverbed of the Solina River in Southern Poland. I carried them to the studio after spending a night in the wild, around the time of my birthday last November."



FLORA COFFEE TABLE

BRONZE 165 RUST
2024

Resin, Casted Bronze, Rust Patina
38 x 165 x 116 cm
Edition of 8 plus 4

"The color of the resin I chose for the project – dark green and rusty reddish brown – underlines the floral compositions, resembling dark ponds with whirlpools of water that invite the viewer to delve deep into the alchemy of materials."

[➔](#) MORE OF THIS WORK







VAS FLORUM 24

TERRA POST-HUMANA
2023

Resin, Flowers
51.5 x 41 x 31 cm
Unique

[→ MORE OF THIS WORK](#)

"I discovered shellac while working on a new biodegradable material, soluble in natural conditions. Shellac is a natural resin produced from 'cocoons' shaped around parasitic Lac insects that forge certain tree species in India and Thailand."



"My idea was that the things I create with natural, organic raw material would inevitably perish; mixing shellac with waste flowers, as well as natural binders, I created a collection of archetypal shapes – the Perishable Vases, which form part of a larger body of research focused on perishability and value – the Nature of Things. Similar to the idea of built-in obsolescence, I envision each piece as a unique object that is very fragile and dependent on the goodwill of its owner, or rather – its custodian, who either lets the piece go or continues to support it in a stable environment in terms of humidity, temperature and UV light. In Terra Post-Humana, shellac is used in a more metaphoric way, alluding to a post-apocalyptic vision of future landscapes."



VAS FLORUM 17

AERE INVOLUTUM
2024

Resin, Flowers
51.5 x 41 x 31 cm
Unique

"For this exhibition, I wanted to revisit and reinterpret the techniques and processes I have been developing in the studio. 'Aere Involutum' documents yet another way of preserving flowers, stemming from the custom metallization process I have implemented and perfected in my practice. Enveloped in bronze, the flowers are first metallized with a layer of zinc, and then a layer of bronze, which is then meticulously polished to achieve an effect reminiscent of a cast bronze sculpture."

[➔ MORE OF THIS WORK](#)



VAS FLORUM 27

IMPLICATUS
2023

Resin, Flowers
51.5 x 41 x 31 cm
Unique

➔ MORE OF THIS WORK



"I am fascinated with the sculptural qualities of sturdy, chunky plant elements, and use them often as they withstand the metallization process. Implicatus, or 'intertwined' in Latin, features dark, sculptural, wintery plants such as jimsonweed, thistle, eryngo and rowan, as well as naked parts of twigs and roots that create a tangled, uncanny composition."



VAS FLORUM 18

INCUBATORIUM BOTANICUM II
2023

[→ MORE OF THIS WORK](#)

Resin, Flowers
51.5 x 41 x 31 cm
Unique

“My memory of the place, which is so dear to my heart, is represented by ever-present weeds, herbs, and species that start to dominate the surroundings when untamed and uncontrolled. The lack of human intervention becomes ever so present with the fallen trees that besit the pond and new trees overgrowing the view. In my mind, I conduct a dialogue with the wildering garden. I wonder when it will become uninhabitable and if this will ultimately be better for this place.”





MARCIN RUSAK

Marcin Rusak’s artistic practice centers on the transient beauty of flowers. With his family having produced and sold flowers for generations, the artist has long considered how their value fluctuates in relation to their state of preservation. Rusak’s artworks explore the connections between beauty, permanence, and decay, encasing flowers and plants within resin sculptures.

In a series that he terms *Vas Florum*, Rusak proposes a collection of sculptural centerpieces in which flowers are arranged within the body of the vessel itself, negotiating the ways in which nature is framed, contextualized, and displayed.

Using natural waste material is key to the artist’s vision; reclaiming plants that have fulfilled their commercial use, Rusak extends their lifecycle and gives their ephemerality renewed purpose, removing them from nature and setting them within the confines of an artwork. Conceived as ‘time capsules’, each sculpture contains flowers that resonate with individual and collective memories.

This body of work is the result of a long reflection on the symbolic and semantic potential of flowers, initiated in 2015.

The narrative of the exhibition evokes a museum display as if from within Rusak’s own mind, allowing visitors insight into his childhood memories, societal concerns, and musings on our relationship with nature.



CARPENTERSWORKSHOP GALLERY

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