

Zachęta National Gallery of Art  
**ANNUAL REPORT**

**2011**

- **Ferit Kuyas. City of Ambition** [Kordegarda Project]
- **Katarzyna Kozyra. Casting**
- **Anna Senkara. Szlachcic**
- **Ryszard Kapuściński. From Imperium. Photographs**
- **Ania Witkowska, Adam Witkowski. Housemates** [Kordegarda Project]
- **Three Women. Maria Pinińska-Bereś, Natalia Lach-Lachowicz, Ewa Partum**
- **Hanna i Gabriel Rechowiczowie. Pictures in Architecture** [Kordegarda Project]
- **Neo Rauch. Begleiter. The Myth of Realism**
- **Stories of the Ear**
- **Spectrum. From the Zachęta Video Collection. Screenings in the Ursula Blickle Videolounge** [Kunsthalle Wien, Vienna]
- **Close to Home — Bartosz Mucha, Ania and Adam Witkowsky** [Galerie Lukas Feichtner, Vienna]
- **Bartosz Mucha. 52 Lazy Weeks. Paraarchitecture** [Kordegarda Project]
- **Opening the Door? Belarusian Art Today**
- **Field of Play / Le Terrain de jeu**
- **Yael Bartana. Assassination**
- **Yael Bartana . . . and Europe will be stunned** [54th International Art Exhibition in Venice]
- **Bodily Choreography**
- **Kama Sokolnicka. Gloom With a View** [Kordegarda Project]
- **Agata Bogacka. Diaries**
- **Generation in Transition. New Art from India**
- **Views 2011 — Deutsche Bank Foundation Award, 5th edition**
- **Sarai. City as Studio** [Kordegarda Project]
- **Wolfgang Tillmans Zachęta Ermutigung**
- **Hypertext. 10 Years of Centrala** [Kordegarda Project]
- **Goshka Macuga. Untitled**
- **No, No, I Hardly Ever Miss a Show**



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**ANNUAL REPORT**

**2011**



Warsaw 2012

la Zapolska



# MORALNOŚĆ PANI DULSKIEJ

TEATR WSPÓŁCZESNY W WARSZAWIE

ZAPŁAC SAMOWOLNIEJ NAKŁEJANKĄ



BYNOCIOVA...  
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GONE WITH THE WIND  
GONE WITH THE WIND  
GONE WITH THE WIND

TEATR WSPÓŁCZESNY  
w Warszawie

*Ron Hutchinson*

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do 29 stycznia 2012

od wtorku do niedzieli 12-20  
Wystawa Kunstsammlung Nordrhein-Westfalen  
w Düsseldorfie prezentowana w Zachęcie  
Narodowej Galerii Sztuki w Warszawie  
Projekt w ramach programu Sezon Kultury  
Nadrenii Północnej-Westfalii w Polsce  
2011/2012 przy wsparciu kraju zrięzkiowego  
Nadrenii Północnej-Westfalii.

TAMTAM  
wspolnie



Poster for the exhibition Wolfgang Tillmans Zachęta Ermutigung, outdoor advertising campaign. Photo by Zofia Kozłewska

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# Who/What is Zachęta?

## From Kozyra to Tillmans, or, no, no, I hardly ever miss a show

2011 was the year in which we often asked the above question of ourselves and of others. The question was asked of our staff — those who had devoted two decades or sometimes more of their lives to this institution, and those who had only recently joined us. This question was put to students of sociology who conducted audience polls to analyse Zachęta as a brand. It was also posed to our viewers in questionnaires that were later used by young curators to develop an exhibition project. Last but not least, we addressed artists like Wolfgang Tillmans, whose works helped us to see the gallery's exhibition space in a new light and Goshka Macuga, who unearthed and interpreted our recent and highly ambiguous history.

We are a gallery that unites oppositions — a classical building of 'non-modern' design (this is a plus as we learned from the questionnaires!) that, from the very beginning has been home to art contemporary with its time from the very beginning; a national institution of culture that grew upon the foundations of the Society for the Encouragement of the Fine Arts — the equivalent of an NGO of its period. While striving to expand our collection, we have acknowledged the itinerant character of works that, as it sometimes seems, need to be assembled from scratch every now and then: the original collection of the Society was incorporated into that of the National Museum in Warsaw, while the acquisitions made by the former Central Bureau of Artistic Exhibitions, to which the Zachęta was once home, are now scattered across many museums, galleries and even cultural centres . . . We are an official institution, but we are more than happy to host civic initiatives, etc. etc.

Building upon these questions and their answers we try to develop our mission statement — to popularise contemporary art in all its manifestations. Art that is not distant, inaccessible, and meant only for a few, but one that forms an integral part of our daily lives. Not only art that offers us a key to interpreting history and to a better understanding of our contemporary world. But art that gives us the courage to ask questions, to challenge the present state of affairs and dare to look at our present time from a critical perspective. In addition to the above, we also wish to present art that brings moments of enjoyment, relaxation and fun.

We want to act as an intermediary between artists and the public, to give exposure to ideas, works and artists that can only be offered today by a public institution. We want to be involved in creation, to help in formulating questions and answers and to negotiate. It is our will that not only is the gallery's collection, but our entire pool of resources and materials, which we generate or commission (such as texts, educational materials, and photographs) also be widely available to the public. We are not in a race for visitor numbers. Instead, we would like to keep our faithful audience and gradually open up (both virtually and literally) for those who have not come to us thus far for various reasons: be that age, the gallery's inadequate infrastructure, or existing architectural, economic, or social barriers.

This, however, is our agenda for 2012.

**Hanna Wróblewska**  
Director of Zachęta National Gallery of Art

No, No, I Hardly Ever  
Miss a Show



Tina Willgren, performance Recording, 2011. Photo by Marek Krzyżanek © Agencja Meclum

ka Macuga  
ez tytułu  
untitled





# GALLERY STRUCTURE

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[as of 31st December 2011]

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Hanna Wróblewska

### VICE DIRECTOR

Justyna Markiewicz

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Magda Kardasz

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Magda Kardasz

Katarzyna Kołodziej

Joanna Kordjak-Piotrowska

Anna Tomczak

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Aleksandra Zientecka

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Marta Miś-Michalska

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Krystyna Sielska

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Dariusz Bochenek

Maciej Lach

Remigiusz Olszewski

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Janusz Dębowski

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Barbara Barańska — acting as the coordinator of the team  
Anna Lackorzyńska

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Katarzyna Pałyska  
Iwona Staszewska  
Grażyna Suchorab

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Roman Barański  
Jarosław Fik  
Michał Lemańczyk  
Paweł Pietrzak

### **SECRETARIAT**

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Monika Piesio

### **HUMAN RESOURCES**

Natalia Kęsoń

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Janina Ejsmont-Sławińska

### **PUBLIC PROCUREMENT**

Anna Sokólska

### **TICKET COUNTER**

Elżbieta Kalińska  
Miroslawa Rojek

### **RECEPTION DESK**

Zdzisława Krajewska

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Zygmunt Gowin  
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Maciej Konieczny  
Maria Kosińska  
Marek Krzymowski  
Anna Kubicka  
Katarzyna Kwiatkowska  
Sara Magdzicka  
Edward Marciniak vel Marcinkowski  
Teresa Mokrzycka  
Anna Piotrowska  
Adam Repucha [Projekt Kordegarda]  
Jerzy Stachowski  
Krzysztof Tyma  
Anna Zdzieborska

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**KORDEGARDA  
PROJECT**3 Gałczyńskiego St.  
00-326 Warsawcurator:  
**Magda Kardasz**

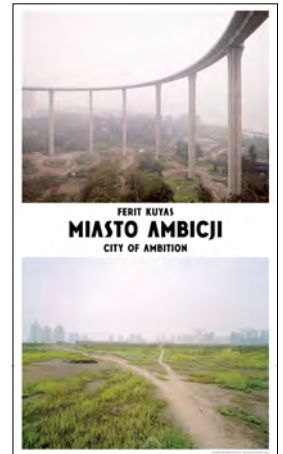
The urban project *Room with a View* launched in March 2006 by Kordegarda Gallery in Krakowskie Przedmieście Street is being continued by what is now Kordegarda Project, in a new space in Gałczyńskiego Street. Each exhibition is accompanied by a folder [designed by Jakub Jezierski, Polish-English language edition].

# Ferit Kuyas

## City of Ambition

curator: **Magda Kardasz**

Ferit Kuyas, born in 1955 in Istanbul, studied law and architecture at the University of Zurich and began working with photographs in 1968. His exhibition presented a series of photographs dating from 2004–2008. Published earlier as an album, the works were on view at Kordegarda Project in the form of large size print-outs and video projections. In this way, the visitors had an opportunity to see several dozen images of Chongqing, one of China's rapidly growing metropolises, inhabited by more than 32 million residents, that currently occupies an area equal to one third the size of Poland. Ferit Kuyas presented an image of this place that is unlike that found in the average propaganda booklet. The glittering skyscrapers seem to rise amidst lush greenery or barren ground with no infrastructure. The great viaduct, captured by Kuyas in several shots resembles ruins of some ancient structure erected to commemorate an iron-fisted rule rather than part of a modern highway. Photographs recorded a transition of landscape, architecture, and social structures. Seen through the lens of Ferit Kuyas' camera this world reveals an amazing grandeur that nonetheless came at a great price in terms of people, cultural heritage, and ecology.

26.11.10  
– 9.01.11

**FOLDER**  
texts: Magda Kardasz, Ferit Kuyas



Photo courtesy of the artist

29.11.10

–13.02.11

[casting]

3.12.10

–13.02.11

[exhibition]

**CATALOGUE**

edited by Maryla Sitkowska and Hanna Wróblewska

introduction: Hanna Wróblewska and Anna Budzalek (National Museum in Kraków)

chronology: Maryla Sitkowska  
graphic design: Klaudia Polak-Szewczyk

Polish and English language editions

**FOLDER/EXHIBITION GUIDE**

introduction: Hanna Wróblewska and Anna Budzalek

graphic design: Klaudia Polak-Szewczyk

Polish and English language editions

# Katarzyna Kozyra. Casting

curator: Hanna Wróblewska

collaboration: Julia Leopold, Anna Walewska

exhibition design: Katarzyna Kozyra, Hanna Wróblewska

rooms: 1 [Matejko Room], 2 [Narutowicz Room], 3, 4, 5, 6, 7, 8, 9, 10

Katarzyna Kozyra is among the most recognised Polish artists of the last two decades. Her name has become a symbol of contemporary critical art, as well as a synonym for scandal and misguided reading. Her *Pyramid of Animals* brought contemporary art into the heart of public debate. When biased news of her diploma project, prepared in the studio of Grzegorz Kowalski at the Warsaw Academy of Fine Arts, appeared in the media, it sparked a heated nationwide controversy (involving not just art critics, but also representatives of other circles). From the very beginning, the public, whether directly (as viewers) or indirectly (through media coverage), were introduced to both the artist's work and life — the two are closely related in the case of Kozyra. Nearly two decades since her debut in Zachęta, the artist returned with another exhibition. Although it was not conceived as a retrospective, the show featured some of the artist's earlier as well as recent works, among them *The Pyramid of Animals*, *Men's Bathhouse*, *The Rite of Spring*, and selected videos from the series *In Art Dreams Come True*. The exhibition marked a new phase in the artist's last project: Kozyra decided to produce an autobiographical feature film and was looking for an actor to play the leading role — that of herself. Officially opened on 3rd December 2010, the exhibition displayed works alongside archive materials and biographical documentaries — in which Kozyra reveals her many faces, letting the audience follow her successive incarnations: as Olympia, voyeur from the *Bathhouse*, male from the *Men's Bathhouse*, the one who animates the figures in *The Rite of Spring*, as well as the participant of media games as diva, and pop-star in the series *In Art Dreams Come True*.

The casting itself was conceived as an element of the project (launched on 29th November 2010). The casting room, set up in the exhibition space, was open to the public, and the audience was invited to impersonate Kozyra based on their reading of materials presented in Zachęta. The footage produced on that occasion (and included in the show at the consent of the participants), was meant not only as a selection of the cast for the artist's new film, but as an inspiration for its script, or even point of departure for a whole new project.

The exhibition was accompanied by a lavishly illustrated book, features a chronology of the artist's life and work, as well as notes for the script. The book was published with the support of the Adam Mickiewicz Institute. The exhibition was supported by the Ministry of Culture and National Heritage of the Republic of Poland, and organised in collaboration with the National Museum in Kraków, where it was presented in the second half of 2011.

**ACCOMPANYING EVENTS**

**4.01** Film screening: *Dracula*, dir. Tod Browning, USA, 1931, 75 min.

**11.01** Film screening: *What Ever Happened to Baby Jane?*, dir. Robert Aldrich, USA, 1962, 129 min.

**12.01** Workshop for adults in English *A Closer Look at Kozyra's Work*, led by António Xavier

**13.01** Meeting in English for international audience, part of the *Lunch-time Meetings* series — *Olympia*, led by António Xavier

**15.01** *Queer Film Night: Poison; The Living End; Paris is Burning; Hedvig and the Angry Inch*

**18.01** Film screening: *3 Women*, dir. Robert Altman, USA, 1977, 124 min.

**20.01** *Kozyra Is Looking for Kozyra. An Open Casting Day*

Meeting in English for international audience, part of the *Lunch-time Meetings* series — *Men's Bathhouse*, led by António Xavier

Meeting with Maestro Grzegorz Pitulej, part of the *Come and Ask a Question* series — *Opera themes in the work of Katarzyna Kozyra*

**22.01** Meeting with Zorka Wollny, part of *Art Lovers Club* series

**25.01** Film screening: *The Elephant Man*, dir. David Lynch, USA/UK, 1980, 125 min.

**26.01** *Hacking Workshop*, part of *Art Lovers Club* series, led by Katarzyna Krakowiak

Curatorial guided tour of the exhibition *Katarzyna Kozyra. Casting* with Hanna Wróblewska, for the staff the Institute of Art History, Warsaw University

**27.01** Meeting in English for international audience, part of the *Lunch-time Meetings* series — *The Rite of Spring*, led by António Xavier

**31.01** Film screening: *My Perestroika*, dir. Robin Hessman, USA/UK, 2010, 87 min.

**1.02** Film screening: *Washington Square*, dir. Agnieszka Holland, USA, 1997, 115 min.

**2.02** Meeting with Katarzyna Kozyra and Barbara Dąbrowska, part of the *Look/See. Contemporary Art and Seniors* series

Meeting with Ewa Luczak, part of the *Come and Ask a Question* series — *The Rite of Spring*

**3.02** Meeting in English for international audience, part of the *Lunchtime Meetings* series — *Punishment and Crime*, led by António Xavier

**3-5.02** Film program *Three Days of Documentaries: The End of the Line*, dir. Rupert Murray, UK, 2009, 83 min.; *Our Daily Bread*, dir. Nicolaus Geyhalter, Austria/Germany, 2005, 92 min.; *A Place Without People*, dir. Andreas Apostolidis, Greece, 2010, 55 min.; *Weapon of War*, dir. Ilse van Velzen, Netherlands, 2009, 59 min.; *Erasing David*, dir. David Bond, UK, 2009, 65 min.; *The Oath*, dir. Laura Poitras, USA, 2010, 90 min.; *Jaffa, the Orange's Clockwork*, dir. Eyal Sivan, Israel/France/Belgium/Germany, 2009, 91 min.; *American Radical: The Trials of Norman Finkelstein*, dir. David Ridgen, Nicolas Rossier, Canada/USA/Israel/Lebanon/Occupied Palestinian Territory, 2009, 84 min.; *Encirclement — Neo-Liberalism Ensnarcs Democracy*, dir. Richard Brouillette, Canada, 2008, 160 min.

**8.02** Film screening: *And the Ship Sails On*, dir. Federico Fellini, Italy/France, 1983, 122 min.

**9.02** Workshop for adults in English *A Closer Look at Kozyra's Work*, led by António Xavier

**10.02** Meeting in English for international audience, part of the *Lunchtime Meetings* series — *Everything You Ever Wanted to Know about Casting*, led by António Xavier

Meeting with Jacek Markiewicz, part of the *Come and Ask a Question* series — *Men's Bathhouse*

**12.02** Workshop with the folder *Do It Yourself*, led by Agnieszka Szwachla

**13.02** Finissage of the exhibition



Katarzyna Kozyra, *Pyramid of Animals*, 1993. Photo by Marek Krzyżanek © Agencja Medium



Katarzyna Kozyra, *Appearance as Lou Salomé*, 2005. from the series *In Art Dreams Come True*. Photo by Sebastian Madejski

10.12.10  
– 20.02.11

# Anna Senkara. Szlachcic

curator: Julia Leopold

room 11 [Mały Salon]



## CATALOGUE

edited by Julia Leopold  
introduction: Julia Leopold  
text: Anna Senkara  
graphic design:  
Dorota Karaszewska

Under the People's Republic of Poland, Franciszek Szlachcic was a party member, a high-ranking state security official, Minister of Interior, a deputy to Edward Gierek and (for two years, until 1976) Deputy Prime Minister. Szlachcic came from a poor working-class family, and the Communist system offered him a chance to climb to the upper echelons of power. In 1976 however, Szlachcic was forced from politics, and deprived of all privileges enjoyed by prominent officials except for a dacha that he had built in Magdalenka, near Warsaw, just years before the episode. This building became the setting for a video shot by Anna Senkara, a young artist from Grzegorz Kowalski's studio at the Warsaw Academy of Fine Arts, who interviewed Franciszek Szlachcic's son, Roman. We see him recall the time of prosperity when, owing to his father's position, he moved in the highest circles of power. We also meet his only true friend, Jacek Niedzielak, whose story could serve as a basis for another film. This austere video touches on a number of topics related to history (the political system and power) as well as intimacy (feelings, emotional ties). Although we are witnessing a tale told by the son, the protagonist hardly speaks about anyone but his father. Still the title of the work does not specify which Szlachcic — the son or the father — is its real focus.

The exhibition was accompanied by a catalogue with an essay by Anna Senkara describing the artist's encounters with Roman Szlachcic (that took place between February and May 2009), and quotes from unpublished notes by Franciszek Szlachcic from 1975. The illustrations include photographs from the Szlachcic family album. The catalogue was produced in collaboration with the Bunkier Sztuki in Kraków, which hosted the exhibition from 12th March to 10th April 2011.



Photo by Marek Krzyżanek © Agencja Medium

# Ryszard Kapuściński. From Imperium. Photographs

curators: Izabela Wojciechowska, Rene Maisner, Anna Tomczak

exhibition design: Izabela Wojciechowska, Rene Maisner

rooms: nr 12, 13

## ACCOMPANYING EVENTS

**12.01** Film screening: *Anna*, dir. Nikita Mikhalkov, Russia, 1993, 100 min.

**17.01** Film screening: *Harvest Time*, dir. Marina Razbezhkina, Russia, 2004, 65 min.

**21.01** Meeting at the exhibition *Ryszard Kapuściński. From Imperium. Photographs* — part of the *Look/See. Contemporary Art and Seniors* series, led by Barbara Dąbrowska

**24.01** *Portrait of a Reporter*, panel discussion on Ryszard Kapuściński, with Karolina Wojciechowska, Sławomir Popowski, Wojciech Górecki, Alicja Kapuścińska, Anna Tomczak

**27.01** Discussion *Imperium — 20 Years Later*, with Wojciech Górecki, Rafał Milach

**29.01** Workshop for adults *Journeys and Trips — from a Snapshot for a Social Media Site to Photojournalism for "National Geographic"*, led by Artur Alan Willmann, Joanna Kinowska

**7.02** Film screening: *Durakova: Village of Fools*, dir. Nino Kirtadze, France, 2007, 91 min.

**14.02** Film screening accompanying the exhibition *Ryszard Kapuściński. From Imperium. Photographs*: *89 mm from Europe*, dir. Marcel Łoziński, Poland, 1993, 12 min.; *Suburban Train*, dir. Maciej Cuske, Poland, 2007, 18 min.; *7 x Moscow*, dir. Piotr Stasik, Poland, 2005, 18 min.

**16.02** Film screening: *Cargo 200*, dir. Aleksei Balabanov, Russia, 2007, 100 min.

Seventeen years after the publication of Kapuściński's *Imperium* the audience at Zachęta had the opportunity to discover photographs taken between 1989 and 1991 in the course of the author's travels across the former USSR republics. These photographs (apart from a few featured in the album *Ze świata* (From Across the World) were never published before. They were discovered two years ago in Kapuściński's family archive. Judging by the way the material was stored and organised, one can assume that Kapuściński considered mounting an exhibition related to his widely popular book *Imperium*. This idea came to life at the Zachęta, where fifty black-and-white photographs selected from among several hundred, were on view last year. The works are neither a travelogue, nor illustrations for the book. Rather, they can be seen as an exceptional and passionate photojournalistic look at people, places, and events that is confronted with the universal world described by Kapuściński. This time we are invited into the realm of images, rather than words, as the artist did not have the habit of adding commentary to his pictures. The exhibition also included photographs taken by Kapuściński in 1979 on a journey to his hometown of Pińsk — his first visit there after four decades — which added to the personal nature of the presentation.

17.12.10  
– 20.02.11



## FOLDER

texts: Adam Michnik, Sławomir Popowski, Anna Tomczak, Izabela Wojciechowska  
graphic design: Dorota Karaszewska  
Polish and English language editions

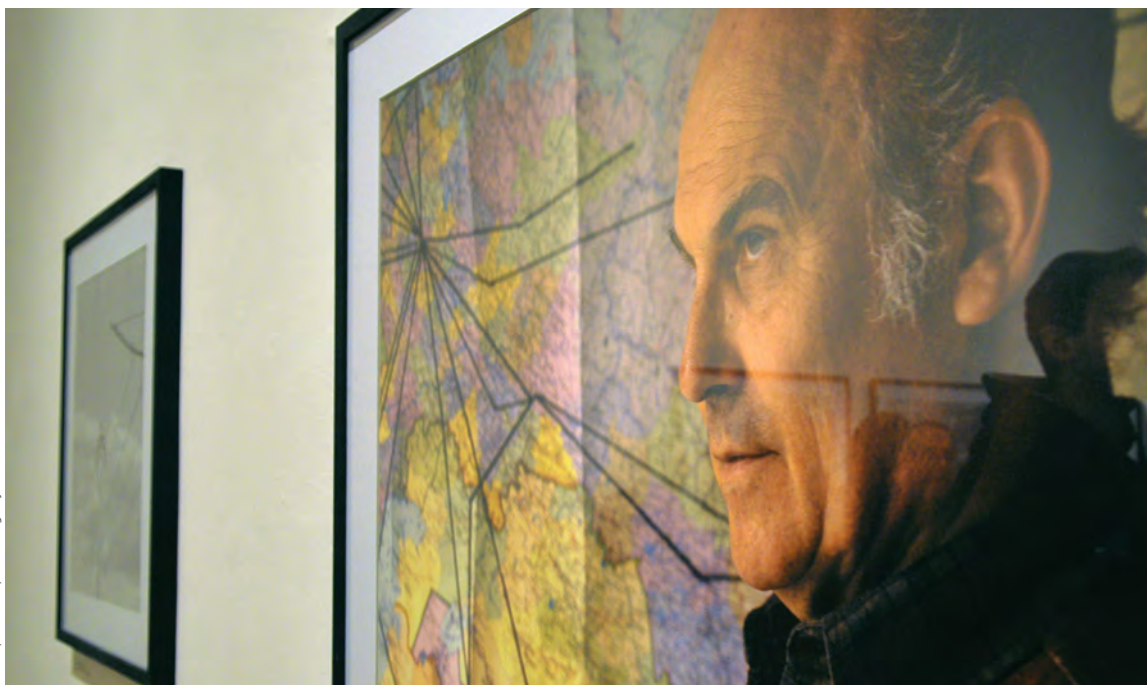


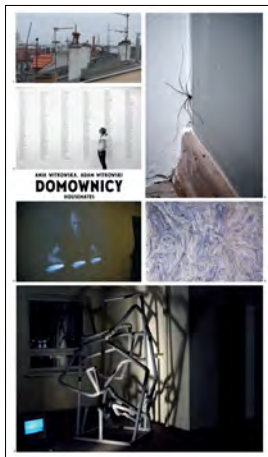
Photo by Marek Krzyżanek © Agencja Medium



14.01–27.02

# Ania Witkowska, Adam Witkowski Housemates

curator: Magda Kardasz



FOLDER  
text: Magda Kardasz

Ania and Adam Witkowski are young emerging artists whose work is often interpreted in the categories of metaphysics of the everyday, family activities in the field of art, or blurring the boundaries between genres. Invited to prepare an exhibition at Kordegarda Project, the artists began by taking a close look at interior spaces — examining their own studio/apartment and the gallery, as well as themselves as tenants (looking for a sense of security) and their own position as artists in the society. The process of developing the exhibition resembled the work of an archaeologist investigating the history and original functions of an interior. The artists also examined the boundaries between organised/public/official space and that which is ugly/private/concealed. This time, however, discoveries were made not in the process of removing the successive archaeological layers, but by doubling various elements of the interior, and at times creating works that engaged it with an ironic dialogue. A similar strategy was employed by the artists for selecting their earlier works to be included in the exhibition. By transferring fragments of private space into that of the gallery Ania and Adam offer a humorous commentary on the origins of their artworks — asking themselves to what extent their immediate everyday surroundings (their home, its interior, the fact that two artists live together and often work at home) influence their practice.

Ania and Adam Witkowski work together and individually. This time, they created a joint exhibition in which their works resonated, dialoguing or arguing with each other, fighting for a space of their own — much like housemates.

The exhibition was a tale of blurring the distinction between an artist's practice and privacy — and the fact that artworks could be inspired by banal objects that, removed from their original context and placed within the public sphere of the gallery, start living a life of their own, telling extraordinary, poetic stories. Adam Witkowski's triptych *Almost Paradise* could be seen as an ironic punch line for the whole show.

## ACCOMPANYING EVENTS

**18.02** Meeting with Maria Kosińska and Barbara Dąbrowska, part of the *Look/See. Contemporary Art and Seniors* series

Adam Witkowski, *Sunday*, 2010. Photo courtesy of the artist



Ania Wilkowska, *Zętgęst*, 2008. Photo by Marek Krzyżanek © Agencja Medium



28.02–08.05

# Three Women. Maria Pinińska-Bereś, Natalia Lach-Lachowicz, Ewa Partum

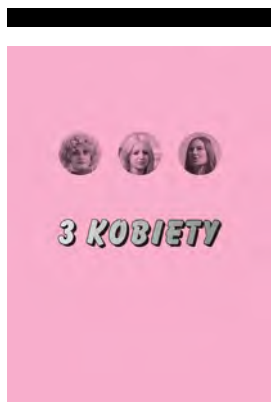
curator: Ewa Toniak

collaboration on the part of Zachęta: Anna Tomczak, Julia Leopold

exhibition design: Małgorzata Szczęśniak

exhibition design collaboration: Łukasz Kwietniewski

rooms: 3, 4, 5, 6, 7, 8, 9, 10, staircase



#### CATALOGUE

edited by Ewa Toniak

texts: Ewa Toniak, Agata Jakubowska, Paweł Mościcki, Ewa Małgorzata Tatar

graphic design: Błażej Pindor

Polish and English language editions



#### FOLDER

graphic design: Maciej Sikorzak

Polish-English language edition

The title of the show refers to the first presentation of women's art in Poland — the exhibition *Three Women* in Poznań's Arsenal in 1978. Zachęta showcased work by the pioneers of women's art: Ewa Partum, Natalia Lach-Lachowicz and Maria Pinińska-Bereś who have been active in the second half of the 20th and the beginning of the 21st century. Since the 1970s they shared common interests, exploring feminist themes either intuitively or through conscious self-identification.

Among the three artists Ewa Partum was perhaps the one who identified herself with the feminist position in the most direct manner — already in the 1970s the artist's manifestos, which she read out at exhibition openings, addressed themes of the discrimination of women and equal rights. In the case of Natalia LL (who has kept a distance from the critical claims of the movement), one can speak of a certain 'appropriation' of her work by the western discourse of art — having attracted the attention of the feminist critique, the artist became present in exhibitions and presentations of women's art since the second half of the 1970s. While the soft pink forms made by Maria Pinińska-Bereś, openly referring to female sexuality, came to be seen by some Polish critics as anticipating feminist works in the West.

The exhibition brought together late works, made in the 1990s and after 2000 (that consciously refer to feminist contexts, even if they remain neutral or ironic towards or them), as well as works from the 1970s. The exhibition was developed by curator Ewa Toniak, a researcher of feminist art in Poland, in collaboration with the outstanding stage designer Małgorzata Szczęśniak (Nowy Teatr in Warsaw), who was responsible for the arrangement of the display.

The show was accompanied by a catalogue that offer new readings of the practice of the three artists as well as a comprehensive educational programme that included lectures, panel discussions, and film screenings, all of which focused on the historical roots of women's art in Poland, its reception in the People's Republic of Poland, as well as links with the feminist movement in the west.

#### ACCOMPANYING EVENTS

**1.03** Film screening: *Personal Search*, dir. A. Kostenko, W. Leszczyński, Poland, 1972, 75 min.; *Marriageable Girls*, dir. J. Kondratiuk, Poland, 1972, 45 min.; introduction by Iwona Kurz

**6.03** Curatorial guided tour of the exhibition with Ewa Toniak

**8.03** Panel discussion *Between a 'Girl' and a 'Working Woman'. Images of Women in the Official Culture of the People's Republic of Poland* with Małgorzata Szpakowska, Ewa Toniak, Błażej Hrapkiewicz, Iwona Kurz

Meeting with Alicja Korpysz, part of the *Look/See. Contemporary Art and Seniors* series

**12.03** Workshop with the folder *Do It Yourself*, led by Agnieszka Szwachta

Panel discussion *Interventions, Intuitions? Feminism in the Works of Polish Women Artists*, led by Ewa Majewska, with Agata Jakubowska, Iza Kowalczyk, Agnieszka Morawińska, Agnieszka Mrozik, Ewa Toniak

**15.03** Film screening Polish documentaries: *The 24 Hours of Jadwiga L.*, dir. Krystyna Gryczelowska, 1967, 14 min.; *Our Friends From Łódź*, dir. Krystyna Gryczelowska, 1971, 16 min.; *Workers*, dir. Irena Kamińska, 1981, 16 min.; *Day After Day*, dir. Irena Kamińska, 1988, 16 min.; introduction by Justyna Jaworska

**17.03** Meeting with the artists involved in organizing the first exhibitions of women artists in Poland: Izabella Gustowska, Krystyna Piotrowska as well as Anna Leśniak [responsible for the *Fading Traces* project], led by Kamila Wielebska

**18.03** Meeting with Barbara Dąbrowska and Maria Kosińska, part of the *Look/See. Contemporary Art and Seniors* series

**22.03** Film screening: *Provincial Actors*, dir. Agnieszka Holland, Po-

land, 1978, introduction by Joanna Krakowska

**24.03** Lecture: *Autobiographic Pact of Natalia LL* by Małgorzata Jankowska

**25.03** Lecture: *Beyond Feminism. Other Fields of Ewa Partum's Practice* by Dorota Monkiewicz

**29.03** Film screening: *By Touch*, dir. Magdalena Łazarkiewicz, Poland, 1985, 79 min.

**31.03** Lecture and book promotion: *Władzynie spojrzenia. Teoria filmu a praktyka reżyserki i artystek* [Female Masters of the Gaze. Film Theory and the Practices of Women Directors and Artists] by Małgorzata Radkiewicz

**7.04** Lecture: *No Bra Was Burnt. Second Wave Feminism in the USA* by Agnieszka Graff

**9.04** Meeting with Natalia LL and Ewa Partum *Body as a Language of Contemporary Performative Art*, led by Krystyna Duniec

**12.04** Film screening: *The Scream*, dir. Barbara Sass, 1982, 88 min., introduction by Katarzyna Czeczot

**14.04** Book promotion: *Artystki polskie* [Polish Artists] edited by Agata Jakubowska, and a meeting *Being a Woman Artist in Poland*, with Ewa Kuryluk, Jadwiga Sawicka and Sędzia Główny group, led by Agata Jakubowska

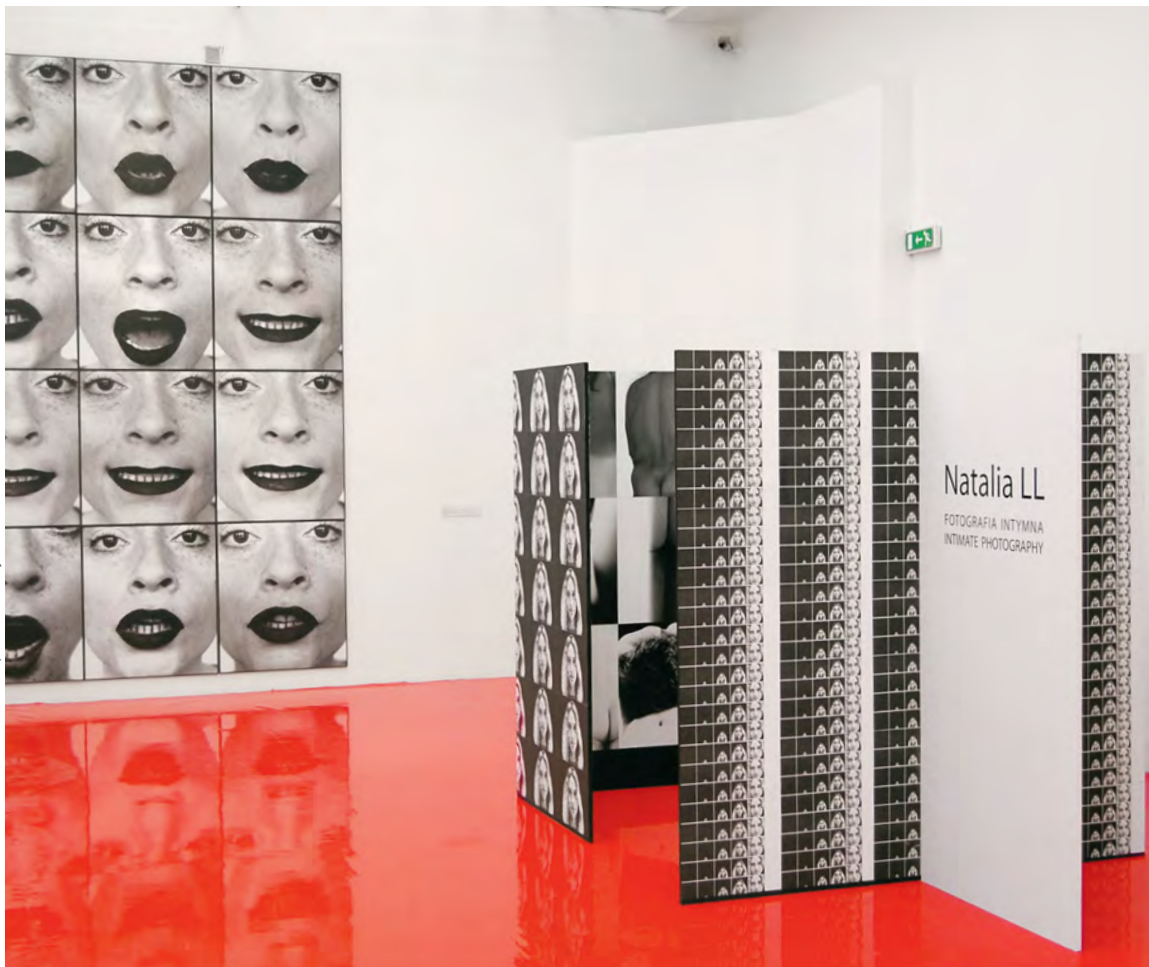
**19.04** Film screening: *The Ivy*, dir. Hanka Włodarczyk, Poland, 1982, 93 min., introduction by Ewa Opalka

**20.04** Lecture: *An Artist Working on a Diploma Ewa Partum and the Male Art World* by Anna Markowska

**7.05** Lecture: *On the Work of Maria Pinińska-Bereś* by Ewa Tatar

**8.05** Finissage of the exhibition, curatorial guided tour with Ewa Toniak

Exhibition view, Natalia Lach-Lachowicz's works. Photo by Sebastian Maciejski



Exhibition view, Maria Pinińska-Bereś's works. Photo by Marek Krzyżanek @ Agencja Medium



# Hanna i Gabriel Rechowiczowie Pictures in Architecture

curator: Magda Kardasz



FOLDER  
text: Paweł Giergoń

This exhibition presents the output of the several-decades long practice of Warsaw artists Hanna and Gabriel Rechowicz in the field of the decoration of public buildings and exhibition pavilions in Poland and abroad. From the 1950s onward, Hanna and Gabriel Rechowicz collaborated with many outstanding architects including Bohdan Pniewski, Jerzy Hryniewiecki, Jerzy Baumiller, Mieczysław Gliszczyński and Maria and Kazimierz Piechotka. Their fame and recognition at the turn of the 1950s and 1960s was for their painted wall decorations in the cocktail bar of Bristol Hotel in Warsaw, the murals and mosaics at Dom Chłopa, as well as the monumental decorations of the interior of the Supersam store. The artists' portfolio comprises almost forty projects realised in the period 1957–92 in many Polish cities.

In their 'architectural paintings', the Rechowicz's employed various mosaic and painting techniques, often combining them within a single commission. The compositions received a unique character through the choice of material used.

The exhibition featured a selection of nearly fifty works by the two artists, including previously unexhibited boards and painting sketches that are strikingly fresh in colour and diversity of artistic vision. Particularly interesting were the unique designs for visual decorations of People's Republic of Poland propaganda industrial exhibitions in Moscow (1959), Beijing (1960) and Madrid (1970) — today these materials are the only surviving trace of those short-lived artistic events.

The exhibition in Kordegarda Project is also homage to Gabriel Rechowicz who died in late 2010.

## ACCOMPANYING EVENTS

**6.04** *Decorating the Public Space*, part of the *Look/See. Contemporary Art and Seniors* series, a meeting led by Ixi Color

**12.04** Meeting at the exhibition — part of the *Look/See. Contemporary Art and Seniors* series, led by Alicja Korpysz

Meeting with the curator Paweł Giergoń

**28.04** Panel discussion: *Artistic Decorations from 1949–1989 in the Warsaw. Devastations, Destructions, and Potential Forms of Protection*, with Marta Leśniakowska, Marek Czapelski, Grzegorz Kapłon, Barbara Potocka, Paweł Giergoń [curator of the exhibition] and Hanna Rechowicz. The panel took place at the Dom Chłopa Hotel, Warsaw

**30.04** *Finissage — A Tour of the Rechowicz Decorations in Warsaw Architecture*, led by Paweł Giergoń



Photo by Marek Krzyżanek © Agencja Medium

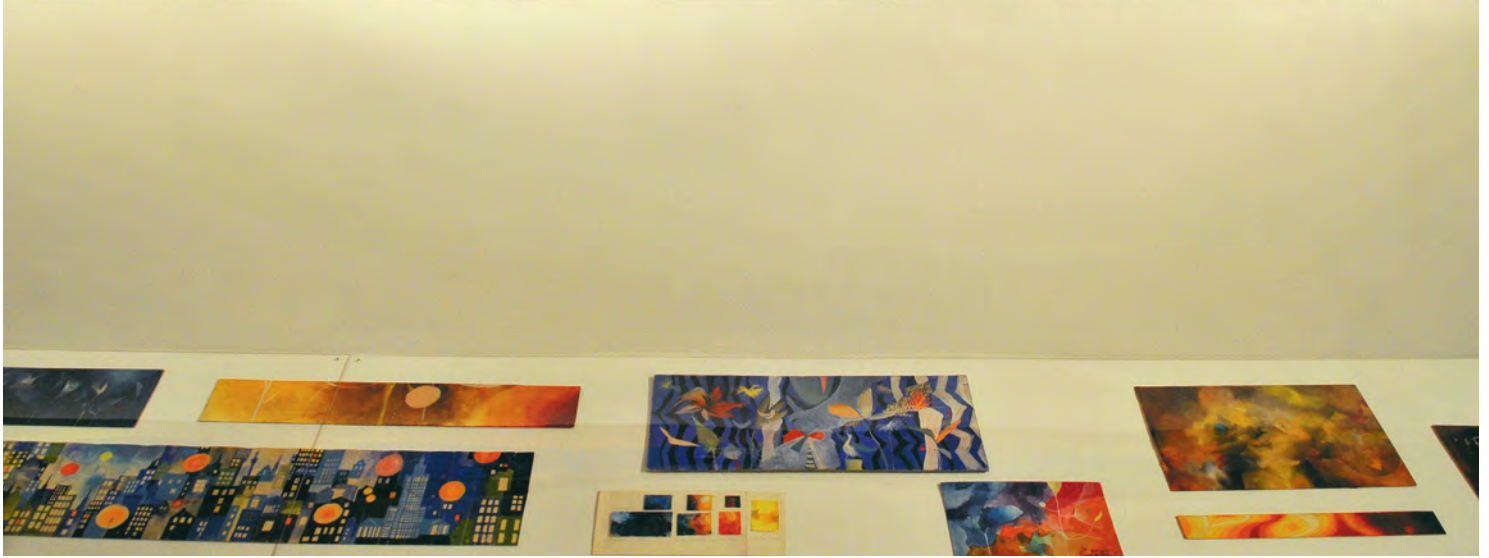


Photo by Sebastian Mardyski

11.03–15.05

# Neo Rauch. Begleiter. The Myth of Realism

curator: **Joanna Kiliszek**

collaboration on the part of Zachęta: **Katarzyna Kołodziej, Julia Leopold**

exhibition design: **Grzegorz Rytel**

rooms: **1 [Matejko Room], 2 [Narutowicz Room]**



#### CATALOGUE

edited by **Joanna Kiliszek**

texts: **Joanna Kiliszek,**

**Matthias Flügge**

graphic design: **Grzegorz Laszuk<sup>k+s</sup>/**

**Anna Hegman<sup>k+s</sup>**

Polish-English language edition



#### EDUCATIONAL FOLDER

conception and text:

**Magdalena Komornicka**

graphic design: **Grzegorz Laszuk<sup>k+s</sup>**

Neo Rauch's exhibition at the Zachęta National Gallery of Art in Warsaw was the first major overview of the artist's oeuvre in Poland. Rauch, the most prominent exponent of the Leipzig school of painting, celebrated his 50th birthday in April 2010. To mark this occasion Museum der bildenden Künste in Leipzig and Pinakothek der Moderne in München presented two parallel exhibitions of the artist's works. This, in turn, was the stimulus for staging a comprehensive presentation at Zachęta.

Neo Rauch and his work have remained unknown to the wider Polish audience. The exhibition brought together thirty paintings dating from 1993–2011. The narrative in the artist's figurative paintings is played out on several levels — his works reflect an influence of two traditions strongly present in German painting: expressionism and symbolism. Neo Rauch's prominent position in the contemporary art scene is a result of his exceptional ability to combine the image of the human that takes its roots in the German Realism, with the realm of the European mythology.

The exhibition was accompanied by a lavishly-illustrated catalogue, with an essay by Matthias Flügge, a renowned German critic specialising in the art of Central-Eastern Europe.

The exhibition was supported by the Cultural Foundation of the Free State of Saxony, the Foundation for German-Polish Cooperation, Federal Foreign Office of the Republic of Germany as well as financed by the Ministry of Culture and National Heritage of the Republic of Poland

The exhibition was held under the patronage of Professor Władysław Bartoszewski, Prime Minister's Plenipotentiary for International Relations, and Rüdiger Freiherr von Fritsch, Ambassador of the Federal Republic of Germany to Poland.

#### ACCOMPANYING EVENTS

**13.03** Curatorial guided tour with Joanna Kiliszek

**26.03** Film screening: *Neo Rauch*, dir. Rudij Bergmann, Germany, 2007, 43 min.

**5.05** Meeting with Karolina Wigura, part of the *Come and Ask a Question* series

**13.05** Meeting with Barbara Dąbrowska and Maria Kosińska — part of the *Look/See. Contemporary Art and Seniors* series

**15.05** Finissage, curatorial guided tour with Joanna Kiliszek





18.03–15.05

# Stories of the Ear

curators: Joanna Kordjak-Piotrowska [exhibition]

Michał Libera [music programme]

Zofia Dubowska-Grynberg [educational programme]

exhibition design: Paulina Tyro-Niezgoda

rooms: 11 [Mały Salon], 12, 13



## FOLDER

texts: Joanna Kordjak-Piotrowska,  
Michał Libera, David Toop  
graphic design: Maciej Sikorzak  
Polish-English language edition



## FOLDER FOR CHILDREN

conception and text:  
Zofia Dubowska-Grynberg  
graphic design: Maciej Sikorzak

This exhibition brought together a selection of posters promoting the Easter Ludwig van Beethoven Festival, designed by such artists as Twożywo group, Bartek Materka, Marcin Maciejowski and Anna Molska (who was commissioned to develop the visual component for the 2012 edition of the festival). The exhibition of posters served as a point of departure for exploring the complex relations between visual art and sound, as well as offering a comprehensive educational programme related to this theme. The exhibition was conceived, above all, as a space for visual-musical workshops addressed to young and very young gallery-goers. Wider audiences could engage in a rich events program entitled *Music Not for the Ear* — that focused on sounds inaudible to humans, and featured concerts, workshops, and lectures delivered by internationally acclaimed professionals.

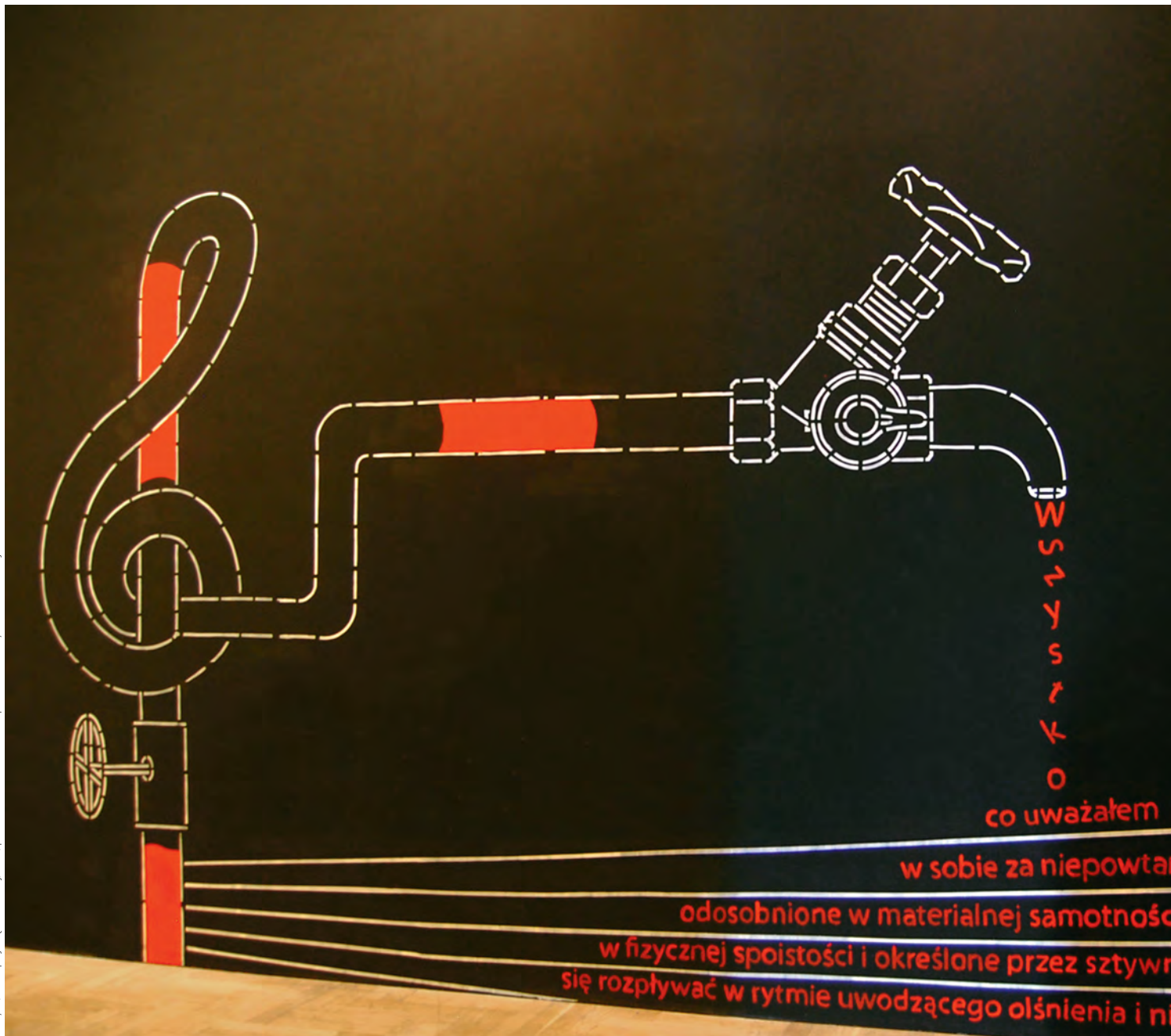
Among important points of reference for the works in the exhibition was a 1969 film by Mauricio Kagel *Ludwig van* that addressed such issues as deafness, loss of hearing, and social exclusion. In his film, Kagel, Argentina-born composer and filmmaker focused on, among other things, the phenomenon of ‘schizophonia’, or the rift between seeing and hearing. Exploring human perception of sounds in the context of Beethoven’s deafness, Kagel approaches the subject from the perspective of modern science: biology (perception of music as a physiological process) and physics, or more precisely acoustics (the dispersion and the effect of sound waves).

These phenomena were also addressed by the participating artists. Bartek Materka’s work referred to the gestures of sign language, while a contribution by Anna Molska was inspired by her family archive (the documentation of her grandfather’s extensive investigation into the mechanisms of propagation of sound waves). The project ventured beyond the gallery’s exhibition space — Grupa Twożywo took their work to the streets, developing a series of contributions throughout Warsaw determined by a specific ‘musical topography’ adapted by the artists. Taking Mauricio Kagel’s audiovisual experiment as the point of departure, the exhibition curators presented a rich and complex approach to the theme of sound and its perception.

The exhibition supported by the Ministry of Culture and National Heritage. Concept and promotion were developed in collaboration with The Ludwig van Beethoven Association — organiser of the 15th edition of the Easter Ludwig van Beethoven Festival.

## ACCOMPANYING EVENTS

- 18.03** Exhibition opening *Stories of the Ear*; concert: Mark Bain, *The Archisonic*
- 19.03** Concert Frédéric Blondy & DJ Lenar — Mauricio Kagel, *Ludwig van*
- 23.03** Film screening: *Ludwig van*, dir. Mauricio Kagel, Germany, 1969, 91 min., introduction by Jan Topolski
- 30.03** Film screening: *Land of Silence and Darkness*, dir. Werner Herzog, West Germany, 1971, 85 min.
- 5.04** Illustrated lecture: *Sound of Silence/Stories of the Ear* by Kamil Antosiewicz
- 09.04** Concert: Jacob Kirkegaard, *Labyrinthitis*
- 9–11.04** Workshop for adults led by Thomas Tilly
- 13.04** Film screening: *Touch the Sound*, dir. Thomas Riedelsheimer, Germany/UK, 2004, 99 min.
- 15.04** Meeting with Barbara Dąbrowska and Maria Kosińska, accompanying the project *Stories of the Ear* — part of the *Look/See. Contemporary Art and Seniors* series
- Concert: Thomas Tilly
- 20.04** Film screening: *The Way*, dir. Grzegorz Korczak, Poland, 2010, 43 min.
- 7.05** Workshop for adults in Spanish *Music-Noise-Silence*, led by Ines Ruiz Artola
- 9.05** Lecture: *Sound Seen by the Deaf* by Piotr Krzysztofiak
- 11.05** Film screening: *Lisbon Story*, dir. Wim Wenders, Germany/Portugal 1994, 100 min.
- 12.05** Meeting with Łukasz Jastrubczak, part of Art Lovers Club series



Kunsthalle Wien

## Spectrum. From the Zachęta Video Collection. Screenings in the Ursula Blickle Videolounge

curator: Anna Tomczak

## Close to Home — Bartosz Mucha, Ania and Adam Witkowsky

curator: Magda Kardasz

Galerie Lukas Feichtner, Vienna, as a part of 21 Wiener Galerien gezeigt EAST by SOUTH WEST

EXHIBITIONS ABROAD

2-29.05

12.05-18.06

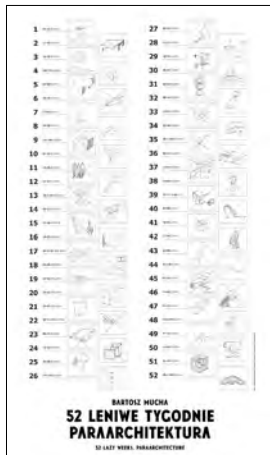
14.05–26.06

# Bartosz Mucha

## 52 Lazy Weeks.

### Paraarchitecture

curator: Magda Kardasz



FOLDER

text: Magda Kardasz

Bartosz Mucha's exhibition summarised an enduring year-long project by the artist/designer/humorous observer of life. Starting from April 2010, Mucha created one para-architectural design a week. The resulting 52 designs, visualised and described by the artist, were made into a book under the same title.

Mucha's projects address existential and social issues — the artist sees his message as more important than the possibility to realise his projects. Many of his quasi-architectural designs for objects of buildings are conceived as improvements for ordinary city dwellers, tourists, or homeless people. The materials used by the artist are widely available and cheap — as promised by his own brand name Poor Design. Many of Mucha's works are humorous variations on existing buildings or structures. Mucha likes to shake the viewers out of their routine thinking on the functions of the given object. The utilitarian function often mixes with entertainment — it seems that Mucha loves to design toys for grown-ups.

Paraarchitecture plays with the idea of home seen as a refuge that can however become a trap limiting individual freedom (especially in the case of artists). It is a meaningful fact that the cover of the book that follows from the project features an illustration of a man trapped inside a hamster wheel-like house. By running in it, he is powering a battery that illuminates an optimistic-ironic neon sign: 'Welcome Home'. One's home and family, as Mucha seems to be suggesting, offer a sense of comfort but could as well turn into a trap. The artist understands the concept of paraarchitecture as process of developing designs, three-dimensional visualisations, scale models, prototypes and ideas that address the notion of 'home' from various perspectives: a shelter, a safe haven, and a synonym for security and warmth.

#### ACCOMPANYING EVENTS

**14.06** Meeting with Alicja Korpysz, part of the *Look/See. Contemporary Art and Seniors* series

**10.07** Meeting with Bartosz Mucha

*Welcome Home*

Bartosz Mucha, Welcome Home, 2010. Photo by Sebastian Madajski



Photo by Sebastian Madajski

23.05–21.08

# Opening the Door? Belarusian Art Today

curator: Kęstutis Kuizinas [CCA, Vilnius]

collaboration on the part of Zachęta: Anna Tomczak

exhibition design: Kęstutis Kuizinas, Anna Tomczak

rooms: 2 [Narutowicz], 3, 4, 5, 6, 7, staircase,

space in front of the building

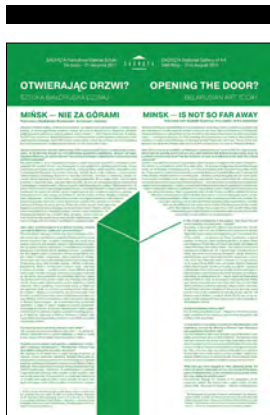
This exhibition was one of the largest presentations of Belarusian contemporary artists in Warsaw to date. The official cultural policy of Belarus is not in favour of the development of contemporary art — this could be the reason why artists have difficulties in starting a productive discussion with viewers and critics and becoming part of a broader international art scene. The socio-political reality of Belarus also enforces certain limitations and taboos on the local artists and this often results in the use of a rather metaphorical contemporary art language. Despite this, the Belarusian contemporary art community is quite active and searches for ways to realise their creative ambitions and present them in Belarus and other countries.

The exhibition presented works by artists living and working in Belarus as well as those residing abroad. Most of the Belarusian artists living in the West keep in touch with their families and make regular visits home, but seldom have they an opportunity to present their work in their homeland. In this context the Warsaw project, similarly to its first presentation in Vilnius, located in a city within the European Union where Belarusian people can travel with relative ease, becomes a point of meeting, a place of special reunion in a neutral neighbourhood territory.

This exhibition attempted to provide Belarusians with a possibility to look at their art from the outsider's perspective, without common taboos. Most of the works in the project, in one or another way, reflect upon Belarusian society and its concerns today, but only a few dare to openly express things that 'we don't talk about'. Potentially the project can open new channels of communication for Belarus' comparatively isolated and internationally unknown art scene. In other words, the successful realization of it can leave the door slightly ajar.

The exhibition was accompanied by a catalogue in English, Russian and Lithuanian (edited by CAC, Vilnius, in 2010) with an insert in Polish and a programme of meetings with artists and scholars that presented a wider context of Belarusian contemporary art and culture.

Artists: Anna Chkolnikova, Lena Davidovich, Oxana Gourinovitch, Artur Klinau, Aleksander Komarov, Alexander Korablev, Aleksej Lunev, Marina Naprushkina, Igor Peshehonov, Positive Actions, Igor Savchenko, Sergey Shabohin, Aleksei Shinkarenko, Philippe Tschmyr and Belarusian Climate, Vladimir Tsesler and Sergey Voichenko, Maxim Tyminko, Ruslan Vashkevich, Oleg Yushko.



## FOLDER

texts: Sjarhej Liubimau, Svetlana Poleshuk, interview with Kęstutis Kuizinas  
graphic design: Ilya Dounar, Jura Shust  
Polish-English language edition



## ONE-OFF LITERARY PUBLICATION

conception and selection of the texts: Andrei Khadanovitch, Adam Pomorski  
graphic design: Maciej Sikorzak

## INSERT with texts from the catalogue (in Polish)

texts: Kęstutis Kuizinas, Julia Fomina, Lena Prents, Olga Shparaga  
graphic design: Ilya Dounar, Jura Shust

## ACCOMPANYING EVENTS

**22.05** Open Doors Day: preview of the exhibition, meeting with the curator Kęstutis Kuizinas and meetings with the artists Marina Naprushkina, Oleg Yushko, Aleksander Komarov, Sergey Shabohin, Maxim Tyminko, performance *And I Saw New Heavens* . . . by Lena Davidovich and Willem van Engena, open air concert by Belarusian bands: *Cabaret Band Serebrnaya Svadba*, *Nagual* and *Drum Ecstasy*

**26.05** Panel discussion: *Opening the Door / Knock, Knock, Knocking on Europe's [Poland's] Door?*, with Evgeny Bolshakov, Olga Shparaga, Marlena Nowak, led by Anna Tomczak, Benjamin Cape

**31.05** Discussion: *Photography in the Land of Propaganda*, with Svetlana Poleshuk, Andrei Liankevich

**1.06** Theatrical performance for children: *Podsolnuchi Theatre*

**2.06** Evening slideshow: *Belarus in Photography: Double Image by Photographers from Poland and Belarus*, Andrei Liankevich, Adam Tuchliński, Robert Kowalewski

**7.06** Discussion: *Cultural and Civic Activism: New Media and Civil Sector in Belarus*, with: Tatsiana Chulitskaya, Iryna Vidanova, Łukasz Grajewski

**14.06** Lecture: *Contemporary Belarusian Design. A Battle With Stereotypes*, Alla Pigalskaya

**17.06** Meeting with Barbara Dąbrowska and Maria Kosińska, part of the *Look/See. Contemporary Art and Seniors* series

**27.06** Discussion: *Becoming Urban or Getting Bagged Down?* with: Sjarhej Liubimau, Joanna Kusiak

**29.06** Discussion: *Belarus Today*, with: Sjarhej Liubimau, Małgorzata Nocuń, Katarzyna Kwiatkowska

**4.07** Film screening: 14 Highlights of Belarusian Student Festival of Experimental/Artistic Film: *The Last War*, dir. E. Silutina, 2010, 15 min.; *Sadness*, dir. J. Duborenko, 2009, 15 min.; *Out of Time*, dir. M. Kuracheva, 2010, 15 min.; *Small Rhombicuboctahedron*, dir. O. Derbienov, 3 min.

50 sec.; *Miniatures*, dir. Sh. Berline, 2009, 4 min. 50 sec.; *Irrelative*, dir. A. De Bronhe, 2011, 15 min.; *Nosbit*, dir. A. De Bronhe, 2008, 7 min. 20 sec.; *()*, dir. A. Borovikova, O. Sosnovska, 2 min. 10 sec.; *Homosapiens/sapiens*, dir. S. Stelchenko, 39 min.; *Virtuality*, dir. S. Stelchenko, 1 min.; *Save It for the Morning After*, dir. H. Sauchanka, Ž. Divjak, A. Ihnatovich, A. Garan, K. Rešek, M. Lavrin, M. Drakulić, 2010, 8 min. 32 sec.; *Rubber Biscuit*, dir. M. Bratsun, 5 min. 47 sec.; *Dash It*, dir. S. Tanana, 2 min. 18 sec., flash animation; *Budsuba*, dir. S. Tanana, 2 min., flash animation; *This House Is Burned out Not Like Feng Shui Says*, dir. V. Chodakov, 1 min. 20 sec., stop motion; followed by a talk by Benjamin Cope

**7.07** Lecture: *State Television vs. Alternative Web Projects in Belarus*, Alexei Krivalap

**14.07** Film screening: *Mysterium Occupation*, dir. A. Kudinenko, 2004, 90 min.

**21.07** Film screening: *Massacre*, dir. A. Kudinenko, Belarus, 2010, 100 min.

**22.07** Concert: *Belarus Sound Art in Poland*, performers: Knyaz Myshkin, i/dex, Pavel Ambient, Krzysztof Orluk, Vasen Piparjuuri, Gold Plated Face, Kim\_nasung & Harpakahylo

**28.07** Film screening: *Belarusian Documentaries: The Gameste*, dir. Victor Dashuk, Belarus, 2010, 59 min.; *We Are Living on the Edge*, dir. Viktor Asliuk, Belarus, 2003, 22 min.; *Maria*, dir. Viktor Asliuk, Belarus, 2007, 17 min.

**31.07, 2.08, 3.08** Free guided tours with Lisa Grogig and Barbara Stender

**4.08** Film screening: *Story of a Certain Boy*, dir. Sergei Loban, Belarus, 2001

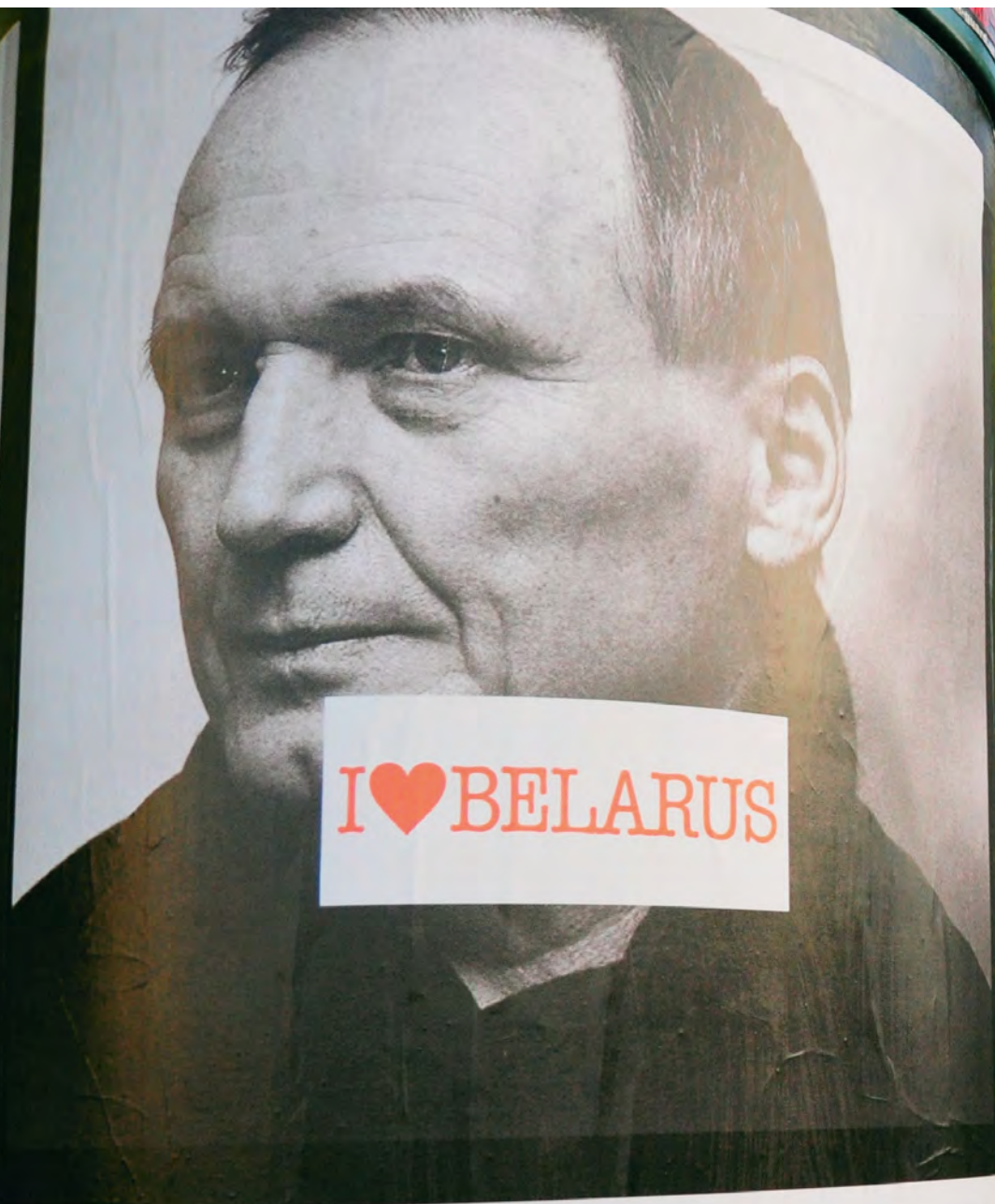
**21.08** *Keeping the Door Open?* Finissage: guided tour of the exhibition with Julia Fomina, panel discussion *Keeping the Door Open* with Almira Ousmanova, Julia Fomina, Rafal Sadowski, led by Benjamin Cope, open air concert of Belarusian bands: Plum Bum, Part Mone and Malanka Orchestra, film screening and performance *Visa Free Europe: BorderLand*, Lithuania, 2009, 21 min.; *Visa Story: Yana's Space*, Lithuania, 2011, 19 min.

Lena Davidovich, *Story of the Wife*, from the project *Raised from the Dead*, p. II, 2005-2006. Photo by Marek Krzyżanek © Agencja Medium



Mairina Naprushkina, *Way of the Sun*, 2010. Installation behind the Zachęta building. Photo by Marek Krzyżanek © Agencja Medium





I ♥ BELARUS

# UŁADZIMIR NIAKLAJEU

KANDYDAT NA URZĄD PREZYDENTA BIAŁORUSI  
PROCES ROZPOCZAŁ SIĘ 5 MAJA 2011 ROKU

GROZI DO **3 LAT**  
WIĘZIENIA

ZA PRZECIWSZTAWIENIE SIĘ ŁUKASZENIE W WYBORACH 2010



Opening the Door?  
Belarusian Art Today

Maxim Tyminko's poster behind the Zachęta building. Photo by Joanna Kinowska



27.05–31.07

# Field of Play / Le Terrain de jeu

curator: Magda Kardasz

collaboration: Katarzyna Kołodziej

exhibition design: Magda Kardasz

rooms: 11 [Mały Salon], 12, 13



## FOLDER

text: Magda Kardasz

graphic design: Benoît Platéus

Polish-French language edition

This exhibition presented works by contemporary artists based in Brussels and Liège — sculpture, painting, performance and film — and was the result of curatorial study visits to these cities. The project was aimed at introducing a Polish audience to the current practice of emerging artists of a young generation and the wide range of artistic positions they represent: from Minimalist, abstract, or ‘space-like’ designs, with occasional references to classical etchings or street-art, to Dadaist plays, and works that mirror reality in an ironic way, highlighting the grotesque aspects of human existence.

The exhibition presented an overview of works arranged so as to establish a sphere of constructive dialogue or conflict — thus creating the eponymous *Field of Play*.

Artists: Michael Dans, Messieurs Delmotte, Xavier Mary, Benoit Platéus, Frédéric Platéus, Laurent Impeduglia, Boris Thiébaud and Denicolai & Provoost duo.

## ACCOMPANYING EVENTS

**27.05** Meeting with the participants of *Field of Play / Le Terrain de jeu*: Michael Dans, Messieurs Delmotte, Xavier Mary, Frédéric Platéus, Boris Thiébaud, led by Magda Kardasz

**29.05** Curatorial guided tour of the exhibition with Magda Kardasz

**5.07** Film screening: *If it's Tuesday, This Must Be Belgium*, dir. M. Stuart, USA, 1969, 99 min.

**12.07** Film screening: *Mr. Nobody*, dir. J. Van Dormael, France/Belgium/Canada/Germany, 2009, 141 min.; *Hors Limites, le Cinéma de Jaco Van Dormael*, dir. Olivier Van Malderghem, Belgium, 2010, 56 min.

**19.07** Film screening: *The Child*, dir. Jean-Pierre Dardenne, Luc Dardenne, Belgium/France, 2005, 100 min.

**26.07** Film screening: *Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles*, dir. Chantal Akerman, Belgium/France, 1975, 201 min.

**31.07, 2.08, 3.08** Free guided tours with Lisa Grolig and Barbara Stender



Xavier Mary, Strykowski, 2010. Photo by Marek Krzyżanek © Agencja Medium

# Yael Bartana. Assassination

3.06–21.08

curator: **Sebastian Cichocki, Galit Eilat**  
 exhibition design: **Sebastian Cichocki, Galit Eilat**  
 room **1 [Matejko]**

## ACCOMPANYING EVENTS

**3.06** Film screening: *Assassination*  
 by Yael Bartana

**12.06** Meeting with Sebastian  
 Cichocki, curator of the exhibition

**21.06** Film screening: *Yael Bartana. Selected Film Works from 2000–2007*, talk by Sebastian Cichocki

**31.07, 2.08, 3.08** Free guided tours  
 with Lisa Grolig and Barbara Stender

This film by the Israeli artist Yael Bartana was presented in parallel with the exhibition *Yael Bartana ... and Europe will be stunned* that was on view at the Polish Pavilion during the 54th International Art Exhibition in Venice. *Assassination* marked the last chapter of Bartana's 'Polish trilogy' that included two earlier videos: *Nightmares* (2007) and *Wall and Tower* (2009).

The series, first presented in the Polish Pavilion at the Venice Biennale, revolves around the activities of the Jewish Renaissance Movement in Poland (JRMiP) which was founded by the artist. *Assassination* is an ultimate test of the dream about establishing a diverse multinational community — a new society for Poland. The film is set in the not too distant a future, during the funeral ceremony of the leader of the Jewish Renaissance Movement, who has died at the hands of an unidentified assassin. By means of his symbolic death, the myth of the new political movement is unified, paving the way to becoming a tangible political project to be implemented in Poland, Europe, or the Middle East. The footage was shot in Warsaw, in the Spring of 2011.



4.06–27.11

[opening: Polish Pavilion, 2 June]

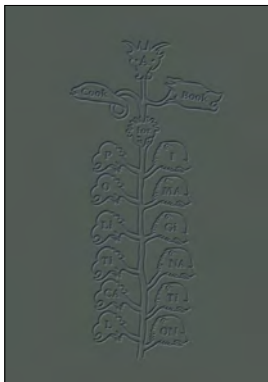
# Yael Bartana.

## ...and Europe will be stunned

commissioner of the Polish Pavilion: **Hanna Wróblewska**

curators: **Sebastian Cichocki, Galit Eilat**

commissioner assistant: **Joanna Waśko**



### BOOK

edited by **Sebastian Cichocki**

and **Galit Eilat**

graphic design: **Shual.com**

— **Guy Saggee & Avihai Mizrahi**

English language edition

The exhibition presented the three-part video installation by the Israeli artist Yael Bartana. For the first time in the history of the Biennale, Poland was represented by a foreign artist. Bartana's film trilogy follows the activity of the Jewish Renaissance Movement in Poland, a political movement conceived by the artist to with the aim of bringing over three million Jews to the homeland of their ancestors.

The films are set in a landscape full of scars left by the past ethnic conflicts and wars. The artist combined the narratives of the Israeli settlement movement, Zionist dreams, anti-Semitism, the Holocaust and the Palestinian right of return.

*Nightmares* (2007) was the first work in the trilogy — it featured a young activist delivering a speech in the abandoned 10th Anniversary Stadium in Warsaw. The film focuses on the complex relations between Poles, Jews, and other European nations in an era of globalisation. Referring to the structure and aesthetics employed by World War II propaganda films, the work addresses contemporary anti-Semitism and xenophobia in Poland, the longing for the Jewish past among liberal Polish intellectuals and the Zionist dream of return to Israel.

The second film in the trilogy *Wall and Tower* (2009) is set in the 'first kibbutz in Europe' — a makeshift settlement erected by Jews during the Arab revolt in Palestine in 1936–1939. The film was actually shot on location in Warsaw, close to the future site of the Museum of the History of Polish Jews. The work evokes the heroic imagery of men and women who established the state of Israel — they were depicted as determined pioneers who, despite the unfavourable conditions, kept building houses, studying, cultivating land, and bringing up children. The artist revived this irretrievably lost world, now in an entirely different political and geographical configuration of the 21st century.

*Assassination*, the final chapter of the trilogy, takes place during the funeral ceremony of the leader of the Jewish Renaissance Movement, who had died at the hands of an unidentified assailant. The artist puts the dream about a multinational community and a new Polish society to the ultimate test.

The project essentially involved the creation of a real Jewish Renaissance Movement in Poland working in the field of sociology and politics. The Movement's first congress is scheduled for 2012, during the Berlin Biennale of Contemporary Art.

The presentation at the Polish Pavilion was the first occasion when all three films were screened together. Parallel to the presentation in Venice, Zachęta presented the third part of the trilogy — *Assassination*.

The exhibition was accompanied by a publication titled *A Cookbook for Political Imagination*. Published in collaboration with Sternberg Press the book brought together political instructions recipes by over 40 authors from across the world.

### ACCOMPANYING EVENTS

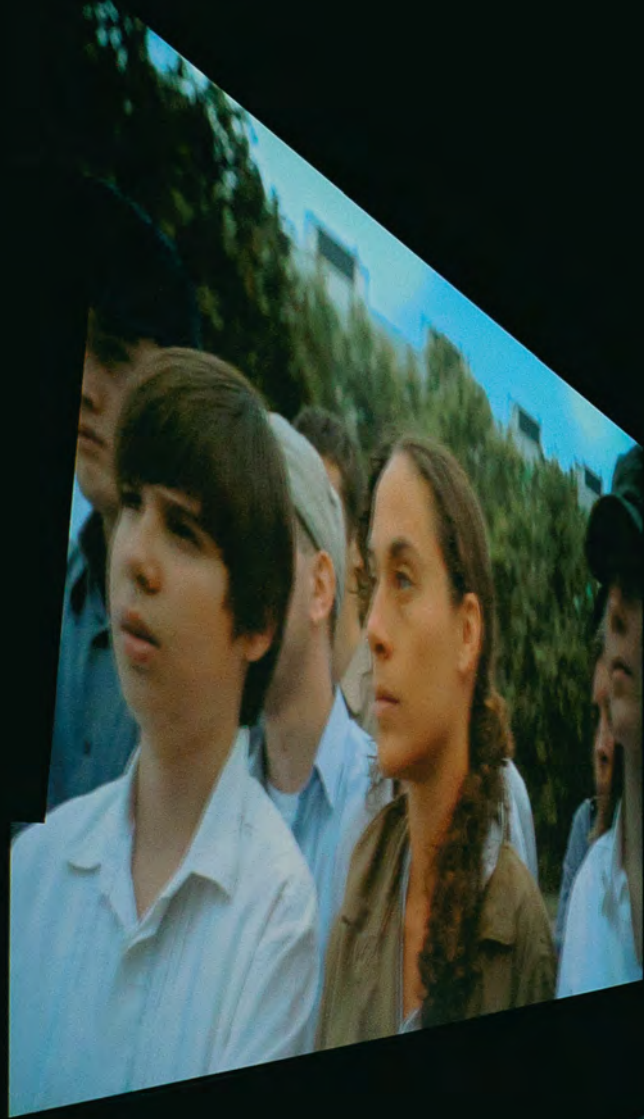
**8.04** Press conference in Zachęta gallery

**12.06** Meeting with Sebastian Cichocki, curator of the exhibition



Polish Pavilion in Venice. Photo by Katarzyna Kozubziej

Yael Bartana  
... and Europe  
will be stunned





17.06–14.08

# Bodily Choreography

curator: **Maria Brewińska**

collaboration: **Katarzyna Kołodziej**

exhibition design: **Maria Brewińska**

rooms: **8, 9, 10**



## FOLDER

text: **Maria Brewińska**

graphic design:

**Grzegorz Laszuk**<sup>k+s</sup>

This exhibition explored the intersection of visual arts, dance and choreography. Contemporary artists often employ choreography, subjecting both themselves as well as the audience to more or less dynamic dance-oriented techniques of motion, at times based only on minimal movement or gesture. This relationship is best visible in the way elements of choreography, dance, performance and actions performed for the camera inform each other.

Such attempts have blurred the boundary between art and dance/motion — a fact clearly evident in the last decade. The latter became an important tool for a number of artists who used it to investigate the nature of the human body through one of its basic activities, thus contributing to the expansion of the language of visual arts. Therefore, works involving dance and motion are essentially more than decorative spectacle. The exhibition featured pieces that explore the body both in an interaction with other bodies, as well as in the context of sound, surroundings, etc.

The presented works seemed to gravitate towards choreography rather than traditional dance — some document dance performances, others (conceived in collaboration between filmmakers and dancers) deploy dance as merely one of its elements, or present choreography as ‘social choreography’ that exists in the everyday life.

Artists: Wojciech Bąkowski, DV8 — Physical Theatre, Ayşe Erkmen, Fatboy Slim, Aneta Grzeszykowska, Oliver Herring, Jesper Just, Anna Molska, Adrian Paci, Mark Raidpere, A.L. Steiner + robbinschilds, Type A, John Wood & Paul Harrison

## ACCOMPANYING EVENTS

**19.06** Curatorial guided tour of the exhibition with Maria Brewińska

**23–24.07** Film screening: *Forward Motion*

**31.07, 2.08, 3.08** Free guided tours with Lisa Grolig and Barbara Stender









**Bodily Choreography**

Video clip for *Weapon of Choice* by Fatboy Slim, dir. Spike Jonze, 2001. Photo by Marek Krzyżanek © Agencja Medium

15.07–25.09

# Kama Sokolnicka

## Gloom With a View

curator: Magda Kardasz



#### FOLDER

texts: Magda Kardasz,  
Adam Repucha

This exhibition presented recent works by the Wrocław-based artist. In collages titled *Dissapoint of View* and two series of paintings, Sokolnicka rediscovers areas explored in her earlier works, as well as moves into new ground. The title of the cycle of collages denotes, as the artist has stated, ‘a point of view from which everything looks disappointing’. These subtly composed monochrome works on paper seem to present this disappointment at work — albeit with a humorous or even auto-ironic distance. The reproductions that make up the works seem cut or torn out carelessly, or even cruelly — making photographs, the window onto the world, a narrow crack through which one can see but a fraction of it. The motif of the frame, the veil, and the peeping-hole that recur throughout Kama Sokolnicka’s works create a sense of lack, prompting the viewer to complete the narrative with their own stories.

The anxiety found in the collages corresponded with the two series of paintings also presented in the exhibition. *Cubic Structures* are modernist buildings/constructions painted on plywood, illuminated by an unknown light or disturbingly decomposed. While the paintings from the *Gloom With a View* cycle, prepared especially for the exhibition, refer to an air of suspense and Freud’s concept of the unconscious. The canvases trigger associations with Hitchcock’s *Rear Window* or Antonioni’s *Blow-Up* and depict fragments of seemingly dull and neutral suburban architecture which nonetheless suggest the existence of a mystery or concealed crime.

The artist developed her work for the project as part of the scholarship of the Ministry of Culture and National Heritage.

#### ACCOMPANYING EVENTS

**15.07** Concert of Gerard Lebik presenting his recent solo electronic project *ZOPAN Hypotrochoid*.

Kamrs Sokolnicka, Disappoint of View II and III, 2011. Photo by Marek Krzyżanek © Agencja Medium



Photo by Marek Krzyżanek © Agencja Medium



12.08–09.10

# Agata Bogacka. Diaries

curator: Joanna Kordjak-Piotrowska

rooms: 12, 13



## CATALOGUE

edited by  
**Joanna Kordjak-Piotrowska**  
 text: **Joanna Kordjak-Piotrowska**  
 graphic design: **Maciej Sikorzak**  
 Polish-English language edition

This exhibition presented recent paintings by Agata Bogacka, many of which were developed by the artist as the result of investigations into her own genealogy, or were inspired by family stories she remembered or rediscovered. These biographical themes however, are merely a point of departure for a more universal reflection on the subject of human memory. Bogacka was interested in the way certain images are stored and recalled, as well as the distortions that emerge in the process.

One of the key inspirations was a document found by Bogacka in her family archive — the diary of Paulina Żuławska, the artist's grandmother, written in the time of the Warsaw Uprising. The account of a journey that the author of the diary was forced to make became the stimulus for a work in which Bogacka attempted to reconstruct its itinerary. The 'painting-maps', also in the exhibition, were similarly based on the diary of Jonas Mekas and the war-time recollections of Thomas Buergenthal.

The works *Exhibition 1* and *Exhibition 2* on the other hand were a symbolic attempt at piecing together the fragments of a broken sculpture made by Bogacka's aunt Hanna Żuławska, while the nostalgic effort of arranging old family photographs inspired the artist to create a collage resembling a genealogical tree. Composed exclusively of photographs of women, the latter can be seen as an unexpected feminist statement, all the more surprising in the context of Bogacka's earlier approach to this subject.

The exhibition confronts the artist's recent works, based on a monochrome palette and a diversity of textures, with selected paintings made in the course of the last three years (such as the *Mirroring* series of 2008, or *Tatras* of 2009) testifying to a marked shift in Bogacka's practice — from 'here and now' to history seen in a wider context, and depicted with the use of new means. What did not change was the artist's approach to reality, the way she records it along with her own emotional states in the form of a journal or a diary.

The artist developed this project as part of the scholarship of the Ministry of Culture and National Heritage.

## ACCOMPANYING EVENTS

**11.09** Guided tour of the exhibition with Agata Bogacka

**15.09** Meeting with Łukasz Górczyca, part of the *Come and Ask a Question* series

**9.10** Finissage: film screening: *Another Woman*, dir. Woody Allen, USA, 1988, 85 min.; *The Flower of My Secret*, dir. Pedro Almodovar, Spain, 1995, 103 min., curatorial guided tour with Joanna Kordjak-Piotrowska



2.09–6.11

# Generation in Transition. New Art from India

curator: **Magda Kardasz**

collaboration: **Anna Tomczak, Magdalena Komornicka, Sebastian Gawłowski**

exhibition design: **Daniel Malone**

rooms: **1 [Matejko], 2 [Narutowicz], 3, 4, 5, 6, 7, staircase**



## FOLDER

text: **Magda Kardasz**  
 graphic design: **Maciej Sikorzak**  
 Polish-English language edition

The exhibition featured works by young artists of Indian origin, both based in India and living in the US and Europe, and was the first extensive overview of contemporary art from this region in Central-Eastern Europe in recent years. For the last two decades India has witnessed an unprecedented economic and technological boom which has had its impact on social structures. This transition, along with its advantages and disadvantages, is often reflected in works of contemporary artists — particularly the younger generation who grew up witnessing these rapid changes.

The title of the exhibition borrows from that of a photographic series by Anay Mann that constitutes a portrait of his own generation — an urban society attempting to redefine itself and seeking for a place of their own, negotiating between native tradition, history, and a more and more globalised and technology oriented reality.

In the course of the last decade, contemporary Indian art saw a rapid rise in popularity, marked by countless group exhibitions in Europe, North America, and China. Private galleries, notably in Delhi, Mumbai and Bangalore, contributed to the emergence of a local art market thus becoming important players in the international art scene. Non-profit organisations, such as KHOJ, SARAI Centre for the Study of Developing Societies in Delhi, 1 Shanti Road in Bangalore, as well as art academies have opened up to independent ideas and projects.

Focusing on young artists, the exhibition was an attempt at presenting the current condition and intellectual positions of this generation. Apart from already existing works, the show included specially commissioned projects that came together forming a complex picture, and testifying to the rich variety of artistic positions, addressed issues, as well as modes of expression. These were grouped in a number of overarching themes: tradition/ritual/costume, portraits, city/change/architecture, society, science and technology in art, politics/identity/social activism, and Polish-Indian cultural relations. Contemporary ideas were expressed with a range of both traditional and modern media — photography, film, video installation, sculpture, drawing, painting, and animation.

Artists: Jaishri Abichandani, Prayas Abhinav, Ravi Agarwal, Ashish Avikunthak, Sarnath Banerjee, Devendra Banhart, Ansuman Biswas & Jem Finer, Nikhil Chopra, Baptist Coelho, Shezad Dawood, Rohini Devasher, Gauri Gill, Shilpa Gupta, Tushar Joag, Vishwas Kulkarni, Swati Khurana, Anay Mann, Rakhi Peswani, Prajakta Potnis, Prasad Raghavan, Gitanjali Rao, Akshay Rathore, Malik Sajad, Sharmila Samant, Mithu Sen, Charmi Gada Shah, Tejal Shah, Yashas Shetty, Bharat Sikka, Janek Simon, Praneet Soi, Kiran Subbaiah, Anup Mathew Thomas, Navin Thomas, Nandini Valli Muthiah.

## ACCOMPANYING EVENTS

**4.09** Curatorials guided tour of the exhibition with Magda Kardasz

**20.09** Conference for teachers, organised by the Warsaw Centre for Educational and Social Innovation and Training, Department of Culture of the City of Warsaw, Education Department of Zachęta; exhibition tour

**27.09** Film screening: *John & Jane*, dir. Ashim Ahluwalia, India, 2005, 83 min.

**4.10** Film screening: *Hair India*, dir. Raffaele Brunetti, Marco Leopardi, Italy, 2006, 75 min.

**12.10** Film screening: *Don*, dir. Farhan Akhtar, India, 2006, 171 min.

**19.10** Film screening: *Mr. and Mrs. Iyer*, dir. Aparna Sen, India, 2002, 120 min.

**21.10** Meeting with Barbara Dąbrowska and Maria Kosińska, part of the *Look/See. Contemporary Art and Seniors* series

Performance by Nikhil Chopra  
*Broken White IV*

**25.10** Film screening: *Feature*, dir. Shezad Dawood, UK, 2010, 51 min., meeting with the artist/director

**6.11** Finissage: meeting with the curator Magda Kardasz and an illustrated lecture by Sarnath Banerjee

Tushar Joag, *Trying not down while waiting for...*, 2011. Photo by Marek Krzyżanek @ Agencja Medium



Left: Nandini Valli Muthiah, *Fancy Dress*, 2008. Right: Anshay Raj Singh Rathore, *Whisper*, 2009. Photo by Marek Krzyżanek @ Agencja Medium





19.09–13.11

# Views 2011

## — Deutsche Bank Foundation Award, 5th edition

curator: Daniel Muzyczuk

collaboration: Katarzyna Kołodziej

rooms: 8, 9, 10

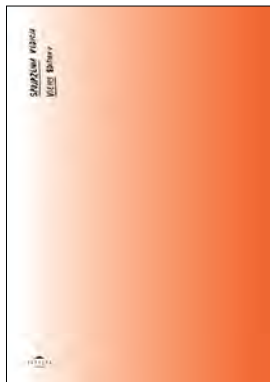
This year's edition of the exhibition was inspired by Chris Marker's film essay *Sans soleil*, where the image of happiness was confronted with the blackness of film tape. It is a perfect definition of happiness that, being an abstract concept, cannot be fully communicated. At the same time, the opening scene of *Sans soleil* reminds one of the fact that art often arrives at the basic issues of perception through self-reflection. This relation between blackness and the search for happiness suggested by Marker can be found in the works and statements of artists nominated for the competition. The exhibition was arranged into a consistent narrative, from acute sensitivity and pain caused by the world, through introspection and various ways of shaping the world for one's own purposes, back to oversensitivity to surrounding reality, yet this time seen from a completely different perspective.

Although greatly varied, the artistic positions lent themselves to a linear arrangement. Artur Malewski presented a reflection on pain that can be caused by life — the sight of suffering can lead to callousness, but also to a state of oversensitivity to various stimuli that seek for a way to surface. Such an impending explosion which, however, never comes to pass, can be found in the work of Konrad Smoleński. An action is a reaction to the surrounding world. Anna Okrasko employed documentary for a surprising reflection on the status of an immigrant. While Piotr Wysocki went a step further, entering into his protagonist's life and using the art project as a means for making one's dreams come true. Hip-hop rhymes were the basis for Honza Zamojski's book and a series of objects, through which the artist attempts to define his own self. Ania and Adam Witkowski, on the other hand, constructed a booth for meditation that isolated its users from external stimuli. Last but not least in the exhibition was an installation by Anna Zaradny — a simulation of a frozen time that, through image and sound, depicted the world in all its complexity and uniqueness and invited one to inhabit it anew, following an experience of enlightenment.

Another possible guide to this year's edition of *Views* was Herman Melville's *The Confidence-Man*. In the novel, the character boards a ship on April Fool's Day to conduct a series of interviews with random passengers. His intentions are unclear, but judging from the way he benefits from each conversation, we can assume rather than pursuing material gain, he is interested in winning the confidence of his interlocutors. This is also the task of a curator — to convince the audiences to his own intentions, which of course does not mean disregarding the individual positions of the artists participating in the exhibition. In this case, the intuitive connection between happiness and blackness allowed for weaving a new tale out of existing statements.

The exhibition was accompanied by a catalogue based on an original concept by Daniel Muzyczuk and included documentation and images of works by the participating artists.

*Views — The Deutsche Bank Foundation Award* is a biannual competition (first held in 2003), and the most important endeavour today supporting the development of young Polish art. This initiative contributes to the local and international promotion of the best artists of the young generation as well as rewards the most interesting artistic positions. The laureates are selected by an international jury. The winners of this edition were officially announced on 20th October. The recipient of the First Prize (15000 euros) is Konrad Smoleński, the Second Prize (a three month residency at Villa Romana in Florence) went to Honza Zamojski, while the Audience Award was presented to Anna Zaradny.



## CATALOGUE

edited by Daniel Muzyczuk  
 introductions: Bogdan Zdrojewski,  
 Tessen von Heydebreck, Krzysztof  
 Kalicki, Hanna Wróblewska  
 texts: Daniel Muzyczuk,  
 Michał Libera, Paweł Mościcki  
 graphic design: Dagny Nowak &  
 Daniel Szwed [moonmadness.eu]  
 Polish-English language edition



## FOLDER

text: Daniel Muzyczuk  
 graphic design: Dagny Nowak &  
 Daniel Szwed [moonmadness.eu]  
 Polish and English language editions

#### ACCOMPANYING EVENTS

**25.09** Curatorial guided tour of the exhibition with Daniel Muzyczuk

**28.09** Meeting with Ania and Adam Witkowski

**1.10** Meeting with Konrad Smoleński

**6.10** Meeting with Honza Zamojski

**8.10** Meeting with Piotr Wysocki

**11.10** Meeting with Alicja Korpysz — part of the *Look/See. Contemporary Art and Seniors* series

**15.10** Meeting with Artur Malewski

**18.10** Meeting with Anna Zaradny

**20.10** Winners announcement

Honza Zamojski, *Rhymes Like Dimes*, installation (fragment), 2011. Photo by Marek Krzyżanek © Agencja Medium



Konrad Smoleński, *FV04*, 2011. Photo by Sébastien Maudejiski



7.10–20.11

# Sarai. City as Studio

curator: **Amitabh Kumar**

artist, project mentor: **Inder Salim**



FOLDER

text: **Amitabh Kumar**

This exhibition presented a number of art projects produced on the occasion of *City as Studio* programme selected by Amitabh Kumar and Inder Salim. The programme is held by the Centre for the Study of Developing Societies in Delhi, one of India's leading research institutes for critical reflection on social development, with a particular focus on South Asia. *City as Studio* sought to integrate contemporary artistic practice in the urban space of today and triggered a number of cultural processes in various locations across Delhi. The participants were invited to envision the city as their studio where urban realities can be used as material. The project brought together visual artists, filmmakers, dancers, writers, urban planners, educators, and cultural workers — together with the audience they worked to create works in public space, mini-exhibitions, installations, performances, happenings, publications, audio and video works, as well as internet and mobile phone based projects, graphic novels, graffiti and other proposals.

The presentation played with the documentation material concerning various processes and practices, presenting information as well as energies and dialogues.



18.11.11  
– 29.01.12

# Wolfgang Tillmans Zachęta Ermutigung

curator: Isabelle Malz (Kunstsammlung Nordrhein-Westfalen, Düsseldorf)

collaboration on the part of Zachęta: Anna Tomczak

exhibition design: Wolfgang Tillmans

rooms: 2 [Narutowicz], 3, 4, 5, 6, 7



#### CATALOGUE

edited by Isabelle Malz

texts: Isabelle Malz, Hanna Wróblewska, Wolfgang Tillmans, Jacek Dehnel

graphic design: Tomasz Bierkowski  
wydawcy: Zachęta National Gallery of Art, Kunstsammlung Nordrhein-Westfalen

Polish-German language edition



#### FOLDER

text: Isabelle Malz

graphic design: Tomasz Bierkowski  
Polish-English language edition

*Wolfgang Tillmans. Zachęta Ermutigung*, developed in collaboration between Kunstsammlung Nordrhein-Westfalen, Düsseldorf and Zachęta National Gallery of Art, Warsaw, marked the first exhibition of this internationally acclaimed photographer in Poland. Tillmans (born in 1968 in Remscheid, near Düsseldorf) lives and works in London and Berlin. The artist's unconventional experiments with black-and-white prints and blow-up shots of various details date back to the late 1980s. In the 1990s, Tillmans came to the fore with works that included snapshot portraits of young people he knew and, more characteristically, representatives of different subcultures. The artist won international acclaim in 2000 when he became the first non-British artist and photographer to be awarded the prestigious Turner Prize.

Tillmans is constantly expanding his scope of interest, which grew to include portraits, interiors, landscapes, still lifes and abstract photography. The artist also explores the process of photographing — investigating the boundaries of the medium and experimenting with their display, combining various kinds and formats of photographs as well as a variety of materials. In this way, Tillmans not only developed a new photographic language, but also new original ways of presentation in which his works and collages are arranged into extraordinary installations. The artist approaches the exhibition space as a whole, using his works to divide it into sections. In doing so, he focuses on the painterly and sculptural character of his pieces, as well as the way they become part of the exhibition architecture.

For the Zachęta exhibition Tillmans presented a special composition that he conceived for the gallery and which focused on themes and photographic motifs that have accompanied the artist over recent years. Included in the show are abstract photographs from both the *Paper Drops* and *Freischwimmer* series, a selection of Tillmans recent works titled *Weltbilder*, as well as five videos. Additionally the exhibition features a table top installation *Truth Study Centre* a quasi-archive of documents with press clippings, photocopies, offset prints and leaflets.

The exhibition was accompanied by a lavishly illustrated catalogue published by Kunstsammlung Nordrhein-Westfalen, Düsseldorf and Zachęta.

The project was organised as part of the North Rhine-Westphalia Cultural Season in Poland 2011/2012 with the support of the state of North Rhine-Westphalia.

#### ACCOMPANYING EVENTS

**20.11** Meeting with the curator Isabelle Malz at the exhibition

**23.11** Film screening: *Happiness*, dir. T. Solondz, USA, 1998, 134 min.

**25.11** Meeting with Maria Kosińska and Joanna Kinowska, part of the *Look/See. Contemporary Art and Seniors* series

**29.11** Panel discussion: *Why do We Need Tillmans?*, with Karol Hordziej, Katarzyna Żebrowska, Kuba Śwircz, led by Joanna Kinowska

**7.12** Lecture: *Tillmans' Micro-interventions* by Krzysztof Miękus

Film screening: *If One Thing Matters: A Film about Wolfgang Tillmans*, dir. Heiko Kalmbach, USA, 2008, 72 min.

**12.12** *Open Doors Day: I'm For, or How to Popularise and Open Up*, curatorial guided tour of the exhibition with Joanna Kinowska

**14.12** Film screening: *Safe*, dir. Todd Haynes, USA, 1995, 119 min.



Wolfgang Tillmans giving a tour of his exhibition. Photo by Marek Krzyżanek © Agencja Medium

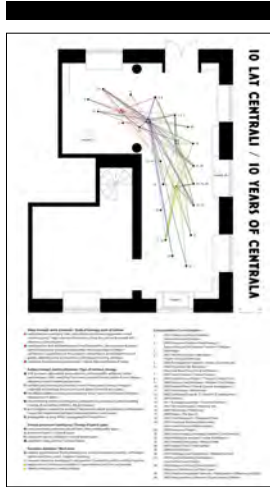




Wolfgang Tillmans  
Zachęta Ermutigung



1.12.11  
– 29.01.12



FOLDER  
text: Centrala

# Hypertext. 10 Years of Centrala

curators: **Centrala**

Centrala is a collective working in the field of architecture, interior design, urban planning and criticism. The group was founded in 2001 by Krzysztof Banaszewski, Małgorzata Kuciewicz and Jakub Szczęsny, who see designing as a creative process that takes place in relations to contemporary philosophical reflection and other artistic genres. Aside from architectural and urban designs, the group has been developing art projects that are a vehicle for critical statements concerning local space. Centrala gained recognition after successful competitions for the temporary pavilion of the Museum of the History of Polish Jews, the Cervantes Institute in Warsaw, a sports hall in Bieruń, as well as press provocations concerning the revitalisation of Warsaw's central railway station, Rotunda and Chemia pavilion.

The exhibition marked the 10th anniversary of the group's existence and presented selected projects and the main areas of Centrala's activity: blurring the boundary between architecture and landscape design in urban projects, protection of the architectural heritage of the post-war modernist avant-garde, interventions in public space aimed at stimulating a local response, multi-sensory installations, experiments with new materials, educational activities, as well as design of furniture, mall objects and individualized interiors.

The interplay of themes and the display in the exhibition were conceived to resemble the neuron structure of human brain which, in turn, was a reference to the way the members of Centrala perceive urban space, as well as their diverse approaches and characters.

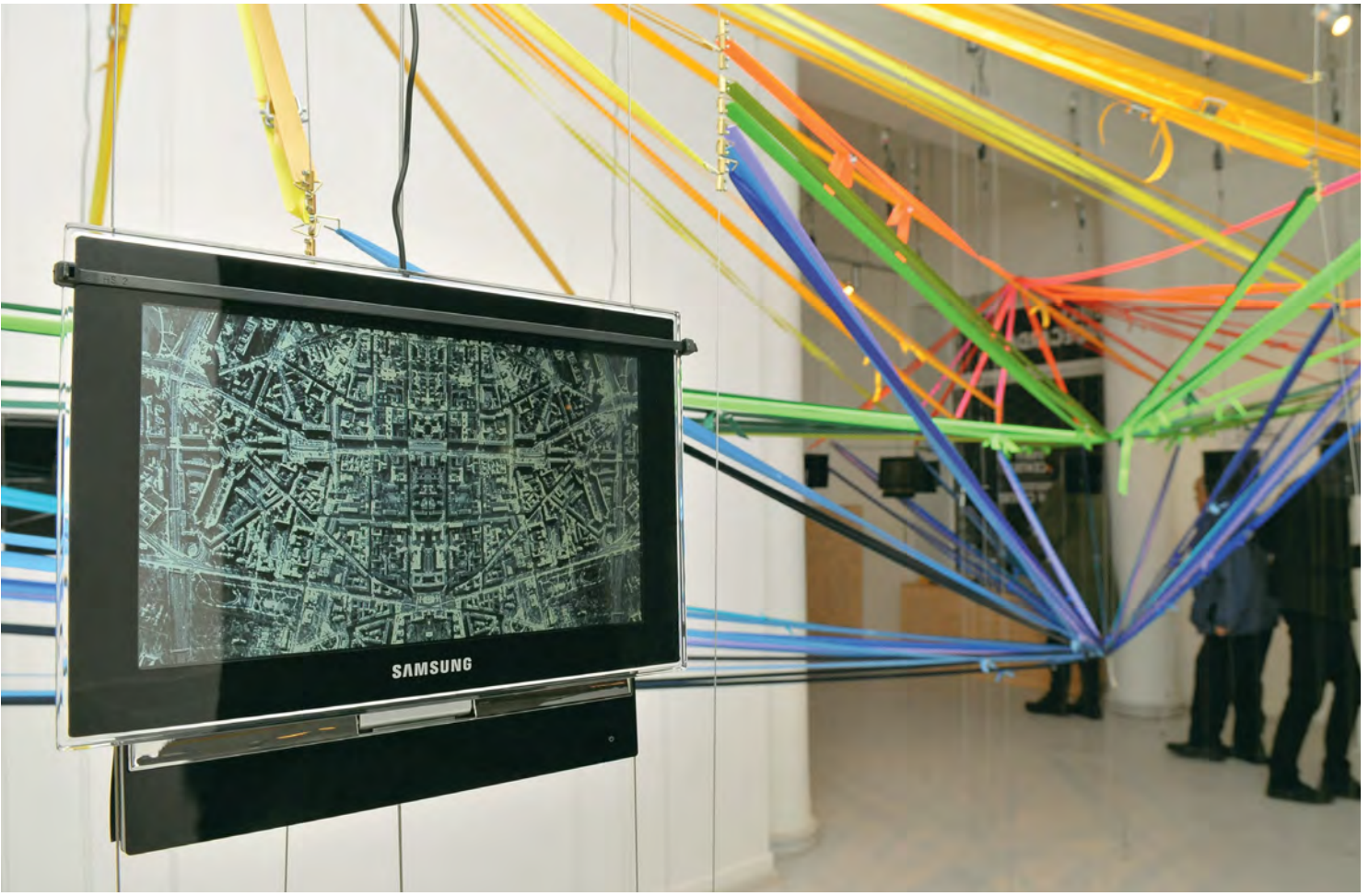
The exhibition prepared especially for Kordegarda Project took the shape of a conceptual display — a spatial piece arranged by Krzysztof Syruć.

Centrala 2001–2011: Krzysztof Banaszewski, Małgorzata Kuciewicz, Jakub Szczęsny, Simone De Iacobis, Maciej Abramczyk, Sebastian Bałut, Ofer Bilik, Katarzyna Brzezińska, Eifo Dana, Tomasz Gancarczyk, Piotr Fabirkiewicz, Jadwiga Fedorowicz, Zygmunt Fit, Jacek Jaskólski, Michał Jońca, Stephan Kluth, Anna Kotowska, Maria Anna Kowalska, Marek Krukowski, Katarzyna Kuźmińska, Borys Lewandowski, Robert Nowicki, Anna Pawłowska, Jakob Spriestersbach, Thor Olav Solbjor, Jan Strumiłło, Dominik Strzelec, Krzysztof Syruć, Marzena Wytrykusz, Piotr Zbierajewski.

## ACCOMPANYING EVENTS

**6.12** Meeting with Alicja Korpysz,  
part of the *Look/See. Contemporary  
Art and Seniors* series

Exhibition view. In the background: spatial arrangement by Krzysztof Syruć. Photo by Marek Krzyżanek © Agencja Medium



Eger Keret's House (model), 2010. Photo by Marek Krzyżanek © Agencja Medium



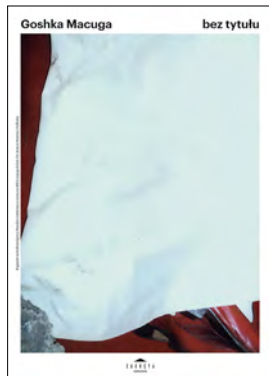
2.12.11  
– 19.02.12

# Goshka Macuga. Untitled

curator: **Maria Brewińska**

collaboration: **Katarzyna Kołodziej**

rooms: **1 [Matejko], 8, 9, 10**



## FOLDER

text: **Maria Brewińska**

graphic design: **Grzegorz Laszuk<sup>k+s</sup>**

Polish and English language editions

Goshka Macuga's practice encompasses the roles of an artist, curator, collector, researcher, and exhibition designer. She develops complex projects based on archive, historical, and scientific material, films, photographs, objects, sculptures, installation, architecture, art history, tapestries, as well as her own works and those of other artists. Placing them in a new context, Macuga combines past facts with topical issues and present-day reality, highlighting affinities and connections, revealing that which might pass unnoticed or be repressed. She belongs to a group of artists who draw on the formal tradition of Western and American Modernism. While often minimal in form, her exhibitions hold multiple layers of meaning and do not easily lend themselves to identification, leaving ample room for interpretation.

For many years now Goshka Macuga has been pursuing her own methodology, unique in comparison to the practice of other contemporary artists, and reminiscent of certain artistic strategies from the past (like those of Marcel Broodthaers). Developing new works, or exhibitions that become exhibits in themselves, Macuga frequently begins with the history of their sites: researching the collections of hosting institutions, the biographies and oeuvres of other artists, as well as establishing direct collaborations with them. Goshka Macuga's exhibition *Untitled* in Warsaw's Zachęta National Gallery of Art marks the first solo presentation of the artist's work in a public institution in Poland. At the heart of the project is the theme of censorship in Polish art after 1989, and the attacks levelled at artworks, artists, curators, directors, and institutions. The most infamous events, including acts of destroying artworks as well as nationalistic and anti-Semitic attacks that were deliberately inflated by the media, took place in the context of exhibitions at Zachęta. Working on the project, Macuga adopted her already typical method of delving into the archives of the hosting institution. As always, the artist draws on documents, exhibition documentation, portfolios of artists whose work was presented in Zachęta, binders with press clippings and photographs, as well as guest books, feedback books, emails and letters, including private correspondence addressed to Zachęta. Macuga not only chose to include the bulk of the surviving material on the subject in the exhibition, but also used it as a point of departure for new works (the Zachęta show presented exclusively new works), inspired by the practice of other artists: Tadeusz Kantor, Oscar Bony, and Richard Hamilton. Apart from a 14-metre long display with a rich selection of press clippings, documents, letters, and emails the exhibition featured lithographs, screen-prints, a monumental sculpture and a photographic tapestry. In contrast to Macuga's past projects, which showcased complex pieces in an intricate network of mutual relations, the works in Zachęta seem to be bound by a clear narrative that encompasses the themes of censorship in the gallery context and beyond.

## ACCOMPANYING EVENTS

**12.12** *Open Doors Day: I'm Far, or How to Popularise and Open Up*, curatorial guided tour of the exhibition with with Maria Brewińska

**16.12** Meeting with Barbara Dąbrowska and Maria Kosińska, part of the *Look/See. Contemporary Art and Seniors* series



# Bo we mnie jest bunt

Kmicic przed sądem?

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PRZEPRASZAM

Witam się pod ciężarem odpowiedzialności za moje nieodpowiedzialne ataki na Zachęta

de la profeta

1/11







Goshka Macuga.  
Untitled

9.12.11–  
12.02.12

# No, No, I Hardly Ever Miss a Show

curators: Anna Tomczak, Stanisław Welbel

rooms: 11 [Mały Salon], 12, 13



## FOLDER

texts: Anna Tomczak, Stanisław Welbel, Joanna Erbel  
 graphic design: Daria Malicka  
 Polish-English language edition

*No, No, I Hardly Ever Miss a Show* was a project about the public that was also developed with public. A questionnaire survey of visitors, created in collaboration with the sociologist Joanna Erbel examined the image of Zachęta, its exhibitions and staff. The gallery's halls became a space for an exchange of thoughts — both in the 'traditional sense' (with artworks, lectures, discussions), as well as in an interactive way (workshops, interventions, performances). The exhibition exposed the mechanisms through which the gallery operates, revealing processes that are at play during the preparation and running of a show.

The title is a quote from this year's audience poll conducted by students of the Institute of Sociology, University of Warsaw, working under Mikołaj Lewicki. Removed from its original context, the phrase defines what seems to be an ideal viewer, one who hardly ever misses a show. On the other hand, this may not be the case as we are still dealing with a spectator rather than participant — a person who might not be making any choices, incapable of genuine involvement, who has made gallery going a habit.

This sentence also defines the situation of the curators working in the gallery — who likewise hardly ever miss a show, but see the events at Zachęta from a completely different perspective. The curators also wanted to use this project to see how the gallery is seen by artists. They are an exceptional audience group — active as artists and participants on the one hand, and potentially passive as visitors on the other. This was the reason for announcing an open call inviting artists to submit their artworks and projects. Selected works came together to form an image of the gallery and its public. The title phrase was to become the starting point for answering the question: who really visits exhibitions at the Zachęta National Gallery of Art and how do they do so?

Artists: Julieta Aranda & Anton Vidokle, Kuba Bąkowski, Tymek Borowski & Paweł Sysiak, Dorota Buczkowska, Hannah Downing, Jordi Ferreira, Michał Grochowiak, Jeppe Hein, Igor Krenz & Tomek Saciłowski, Heike Langsdorf, Rafael Lozano-Hemmer, Daria Malicka, Daniel Malone, Aleksander Mielczyński, Joaquin Gasgonia Palencia, Amandine Quillon-Nowacki, Bianka Rolando, Jennifer Rubell, Konrad Smoleński, Dannielle Tegeder, Tina Willgren.

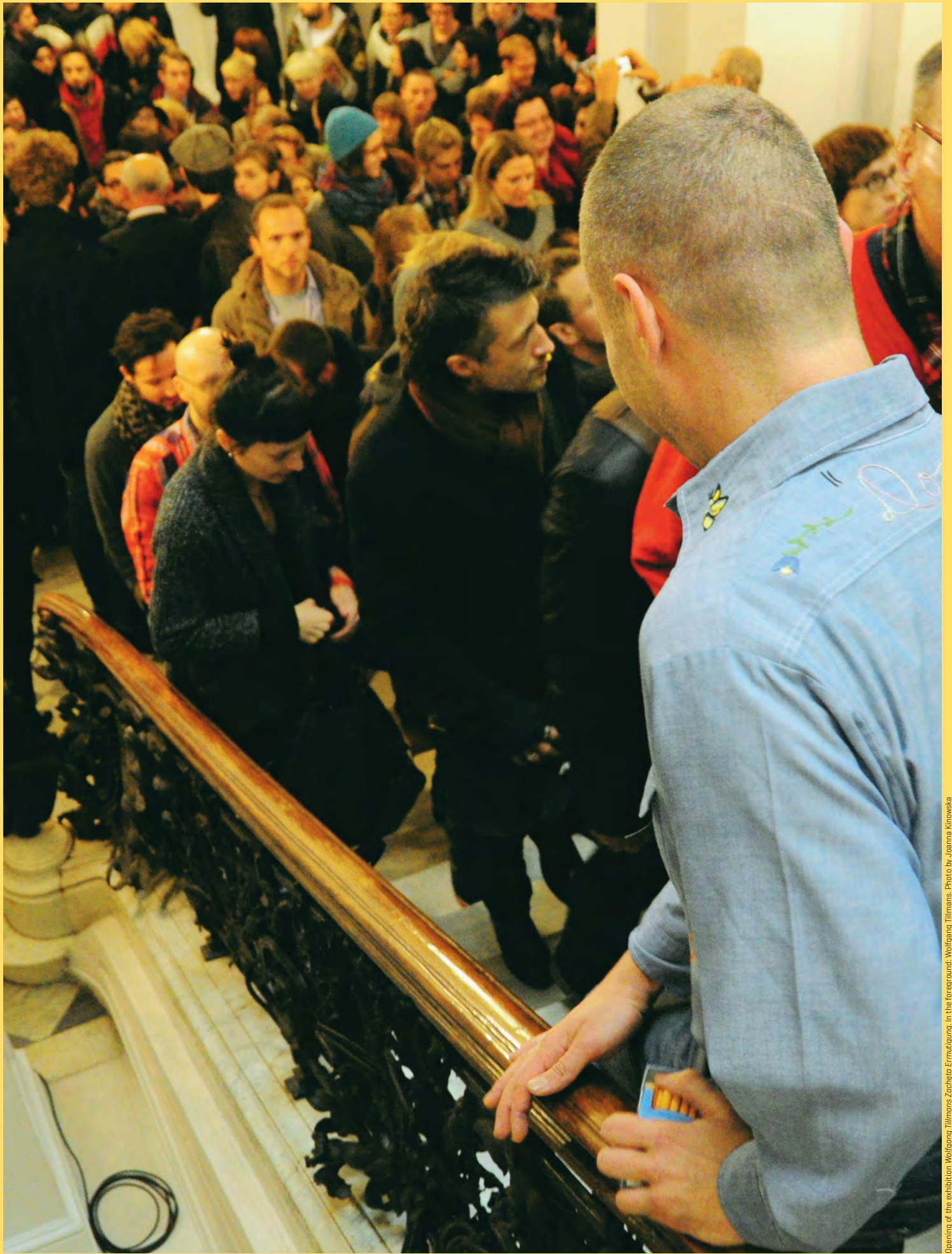
## ACCOMPANYING EVENTS

**11.12** Curatorial guided tour of the exhibition with Anna Tomczak and Stanisław Welbel

**12.12** *Open Doors Day: I'm For, or How to Popularise and Open Up*, curatorial guided tour of the exhibition with Stanisław Welbel

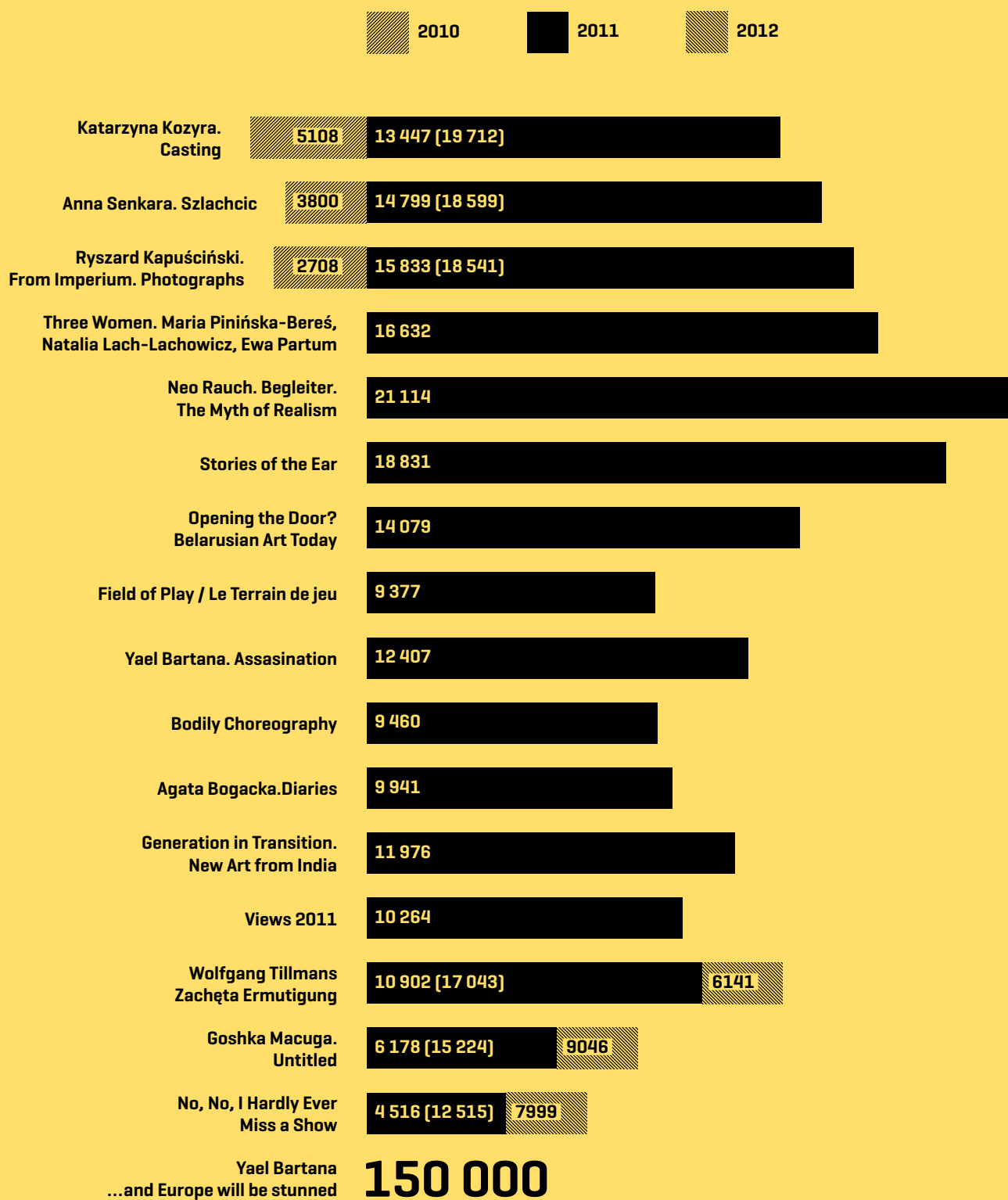






Opening of the exhibition: Wolfgang Tillmans' Zacheja Ermüdung. In the foreground: Wolfgang Tillmans. Photo by Joanna Kinowska

# Visitor Numbers



# OTHER EVENTS

**10.01** Book promotion: *Łagodny deszcz* [The Gentle Rain] by Marek Bartelik, with Agnieszka Morawińska, Marek Bartelik, Zbigniew Zamachowski

**21.01** Book promotion: *Z galerii sensów* [From the Gallery of Senses] by Janusz Jaremowicz, with Prof. Anna Lewicka-Morawska, Prof. Stanisław Baj, Magdalena Sołtys, Jan Kozaczuk

**20.03** Film screening: films made as part of the project *Film Kindergarten* [2010] organised by the Association of the Creative Initiatives Ę

**11–12.04** 15th International Symposium Beethoven and Eternal Femininity [*das ewig weibliche*], part of the 15th Ludwig van Beethoven Easter Festival

**11.05** Book promotion: *Nietoperz w świątyni* [Bat in the Temple], a biography of Jerzy Nowosielski by Krystyna Czerni, with Krystyna Czerni, Anda Rottenberg, Dariusz Bugalski

**13.05** Citizens of Culture Congress *Towards a Better Democracy? The Role of Culture and Humanities in the Process of Education*, with Waldemar Baraniewski, Jerzy Szacki, Paweł Śpiewak, led by Jarosław Kuisz; *Why do We Need Public Institutions?* with Maciej Nowak, Lechosław Olszewski, Janek Sowa, Jarosław Suchan, Bogna Świątkowska, Hanna Wróblewska; *The Idea of Exchange, the Exchange of Ideas*, with Piotr Łukasiewicz, Bogdan Frymorgen, Roman Pawłowski, Magdalena Sroka, led by Paweł Potoroczyn

**14.05** Museums' Night, concert: WEF. LIVE. LAB: WEF Laptop Orchestra

**16.05** Film screenings, part of the Otwarta Twarda festival: *Pauwels' Circus*, dir. Agnès Bensimon, Belgium, 2008, 51 min.; *Leaving the Fold*, dir. Eric Scott, Canada, 2009, 52 min.; *Me and the Jewish Thing*, dir. Ulrik Gutkin, Denmark, 2009, 43 min.

**17.05** Film screenings, part of the Otwarta Twarda festival: *Guided Tour*, dir. Benjamin Freidenberg, Israel, 2009, 25 min.; *Tartakover*, dir. Shahar Rozen, Israel, 2009, 57 min.; *Legends in the Dunes*, dir. Yaakov Gross, Israel, 2009, 101 min.

**20.05** Film screenings, part of the Otwarta Twarda festival: *Miracle Lady*, dir. Moran Somer & Michal Abulafia, Israel, 2009, 10 min.; *Gefilte Fish*, dir. Shelly Kling, Israel, 2008, 10 min.; *Divorce Jewish Style*, dir. John Edginton, UK, 2009, 48 min.; *Deadly Honour*, dir. Lipika Pelham, Israel, 2009, 58 min.

**27–28.05** *Architecture in Action*, subject areas: *Art in Architecture*, *Architecture in Art*, lectures: *Colours of the People's*

*Republic of Poland — Visual Arts in the Warsaw Cityscape* by Paweł Giergoń; *I Love Architecture* by Nicolas Groszpierre. *Living in a Monument*, lectures: *House of Glass — the Forgotten Gem of Modernism* by Monika Powalisz; *Historic Preservation of Monuments in Warsaw's Saska Kępa from the Perspective of Social Organisations* by Marcin Eckert; *Preservation vs. Change* by Maciej Czeredys. Discussion: *Hotel Warszawa [former Prudential Building] and the Train Station in Katowice. A Dispute Between History and Modernity*, with Waldemar Baraniewski, Andrzej Bulanda, Alicja Gzowska, Małgorzata Kuciewicz, Ewa Nekanda-Trepka; led by Karolina Andrzejewska, moderators: Karolina Andrzejewska, Katarzyna Juchniewicz

**11.06** Concert: Warsaw Electronic Orchestra Tiruriru, Dziecięca Orkiestra Muzyki Improwizowanej, Vasen Piparjuuri, Krzysiek Cybulski, Krzysztof Orluk

**18.06** WEF. LIVE. LAB Bend The Beat'y workshop and ChoP Project; Workshop: *Club Beats: Sound-Design and Programming* with Maciej Polański, workshop: *Roland's Cult Drum Machines — Hardware and Software* with D16 Group, workshop *Looptrotter Monster Compressor* with Andrzej Starzyk, concert: *Capitan Commodore, Zen Lu, VU, Kim Nasung, Nmls, Grzegorz Bojanek*; Bojanek + Nasung + Nmls + Zen Lu + VU = Micro Noise Live Act

**5.09** Conference: *Ignite Warsaw*

**8.09** Concert, part of *Playback Play 2011*, radio broadcast: Morton Feldman, concert: Frank Denyer, Edyta Fil, Paweł Nowicki, Mikołaj Pałosz, Julia Ziętek

**11.09** Concert, part of *Playback Play 2011*, radio broadcast: Alvin Lucier, concert: Hilary Jeffery + Frank Denyer, DJ Lenar, Mikołaj Pałosz

**12.09** Concert, part of *Playback Play 2011*, Frank Denyer solo

**24.09** Zorka Wollny and Adam Zagajewski *Oratorio for Orchestra and Warsaw Citizens' Choir* — music project by Zorka Wollny and Artur Zagajewski as a part of the 54th International Festival of Contemporary Music *Warsaw Autumn*. The work was a collaboration between a professional orchestra and the residents of the capital who wished to express their view on issues relevant to the social policy of the city. The resulting urban concert in Chmielna Street was a musical composition of opinions and demands.



Sale of prints from the Zachęta collection. Photo by Joanna Kinowska

**30.09** *International Translation Day 2011, Born in Translation*, discussion with Katarzyna, Henryk, Paweł, Michał and Adam Lipszyc, led by Andrzej Kopacki

**13–21.10** *To Our Brothers and Sisters . . .*  
rooms: 11 [Mały Salon], 12, 13

*To Our Brothers and Sisters . . .* was a pre-auction exhibition organised by the Foundation To Our Brothers and Sisters . . . for the benefit of St. Brother Albert's Aid Society. This edition of the biannual auction and exhibition included work by such outstanding Polish artists as Magdalena Abakanowicz, Zdzisław Beksiński, Tadeusz Dominik, Stanisław Fijałkowski, Igor Mitoraj, Roman Opałka, Rafał Olbiński, Igor Mitoraj, and Józef Szajna.

**24.10** Book promotion: *The Open Throne* by Agnieszka Tarasiuk, with Agnieszka Tarasiuk, Łukasz Baksik, Igor Omulecki, Marek Wasilewski, Anda Rottenberg, Sebastian Cichocki, led by Jaś Kapela

**24, 26.11** Sale of prints from the Zachęta collection

**3.12** WEFCON 2011, conference, discussions, concerts, with: pan generator, Mateusz Bąkała, Piotr Michałowski, Roch

Forowicz, Panoptykon Foundation, Paweł Janicki, Prof Maria Pomianowska, D16 Group

**4.12** Book promotion: *7 Rooms* by Rafał Milach, with the author, led by Agnieszka Wójcińska — the event announced the upcoming exhibition *Rafał Milach. 7 Rooms* scheduled to open in 2012

**5.12** Lecture: *For an Encouragement* by Magdalena Olasińska for the Ja kobieta Foundation

**12.12** *Open Doors Day: I'm For, or How to Popularise and Open Up*, curatorial guided tour of the exhibitions: *Wolfgang Tillmans Zachęta Ermutigung*, with Joanna Kinowska, *Goshka Macuga. Untitled*, with the curator Maria Brewińska, *No, No, I Hardly Ever Miss a Show*, with the curator Stanisław Welbel, discussion *WORKS AT LARGE Culture? Control? Cash?* with Katarzyna Kozyra, Tymek Borowski, Jarosław Lipszyc, Hanna Wróblewska, lecture by Leszek Stafiej *Does Marketing Benefit Culture? The Role of Narrative in Cultural Marketing*, with Anna Waligórska, Ph.D. and Barbara Gołębiowska, discussion: *Start With a Word of Encouragement — Marketing in Cultural Institutions*, with Ewelina Czechowicz, Martyna Sztaba, Rene Wawrzekiewicz





Zorka Wollny and Adam Zagajewski, *Oratorio for Orchestra and Warsaw Citizens' Choir*, 24.09.11

## Three Women. Maria Pinińska-Bereś, Natalia Lach-Lachowicz, Ewa Partum

28 February – 8 May

THIS EXHIBITION has unleashed a torrent of ambiguities on the part of curators, critics and the artists themselves. Firstly, does the title, borrowed from Robert Altman's film, and simultaneously a reference to the first group exhibition of women artists held in Poznań's Arsenal in 1978, downgrade the achievements of the Polish artists presented? Secondly, can the featured works be lumped into a single category of 'feminist art'? Thirdly, how can one use an exhibition display and text, to highlight the links between artists in a subtle yet clear manner and, at the same time, avoid subjecting them to a unified perception . . .

'Three Men' — would this be a fitting title for an exhibition of three male artists? — asked rhetorically Ewa Partum. You must admit, this would in fact sound hilarious, or even insult the artists. *Three Women* is a simple and catchy title (plus one that had already been used on a different occasion) that immediately hints at the reading of the exhibition. There are three women who make art in which they discover their own sex and comment on the process of that discovery. They employ a range of practices, strategies and agendas. They view themselves from different perspectives and in different contexts. This context is overtly political in case of Ewa Partum, psychosocial in the works by Maria Pinińska-Bereś, and self-referential in the series of portraits and self-portraits by Natalia LL.

Lidia Pańków, 'Kobiecie ambiwalencje', *Dwutygodnik*, 52/2011,  
<http://www.dwutygodnik.com.pl/artykul/2008-kobiecie-ambiwalencje>  
(accessed 27 March 2012)

ANDRZEJ PARTUM, Jerzy Bereś and Andrzej Lachowicz, all three of these eminent artists had wives. I use 'had' advisedly; as one of them had died, the other was left a widower, and the third divorced (usually some unpleasant circumstance is implied by using the past tense). Having seen exhibitions by Partum, Bereś and Lachowicz I decided to see a group show of their wives (*Three Women* in Warsaw's Zachęta). Their names were Ewa, Maria, Natalia — beautiful names for Polish contemporary art, or avant-garde? Or feminist? . . .

As far as feminism is concerned Ms Ewa Partum seemed to have settled the issue best when she expressed her discontent

over the title *Three Women* saying: 'I'm not a woman, I'm an artist!' True feminist ideology had apparently guided the curators of the exhibition rather than the featured artists who used femininity as a vehicle and not as an end in itself. . . .

During the reception that followed the opening Ms Ewa Partum and Ms Natalia Lach-Lachowicz sat with their backs turned to each other and divided by a wall. This also has a symbolic significance: women, essentially hate other women, especially when we are dealing with outstanding individuals.

Adam Wiedemann, 'Trzy panie', *Polityka*, 16/2011

**WEEKLY PRESS REVIEW:** taking recent issues of both *Arteon* and *Polityka*, actually not that recent now, but both discuss the current exhibition at Warsaw's Zachęta gallery that features works by icons of the Polish art world: Natalia LL, Maria Pinińska-Bereś and Ewa Partum. *Three Women*, the title of the exhibition is, as I learned from the text by Zofia Jabłonowska-Ratajska (*Arteon*), a reference to the first 'presentation of women's art' in 1978. Ewa Partum was dissatisfied with the title. As Adam Wiedemann noted for *Polityka*, she allegedly said: 'I'm not a woman, I'm an artist!'

Wiedemann's text is interesting in that it is full of male reflection on art made by 'ladies' which, according to the author, is too densely packed with corporeality. Even more interesting is Wiedemann's closing statement, written in the tone of a sage who has made his peace with life, that 'women, essentially hate other women'. Discussion, anyone? This thesis is supported by the fact that Natalia LL and Ewa Partum sat with their backs turned to each other at the opening reception. The author implies that this fact was caused by envy and the will to outshine one's equally outstanding peers.

I must admit I am no longer shocked by such opinions, if anything, I'm amused. . . . Wiedemann also accuses the artists of being unable to grow up and renounce the language of sexual appeal, explaining at the same time that they have a better contact with their own bodies because of the everyday abracadabra performed in front of the mirror. This, of course, is disputable. I thought of what Bukowski and Nowosielski wrote about the contact of the two sexes with their own bodies. Need I say their opinions were polarized in the extreme?

Perhaps it's not just about abracadabra. The Female body has always been material, not just in the artistic sense; but in the fact that it gives birth to another entity.

Perhaps women simply think it important to decide about their own bodies?

Marzena Gębala, 'Nienawiścią podszyte', [http://www.feminoteka.pl/print.php?type=A&item\\_id=1070](http://www.feminoteka.pl/print.php?type=A&item_id=1070) (accessed 27 March 2012)

## Neo Rauch. Begleiter. The Myth of Realism

11 March – 15 May

IT IS EVIDENT throughout the Warsaw exhibition that Neo Rauch has not rested on the laurels of international success as measured by the skyrocketing prices of his paintings paid by US collectors. In the course of the last decade Rauch's style has evolved in an interesting manner, changing, and becoming more solid. . . .

The space in his recent works seems more coherent — we are quite often dealing with realistic landscapes where nature is portrayed with such detail and mood as befitting that of German Romantic painters such as Caspar David Friedrich . . .

Another painter, apart from the aforementioned Friedrich, with whom Rauch enters into a dialogue is (perhaps a bit less known) Carl Spitzweg. This 19th-century painter is recognized for his series of canvases depicting a range of human characters and professions that were not devoid of irony and humour. Neo Rauch's *Pulse* of 2005 could be seen as a paraphrase of Spitzweg's own *The Poor Poet* (1839) currently at the Neue Pinakothek in Munich. The painting depicts an eponymous character huddled under a tattered cover on a dilapidated bed in an attic room — this is the painterly version of the poem *Chudy literat* (The Lean Man of Letters). Yet this poet doesn't seem bothered with his lamentable situation — he is lost in inspiration, surrounded by books, and oblivious to the fact that the stove fuelled by his own manuscripts is long cold. The man in Rauch's painting also rests on a bed in a similar pose, yet this time he is not absorbed in his work. Rather, he is incapacitated by infirmity (perhaps artistic impotence), a fact testified to by the figure in the foreground who takes the pulse of the prone man. . . .

The essence and laws governing the world depicted in the artist's paintings refer to contemporaneity — it is subject to the logic of digital media, although its elements and forms were inspired by a sometimes quite distant past. I think that Rauch has succeeded in capturing an important aspect of today's visuality which leaves no excuse for seeing his practice as an eclectic juggling of an

archaic form on the artificially animated surface of canvas. Rather, it offers an important commentary on transitions in contemporary imagery where a sense of realism not only loses its palpable function, but any kind of deeper meaning also fades away.

Piotr Bernatowicz, 'Przebudzenie w sen', *Arteon*, 5/2011

RAUCH IS OF COURSE familiar with the great history of art tradition and draws from it freely — of this there is no doubt. But this banal statement could be used to refer to any exponent of figurative painting. In fact it doesn't even have to be figurative painting — in our times video art has had its notable antecedents, not to mention performance or, even more so, abstract painting. Rauch's fascinations are quite evident: pictures from GDR reading primers, guidebooks and technical manuals that had their counterparts in the People's Republic of Poland; the paintings of German Romanticism, from which Rauch saved no more than a couple of gentlemen sporting padded frock coats, shako caps or top-hats, and neck studs wound in a the shirt collar. Even the Renaissance; and if you're determined to find inspiration from de Chirico, you'll find them, or if you prefer Lempicka or Balthus — they are there as well. The only problem is that I find it difficult to see this as a merit in or of itself.

Jacek Dehnel, 'Coś z kopii wisi i zdobi', *Dwutygodnik*, 53/2011, <http://www.dwutygodnik.com.pl/arttykul/2009-cos-z-kopii-wisi-i-zdobi> (accessed 27 March 2012)

## Stories of the Ear

18 March – 15 May

THIS YEAR, the 15th edition of the Easter Ludwig van Beethoven Festival is accompanied by an exhibition organised for the occasion at the Warsaw Zachęta and titled *Stories of the Ear*.

The artists who had previously been commissioned to design posters for the festival were now invited to respond to the mutual connection between music and the visual arts by use of other media. This endeavour was inspired by Mauricio Kagel's 1969 film *Ludwig van* in which the Argentina-born composer and filmmaker explores questions such as that regarding the rift between seeing and hearing. Taking Beethoven's deafness as the departure point, Kagel asks questions about the nature of, and the perception of sound. Among the interesting examples of



investigations into this theme from the exhibition, is a contribution by Anna Molska in which the artist reinterprets the practice of her grandfather Janusz, who analysed the mechanisms for the propagation of sound waves. Another important piece in the exhibition is the work by the Twożywo group inspired by the theoretical reflections of the philosopher Emil Cioran. This in turn is related to a series of actions realized in an urban space in which Mariusz Libel and Krzysztof Sidorek painted murals that referenced their own musical fascinations. . . .

However, above all, the exhibition was conceived as an audio-visual workshop space for young and very young audiences. The meetings focused on different sounds and the way they are experienced.

Marzena Mróz, 'Plakat na festiwalu', *Art & Business*, 4/2011

## Opening the Door? Belarusian Art Today

23 May – 21 August

THIS EXHIBITION AT ZACHĘTA is oozing politics. In a more or less direct way most of the works speak about the difficulties to be found in the present situation, the absurdity of everyday life, the totalitarian policy of the state, and the still visible signs of a soviet mode of thinking. Certainly there is no escaping from these themes today and perhaps it is even the duty of an artist to speak of Lukashenko's banana republic and to voice one's criticism. Yet in emphasizing the political aspect has resulted in a slanted picture of Belarusian art. Marina Naprushkina's *Office for Antipropaganda* stole the show. Since 2007 this Berlin-based artist has been building an archive of video films, texts, images, posters, and books in service of Lukashenko's propaganda. The project, presenting selected documents from this collection occupies a whole large room in Zachęta. Nonetheless it still leaves doubts as to its artistic value.

Eulalia Domanowska, 'Sztuka białoruska znana i nieznaną', *Arteon*, 8/2011

THE BELARUSIAN ARTIST Alexander Komarov heralds — 'No news from Belarus'. The text was hand painted and then faxed. The print out of this, on thermal paper is presented in the exhibition. Thermal paper has one characteristic trait — all printouts fade quite quickly. Crisp at the opening of the exhibition, the

message will eventually become almost illegible. No news, no work — all that's left is a blank sheet of paper — a depiction of radio silence.

Komarov's simple conceptual gesture seems to be a fitting description for the in-between state in which Belarus has found itself along with its art. The country, ruled by President Alexander Lukashenko, is separated from the main circuit of Eastern-European contemporaneity, which is defined by democracy, the free market and political integration with the West. The current dictatorship has effectively frozen history in the mid-1990s.

Stach Szabłowski, 'Na Wschodzie bez zmian', *Zwierciadło*, 6/2011

## Bodily Choreography

17 June – 14 August

MARIA BREWIŃSKA, curator of the exhibition *Bodily Choreography* on view in Warsaw's Zachęta, came up with a selection of works that seem generally closer to the concept of choreography than that of traditional dance. These include film works exploring the ways a human body in motion interacts with its surroundings, sounds, and the public. Other films document performances, while still others were developed in collaboration between filmmakers and dancers and use choreography as an element, or focus on the 'social choreography' of the everyday. The works seldom feature professional dancers; most of the movements are actually performed by visual artists. Another interesting fact is that the works on view often employ spoken text that not only supplements the stage movements, but functions as an integral element of the whole piece.

The barrier between dance and theatre is undoubtedly crossed by the DV8 Physical Theatre Company whose radical performances address current social issues. This theatre led by Lloyd Newson was formed in 1986 by a group of students disappointed by the direction in which dance art was developing. DV8 puts our notion of this genre as well as that of its potential performers to the test. Newson has collaborated with a variety of dancers, including a man with no legs, a woman in her 70s and a hugely overweight man. . . .

In another room one comes across a screen with Spike Jonze's video for Fatboy Slim's *Weapon of Choice* (2001). A bored businessman (Christopher Walken), staying at the Marriott Hotel in Los Angeles, performs an eccentric dance to a radio

song — from gentle head movements to running across a vast hall, to jumping on an escalator and flying in the air! . . .

In her disquieting *Floor from Basel* (2010) Anna Molska created choreography only by the means of video editing. Moaning: ‘Oh God, oh Jesus’, the artist seems to be crawling across the wall; while in fact she is moving on the floor. The image was rotated by 90 degrees. Exploring the disturbing, suffocating and oppressive aspects of the home Molska invites her viewers to reflect on the subjective experience of architecture as a space that is not subject to social control. Current dance and choreography are essentially forms of movement that have permeated deep into our everyday reality.

Agnieszka Maria Wasieczko, ‘Choreografia ciała’, *Obieg.pl*, 21 VII 2011, <http://www.obieg.pl/prezentacje/21811> (accessed 27 March 2012)

## Agata Bogacka. Diaries

12 August – 9 October

THE TERM ‘COOL’ in reference to art was first used in Poland at the end of the 20th century by Łukasz Gorczyca and Michał Kaczyński, founders of *Raster* magazine. Back then, using youth slang in art criticism was a local novelty. . . .

Agata Bogacka . . . a talented painter was one the few women in the generally male-dominated company of ‘cool artists’. Although her art may lend itself to a feminist interpretation, the artist has rather distanced herself from such labels. In any way, she was definitely far removed from the ideological and political positions of feminist artists from the circle of critical art. Just like members of the Ładnie group, Bogacka turned to her own experiences for the themes in her paintings, however, her narrative seemed far more introvert. While painters from Kraków were aware of the way they experienced the world, this Warsaw art opening-goer was far more focused on emotions and relationships with other people. Her narrative paintings were subject to a comic- or poster-like figurative style. Exploring this formula the artist developed her own, minimal and yet characteristic style. . . .

Dark, gloomy, unclear art made by the artists who came after the Raster generation, art that often abandons the experience of the everyday to plunge into surrealism, fantasy and the unconscious cannot be easily described with language of the previous decade, if anything, one can call it ‘cool in a different way’.

Agata Bogacka also seems to have grown out of being cool. In *Diaries*, her recent exhibition the artist who offered

a visual account of her everyday emotions gave way to an artist who explores the mechanisms of memory. This painter presents us with challenging, hermetic works that are an attempt at constructing a machine for presenting human fates, genealogy, and mapping their biography. It is an interesting and serious show — and there’s nothing cool about it.

Stach Szablowski, ‘Kawał niefajnej sztuki’, *Przekrój*, 35/2011

**JUST A FEW YEARS AGO** students of painting copied Agata Bogacka’s characteristic style in large numbers. It seemed to be contagious — more and more graduates painting pictures that resembled posters in which outlined human figures were cast against a pale grey background. Bogacka’s individual style became a synonymous with good taste. Last week the artist opened an exhibition in Warsaw’s Zachęta gallery. The preferences of today’s art students have changed — and, so did Bogacka’s style of painting.

The Zachęta exhibition is a sublime tale of the fates and memories of people the artist has known in person (mostly her relatives), as well as individuals whose biographies she has read.

This exhibition speaks about ways of remembering, memory distortions, as well as different stages of our lives — explained Bogacka. Upon first glance however this is not evident, as her recent works come closer to abstract rather than figurative painting.

Marcin Krasny, ‘Droga bez powrotu’, *Wprost*, 33/2011

## Generation in Transition. New Art from India

2 September – 6 November

WHEN I WENT to see this exhibition I realised how little I knew about new art from this region, ‘When was the last time I reflected on India’s problems?’ — I thought with alarm. I was almost overcome with anxiety (which I had recently started to call Varga’s response). Perhaps it would be better if I ran home rather than face this art? Perhaps I should run home and study Hanif Kureishi, or even better still, Arundhati Roy? Or would it be more advantageous to watch some films, both from Hollywood and Bollywood — say two masala movies and a couple of independent Bollywood productions? . . .

Magda Kardasz — the curator of the project — conducted research for the exhibition in Delhi, Mumbai, and Bangalore. The last location, as it turns out, is a blooming art centre because it is also home to ‘India’s Silicon Valley’. . . The curator has highlighted a whole range of issues — the postcolonial past, Kashmir, India’s fleeting borders and its soaring poverty. There are enough works presented here to necessitate visiting the Zachęta more than once.

1989 was an important year for Poland and India alike. This generation of change, transition and reforms is also my own generation. The artists presenting their works in this exhibition are my peers, and their problems are my problems. This feeling was particularly strong when I saw Ravi Agarwal’s photographs from the *Capital in Transition* series, which could as well have been taken in the desolate post-industrial landscapes of abandoned factories in the Silesia region, in Gdańsk, or in Łódź.

Monika Weychert-Waluszko, ‘Pokolenie przemiany to moje pokolenie’,

*Art & Business*, 10/2011

**THE EXHIBITION AT ZACHĘTA** brings together the young and youngest generations of artists together. Most of them were born in the 1960s and 70s and are currently living in India, Europe or the United States. This is the eponymous generation in transition — people who grew up in a country of rapid economic, social and cultural changes. This generation was portrayed by Anay Mann — his black-and-white photographs depict the young citizens of Indian metropolises wearing Western clothes, they all look similar and not much different from their European or American peers, the same kind of fashion, the same gadgets, no trace of exoticism. What does being Indian mean today then? . . .

Every couple of minutes, the Zachęta halls resonate with a muted bang. In one of the rooms there is a massive gate set in motion by a mechanical device. The gate ‘opens’, and then rapidly slams against the wall. Each time leaving a trace that resembles one of India’s hotspots: Kashmir, or perhaps West Bengal. The installation is a work by Shilpa Gupta, an artist who often addresses the theme of political or religious conflicts. Visitors gradually grow accustomed to the noise, just like we grow accustomed to conflicts that have been around for decades. . . .

Gauri Gill photographed the inhabitants of Rājasthān, the work follows, among other things, the everyday existence of a single mother and her two daughters who live in the desert. The black-and-white photographs are accompanied by poems written

by one of the daughters, as well as petitions to the authorities written by the mother. We are confronted with a disheartening and intimate account of the struggle for a better life. . . .

History of Warsaw is also present in the work of Mithu Sen. On the walls of Zachęta one finds his delicate drawings of elements of architecture: a fragment of a wall, a soaring minaret . . . Sen evokes the famous Taj Mahal, but also the Taj Mahal Palace in Mumbai — a hotel that became the target of a terrorist attack in November 2008. One thinks of transience, aggression, and war.

Piotr Kosiewski, ‘Droga do Indii’, *Tygodnik Powszechny*, 43/2011

## Views 2011 — Deutsche Bank Foundation Award, 5th Edition

19 September – 13 November

**WE ALREADY KNOW THE LAUREATES** of the fifth edition of *Views 2011 — Deutsche Bank Foundation Award* — presently one of the most prestigious competitions for upcoming artists which is held every two years. The winning work is both captivating and disturbing — and it is this disturbing characteristic that the jury found so appealing because, as we read in the explanation accompanying the verdict: it strikes a chord with the ‘unspoken unrest of our days’. ‘This award also recognizes a rare sensitivity to sound in video art that is not commonly found among Polish artists and the subtle relationship between the object, sound and image.’ The artist and the work in question is Konrad Smoleński’s and his installation called *Energy Hunters*. . . .

The second award, a three-month stay at Villa Romana in Florence, went to the Poznań artist Honza Zamojski who was seen by many as the potential winner of the competition. . . .

The aim of the curator Daniel Muzyczuk was to construct a narrative that links the gloomy blackness found in all the works in this year’s edition and the happiness to which the artists aspire to through their contributions. The outcome of Muzyczuk, in attempting to establish connections between the presented works, has produced a somewhat slightly odd result. The first three pieces were arranged into a sequence. Malewski’s reliefs are illuminated every few dozen minutes, followed by Smoleński’s incredibly loud installation, and the screening of films by Anna Okrasko. In practice, the visitors enter just to see if there is something on the wall, but since it is too dark to make out what it is, they proceed further. But things don’t improve,

because Smoleński's piece blares across the whole museum (even the guard in the exhibition is wearing earplugs!) and drowns out the sound in the headphones in the videos of Piotr Wysocki.

Anna Maziuk, 'Ponura czerń', *Obieg.pl*, 28.10.2011,

<http://www.obieg.pl/teksty/22831> (accessed 27 March 2012)

## Wolfgang Tillmans Zachęta Ermutigung

18 November 2011 – 29 January 2012

WOLFGANG TILLMANS is amongst the most recognised and most interesting photographers in the world. The Warsaw exhibition, being the first presentation of his work in Poland, proves that this artist avoids easy classifications.

On the walls of the Zachęta one sees large-format prints, small photographs the size of postcards, digital works, those made using traditional techniques, and even photocopied images. Some come in sturdy frames others are simply pinned onto the wall. . . . Older, well known works (like the photograph of two boys kissing) are presented alongside new shots, taken this year in Warsaw. These present a new face of the city, including many of its seemingly most banal sights, such as the Tomb of the Unknown Soldier.

Piotr Kosiewski, 'Wartość spojrzenia', *Tygodnik Powszechny*, 50/2011

WOLFGANG TILLMANS earned his name as a photographer of subcultures. In the 1990s he took pictures of colleagues he met at parties, gigs, or gay clubs. His boldness and lack of internal censorship were truly captivating. His gaze is steady, analytical and far from the vibrant erotic, hot aura of Nan Goldin's snapshots.

Tillmans represents the cool side of the photographic medium. There is never anything more between the artist and the photographic light which he strives to analyse. In his series *Lighter*, photographic paper was chemically treated to acquire different shades and colours, and was then shaped by the artist into what seemed to be paper sculptures. . . .

It's all a matter of time because it takes time to shoot a video about boiling of peas, or film a sleeping dog. Tillmans wrestles time away that is often seen as rushing, stressful, or full of pressure. This is how I understand the title of his exhibition *Zachęta Ermutigung* — as an invitation to look at time differ-

ently. Time spent in the observing of leaves as they soak in the autumn mud: This is not time that is wasted.

Dorota Jarecka, 'Lenistwo Tillmansa', *Gazeta Wyborcza*, 270/2011

THE CRITICS SAY that going to a Tillmans exhibition is like paying a visit to the inside of his mind, or, rummaging frame by frame, through a private archive. The only principle clearly at work here is accumulation. While possible readings and connections between the images only seem to proliferate, the exhibition is meant to disorientate the visitors and have them searching for different points of view. At times, you need to raise your head and look up high, or squeeze yourself into a dark corner. One of the Zachęta rooms was transformed into a giant zine — with display cases showing neatly arranged press clippings and material from the internet, another resembles a minimalist Buddhist shrine in which a layman can contemplate.

Lidia Pańków, 'Misterium codzienności', *Art & Business*, 1/2012

## Goshka Macuga. Untitled

2 December 2011 – 19 February 2012

TEN LETTERS, starts with 'R': Yid (your-place-is-Israel), local foreigner, Jewish peddler selling out the Polish Zachęta. You didn't get it? Well in that case you should make your way to Zachęta, our National Gallery of Art pronto! It's the former director of this institution Anda Rottenberg, and it's the sort of letters she used to receive ten years ago. Back then the Zachęta was in turmoil: over Maurizio Cattelan's sculpture *La nona ora* portraying the pope befallen by a meteor, over Piotr Uklański's *The Nazis*, and even the seemingly innocent *Potato Peeling* by Julita Wójcik. Letters to Anda Rottenberg, filled with anti-Semitic slander coming from, not only across the country, but the world (Chicago), were presented for the first time, to an audience. This is no metaphor — this story is real. . . .

Goshka Macuga's *Untitled* at Zachęta can be shocking in its direct quotes. It revolves around a number of not-too-pleasant incidents involving art. We see the Zachęta with all its uneasy history — from the death of Narutowicz to a wave of attacks that were levelled at artists when the gallery was run by Rottenberg. Macuga mixes archive material with her own works and interventions. . . . But, what is it that I learn from her exhibition? *Untitled*

seems stuck in the previous decade. It takes place at a time when nobody seems to care anymore, the fuss is over. Not many remember the names of the MPs from the League of Polish Families while Daniel Olbrychski is busy celebrating his anniversaries, although there are a handful of those who recall those moments with fondness. Is this a ghetto of frustration, or nostalgia? Fortunately we are still, to paraphrase Marcin Świetlicki, thinking more of the funeral banquet rather than the funeral.

Karol Sienkiewicz, 'Zachęta — decydujące starcie', *Dwutygodnik*, 72/2011, <http://www.dwutygodnik.com/artykul/2977> (accessed 27 March 2012)

'TODAY YOU NEED TO WORK HARD to create scandal in a gallery and I don't intend to make one.' — said the artist. Her exhibition tells of events from a decade ago, a time when, as Zbigniew Libera put it, there was an ongoing war between artists and society. It also tells of political and media campaigns targeting exhibitions such as *The Nazis* by Piotr Uklański, *Bathroom* by Katarzyna Kozyra, and the work by Maurizio Catellan *La nona ora*. The artist spent over half a year studying dozens of folders with press clippings, guest books, feedback books, as well as emails and letters and private and professional correspondence sent to Zachęta. She then arranged this material into a 12-metre long noticeboard, chronicle, or a 'wall of shame'.

Jacek Tomczuk, 'Bycie artystą to niezła fucha', *Przekrój*, 49/2011

## No, No, I Hardly Ever Miss a Show

9 December 2011 – 12 February 2012

DO YOU HARDLY EVER miss a show? Then Zachęta's got something for you! The curators Anna Tomczak and Stanisław Welbel promised to reveal the hidden mechanisms at work in the gallery: so who's examining who, exactly? . . .

A special guide, available for purchase at the ticket counter, provides information about the exhibition. In fact, it's difficult to handle the exhibition without it. But it's even more difficult to handle the guide itself — what we get are three loose leaf sheets of paper the size of a newspaper densely filled with small writing. It is quite impossible to read it standing, not to mention walking, and the Zachęta, as it unfortunately happens, offers no place where one can sit down — a fact rightly pointed out by some of the respondents to the questionnaire. . . .

The exhibition is successful, in that it makes one think. But what happened to all that sociology? What mechanisms were revealed here? To be frank: this experiment is only partially successful. Sociology met art in the Zachęta, they waved at each other and went their own completely different ways, this is not to say they bid a final farewell.

Firstly, what did the curators do with all the questionnaires? Why aren't they on view? Why isn't there a big pile of them right here in the middle of the room? . . .

Secondly, the exhibition does not speak about Zachęta, but as such, about the psychodynamics of a gallery — we are told how a space becomes distorted as we see and experience it, or we learn about the power of the gaze and the relationship between seeing and being seen. The point is, as usual, all of this has been made previously. Institutional mechanisms have been revealed and described on hundreds of occasions — worth mentioning are the already classical works by Broodthaers, Haacke, or Buren, and (in our local context) the interventions at the National Museum in Warsaw under Piotr Piotrowski and Banksy-inspired people sneaking inside to plant pictures. I don't want to sound over-critical because this illicit flirtation with sociology and even the much-discussed theme does not spoil the fun that comes with interaction. The really irritating thing though, is in fact quite a curious one: two works are not finished, that is, we cannot see them — all we get is an assurance that they will appear soon. This is a piece by Jennifer Rubell (announced as a fudge dispensing machine) and an animation by Tymek Borowski and Paweł Sysiak titled — as ironical as it may sound in the above context — *How Art Works?*

Iwo Zmyślony, 'Zachęta: etudy z socjologii sztuki', *Obieg.pl*, 18.01.2011, <http://www.obieg.pl/recenzje/23740>, (accessed 27 March 2012)

## KORDEGARDA PROJECT

### Ania Witkowska, Adam Witkowski Housemates

14 January – 27 February

THE TITLE SOUNDS really inviting: *Housemates* is a gentle word that has a friendly ring, and often brings positive associations. Housemates are usually near and dear to us, however Adam

Witkowski photographed uninvited housemates, that are the *Spiders from Wajdeloty Street*. One can only think it's a shame that it didn't go further, as there's surely at least a couple of other trespassers that could have been photographed and included in the collection — as the kingdom of insects is vast and evolving. Ania Witkowska, on the other hand, identified housemates using persistent email spam.

Bogusław Deptuła, 'Domownicy Ania Witkowska, Adam Witkowski', *Dwutygodnik*, 48/2011, <http://www.dwutygodnik.com.pl/artykul/1783-domownicy-ania-witkowska-adam-witkowski> (accessed 27 March 2012)

## Hanna and Gabriel Rechowicz Pictures in Architecture

10 March – 5 April

THE 1960s, that saw the peak of Hanna and Gabriel Rechowicz's artistic practice and was an exceptional time when modern architecture merged with visual arts. The artists created giant murals, formed mosaics out of ceramic tiles and stones and (by themselves), painted on sheets of silk and mixed different techniques to decorate facades and interiors of schools, hotels, cafes, and sports centres. Such extravaganza is no longer economically viable for today's developers while those gems of the People's Republic of Poland, unique on world scale, disappear before our own eyes. The Supersam with the monumental painting from 1962 that adorned its bar Frykas — allegedly an unbearable view for the secret police agents trying to chew on their blood sausage — was torn down. The wall decorations from the cocktail bar in the Bristol hotel no longer exist, just like those fading in the Szanghaj restaurant and the youth club at Junior superstore. The pavilion by the Legia stadium adorned with beautiful mosaics has now fallen into disrepair. Dom Chłopa is the only place where decorations designed by the Rechowicz in 1961 have survived, and to this day in a fairly good condition. On 30 April Paweł Giergoń, the curator of the exhibition in Kordegarda and expert in modernist architecture under Socialism, will organise a tour of these still existing fragments. The most valuable works from this period should be preserved, rather than destroyed under the pretext of 'renovation' or 'thermal insulation' Giergoń has appealed.

Agnieszka Kowalska, 'Kolorem w Dom Chłopa', *Gazeta Wyborcza — Stołeczna*, 62/2011

## Bartosz Mucha

### 52 Lazy Weeks. Paraarchitecture

14 May – 26 June

WHEN I DECIDED to explore alternative architecture I didn't feel like an expert in this field so I needed something to keep me motivated, encouraging me to learn, and fast. I got an Idea that I would come up with 52 designs within one year, which made one design per week. Each was to be thought out, illustrated, described, and then published on the internet. During my work I investigated a number of potential fields of activity within a given topic: from the more practical, through comment-orientated, to the conceptual.

... — whom would you name as the most inspiring of architects?

Buckminster Fuller. He is my idol. He was absolutely fantastic in breaking our stereotypes and habits. He often emphasised that you need to return to the source, therefore, meaning our needs.

— Most of the works that make up the *52 Lazy Weeks* seem to defy the popular notion of home as a safe, cosy, and familiar place. It's enough to get an impression by the names; *Saw House* or *Hamster House*. Designer projects, such as *Night's Lodging*, are equally 'inhuman' and ambiguous. I have this impression that on the one hand you are trying to cater to the most basic human needs such as the need to sleep, and, on the other you challenge the certain and obvious character of satisfying them. If we can sleep anywhere, it rather means we won't get a good rest.

— Some of my ideas result from the fear of losing the widely understood sense of safety. I try to design objects that would be handy, like a first aid kit. Such as *Cocoon House* — a modern backpack for living in. It's simply enough to erect it and climb inside and sleep. This could be quite useful, for example, during hikes in the mountains.

'52 leniwe tygodnie.' Bartosz Mucha in an interview with Paweł Kraus, <http://www.archizoom.pl/interviews/52-leniwe-tygodnie> (accessed 27 March 2012)

## Hypertext. 10 Years of Centrala

1 December 2011 – 29 January 2012

CENTRALA, one of Warsaw's most distinguished architects' studios, celebrates its 10th anniversary. For the occasion, its members came up with a special exhibition presented at Projekt Kordegarda.

. . . The renovation of the train station PKP Warszawa Powiśle. Ohel, a tent-like structure that heralds the coming of the Museum of the History of Polish Jews. The design for a power station-island on the Vistula river, involvement in the development for the Square of Urban Sports '7th Anniversary Stadium'. The design of Ermitaż, the world's thinnest house-come-studio in Żelazna Street dedicated to Edgar Keret . . . — this is the usual answer you would get by asking people in Warsaw about Centrala. . . . Plus, there is their unfailing enthusiasm for the post-war architecture of our city. . . . Invited by Magda Kardasz to develop an exhibition at Kordegarda Project, Centrala gave us an opportunity to witness ten years of their practice which only occasionally bows to the form of traditional architectural design, being, for most part, an adventure, a struggle with the unknown and an attempt at combining different, seemingly incompatible disciplines.

'Wejźdź w mózg Centrali', *Gazeta Wyborcza* — *Co jest grane*, 2.12.2011

## 54th International Art Exhibition in Venice

### Yael Bartana

#### *... and Europe will be stunned*

4 June – 27 November

JUST IN CASE you have forgotten, I should remind you that . . . *and Europe will be stunned* comprises of three films; *Nightmares* (2007), *Wall and Tower* (2009), and *Assassination* (2011) which follow the activities of the Jewish Renaissance Movement in Poland (JWRP) — an imaginary political party that calls for the return of three million Jews to Poland. In *Nightmares*, Sławomir Sierakowski (as the JWRP leader) addresses Jews to return. On the one hand, his speech stems from the feelings of guilt towards a minority that for centuries lived side by side with Poles, and yet remained distant. On the other hand, his address speaks of a certain absence that was felt when the Jews were gone, and paints an idyllic picture of the coexistence of two nations may be found should the call be answered. *Wall and Tower* presents the return of a group of Jews who found a kibbutz in Warsaw's Muranów district (the former location of the ghetto and the future site of the Museum of the History of Polish Jews). The kibbutz is in fact an area surrounded with a wall and a watchtower. Bartana staged this 'return' based upon the heroic propaganda imagery of the young,

beautiful and proud Jews that construct a Brave New World. The shape of the structure in Muranów also resembles that of the kibbutzim established in Israel in the 1930s. In the final film, *Assassination*, the leader of JWRP has already been murdered. First we see his body laid out for mourners in the Congress Hall of the Palace of Culture and Science, while his friends and supporters come to bid him farewell. Then, another farewell ceremony takes place in one of Warsaw's squares, this time accompanied by a demonstration by his followers and goodbye speeches. . . .

It would certainly be a major misunderstanding to see . . . *and Europe will be stunned* only from the perspective of Polish-Jewish relations, as some commentators would like to read it. In fact, Bartana offers films that address the ambiguous character of the ways in which we perceive Jews — both those created by Jews themselves, and those as used by others. *Wall and Tower* in particular is, as the artist admitted herself, a work 'about creating historical mirrors through the gesture of repetition. About transference (understood variously), and how the very same action takes on different meanings depending on the geographical location.' . . .

Each of the films is a stage in an experiment. An experiment in which the artist traverses the realm of imagination and explores the conditions of possibility in speaking about Jews (notably if Jews speak about Jews) after the Second World War, and the establishing of the State of Israel. As much as traditional experiments are carried out in order to prove a certain hypothesis, Bartana works differently. She is not trying to prove nor challenge anything — because then she would need to take sides. The only thing she actually does is boosting the function of myth and the seeing of it from a certain distance. In this way, she shifts from the order of the myth to the pragmatic order of the real.

Łukasz Białkowski, 'W mit mitem. Trylogia Yael Bartany', *Obieg.pl*, 15.07.2011, <http://www.obieg.pl/tekty/21784> (accessed 27 March 2012)

**Yael Bartana's Project** comprises of three films, two have been previously screened, while the third was produced especially for the Venice Biennale. The first work *Nightmares* set in the empty, dilapidated 10th Anniversary Stadium, presents a speech from a young left wing leader who gives a fiery address calling for the return of three million Jews to Poland. In the second film, *Wall and Tower* a response to this call is presented. We see young people, guided by their ideals, as they arrive in Poland to build a kibbutz in the former Jewish district — a closed structure with a tower surrounded by a massive barb-wire wall. In the end we see a Polish

language lesson and hear words of hope for freedom and peace. The third work — *Assassination* its title and most of its description, focuses on an assassination that has taken place – the viewer knows little about it, except that the victim was the leader of the movement. To my mind, the most important thing here is the funeral scene and the farewell speeches of subsequent guests (many of whom appear in the film as themselves), their statements, their gestures and their conduct. The great leader is gone, he is dead, but now his myth is born. The assassination is merely a catalyst for this behaviour.

The films are accompanied by red posters showing the logo of the movement — a combination of the Star of David and the Polish Eagle — and its manifesto in Polish, Hebrew, English and Italian. Visitors can pick them up free of charge, and it seems they are quite popular, especially the English version. . . .

Going through the texts about the exhibition on news sites I most often read that the Israeli Minister of Culture Limor Livnat decided to boycott the Polish Pavilion. A while later I came upon some other news which had received little exposure in which Sebastian Cichocki, curator of the exhibition, denied the rumour and explained that, during the press preview on June 3, ‘Madam Livnat had visited the pavilion. However, she did not comment on the exhibition.’ Does this in fact mean that Europe will be stunned?

Justyna Ryczek, ‘Czy zadziwimy Europę?’, *Arteon*, 8/2011

**THE POLISH PAVILION** has attracted a growing interest in recent years. However this year’s exhibition, by Yael Bartana, has surpassed the previous projects not only in terms of the debate it triggered, but also the number of guests at the opening as well as the length of the queue in front of the entrance for the exhibition. The exhibition begins with a characteristically hip neon-logo of the project placed in the vestibule. Inside the pavilion itself, amidst the minimalist, but at the same time functional and appealing architecture (as compared to, for example, the raw interior of Artur Żmijewski’s project in 2005) are three film works, screened in individual rooms interconnected with each other. . . .

Yael Bartana’s agenda is larger than the framework of the Biennale: the film neither begins in Venice (only part of the trilogy premiered here, while the project itself began quite a while ago), nor ends in it. . . .

Even though inviting artists and curators of different nationalities to national pavilions has become quite a common move, the presence of an Israeli artist in the Polish Pavilion stirred a lot of debate in Poland and abroad. The interest of international art critics

testified to the fact that the film trilogy successfully moved beyond the specific Polish-Jewish perspective and reached a wider audience — not only in the world of art, but also that of politics.

Adam Mazur, ‘Relacja z Wenecji: Iluminacje, czyli lustro weneckie’ [p. 2], *Dwutygodnik* 60/2011, [www.dwutygodnik.com/artukul/2406-relacja-z-wenecji-iluminacje-czyli-lustro-weneckie-cz2](http://www.dwutygodnik.com/artukul/2406-relacja-z-wenecji-iluminacje-czyli-lustro-weneckie-cz2) [accessed 27 March 2012]

— **WHAT ARE THE PROPERTIES** of the memory you want to recover?

— The memory of a given collective is related to pain and humiliation. One remembers what hurt. The Jews remember, and so do the Poles. The question is: how to store as much memory as possible with limited indoctrination?

— How is memory manifested by means of architecture?

— Take a look around. Today we happily adopt the illusion that modern buildings are silent and it is the ruins that speak. If so, then their voices are different depending on who is listening. The stories the ruins tell are historically varying. They tell about the type of past we are looking for.

— Will the future understand what we are doing today?

— It’s a problem talking about things that cannot be imagined or comprehended.

— Are you talking about problems with memory, about amnesia?

— This is typical of the experiences of those who grew up in the shadow of stories about events that took place before they were born. Their own memories had to give way to the stories of previous generation, formed in traumatic circumstances, which were never fully understood or reconstructed.

Sebastian Cichocki, ‘Yael Bartana: We Will Be Strong in Our Weakness’, *Camera Austria*, 113/2011

#### **A NEW WINDOW INTO THE MIND:**

Yael Bartana (Poland)

The three videos in this pavilion take the premise that the Jews of the world have right of return to Poland, where they may build settlements. They’re too HBO-slick and overlong by half, but the gripping idea behind them sticks in the mind — even if it would start another world war.

Jerry Saltz, ‘Notes on Venice Biennale’, *Flash Art*, 279/2011



## EDUCATION



Workshop accompanying the exhibition *No, No, I Hardly Ever Miss a Show*. Photo by Zofia Dubowska-Grynberg

**THE GALLERY'S EDUCATION DEPARTMENT** is responsible for developing an events programme accompanying the exhibitions in Zachęta as well as Kordegarda Project. These events range from meetings with artists and curators, lectures, panel discussions, to film screenings, workshops, as well as longer series of events. The educational programme is addressed to a diverse audience from various age groups. Workshops for the youngest audiences include family meetings and reading groups for children (*Zachęta Reads to Children*), the Art Lovers Club was conceived for youth and adults, while professionals and students involved in contemporary art are offered a wide choice of lectures and academic sessions. Our pioneering program for seniors *Look/See. Contemporary Art and Seniors* has also attracted a great deal of interest. The majority of events are open for the public and free of charge.

The main goal of the events accompanying exhibitions is to offer a wider context to the works presented. In some cases, they

focus on the artist, as in *Katarzyna Kozyra. Casting*, where Kozyra suggested a list of her favourite films to be screened in the film programme, while her practice was explored in depth during a series of meetings with the Zachęta staff. In 2011 the Gallery presented two comprehensive international projects: *Opening the Door? Belarusian Art Today* and *Generation in Transition. New Art from India* — on this occasion the educational programme focused on presenting a general overview of the cultural scene in the respective countries with the participation of invited guests, artists, and professionals. The film programme often serves as an extended platform for the exhibition. In 2011 this included film highlights from selected countries (such as that accompanying *Field of Play / Le Terrain de jeu* an exhibition of art from Belgium), and films that supplemented and commented on shows addressing a specific topic (such as feminist films on the occasion of *Three Women*). The exhibition *Bodily Choreography* was, on the

other hand, extended into a film festival titled *Forward Motion*. Last year's edition of *Views — Deutsche Bank Foundation Award* presented in Zachęta was accompanied by a series of meetings with nominated artists, in which the audience could gain a fuller understanding of the participants' individual practice.

Educational films produced by Zachęta in collaboration with *peple.tv* were released on DVD free of charge, and are also available online on our Vimeo channel. From August to October the gallery's Mały Salon hosted an exhibition and educational competition titled *If You Look for Longer, Can You See More? Q&A Art Lounge* that featured 15 video works from the Zachęta collection. Comments, reviews, and questions contributed by the viewers served as an aid for developing educational materials accompanying the videos. Admission to the exhibition was free of charge.

### EDUCATION IN NUMBERS

Exhibition guided tours for:

**75**

groups

**(1709)**

participants

with:

**11**

guides

**9**

workshop leaders

**3**

leaders of a permanent workshop

[*Look/See. Contemporary Art and Seniors*]

**5**

interns

**73**

trainees and volunteers



Workshop led by Baptist Coelho accompanying the exhibition *Generation in Transition. New Art from India*. Photo by Zofia Dubowska-Grynberg

The Education Department staff have launched a new series of events for youth aged 12 and above — the workshop *Do It Yourself*, based on our folded guide titled *Do It Yourself. A Guide to Each Exhibition*. Different topics in the folder are marked with colours that are also found in the exhibition space, making this versatile aid easy to use.

The educational programme for schools was also expanded to include extra materials that can be used by teachers and educators during their classes. The annual conference at Zachęta presents our offer as well as new aids and ideas for working with youth. In 2011 we also launched a special series of training workshops for teachers.

We work with foundations, associations, and other galleries with which we have successfully developed a number of major events held in Zachęta, these include the conference *Architecture in Action*, a musicology symposium, the Citizens of Culture Congress, or the *Otwarta Twarda* festival.

The Education Department runs a program for trainees and interns. In 2011, apart from trainees and interns from Poland, Zachęta also accepted volunteers from abroad — we are grateful to each of them for their contribution!

## EDUCATION IN NUMBERS

# 425

educational events

# (11 635)

participants

incl.:

# 107 (4413)

meetings

incl.:

# 63 (824)

lectures and talks

# 14 (331)

meetings in the Look/See.  
Contemporary Art and Seniors series

# 2 (80)

performances

# 46 (1976)

evening film screenings with 107 films

# 11 (2615)

concerts

# 1 (40)

theatrical performance

# 5 (485)

book launches

# 11 (715)

panel discussions  
and conferences

# 14 (523)

guided tours with curators and artists

# 243 (5327)

workshops

incl.:

# 73 (1931)

family workshops  
and *Zachęta Reads to Children*

incl.:

# 7 (170)

workshops in the *Zachęta Reads to Children* series

# 132 (2622)

workshops for school  
and kindergarten groups

# 7 (120)

workshops for Children's University

# 20 (396)

birthday workshops

# 4 (88)

other workshops

## COLLECTION

ZACHĘTA'S COLLECTION, as well as all works exhibited in the gallery, is overseen by the Department of Collections and Inventories, which is responsible for registrar work, digitisation, as well as new acquisitions. Expanding our collection is an important aspect of the gallery's agenda. This activity is possible due to our sponsors (notably the ING Polish Art Foundation which has continuously supported Zachęta over recent years), grants, funds collected by the gallery for this aim (such as income from auctions of paintings in 2008, or the sale of prints from the gallery's collection in 2011), as well as donations made by artists.

The collection of Zachęta includes highlights by 20th-century masters as well as eminent contemporary artists which illustrate a number of key phenomena in Polish art from the late 1940s to present day. The gallery holds a particularly extensive collection of painting dating from 1970s to 1990s, as well as video works assembled from the second half of late 1990s. The collection is continuously expanded with works by younger and mid-generation artists from Poland.

The gallery follows a clearly defined acquisition policy, focusing on the output of Polish contemporary artists presented in Zachęta, as well as works developed in collaboration with the gallery on the occasion of projects presented both in the galleries and beyond (e.g. the Polish Pavilion at the Venice Biennale). We are delighted to share — and receive loan requests from local and international galleries and museums. The works are also displayed at the gallery, in a collection-based exhibition mounted almost every year (*This is Not an Exhibition; To Pee in a Bun, Works from the Collection of Zachęta National Gallery of Art; Summer in the*



Bartosz Mucha, *Table House*, 2011. Photo by Sebastian Madejski

*City. Exhibition not Only for Children; If You Look for Longer, Can You See More? Q&A Art Lounge*). In 2011 96 pieces from the collection of Zachęta were on view in various institutions, including Berlin's Martin-Gropius-Bau (*Side by Side. Poland–Germany. A 1000 Years of Art and History*), WIELS Contemporary Art Centre in Brussels (*Alina Szapocznikow: Sculpture Undone 1955–1977*), DOX Centre of

Contemporary Art, Prague (*The Lucifer Effect*), Ludwig Museum, Budapest (*East of Eden — Versions of Reality*), National Museum in Kraków (*Katarzyna Kozyra. Exhibition*), and Bozar, Brussels (*The Power of Fantasy. Modern and Contemporary Art from Poland*).

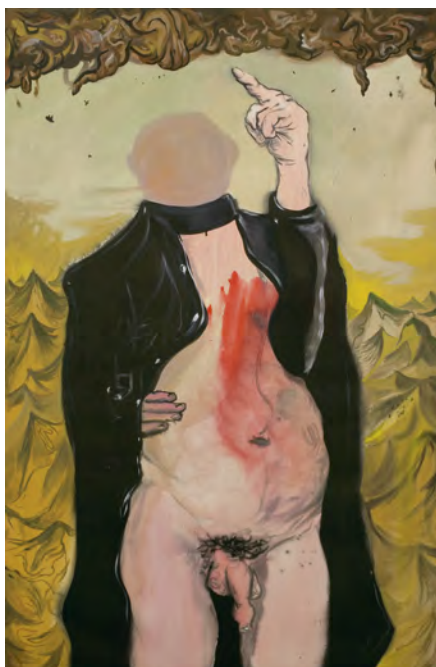
In May 2011 Kunsthalle Wien in Vienna hosted *Spectrum. From the Zachęta Video Collection. Screenings in*

the *Ursula Blickle Videolounge* curated by Anna Tomczak. The exhibition offered an overview of recent Polish video works created by eminent young and mid-generation artists, featuring 20 videos from the collection arranged into a number of thematic sections” sound, gender, social portrait, and roles.

Also last year, the Department of Collections and Inventories launched an initiative titled *Buy a Print!*, a presentation of 305 prints from the gallery collection, out of which 163 (mostly doubles) were sold. The income was allocated towards new acquisitions.

The information database of the works, as well as the pieces themselves, are made available to all those interested (in particular to curators, researchers, students, and journalists) for educational, academic, research and promotional purposes. We are currently working on a platform through which part of our collection would be available over the web, and license free.

New acquisitions in 2011 included 5 works. These included donations by artists: Edward Dwurnik, *Portrait no 151 Agnieszka Morawińska*, 2006, oil on canvas, 100 × 73.5 cm; Laszlo Feher, *4. IV. 2000 (Portrait)*, 2000, oil on canvas, 250 × 180 cm. The following purchases were made possible with the generous support of the ING Polish Art Foundation: Jakub Julian Ziółkowski, *Untitled (Priest)*, 2010, gouache on paper, 120 × 80 cm (deposited in Zachęta in 2010); Bartosz Mucha, *52 Lazy Weeks. Paraarchitecture*, 2011, ed. 1/2, project of an installation piece: 52 photographs in PDF format, 29.7 × 21 cm each, project of display pedestals for the photographs, 4 visualisations in AVI format (DVD), 5 models (wood, plaster), table *Table House* (stained wood) (on view from 15th May to 10th July



Jakub Julian Ziółkowski, *Untitled [Priest]*, 2010.

Photo courtesy of the artist

at Kordegarda Project). The collection was also expanded to include an exhibition copy of the film *Assassination* by Yael Bartana, 2011, 39 min.

## COLLECTION IN NUMBERS

# 3437

works

incl.:

# 694

paintings

# 88

sculptures

# 18

installations

# 2097

prints

# 304

drawings

# 162

photographs

# 74

videos

incl.:

# 152

deposits

Bartosz Mucha,  
52 Lazy Weeks.  
Paraarchitecture, 2011

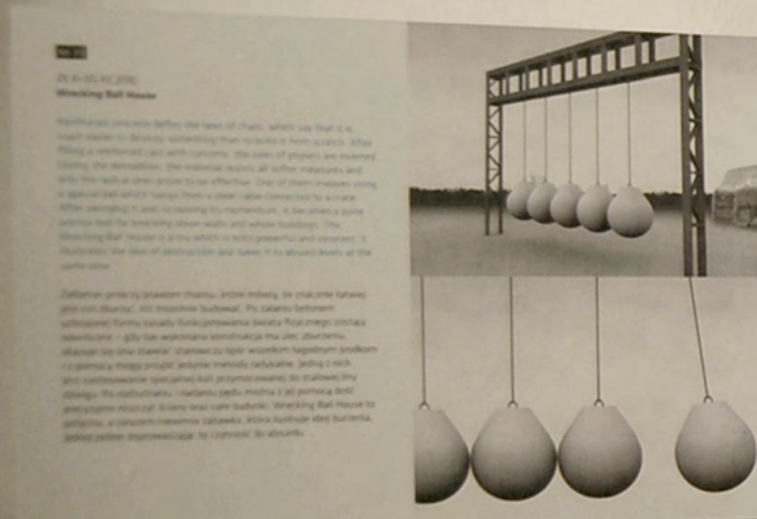


Photo by Sebastian Madejski

14.6

14.6.2011  
Sewage House

I think the surrounding story to purify the view from a point like water. Such was the inspiration for this project. The flexible film, which resembles a carpet, "pours out" of the pipe that is built into the wall, as if a stream of black magma was channelled straight into a modern apartment with exotic interior design. The Sewage House is a filter of reality, which sucks out the dirt of the world and cleanses the view from the windows.

Widziem w sobie brud otaczając, by oczyścić nasz widzenie - pisal niegdyś poeta. Z takiej inspiracji powstała ta miska, podobna do dywanu formi, która wylewa się z rury wbudowanej w ścianę. Wszystko wygląda tak, jak gdyby do nowoczesnego mieszkania o sztywnym wystrójcu wpłynął strumień czarnej magmy. Sewage House to filtr rzeczywistości, który zanyma brud świata i tym samym oczyszcza widok za oknem.



14.7

14.7.2011  
Sewage House

The last three panels of the series that will emerge together. It is not an end, the story goes on to the next part of the book. The way they go, which makes the last three panels the most important. The last three panels of the series that will emerge together. It is not an end, the story goes on to the next part of the book. The way they go, which makes the last three panels the most important.



14.8

14.8.2011  
Last House

The last three panels of the series that will emerge together. It is not an end, the story goes on to the next part of the book. The way they go, which makes the last three panels the most important. The last three panels of the series that will emerge together. It is not an end, the story goes on to the next part of the book. The way they go, which makes the last three panels the most important.

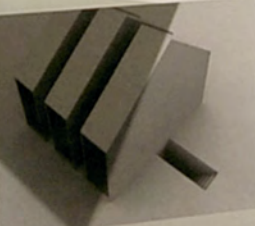


14.9

14.9.2011  
Sewage House

The other name for this object would be "two rooms and a kitchen". The "Sewage House" is a building of two rooms, the kitchen goes underground, to the entrance to the house and the stairs are placed on the basement level. In front of the building. The kitchen is a place where you can see the entrance to the house and the stairs are placed on the basement level. In front of the building. The kitchen is a place where you can see the entrance to the house and the stairs are placed on the basement level. In front of the building.

Innym słowem, dwa pokoje i kuchnia. Sewage House to dom podobny do dwójki, z kuchnią w piwnicy. Wszystko wygląda tak, jak gdyby do nowoczesnego mieszkania o sztywnym wystrójcu wpłynął strumień czarnej magmy. Sewage House to filtr rzeczywistości, który zanyma brud świata i tym samym oczyszcza widok za oknem.



# DOCUMENTATION AND LIBRARY

ZACHĘTA'S DOCUMENTATION DEPARTMENT is one of the most comprehensive Polish resources for catalogues and archive materials documenting the artistic life in Poland after 1945. From 1950 the institution has been gathering documentation of exhibitions presented at the Zachęta gallery and Kordegarda (known as Kordegarda Project as of 2010), as well as other events hosted by these galleries. The Department's comprehensive resources include information on Polish artistic practice after 1945. As of 2010 the section contained dossiers and documents pertaining to 31,693 artists and is being constantly updated to include new names, with 711 new files created in 2011.

The Documentation Department also comprises photographic archives (with digital photographs, slides, and negatives) with material from exhibitions presented at the Zachęta gallery and Kordegarda (known as Kordegarda Project as of 2010) after 1950, as well as photographs of works by selected artists. We also hold a collection of catalogues published on the occasion of exhibitions presented at the Zachęta gallery (1256 catalogues), Kordegarda (625 catalogues), and Kordegarda Project (11 catalogues), as well as volumes related to the activity of the Society for the Encouragement of the Fine Arts (reports, guides, catalogues — 209 volumes), as well as volumes and other archive materials related to the activity of the Central Bureau of Artistic Exhibitions.

Twice a year the Documentation Department submits biographical notes and detailed information about artists celebrating the anniversary of their artistic practice to the Ministry of Culture and National Heritage.

The Documentation Department offers annual internships for students of

Art History, Library Science, and Cultural Studies in the field of documentation of contemporary art. Individual internships, agreements with academic institutions and placements in the internship program offered by the National Cultural Centre are also accepted.

The Library of Zachęta, part of the Documentation Department, collects books on art and associated fields, exhibition catalogues from Poland and abroad, as well as national and international art periodicals. In 2009 the Library has begun reviewing its resources, focusing on publications on contemporary art in terms of acquisitions, and updating its catalogue of volumes and periodicals. Selected archive materials are available to patrons in digital format.

The Library is offering interlibrary loans and has book exchange programs with cultural institutions in Poland and beyond. Apart from books, the reading room offers access to documentation of works by Polish artists. The Library staff also provides reference and research assistance to individuals writing papers in the field of contemporary art.

## DOCUMENTATION IN NUMBERS

**14**

exhibitions at the Zachęta gallery and

**6**

exhibitions at the Kordegarda Project have been documented

**4806**

digital photographs and

**312**

prints were included to the exhibition documentation related to the Zachęta gallery and Kordegarda Project

**711**

new portfolios were created

**3689**

press reviews were compiled and included to the exhibition and artists' documentation

**2346**

publications were included to the library catalogue

**255**

patrons have accessed the library and documentation resources

**509**

volumes were borrowed from the library

**39**

39 students [of Art History, Cultural Studies, Library Science, and Photography] have completed internships, including one paid internship financed by European Social Fund [Human Capital Programme]

**31 693**

artists currently have their individual portfolio in the archive

## PROMOTION

### DOCUMENTATION IN NUMBERS

MuseumPlus digital database  
currently offers access to:

**1282**

calendar of exhibitions  
held at the Zachęta gallery

**686**

calendar of exhibitions  
held in Kordegarda gallery  
in the years 1950–2010,  
and Kordegarda Project  
in the years 2010–2011

**12 857**

indexed artists

**1282**

list of catalogues accompanying  
the exhibitions presented at the Zachęta  
gallery in the years 1928–2011

**686**

list of catalogues accompanying  
the exhibitions presented at the Kordegarda  
gallery in the years 1950–2010,  
as well as Kordegarda Project  
in the years 2010–2011

**3326**

volumes from library catalogue

**576**

entries from video library catalogue

2011 WAS A YEAR OF TRANSITION for Zachęta. The projects and events organised by the gallery were aimed at strengthening its image as a forward-looking institution open to visitors and artists alike. The audience poll conducted by students of the Institute of Sociology, University of Warsaw (working under Mikołaj Lewicki, Ph.D.) offered a valuable source of information on the way Zachęta is perceived by its visitors, and became a point of departure for further reflection on this issue. The research also inspired Zachęta's young curators to embark on the project of a sociological exhibition *No, No, I Hardly Ever Miss a Show* that examined the relations between the gallery, artists, and audience.

The past year for Zachęta could be summarized in a single word: **openness**. Opening up to art, audience, changes, as well as formulating questions that are at times challenging – such as the competition for the gallery's new visual identity held in Spring which, although it brought a number of interesting designs, remained inconclusive. This situation, however, allowed us to reflect on ways of promoting a cultural institution. We started with ourselves, launching projects that dealt with communication within the gallery and beyond. Representatives of various departments worked in two teams to facilitate the flow of information, both that crucial to the gallery as well as that made available to the public. The group focusing on the latter issue formed a team for the editing of digital media which now is responsible for the shaping and efficient management of web resources. New adjustments to our web site as well as new content tailored for social media proved an efficient way of communicating with audiences. Our Facebook profile in the end of 2011 is followed by nearly 7000 fans.

2011 brought changes in the gallery itself. **The *Open Zachęta* project** included an array of improvements in the access and availability of our collection, resources generated on the occasion of exhibitions, events, as well as the building itself. The redevelopment of the main hall and the basements is aimed at ensuring access for the disabled and parents with prams (elevators, a platform for wheelchairs), while the joining of the information desk and the ticket counter will offer a better access to information on the gallery and its exhibitions. The redevelopment was designed by Aleksandra Wasilkowska. Soon, patrons of our Library and Documentation Department will be able to access them via the main entrance, access to the Art Bookstore and Education Department will also be improved. We also reached beyond the gallery walls — in May, as part of the exhibition *Opening the Door? Belarusian Art Today* a flower installation by Marina Naprushkina was set up in front of the building, and an open air concert of bands from Belarus (organized by the Education Department) was staged in the parking lot. Zachęta launched an initiative aimed at working with neighbouring institutions and representatives of the city of Warsaw to convert Małachowski Square into a citizen-friendly space.

***Open Zachęta*** is also aimed at pursuing the gallery's statutory goals, including the popularization of contemporary art. The gallery has maintained its enduring tradition of free admission on Thursdays. In addition, on 12th December 2011 we invited our audience to another open day titled *How to Popularise and Open Up* during which guests could visit the exhibitions, meet the curators and participate in panel discussions. Apart from events promoting contemporary art, Zachęta also hosted a debate on free



licensing. We were all the more happy to contribute to this discussion **as the gallery is the first public institution in Poland which decided to make its resources available under Creative Commons.**

Last year we also attracted quite a crowd — with 5790 visitors during the Museums' Night, and a wide choice of exhibitions and events that included concerts of groups affiliated with the Warsaw Electronic Festival. Openings of exhibitions of Neo Rauch and Wolfgang Tillmans were also highly popular, attracting 400 and 500 guests respectively. The exhibition at the Polish Pavilion during the 54th International Art Exhibition in Venice was a major success with over 150.000 visitors. The Polish audience enjoyed a sneak preview of this project at a press conference held in Zachęta in April, accompanied by a vigorous discussion with the artist and the curators.

In 2011 the Marketing Department launched six major promotional campaigns for the exhibitions: *Three Women; Neo Rauch. Begleiter. The Myth of Realism; Opening the Door? Belarusian Art Today; Generation in Transition. New Art from India; Wolfgang Tillmans Zachęta Ermutigung*. These were followed by **a campaign entitled *Jestem ZA (I'm For)*, which promoted Zachęta as a changing institution.**

Authors of its graphic design were Magdalena and Artur Frankowski. The campaign had high visibility and involved both the city space and the gallery building where banners that gave the sense of an optical illusion covering areas under renovation.

Zachęta's relations with its ongoing sponsors are based on mutual trust and sense of shared goals. Many of them have been with us for years, sharing our successes as well as helping us meet new challenges and develop new solutions. Their example proves **that engaging in contemporary art can be an exciting and inspiring experience for companies and businesses**, while for art institutions it is a good way to gain reliable and loyal partners for cooperation in developing shared projects. In 2011 one of Zachęta's ongoing sponsors the ING Polish Art Foundation was recognised by the Ministry of Culture and National Heritage. The same year saw the fifth edition of *Views — Deutsche Bank Foundation Award*, organised by the Zachęta National Gallery of Art, Deutsche Bank Foundation and Deutsche Bank Polska S.A. since 2003 to promote young emerging artists in the Polish art scene.

## EDITING DEPARTMENT

THE EDITING DEPARTMENT focuses on editing and pre-press preparation of catalogues, folders, as well as other publications accompanying exhibitions. Additionally, it runs promotional campaigns in collaboration with the Marketing Department, develops educational materials with the Education Department (leaflets, worksheets for workshops), and liaisons with curators and press spokesperson to produce exhibition wall texts, titles, and press releases.



Sticker, *Jestem ZA (I'm For)* advertising campaign. Graphic design: Magdalena and Artur Frankowscy

## BOOKSTORE

THE ARTISTIC BOOKSTORE offers catalogues, books and booklets accompanying exhibitions presented at Zachęta. The store also features a selection of Polish and international publications on art: exhibition catalogues from Poland and abroad, albums, academic books, collections of essays, guides, reference books, as well as books for children and DVDs. You will also find periodicals, postcards, reproductions, posters, calendars, toys, artistic jewellery, original Warsaw souvenirs and gadgets.

Plus, we sell tickets for cultural events (e-Bilet), and are issuing loyalty cards.

Together with the Education Department the Artistic Bookstore organise book launches and reading groups for children in the *Zachęta Reads to Children* series.

In March 2011 we started selling Zachęta catalogues and selected items online (on Allegro.pl and e-Bay.com).

### BOOKSTORE IN NUMBERS

catalogues and folders sold

**4 345**

copies

incl.

**472**

via Internet

other publications sold

**20 816**

copies

gadgets sold

**193**

pieces

**9**

book launches and reading groups

## DEVELOPMENT

IN 2011 ZACHĘTA received a specific grant to the amount of 2 million 820 thousand PLN for the renovation of the gallery building. The first stage of the project, involving the modernization of the air conditioning system (detailed designs, dismantling and recycling the former machines and stations, cleaning the air ducts), has been completed. The building's fire safety was improved with the installation of new doors, as required by current regulations. Necessary renovation work was carried out in the gallery offices as well as on the roof. Other works included the preparation of a renovation plan for the heat distribution centre. All work pertaining to the first stage of adjusting the building to the needs of wheelchair users was also completed.

Opening the Door?  
Belarusian Art Today

Anna Chornikova, *High Hills*, 2010. Photo by Marek Krzyżanek © Agencja Medium





# ACHIEVEMENTS OF THE ZACHĘTA STAFF

## Awards, Diplomas, Positions

### Hanna Wróblewska

- member of the Award Committee for the Annual Awards of the Minister of Culture and National Heritage for Institutions in 2011 [appointed on 22 February 2011]
- member of the Program Council of the Copernicus Science Center for 2011–2016 [appointed on 1 August 2011]
- member of the Program Committee of the Arsenal Gallery, Białystok

### Maria Brewińska

- Vice-President of the Polish Section of AICA [International Association of Art Critics]
- lecturer at the Museum Curatorial Studies, Institute of Art History, Jagiellonian University [January – June 2011]

### Gabriela Świtek

- expert appointed by the Minister of Culture and National Heritage for the program *Collections – Priority 1 – National Collections of Contemporary Art* [December 2011 – January 2012]
- Head of the Theory of Art Department, Institute of Art History, University of Warsaw [1 June 2010 – 28 February 2013]
- Vice-President of the Academic Council, Institute of Art History, University of Warsaw

### Julia Maria Koszewska

- Vice-President of the Club of Catholic Intelligentsia [from April 2010]
- ELC member of the Pax Romana International Catholic Movement for Intellectual and Cultural Affairs – Europe [from July 2008]
- Committee Member of the Religions for Peace – European Interfaith Youth Network
- Ph.D. candidate at the Institute of Applied Social Sciences and the Faculty of History, University of Warsaw
- member of the European Sociological Association, European Association for Jewish Studies, and Librarians Without Borders

## National and International Exhibitions Organised in Collaboration with the Zachęta National Gallery of Art or by Its Curators, Meetings, Lectures, and Conferences in Poland and Abroad

### 4 January Gabriela Świtek

lecture for Ph.D. candidates at the Institute of Art of the Polish Academy of Sciences, Warsaw

### 23 January Gabriela Świtek

participation in a cultural studies panel in the series *Objects – Spaces*, Institute of Philosophy and Sociology, Polish Academy of Sciences, Warsaw

### 8 March Julia Maria Koszewska

workshop in editing Wikipedia for women [and all interested], part of *Wikipedia Is Also a Woman* action, Warsaw

### 8–10 March

#### Małgorzata Bogdańska-Krzyżanek

training *Copyright and Creative Commons*, part of *Kadra kultury* Culture Management Programme organised by the National Centre for Culture

### 13–21 March Magda Kardasz

study visit to Havana organised by the Lech Wałęsa Institute

### 17–18 March Stanisław Welbel

participation in the national academic conference *What's with the Spectator? Interdisciplinary Picture of Art Audience seen by Artists and Researchers*, University of Arts, Poznań; organised by the Students' Association, University of Arts, Poznań, Art History Students' Association, Adam Mickiewicz University, Poznań, Sociology Students' Association, Adam Mickiewicz University, Poznań; paper: *Zachęta's Educational Program. The Audiences. Groups of Audiences, Organises*

### 27 March Julia Maria Koszewska

paper on the role of the youth in the Church delivered at the meeting/seminar for the members of ZNAK movement *On the Laymen, On the Clergymen, and on Preaching the Gospel*, Laski near Warsaw

### 5 April Julia Maria Koszewska

lecture *Youth Inter-faith Dialogue and Coop-*

*eration in Modern Europe* at the conference European Council of Religious Leaders *Paths of Understanding and Dialogue – Interreligious Conference*, Rovereto, Italy

### 13–15 May Julia Maria Koszewska

participation in the first European organisational meeting of the 1st European contest WikiLoves-Monuments [contest for freely licensed photographs of historic monuments: <http://www.wikilovesmonuments.eu/>], organised by Wikimedia, Berlin

### 18–19 May Karolina Zychowicz

participation in the conference *Approaching and Distancing in Culture* organised by the Department of Ethnology and Cultural Anthropology, Institute of Polish Literature, Nicolaus Copernicus University, Toruń; paper: *The Reception of French Art in the Artistic Life in Poland in the 1940s. An Approach*

### 21 May Joanna Kinowska

reviewer for the 6th Portfolio Review, part of Photomonth 2011, Kraków

### 30 May Joanna Kinowska

participation in the discussion *Young Polish Photography. Maja Dąbrowska, Jakub Śwircz*, moderated by Krzysztof Pacholak, U Artystów, Warsaw

### 1 June Małgorzata Bogdańska-Krzyżanek

participation in the conference *Digital Culture. Media Library, or Media Archives* organised by IBM Polska, National Film Archive, National Audiovisual Institute

### 4 June Julia Maria Koszewska

paper *Holocaust and Antisemitism – Experience and Narratives of Museum Guides. Comparative Study in Auschwitz-Birkenau Memorial Site and Museum in Poland and the Yad Vashem Institute in Israel* delivered at the International Symposium *Perceptions of the Holocaust and Contemporary Antisemitism*, organised by the International Institute for Education and Research on Antisemitism, Berlin

### 11–19 June Karolina Zychowicz

study visit to Moscow as the delegate of the Ministry of Culture and National Heritage, to conduct research on the work of Wanda Chodasiewicz-Grabowska [Nadia Léger]

21–23 June **Julia Maria Koszewska**

participation in the conference of the European Council of Religious Leaders *Human Rights and Traditional Values in Europe*, Moscow

1 July **Julia Maria Koszewska**

open lecture *Informal Education about the Holocaust*, part of Jewish Culture Festival in Kraków, Jewish Community Centre, Kraków

22–24 July **Julia Maria Koszewska**

participation in the official celebration of the 90th anniversary of the Pax Romana IMCS [International Movement of Catholic Students] and the accompanying conference *Bridging Our Worlds: Going Beyond Borders*, Cologne

17–28 August **Karolina Zychowicz**

study visit to Paris — supervisor's research grant [subject of the Ph.D. thesis: *Léger in Poland*]

7–10 September **Julia Maria Koszewska**

paper: *Holocaust in Europe. Memory and Identity Today*, as well as collaborative paper: *Phantom Pains of Poland. A Post-traumatic Reaction to the Loss of Jews Caused by the Holocaust* (with Yechiel Weizman, Hebrew University of Jerusalem), presented at the *10th Conference of the European Sociological Association, Social Relations in Turbulent Times*, organised by the European Sociological Association, Geneva

15 September **Julia Maria Koszewska, Maria Świerżewska**

participant in the Open GLAM Workshop [GLAM — Galleries, Libraries, Archives and Museums], organised by the Open Knowledge Foundation, Digital Center, and Creative Commons Polska

16–19 September **Julia Maria Koszewska**

papers: *Introduction to Advocacy* and *Setting up EIYN Policy on Reacting to Critical Issues Troubling Peace, Welfare and Interfaith and Ethnic Coexistence in Europe*, organisation and moderation of the conference *Advocacy for Human Rights and Coexistence — European Young Religious Leaders Summit and Training*, Warsaw

25 September **Julia Maria Koszewska**

paper: *The Feminine Face of Wikipedia* delivered at the conference *10 Years of Polish Wikipedia*, Poznań

29 September –1 October **Maria Świerżewska**

participation in the training *Open Education and Culture* organised by the Coalition for Open Education

19 October **Maria Świerżewska**

participation in the Cultural Institutions Forum — *The Issues of Digitisation of Museum, Library, and Archive Resources*, organised by the Computer Science Promotion Center, Cardinal Stefan Wyszyński University in Warsaw

23 October **Joanna Kinowska**

moderator of the discussion *What's After Reportage?* with Jan Brykczyński, Filip Ówik, Rafał Masłow, Przemysław Pokrycki, part of *Katowice Non-Fiction* festival, Rondo Sztuki, Katowice

5 November **Zofia Dubowska-Grynberg**

lecture: *Is Contemporary Art for Children* at the conference LIMUD Keszpet Poland, Warsaw

14 November **Małgorzata Bogdańska-Krzyżanek**

participation in the panel discussion *Managing a Collection* at the conference *Museum Collections Managing. Museum Managing and Fund Raising*, organised by the Wilanów Palace Museum, Institute of Museology, Cardinal Stefan Wyszyński University in Warsaw, British Council Poland

16 November **Maria Świerżewska**

participation in the panel discussion *A Borrowed Collection* at the conference *Museum Collections Managing. Museum Managing and Fund Raising*, organised by the Wilanów Palace Museum, Institute of Museology, Cardinal Stefan Wyszyński University in Warsaw, British Council Poland

17 November **Zofia Dubowska-Grynberg, Magdalena Komornicka**

lecture and presentation: *Is Contemporary Art For Children?* at the conference *New Description of the World. Art and Literature for Children and the Youth Under Various Influences*, University of Silesia, Katowice

19 November 2011–15 January 2012

**Joanna Kinowska**

curator of the exhibition *Street Photography Now* organised by Fundacja.DOC at the gallery of the Museum of Printing in Warsaw, editor of the exhibition catalogue, Fundacja .DOC, Warsaw 2011

23–25 November **Dorota Karaszewska**

participation in the international academic conference *Book. Document. Information — In the Search of the Appropriate Form. The Role of a Publisher, Typographer, Artist and Technology in Publishing*, Institute of Library and Information Science, University of Wrocław

28 November **Julia Maria Koszewska**

presentation of the recent ICBL report on landmines across the world and as well as moderating the conference: *Poland Free from Landmines in the Spring? Poland to Ratify the Ottawa Treaty in 2012*. The conference was the finale vent of the campaign *Poland Free from Mines*, organised by the Religions for Peace European Interfaith Youth Network, Polish Red Cross, Club of Catholic Intelligentsia, Warsaw, Czulent Jewish Association, Warsaw

6–9 December **Hanna Wróblewska**

visit to Kiev at the invitation of the Polish Institute, Kiev, lecture at the National Museum in Kiev

20 December **Hanna Wróblewska**

participation in the jury proceedings for the Igor Zabel Award for Culture and Theory 2012, ERSTE Foundation, Vienna

20 December **Gabriela Świtek**

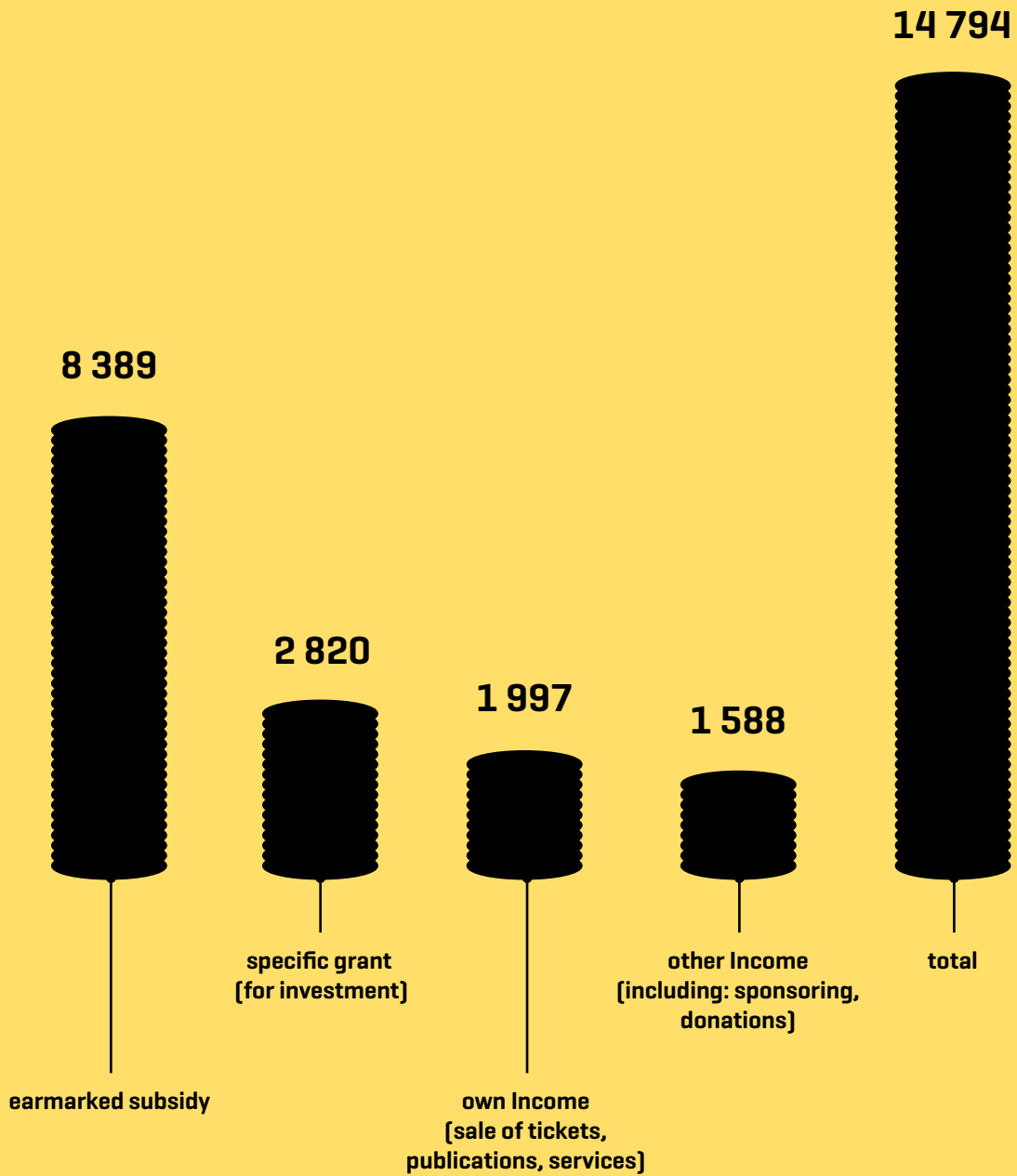
lecture for Ph.D. candidates at the Institute of Art of the Polish Academy of Sciences, Warsaw



Director Hanna Wróblewska greeting José Manuel Durão Barroso, President of the European Commission. Photo by Joanna Krawiecka

# Income

of the Zachęta National Gallery of Art in 2011 [in PLN '000]





# PROGRAMME COMMITTEE

## Zachęta National Gallery of Art Programme Committee

### **Jacek Dehnel**

Poet, author, translator

### **Rainer Fuchs**

Deputy director, Museum moderner Kunst Stiftung Ludwig [MUMOK] Wien. Curator of contemporary art exhibitions

### **Piotr Gruszczyński**

Theatre critic, senior dramaturge, TR Warszawa

### **Béatrice Josse**

Art historian and lawyer, director, Fonds régional d'Art contemporain [FRAC] Lorraine

### **Krzysztof Knittel**

Composer and performer

### **Marta Leśniakowska**

Art historian [history of modern architecture], professor in the Polish Academy of Sciences' Institute of Art

### **Zbigniew Libera**

Artist, author of objects, installations, videos, video installations, photographs, multimedia projects, lecturer at the Prague Academy of Fine Arts

### **Andrzej Mencwel**

Historian and critic of Polish culture and literature, cultural anthropologist, essayist, commentator, professor in the Institute of Polish Culture, Faculty of Polish Studies, Warsaw University, and in the Faculty of Direction, Theatre Academy, Warsaw

### **Mark Nash**

Film and video critic and theoretician, curator, head of Curating Contemporary Art, Royal College of Art, London

### **Piotr Nowicki**

President of the Society of the Encouragement of Fine Arts

### **Piotr Piotrowski**

Art historian, professor in the Institute of Art History, Adam Mickiewicz University in Poznań

### **Krzysztof Pomian**

Philosopher and essayist. Since 1973 based in France, since 1984 professor in the Centre National de la Recherche Scientifique in Paris, since 1999 in the Mikołaj Kopernik University in Toruń. Since 2001, director, Scientific Committee, Museum of Europe, Brussels

### **Maria Poprzęcka**

Art historian, professor in the Institute of Art History, Warsaw University

### **Jacek Sempoliński**

Painter and writer on art, professor emeritus, Warsaw Academy of Fine Arts

### **Andrzej Starmach**

Art historian, dealer, director, Starmach Gallery, Kraków

### **Andrzej Szczerski**

Art historian, head, Museum Curatorial Studies, Institute of Art History, Jagiellonian University, since 2009 president of the Polish Section of the International Association of Art Critics [AICA]

## Minutes of the Programme Committee Meeting

The annual meeting of the Zachęta National Gallery of Art Programme Committee, advisory board to the gallery's director took place on 20th April 2011. The main focus of the meeting was a summary of the last decade of the gallery's activity — **prompted by a recent change at the helm, which saw Hanna Wróblewska replace Agnieszka Morawińska as the director of Zachęta.**

Hanna Wróblewska discussed the gallery's agenda for 2011 as well as introducing to the Programme Committee new members of staff: Justyna Markiewicz (vice-director), Joanna Kordjak-Piotrowska (curator), Marta Miś-Michalska (press spokesperson, replacing Olga Gawerska; absent on leave), Katarzyna Kołodziej (curatorial assistant) and Karolina Zychowicz (documentation department).

The former director, Agnieszka Morawińska was also present and summarized her professional practice at Zachęta over the previous ten years, and extended her gratitude to the members of the Programme Committee for their lasting and fruitful cooperation.

What followed was a discussion about the previous year's exhibition programme which began with a monographic show by Zbigniew Libera (opened in 2009). Later a collaboration with Rainer Fuchs, led to the Zachęta hosting *Gender Check!*, and towards the end of the year, the gallery presented a comprehensive overview of works by Katarzyna Kozyra in the exhibition *Katarzyna Kozyra. Casting*. The end of the year also brought the official results for the exhibition project competition presented at the Polish Pavilion during the recent edition of the Venice Biennale. The committee selected . . . *and Europe will be stunned* by Yael Bartana, and decided that the last part of the artist's film trilogy would be presented both in Venice and in the Zachęta's Matejko Room. It was noted that both the selection procedure and the final decision of the committee was met with controversy and debate, part of which came from the AICA forum. Andrzej Szczerski, president of the Polish Section of the International Association of Art Critics, was asked to comment on the issue. In the discussion concerning the question of whether the minutes from the committee proceedings should be made available to the public, most of the participants considered this proposal dangerous and emphasised the need for confidence in the decisions taken by a democratically selected jury. In the voting that followed, the majority of the committee members ruled in favour of uphold-

ing the existing status; that is, maintaining the confidentiality of the jury proceedings (two members abstained from the vote).

Next, Hanna Wróblewska went on to discuss the Zachęta agenda for the year 2011. This point included a brief discussion of financial issues.

In the current year, Zachęta received a subsidy for the amount of 6 million 609 thousand PLN. After deducting the overhead expenses, the gallery has practically no budget at its disposal. Under these circumstances, the developing of the institution's exhibition and educational events program inevitably involves scheduling exhibitions that cannot be covered under the current budget. In the hopes of securing funds for these undertakings in the future, the gallery programme also includes exhibitions that will most likely be developed with the aid of sponsors or collaborating parties. Such planning however, involves a risk of re-scheduling — this was the case last year with two projects that had been rearranged for 2011: one of them was an exhibition of art from India (for which partial funding from the Ministry of Culture and National Heritage as well as a declaration of a collaboration from India and is currently secured), the other was an exhibition of Goshka Macuga, a Polish artist based in the United Kingdom, and a Turner Prize nominee.

Next, the Zachęta's chief accountant Danuta Skorupska addressed the issue of a financial surplus in the balance sheet that appeared at the end of 2010. In 2009 the loss amounted to 885 thousand PLN, while in the preceding year 415 thousand PLN. After balancing the accounts, the institution posted a profit of 756.759,83 PLN — the reason for this is the result of the value of material goods donated to the institution in 2010. If this sum, which does not translate into financial means, was disregarded, the final balance would indicate a loss to the amount of almost 275 thousand PLN.

Exhibitions organised in Kordegarda Project have been an important element of Zachęta's activity. Their agenda for 2011 was discussed in brief by the curator Magda Kardasz, who invited all present to visit Kordegarda Project in Gałczyńskiego Street.

**In conclusion, Hanna Wróblewska extended her gratitude to all Committee members, and remarked that, due to changes in the statute, this was the last meeting of the Programme Committee in its present form.**

# PARTNERS AND SPONSORS

The Zachęta National Gallery of Art is funded by the Ministry of Culture  
and National Heritage of the Republic of Poland

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## **Annual Report 2011**

graphic design: Magdalena Piwowar  
prepared by Gabriela Świtek based on materials  
provided by the Zachęta team  
editing: Marta Miś-Michalska, Jolanta Pieńkos  
translated by Krzysztof Kościuczuk  
photoeditor: Dorota Karaszewska  
layout: Maciej Sikorzak, Krzysztof Łukawski

Photographs by Marek Krzyżanek @ Agencja Medium,  
Sebastian Madejski, Maciej Landsberg  
were provided by the Zachęta archive

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ISBN 978 83 60713 65 5

