

**MUZEUM**  
sztuki  
nowoczesnej  
w warszawie

**M**

IN  
OF THE COUNTRY.

THE HEART

COLLECTION OF THE MUSEUM OF  
MODERN ART  
IN WARSAW





**IN THE HEART OF  
THE COUNTRY**



**COLLECTION OF  
THE MUSEUM  
OF MODERN ART  
IN WARSAW**

**IN THE HEART OF  
THE COUNTRY**

**14.05.2013  
06.01.2014**

The exhibition is held under the Honorary  
Patronage of the Minister of Culture and National  
Heritage Bogdan Zdrojewski





<b>A</b>	<b>PAWEŁ ALTHAMER</b>	<b>P. 40</b>
	<b>FRANCIS ALÿS</b>	<b>P. 41</b>
<b>B</b>	<b>MIROŚLAW BAŁKA</b>	<b>P. 42</b>
	<b>YAEL BARTANA</b>	<b>P. 43</b>
	<b>WOJCIECH BĄKOWSKI</b>	<b>P. 44</b>
	<b>MIRON BIAŁOSZEWSKI</b>	<b>P. 45</b>
	<b>CEZARY BODZIANOWSKI</b>	<b>P. 46</b>
	<b>GETA BRĂTESCU</b>	<b>P. 47</b>
	<b>IVAN BRAZHKIN</b>	<b>P. 48</b>
	<b>WOJCIECH BRUSZEWSKI</b>	<b>P. 49</b>
	<b>MICHAŁ BUDNY</b>	<b>P. 50</b>
	<b>RAFAŁ BUJNOWSKI</b>	<b>P. 51</b>
<b>C</b>	<b>DUNCAN CAMPBELL</b>	<b>P. 52</b>
	<b>OLGA CHERNYSHEVA</b>	<b>P. 53</b>
	<b>ANNE COLLIER</b>	<b>P. 54</b>
	<b>ABRAHAM CRUZVILLEGAS</b>	<b>P. 55</b>
<b>D</b>	<b>JULIA DAULT</b>	<b>P. 56</b>
	<b>OSKAR DAŹICKI</b>	<b>P. 57</b>
	<b>NATHALIE DJURBERG</b>	<b>P. 58</b>
	<b>JIMMIE DURHAM</b>	<b>P. 59</b>
<b>E-F</b>	<b>BRACHA L. ETTINGER</b>	<b>P. 60</b>
	<b>RUTH EWAN</b>	<b>P. 61</b>
	<b>OMER FAST</b>	<b>P. 62</b>
	<b>YONA FRIEDMAN</b>	<b>P. 63</b>
<b>G</b>	<b>ION GRIGORESCU</b>	<b>P. 64</b>
	<b>ANETA GRZESZYKOWSKA</b>	<b>P. 65</b>
	<b>WIKTOR GUTT AND WALDEMAR RANISZEWSKI</b>	<b>P. 66</b>
<b>H-J</b>	<b>SHARON HAYES</b>	<b>P. 67</b>
	<b>JONATHAN HOROWITZ</b>	<b>P. 68</b>
	<b>SANJA IVEKOVIC</b>	<b>P. 69</b>
	<b>KEN JACOBS</b>	<b>P. 108</b>
<b>K</b>	<b>ZHANNA KADYROVA</b>	<b>P. 70</b>
	<b>POLINA KANIS</b>	<b>P. 71</b>
	<b>LESZEK KNAFLEWSKI</b>	<b>P. 72</b>
	<b>DANIEL KNORR</b>	<b>P. 73</b>
	<b>ARCHIVE OF PROF. GRZEGORZ KOWALSKI'S STUDIO</b>	
	<b>AT WARSAW ACADEMY OF FINE ARTS</b>	<b>P. 74</b>
	<b>WOJCIECH KRUKOWSKI AND AKADEMIA RUCHU</b>	<b>P. 75</b>
	<b>PAWEŁ KWIEK</b>	<b>P. 76</b>
<b>KWIEKULIK (ZOFIA KULIK, PRZEMYSŁAW KWIEK)</b>	<b>P. 77</b>	
<b>L</b>	<b>ZBIGNIEW LIBERA</b>	<b>P. 79</b>
	<b>KLARA LIDÉN</b>	<b>P. 80</b>
	<b>SARAH LUCAS</b>	<b>P. 81</b>



<b>M</b>	GOSHKА MACUGA	P. 82
	TERESA MARGOLLES	P. 83
	ADRIAN MELIS	P. 84
	GUSTAV METZGER	P. 85
	AERNOUT MIK	P. 86
	TERESA MURAK	P. 87
<hr/>		
<b>N-O</b>	LAUREL NAKADATE	P. 88
	DEIMANTAS NARKEVIČIUS	P. 89
	KRZYSZTOF NIEMCZYK	P. 90
	PAULINA OŁOWSKA	P. 91
<hr/>		
<b>P</b>	EWA PARTUM	P. 92
	DAN PERJOVSCHI	P. 93
	PRATCHAYA PHINTHONG	P. 94
	MAREK PIASECKI	P. 95
	SETH PRICE	P. 96
<hr/>		
<b>Q-R</b>	R.H. QUAYTMAN	P. 97
	JOANNA RAJKOWSKA	P. 98
	MYKOŁA RIDNYI	P. 99
	JÓZEF ROBAKOWSKI	P. 100
	BIANKA ROLANDO	P. 101
<hr/>		
<b>S</b>	WILHELM SASNAL	P. 102
	JADWIGA SAWICKA	P. 103
	JACEK SEMPOLIŃSKI	P. 104
	WAEŁ SHAWKY	P. 105
	AHLAM SHIBLI	P. 106
	SLAVS AND TATARS	P. 107
	JACK SMITH	P. 108
	ROMAN STAŃCZAK	P. 110
	FRANCES STARK	P. 111
	JAN STYCZYŃSKI	P. 112
ALINA SZAPOCZNIKOW	P. 113	
<hr/>		
<b>T-U</b>	DAVID TER-OGANYAN	P. 115
	TERESA TYSZKIEWICZ	P. 116
	PIOTR UKLAŃSKI	P. 117
<hr/>		
<b>W</b>	ZBIGNIEW WARPECHOWSKI	P. 118
	HELENA WŁODARCZYK	P. 113
	KRZYSZTOF WODICZKO	P. 119
	ANDRZEJ WRÓBLEWSKI	P. 120
<hr/>		
<b>Z</b>	AKRAM ZAATARI	P. 121
	STANISŁAW ZAMECZNIK	P. 122
	ANNA ZARADNY	P. 123







## IN THE HEART OF THE COUNTRY

**There is a gaping hole in the heart of the country. The geographical centre of Poland, Warsaw city centre, lies empty. Plac Defilad (Parade Square) is abandoned: once a symbolic hub, the Palace of Culture is now surrounded by deserted space, a makeshift car-park. Among the cars, the honorary tribune still stands, left behind from the days when May Day processions used to march past it. The crownless eagle that adorns it now watches over travellers exposed to the sun, rain and wind as they wait at the temporary bus station. This is where the Museum is to be built, and its collection has a mission to fill the void in the heart.**

**The collection of the Museum of Modern Art in Warsaw is currently being assembled and, in the process, we are contemplating the point when the modern-day becomes history. As far as possible, we are also trying to participate in defining the transformation of Poland and designating a place for contemporary culture in a society whose symbolic realm always seems to hark back to the past, detached from the present day, and powerless when faced with the future and the task of managing the world together. The collection was built up in an effort to cast a different light on history and tradition, including traditions in art. It aims to broaden the spectrum of their possible interpretations and contexts, so as to liberate the potential for transformation or reformulation, rather than preserving them by force of habit. We propose to “bring the future closer than history”. We are striving to confront our audiences with contemporary challenges and cultures other than our own; to construct more far-reaching, complex narratives; and to introduce new topics into the dominant mindset. These are the crucial tasks we have set for this exhibition.**

**The language of art—and, more broadly, that of contemporary culture—gives us hope of building a**

**new symbolic realm capable of measuring up to the contemporary world. That hope is expressed brilliantly on a banner hanging above the entrance to the Emilia building, the Museum's temporary headquarters: "Today's Art Makes Tomorrow's Poland". Even if its intent was ironic, this phrase from Cezary Bodzianowski's work "The Prognosis" has proved apt on more than one occasion. Over the past two decades, art has regularly surpassed reality by widening the horizons of the imaginable. Yesterday's transgressions are the norm today, and the subjects art is delving into now could become our future.**

**Poland's transition, which began in the nineties, has often been expressed through art in particular. Art was the first to raise taboo issues, and it managed to trigger some vital debates. The struggle for artistic freedom helped Polish society to learn difficult lessons in tolerance and respect for differing views. A reminder of this in the exhibition is Goshka Macuga's work "The Letter". It evokes the situation in the late nineties, when contemporary art fell victim to attacks, and galleries and museums received threatening letters. But people from the art world defended their right to freedom of speech, which we all enjoy today, and this piece by the London-based Polish artist has become a memento of our recent, difficult history, as well as a tribute to those who showed courage in those times. These are new points of reference and turning points for our ever-growing collection.**

**The "In the Heart of the Country" exhibition strongly emphasises contemporary art's unusual ability to pose simple questions which, once asked, can alter our perception of the world. One of the best examples of this effect is the Croatian artist Sanja Iveković's project "Invisible Women of Solidarity". Iveković spoke out about women who were involved in the former opposition and underground, yet never made it into politics in free Poland. No-one remembers them, and with time, their gradual oblivion has become almost natural. The**

effect of this stratagem is poignant: anyone who encounters these portraits of the underground heroines—so faded that they are almost invisible—will never again be able to take politics without women for granted. A central place in the collection is also reserved for Alina Szapocznikow's sculptures. She was one of the pioneers of feminist art, and discovered new forms to express women's issues. This example also shows how important it is for the Museum to give historic art-works and traditions an active reinterpretation. World art history only recently began to show an interest in Szapocznikow, who is very well-known in Poland, and this also brought the emancipatory aspects of her work to light. The collection also includes numerous other works of an emancipatory nature. Their themes are very diverse, embracing not only gender, geopolitical, neo-colonialist and social issues, but also some extremely personal, intimate and spiritual questions. These projects aim to allow those who were previously silenced to speak out, and their strength always lies in the artists' authentic, individual gestures.

The collection is potentially therapeutic too, as it covers certain difficult topics, and successfully brings them close to home. It dispels anxieties by analysing repressed memories. One work which demonstrates this mechanism to the fullest extent is the Israeli artist Yael Bartana's "Polish trilogy" of films ("Nightmares", "Wall and Tower", and "Assassination"). This trilogy about the Holocaust, Polish-Jewish relations, and repressed guilt is made from the point of view of an artist living in Israel, a country hopelessly embroiled in a war justified by historical traumas. In this way, Bartana confronts the Polish people with the Other—the tragic and highly complicated experience of another nation. She expands our comprehension of history, altering the points of reference, and proposing a new language. Above all, she emphasises the concept of the exhibition: the Other is an element which is missing from Polish identity.

Another key work in the collection is Paweł Althamer's sculpture "Barge-Haulers", in which a group of figures—posed in the style of Ilya Repin's 1873 painting "Barge-Haulers on the Volga"—struggle as they drag a model of the Museum building, designed by Christian Kerez, a building that will never be built now. This sculptural group obviously alludes to the situation our institution is in—straining to build its Museum on Plac Defilad—as well as to the failure of the first round of investments, and hope for the next. The exertion of this group of figures (implicitly depicting the Museum team) is directed not only towards physically implementing this project, but also towards inventing new ways of storytelling and communicating with audiences. Open discussions, admitting one's failures, and listening to one another are the conditions necessary to create new relations and a platform for a true community.

The Museum of Modern Art's collection proposes a new canon of modernity built not to last permanently, but to become a laboratory for a new community. It is therefore an open-ended collection that continues to evolve. Its form is affected strongly by the spirit of transitional times, disputes over various world-views, and attempts to agree on a contemporary symbolic realm. This is why the collection is currently centred on public affairs. If any collection of contemporary art strives to be up to date, then it must gradually change in nature. First and foremost, however, it is not just a collection of objects, but also the discussions and exchange of opinions going on around them. This is why the collection also means discussions, opinions and criticism, as well as the educational programmes, workshops and guided tours we plan to hold during the course of the exhibition. The collection also covers the Museum's filmoteka, a collection of several hundred Polish art films available online, as well as digitised archives of artists and phenomena regarding contemporary art.

"In the Heart of the Country" is the first extensive exhibition of the collection of the Museum of



**Modern Art in Warsaw. Nearly 150 works by 85 artists and artistic groups are on display at the Emilia building, the Museum's temporary headquarters. The works originate from almost every corner of the world, and give a view of the contemporary global art scene, of which Polish artists are an integral part. This collection was put together in a very short time. The first individual works were purchased in 2005, but the Museum of Modern Art's collection is the overall result of the Minister of Culture and National Heritage's "National Collections of Contemporary Art" programme, which was launched in 2011. Discussed for the first time during the Congress of Polish Culture in Kraków, the programme was later demanded by the Citizens of Culture movement, and was included in the Culture Pact, a social agreement between the Polish government and civil society representatives. Discussions and extensive consultations with the Ministry of Culture and National Heritage resulted in a unique programme that gave four Polish museums the chance to enhance their contemporary art collections. At this point, I would like to thank the Minister, Bogdan Zdrojewski, and numerous civil society representatives, for it was their engagement that led to this effective formula to fund the acquisition of the contemporary art collection.**

**The Society of Friends of the Museum has also made efforts to gain widespread support to build up the Museum's collection. The Society has been in existence since 2009, and successfully raises funds each year to buy more art-works. We must also give special thanks to our private and corporate patrons, PGE Polish Energy Group S.A. and PZU Foundation, for their generous support.**

**Joanna Mytkowska  
Director of the  
Museum of Modern Art in Warsaw**













ANDRZEJ WRÓBLEWSKI "MUSEUM" 1956 [P.120]  
IN THE HEART OF THE COUNTRY

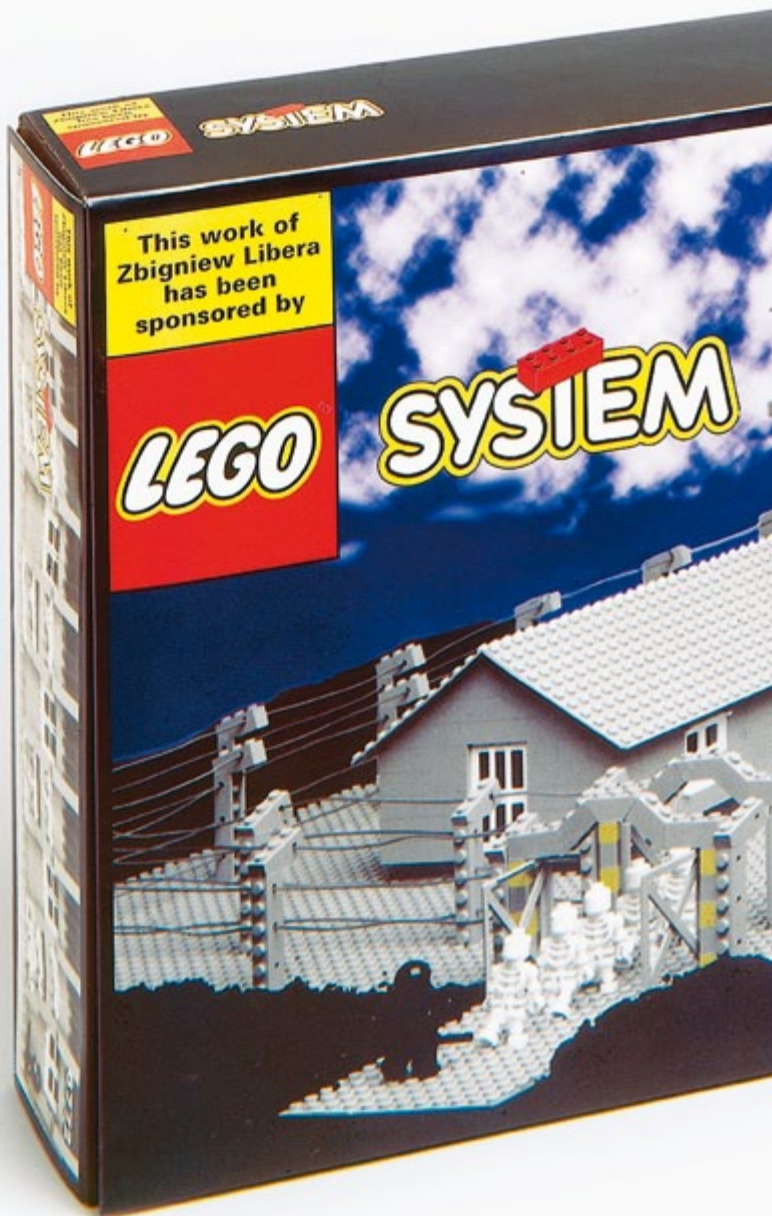


















WILHELM SASNAL "UNTITLED (ASTRONAUT)" 2011 [P.102]  
IN THE HEART OF THE COUNTRY



















ANNE COLLIER "WOMAN WITH A CAMERA (CANDICE BERGEN/MINOLTA #1)" 2011 [P.54]  
IN THE HEART OF THE COUNTRY







BARGE-HAULERS	2012
Plastic strips on metal construction; 170 × 150 × 1000 cm	
RUBBER	2008
Metal, rubber; 166 × 60 × 60 cm	

Paweł Althamer (born 1967, Warsaw) is one of Poland's most famous artists worldwide. His work has contributed to redefining the concept of "social sculpture". He employs a wide range of techniques and methods, working in figure sculpture, as well as social actions and performance. He is known for being uncompromising and loyal to his artistic vocation.

"Barge-Haulers" is a piece inspired by the Museum's own current situation—a constant struggle to build its own building in order to consummate its existence and secure a place for contemporary culture in society. Althamer alludes to the well-known painting "Barge-Haulers on the Volga" (1873) by Ilya Repin, one of the first Russian realists to couple realistic representations with an affinity for the common people. Paweł Althamer's sculpture, made using the artist's own special technique, contains the figures of the first eleven members of the Museum team (recognisable from plaster-casts of their faces), who—like barge-haulers—are straining as if there were no tomorrow, as they drag a model of the Museum that will be built one day. This group of sculptures is a unique part of the Museum collection. Not only does it document a heroic period of the institution's existence, expressing support for efforts to create a museum of modern art in Warsaw, but it also reveals the artist's strong convictions about the social role of art.

Althamer's second work is "Rubber", a sculpture created together with children and carers from the North Praga Pedagogy and Social Animation Group. For years, they knew and observed "Mr. Rubber", a colourful figure from Brzeska Street—a petty criminal and drunkard to some, or an authority on the local code of honour to others. The sculpture is mounted on a spring and sways about when pushed by passing spectators, reminding them of the deceased and "animating" his figure. In 2009, the work stirred up controversy when it stood on Stalowa Street in the Praga district, as it allegedly emphasised the area's bad reputation. However, it was also the object of lively interest, and was looked after by local residents (who gave "Rubber" a hat during the cold winter, for instance). [JM]

SLEEPERS

2011

80 35mm slides, carousel projector

This work is currently being purchased for the Museum collection  
Courtesy of Galerie Peter Kilchmann, Zurich

Francis Alÿs (born 1959, Antwerp, Belgium) is a creator of installations, photographs, and actions in civic space. Since 1986, he has been living and working in Mexico City, and its social, urbanistic and political phenomena are the main themes and inspirations for his art. Something of a flâneur figure, Alÿs often uses walking as a medium—the majority of his projects take shape while strolling around the city for hours on end (for example "Paradox of Praxis", in which the artist pushes a block of ice in front of him until it has completely melted).

In his work "Sleepers", Francis Alÿs documents people and dogs asleep on the streets of Mexico City. The pictures were taken in daylight at pavement level, yet he has attempted to avoid reportage-style or invasive shots of his subjects. He is more interested in blurring the boundaries between private and public space, suspending the rules of shared street usage and the "invisibility" of sleeping people and animals. Alÿs' photographs capture moments of dreaming, "travelling without moving", temporary shut-downs of human (and animal) bodily activity amid the sun and noise of the Mexican metropolis. [SC]

---

**BOY AND AN EAGLE****1988**

---

Artificial stone, zinc plate, water, water pump, plastic  
Boy – 160 × 42 × 48 cm; eagle – 45.3 × 23.5 × 78 cm; bath – 91.5 × 256.3 × 13 cm  
On loan from the Eggit Foundation

Mirosław Bałka (born 1958, Warsaw) is one of the leading contemporary sculptors in the world today. His works have been displayed at numerous exhibitions, and are also to be found in prestigious museum collections. On the one hand, the artist's place in the art world relies on the fact that he brought in themes of the Holocaust and the importance of remembering it, and on the other hand, it is thanks to the unique language of visual form that he has devised.

"Boy and an Eagle" is one of the key sculptures from the tumultuous turn of the 1980s and 1990s, when new forms of representation emerged in Polish art as a response to the challenges of that time of political transition (just before the eruption of so-called "critical art"). This sculpture alludes to the myth of Zeus in the form of an eagle, tempting the young Ganymede. In the catalogue for the "Sculptures in the Garden" exhibition in 1988 (when "Boy and an Eagle" was first shown), the artist included two texts which altered and extended the interpretations of the work: an extract from prose by William S. Burroughs, and a patriotic poem from 1900, "A Polish Child's Confession of Faith" (beginning with the words: "Who are you? A little Pole..."). Bałka thus introduced Polish art discourse to the theme of tension between the private and the public, the intimate and the political. [JM]

NIGHTMARES	2007
16mm film transferred to Blu-Ray; 10'27"	
WALL AND TOWER	2009
HD film; 15'56"	
ASSASSINATION	2011
HD film; 35'00"	
Donated by Outset Contemporary Art Fund	

Yael Bartana (born 1970, Kfar Yehezkel, Israel) creates films, photographs, video and sound installations. Her work in Israel concentrated on how everyday life is affected by war, military rituals, and a feeling of menace. Since 2008, she has also been working in Poland, creating projects on the history of Polish–Jewish relations and their influence on Polish identity today.

The main theme of Bartana's "Polish" film trilogy—which includes "Nightmares" (2007), "Wall and Tower" (2009) and "Assassination" (2011)—is the idea of the Jewish Renaissance Movement in Poland. This socio-political movement created by the artist urges over three million Jews to return to the homeland of their forebears. Interwoven here are themes of Zionist dreams, anti-Semitism, the Holocaust, the Israeli settlement movement, and Palestine's right to the land. Bartana tests reactions to the return of the "long-absent neighbours" and revives the forgotten theme of alternative sites for the State of Israel (in Uganda, for example) which were once considered by Zionists. Bartana's project (the films and the founding of a political movement) is an experimental form of group therapy, in which national demons are roused and dragged out into the daylight. Apart from the complexity of Polish-Jewish relations, this is a universal story of willingness to accept strangers, and the problems of cultural integration in an unstable world and turbulent times. [SC]

I SEE THINGS THAT ARE NOT THERE	2009
Sound installation; 280 × 280 × 240 cm	
SIGHT DETERIORATION	2013
Digital animation	

Wojciech Bąkowski (born 1979, Poznań) is a multidisciplinary artist: creator of animated films, sound installations, drawings and performances, and leader of the bands KOT, Czikita and Niwea. He also writes poetry, for which he is often compared to Miron Białoszewski. In 2007, he co-founded the Poznań art group PENERSTWO. His work focuses on the apotheosis of experiencing banal reality, with a brutalist, lyrical fascination for "mundane, basic facts and objects".

The installation "I See Things That Are Not There" is an empty room with double walls emitting abstract sounds. "You see things that are not there", Bąkowski was told by Piotr Bosacki, an artist and musician who wished to make his friend realise that the problems he deals with are usually imaginary. Bąkowski replied: "But you're worse off than me. You don't see things that are there". The artist describes this work as a monument to that conversation.

"Sight Deterioration" is yet another self-portrait in Bąkowski's practice. The artist focuses here on manifesting the constraints of perception, which disable control over shaping one's own personality, and prevent us from fully contacting the world. The film is a peculiar poetic last will, whose author strives to forge his own image in the collective memory. The artist stated: "I use personal experience only when everyone can identify with it. I'm not interested in evanescent, and individual problems. Talking about myself, I want to talk about everyone". The film is a digital animation employing video sequences. The images are accompanied by the artist's own poetic commentary. [LR]

FLICKSING

1960s-1970s

Digitised 8mm silent film; 14'00''

Film-making was a little-known side to the work of poet, writer, and dramatist Miron Białoszewski (born 1922, Warsaw; died there 1983). Apart from connections to the 20<sup>th</sup>-century avant-garde, his poetry was typified by profound reflections on language, which is why he is often described as a "linguistic poet". His poetry made reference to spoken, vernacular, and childish language as he unceasingly pushed the boundaries of linguistic systems. His work with the Tarczyńska Theatre and Osobny Theatre was similar, playing with words and real objects in a search for accurate ways to describe reality. Białoszewski's texts and experiments as a director and dramatist marked the beginning of the Polish post-war theatrical avant-garde. They were also an important source of inspiration for many visual artists.

"Flicksing" ("filmikowanie") was begun at the end of the 1960s in the Żoliborz studio of artists Roman and Ada Klewin. It was a slapstick-style continuation of the theatrical interests of the poet and his group of close friends. The short, improvised films were inspired by simple day-to-day situations, but Miron Białoszewski's scripts were often based on dreams too. The poet considered dreams to be works on a par with literature or film. While "Flicksing", Białoszewski not only directed situations on the borderline between reality and theatre, but also initiated friendly pranks. [TF]

---

**THE PROGNOSIS****2012**

---

Digital print on polyester fabric; 1600 × 130 cm

Cezary Bodzianowski (born 1968, Szczecin) is a performance artist whose work is modest and discreet in nature. He stages short stories and scenes with absurd overtones, in which he himself plays the lead role, describing it as "personal theatre of events". His work has much in common with Dadaist tradition. Bodzianowski mostly performs beyond the confines of galleries, with the artist intervening in the reality he faces in subtle, sometimes imperceptible ways.

"The Prognosis" (a banner bearing the slogan "Today's Art Makes Tomorrow's Poland") is another of the artist's intelligent civic interventions. On the one hand, it can be taken as mild institutional criticism in which the artist, using a paraphrased Communist-era propaganda slogan, pokes fun at the functions of the institution of the Museum, which focuses on promoting modern art for Polish society. On the other hand, the artist's work is reminiscent of actions by the Occupy movement, such as climbing onto the roofs of important institutions to daub slogans on them. In this context, Bodzianowski—known for his dislike of exploiting art for any kind of direct socio-political functionalism—makes his interventions resemble artistic declarations, stressing the fact that only impartial art is capable of changing anything. [ML]



THE TRAVELLER	1970
Wooden stool, paper prints; 89 × 23.5 cm	
EGO	2002
Collage, tempera, drawing on paper; 58.2 × 17.5 cm	

Geta Brătescu (born 1926, Ploiești) is a Romanian artist. Although her work emerged from drawing, she branched out into a variety of forms of expression after the 1970s: in addition to drawing and graphic art, she worked with fabric, collage, film, photography, performance, and literature. Brătescu's delicate, poetic works are typified by extreme freedom of experimentation, coupled with an attachment to classical form and traditional techniques.

"The Traveller" is a playful self-portrait: an old wooden folding stool "brought to life" by photographs of the artist's eyes stuck to its round seat. Brătescu often uses familiar objects and domestic furniture which contain various stories, and give rise to her own personal mythology. Also important is how they relate to the artist's home workshop, which she regards not just as a workplace, but also as her alter ego. For Brătescu—who loved to travel and used to keep a kind of journal in the form of scrapbooks—travelling is a metaphor for a mental state in which time and experiences can accumulate.

Her later self-portrait, entitled "Ego", is also characterised by a proliferation of meanings and personal symbols belonging to the mental sphere. A long paper form, folded like a concertina—a kind of scroll with a decorative motif—results in a book-object. In this work, Brătescu unites drawing and text, two separate "elements" which reveal in a different way the substance hidden in her mind. [MM]

---

**REBEL KARAOKE****2011–2012**

---

**Interactive video installation; 11'45''**

Ivan Brazhkin (born 1985, Rostov-on-Don, Russia) is a Moscow artist and left-wing political activist. He uses a variety of media, ranging from video to graphic art. His works deal with the Soviet legacy (1920s' avant-garde, as well as daily life in the USSR during the "stagnation"), but his main theme is a critique of modern Russian nationalism, clericalism, and mass culture.

The "Rebel Karaoke" installation refers to one of Brazhkin's earlier works entitled "Voice of the Streets" (2010). Voices of the "oppressed"—people that capitalist society does not wish to hear—are brought into the exhibition space. Spectators are bombarded with demands and complaints from striking workers, speeches and comments from political rallies, and slogans chanted at demonstrations. The streets march into the gallery space, and the downtrodden can speak out at last. "Rebel Karaoke" is also a socio-politically-themed work, based on a DVD of footage from fairly recent political events worldwide—demonstrations, protests and rallies—all recorded as karaoke. The installation confronts politics with entertainment: spectators get the chance to "take part", in solidarity with the demands made during events they were never involved in, and can blend in with the crowd of protestors and assume a political identity. [MD]

GRAMOPHONE

1981

Sound installation; 48 × 35 cm; height 11 cm; together with tone arms 28 cm

Wojciech Bruszewski (born 1947, Wrocław; died 2009, Łódź) was one of the pioneers of Polish video art, sound art, and the use of computer technology in art. In the 1970s, he co-founded and was one of the mainstays of the Film Form Workshop, the most important Polish experimental cinema group. He took part in the dOCUMENTA 6 (1977) and dOCUMENTA 8 (1987) exhibitions in Kassel.

"Gramophone" is one of Bruszewski's most emblematic installations, and was first shown at the 9<sup>th</sup> Kraków Meetings in November 1981. The gramophone "prepared" by the artist is fitted with four tone arms, four acoustic amplifiers, and four speakers. Each needle plays music from the same record at the same time, independently from the others. In 1981 in Kraków, the gramophone played a disc of poetry by Norwid, although the artist felt that Pablo Casals' string quartet gave the best results. This work was a continuation of Bruszewski's media experiments of the 1960s and 1970s, which were based on researching the role of coincidence in art, and analysing the relationship between sound and image. "Gramophone" is part of the artist's already classic series of generative sound installations, such as "Sternmusik" (1979), "TV-Music" (1979) and "TV-Hen" (1979). [LR]

BED FOR A HOMELESS PERSON	2005
Corrugated cardboard, paper, adhesive tape; 212 × 170 × 48 cm	
AIR	2005
Corrugated cardboard, acrylic paint, adhesive tape; 17 elements, 17 × 32 × 33 cm	

Michał Budny (born 1976, Leszno) creates sculptures and installations containing numerous utilitarian objects, things which serve humanity and coexist in symbiosis. The artist is interested in the semi-material, delicate existence of his works, which is why he prefers inexpensive, basic materials: he uses cardboard and paper for his artistic reconstructions of objects and phenomena. Budny's works highlight the strangeness of things around us: they are silent, uncommunicative, and wish to remain inaccessible to us. We see mock-ups, models, and imitations whose principal task is to confirm the uncertainty of existence. Budny's objects appear to have lives of their own, which the artist observes carefully, and occasionally manages to get close to.

In this exhibition, "Bed for a Homeless Person" is an impermanent sculpture made of corrugated cardboard and adhesive tape. The artist describes it as "a story of unconsciously-created architecture". Budny has reconstructed an object he noticed in the street—a surrogate home or bed—emphasising its noble form and composition in contrast to the cheap, lowly material. Here, refined, abstract architecture clashes with the temporary nature of the cardboard sleeping-place. Despite its down-to-earth title, "Bed for a Homeless Person" is an object filled with delicate geometrical beauty.

The piece "Air" is a three-dimensional puzzle which tells the story of the relationship of two men. The blue and red elements are models of houses, and the grey represents the air surrounding them. In reality, the two buildings are thousands of kilometres apart: one a block of flats in Warsaw, the other a tenement building in New York. They are separated by blocks of air, and are only connected by a friendship based on close correspondence, since the artist and his friend have never met. [TF]

EYE SOCKETS

2010

Installation comprising 5 oil paintings  
180 × 180 cm; 190 × 130 cm; 190 × 130 cm; 180 × 130 cm; 160 × 160 cm

Rafał Bujnowski (born 1974, Wadowice) is a painter, graphic artist, and creator of video films, installations, and artistic actions. From 1995 to 2001, he co-founded the Ładnie group, together with Marcin Maciejowski, Wilhelm Sasnal, Marek Firek, and Józef "Kurosawa" Tomczyk. He also set up the Open Gallery, active on billboards around central Kraków in 1998–2001. He was awarded the Kunstpreis Europas Zukunft in 2005.

Rafał Bujnowski's work mostly draws on themes from his immediate surroundings. His paintings form small or large series that analyse the painting medium, often rejecting its traditional traits. In his piece "Eye Sockets", Bujnowski offers cold, architectural images of an unfinished block of flats, reminding us of the ongoing economic crisis, and the empty buildings so familiar from the Polish landscape—symbols of rampant ambition, feverish zeal, and money (or the lack of it). Standing on the floor, these monumental paintings perfectly mimic the texture of bare concrete walls, the shiny black window openings like hyperrealistic three-dimensional objects. This series refers to his previous piece "Lamp Black" (2007), in which Bujnowski painted monochrome black canvases that look different depending on the angle or the light falling on them. As in "Eye Sockets", the theme underlying those conceptual works was pitch-black surfaces reflecting light. [ML]

ARBEIT

2011

16mm film transferred to HD; 39'00''

Duncan Campbell (born 1962, Belfast) is one of the most intriguing modern artists working in the film medium. He earned a name for himself thanks to his innovative approach to film narrative, effortlessly fusing a documentary formula with narrative methods borrowed from feature films.

In the film "Arbeit", Campbell scrutinises the views of German economist Hans Tietmeyer, a financial expert and politician who greatly influenced the introduction of a common European currency. Using old newsreel footage, archive photographs, adverts, and the narrator's voice, the artist builds up a story which reveals unexpected links between people, theories and anecdotes, while attempting to get to the source of the current economic crisis. Even though Tietmeyer has constantly been a member of powerful international bodies over the last twenty years, Campbell deliberately makes no direct present-day references, as if Tietmeyer were a figure from the distant past. The work also reflects on how it is impossible to portray the past and historical narrative objectively, a typical feature in Campbell's art. [NS]

THE INTERPRETATION OF OBSERVATIONS 01	2009
Oil on canvas; 70.3 × 80.2 cm	
THE INTERPRETATION OF OBSERVATIONS 04	2009
Oil on canvas; 40 × 80 cm	
THE INTERPRETATION OF OBSERVATION 05	2009
Oil on canvas; 70.3 × 80.2 cm	

Olga Chernysheva (born 1962, Moscow) is an interdisciplinary Russian artist, and one of the most respected representatives of Moscow's contemporary art scene. She mainly works with film, photography, and installations, and her pieces can be read as anthropological sketches from various periods of post-Soviet society.

Olga Chernysheva's works are crucial to the Museum collection because the artist and institution both share an interest in the tough transition post-totalitarian societies have undergone since the 1990s. By portraying marginal scenes and events from daily life (e.g. street-sweepers sitting on a bench, men painting a kerbstone, or a street vendor with an armload of bras), the artist exposes the fragmentation of Soviet culture's "metanarrative", using everyday life under modern capitalism for subject matter. Her oil paintings from the "Interpretation of Observations" series or watercolours from the "Citizens" and "Moveable Feast" series poetically illustrate present-day relics of the Communist era. With a strong dose of lyricism, humour and melancholy, Chernysheva questions the role of artists as observers and chroniclers of events. [MD]

<b>WOMAN WITH A CAMERA (CANDICE BERGEN/MINOLTA #1)</b>	<b>2011</b>
C-print; 81 × 95.3 cm	
<b>ZOOM (JEROME DUCROT)</b>	<b>2008</b>
C-print; 104 × 128 cm	

Anne Collier (born 1970, Los Angeles) is an American conceptual artist whose work focuses on deconstructing the photography medium. The artist is fascinated by contemporary visual culture's mechanisms and systems for distributing pictures, particularly album and book covers, as well as popular press adverts from the 1970s and 1980s.

In her works from the Museum collection, Collier's art appropriates common iconic representations of women with cameras from professional photography magazine covers and adverts. The artist records these pictures with her own digital camera, turning them into minimalist compositions on white backgrounds. Thus, she examines identity and how the photographed "model photographers" actually seem more like attractive accessories for the high-tech devices. One example is a study from a Minolta camera advert: it shows Candice Bergen, the famous American actress and photo-reporter for "Life", "Playboy" and "Esquire" magazines, in a pose which suggests emancipation and professional accomplishment, but unintentionally makes her prey to objectifying, fetishist glances. In her work "Zoom (Jerome Ducrot)", Collier also points to how adverts aimed at male readers of specialised magazines often feature sexually-saturated images of women. In this age of mass transmission, Collier's compositions dwell on the visual power of analogue photograph distribution in pre-Internet times, and also ponder how they are consumed in our digital dematerialisation era. [NS]



OUR CURRENT PICTURE: ALEJANDRA

2012

Vinyl paint and India ink on acrylic-enamelled Kraft paper; 300 × 400 cm

Abraham Cruzvillegas (born 1968, Mexico City) is a conceptual artist and sculptor who frequently works with found objects, such as everyday items, handicrafts, packaging, and musical instruments. He studies self-organisation strategies (which he describes as "autoconstruction") in South American cities, e.g. temporary architecture, amateur design, and independent social movements.

The work "Our Current Picture: Alejandra" is one of a series of large-format portraits of primates painted on paper with a broom. Using such an implement requires the artist to "dance" round each sheet of paper. In Cruzvillegas' search for political implications of the simple act of drawing, he was inspired by the Korean painter Kim Jeong-hui's letters to his translator friend, Yi Sang-jeok, from the early 19<sup>th</sup> century. They contained drawings, including a winter landscape with a snow-covered house, which Cruzvillegas sees as a political declaration—a complaint by the exiled painter. In his own piece, the Mexican artist brings up another political theme: apes and monkeys have frequently featured in Latin American political satire, caricatures, and lampoons. The artist named each drawing in the series after members of his family (depending on their likeness to various primate species). [SC]

---

UNTITLED 25, 11.00 AM–3.00 PM,  
SEPTEMBER 1, 2012

2012

---

Plexiglas, Formica, boxing wraps, string; 220 × 128 × 111.1 cm

Julia Dault (born 1977, Toronto, Canada) is a sculptress, painter and instructor at the School of Art, Media, and Technology of the prestigious Parsons The New School for Design. A basic reference point in Dault's art is its post-modern language of design, expressed through elastic, sometimes playful forms, and bold use of colour and synthetic materials.

The work "Untitled 25, 11.00 AM–3.00 PM, September 1, 2012" is an abstract installation in contrasting black and pink, constructed from unusual materials: Plexiglas, Formica, boxing wraps, and string. The sculpture suggests an interest in the in situ creation process (its title indicates how long it took her to struggle with assembling the structure, and restraining it with string), and its organic shape contrasts with the synthetic materials. This work is characteristic Dault in its quest for connections between form and space. In spite of the string, wraps, and wall that stabilise the sculpture, it still gives an impression of dynamically expanding colour and substance. [NS]

SNOWMAN OF QUOTES

2008

Installation: refrigerator, snow, buttons; 200 × 80 × 70 cm

Oskar Dawicki (born 1971, Stargard Szczeciński) is a multimedia artist, performer, and co-creator of the Azorro group since 2001 (together with Igor Krenz, Wojciech Niedzielko and Łukasz Skąpski). Dawicki's work revolves around fundamental existential issues, commenting on the realities of the art world and his place in it. A distinguishing feature of Dawicki's work is its highly distanced, often absurd, ironic humour, and a constant element of his performances is a blue brocade jacket.

"Snowman of Quotes" is an ironic Vanitas sculpture made of an unusual material—snow—so it requires constant care to "keep it alive". Quotes from "Meditations" by the Roman philosopher Caesar Marcus Aurelius are written on the snowman's buttons (the only solid part of the work). An excerpt from Book 10 of the "Meditations" could be a motto for Dawicki's ironically melancholic artistic tactics: "Either thou livest here and hast already accustomed thyself to it, or thou art going away, and this was thy own will; or thou art dying and hast discharged thy duty. But besides these things there is nothing. Be of good cheer, then". [MAV]

---

**MONSTER****2011**

---

Stop motion clay animation, video; 5'01''

**Nathalie Djurberg (born 1978, Lysekil, Sweden) is an artist who won the Silver Lion at the 53<sup>rd</sup> Venice Biennale in 2009. She creates stop motion animations starring plasticine figures that play out scenes in a grotesque universe of cruelty, devilish eroticism and perversion.**

**Monster, the film's eponymous hero, becomes a victim of self-destruction in a claustrophobic room filled with cupboards and cabinets of glassware, all to the accompaniment of subtle music by Hans Berg. As with Djurberg's other works, the music is fundamental to the integrality of the whole. The artist watches coldly as the plasticine monster moves awkwardly and greedily among fragile, transparent glass props. In spite of its cartoonish, colourful look, Djurberg's animation underlines our affiliation to a world of violence and excess, and the desire for an intense life, in its most brutal, savage manifestations. [NS]**

HOMAGE TO LUIS BUÑUEL

2012

Installation: 400 × 400 cm

This work is currently being purchased for the Museum collection  
Courtesy of kurimanzutto, Mexico City

Jimmie Durham (born 1940, Washington, Arkansas) is a sculptor, poet, and activist for the American Indian Movement. Durham's artistic works often combine found objects, handwritten texts, drawings, and totems, creating the illusion of an encounter with the art of some "unknown tribe" from beyond time and world art history.

Jimmie Durham's installation was created in homage to the Spanish director and scriptwriter Luis Buñuel. It is a house with no walls or ceiling, full of oddities, handicrafts, and everyday objects. These objects include animal skulls, old books, tractor tyres, oil drums, a tree trunk and car parts, yet their significance is unclear. Durham conveys the surrealistic spirit of Buñuel's early works by creating an enigmatic constellation of objects in a more folkish, rustic version of "a chance meeting on a dissecting-table of a sewing-machine and an umbrella". The artist's installation refers us to the concept of "global art", i.e. art that originates in numerous modern local traditions, and replaces the former vision of universal contemporary art, often an instrument of cultural colonisation. [SC]

<b>8 WORKS FROM THE "CARNETS" SERIES</b>	<b>2006–2008</b>
Offset prints (scans of the artist's notebook), various dimensions	
<b>EURYDICE N.15</b>	<b>1994–1996</b>
Oil on canvas, photocopied on paper; 35.1 × 61.4 cm	
<b>EURYDICE N.48</b>	<b>2001–2006</b>
Oil on paper; 26.4 × 34.4 cm	

Bracha L. Ettinger (born 1948, Tel Aviv) is an interdisciplinary Israeli artist who works with painting, drawing, and photography. Apart from artistic activity, she is also an art theorist and a psychoanalyst. She combines art with theoretical issues, creates installations, and also organises lectures and discussions.

Since the early 1980s, Bracha Ettinger's work has combined painting and theory. In the space of one page or canvas, her notebooks and artist's books assemble drawings, photocopies and graphical games with pigment, with notes about her thoughts, conversations, and recollections. The artist also works on series of images over long periods of time, into which she clearly draws issues that are vital to her art: supragenerational memory transfer, personal and historical trauma, the Holocaust and experience of two world wars, as well as femininity and motherhood, plus formal and symbolic games of light and dark.

The "Eurydice" series refers to a mythical, shadowy figure that exists between life and death, love and loss, beauty and its passing. In Ettinger's images, Eurydice is simultaneously a symbol of singularisation, generalisation, figurality and abstraction. Collages linking various shapes and materials vanish in a long, abstract process: from over-daubing and unifying there emerge forms which are, to quote the artist, "phantomatic presences" and "material signs of survival". [MD]

---

**WE COULD HAVE BEEN EVERYTHING  
THAT WE WANTED TO BE**

2011

---

Decimal clock (black); diameter 100 cm; depth 31 cm

Ruth Ewan (born 1980, Aberdeen, Scotland) is a British artist who has done numerous performances, and created installations and graphic works. She finds her inspiration in long-forgotten or marginalised themes from political and social history, giving them a modern interpretation to emphasise their relevance.

Her work "We Could Have Been Everything That We Wanted To Be" is a clock that shows decimal time, dividing the day into 10 parts instead of 24. Midnight strikes at 10am, midday at 5pm, each hour is divided into a hundred minutes, and each minute into a hundred seconds. This radical proposal to change the system for measuring time is nothing new. Ewan's clock is a reference to one historical attempt to redefine and rationalise the calendar. On October 5, 1793, the Republic of France, formed just after the revolution, abandoned the commonly used Gregorian calendar in favour of an entirely new model—the French Republican Calendar. It became the official calendar for the next twelve years, and brought the idea of the new Republic directly into the daily lives of citizens. By reminding us of that forgotten product of revolution, Ewan also touches on how clocks have been used as tools for political control and, along with the development of the industrial revolution, have proved essential in controlling the workforce. [NS]

---

**CONTINUITY****2012**

---

HD film; 40'00"

Omer Fast (born 1972, Jerusalem) is an Israeli artist based in Germany. In his films, he examines how media such as television and cinema transform and construct reality. Fast also analyses the framework within which we create stories about ourselves and the world, and questions how it is influenced by media, memory, and traumatic experiences.

The work "Continuity" (which also means a comprehensive script) was shown at one of the most prestigious contemporary art exhibitions in recent years—dOCUMENTA 13 in Kassel (2012). It tells of a young German soldier's "return" from a tour of duty in Afghanistan. His parents meet him at the station and drive him home, where they have a meal and try to talk. The film shows three versions of the same situation, each with a different actor playing the son coming back from the war, and revealing on many levels how modern Western society is unable to cope with the experience of wars they have become involved in. It is also a very interesting experiment in form, in which realism intermingles smoothly with thriller-style aesthetics. [NS]



---

**ICONOSTASE (PROTEINIC  
STRUCTURE—SPACE CHAIN)****2010–2011**

---

Installation, variable dimensions

**Yona Friedman (born 1923, Budapest) began his career as an architect, urbanist, artist and theorist in France in the 1950s. He created the idea of mobile, temporary, ephemeral architecture, which was presumably influenced by his experiences as a war refugee and emigrant. In his manifestos, he stressed the necessity to adapt architecture to the constant changes occurring due to people's increasing mobility, and he also wanted architecture to give them the freedom to choose their own way of life. His interests developed into a theory—the Spatial City—for open, hanging cities to be built above existing cities and settlements. In our times marked by disappointment in ineffective urban planning, such utopian concepts have become newly relevant and inspiring, and Yona Friedman's ideas are at the centre of discussions on the development and humanisation of modern cities. On this wave of interest, apart from his architectural work, Friedman also created artistic works to represent and develop his ideas.**

**Yona Friedman's installation in the Museum collection perfectly portrays all the artist's most significant ideas, and is currently the most important of his later works. It is a crucial introduction to criticism of modern cities, with their inflexible urban planning which is so restrictive for residents. "Iconostase" also allows a contemporary re-examination of an important modernist utopia in Poland—when creating this work for the Museum, Friedman decided to cite Oskar Hansen's Open Form theory, since the pair had been in artistic contact since the late 1950s. He designed a utopian museum composed of spherical spaces reminiscent of protein chain structures. This new space for art was supposed to be as elastic and changeable as possible, ready to accept the unpredictable art of the future. [TF]**

THE COMMUTERS	1972
4 paintings, oil on canvas; each: 48 × 38 cm	
MARICA AT THE SEASIDE	1971-1974
Collage on corrugated cardboard; 100 × 70.3 cm	
BOXING	1977
Digitised 16mm silent film; 1'52"	

Ion Grigorescu (born 1945, Bucharest) is one of the most charismatic and original artists of the former Eastern Bloc. Trained as a painter, he was one of the first Romanian conceptualists and "eulogists of anti-art" to postulate a radical integration of art activities and everyday life. He has made films, series of photographs, for-camera performances, drawings and collages, in which he documented both his private life, and the path Romanian society has taken between the Communist regime and the realities of expansive capitalism.

"The Commuters" is a series of portraits of people on public transport. Banned from working in Bucharest, the artist commuted for many years—in the opposite direction to everyone else—to a small town where he taught drawing at a primary school. These portraits can be interpreted as an unusual testimony to the solidarity of working people. "Marica at the Seaside" is one of many photographic records of Ion Grigorescu's private life. It questions the blending of public and private realms—a theme he continues and develops in an unconventional way in the film "Boxing", which shows the naked artist "boxing his own shadow". On the one hand, this is a record of painful experiences of being turned against yourself and fighting your own demons (or those thrust upon you by state ideology). On the other hand, apart from rage, the images also pulsate with vitality and verve, and boxing seems like a way to keep in shape, and experience the joys of life through physical effort. Grigorescu describes isolation as a source of suffering, but also a source of personal strength. [MD]

ALBUM

2004

201 photographs in an album; 29 × 40 × 9 cm, slide show

Aneta Grzeszykowska (born 1974, Warsaw) is a creator of photographs, objects, and films. The artist has often worked in a duo with Jan Smaga, which resulted in the well-known architectural photography projects "Plan" (2003) and "YMCA" (2005). Grzeszykowska's individual works mostly concentrate on defragmenting the body and memory.

"Album" contains over two hundred photographs collected by the artist and her family over three decades. These typical photographs, not designed to be artistic, were given an unusual treatment in 2004, when the artist carefully removed herself from the pictures. In some of the photographs, the heroine's absence is obvious (e.g. the gap in a school group photo, or the child missing from her mother's arms), while other pictures are more abstract in nature, showing pieces of landscape, architecture, or unusually framed house interiors. Grzeszykowska is playing a game with mechanisms of remembering and forgetting, while simultaneously giving us insight into a personal, emotional, yet still "edited" biography that does not feature its leading lady. During the 4<sup>th</sup> Berlin Biennale for Contemporary Art in 2006, "Album" was exhibited in a private flat on Auguststrasse. [SC]

<b>GRAND CONVERSATION</b>	<b>SINCE 1972 UNTIL TODAY</b>
Digitised slideshow; 7'25"	
<b>THE CUBIC MASK</b>	<b>1972</b>
Wood; 40 × 24 × 8 cm	

Wiktor Gutt (born 1949, Warsaw) and Waldemar Raniszewski (born 1947, Warsaw; died there 2005) began their artistic partnership in the early 1970s while studying at Warsaw Academy of fine Arts under Jerzy Jarnuszkiewicz and Oskar Hansen. Their joint activities focused on searching for non-verbal communication methods. The artists mostly engaged in photographically documented actions and performances.

The "Grand Conversation" is one of the classic works of the Polish neavant-garde of the 1970s. In it, Gutt and Raniszewski critically redefined Oskar Hansen's Open Form theory. The artists went beyond rational considerations for visual communication, turning instead to the ritual, non-verbal communications of tribal cultures. This artistic dialogue began in 1972 with Gutt spontaneously painting Raniszewski's face. In response, Raniszewski created a coloured mask, attempting to make a wooden reproduction of what his friend had painted on his face. The mask came to resemble a small cube, a geometric model of Raniszewski's head, which was then scaled up to 2 × 2 metres in size. The space inside it went on to become a background for interaction between the artists and their friends. The "conversing" artists' subsequent responses gave rise to an extraordinary work in process, which developed for more than thirty years. Wiktor Gutt stresses that the "Grand Conversation" did not end with Raniszewski's death in 2005: "In 2009, I recreated the first painting from 1972, this time on a black girl, Adjii Djallo from Senegal. In the 'Grand Conversation', time was and is virtual, and can run in different directions, like it does in myths".

Collaborators: A. Djallo, C. Chojnowski, K. Chromiński, A. Czebotar, D. Gutt, H. Gutt, Ł. Gutt, J. Jarnuszkiewicz, G. Kowalski, Z. Kulik, M. Kwiek, S. Miarka, M. Pałyska, K. Radomski, K. Raniszewski, B. Szulczewski, I. Szum, J.S. Wojciechowski, A. Wojdyno, H. Zawadzka. [ŁR, WG]

IN THE NEAR FUTURE. WARSAW

2008

5 35mm slideshows (81 slides each)

Sharon Hayes (born 1970, Baltimore, Maryland) is an American performer and activist based in New York. The starting point for her art is public events: protests, demonstrations, political speeches, and recordings of the pseudo-trials of Guantanamo prisoners. The artist references the pacifist lobby, mass movements to defend civil liberties and equal rights, and calls for freedom of speech, which reached their climax in 1960s' America.

In summer 2008, Sharon Hayes did a series of performances in the streets of Warsaw, entitled "In the Near Future. Warsaw". The artist used slogans and quotes from bygone strikes and demonstrations in the very places where those protests were originally held. She observed people's spontaneous reactions to the now anachronistic-sounding slogans concerning social or political issues, like those chanted at factory rallies during the Cold War ("Who consented to the Vietnam war?"). Hayes offered passers-by slogans stripped of their original historical context, and tried to reintroduce them for public debate. It was an attempt to alter the way history is perceived and understood, as well as a reference to protests today, when the Warsaw demonstrations by miners, nurses, teachers, sexual minorities, or right-wingers attract media and public attention. The artist is interested in the future of democracy and the potential power of "voices on the streets". [TF]

UNTITLED (ARBEIT MACHT FREI)	2010
Steel; 200 × 200 × 150 cm	
CRUCIFIX FOR TWO	2010
Wood; 40 × 32.5 cm	

Jonathan Horowitz (born 1966, New York) uses a wide variety of techniques in his art: video, sculpture, sound installations, and photography. His artistic stance is based on a critical analysis of diverse cultural constructs, such as the media's image of war, consumerism, and cultural gender.

"Untitled (Arbeit Macht Frei)" is a replica of the notorious sign from the Auschwitz concentration camp—"work makes you free"—a saying whose grotesque irony has come to symbolise the horror of the Holocaust. The sign over the camp gates was cut into three pieces when a Swedish neo-Nazi ordered it to be stolen in 2009, and this is how the artist has chosen to recreate it. The idea to replicate the defiled sign—a time-honoured memento of one of the worst events in history—is a consciously provocative statement. Its aim is to revive the memory of the Holocaust, which could fade because it is only kept alive through routine ceremonial commemoration.

The piece "Crucifix for Two" falls into a similar category and, to create it, the artist was inspired by collections of minimalist sculptures and images in the United States Holocaust Memorial Museum in Washington. Horowitz emphasises the way in which the tragedy has been commemorated by certain aesthetically pleasing works, which seem insufficient for the museum's aims. "Crucifix for Two" additionally relates to the limited universality of the symbol of Christianity, both in the context of the Jews' fate during the Holocaust, and the changes in the modern, globalised world. [JM]

INVISIBLE WOMEN OF SOLIDARITY

2009–2010

Lightbox, digital prints; various dimensions

Sanja Iveković (born 1949, Zagreb) is a Croatian conceptual artist who has created sculptures, installations, photographs, films, and performances. A pioneer of feminist art in former Yugoslavia, one of the artist's current themes is the situation of women in Central and Eastern Europe following the regime change.

This project was commissioned by the Museum of Modern Art in Warsaw, and concerns the way in which women involved in the "Solidarity" liberation movement have been marginalised in Polish historical narrative and politics. In her desire to produce "a monument to the invisible women", the artist concentrated on private narratives that were never part of right- or left-wing discourse in contemporary Polish politics. One of Iveković's first actions was to "appropriate" the cover of "Wysokie Obcasy" ('High Heels') magazine, the women's supplement to the "Gazeta Wyborcza" daily. It showed a modified version of Tomasz Sarnecki's famous poster used during Poland's first free elections in 1989—referencing the Western "High Noon", Gary Cooper was depicted holding a ballot paper instead of a revolver—whereas Iveković's version of the poster featured the silhouette of a woman. Another part of the project involved publishing—in a "pictorial" issue of "Krytyka Polityczna" ('Political Critique') magazine, designed by Artur Żmijewski and Maurycy Gomulicki—portraits of women who were engaged in opposition activity but, says Iveković, were later erased from the collective memory. [SC]

ASPHALT

2012

Asphalt; 150 × 150 × 150 cm

Zhanna Kadyrova (born 1981, Brovary, Ukraine) is a member of the Kyiv art group R.E.P. ('Revolutionary Experimental Space') and the band Penoplast ('Polystyrene'). She has experimented with various media (painting, graphic art and performance), but her main artistic outlet for several years has been sculpture. She has created unorthodox objects in public spaces in several Ukrainian and Russian cities.

A characteristic feature of Zhanna Kadyrova's work is her use of materials gathered from everyday life. In the artist's hands, bathroom tiles become the raw material to create ironic, pop-art forms: e.g. a huge packet of L&M cigarettes, a crate of tiled tangerines, or bricks transformed into a giant apple with a bite out of it, standing on the lawn in front of a library building. The spherical sculpture "Asphalt" in the Museum collection is the result of her experiments with another completely banal, non-artistic material. At first, Kadyrova "forced" asphalt to appear as pictures (by cutting fragments out of a real asphalted road and hanging them on a snow-white gallery wall), then she used it as the material for an unusual monument. On the one hand, the ball of asphalt stands out from its background as a sculpture, but on the other—due to its construction material—it also blends in perfectly. In 2011, the artist received a special prize for this work from the Pinchuk Art Centre in Kyiv. [MD]



WORKOUT

2011

Video: 11'51"

Polina Kanis (born 1985, Leningrad, now St. Petersburg) has won various prestigious Russian prizes for young artists. She is interested in authority and education in disciplinarian societies.

Polina Kanis' works are videos recording situations arranged by the artist, in which she raises socially relevant issues of upbringing, education, indoctrination, and the use (and abuse) of power. The artist sets up provocative situations and suggests strategies, but allows events to develop on their own, so many of her works tread the line between performance and artistic documentation. "Workout" is a video in which Kanis examines the current craze for aerobics and fitness in Moscow parks. She regards it as a bizarre hybrid of memories of totalitarian sport aesthetics, the Soviet ideal of harmonious physical development, and modern pop-culture fashion imported from Western cities. In her piece, the artist plays an aerobics instructor for senior citizens. She is commanding and forceful, and this "pleasure in the park" becomes an endurance test for those taking part. [MD]

COUPLE

1989

Steel, wood, bark, earth, human hair, textile, Vilene, feathers; variable dimensions

Leszek Knaflewski (born 1960, Poznań) is a creator of installations, drawings, audio-performances, and video works. He is a former member of the experimental bands Rasa, Drum Machina and KOT, and co-creator of the Koło Klipsa group in Poznań (1983–1990). Knaflewski's pieces from his group-work period were filled with emotion and dark intuition, and served to form an unusual relationship with nature and religion.

One of Knaflewski's most important works with Koło Klipsa was "Couple" from 1989. Here we see the artist's characteristic root-cross motif, an organic, winding form connected to his psychedelic spiritual interests. On a bed arranged on a layer of mud and straw lie two roots crowned with cross-shaped "heads"—evoking associations with prehistoric organisms infesting a human bed. The piece combines mystical and surreal elements with the rough, dirty aesthetics of punk-rock zines and posters. [SC]

STOLEN HISTORY—STATUE OF LIBERTY	2010
Polyester material, aluminium and carbon-fibre frame; height 780 cm	
STOLEN HISTORY	2008
Selected photographs, c-prints; 31.9 × 22.4 cm This work is currently being purchased for the Museum collection Courtesy of Galleria Fonti, Naples	

Daniel Knorr (born 1968, Bucharest) is a conceptual artist who creates objects, situations, and interventions in public space. His interests include history, collective memory, and political imagination, frequently addressing the issue of fighting for public space—clashes between different interests and ideologies in modern cities, particularly in Central and Eastern Europe.

The installation "Stolen History—Statue of Liberty" was first presented at the Łódź Biennale in 2010, where it was put up in a courtyard off Piotrkowska Street. It is a gigantic balaclava helmet designed for the Statue of Liberty. Two years earlier, Knorr had also placed balaclavas onto monuments in Copenhagen (as part of the U-Turn Quadrennial for Contemporary Art), which made historical figures—kings, bishops and generals—look like terrorists. After a few hours, the police intervened and made the exhibition organisers remove the balaclavas. The artist tackles methods for introducing official historical narrative into public space, while at the same time asking what should be remembered and how, and what we should try to erase from our collective, community memory. [SC]

# K ARCHIVE OF PROF. GRZEGORZ KOWALSKI'S STUDIO AT WARSAW ACADEMY OF FINE ARTS

SELECTED ARCHIVE PHOTOGRAPHS  
AND FILMS

1981–2008

Various dimensions

Grzegorz Kowalski (born 1942, Warsaw) is a sculptor, performer, creator of installations, teacher, art critic, and essayist. After graduating from the sculpture department of Warsaw Academy of Fine Arts in 1965, he was an assistant in Oskar Hansen's Planes and Solid Figures Studio and Jerzy Jarnuszkiewicz's sculpture studio. Oskar Hansen's Open Form theory influenced his understanding of the relations between artists and audiences, and works and their settings.

The archive of Prof. Grzegorz Kowalski's studio—kept since 1985 and known by students as the Kowalnia ('Smithy')—documents work by students, including such creative individuals as Jacek Adamas, Paweł Althamer, Katarzyna Górna, Katarzyna Kozyra, Jacek Markiewicz, Anna Molska, Anna Niesterowicz, and Artur Żmijewski. The studio—whose graduates have had a major influence on Polish art (particularly so-called "critical art") over the past two decades—is unique thanks to Kowalski's teaching method, which he calls "partnership didactics". It emphasises each student's individuality, allowing them to become gradually independent of the professor's authority, and providing creative freedom in their choice of means of expression, which explains how performances and video emerged from a sculpture studio.

The Kowalnia archive allows us to acquaint ourselves with early, student pieces by the studio's artists. Many of them have now been lost, or were only ephemeral individual or group works. A place of honour in the archive goes to the "Common Space, Individual Space" project, which is already legendary in art circles, and has been implemented by Kowalski and his students since the early 1980s. Based on a process of non-verbal communication, it teaches interaction, reflexes, and team work.

The photographic (almost 2500 slides, negatives, and digital scans) and video documentation is complemented by studio curricula from various years, texts by the professor and students, reviews, commentaries on projects, copies of the "Czereja" magazine published by Artur Żmijewski, exhibition catalogues, and press cuttings. [TF]

EUROPE

1976

Digitised 16mm film; 2'53''

Akademia Ruchu ('Movement Academy') is a group of artists formed by Wojciech Krukowski in Warsaw in 1973. AR were pioneers of artistic performances in civic space, working on the threshold between theatre and visual arts. They have organised around 200 such performances since the 1970s. Described as a theatre of gestures and visual narrative, their performances relate to the most basic of situations and signals to be "found" in social space.

Anatol Stern's futurist poem "Europe", published in 1929, was a source of inspiration for a number of outstanding artistic pieces. After Mieczysław Szczuka's photo-montages, and a film by Franciszka and Stefan Themerson, the poem was also referenced by Akademia Ruchu in this street performance from 1976. Copied onto banners, the verses of the poem were displayed by AR's actors as they rushed out of the dark onto the busiest streets of several Polish cities. They were accompanied by the sound of car-horns and bright headlights. In the context of the workers' strikes in Radom and Ursus, the poem gained relevance as a "performative political allegory". Apart from the streets of Łódź, where this particular video was shot, "Europe" was also performed in Warsaw, Gdańsk, Olsztyn, Bydgoszcz, Kraków, Lublin, Poznań and Wrocław. [ŁR]

VIDEO A (STUDIO SITUATION)

1974

Digitised VHS cassette; 3'26"

Paweł Kwiek (born 1951, Warsaw) is one of the most interesting Polish neo-avant-garde artists of the 1970s. He was simultaneously involved with the Łódź Film Form Workshop (as one of its main activists), and a Warsaw-based group of artists fascinated by Oskar Hansen's Open Form theory and its practical applications.

In May 1974, Kwiek took part in a programme about the film Form Workshop, shown on Polish state television's Channel 2. Watched by thousands of viewers, the artist did a live performance entitled "Video A (Studio Situation)". Standing in front of the cameras, he gave instructions to the cameramen, directing a television "communiqué about himself" while the audience looked on. Kwiek wished to show viewers that it is impossible to try and convey any phenomenon objectively via television—it will always be an interpretation, or new information constructed by whoever operates the medium and decides what will or will not be shown. It was the first work in Poland to use television as a medium, as well as one of the pioneering pieces of Polish video art. [LR]

# KWIEKULIK (ZOFIA KULIK, PRZEMYSŁAW KWIEK)

**K**

---

**ACTIVITIES WITH DOBROMIERZ****1972–1974 / 2009**

---

**Digitised slideshow; 31'06"**

---

**KWIEKULIK ARCHIVE –  
STUDIO OF ACTIVITIES,  
DOCUMENTATION AND PROPAGATION****1974–1982 / 2013**

---

**Multimedia installation**

---

KwieKulik is an artistic duo formed in 1971–1987 by Zofia Kulik (born 1947, Wrocław) and Przemysław Kwiek (born 1945, Warsaw). The artists started out as Oskar Hansen's students at Warsaw Academy of Fine Arts. From the early 1970s, they tried to give a radical political twist to Hansen's Open Form theory and practice, and their strategy combined artistic activity with everyday life. At the turn of the 1960s and 1970s, they belonged to the first generation of Polish artists who rejected traditional means of expression in order to focus on media and the mechanical recording and reproduction of images.

The KwieKulik Archive is the largest private archive of material concerning avant-garde art and visual culture from the Polish Communist era. KwieKulik systematically documented the work of avant-garde artists in the 1970s and 1980s as a response to the lack of interest from official cultural institutions. Over the years, this archive (or "bank of aesthetic time results") which they were compiling in their private flat grew to include tens of thousands of photographs and slides, thousands of prints, magazines, and hundreds of films. Apart from documenting ephemeral art of the 1970s and 1980s (including unique recordings of Oskar Hansen, Zbigniew Libera, the film Form Workshop, the EL Gallery, and Jiří Kovanda), the KwieKulik Archive also contains priceless material describing how institutions responsible for culture and propaganda used to operate in the People's Republic of Poland. Meticulously catalogued correspondence between artists and institutions, official bulletins, and magazines give a unique picture of the schizophrenic way in which culture functioned within the socialist state.

As part of the Museum collection exhibition, we have reconstructed the interior of the Studio of Activities, Documentation and Propagation which used to operate from Kwiek and Kulik's flat in Warsaw's Praga district in the 1970s. The SADP was the first incarnation of the KwieKulik Archive. [LR]

Directly after the birth of their son Dobromierz, Zofia Kulik and Przemysław Kwiek started "using their own child for their own art". "Activities with Dobromierz" were the artists' first attempts to find consistency between mathematical/logical operations and visual activities. In these works, KwieKulik tried to

apply the knowledge gained at seminars they were attending at the time. They felt that sculptors (like themselves) could perform almost the same operations as mathematicians and logicians by using various forms of visual, then recorded images (transparencies). "Activities with Dobromierz" were an attempt to compare mathematical/logical operations with concepts and immaterial entities—"operations on material forms in specific life situations". Even today, the "Activities with Dobromierz" are still the most radical example of Polish avant-garde artists combining art with everyday life, and linking conceptual art and existentialist themes.



LEGO. CONCENTRATION CAMP

1996

Cardboard, plastic; various dimensions

Work purchased thanks to support from the Society of Friends of the Museum of Modern Art in Warsaw

THE EXODUS OF PEOPLE FROM  
THE CITIES

2009-2010

Wooden construction, large-format digital print; 340 × 945 cm

Zbigniew Libera (born 1959, Pabianice) is a creator of installations and video-installations, photographer, performer, musician, and maker of art objects. In 1982, he was arrested by the Secret Services for printing and distributing anti-regime leaflets. His works play with contemporary cultural stereotypes in an intellectually astute, contorted way.

The piece "Lego. Concentration Camp" has been acclaimed as one of the most important Polish art-works of the 1990s, and is Zbigniew Libera's most famous creation. It comprises seven boxes of bricks, uncanny imitations of Lego products, which the artist used to build a Nazi concentration camp. The work was made entirely of pieces "borrowed" from real Lego sets: a police station, pirates, and others. The bricks were actually supplied to the artist by the firm, which is why the box is marked "This work of Zbigniew Libera has been sponsored by Lego". The Lego Group tried to sue the artist for this. The work became extremely well-known, and when the Jewish Museum in New York bought it for their collection, it inspired an important exhibition entitled "Mirroring Evil: Nazi Imagery / Recent Art" in 2002.

"The Exodus of People from the Cities" is one of Libera's more recent works, however, and its form makes reference to panoramic battle paintings. The artist's futuristic vision is based on the literary theme of dead metropolises: people leaving cities gone wild, with no electricity or running water, in search of a better place to live. The work refers back to Libera's series "Positives" and "Masters", which concentrated on analysing press photography and its ability to shape collective memory as well as the canon of art history. [ML]

UNTITLED

2012

---

Installation: New York rubbish bins; 250 × 150 × 120 cm

Klara Lidén (born 1979, Stockholm) is a Swedish artist living in Berlin and New York. She came to fame thanks to her interventions in civic space which were filmed, photographed, or turned into installations. Despite her young age, the artist has already had solo exhibitions at prestigious venues such as the Serpentine Gallery in London, and the MoMA and New Museum in New York.

"Untitled", an installation created for our Museum, is made of rubbish bins taken from the streets of New York. These signs of metropolitan life, or rather its oppressive, "seamier" side, have been arranged in a way that suggests temporary domestication (furniture, a lamp). Klara Lidén specialises in revealing disturbing elements of contemporary big city life. Her works are full of rage and anxiety—emotions that must normally be suppressed or put in order to allow a metropolis to function. This work is one of the most effective attempts to reformulate the theme of cities in art, and differs fundamentally from popular positivist social experiments, or nostalgic raptures about the modernity of cities. Lidén is interested in the overlooked, dark side of life in cities, the intestines and neglected regions, recesses of consciousness into which we wisely choose not to delve so as to survive the day-to-day chaos of city life. [JM]

ROMANS

2011

---

Installation: tights, fluff, wire, wooden coat hanger, concrete boots, concrete blocks, electric tube light, cast iron bathtubs; variable dimensions  
This work is currently being purchased for the Museum collection  
Courtesy of Sadie Coles HQ, London

---

Sarah Lucas (born 1962, London) is a conceptual artist from the Young British Artists group, working with photography, installations, ready-mades, assemblages and collages. Her work is characterised by its direct, often uninhibited humour, refined wordplay, and manipulation of sexual connotations. Lucas' work is a far cry from typical feminist art strategies. The artist is interested in using ambiguous symbols, re-evaluating the aesthetical canon, and searching for an alternative visual language.

An example of Lucas' characteristic warped depiction of femininity and masculinity models is her subversion of the cliché of girls bathing—an extremely recognisable image—which is interpreted anew in the artist's multi-element installation "Romans". In the foreground, we see two dirty iron baths surrounded by sloppily scattered casts of heavy boots with buckles, reminiscent of caligae, the footwear of Roman legionaries and centurions, hastily "dumped" before a bath or an orgy. Standing nearby are two tapering shapes made of stockings stretched over wire, fixed to the floor by concrete high-heeled shoes. The shoes and rounded forms shamelessly bound in stockings emphasise the sexuality and grotesquery of two female silhouettes maintaining a safe distance from the "centurions". In this unceremonious sex comedy, Lucas leaves the audience space to interpret the scene, giving her work the perversely gender-neutral title "Romans", which could refer to Roman men or women alike. The name also suggests Roman baths, a place of nudity and luxury, in ambiguous contrast to the piece's coarse, brutal, ready-made aesthetics. [NS]

THE LETTER

2011

Tapestry: 370 x 1132 cm

Work purchased thanks to support from the Society of Friends of the Museum of Modern Art in Warsaw

Goshka Macuga (born 1967, Warsaw) has lived and worked in London for many years, and was nominated in 2008 for a Turner Prize—the most prestigious award in British art. She uses a method described as cultural archaeology: each of her projects is preceded by in-depth archival and historical research, which allows her to reveal the broader context of the phenomena in question. She creates installations which include works by other artists, archive materials, and ready-mades, as well as her own objects, and thus she combines the roles of artist and curator.

"The Letter" is a tapestry over ten metres in length which depicts a reconstruction of Tadeusz Kantor's 1967 happening of the same name. However, Macuga's gigantic "letter", carried by eight postmen, is addressed to the Zachęta Gallery, whereas Tadeusz Kantor's message was sent to the Foksal Gallery. The context here is the history of the Zachęta Gallery, especially in the tempestuous last decade of the 20<sup>th</sup> century, when contemporary art ignited protests and aggressive reactions (e.g. Daniel Olbrychski's "sabre-charge" against Piotr Uklański's work "The Nazis", or extreme-right parliamentary deputy Witold Tomczak's destruction of a Maurizio Cattelan sculpture). During those years, the Zachęta Gallery received many letters containing brutal assaults on modern art, the gallery's staff, and its then director, Anda Rottenberg. Some of those attacks were of an anti-Semitic nature. Goshka Macuga's work came to commemorate the struggles of people from the art world, as well as the changes in a society which had to give up its prejudices, and work through its fears in order to accept artistic freedom. [JM]

---

**127 BODIES****2006**

---

**Installation: surgical suture threads; 33.5 m**

**Teresa Margolles (born 1963, Culiacán, Mexico) is an artist working with installations, objects and films, and her main themes are violence and the media-flow of images of death in Latin America. The artist associates death with economic, political and social contexts, for example by scouting around for burial methods—especially mass, unmarked graves in Mexican slums—and ways of cremating or preparing bodies for post mortem examination. The artist's works incorporate "relics" from victims of violence, gang wars, and drug cartels, e.g. water used to wash victims' bodies in the dissection room.**

**One of Margolles' most important works, "127 Bodies" was created for a solo exhibition by the artist at the Kunstverein für die Rheinlande und Westfalen in Düsseldorf. It is a string over 33 metres in length, made up of 127 surgical suture threads that were used to sew up the bodies after performing post mortems on unidentified victims of street violence in Mexico City. This minimalist installation brings to mind works by artists like Mirosław Bałka or Alfredo Jaar, which humbly deal with tragedy and trauma. [SC]**

Adrian Melis (born 1985, Havana) is a multimedia artist and student of Tania Bruguera, the well-known Cuban performer and creator of installations. An emigrant by choice (he lives in Spain), his art deals with the living and working conditions in Cuba—work which is ineffective, unnecessary, pointless, and just proves that people do not identify at all with the system under which they live. Apart from the role of labour in a socialist economy, Melis is also interested in work under capitalism, and how socio-political, legal, and economic bodies relate to individual strategies for coping with them, as well as the links between subjectivity and objectification.

"The Making of Forty Rectangular Pieces for a Floor Construction" is the story of one working day at a Cuban state manufacturing plant. Due to the shortage of necessary production materials, the workers spend their time sitting idly, waiting for the day to end. The artist examines this all-encompassing lack of sense and motivation, and arranges a situation that is partly ironic and partly paradoxical: he takes advantage of this quiet, "empty" time to breathe some life into the place and the people by creating a kind of "working choir". From 8am to 5pm, the workers, using their bodies (voices and hands), make sounds typical for a factory at work—the noise of concrete mixers, the clatter of spades and wheelbarrows, the drone of trucks—to make it seem like the "forty rectangular pieces for a floor construction" of the title are actually being made. [MD]

---

**EICHMANN AND THE ANGEL  
(WARSAW VERSION)****2005–2011**

---

Installation; 580 × 530 cm

Thanks to the Cubitt Gallery, London, for their assistance with this work

Gustav Metzger (born 1926, Nuremberg, Germany) is an artist and political activist who created the concepts of Auto-Destructive Art and Strike Art. The son of Polish orthodox Jews, he wound up in Great Britain in 1939 thanks to the Refugee Children Movement, thus avoiding the Holocaust. He is currently stateless, and lives and works in London.

"Eichmann and the Angel" is an installation comprising numerous elements. One is a reconstruction of the bullet-proof cage in which Adolf Eichmann testified while on trial in Jerusalem in 1961–1962. He was the chief coordinator and implementor of the "final solution to the Jewish question". Near the cage are a wall piled up with packaged newspapers, and a roller conveyor. Anyone may enter the cage and sit in Eichmann's place, and the audience is welcome to take a copy of a newspaper and put it onto the moving conveyor. Presiding over the ensemble is a reproduction of Paul Klee's picture "Angelus Novus"—the "angel of history" described by Walter Benjamin, a German philosopher of Jewish origin. The elements of the installation are connected by the inscriptions "New York", "Port Bou" and "Jerusalem"—three places which are relevant to this piece. Portbou is where Walter Benjamin took his own life. New York is where Hanna Arendt died; she wrote one of the most important books of the 20<sup>th</sup> century—"Eichmann in Jerusalem: A Report on the Banality of Evil". New York is also the city that Walter Benjamin so longed to reach, but never did. Meanwhile, Jerusalem, paradoxically, is where Eichmann died, after masterminding the system that exterminated so many Jews. Three cities which harbour fragments of the same story; the story to which this work is dedicated. [ML]

COMMUNITAS

2010

3-channel video installation; variable dimensions

Aernout Mik (born 1962, Groningen, Holland) is one of the best-known European visual artists, and represented Holland at the Venice Biennale in 2007. He makes films and video installations based on "choreographed political events" which blur the boundaries between fiction and reality.

"Communitas" is Aernout Mik's first film work made in Poland. This staged documentary was recorded in Warsaw's Palace of Culture and Science in summer 2010. The hour-long film shows a crowd trapped inside, or perhaps occupying, parts of the building. People of various ages and nationalities (the Vietnamese community is particularly noticeable) occupy the theatre, corridors, concert and conference halls all around the building. Their actions are ambiguous, and the situation seems like a political rally, complete with speeches, voting and demands. Shown in looped sequences on three screens (one may start and stop watching at any time), the film never explains the reasons for the crowd's tension and unrest. The images in "Communitas" appear to come from a near future, in which the Palace of Culture building belongs to a completely new symbolic order, devoid of any links to its Communist past. The film premiered in Warsaw's Dramatic Theatre and at the São Paulo Biennial. [SC]



---

SELECTED PHOTOGRAPHS FROM THE  
ARTIST'S ARCHIVE

1974–1989

---

Black and white photographs; various dimensions

Teresa Murak (born 1949, Kietczewice) was one of the first Polish artists to work with performance, land art, and activities in public space. This selected documentation of three of the artist's pieces emphasises the three main themes in her art of the 1970s and 1980s: landscape work, performances with organic materials (e.g. seeds, sourdough), and the spectrum of faith (e.g. religious acts, offerings, building communities).

"Sculpture for the Earth" was created in Ubbeboda, in the Swedish province of Skania, in 1974. The sculpture consists of a hemisphere hollowed out of the ground, with a mound nearby made from the dug-up soil, which duplicates the shape of the hollow. The crater is 162 cm in depth—the height of the artist, who created the whole sculpture by herself in 30 days. Once both halves of the work were finally completed, they were sown with cress-seed.

During the performance "July 15–August 15" in Lillehammer, Norway, the artist worked with sourdough placed in the earth of a forest. The sourdough required careful attention: adding flour and water, and heating it with fire. The performance lasted for four weeks, after which the sourdough had expanded to a metre and a half in diameter.

Several of Teresa Murak's most vital works involved river silt. For example, she used silt from a stream in Warsaw's Ursynów district to make a "splash" inside the local church of the Holy Ascension. The documentation of this performance evokes a time of intellectual and creative alliance between the Church and art circles in 1980s' Poland. [SC]

FROM THE "LUCKY TIGER" SERIES	2009
7 unique colour prints, fingerprinting ink; 10 x 15 cm	
I WANT TO BE THE ONE TO WALK IN THE SUN	2006
Video; 14'57"	

Laurel Nakadate (born 1975, Austin, Texas) is an American photographer and video artist who has also made two feature films. Her themes cover desire, corporality, temptation, the struggle for sexual power, and betrayal. She documents her personal experiences, as well as adventures she "directs": meeting strangers in motels, having crying fits, or seeking out "prairie-style" architecture in the American wilderness.

The "Lucky Tiger" series is one of Nakadate's most important photo-projects. It contains photographs of the artist posing in typical American provincial scenery, their style modelled on soft porn aesthetics. The artist showed prints of the pictures to male strangers, who were asked to examine them closely after she had dipped their fingers in black ink. In so doing, Nakadate was making a symbolic trade: allowing an act of voyeurism in exchange for the fingerprints of the men gloating lustily over the pictures. The artist breaks away from clichés of feminist art while simultaneously borrowing its traditions, filtered through the American road movie experience, the erotica industry, and myths of conquering the New World. Another example is the disturbing video work "I Want to Be the One to Walk in the Sun", which documents her parasexual adventures with strangers. As in "Lucky Tiger", Nakadate plays an objectifying game with men she meets, and makes them co-author works of art at the same time. [NS]

INTO THE UNKNOWN

2009

35mm film (found footage) transferred to HD: 19'45''

Deimantas Narkevičius (born 1964, Utena, Lithuania) is a sculptor who for many years has been making films he calls "digital sculptures". The artist's works mostly deal with methods of constructing and fabricating stories, particularly focusing on the Communist legacy in Central and Eastern Europe.

The film "Into the Unknown" compiles 1970s' and 1980s' propaganda footage (made by the famous East German film studio DEFA) found in the British film Institute archive. The footage has been edited into a report from a world that never existed, showing an extremely idealised lifestyle in the former Eastern Bloc. The film contains sound interference from "alien" sources—comments about Man's relationship with Nature from English nature documentaries, and snatches of dialogue from the 1965 Czech film "Výzva do ticha". Once stripped of their ideological content (e.g. by removing the original soundtrack), these propaganda images seem dangerously attractive and tempting. [SC]

SELECTED PHOTOGRAPHS AND  
DOCUMENTS FROM  
ANKA PTASZKOWSKA'S ARCHIVE

1950s–1980s

Black and white photographs, documents; various dimensions

UNTITLED (PORTRAIT)

LATE 1980s / EARLY 1990s

Oil on canvas; 150 × 100 cm

Krzysztof Niemczyk (born 1938, Warsaw; died 1994, Kraków) was a painter, author of the novel "The Courtesan and the Little Chicks", and a legendary Kraków bohemian. As he was not a professional artist, his actions and performances could beat the most audacious artistic ventures, much to the fascination of artists like Tadeusz Kantor, and galleries such as Krzysztofory in Kraków and Foksal in Warsaw.

Niemczyk was renowned for his eccentric behaviour and provocative actions in public. He swam naked in the fountain in front of a crowd opposite St. Mary's Basilica in Kraków, organised thefts of food items from grocery shops (this he called "ciubara"), walked around the city wearing makeup and disguises, and appeared with a crowd of hippies in a restaurant, carrying a sign marked: *Waiter, give us a tip today*. His spontaneous programme of "everyday revolution" resembled the slogans uniting art and life proclaimed by artists in the late 1960s. Niemczyk radicalised artists' actions, violating all kinds of moral, social, and sexual codes with his uninhibited lifestyle. His exploits help us understand how artistic demands were restricted in the brutal reality of the Polish Communist period (the artist was repeatedly arrested and detained in psychiatric hospitals). We also discover radical figures and attitudes on the fringes of art, who did not fit in with the institutionalised art world, or the mechanisms necessary to enter it, even in later years. Niemczyk's art, and his penchant for playing different gender roles and impersonating favourite figures—e.g. the Italian actress Lea Padovani—made him a pioneer of transsexual and queer discourse.

"Untitled (Portrait)" is an example of Niemczyk's painting: an expressive representation of a woman's head, showing the psychological state of someone consumed by metaphysical angst. The jarring juxtaposition of flat areas of colour is reminiscent of the obsessive, unreal visions produced by S. I. "Witkacy" Witkiewicz's famous "Portrait-Painting firm". [MM, TF]

ACCIDENTAL COLLAGES	2004
Selected collages, digital prints; various dimensions	
SCREEN: ROMANCING WITH AVANT-GARDE	2013
Installation, mixed media; variable dimensions	
GRAND INTERNATIONAL COLLECTION	2013
12 boards, screen print on Plexiglas; variable dimensions	

Paulina Ołowska (born 1976, Gdańsk) is a painter, photographer, and performance artist whose art explores the field of modernist utopias. Her research into the output of 20<sup>th</sup>-century artists, combined with her own creative activities, allow her to give fresh relevance to ideas unjustly regarded as failures or just plain old-fashioned. A characteristic theme in Ołowska's work is her interest in female figures in art and the search for progenitors, hence her pieces devoted to Alina Szapocznikow and Zofia Stryjeńska, for example.

The "Accidental Collages" series is a composition made up of photographs from fashion magazines, the artist's family albums, architectural plans, diagrams, and texts mounted on neutral grey paper. In a method typical for Ołowska, these collages bridge the gap between modernity and the inevitably bygone past. The artist shows the audience memories of "virgin" modernity with its faith in science, progress, and social change.

The installations "Romancing with Avant-Garde" and "Grand International Collection" refer to the artist's key exhibition at the State Gallery of Art in Sopot in 2002. The exhibition entitled "Romancing with Avant-Garde" was a comprehensive arrangement of the gallery space, featuring long-forgotten pictures from the gallery's storehouse, complemented with Ołowska's own murals. She acted as both artist and curator, opting for marginalised, outmoded aesthetics, and reviving mute works of art. The piece is made up of screens depicting female silhouettes. Ołowska's version of this object, designed to keep women from prying eyes, is a reminder of how art by women is so absent from the collections of state institutions, and thus from the canons of art in museums. [MAV]

---

**ACTIVE POETRY. POEM BY EWA****1971**

---

Digitised 8mm silent film, paper letters; 5'53"

Ewa Partum (born 1945, Grodzisk Mazowiecki) is one of Poland's most prominent conceptual artists from the turn of the 1960s and 1970s, and was a forerunner of feminist art in Poland. She has created performances, activities in public space, experimental films, and visual poetry.

Ewa Partum's poetic work consisted of taking individual letters of the alphabet cut from paper, and scattering them in non-artistic settings: e.g. an underpass, the slope of a hill, or the sea. The artist's gesture resulted in a deconstruction of the language, whose grammar, syntax, and semantics framed her artistic statement. Her poems were shaped by coincidence, which made their message more open and processual. By confronting elements associated with femininity (water and wind carrying letters away), the artist was able to pit herself against patriarchal patterns at the heart of the language. "Poem by Ewa" is considered to be a classic work of Polish conceptualism and visual poetry, as well as a vital point of reference for contemporary feminist art. [LR]

WARSAW NOTEBOOK

2013

Permanent marker on wall, based on the artist's notebook; variable dimensions

Dan Perjovschi (born 1961, Sibiu) is one of Romania's most acclaimed contemporary artists. His art consists of simple satirical drawings which contain elements of institutional criticism and relevant commentaries on socio-political reality.

During his travels, Dan Perjovschi keeps notebooks to record his immediate reactions to the moral, social, and political realities in which he finds himself. Some of the drawings from his notebooks later end up on the walls of museums and galleries the artist is invited to. "Warsaw Notebook" was drawn while Perjovschi was in Warsaw in summer 2011, preparing for an exhibition at the Museum of Modern Art, entitled "Black and White. Politically Incorrect Comics and Animation". It is a collection of notes and drawings that reflect the artist's musings on Poland and Warsaw at the time. Evident themes are: criticism of the neo-liberal economy, questions of post-Communist identity, how public life in Poland is partly defined by historical traumas, and the role the Museum of Modern Art in Warsaw plays in the changes that Poland is undergoing. The artist asked the Museum's curators to copy drawings from his "Warsaw Notebook", and also to draw a portrait of him. [LR]

---

(HAKUNA MATATA)  
IT HAPPENS WE ARE MEN

2009

---

Zimbabwean dollar (ZWR) banknotes; 100 × 100 cm

Pratchaya Phinthong (born 1974, Ubon Ratchathani, Thailand) creates installations using everyday objects, and organises events and actions (mostly related to economic exchange, physical labour or travel). The artist is interested in using the language of Western conceptual art to criticise art production and distribution systems, and to emphasise the value of other, non-Western modernist traditions.

Phinthong's works often contain banknotes of various currencies, gold, and rare metals such as ytterbium. To create "(Hakuna Matata) It Happens We Are Men", he used Zimbabwean dollars (ZWR). Due to the hyperinflation there, each new denomination of banknotes quickly lost its purchasing power, and had to be replaced by higher denominations (a banknote with the record-breaking denomination of 100 trillion ZWR was introduced in 2009). The situation failed to improve in spite of the new denomination, and it became illegal to exchange ZWR for other currencies. Phinthong exchanged 5000 Euro (earned by selling one of his works) for Zimbabwean dollars, which he acquired thanks to a group of friends and colleagues in Africa. As more and more banknotes arrived, his work grew in size, and the pile of money was exhibited at the gb agency gallery in Paris, in the form of a square on the floor. [SC]



---

PHOTOGRAPHIC DOCUMENTATION  
OF MIRON BIAŁOSZEWSKI'S  
TARCZYŃSKA THEATRE AND OSOBNY  
THEATRE

1956–1961

---

6 black and white photographs; various dimensions

Marek Piasecki (born 1935, Warsaw; died 2011, Lund) worked in Warsaw and Kraków, then emigrated to Sweden in 1967. He specialised in photography, graphic art and sculpture, and his works were on the threshold of a whole range of techniques and artistic trends, including pre-war surrealism and 1960s' neo-Dadaism. He is best known for his graphic works on photosensitive paper (especially heliography), and photographs of dolls in characteristic three-dimensional settings.

Piasecki documented Miron Białoszewski's theatre productions staged in Warsaw between 1955 and 1963, firstly on Tarczyńska Street, then after 1958 as the Osobny ('Separate') Theatre in Białoszewski's flat on Dąbrowski Square. Białoszewski's theatre was exceptional, pre-dating later experiments in non-traditional theatre. Tolerated by the authorities, it operated outside of the official "stateified" culture, and audiences were attracted by its unusual atmosphere. In his poetics, Białoszewski combined backstreet theatre with fairground aesthetics and a Greek chorus, along with erudite references to historical drama, interpreted in an unorthodox manner. The action would develop around linguistic associations, puns, games with images, and sounds—Białoszewski would underline the musicality of the often *sprechgesang* lines. His collusive treatment of text, characters, and poetic shortcuts fitted perfectly with the makeshift set design. The same props, such as everyday objects and kitchen utensils, would serve a variety of purposes or even replace actors, allowing the audience room for imagination. [MM]

---

**DIGITAL VIDEO EFFECT: HOLES****2005**

---

Video sculpture; 10'00"

**Seth Price (born 1973, Jerusalem) is one of America's most inspiring and influential young artists. His works attempt to explore how images are appropriated, redistributed, and mutated by the contemporary electronic media.**

In his work "Holes", the artist examines various ways of diffusing images which contain extreme scenes of violence, aggression, and decomposing corpses. Price shows found footage from the Internet on a monitor placed in a cardboard box designed to transport and sell a television. He thus re-processes and "re-packages" the visual material, while underlining how the impact of images of gore and violence is ambivalent and context-dependent. The artist has transformed the attributes of the material found online, recirculating it to be witnessed by a different audience. In this way, he suggests that the impact of the images is intensified or lessened by the media format and distribution method. Shocking video material found accidentally by a user in the virtual yet intimate space of a website is more disturbing than material taken out of its original context and placed into a safe gallery space as an installation. Moreover, the cardboard box and the materiality of this "video sculpture" imply a turnover of both visuals and commodities, since violent images are now distributed as works of art worth considerable amounts of money. [NS]

REPLICA OF KOBRO'S "SPATIAL COMPOSITION 2" (1928)	2000
Silk-screen print on wood; 50.8 × 82.2 cm	
AND STILL A GARDEN BY THE RIVER BLOWS	2000
Silk-screen print on wood; 91.4 × 147.3 cm	

R.H. Quaytman (born 1961, Boston) is a prominent American contemporary painter. Since 2001, she has been organising her paintings into "Chapters", of which she has completed 25 so far. Quaytman's painting relies on a specific balance between minimalist and existentialist elements.

Each "Chapter"—the basic "unit" for Quaytman's creative project—usually comprises several or several dozen images, which somehow encapsulate her personal experiences and artistic fascinations from specific times and places. Each new chapter is numbered to mark the passage of time and the gradual accomplishment of Quaytman's lifelong artistic project. The artist treats each chapter and the images it contains as a single creative venture. It should be pointed out that Quaytman considers her essential inspirations to be Katarzyna Kobra's sculptures, Władysław Strzemiński's theory of Unism, and Polish constructivist traditions, which she discovered during her time in Łódź. Both of Quaytman's pictures in the Museum collection were created with reference to Kobra's work. [LR]

---

**SWAMPTOWN**2012

---

Large-format digital prints; various dimensions

Joanna Rajkowska (born 1968, Bydgoszcz) has created public projects, objects, films and installations, as well as ephemeral actions and non-gallery situations. The artist's best-known works—"Greetings from Aleje Jerozolimskie" (the popular palm tree that has been standing in Warsaw's de Gaulle roundabout since 2002) and "Oxygenator" (from 2006–2007)—took the form of social sculptures in public spaces of Warsaw. Rajkowska's projects often rely on work in a specific location which has a historical or ideological burden, or is scarred by a lack of identity, trauma, or suppression.

"Swamptown" is one of the artist's unrealised urban projects. From the 18<sup>th</sup> century, Berlin's Schlossplatz was the location of the City Palace, the residence of Prussian kings and German emperors. Then, from the 1970s it became home to the socialist Palace of the Republic (now demolished too). The artist proposes to let the area revert to nature and "regenerate" the swamplands which used to thrive there centuries ago. In 2007, the Bundestag decided to rebuild the Prussian palace on the square, causing the artist to ask: what do the return to bygone architectural forms and use of disgraced or inadequate aesthetics imply for the urban fabric? What does this rift in history's architectural continuity mean? "Swamptown" is another of Rajkowska's "impossible monuments" which deal with issues of amnesia, language, and rituals of memory, as well as the physical nature, growth and erosion of cities. [SC]

MONUMENT

2012

Video; 2'30"

Mykola Ridnyi (born 1985, Kharkov, Ukraine) creates installations, objects and video works, and is a member of the SOSka art collective (formed in 2005), whose work focuses on socio-political issues. The gallery/laboratory run by the collective has become, according to Ridnyi, "a base for artists to develop, replacing non-existent institutions, and serving as a communications and exhibition hub". Ridnyi was a finalist for the Kyiv Pinchuk Art Centre's Future Generation Art Prize in 2009 (with the SOSka collective) and 2011 (on his own).

The video piece "Monument" documents the dismantling of a Soviet workers' monument in Kharkov, as part of a campaign to "purge" the city of relics from the past before the Euro 2012 championships. The empty pedestals (the "heroes" of Ridnyi's series of sculptures "Platforms", which is sometimes exhibited together with "Monument") are a sign of the post-Communist times. They show how we fear the modern-day heroes to whom monuments could be erected, or do not want them, or simply have none at all. On the other hand, this documentation of workers removing Soviet proletarian heroes from their pedestals is an oblique question about the value of work in society today, and a commentary on the situation in which monuments to outdated ideologies are eliminated to accommodate new manifestations of a political nature. Thus, Ridnyi's work criticises both history and its changing "ideals", as well as modern times, which seem to lack ideals in general. [MD]

IDLE LINE

1991

film installation; variable dimensions

Józef Robakowski (born 1939, Poznań) is one of the classics of Polish avant-garde art, working with media such as photography, film and video. In addition to his films and series of photographs, he has created installations, objects, images, drawings, interventions and performances. He also works in art theory and criticism, gives lectures, and coordinates artistic actions.

The installation "Idle Line" is essentially an alternative film projector, in which the artist has placed a loop of celluloid with an unbroken line etched into its dark emulsion to create a transparent plane. As a result, the projection becomes a luminous line extending to infinity. This work sees Robakowski return to issues he was contemplating in the 1970s when involved with the film Form Workshop, the first Polish artistic group to deliberately confront art with new media. Here, Robakowski treats light as the foundation for cinema and photography. Moreover, with "Idle Line", he is interested in creating a field of pure energetic communication based on light impulses. [ŁR]

---

**SUNRISES****2011**

---

Selected photographs, artist's own technique; each: 65 × 95 cm

**Bianka Rolando (born 1979, Warsaw) is a writer, poet, and visual artist who creates drawings, installations and objects. In parallel to her artistic work, she writes—not commentaries on art, but rather foundations for her artistic projects concerning memory, amnesia, and repressed emotions.**

**The "Sunrises" series, from which the works for the Museum collection have been selected, consists of about 50 offset photographs, modified by drawings and mechanical damage done by the artist. Each picture is unique, and the collection can be reshuffled in a number of ways, presenting it in a variety of configurations. Rolando also works with materials from her home archive, such as found anonymous amateur photographs. Her pictures contain "injured" architectural elements (damaged buildings, leaking pipes, broken windows), as well as nostalgic scenes (e.g. the artist as a child), and interference from amorphous shapes (ectoplasm, wounds and "dark matter"). The tracks hinted at in the artist's "Sunrises" series were also elaborated in a book of poetry entitled "Larch Treetops" (publ. Biuro Literackie, Wrocław, 2011). [SC]**

<b>BRONIEWSKI</b>	<b>2005</b>
Oil on canvas; 190 x 190 cm Donated by the artist	
<b>UNTITLED (FROM THE FILM NAGANIACZ ['MANHUNTER'])</b>	<b>2010</b>
Oil on canvas; 55 x 70 cm	
<b>ANKA</b>	<b>2010</b>
Acrylic on canvas; 102.5 x 122.7 cm	
<b>UNTITLED (ASTRONAUT)</b>	<b>2011</b>
Acrylic on canvas; 180.4 x 220.5 cm Work purchased thanks to support from PGE Polish Energy Group S.A.—patron of the Museum collection	

Wilhelm Sasnal (born 1972, Tarnów) is a painter, graphic artist, film-maker, and one of the most sought-after artists in the world. His canvases may be found in the collections of many important museums and private collections (including MoMA in New York, the Centre Pompidou in Paris, and the Tate Modern in London). He was awarded the prestigious Vincent van Gogh Biennial Award in 2006.

Sasnal has a penchant for difficult, pivotal subjects connected to Polish history, national identity, politics, and collective memory. "Broniewski" is one of the paintings that first established him as "Poland's youngest historical painter". Based on a photograph by Jan Styczyński, this portrait of Władysław Broniewski (an author of pre-war revolutionary poems and post-war propaganda) raises the issue of artists being politically engaged. In turn, the painting "Untitled (from the film 'Naganiacz')" addresses the Holocaust, a common theme in Sasnal's work, and is based on a still from the 1963 film "Naganiacz" (directed by Czesław and Ewa Petelski, with a screenplay by Roman Bratny). It tells the story of a group of Hungarian Jews who manage to escape while being transported to a concentration camp, but are killed in the forests following a Nazi manhunt. "Anka" is a naturalistic portrait of the artist's pregnant wife. It is a stark contrast to other well-known images of motherhood in art, which are inclined to emphasise tenderness, emotional warmth, or expectation, whereas the iconic woman in Sasnal's painting stands out with her primordial strength and modern self-knowledge. "Untitled (Astronaut)" is one of the latest works by the artist, whose pictures consistently interpret and process the omnipresent photographs of the modern world. This painting relates to the end of the "conquest of space" era, and shows an American astronaut's spacesuit on display in the Smithsonian Institution's National Air and Space Museum in Washington. [ML]



CONVERTING, TAMING, TRAINING

1998–2009

Oil on canvas; 238 × 504 cm

Jadwiga Sawicka (born 1959, Przemyśl) is a painter and photographer who also creates objects and works in public space. From the late 1990s, her pictures have involved words and phrases lifted from the mass media. Sawicka's "written painting" uses words devoid of any real content, which only briefly catch our eye amid the stream of media. We are invited to reflect on life in the "information age": nowadays the problem is not a lack, but a barely endurable avalanche of information vying for our attention. Sawicka's linguistic communiqués are in contrast with the traditional technique she uses to express them (oil on canvas).

This work was prepared specially for the Museum collection as a painted reconstruction of an AMS Outdoor Gallery billboard. 400 copies of the poster appeared on the streets of several Polish cities in 1998. Years later, the artist has reversed the art-flow by symbolically taking her work back off the streets and into the museum. Her intention was to recall and capture one of the most publicly effective artistic campaigns of the 1990s.

"Converting, Taming, Training" uses the language of persuasion in an attempt to mould the consumer. Such language is also to be found in the omnipresent advertising in public space, and in political statements. On the one hand, it is commanding—calling for action and producing results—but it is also oppressive, since it has the power to harm and insult. By repeating the NIE suffix (meaning 'no') at the end of each word in the Polish title (NAWRACANIE, OSWAJANIE, TRE-SOWANIE), the artist subverts its oppressive nature. This work is a record of how life and language were brutalised in 1990s Poland, and also a reminder of the artistic protests which took place in response to the situation. [TF]

MĘĆMIERZ – WISŁA

1979

Oil on canvas; 81 × 65 cm

MĘĆMIERZ

1979

Oil on canvas; 81 × 65 cm

Jacek Sempoliński (born 1927, Warsaw; died there 2012) was a painter and graphic artist, but also an important tutor, critic, and essayist. For many years, he was a professor at Warsaw Academy of fine Arts. He began to paint during the Polish post-war colourism period, amid the ethos of the Arsenal '55 generation, but his later series of paintings from the 1980s and 1990s, such as "Golgotha" or "Wisła", are particularly influential nowadays.

On the one hand, Jacek Sempoliński's pictures from the "Wisła" ('Vistula') series betray a typical colourist-tradition need to "sort out the image". On the other hand, they also contain extreme emotional tension, manifested in attempts to destroy the canvas. An existentialist tradition rooted in philosophical studies comes through in the artist's ruminations on the essence of faith, sources of culture, death, and the point of existence. In the Museum collection, these pieces acquire special significance owing to Sempoliński's influence on one of contemporary Polish art's most vital trends: critical art. This incredible relation was especially noticeable at an exhibition organised by Professor Grzegorz Kowalski, one of the initiators of that trend. Its theme was suggested by Jacek Sempoliński (inspired by Juliusz Stowacki's "King-Spirit")—"What a corpse's glazed eye beholds"—and the exhibition was first held in 2001 at the Academia Theatre, then later repeated elsewhere, including at the Zachęta National Gallery of Art. [JM]

---

**CABARET CRUSADES:  
THE PATH TO CAIRO**

2012

---

HD film; 61'00"

Wael Shawky (born 1971, Alexandria, Egypt) creates films and video installations, and is the founder and artistic director of MASS Alexandria, a shared artist studio, meeting, screening, and performance space.

The film "Cabaret Crusades: The Path to Cairo" is the latest part of Wael Shawky's project dedicated to the Crusades, reinterpreted according to Arabic chronicles and historical documents. The source material for the screenplay was Amin Maalouf's book "The Crusades Through Arab Eyes". This hour-long film covers events which occurred during the 48 years from the end of the first crusade in 1099 until the beginning of the second in 1147. The film adheres to puppet-show conventions, and contains elements of musicals, popular science programmes, nativity plays, and even horror. It was made thanks to the artist's cooperation with a group of over 200 people: musicians, pyrotechnicians, and puppet-makers. All the puppets used in the film (more than 130 figures of Christians, Muslims, kings, caliphs, popes, martyrs and saints) were made at workshops in Provence according to the 18<sup>th</sup>-century 'santons' technique used to produce clay puppets for nativity plays. The film was recorded in Aubagne cathedral, and premiered at the DOCUMENTA 13 exhibition in Kassel. [SC]

---

**DOM DZIECKA (THE HOUSE STARVES  
WHEN YOU ARE AWAY)**

2009

---

Selection of photographs (silver prints, c-prints); 57.7 × 38 cm; 38 × 57.7 cm  
Work purchased thanks to support from PZU Foundation

Ahlam Shibli (born 1970 to a Palestinian Bedouin family in Israel) is a photographer who records, as she puts it, everyday life amid the ongoing infringements of Palestinian land rights. The artist is currently concentrating on an analysis of phenomena such as scattered identity, feelings of homelessness, and nomadism in various parts of the world. Shibli's work deliberately rejects the visual drama of reportage photography.

The photographic series "Dom dziecka (The House Starves When You Are Away)" was created during the artist's trip to Poland and her visits to eleven orphanages around the country. Shibli focused on portraying the living conditions of children deprived of homes. She observed that they were rarely left alone and, when adapting to the rules, created a peculiar social organism. The lack of typical family relations made the children emotionally dependent on each other, and created strong ties. The artist has concentrated on individuals, their customs, and how they organise private space (e.g. using wall decorations). She has also portrayed children in their sleep, their rare moments of solitude. As was the case in Shibli's previous photography projects, here too there is no feeling of sensation or emotional exaggeration. [MAV]

<b>PRAYWAY</b>	<b>2012</b>
Carpet, neon, steel, medium-density fibreboard; 390 × 280 × 50 cm	
<b>MOTHER TONGUES AND FATHER THROATS</b>	<b>2012</b>
Wool, yarn; 300 × 490 cm	
<b>DUNJAS, DONYAS, DINIAS</b>	<b>2012</b>
fibreglass, steel; 50 × 30 × 25 cm	

Slavs and Tatars is an international art collective formed in 2006 around the nucleus of Kasia Korczak and Payam Sharifi. The artists use a variety of media and forms of expression to create installations and objects, give performative lectures, and print their own publications. They have taken part in numerous collective exhibitions worldwide, as well as individual shows, for example at the Secession Hall in Vienna or MoMA in New York.

Artistically, the Slavs and Tatars collective covers a geographical and cultural territory stretching from the former Berlin Wall in the West to the Great Wall of China in the East. The group's projects confront seemingly opposing or incompatible concepts, such as Islam and Communism, metaphysics and humour, or pop-culture and geopolitics. Slavs and Tatars' works in the Museum collection focus in particular on linguistic issues. For example, the object entitled "Mother Tongues and Father Throats" is dedicated to the "khhhhhhh" sound, which is not present in Western civilisation, and therefore marks a clear boundary between East and West. "PrayWay", meanwhile, is a reference to the flying carpets of Eastern fairytales, and a typical example of the group's interactive relational works, intended to create a space for meetings and conversations, a place for intercultural communication and sharing thoughts. [LR]

UNTITLED

1958–1962 / 2010

Selected c-prints; each: 35.6 × 27.9 cm

This work is currently being purchased for the Museum collection  
 Courtesy of the Jack Smith Archive and Gladstone Gallery, New York and Brussels

## KEN JACOBS

THE WHIRLED

1964

16mm film transferred to Blu-Ray

Courtesy of the artist and Electronic Arts Intermix, New York

Jack Smith (born 1932, Columbus, Ohio; died 1989, New York) was an American artist, underground theatre and film actor, experimental film-maker, performer, photographer, and set designer. He saw no division between life and art, and paid little heed to artistic, moral, or legal standards. He was a strong influence on New York artists like Andy Warhol, Robert Wilson, and Richard Foreman. Although his art was only appreciated by fellow artists for many years, there has been a renewal of interest lately, and it is now included in major exhibitions and film festivals.

Jack Smith is best known for films with no narrative continuity, often shot frenetically with reference to kitschy Hollywood productions of the 1930s and 1940s. Their originality owes much to their low quality, slapstick humour, psychedelic effects, and cast of oddball characters from the artist's entourage. Here we see New York bohemians and transvestites disguised and made-up by Smith, who calls them "creatures" or "Cinemaroc stars" (named after an imaginary film studio). In parallel to his film work, Smith was a photographer as well. Even though his pictures were often linked to the aesthetics, costumes, characters, and scenery of specific films, they were also tableaux vivants in their own right. Smith was also a street performance artist who would improvise anarchistic theatre pieces. Aesthetically, he would often make use of things that had ended up on the scrapheap of modern culture, hence his fondness for washed-up celebrities, trashy decors, and social outcasts.

Ken Jacobs (born 1933, New York) is a pioneer of American experimental cinema. He has worked in film, video and performance, and has been making "guerrilla films" since the 1950s—directing and filming short scenes on the streets of New York. Fascinated by early films and 19<sup>th</sup>-century photography, he began to use found footage as his main source of inspiration to deconstruct the illusions and narratives of film. In the 1970s, he devised a form of experimental cinema shows, which aimed to expand the experience by projecting several moving images simultaneously, with live sounds and music.

"The Whirled" is one of Jacobs' earlier films, made together with Jack Smith. It was initially planned as four separate films: "Saturday Afternoon Blood Sacrifice" (1956), "TV Plug" (1964), "Little Cobra Dance" (1956) and "The Death of P'Town" (1961). The first film is "street theatre" improvised in front of a camera: Bob Fleischner plays "Bob, the rich American" who is sacrificed by Jack Smith (in drag), with help from children and passers-by who form a street procession. The idyllic atmosphere is shattered when the police intervene, a reminder of the censorship and repressive realities of the 1950s. In "Little Cobra Dance", Smith does a frenetic dance while sliding down a fire escape, and in the last part, "The Death of P'Town", he plays a cartoonish vampire running among the graves of Provincetown cemetery. These films look like "glimpses of real life" thanks to the acting, make-shift props and costumes, involvement of random people, camerawork and editing (which is seemingly formless, and includes intentionally "accidental" frames). However, Jacobs manages to impart a nostalgic taste of things past to these lively scenes, thanks to silent film references and use of melancholic music. [MM]

CUPBOARDS	1996
Wood, glass; 240 × 360 × 60 cm	
39 × 39	1994
Cotton, polychrome wood, metal; 160 × 56 × 70 cm	

Roman Stańczak (born 1969, Szczecin) is a sculptor who combines a critical stance (associated with Prof. Grzegorz Kowalski's studio at Warsaw Academy of fine Arts) with an almost mystical attitude to reality. In his sculptures, which are akin to ready-made and assemblage traditions, he subjects familiar objects to absurd and magical procedures by turns: e.g. turning a kettle and a bath "inside out", or flaying the hide off a sofa.

"Cupboards" is a simple, commonplace piece of furniture, which the artist has stripped of its surfaces, leaving their remains around like sloughed skin. By using a sculpture workshop in such a twisted way, he has reversed the creation process in order to achieve a surreal effect. The aim of this procedure—to divest the object of its outer layers—is a magical transformation of the everyday.

The artist's interest in "shells"—related in this case to intimacy, the boundary between us and the outside world, and how we reveal and conceal ourselves—is also visible in the piece "39 × 39", in which the artist uses a seemingly opposite procedure: accumulation. The title refers to the number and size of the shirts Stańczak has put onto a torso dummy. When multiplied, that which is normally just an external layer in which to clothe the body becomes a form in its own right. In both works, the "distortion" of the (completely unremarkable) reality is intended to facilitate private revelations, which the artist feels can strike anyone when they are least expecting it. [MM]



THE INCHOATE INCARNATE: BESPOKE COSTUME FOR THE ARTIST	2009
Silk kimono with organzas resembling a black rotary dial telephone; 147.4 × 177 cm; 8 × 81.3 cm	
PUT A SONG IN YOUR THING	2011

Video documentation

Frances Stark (born 1967, California) is an American conceptual artist who has created collages, paintings, installations, and performances. The artist's main subject of interest is language, and she often borrows individual words and phrases from literature or music to endow them with a new visual existence. Her artistic strategies follow techniques typical for modernist writing, e.g. repetition, fragmentation and montage.

"The Inchoate Incarnate: Bespoke Costume for the Artist" is one of a series of pieces in which Stark uses the figure of an operatic kimono as a metaphor for masquerades and expressions of artistic identity, and demonstrates the eccentricity and egocentricity inscribed in creative personalities. Stark uses nudity to denote how artists are vulnerable before audiences, art critics, and curators. Feeding the audience's voyeurism and her own exhibitionism, she dealt with this issue in the performance "Put a Song in Your Thing" (featuring her guests, the British artist Mark Leckey, and Skerrit Bwoy, hype man for the dancehall band Major Lazer). The artist appeared to the audience in her "Inchoate Incarnate" kimono, standing in front of a scrim with projected fragments of various texts and animations from her earlier works. The pompous-sounding classical music accompaniment, combined with the rather caricatured black kimono, was merely an overture to the artist's subsequent self-ironic on-stage behaviour. An important element of the pseudo-operatic set was an enormous sound system speaker designed by Leckey, which emitted bizarre booming bass. The fragmentary text and abstract noises could be interpreted as the artist's rebellion against the domination of discourse, and an attempt to free herself from linguistic restrictions through vocal expression. The finale of the performance literally was "The Inchoate Incarnate": a live projection visualised the lyrics of Lady Gaga's "Telephone", as Stark removed her kimono for a raunchy daggering dance with Skerrit Bwoy. [NS]

---

PHOTOGRAPHS FROM THE SERIES  
"VISTULA: THE STORY OF A RIVER"

1960s–1970s

---

18 photographs on baryta paper; each: 40 × 50 cm

Jan Styczyński (born 1917, Tarnów; died 1981, Warsaw) was a photographer responsible for numerous albums and exhibitions. He took up photography in 1950, after previously being a soldier in the Polish Home Army and taking part in the Warsaw Uprising. He became famous for his nature photography, notes on life in modern cities, and documentation of the Warsaw art world.

In the 1960s, Styczyński produced the series of photographs "Vistula: the story of a river", about which the "Stolica" weekly wrote in 1974: "While wandering along the River Vistula, Styczyński rarely boards a boat. Above all, he is interested in everything which grows by the Vistula. The patina-covered old towns, and the oil drums of Płock petrochemical complex. The beauty of the past, and the roughness of the present, which is increasingly acquiring the tough form of the new times. Styczyński is guided by Władysław Broniewski". The inspiration for this photographic tale was Broniewski's famous poem "Vistula" from 1953. Styczyński presented Poland as a country with fascinating natural wealth and numerous ancient monuments, but also as a place that embodied the Communist-era vision of modernity, which included the industry and modernist architecture to be found by the riverside. Socialist state propaganda required natural traditions and historic buildings to be compared with progress (in the form of heavy industry). The series of photographs depicting Władysław Broniewski on backdrops of Mazovian landscapes served as inspiration and source material for a Wilhelm Sasnal painting from 2005, which is also part of the Museum collection. [TF]

<b>ILLUMINATED BREAST</b>	<b>1966</b>
Polyester casts of breast and lips, electric light; height 56 cm	
<b>BELLY</b>	<b>1968</b>
Plaster cast; 20 × 36 × 16.5 cm	
<b>SCULPTURE-LAMP III (FETISH IX)</b>	<b>1970</b>
Polyester cast of breast, plastic mesh, electric light; 10 × 45 × 25 cm	
<b>HERBARIUM XII (HEAD OF CHRIST)</b>	<b>1972</b>
Polyester, wood; 40 × 40 × 4 cm On loan from the Society of the Catholic Apostolate (SAC; the Pallottines)	

## HELENA WŁODARCZYK

<b>TRACE</b>	<b>1976</b>
Digitised 35mm film; 13'06"	

Alina Szapocznikow (born 1927, Kalisz; died 1973, Paris) was a prominent Polish post-war artist, and one of the most original sculptors of the 20<sup>th</sup> century. Her use of new materials both developed and questioned the very concept of sculpture. From 1963 onwards, she lived in Paris, where she created her own language to deal with memories of her Holocaust experiences, as well as her sickness and bodily disintegration. Underrated during her lifetime, she is nowadays considered a pioneer of women's art.

Alina Szapocznikow's works in the Museum collection date from her experimental period. Here, innovative forms are accompanied by new angles on the body and the way it is represented. Szapocznikow covers traumatic themes like the memory of the Holocaust, illness, and the body's limitations and weaknesses, yet her work still conveys a strong affirmation of life, and an irrepressible force of female expression.

"Sculpture-Lamp III (Fetish IX)" is a lamp made with a polyester cast of a breast nestled in a bed of lace. As in her other sculptures, Szapocznikow disintegrates the body in order to work with individual parts, transforming casts of her own and friends' bodies into original and decorative votive offerings (this work was created when the artist already knew she had breast cancer, from which she died in 1973). A similar example of this highly conscious, individual language of art is her

sculpture "Illuminated Breast". The lamp "pretends" to be an everyday object, yet it is incredibly complex in form and nature: on a long, slender stem blooms a flower made from casts of a breast and lips—the embodiment of female sexuality.

"Belly" is a plaster cast of the stomach of Arianne Raoul-Auval, Roland Topor's then-fiancée. This cast went on to become "source material" for Szapocznikow's series of sculptures made from a range of materials: plaster, marble ("Big Bellies") and polyurethane. Experiments with the latter led to the creation of multiple "Belly-Cushions", which the artist intended to mass-produce.

The "Herbarium" contained Szapocznikow's last pieces based on body casts, and they are among her most vital works. The artist began the series in spring 1972, presenting the figure of her son Piotr as a full-length male nude, as well as individual body parts, cast in polyester inside plaster moulds taken directly from his body. These forms resulted in the "pages" of the "Herbarium" – the body casts were "pressed" and attached to black-painted boards. Like botanical herbaria, in which delicate plants are dried for posterity, this work records a body preserved similarly to the way fragments of nature are collected and catalogued. The twelfth part of the "Herbarium"—a cast of Piotr's face entitled "Head of Christ"—is one of Szapocznikow's few works on religious themes. Along with "Madonna of Kruźlowa (Motherhood)", this sculpture belonged to the Pallottine chapel in Paris, and was commissioned by Father Józef Sadzik, the artist's friend.

The film "Trace" by Helena Włodarczyk (born 1945) is a series of impressions about the work of Alina Szapocznikow, made three years after the artist's untimely death. The director takes Szapocznikow's sculptures from various periods out into a city street. Even in those surroundings, Szapocznikow's figures still seem imbued with corporality. Szapocznikow used to say: "I like to work with materials in which every touch leaves a trace. That physical contact with the material gives me a sense of transferring myself into the sculpture". Jan Freda's music is also an essential element of this superb film. [MD]

DEMOCRACY	2007
Print on canvas; 60.3 × 82.2 cm	
FROM THE "FIGHT" SERIES	2009
4 colour prints on canvas; 33 × 38 cm; 38.5 × 44.5 cm; 37.5 × 28.6 cm; 41.3 × 48.1 cm	
RIOTS	2009
Oil on canvas; 50.1 × 60.1 cm	
SILHOUETTE II	2009
Oil on canvas; 70.3 × 90.2 cm	
NAGORNO-KARABAKH	2011
Oil on canvas; 70.1 × 80.3 cm	

David Ter-Oganyan (born 1981, Rostov-on-Don, Russia) is based in Moscow, and is one of the few Russian artists of the younger generation to have achieved international acclaim. He was involved in the "Ostalgia" exhibition at the New Museum in New York, and has a DAAD Scholarship in Berlin. His work deals with the situation of political oppression in Russia, and how artists are committed to public life.

In the late 1990s, when still quite young, David Ter-Oganyan became active as part of the Radek group, which was involved in public protests. Using that experience in the new political situation, which is considerably more oppressive towards artists, he is now very active in Moscow's independent art scene. His work successfully incorporates a wide range of techniques and formats: oil painting, graphic art, film, video animation, and installations. He combines committed political diagnosis with innovatively fresh visual experiments. The Museum collection contains a selection of his more recent works, which focus on portraying street protests. The paintings and prints are arranged like a collage, which is typical for the artist and suggests a rapid-response, reportage-style capturing of reality. [JM]

---

**GRAIN****1980**

---

Digitised 16mm film; 11'46"

Teresa Tyszkiewicz (born 1953, Ciechanów) works with photography, experimental film, drawing, performance, painting, three-dimensional objects, and sculpture.

Teresa Tyszkiewicz's films matched the changes Polish art was undergoing in the late 1970s. That period was marked by a shift from analytical, structural, and systemic trends towards more expressive activities. The artist sought strongly emotional and subjective means of expression, and repeatedly emphasised that her films were made under the influence of spontaneous impulses. She used them to accentuate the visualisation of her own emotions and subconscious desires, which would appear as a result of "test" activities performed according to her own intuition.

The film "Grain" has no apparent beginning or end, and is a tale of female sexuality and spontaneous physical contact with matter—grain, feathers, etc. The artist juxtaposes her body with archetypal images of dirt, pleasure, banality and luxury, and her insatiable touch reduces her to the level of a mere scrap of animated matter. Visions filled with abstract beauty intertwine to create an elaborate content-related, visual structure. The film was also widely interpreted in a feminist context. [ŁR]

DEUTSCH-POLNISCHE FREUNDSCHAFT	2011
Polystyrene foam; 160 × 272 × 12 cm	
UNTITLED (JOHN PAUL II)	2004
Colour photograph; 200 × 175 cm	

Piotr Uklański (born 1968, Warsaw) has lived in New York since 1991, and is regarded as one of Poland's most significant artists. His multimedia work mostly relies on visual games with symbols which, he maintains, have lost their significance in contemporary culture and become empty. Uklański also directed the feature-length Polish western "Summer Love" in 2006.

The title of the piece "Deutsch-Polnische Freundschaft" ("German-Polish Friendship") is a reference to the legendary German electropunk band DAF (Deutsch-Amerikanische Freundschaft). DAF were famous for using symbolic words like "Adolf" or "Mussolini" in the titles and lyrics of songs utterly unrelated to fascist themes or ideology. The words were used purely for their sounds, which cannot function culturally without evoking their historical context. Uklański works in a similar way, by consistently provoking his audience into training themselves to recognise the symbols of several cultural codes: politics, history, erotica, and entertainment (e.g. learning to deal with the Polish eagle being crossed with the Nazi emblem). Semiosis—the path a symbol follows in our consciousness before it acquires meaning—is a constant source of fascination for Uklański. It need not even be a visual symbol—the very sound of German had immediate connotations with war, Nazism, and violence for the Polish post-war popular culture in which the artist was raised.

Uklański's second work, "Untitled (John Paul II)", is a photographic portrait of John Paul II formed from the bodies of 3500 Brazilian soldiers. The photograph plays with the cult of national icons (the dark face of the Polish Pope), patriotic impulses, and passions, while simultaneously integrating with the continuity of papal representations in Polish art. This work was also exhibited on a Warsaw billboard in spring 2005, at the crossroads of Marszałkowska and Świętokrzyska streets—the site where the Museum is to be built. That display coincided with the Pope's death, which meant that Uklański's picture instantly became a place of religious reflection and homage to the deceased, regardless of the artist's intention. [MAV]

ASIA

1989 / 2013

Fibreboard, red paint; 950 × 350 × 75 cm

Zbigniew Warpechowski (born 1938, Ploske, now Ukraine) is a prominent pioneer of performance art. To date, he has done around 250 performances, and written numerous theoretical and critical texts on art. He describes his work as "avant-garde conservatism". He also took part in dOCUMENTA 8 in Kassel (1987).

The monumental installation "Asia" is an exception, since performance is the main context for Zbigniew Warpechowski's activities. Initially, in the mid-1980s, the artist used a sheet with the word 'Asia' written on it as a backdrop for some of his performances. The three-dimensional version which is now part of the Museum collection was first presented in 1989, as part of the "Dungeons of Manhattan" exhibition in Łódź (curated by Józef Robakowski). In this piece, Warpechowski adopts the language of propagandist text installations (e.g. 'PZPR', the Polish United Workers' Party) which were erected in public places during the Communist period. The artist proposes a statement of his own, which he sees as a more fitting description of the Polish state of mind in the late 1980s. Warpechowski once said: "What does the word 'Asia' symbolise? Not the geographical region, but the empire which oppressed us for more than 40 years. Not an individual, but an entire society. We all felt like Asians". [ŁR]



SELF-PORTRAIT 2

1973–1979 / 2009

Mirror, wooden board, photographs; variable dimensions

Krzysztof Wodiczko (born 1943, Warsaw), is an artist who consciously used to combine artistic work with industrial design (he once worked for Polish Optical Industries). At the turn of the 1960s and 1970s, he was one of the most original Polish neoconstructivists, and became a prominent proponent of conceptual art in the 1970s. From the 1980s, he engaged in critical art and often used public spaces for projections concerning social and political issues.

Wodiczko presented the "Self-Portrait" during his first solo exhibition at the Foksal Gallery in 1973. It consisted of a rectangular mirror laid out on a small plinth, with a pane of glass bearing a photographic image of the artist next to one of its shorter sides. On entering the room, spectators would see the artist's back. Moving further into the gallery, they were able to see his head, hung in repentance and shame, reflected in the mirror. Anyone looking at the "Self-Portrait" could also lower their head to contemplate themselves in the mirror. They needed to lean over in order to see their own reflection, thus assuming the same narcissistic position of penance that the artist had. Wodiczko's piece criticises the narcissism, "ego-centrism" and solipsism of art locked away in galleries, detached from reality and withdrawn from the public eye. He emphasises the feeling of shame associated with being in such places. [LR]

MUSEUM

1956

Gouache on paper; 40 × 31 cm

Donated by the Society of Friends of the Museum of Modern Art in Warsaw, purchased thanks to support from Stowarzyszenie Komunikacji Marketingowej SAR

Andrzej Wróblewski (born 1927, Vilnius; died 1957 in the Tatra mountains) was a painter engaged in the political changes in Poland at the turn of the 1940s and 1950s. He produced propaganda paintings, yet also experimented with forms bordering on abstraction. He created extremely suggestive visions of war and human degradation. Torn between political involvement and artistic experimentation, he remains one of the lasting legends of Polish art.

Wróblewski's depiction of the eponymous "Museum" as a dissection table surrounded by a confused audience observing the human remains on display could serve as an excellent metaphor for the crisis of a holistic vision of the world, including the overall crisis of museums in the traditional sense. It can be seen as a point of departure for a modern museum grappling with the disintegration of the image of the world. Its task is no longer just to collect objects, but to link them together into a new whole, and assign sense to them by proposing a vision of the world. The gouache "Museum" was one of the first works acquired by the Museum of Modern Art in Warsaw, and it still has a special place because it speaks directly about—and on behalf of—the Museum. [JM]

THE END OF TIME

2012

16mm silent film; 13'00''

Akram Zaatari (born 1966, Sidon, Lebanon) is a film-maker, photographer, photographic archive researcher, and exhibition curator. He also set up the Arab Image Foundation—an archive of photographs by amateurs and professional studios from the Middle East. The artist is often associated with “reviving” archives, and with work involving found photographic material.

“The End of Time” is a black and white silent movie shot on 16mm film. The camera focuses on the subtle choreography of two flirting lovers who attract and reject each other by turns. According to the artist, the film is a reflection on themes of museums and collections, the passage of time, and the ageing of materials and ideas alike. The exaggerated, slapstick-style depiction of a loving relationship between two men corresponds to a museum/storehouse’s relation to works of art: from the first flush of desire to the moment it fades, in a monotonous, repetitive sequence of institutionalised rituals. The classic 16mm film format also gives it a “timeless” feel, making this a universal tale of desire, with no geographical or historical burdens. [SC]

---

**DESIGN FOR THE "COAL" PAVILION AT  
THE REGAINED TERRITORIES EXHIBITION  
IN WROCŁAW**

**1948**

---

Colour study, paper, coloured pencils, pencil; 77 x 101 cm; 46.5 x 48 cm; 72 x 77 cm  
Piotr Zamecznik collection

---

**DESIGN FOR THE POLISH PAVILION  
AT AN INTERNATIONAL FAIR,  
BUENOS AIRES**

**1960**

---

Paper, charcoal; 77 x 101 cm  
Piotr Zamecznik collection

---

Stanisław Zamecznik (born 1909, Warsaw; died there 1971) was one of the most fascinating architects in Poland, even though he never built anything that has survived until now. His profession—a designer responsible for the architectural layout of exhibitions—was often regarded as unimportant, something halfway between architecture and artistic activity. The designer described his own work as "the art of space". He appreciated the fact that exhibition design afforded him a lot of freedom, considering the complicated bureaucratic conditions architects had to work under in Communist Poland. The special atmosphere of the 1960s' "small stabilisation" period proved to be a colourful time for the development of exhibition design, which became a niche that allowed the language of contemporary form to be used freely. Temporary architecture—cardboard and plywood constructions for propagandist exhibitions and international fairs—gave way to bold designs that were waiting in architects' sketchbooks.

Together with a group of architects and artists (including his cousin, the graphic artist Wojciech Zamecznik, 1923–1967), Stanisław Zamecznik created the "Coal" Pavilion for the Regained Territories Exhibition in 1948, and later designed the most important museum displays in Warsaw: arranging exhibitions at the National Museum, Wilanów Poster Museum, Museum of Literature, and Warsaw Historical Museum. He sought new ways to define space (e.g. using curved surfaces) and integrate works into their surroundings.

One may discover some intriguing work in his spatial designs, temporary architecture and street decorations, which only survive as black and white photographs today. Instead of the usual linearity, he postulated the simultaneous, active role of spectators as co-creators of the work. Likewise, rather than obeying museum conventions, he would apply modern approaches involving interior architecture, design, graphics, and photography. Stanisław's son, Piotr Zamecznik (1945–2010), who continued the family tradition of exhibition design, reconstructed some elements of his father's exhibitions in 2010, and certain related archive materials are on display here. [TF]

EMUZETEUEM

2009

Sound installation, 1 loudspeaker; 8'04"

Anna Zaradny (born 1977, Szczecin) is a visual artist, composer, improviser, sound artist, music festival animator, and creator of installations and objects. She makes reference to avant-garde musical traditions, challenging the format of separate musical works and the restrictions of the stage.

Initially, "eM U Zet E U eM" was an audio intervention on the façade of the Museum's temporary headquarters on Pańska Street, where it was involved in a dialogue with the neon "MUSEUM" sign by Paulina Ołowska (also loosely referring to yet another of the artist's works—"Alphabet" from 2005). Zaradny uses the voice of a woman (Ołowska), tracing the dissolution of the word "museum". Originally constructed from tediously individual syllables, the word begins to constitute a stable whole, only to start sounding nonsensical and odd, before finally falling to pieces again. Several years later and still deprived of a permanent headquarters, the Museum has revisited Zaradny's work and presented it in a new context: constructing the "grammar" of the collection, and seeking new interrelations between the artists' works, as well as between the art institution itself and the city. [SC]









„IN THE HEART OF THE COUNTRY.  
THE COLLECTION OF THE MUSEUM  
OF MODERN ART IN WARSAW”

The exhibition is held under the Honorary  
Patronage of the Minister of Culture and  
National Heritage Bogdan Zdrojewski

EXHIBITION

ARTISTS

Paweł Althamer, Francis Alÿs, Mirosław  
Bałka, Yael Bartana, Wojciech Bąkowski,  
Miron Białoszewski, Cezary Bodzianowski,  
Geta Brătescu, Ivan Brazhkin, Wojciech  
Bruszewski, Michał Budny, Rafał Bujnowski,  
Duncan Campbell, Anne Collier, Abraham  
Cruzvillegas, Olga Chernysheva, Julia Dault,  
Oskar Dawicki, Nathalie Djurberg, Jimmie  
Durham, Bracha L. Ettinger, Ruth Ewan,  
Omer Fast, Yona Friedman, Ion Grigorescu,  
Aneta Grzeszykowska, Wiktor Gutt &  
Waldemar Raniszewski, Sharon Hayes,  
Jonathan Horowitz, Sanja Iveković,  
Ken Jacobs, Zhanna Kadyrova, Polina Kanis,  
Leszek Knaflowski, Daniel Knorr, Archive of  
Prof. Grzegorz Kowalski's studio at Warsaw  
Academy of fine Arts, Wojciech Krukowski &  
Akademia Ruchu, Paweł Kwiek, KwieKulik,  
Zbigniew Libera, Klara Lidén, Sarah Lucas,  
Goshka Macuga, Teresa Margolles, Adrian  
Melis, Gustav Metzger, Aernout Mik, Teresa  
Murak, Laurel Nakadate, Deimantas  
Narkevičius, Krzysztof Niemczyk, Paulina  
Ołowska, Ewa Partum, Dan Perjovschi,  
Pratchaya Phinthong, Marek Piasecki,  
Seth Price, R.H. Quaytman, Joanna  
Rajkowska, Mykola Ridnyi, Józef Robakowski,  
Bianka Rolando, Wilhelm Sasnal, Jadwiga  
Sawicka, Jacek Sempoliński, Wael Shawky,  
Ahlam Shibli, Slavs and Tatars, Jack Smith,  
Roman Stańczak, Frances Stark,  
Jan Styczyński, Alina Szapocznikow,  
David Ter-Oganyan, Teresa Tyszkiewicz,  
Piotr Uklański, Zbigniew Warpechowski,  
Helena Włodarczyk, Krzysztof Wodiczko,  
Andrzej Wróblewski, Akram Zaatari,  
Stanisław Zamecznik, Anna Zaradny

14.05.2013–06.01.2014

ADDRESS

Emilia, ul. Emilii Plater 51  
PL – 00-124, Warsaw

OPENING HOURS

Tue–Sun: 12.00–20.00

EXHIBITION DESIGN

Projekt Praga, Marcin Garbacki  
& Karolina Tunajek

IMPLEMENTATION

Michał Ziętek & Katarzyna Pągowska  
and the team: Michał Dominik, Piotr  
Fryszak, Szymon Ignatowicz, Jan Jurkiewicz,  
Zbigniew Kolasa, Mieczysław Ryniewicz,  
Paweł Sobczak

CONTRACTORS

ARTPLUS Mirosław & Janusz Kowalczyk,  
ELITECH Jan Spytkowski, ERCO Jarosław  
Czerniawski, DEKARBUD Zygmunt Zalewski

EXHIBITION GRAPHIC DESIGN

Paweł Olszczyński

For their assistance in preparing this  
exhibition, we would like to thank the artists  
taking part, as well as their heirs and family  
members:

Małgorzata Kamińska-Bruszcwska,  
Prof. Wiesław Juszcak, Kuba Raniszewski,  
Piotr Stanisławski,  
not to mention the following galleries and  
institutions, without whose help this  
exhibition would never have happened:  
ARTon Foundation, Sadie Coles HQ, Galleria  
Fonti, gb agency, Gladstone Gallery, Anton  
Kern Gallery, Galerie Peter Kilchmann,  
kurimanzutto, Leto Gallery, Harris  
Lieberman Gallery, GiòMarconi, Waldemar  
Zdrojewski and Obserwacje Gallery,  
Piktogram, Raster, Society of the Catholic  
Apostolate (SAC; the Pallottines), Galerie  
Sfeir-Semler, Leslie Tonkonow Artworks +  
Projects.

The exhibition was made possible thanks  
to the financial support of the Ministry of  
Culture and National Heritage

Ministry of  
**Culture**  
and National  
Heritage

Patron of the Collection



Polska Grupa  
Energetyczna

Exhibition Sponsor

PFLEIDERER

Museum's Legal Advisor

CMS  
Law.Tax

Media Partners



Gazeta.pl Warszawa

## **BOOKLET**

### **MUSEUM OF MODERN ART IN WARSAW**

ul. Pańska 3  
PL – 00-124, Warsaw  
tel. +48 22 596 40 10  
[www.artmuseum.pl](http://www.artmuseum.pl)  
[info@artmuseum.pl](mailto:info@artmuseum.pl)

### **TEXT**

Marcel Andino Velez, Sebastian Cichocki,  
Marta Dziewańska, Tomasz Fudala,  
Magdalena Lipska, Maria Matuszkiewicz,  
Joanna Mytkowska, Łukasz Ronduda,  
Natalia Siewewicz

### **TRANSLATED AND PROOFREAD BY**

Mark Bence

### **EDITED BY**

Katarzyna Szotkowska-Beylin

### **GRAPHIC DESIGN**

Ludovic Balland, Typography Cabinet

### **PHOTO CREDITS**

Photographs on the cover and pp.18–37 are from the Museum of Modern Art in Warsaw archive (authors: Zbigniew Libera, Cesar Delgado Martin / Monument Service, Bartosz Stawiarski), with the exception of pp. 18–19: © Phillip Wölke; p.32: © Julia Dault, courtesy of Harris Lieberman Gallery, New York; and p.37: courtesy of Anne Collier and Anton Kern Gallery, New York. The cover features a detail of a print by Laurel Nakadate from the "Lucky Tiger" series (2009).

### **PRINTED BY**

HERA drukarnia offsetowa  
<http://www.drukarniaoffsetowa.com>

ISBN 978-83-933818-9-0





ISBN 978-83-933818-9-0



9 788393 381890