

Zachęta — National Gallery of Art
ANNUAL REPORT

2012

Wolfgang Tillmans Zachęta Ermutigung

— **Hypertext. 10 Years of Centrala** [Kordegarda Project]

Goshka Macuga. Untitled

— **No, No, I Hardly Ever Miss a Show**

— **Warsaw ENCourages** [Art Gallery at the Warsaw Chopin Airport]

— **Karolina Freino. Erase Boards** [Kordegarda Project]

— **Rafał Milach. 7 Rooms**

— **Doubly Regained Territories. Bogdan Łopieński, Andrzej Tobis, Krzysztof Żwirblis**

— **New Sculpture?**

— **On a Journey** [Art Gallery at the Warsaw Chopin Airport]

— **Emotikon. Robert Rumas & Piotr Wyrzykowski**

— **Małgorzata Jabłońska, Piotr Szewczyk. Dzikie•Wild** [ZPR]

— **Art Everywhere. The Academy of Fine Arts in Warsaw 1904–1944**

— **Konrad Maciejewicz. Transform Me** [ZPR]

— **Jaśmina Wójcik. Hiding People among People without Contact with Nature Leads to Perversions** [ZPR]

— **Making the walls quake as if they were dilating with the secret knowledge of great powers** [13th International Architecture Exhibition, Polish Pavilion, Venice]

— **Beyond Corrupted Eye. Akumulatory 2 Gallery, 1972–1990**

— **HOOLES**

— **Marlene Dumas. Love Hasn't Got Anything to Do with It**

— **Katarzyna Kozyra. Master of Puppets** [Schmela Haus — Kunstsammlung Nordrhein-Westfalen, Düsseldorf]

— **Izabella Jagiełło. A Beast** [ZPR]

— **Anna Molska. The Sixth Continent**

— **Piotr Ukłański. Czterdzieści i cztery**

— **Marek Konieczny. Think Crazy**

— **Jarosław Jeschke. Hamlet Lavastida. Jose Eduardo Yaque Llorente. Fragmentos** [ZPR]



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Warsaw 2013

Renovation of the space
of the new library



Photo by Sebastian Madejski



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Changes, changes, changes . . .

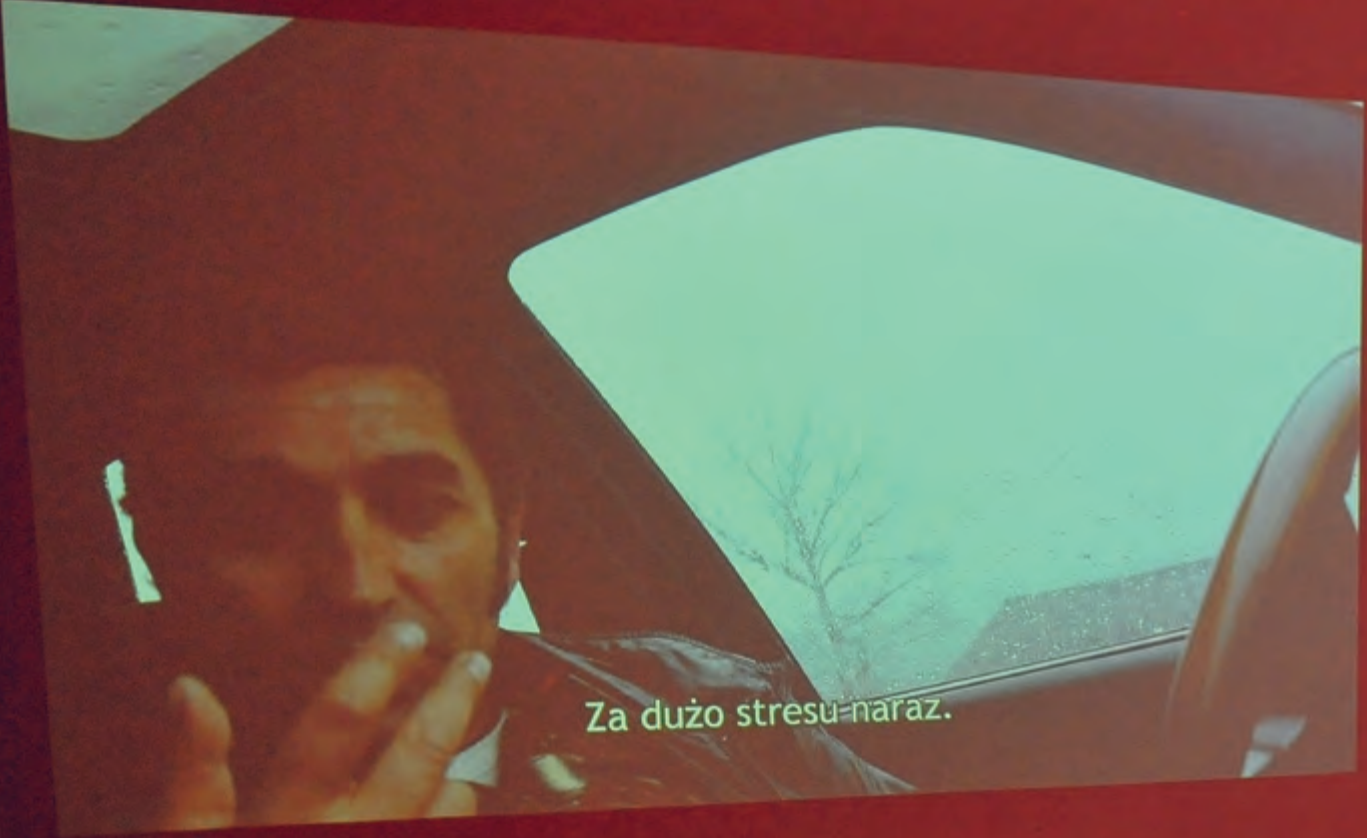
The year 2012 demanded of visitors and the Zachęta team quite a bit of flexibility. The projects for the program of exhibitions were highly interesting and for that reason, in spite of a series of repairs and remodelling inside the building itself, we decided to follow through with the program in its entirety. Two historic exhibitions provided significant reviews of important phenomena in the history of, but not exclusive to, Polish art: *Art Everywhere. The Academy of Fine Arts in Warsaw 1904–1944* was the story of the beginnings of the Academy of Fine Arts in Warsaw and simultaneously of the birth of a new iconography documenting the revival of statehood; and *Beyond Corrupted Eye. Akumulatory 2 Gallery, 1972–1990* — an exhibition about an independent gallery in Poznań led by the artist Jarosław Kozłowski that had been active internationally for almost 20 years, and which — paradoxically — had to cease activity at the beginning of the Polish transformation in the 90s. We presented an exhibition of the internationally acclaimed painter Marlene Dumas, work by whom also enriched our collection. After many years, Piotr Uklański returned to Zachęta with a large exhibition — this time, however, as a classic of Polish art and not just as a scandal-monger. We showed curatorial interpretations of new phenomena in art (the exhibitions *New Sculpture?* and *Hools*), as well as some new projects by young artists (among others Anna Molska, Rafał Milach, Jaśmina Wójcik). All this, and more, we presented in constantly changing spaces — the visitors had to get used to a shrunken bookshop, restricted passages, and new temporary pathways. This was necessary in order that, in the coming years, we will be able to enjoy a renovated functional and accessible space, designed with contemporary vision by Aleksandra Wasilkowska, involving a new entrance, information centre, bookshop, cloakroom, library and bistro-café. We apologise again for any inconvenience thus caused!

We have also organized and co-organized exhibitions outside Zachęta. For the third time, Katarzyna Kozyra took up the challenge of a retrospective, this time inserting her works with a strong artistic gesture into the modernist architecture of the Schmela Haus in Düsseldorf. The exhibition documenting the activity of the Akumulatory Gallery, in its turn, was also presented in the magnificent space of the MOCAK in Cracow. The project of Katarzyna Krakowiak and Michał Libera *Making the walls quake as if they were dilating with the secret knowledge of great powers* prepared by us for the Polish Pavilion at the 13th International Architecture Exhibition — La Biennale di Venezia — received an honourable mention, and we have therefore decided to also show it in a new version in Zachęta in 2013. We hosted the Adam Mickiewicz Institute for their review of cultural projects accompanying the Polish Presidency of the European Union, the awards' ceremony for the Igor Zabel Culture and Theory Award organized by the Erste Foundation, and — as we hope to do regularly in the future — the panel accompanying the Jerzy Stajuda Art Critique Award.

Among other important events we can count: the launching of the portal OtwartaZacheta.pl, where we make available resources acquired or produced by us (such as images of works in the collections, photographic documentation of exhibitions and educational materials), and also the inauguration of a new series of publications *Archiwum Zachęty* [The Zachęta Archive]. We bade farewell for good to Kordegarda by preparing for publication, in cooperation with the Society for the Encouragement of Fine Arts and at the instigation of Joanna Mansfeld and Wiesława Wierchowska, the book *Miejsce Kordegarda* about the Kordegarda gallery under the leadership of Danuta Wróblewska, as well as the book *Room with a View* about the series of exhibitions undertaken at first in Kordegarda on Krakowskie Przedmieście (2006–2011), and then in the Kordegarda Project on Gałczyńskiego Street. We also symbolically parted with the name — since April 2012, the gallery on Gałczyńskiego Street is simply called the Zachęta Project Room.

We extend our warm welcome to Zachęta, the Zachęta Project Room and OtwartaZacheta.pl!

Hanna Wróblewska and the Zachęta team



Za dužo stresu naraz.





Emotikon. Robert Rumas
& Piotr Wyrzykowski

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[as of 31st December 2012]

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Krzysztof Tyma

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Mariusz Smolak

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Piotr Uklewski, *Unclehood (Open Wide)*, 2012, exhibition Piotr Uklewski, *Czterdzieści i cztery*, Photo by Marek Krzyżanek, Agencja Medium

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



LEAFLET

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.

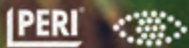
The project was organized as part of the North Rhine-Westphalia Cultural Season in Poland 2011/2012 with the support of the state of North Rhine-Westphalia.

ACCOMPANYING EVENTS

28 January Meeting from the *Come and Ask a Question* series, moderator: **Karol Radziszewski**

sponsorzy galerii

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pl. Małachowskiego 3
00-916 Warszawa
www.zacheta.art.pl



wystawa czynna
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 związkowego
Nadrenii Północnej-Westfalii.

TAM TAM
nrwpolsce

KUNST
SAMMLUNG
NORDRHEIN
WESTFALEN

1.12.11
– 29.01.12



LEAFLET
texts: **Centrala**
graphic design: **Jakub Jezierski**
Polish-English language edition

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.

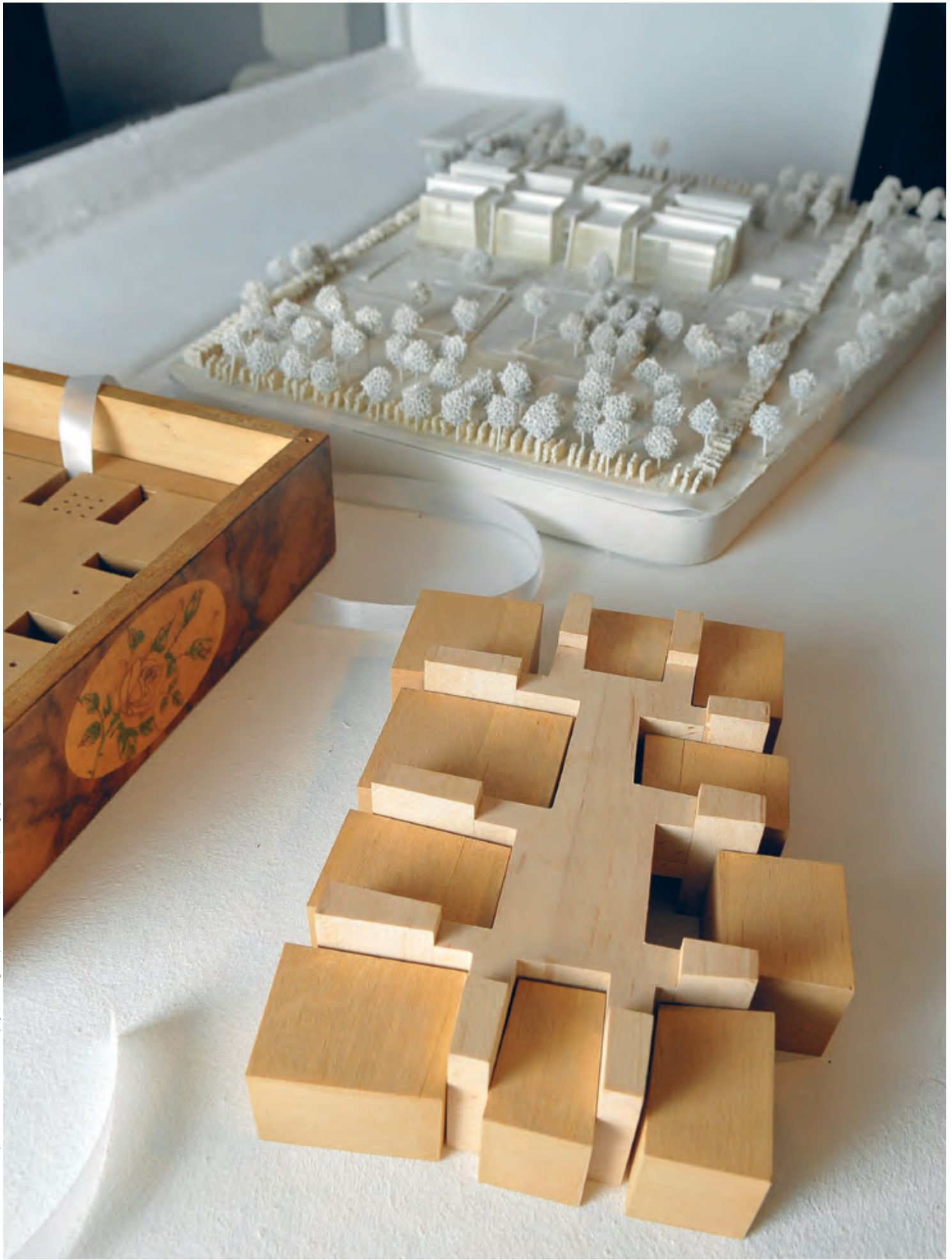
The interplay of themes and the display in the exhibition were conceived to resemble the neuron structure of human brain which, in turn, was a reference to the way the members of Centrala perceive urban space, as well as their diverse approaches and characters.

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 Solbjør, Jan Strumiłło, Dominik Strzelec, Krzysztof Syruć, Marzena Wytrykusz, Piotr Zbierajewski.

ACCOMPANYING EVENTS

4 February Meeting with the members of Centrala Warszawa — *Net, grass, tare, that is how to design the city*, participation: Małgorzata Kuciewicz, Krzysztof Banaszewski, Simone De Iacobis



Goshka Macuga. Untitled

curator: **Maria Brewińska**

collaboration: **Katarzyna Kołodziej**

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



LEAFLET

text: **Maria Brewińska**

graphic design: **Grzegorz Laszuk^{ks}**

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

10 January Film screening: *Great Escape of a Censor*, dir. Grzegorz Braun, Poland, 1999, 56 min.

17 January Film screening: *Damned in the USA*, dir. Paul Yule, Great Britain, 1993, 68 min.

17–18 February Conference: *The Future of Censorship*

17 February *Theories and Practices*, moderator: Ewa Majewska; participants: Edwin Bendyk, Katarzyna Bojarska, Agata Czarnacka, Maciej Gdula, Jarosław Kuisz, Jakub Szreder

18 February *Between Market and Dogma*, moderator: Iza Kowalczyk; participants: Jakub Dąbrowski, Anna Dryjańska, Rafał Jakubowicz, Roman Kurkiewicz, Ewa Majewska

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



LEAFLET

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 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, Joaquín Gasgónia Palencia, Amandine Quillon-Nowacki, Bianka Rolando, Jennifer Rubell, Konrad Smoleński, Dannielle Tegeder, Tina Willgren.

ACCOMPANYING EVENTS

12 January Discussion on the results of the survey preceding the exhibition opening, moderators: Anna Tomczak, Stanisław Welbel; invited guests: Joanna Erbel, sociology students

19 January Discussion and presentation of the chosen *open call* projects, moderator: curator of the exhibition Stanisław Welbel

20 January Meeting from the *Look/See. Contemporary Art and Seniors* series, moderators: Barbara Dąbrowska, Maria Kosińska

21 January Workshop by Amandine Quillon-Nowacki with audience participation

27 January Jordi Ferreira's performance *The Filled Space* with audience participation

3 February Film screenings: *The Hermitage Dwellers*, dir. Aliona van der Horst, Netherlands, 2006, 73 min [documentary], *House of Wax*, dir. André De Toth, USA, 1953, 84 min.

11 February Tina Willgren's interactive performance *The Recording* with video cameras, cameras, dictaphones and participation of the observers

13 February Film screenings: *Super Art Market*, dir. Zoran Solomon, Germany, 2009, 87 min [documentary]; *The Maiden Heist*, dir. Peter Hewitt, USA, 2009, 90 min

Rafał Łuzano-Hammer, Surface Tension, 2007. Photo by Marek Krzyżanek, Agencja Medium



Julita Kacenda & Anton Vaidik, Time/Bank Warsaw, as a part of e-flux Time/Bank. Photo by Marek Krzyżanek, Agencja Medium



money, however, a shortage of official money. As such, an illegal currency was created, but it soon disappeared, as it was understood to be a kind of "fake" money, not based on material goods, such as corn, wheat, etc. The idea was often proposed to be attractive, so that people would keep it and convert them from circulation. This way, the idea would never be used, because it was not legal tender, the only people who did it were those who wanted to. As a result, it had a stabilizing effect on official currency, which was still in circulation.

The first successful contemporary time bank was started in 1991 by Oliver Scharf, New York. Following his idea, people began to create their own time banks, which eventually came to be accepted by local business and which still flourish. Time banking and service exchange since developed into a full-fledged movement, visibility point around the economic development of local communities.

Time/Bank is included on the already existing time banks. It Time/Bank transaction will give individuals to request, offer, and for services in "Hour Notes." When a task is performed, the credit hours earned may be saved and used at a later date, given to any member of the bank or contributed towards developing its communal purposes. Through Time/Bank we hope to create a virtual currency and a parallel micro-economy for the entire community, a local economy that is not geographically bound, and to create a sense of work for many of the technologies that drive us since within our field—particularly those participants that do not social communities and that therefore are possible to be used in a virtual, which tend to exclude only certain—language—there is a change as significant as profitable.

11.01–11.03

Warsaw ENcourages [Art Gallery at the Warsaw Chopin Airport]

curator and exhibition design: **Małgorzata Bogdańska-Krzyżanek**

collaboration: **Zofia Koźniewska, Joanna Waśko**

partner of the project: **Warsaw Chopin Airport**

strategic partner of the gallery: **Centrum Dobrego Obrazu**

The project was initiated by Warsaw Chopin Airport who invited to collaborate in it two institutions — the National Museum in Warsaw and the Zachęta National Gallery of Art. The exhibition series started with a presentation of works by Polish contemporary visual artists, relating to Warsaw in various ways and selected by the Zachęta gallery.

Warsaw ENcourages presented selected works from the Zachęta collection. This is the third collection in the institution's history. The first was the collection of the 1860-founded Society for the Encouragement of the Fine Arts, moved during the Second World War to the National Museum in Warsaw. The second was the collection accumulated between 1945 and 1989 (when Zachęta functioned as the Central Bureau of Artistic Exhibitions) currently partly scattered throughout the country. The third — present — collection has been systematically built up since the 1990s and mainly comprises works by Polish contemporary artists who have exhibitions at the gallery, as well as works co-produced by Zachęta as part of its projects.

The city's history was documented by Leonard Sempoliński's photographs from the 1950s, showing the oldest part of town and newly constructed buildings which today form its architectural canon. History was also evoked by a sentimental journey undertaken in a film by Joanna Rajkowska, an artist with roots partly from Warsaw. Kobas Laksa's large-format futurist photomontages depicted visions of future life and hypothetical new functions of present-day Warsaw buildings photographed by Nicolas Groszpiere. Works by painter Edward Dwurnik and the photographer duo Aneta Grzeszykowska & Jan Smaga offered detailed, partly sociological portraits of specific city locations, such as the Zachęta or YMCA buildings. In Robert Kuśmirowski's project, one of Warsaw's oldest and most elegant high streets, Krakowskie Przedmieście became the scene of a performance piece without losing its important role of a busy artery. In a project by Rafał Jakubowicz, it is the Zachęta exhibition rooms that became the background for an artistic action.



FRAGMENTS OF A DISPLAY SHOWN
AT THE WARSAW CHOPIN AIRPORT
graphic design and realisation:
Maciej Sikorzak

ACCOMPANYING EVENTS

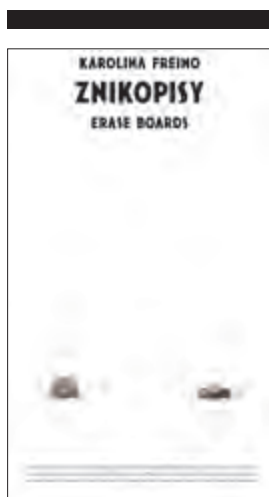
2 February Meeting from the *Look/See. Contemporary Art and Seniors* series, moderator: Alicja Korpysz



Karolina Freino. Erase Boards

curator: **Magda Kardasz**

collaboration: **Adam Repucha**



LEAFLET

texts: **Karolina Freino, Adam**

Repucha

graphic design: **Jakub Jezierski**

Polish-English language edition

Karolina Freino's exhibition in the Kordegarda Project was the final presentation in the cycle *Room with a View* that had been ongoing since 2007. The work of Karolina Freino, a Wrocław-based multimedia artist, stems to a large extent from an in-depth observation of her immediate surroundings. Her larger or smaller (sometimes miniature) interventions in public space indicate a flair for social activism. However, in her practice there is hardly any sense of a desire for introducing radical changes to the spaces that surround her or the way they are perceived. Rather, the artist takes note of a seemingly insignificant detail which, when slightly shifted or altered, turns out ultimately to have quite a significant impact on the surroundings or becomes a subtle, ironic social commentary. Besides older works, the Kordegarda Project show featured more recent realizations, making direct reference to the gallery building, located at the back of Nowy Świat Street, and its environs.

In the works specially created for the exhibition in the Kordegarda Project: *Birds* and *Blind Spot*, alongside the spatial context, an important factor was equally the temporal one. In February 2008, the Skarpa Cinema — designed by Zygmunt Stepiński (who also designed the housing estate where the Kordegarda Project is located) — was replaced by the Foksal Residence estate opened in February 2012. These works commented in an interesting way on the absence of the cinema from the field of vision of the gallery's windows. In *Divisions*, meanwhile, the bars placed by the artist in the windows of the Kordegarda Project reproduced, on a larger scale, those present in the windows of the flats right above the gallery's entrance. The project served as an ironic comment on the changes occurring in the architecture of Polish cities, interpreting them also in a wider context, as a symbolic illustration of the functioning of public life in Poland.

ACCOMPANYING EVENTS

10 February Concert of the band
Zrobię To Sobie during the exhibition
opening

Karolina Freina, Birds, 2012. Photo by Marek Krzyżanek, Agencja Medium



Karolina Freina, Divisions, 2012. Photo by Marek Krzyżanek, Agencja Medium



Rafał Milach. 7 Rooms

curator: Joanna Kinowska

collaboration: Anna Bystrowska, Dorota Ostrowska,

Marlena Talaunas, Marta Syrzistie

exhibition design: Rafał Milach, Joanna Kinowska

rooms: no. 11 [Mały Salon], 12, 13



LEAFLET

texts: Svetlana Alexievitch,
Joanna Kinowska, Rafał Milach
graphic design: Ania Nałęcka / Tapir
Book Design
Polish language edition

Rafał Milach presented the stories of Russians who were born in the USSR, but whose adult lives run their course in the Russia of Vladimir Putin. This is a tale of ordinary people, their friends and family, and the world in which they live. In Milach's photographs are to be found neither extremism nor sensationalism. We observe the everyday life of representatives of the generation of thirty-somethings that the photographer has been a witness to over the course of the last six years. "I have been through three phases in my relationships with my heroes. First, they were my guides through their cities, then they became the heroes of my photos, and then finally they became friends with whom I talk more than I photograph," the artist explains.

The series *7 Rooms* is composed of six stories whose heroes come from various parts of the former Soviet Union. Gala lived in Yekaterinburg, but then emigrated with her family to France. Mira's roots are in Khakassia, she was born in Moscow and spent most of her life in Krasnoyarsk. Sasha and Nastya from Yekaterinburg live in their own world, not making any concessions to the world around them. Lena is a Kazakh with Russian roots, an immunologist living in Moscow. Stas, a journalist, is a "real Siberian bear" who lives in Krasnoyarsk with his family, but travels a great deal, writing texts for election campaigns. Vasya is from a village near to Yekaterinburg. During the day he looks after his young daughter, while by night, under the pseudonym of Panikchida, he is a star of the local drag queen scene.

The seventh room of the title is above all dedicated to the reports of Svetlana Alexievitch, in other words to the metaphorical baggage of the generation born in the USSR. A separate space at the exhibition was dedicated to each story, within which photographs were accompanied by the heroes' stories. The entrance to the exhibition was a multimedia installation showing each of the characters in their surroundings: at home, at work, on their housing estate or in the city.

An important supplement to the stories presented by Milach were fragments from Alexievitch's book *Enchanted with Death* (published in the folder accompanying the exhibition). The author tells the private stories of people whose lives have unfolded together with the end of the Soviet Union. The broadening of *7 Rooms* to include the motif of memory and the juxtaposition of contemporary history with a history that is still very recent opened the possibility of a better understanding of Russians. On completing the project, Rafał Milach said: "In Russia, there is a huge number of paradoxes. Sometimes it seemed to me that I understood some of them, only to find that my next trip proved that I was mistaken."

ACCOMPANYING EVENTS

26 February Guided tour with curator Joanna Kinowska

28 February Meeting at the exhibition from the *Zachęta for Teachers* series with Joanna Kinowska

1 March Meeting with Rafał Milach

2 March Meeting from the *Look/See. Contemporary Art and Seniors* series, moderators: Barbara Dąbrowska, Maria Kosińska

7 March Author's workshop with Rafał Milach

13 March Film screening: *The Russians. A Film about Oleg Videnin*, dir. Christian Klinger, Great Britain, 2011, 52 min.

22 March Meeting from the *Come and Ask a Question* series, moderator: Eugeniusz Sobol

29 March *Fighting Stereotypes*, meeting in English with Benjamin Cope and Lisa Grolig



Doubly Regained Territories. Bogdan Łopieński, Andrzej Tobis, Krzysztof Żwirblis

curator: Hanna Wróblewska

collaboration: Magdalena Komornicka

exhibition design: Hanna Wróblewska

rooms: no. 3, 4, 5



LEAFLET

texts: Hanna Wróblewska, Magdalena Komornicka, Bogdan Łopieński, Andrzej Tobis, Krzysztof Żwirblis
 graphic design: Dorota Karaszewska
 Polish and English language editions

Doubly Regained Territories was a presentation of three artistic projects: by Bogdan Łopieński, Andrzej Tobis and Krzysztof Żwirblis. A photographer-reporter, a painter who with the help of his photographic apparatus and a Polish-German dictionary undertakes a utopian project of describing the world, and a director-performer-actor activating a small, local (neighbourhood) community — all three through their activities strive to regain peripheral territories lost to everyday banality.

Photographs by Bogdan Łopieński transport us to the 1st Biennial of Spatial Forms in Elbląg in 1965. Over forty artists invited to participate in the event projected and then, in collaboration with technicians and workers from the local Zamech Mechanical Works, produced several dozen enormous, metal spatial forms. Many of them to this day stand in the space of the town. The press (and not only the art press) announced the birth of a true union between artists and workers, the artists obtaining the possibility to experiment on a huge scale, the Zamech Works earning the title of a patron of the arts, and the city with its complicated past establishing a successive element in the building of its new history and Polish identity.

Krzysztof Żwirblis' *Social Musuem* is a project that is in a certain sense peripheral. Although it takes place in Warsaw, its heroes are not monuments, historical buildings or spectacular events — but inhabitants. The artist transforms himself into an animator, journalist and organizer. The project is constituted by people persuaded by Żwirblis to show their own collections, tell their own stories, and organize their own festivals, meetings, walk and collective projections. It is a question of human relations.

The cycle *A–Z (Educational Cabinets)* by Andrzej Tobis begun in 2006 is a series of photographs. A Polish-German term and an index number from a Polish-German dictionary issued in 1954 have been appended to each of them. Most of the photographs were taken in Upper Silesia where the artist lives. The photographs don't refer to any event, but rather to a certain state between. Between languages (Polish and German), between times and systems (the past of the People's Republic of Poland and the present of the new Republic of Poland), between the cold objectivity of an existing situation (and not a created situation) and the Polish-German terms/definitions disturbing objectivity.

The exhibition in Zachęta, whose title was inspired by a painting by Marek Sobczyk and Jarosław Modzelewski, attempted to find an answer to a question: in what way does art impact on reality? Does art really have an impact on it?

ACCOMPANYING EVENTS

4 March Guided tour with curator Hanna Wróblewska

15 March Meeting with Andrzej Tobis, moderator: Bogna Świątkowska

27 March Film screenings: *The Law and the Fist*, dir. Jerzy Hoffmann, Edward Skórzewski and three editions of the Polish Film Chronicle [1947, 1948, 1965]

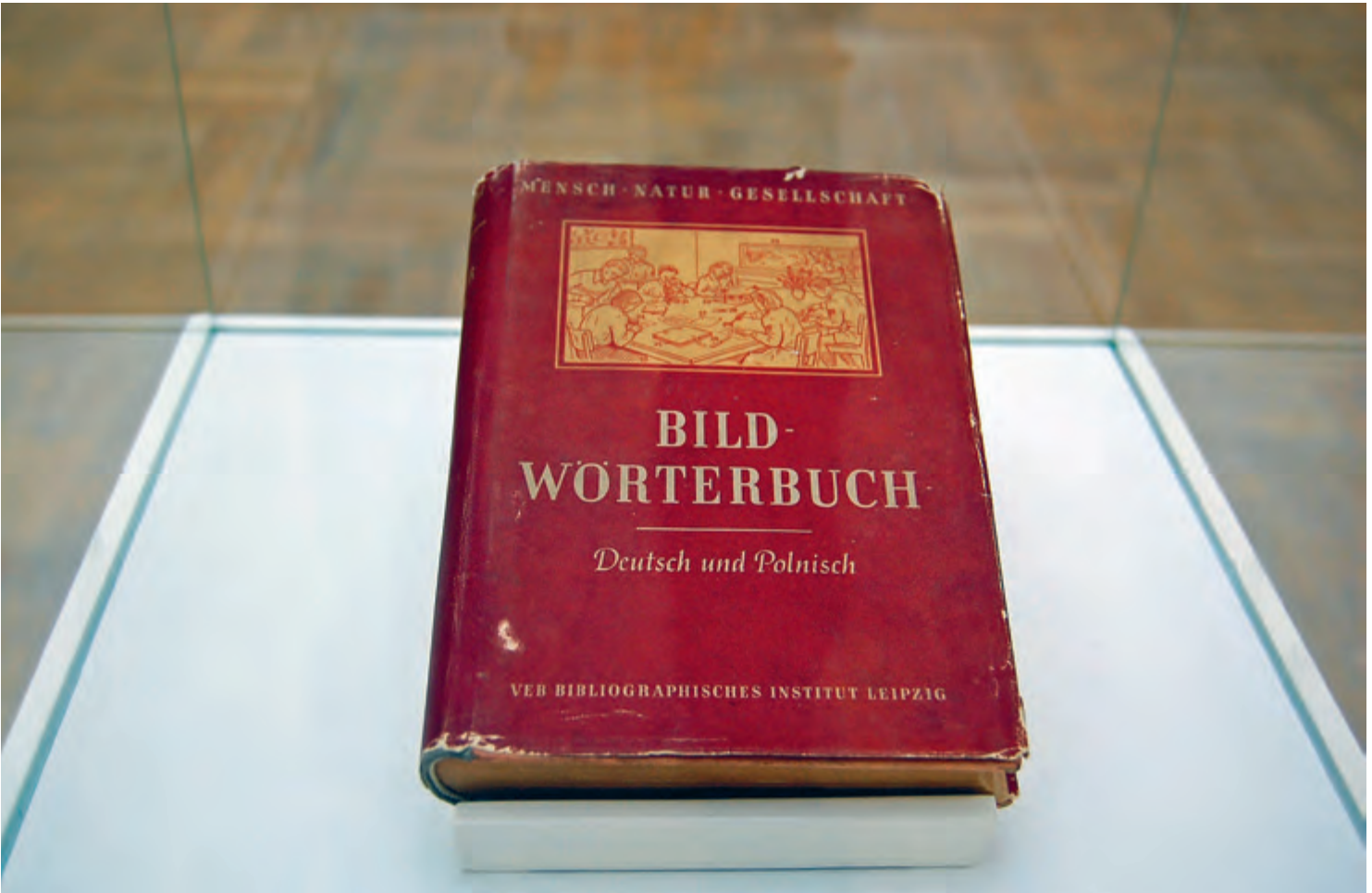
30 March Meeting from the *Look/See. Contemporary Art and Seniors* series, moderators: Barbara Dąbrowska, Maria Kosińska

18 April Meeting from the *Zachęta for Teachers* series, moderator: Magdalena Komornicka

19 April Meeting with Bohdan Łopieński, moderator: Joanna Kinowska

22 April Walk in the footsteps of the 1st Warsaw Metal Sculpture Biennale, moderator: Paweł Giergoń

13 May Krzysztof Żwirblis, *Social Museum* action in the territory of Wola district







New Sculpture?

curator: **Maria Brewińska**

collaboration: **Katarzyna Kołodziej**

exhibition design: **Maria Brewińska**

rooms: **no. 6, 7, 8, 9, 10**



LEAFLET

texts: **Maria Brewińska, Karol Sienkiewicz**
 graphic design: **Grzegorz Laszuk^{K+S}**
 Polish-English language edition

The exhibition dealt with the relations between contemporary sculpture and modernism: a concept here understood as the striving towards modernity observable in art from the 1910s to the 1970s. The common denominator for the sculptures selected at the exhibition was their reference to such modernist tendencies as the rejection of ornamentation in the name of a simplification and purity of forms and constructions, as well as concentration on the value of material and the function of an object. The underlying conceptions of modernism have long been of interest to artistic circles not just on account of their historical import, but also a sense of a still untapped potential. Modernism has a huge influence over current art and, even though it is a historical phenomenon, for many it remains a live one. Artists submit it to revision, transform it, enter into dialogue with it or simply draw inspiration from its formal language.

Particularly over recent years, the debate about modernism has taken a new turn. The founding principles of modernity have captured the attention of researchers, architects, and critics, who have ventured to explore it in academic papers and critical reflection. Starting from the supposition that the beginning of the 21st century saw the end of postmodernism, they set out to identify its potential successor. Some, like Nicolas Bourriaud, pronounced the birth of a new strain of modernism — altermodernism, that stems from the specific character of the current global changes to which artists react. Others, like Martin Herbert in his essay on New Modernism, emphasize the continuity of tradition and the continued existence of art's formal language along principles largely similar to those of modernism.

The *New Sculpture?* exhibition focused on the latter of the two phenomena described above, in other words on the concept of New Modernism. The sculptures, objects and installations here served as a pretext for an investigation of artistic reactions towards the traditions of modernism, such as classic modernist design, comparing the old and the new and identifying points of interaction. The exhibition posed a question about the form of new sculpture and the language employed by artists. Is it the same formal language, or has it perhaps been modified in response to contemporary artistic phenomena and individual practices? What is it that attracts artists to modernism, and how do they draw on this tradition? The exhibition not only focused on highlighting affinities and identifying a familiar language in contemporary practices; rather, it also sought to demonstrate how this very language is being transformed and challenged, and the ways in which its forms are differentiated in contemporary sculpture.

Artists: **Martin Boyce, Thea Djordjadze, Kasia Fudakowski, Jerzy Goliszewski, Wade Guyton, Mai-Thu Perret, Monika Sosnowska, Tatiana Trouvé.**

ACCOMPANYING EVENTS

11 March Guided tour with a curator
 Maria Brewińska

20 March Film screenings: Mai-Thu Perret — *An Evening of the Book: Hales and Neon*, 19 min.; *The Book*, 15 min.; *Dance of Commas*, 10 min.

12 April Meeting with Rafał Dominik as part of the Art Lovers' Circle

20 April Meeting from the *Look/See. Contemporary Art and Seniors* series, moderators: Barbara Dąbrowska, Maria Kosińska

21 April Discussion meeting *Between the Ornament and the Monument*, participation: Maria Brewińska, Stach Szablowski, Agnieszka Tarasiuk; moderator: Daniel Muzyczuk

10 May Meeting with Monika Sosnowska *By the Stairs*, moderator: Gabriela Świtek, PhD





Kasia Fudakowska, works from 2008–2009; Photo by Marek Krzyżanek, Agencja Medium



20.03–25.04

On a Journey [Art Gallery at the Warsaw Chopin Airport]

curator, exhibition design: **Małgorzata Bogdańska-Krzyżanek**

project partner: **Lotnisko Chopina w Warszawie**

gallery's strategic partner: **Centrum Dobrego Obrazu**



LEAFLET

text: **Małgorzata Bogdańska-Krzyżanek**

graphic design: **Maciej Sikorzak**

Polish-English language edition

On a Journey was a second exhibition realized by Zachęta as part of the project *Art Gallery at Chopin Airport*. The works on display were from Zachęta's current collection. The venue — an airport — obviously influenced the show's subject matter. Travelling, however, was a point of departure, a background and a metaphor for the featured works.

Commuting to work or school, or going to meet someone is also an instance of travel. It is a regular part of our everydayness, a rather ordinary and non-fascinating one as it is presented by Miłosz Benedyktowicz's *The Tramway*. It is only unusual events and elements — such as a choir singing at an underground station and on an underground train in Paweł Althamer's film — that can make it attractive and worth remembering. Wilhelm Sasnal similarly focuses in his paintings on capturing the most personal, ephemeral, and seemingly unimportant that he encounters on his way.

A distant, planned or unexpected journey involves a thrill of excitement, as well as the awareness of an inevitable change — a fact explored in the work of Andrzej Dłużniewski, and present in the reflective question *Where Are You Going?* posed in Roman Banaszewski's lithograph. Travelling often evokes a sense of nostalgia. It is triggered by the very motif of the road, present in the paintings of Tomasz Tatarczyk and Jarosław Modzelewski. Bogna Burska's photographic series titled precisely *The Road* evokes a splendid, but disturbingly ambiguous, contrast — traces of blood on the snow. Wojciech Doroszuk's film explored the currently topical theme of labour emigration, presenting a vision of hard work and the sense of anxiety and uncertainty that accompanies travelling in search of a better life and work in a highly picturesque and poetic image of bucolic nature. What Agnieszka Polska's video immediately brings to mind is the idea of summertime travel, but this idyllic image is streaked with anxiety. The motif of travelling in the sense of going on a spiritual journey — exploring one's states of body and mind — appears in Paweł Althamer's *The Boat and the Spacesuit*.

ACCOMPANYING EVENTS

24th April Meeting from the *Look/See. Contemporary Art and Seniors* series, moderator: Alicja Korpysz



13.04–20.05

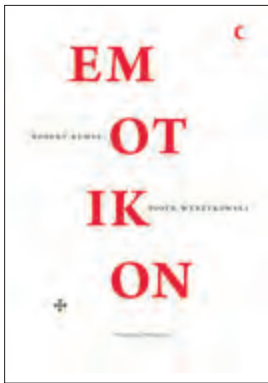
Emotikon. Robert Rumas & Piotr Wyrzykowski

curator: **Maria Morzuch**

collaboration: **Magdalena Komornicka**

exposition project: **Robert Rumas, Piotr Wyrzykowski**

rooms: **no. 11 [Mały Salon], 12, 13**



BOOK

edited by **Maria Morzuch**
 foreword: **Hanna Wróblewska**,
Jarosław Suchan
 text: **Wojciech Górecki**
 publishers: **Zachęta National Gallery of Art, Muzeum Sztuki Łódź**
 graphic design: **Honza Zamojski**
 Polish-English language edition



LEAFLET

texts: **Maria Morzuch, Robert Rumas, Piotr Wyrzykowski, Agnieszka Pindera**
 graphic design: **Daria Malicka**
 Polish-English language edition

The *Emotikon* project had its first instalment in the Muzeum Sztuki Łódź in the Spring 2011. The exhibition was a summary of a trip that Robert Rumas and Piotr Wyrzykowski made around a number of countries of Eastern Europe and Asia Minor. In search of emotions, they visited Turkey, Georgia, Ukraine and Romania, places that are geographically, culturally and aesthetically diverse. The artists, in the vein of two traveler-documentalists, explored places and stories without a preconceived scenario, thus giving the exhibition a sociological and anthropological character.

The title emerged from the connection of two words “emotion” and “console”. Today, the word designates the digital symbols use to represent the emotions and mood of the author of a text and have become a characteristic feature of contemporary extra-verbal communication. These signs are the symbols of little faces which, by dint of a mental and visual short-cut, have become bearers of emotional information. The artists saw an association between the function of emoticons and that once held by the photoplasticon: a mechanism for presenting individual stereoscopic photographs in which the mechanism advanced every few seconds to make a new image visible through the viewer. In the artists’ opinion, the photoplasticon accumulated the emotions recorded on the slides presented and, as an element of nineteenth century visual culture, was a precursor of the kinoscope and cinematography.

A reference to film is not accidental in the context of this exhibition: the artists, thinking about the layout of the exhibition, viewed the gallery rooms as a film tape, which they subjected to cuts and editing. Each of the installations constitutes a separate narrative unit, while the exhibition as a whole is formed of edited audio-visual material. The artists planned the presentation in Zachęta in relation to the prevailing exhibition conditions in the gallery. As a result, the exhibition underlined zones of coincidence and the interweaving of meanings and symbols. An open metaphorical space thus emerged, constructed out of fragments of real emotions encoded by the artists during their expedition.

Similarly to the authors of photographs used in former times in photoplasticons, who organized expeditions to distant countries and strove for the documentary accuracy of the chronicles they provided, Rumas and Wyrzykowski journeyed in places at the boundaries of different cultures and civilizations, investigating also civilizational and social margins. They planned the creation of an exhibition which, through photographs, sound files, documentary videos and objects, forms a vehicle for emotions and moods: those collected during the exhibition, as well as those again provoked while looking at *Emotikon*, surprising not just viewers, but also the authors of the exhibition themselves.

The journey of the artists was organized, amongst others, thanks to the support of the Turkish Embassy in Poland. Piotr Wyrzykowski’s participation in the project was made possible through a scholarship of the Minister of Culture and National Heritage of the Republic of Poland.

ACCOMPANYING EVENTS

10 April *The Happiest Girl in the World*, dir. Radu Jude, Romania, 2009, 90 min. — film screening organized in collaboration with the Romanian Cultural Institute in Warsaw

13 April Concert of Elvis Romano during the exhibition opening

15 April Guided tour with curator Maria Morzuch

15 April Meeting at the exhibition with the artists Robert Rumas and Piotr Wyrzykowski

17 April *Furia*, dir. Radu Muntean, Romania, 2002, 90 min. — film screening organized in collaboration with the Romanian Culture Institute in Warsaw

18th April Meeting from the *Zachęta for Teachers* series; moderator: Magdalena Komornicka

24 April *California Dreamin*, dir. Cristian Nemescu, Romania, 2006, 155 min. — film screening organized in collaboration with the Romanian Culture Institute in Warsaw



Małgorzata Jabłońska, Piotr Szewczyk. *Dzikie • Wild*

curator: Magda Kardasz



LEAFLET

texts: Małgorzata Jabłońska, Magda Kardasz
graphic design: Jakub Jezierski
Polish-English language edition

At their exhibition entitled *Dzikie • Wild* at the Zachęta Project Room, Małgorzata Jabłońska and Piotr Szewczyk presented two works created especially for the exhibition and three earlier projects. The works were linked by the theme of 'nature'.

Jabłońska's earlier stories were played out primarily in urban settings. The works from this period above all took the form of comics or interactive games. In the Zachęta Project Room, the artist showed a work from that period entitled *Chinchilla Story in 3 Parts, 9 Images*. It had the form of a comic printed on balsa panels hung in the gallery space. The 'almost true story' told by the artist related to episodes recalled by both authors of the exhibition and revolved around ice-cream and nice, but wild little animals.

Together with the beginning of her cooperation with Piotr Szewczyk, a designer and computer programmer, computer software made its way into Jabłońska's work, as did a more explorative mode of presenting stories. At the exhibition, Szewczyk showed the prototype of a toy from a number of years ago that is similar in its poetics to Jabłońska's 'chinchilla': a wooden beaver with movable elements.

Małgorzata Jabłońska, in a work made together with Piotr Szewczyk, presented a spatial installation: a kind of labyrinth or opened book which you can enter inside. From the roof hang rectangles of white fabric, on which an image has been created by ironing onto them white or black figures. These were the stylized silhouettes of animals, sometimes of animals and people and animals coming into interaction with each other, seeking a natural contact. Alongside the work described above was placed a project by Piotr Szewczyk that emerged in cooperation with Małgorzata Jabłońska — it was made with the exhibition *Dzikie • Wild* in mind and had the same title. This was a series of color photographs thematically linked with nature shown on a monitor. White silhouettes of animals appeared on them at random. The most important thing in this work was the sound effect.

In the gallery basement was presented an interactive installation called *Notanoids* prepared by Jabłońska and Szewczyk in 2009. Visitors were invited to play with little white creatures. Steered by a computer program, receivers registered each movement of the people present in the room. These movements in their turn guided the creation of sound and the behavior of black and white smudges projected onto a wall. The work was inspired by the concept of notan in Japanese art and design. Notan means dark and light.

The authors of the project invited viewers to themselves create a world in which different beings – people, plants, animals and creatures from the borderlands of the worlds of computer and design peacefully coexist, creating a harmonious ecosystem.

ACCOMPANYING EVENTS

20th April *Ran Out*, concert by Asia Mina during the exhibition opening



4.06–26.08

Art Everywhere. The Academy of Fine Arts in Warsaw 1904–1944

curator: **Maryla Sitkowska**

collaboration: **Agnieszka Szewczyk, Jola Gola**

collaboration on the part of Zachęta: **Joanna Kordjak-Piotrowska, Katarzyna Kołodziej** [assistant]

exhibition design: **Maria Górską, Daniel Zieliński**

rooms: **no. 1 [Matejkowska], 2 [Narutowicza], 3, 4, 5, 6, 7, 8, 9, 10, 11 [Mały Salon], 12, 13, klatka schodowa**



LEAFLET

texts: **Maryla Sitkowska, Jola Gola, Joanna Kania, Agnieszka Szewczyk, Anna Frackiewicz, Piotr Kibort, Joanna Kordiak-Piotrowska, Dorota M. Koziełska, Iwona Luba, Anna Rudzka, Joanna Sosnowska, Aleksandra Szacho-Głuchowicz, Wojciech Włodarczyk**
graphic design: **Marta Ignerska**
Polish and English language editions



LEAFLET FOR CHILDREN

texts: **Zofia Dubowska-Grynberg, Anna Zdzieborska**
graphic design: **Marta Ignerska**
Polish language edition

The exhibition *Art Everywhere. The Academy of Fine Arts in Warsaw 1904–1944* constituted the first such extensive presentation of the interweaving of art and everyday life during the period of the Second Polish Republic. It was a large scale project of historical research conceived in a very contemporary way. The exhibition asked a question: is it possible to restore healthy relations between the world of art and that of industrial production and, if so, how? Then, as now, voices criticizing the level and quality of the surroundings in which we live were widespread. The remedy to this situation was seen in the widespread introduction of good, original, Polish design projects. Examples of regions of a high level of material culture, such as Benelux or Scandinavia, demonstrate not only the possibility of the co-existence of “art and life,” but also of the measurable effects of such an integration, the first of which is the raising of the level of consumer demands in relation to market offers.

Somewhere where art was not divided between “pure” and “applied” was the Warsaw School of Fine Arts, founded in 1904 as a private school and, from 1923, functioning under the auspices of the reborn state: an institution that was the direct antecedent of the current Academy of Fine Arts. In its founding documents, as well as in its first courses, the institution devoted special attention to the applied arts, the teaching of which was to accompany the introduction of forms that would be developed into production models. This led to the academy being something of an institute of experimentation or a “show-room” — something unknown in the artistic higher education of the time.

The first appearance of the School, and one straightaway on a world stage, was participation in the International Exposition of Modern Industrial and Decorative Arts in Paris in 1925. The direct result of the success enjoyed and awards received there was the founding of the Ład Artists Co-operative which, for many decades thereafter, became a synonym of good taste and quality in Polish design. Furthermore, in two of the academy’s graphic studios were founded the Ryt Association of Graphic Artists and the Commercial Graphic Artists Circle (KAGR), antecedents of the “Polish Schools” of graphic design, illustrations and posters. Similarly in the painting and sculpture studios, questions of purely artistic technique interweaved with projects developed for competition and concrete private or state commissions.

A special place in the exhibition was occupied by projects and works to this day present in the space of the city, such as the Airmen Monument, or

ACCOMPANYING EVENTS

9 June Meeting from the *Zachęta for Teachers* series. Guided tour with curator Maryla Sitkowska and a workshop with Agnieszka Szwachła

10 June Guided tour with curator Maryla Sitkowska

14 June *Art Everywhere*. Meeting in English with Benjamin Cope

15 June Meeting from the *Look/See. Contemporary Art and Seniors* series, moderators: Barbara Dąbrowska, Maria Kosińska

17 June *Day with the Academy of Fine Arts*. Guided tour with curators Maryla Sitkowska, Agnieszka Szewczyk, Jola Gola. Lectures: Joanna Sosnowska, *The war and the avant-garde*; Iwona Luba, *Polish Pavillion in Paris 1925*; Joanna Kania, *Wojciech Jastrzębowski’s composition of solids and surfaces*

26 June Meeting from the *Look/See. Contemporary Art and Seniors* series, moderator: Alicja Korpysz

29 June Meeting from the *Look/See. Contemporary Art and Seniors* series, moderators: Barbara Dąbrowska, Maria Kosińska

3 July Polish Telegraphic Agency’s Film Chronicle screenings, among others: *The Polish Pavillion at the Paris Exhibition*, 10 min.; *The Brotherhood of St. Luke Łukaszczy N.Y.’39*, dir. Michał Dudziewicz, Poland, 2005, 48 min.

10 July Film screenings: *M/S Piłsudski*, selection of film footage from the FilMOTEKA Narodowa [among others *On the Board of M/S Piłsudski*, Polish Telegraphic Agency Chronicle, 1935, 11 min.; *Transatlantic*, dir. William K. Howard, USA, 1931, 78 min.

17 July Film screenings: *The Captain*, dir. Wacław Florkowski, Poland, 1980, 17 min [a documentary]; *The Big Broadcast of 1938*, dir. Mitchell Leisen, USA, 1938, 91 min.



of contemporary significance, such as the construction of the Temple of Divine Providence. The image was complemented by advertising understood in a wide sense (posters, fliers, signs and window decorations) as well as by book illustrations. A very striking point in the exhibition was the reconstruction of the atrium of the Polish Pavilion of the Paris exhibition of 1925, and also the presentation of selected fragments of the interiors of Polish Trans-Atlantic ships.

The slogan *Art Everywhere* is thus one that is full of content. Today, as several decades ago, it is a call for a culture of everyday life — in our closest surroundings, in objects of everyday use, in public and private spaces. This is a concern for artists, but no less so one for ordinary people, the audience and users of their art.

The President of the Republic of Poland, Bronisław Komorowski, is Honorary Patron of the Exhibition. Organizers: The Academy of Fine Arts in Warsaw, Zachęta National Gallery of Art

Exhibition organized in co-operation with the National Museum in Warsaw

With the financial support of the Ministry of Culture and National Heritage

The project was realized through the financial support of Warsaw City Council.

Artists: Hanna Abramowicz, Marian Adamczewski, Piotr Andrusio, Eugeniusz Arct, Józef Aumiller, Jerzy Baranowski, Julia Bargiel, Edmund Bartłomiejczyk, Włodzimierz Bartoszewicz, Irena Baruch, Józef Below, Leokadia Bielska-Tworkowska, Maria Bielska, Joanna Bienkowska, Bohdan Bocianowski, Julian Bohdanowicz, Michał Boruciński, Olga Boznańska, Tadeusz Breyer, Maria Brodacka, Helena Bukowska, Edmund Burke, Edward Butrymowicz, Michał Bylina, Krzysztof Ceryngier, Leon Chejfec, Bohdan Chmielewski, Józef Chyliński, Dominika Cichońska, Tadeusz Cieślowski syn, Bolesław Cybis, Irena Czajka, Józef Czajkowski, Bolesław Czarkowski, Zofia Czasznicka, Maria Czermińska-Sawicka, Edward Czerwiński, Mikalojus Konstantinas Ciurlionis, Władysław Daszewski, Krystyna Dąbrowska, Krystyna Dębicka, Edward Dodacki, Janina Domańska, Wincenty Drabik, Zbigniew Dunajewski, Xawery Dunikowski, Maria Dunin, Mieczysław Dunin-Bartodziejski, Krystyna Dydyńska, Elżbieta Einhorn, Edmund Ernest, Bernard Frydrysiak, Mieczysław Gańko, Ludwik Gardowski, Hubert Gdak, Kazimierz Gede, Czesław Gębski, Janina Róża Giedroyć-Wawrzynowicz, Zygmunt Glinicki, Helena Głogowska, Tomasz Godowski, Wanda Golakowska, Wiktoria Goryńska, Józef Gosławski, Jan Gotard, Leopold Gottlieb, Stanisław Grabowski, D. Greifenberg, Z. Górski, Julia Grodecka, Tadeusz Gronowski, Henryk Grunwald, Janina Grzędzińska, Franciszek Habdas, Janina Herget, Elżbieta Hirszerzańska, Maria Zofia Hiszpańska, Jadwiga Salomea Hładki, Kazimierz Holewiński, Stanisław Horno-Popławski, Edward Hryniewicz, Gizela Hufnagel, Andrzej Jakimowicz, Halina Jastrzębowska, Wojciech Jastrzębowski, Maria Jerozianka, Aleksander Jędrzejewski, Edmund John, Ignacja John, Jan Józefiak, Mieczysław Jurgielewicz,

1 July–25 August Daily 20 minute guided tours of the exhibition.

Themes: *The Success of the — Polish Pavilion at the Exhibition of Decorative Arts in Paris in 1925; Sugar Gives You Vim — on pre-war advertising art; Transatlantic Crossings by Ship; From Initiation to Liberation — the life of a student at the Academy of Fine Arts; Quality Furniture from the Group "Ład" — a flat in the interwar 20s; An Academy Ball — how students and professors in the interwar 20s had Fun*

21 July–18 August Weekend guided tours of the exhibition in English **GUIDE 4 YOU!**

24 July Film screenings: *To Poland on the "Batary"*, dir. Franciszek Fuchs, Ludwik Perski, Polska, 1959, 17 min. [documentary]; *Polish Film Chronicle 1947; By the Sea and the Polish Film Chronicle 1947, M/S Batary in Port in Gdynia; A Ship of Fools*, dir. Stanley Kramer, USA, 1965, 149 min.

31 July Film screenings: *Stefan and Batary*, dir. Sergiusz Sprudin, Polska, 1969, 9 min. [documentary]; *Encounter on the Atlantic*, dir. Jerzy Kawalerowicz, Polska, 1980, 105 min.

Reconstruction of the Polish Pavilion (with Henryk Kuna's sculpture *Rhythm*; on the wall Wojciech Jastrzębowski's *sgraffittos*) at the International Exposition of Modern Industrial and Decorative Arts in Paris in 1925. Photo by Sebastian Miodęgiński



Sports' posters, from the 1930s. Photo by Marek Krzyżanek, Agencja Medium



Witold Jurgielewicz, Zygmunt Jurkowski, Janina Kaczkowska, Zygmunt Kamiński, Eliaz Kanarek, Paula Kaniewska, Nina Karmazyńska, Alfons Karny, Halina Karpińska-Kintopf, Julia Keilowa, Antoni Kenar, Lucjan Kintopf, Genowefa Kleindinst, Aleksander Lech Kłopotowski, Tadeusz Knot, Czesław Knothe, Władysław Koch, Zofia Kochanowicz, Przemysław Kocowski, Edward Kokozko, Stanisław Komaszewski, Janina Konarska, Zenon Kononowicz, Józef Korolkiewicz, Jan Kosiński, Adam Kossowski, Wojciech Kossak, Julia Kotarbińska, Mieczysław Kotarbiński, Miłosz Kotarbiński, Felicjan Szczęsny Kowarski, Waław Krajewski, Bogna Krasnodębska-Gardowska, Władysław Krassowski, Wanda Krechowicka, Adam Królikowski, Alicja Kruszewska-Mackelley, Karol Kryński, Tadeusz Kryszak, Monika Krześniak, Rudolf Krzywiec, Konrad Krzyżanowski, Jeremi Kubicki, Danuta Kubiczek, Anita Kucharczyk, Tadeusz Kulisiewicz, Henryk Kuna, Marian Kurjata, Jan Kurzątkowski, Józef Lasota, Lucjan Lejman, Bonawentura Lenart, Stanisław Lentz, Witold Lewinson, Anna Libin-Libera, Kazimierz Libin, Felicja Lilpop, Bronisław Wojciech Linke, Eryk Lipiński, Tadeusz Lipski, Mery Litauer, Karolina Lizurej, Antoni Łyżwański, Waław Machan, Edward Manteuffel, Zofia Markowska, Franciszek Masiak, Józef Mehoffer, Antoni Michalak, Leon Michalski, Karolina Mikołajczykówna, Stefan Momot, Stefan Mrożewski, Helena Muszkat, Janusz Nawroczyński, Maria Nicz-Borowiakowa, Eugeniusz Nieczuja-Urbański, Lech Niemojewski, Zofia Niemyska, Eligiusz Niewiadomski, Helena Nizioł, Stanisław Noakowski, Maria Nowaczyńska-Sigmund, Bartek Obrocht, Stanisław Ostoja-Chrostowski, Piotr Ostrowski, Roman Owidzki, Józef Pakulski, Waław Palessa, Franciszek Parecki, Michał Paszyn, Leonard Pękalski, Kazimierz Pietkiewicz, Tadeusz Piotrowski, Edward Piwowarski, Wanda Pleszczyńska, Eleonora Plutyńska, Bohdan Pniewski, Wiktor Podoski, Janusz Podowski, Kazimierz Pręczkowski, Tadeusz Pruszkowski, Maria Radzimińska, Aleksander Rafałowski, Zuzanna Rajewska, Stanisław Repeta, St. Rosenbaum, Zofia Rosińska, Ines Rosner, Teresa Roszkowska, Katarzyna Rowska, Ferdynand Ruszczyk, Leonard Rutkowski, Stanisław Rzecki, Roman Schneifer, Efraim i Menasze Seidenbeutel, Adam Siemaszko, Maria Sieraczyńska, Marian Sigmund, Stanisław Sikora, Władysław Skoczylas, Aleksandra Skórecka, Irena Sokołowska, Aleksander Sołtan, Konstancy Maria Sopoćko, Kazimierz Stabrowski, Stanisław Stala, Henryk Stażewski, Marian Stekowicz, Paweł Steller, Klementyna Stępniewska, Zofia Stryjeńska, Karol Stryjeński, Franciszek Strynkiewicz, Anna Sudoł, Bolesław Surałło-Gajduczeni, Mieczysław Szarle, Jan Szczepkowski, Mieczysław Szczuka, Olgierd Szlekys, Eugeniusz Szparkowski, Genowefa Szybecka, Mieczysław Szymański, Władysław Ślewiński, Jan Ślusarczyk, Waław Taranczewski, Karol Tchorek, Wanda Telakowska, Karol Tichy, Stanisław Tobolczyk, Józef Tom, Henryk Tomaszewski, Józef Trenarowski, Tadeusz Trepkowski, Edward Trojanowski, Tadeusz Tuszewski, Ludwik Tyrowicz, Waław Ujejski, Bohdan T. Urbanowicz, Witold Wabia-Wabiński, Antoni Wajwód, Gersz Waldman, Jerzy Wądołowski, Maria Wąsowicz-Sopoćkowa, Waław Wąsowicz, Czesław Wdowiszewski, Franciszka Weinles, Władysław Wincze, Michał Wisznicki, Edward Wittig, Marian Wnuk, Zofia Woyno, Bazyli Wójtowicz, Leon Wyczółkowski, Jan Wydra, Elwira Zachert-Mazurczykowa, Piotr Zalewski, Stanisław Zalewski, Jan Zamoyski, Anna Zawadzka, Marian Ziółkowski, Władysław Zych, Teresa Żarnowerówna, Marek Żuławski, Aleksander Żurakowski.

In the foreground: Xawery Dunikowski, Pregnant Women (I, II, III), 1906. Photo by Sebastian Madajski



Photo by Marek Krzyżanek, Agencja Medium



Justyna Markiewicz welcomes President of the Republic of Poland, Bronisław Komorowski, at the exhibition. Photo by Sebastian Madejski





Konrad Maciejewicz.

Transform Me

curator: **Magda Kardasz**



LEAFLET

text: **Magda Kardasz**
 graphic design: **Jakub Jezierski**
 Polish-English language edition

Many artists play along with the historical iconography of the past, building works out of their own photographs, or objects and pictures bought at an antiques market or a junk sale. Others look for inspiration from old books, magazines, or films. Works based on similar strategies of recycling can be formally diverse: from installations, where found material is merely one of the elements of the composition among others created by the “artist’s hand,” to works playing with a number of elements taken from various sources. By way of an artist’s gesture, these fragments are then brought together and transformed into a new whole/quality.

The practice of Konrad Maciejewicz can be seen as an example of such an approach. With a background in painting and graphics, the artist turned to collages, employing photographs from Polish women’s magazines from the 1960s, 70s, and 80s — he seems equally interested in their imperfect mechanical visuality, as with the air of oddity, or even terror they evoke. The compositions of his works are often dense, saturated. It is only on closer inspection that the viewer identifies them as collages. At a glance, they rather resemble painterly works, or, at times — due to a palette resulting from the yellowish colors of papers and weathered photographs — even inlaid wood-work, verging on kitsch.

At the exhibition in the ZPR, the artist presented older and more recent works, including collages from a thematic series relating to the dark side of human sexuality.

The artist also admits to mythological inspirations, taking particular interest in themes concerning Aphrodite. Maciejewicz’s work can be interpreted using existential categories — as a metaphor for the terror of an individual alienated from the world, or an alienated body. Both of these readings are in line with the morose approach to the theme of change in a culture that has its roots in the age of Romanticism.

In the exhibition collages were presented alongside lightboxes. Once again the starting point for the compositions were images found in old magazines, specifically advertisements from before the consumer age. Extracted from their newspaper context, enlarged and illuminated, the photographs intensified the effect of alienation.

Some might be inclined to interpret Maciejewicz’s work within the category of surrealist poetics. He commented on the exhibition as follows: “The eponymous transformation has a double meaning. The material I use: photographs of garments, dishes from a recipe column, seems animate, imitating the human body. This body, however, is weak, marked with decay, and the desire for change is lined with fear. So this desire carries an undesired effect — it only reveals something crippled and traumatic. The socialist advertisements also begin to exist out of time, creating a parallel universe to that of the collages, where wigs worn by female models and kitschy fabrics become instruments of oppression.”

ACCOMPANYING EVENTS

22 June Electronic music concert accompanying the exhibition opening. Kacper Ziemiński performed with hand-made instruments

Konrad Maciejewicz, Unstilled, 2012. Photo by Marek Krzyżanek, Agencja Medium



Concert by Kasper Ziemianin during the exhibition opening. Photo by Marek Krzyżanek, Agencja Medium



24.08–21.10

Jaśmina Wójcik. Hiding People among People without Contact with Nature Leads to Perversions

curator: Magda Kardasz

collaboration: Karolina Bielawska, Adam Byra

In her most recent presentation, created specifically for the Zachęta Project Room, artist Jaśmina Wójcik abandoned film on behalf of a drawing/spatial installation with interactive elements.

The artist tackled the subject of various approaches to the issue of urban greenery and of citizens' struggles for the full right to enjoy it. The result is a personal narrative, centered around the artist's grandparents, presented in the form of a series of small-format paper drawings, entitled *The Allotment Garden*. The series included representations of allotment-garden scenes remembered from childhood, as well as images related to that specific form of grassroots urban-space human activity that is gardening. But *The Allotment Garden* series offered more than just genre drawing; it attempted to present a psychological portrait of a specific social group.

Besides presenting drawings, Wójcik has also arranged an actual garden. The luminous object visible through the gallery's windows turned out to be a greenhouse in which various useful plants germinated, grew, bloomed and bore fruit. But the artist has not limited herself to creating a visually attractive object, for she has invited the viewers to help co-creating the ephemeral garden — anyone willing to tend a plant. If they managed to keep it alive throughout the show or wait to see it crop, they were able to take it home. Viewer interaction and experience sharing feature high on the artist's agenda.

The Allotment Garden was coupled with a drawing series called *Zygmunt Stępiński*. In this work, Wójcik dealt with another aspect of urban greenery, taking as her point of departure the Zachęta Project Room's immediate environment — the Nowy Świat East built and green area designed after the Second World War by architect Zygmunt Stępiński. Wójcik has researched the project's documentation as well as the photographs from the Stępiński family archive, resulting in a series of drawings in which portraits of the architect at work, with team-mates intermingled with representations of the designs or actual views of his Warsaw projects. Today little remains of the Nowy Świat East original layout and Wójcik's drawings serve as a kind of tribute to the work and thought of the, somewhat forgotten today, architect.

In the gallery's underground section, Jaśmina Wójcik has arranged a sanctuary for reflecting on the beauty of nature. By courtesy of audio-aromatic mixtures, sensual natural extracts prepared by the artist, the viewer could forget about city noise.

Issues of urban greenery or bio-guerrilla actions feature frequently in the work of younger artists. Jaśmina Wójcik's project goes a bit farther, trying to attract those who usually don't go to galleries by presenting gardening as a kind of artistic practice. Raising the important issue of the need for balancing the proportion of built-up and green areas in the modern city is an extra value here.



LEAFLET
text: Magda Kardasz, Jaśmina Wójcik
graphic design: Jakub Jezierski
Polish-English language edition

ACCOMPANYING EVENTS

21 August Concert of Weronika Lewandowska with the project *plan.ktan*, accompanying the exhibition opening

8 October Lecture by Joanna Erbel *Parks, Gardens or Allotments? What Kind of Greenery Is Needed in Cities?*

20 October Lecture by Katarzyna Rogalska, *Gałczyńskiego Street and the Eastern background of Nowy Świat and Skarpa Cinema in Warsaw*



28.08–25.11

Making the walls quake as if they were dilating with the secret knowledge of great powers

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

artist: **Katarzyna Krakowiak**

curator: **Michał Libera**

commissioner's assistant: **Joanna Waśko**

sound design: **Ralf Meinz**

room acoustics: **Prof Andrzej Kłosak**



BOOK

edited by **Michał Libera** and **Lidia Klein**

texts anthology

forewords: **Hanna Wróblewska**,
Michał Libera

graphic design: **Czosnek Studio**

English language edition

All architecture is essentially a phenomenon of sound — it constitutes the environment in which sound spreads, enhancing some of its qualities at the expense of others. But it also absorbs, filters, and transmits sound. In a discrete and invisible way, architecture organizes our social existence. Walls, floors, ventilation, heating, or sewage systems — are all structures that connect and transform, rather than isolate, interpersonal relationships. From the perspective of architecture theory, the promise of ensuring intimate space is therefore realized as an ambiguous participation in intimacy which can be traced in practices such as listening in, eavesdropping, or other procedures of hearing through architecture.

These practices, including architecture's function in the process of charting the title "common ground" on the level of sound, were at the heart of the project by Katarzyna Krakowiak. The sound sculpture prepared by the artist presented architecture as a primary system of listening — one that listens to us and for us — creating, transporting, and distorting sound. Collaborating with neighboring pavilions (Egypt, Serbia, Venice, Romania), the project amplified the sounds that reached the Polish Pavilion from those nearby venues. Developed through detailed calculations, the installation highlighted the acoustic properties of the Polish Pavilion. Sound was used to map the acoustic flaws of the building, as well as to enhance the psychoacoustic sensations that accompanied its visitors. Last but not least, the vibrations created by the building itself were measured and strengthened. This series of architectural micro-interventions was aimed to expose the impact of decisions made by architects on our experience of space, both in the physical and social sense.

This project by Katarzyna Krakowiak could be seen as part of a wider revival of interest in sound over recent years. *Making the walls quake as if they were dilating with the secret knowledge of great powers* was an attempt at investigating the impact of architecture on "common ground" thus defined.

The title of the exhibition is taken from *Dombey and Son* by Charles Dickens.

Polish participation in the 13th International Architecture Exhibition in Venice was made possible through the financial support of the Ministry of Culture and National Heritage of the Republic of Poland.

Exhibition organized in cooperation with the Adam Mickiewicz Institute.

ACCOMPANYING EVENTS

22 June Press conference at the Zachęta gallery

6 September Meeting with the authors of exposition at the Polish Pavilion at 13th International Architecture Exhibition in Venice, participants: Katarzyna Krakowiak, Michał Libera, Lidia Klein







Photo by Krzysztof Pijerski

14.09–18.11

Beyond Corrupted Eye. Akumulatory 2 Gallery, 1972–1990

curators: **Bożena Czubak, Jarosław Kozłowski**

collaboration: **Natalia Brandt, Magdalena Komornicka**

exposition design: **Bożena Czubak, Jarosław Kozłowski**

rooms: **no. 1 [Matejkowska], 2 [Narutowicza], 3, 4, 5, 6, 7, cloakroom, hall, staircase**



KSIĄŻKA
edited by **Bożena Czubak, Jarosław Kozłowski**
forewords: **Hanna Wróblewska, Bożena Czubak**
texts: **Bożena Czubak, Jarosław Kozłowski**
graphic design: **Iwo Rutkiewicz**
Polish and English language editions



LEAFLET
texts: **Joanna Kinowska, Jarosław Kozłowski, Stanisław Welbel, Anna Zdzieborska**
graphic design: **Maciej Sikorzak**
Polish-English language edition

This exhibition was an attempt to present the history of a gallery that for the eighteen years of its operations remained a non-commercial space for presenting the work of artists from all over the world. The exhibitions and discussions initiated there and a critical discourse pursued in both theory and practice situate it among the most significant actors on the then map of artistic geography. Functioning in defiance of geopolitical divisions, the Akumulatory 2 Gallery was a place where the public was able to become familiar with art from the East and West, with artists from Eastern and Western Europe, the United States and Canada, from South America and Asia.

The gallery's origins date back to the NET idea, formulated in 1971 by Jarosław Kozłowski and Andrzej Kostołowski, and a subsequent manifesto mailed to some three hundred and fifty artists and art critics in Poland and internationally, inviting collaboration and a free exchange of artistic facts. Despite official reprisals, the idea of an anti-institutional, non-controllable NET was continued and developed at the Akumulatory 2 Gallery in Poznań, founded by Kozłowski in 1972. Functioning until 1990, the gallery was a space where various artistic ideas and philosophies intersected, where various forms and modes of art's functioning were presented and discussed. The gallery showed artists associated with conceptual art, minimal art, land art, mail art, concrete poetry, Fluxus, as well practices combining the visual arts with music.

From 1972 to 1990 the Akumulatory 2 Gallery presented a total of one hundred and ninety five events, from exhibitions, through performances, actions and music projects, to lectures. The gallery functioned as a quasi-institution, lacking institutional support and often changing venues. Run, and largely financed, by Jarosław Kozłowski, it was a space that was put at the disposal of the invited artists without obliging them to adhere to any predefined agenda.

The documentary material presented at Zachęta and in the accompanying publication offered an insight into artistic practices pursued outside the official, entrenched art system, beyond the axes of the centre/periphery divisions, into a vast area of artistic strategies developed at a small, alternative gallery collaborating with artists from all over the world despite functioning in the oppressive conditions of a communist state.

The titular 'incorruptible eye' referred to both vision and visibility. On the one hand, to vision refusing to surrender to ideological pressures and commercial temptations and, on the other, to a blurring of distinctions between the visible and that which is expelled from the field of vision. Visibility resisting aesthetic or political preferences is but one way of reading the history of the

ACCOMPANYING EVENTS

18 September Guided tour with curator **Bożena Czubak**

28 September Meeting from the *Look/See. Contemporary Art and Seniors* series, moderators: **Barbara Dąbrowska, Maria Kosińska**

23 October Film screenings: *Fluxfilm Anthology*: **Nam June Paik, Dick Higgins, Chieko Shiomi, John Cavanaugh, James Riddle, George Brecht, Robert Watts, Yoko Ono, Pieter Vanderbeck, Joe Jones, Erik Andersen, George Maciunas, Jeff Perkins, Wolf Vostell, Albert Fine, George Landow, Paul Sharits, John Cale, Peter Kennedy, Mike Parr, Ben Vautier; 1962–1970, 120 min.**

25 October Meeting with artist **Andrzej Dłużniewski**, moderator: **Joanna Kinowska**

27 October Promotion of the book accompanying the exhibition *Beyond Corrupted Eye. Akumulatory 2 Gallery, 1972–1990*. Participants: **Bożena Czubak, prof. Jarosław Kozłowski, Klara Kemp-Welch, PhD, Luiza Nader, PhD**, moderator: **Stanisław Welbel**

8 November *Come and Ask a Question*, moderator: **Krzysztof Pijarski**

9 November Lecture by prof. **Piotr Piotrowski**: *The Politics between Aesthetics and Ethics*

15 November *A Catalogue of Errors*, meeting with author **John Hilliard**

18 November Guided tour with curator **Jarosław Kozłowski**

Photo by Sebastian Mądziński



Photo by Marek Krzyżanek, Agencja Medium



Akumulatory 2. The documentation collected in the exhibition and catalogue, largely published for the first time, facilitated a much more comprehensive reading of this history.

Artist: Joanna Adamczewska, Eric Andersen, Angelo de Aquino, Lone Arendal, Imre Bak, Eduard Bal, Philippa Beale, Andrzej Bereziański, Terry Berkowitz, Tony Bevan, John Blake, Włodzimierz Borowski, János Brendel, Leszek Brogowski, Wojciech Bruszewski, Victor Burgin, Henri Chopin, Carlfriedrich Claus, COUM Transmissions, Michael Craig-Martin, Maria (Mariola) Dąbrowska, Andrzej Dłużniewski, Andrew Dutkewych, Janusz Dziubak, Jerzy Fedorowicz, Joel Fisher, Fluxus (A-Yo, George Brecht, Dick Higgins, Joe Jones, George Maciunas, Yoko Ono, Nam June Paik, Paul Sharits, Ben Vautier, Robert Watts), Ken Friedman, Wolfgang Fuchs, Adam Garnek, Mariusz Gill, Raimund Girke, Nat Goodden, Trevor Gould, Tom J. Gramse, Izabella Gustowska, Gerard Hemsworth, Geoffrey Hendricks, Dick Higgins, Susan Hiller, John Hilliard, Douglas Huebler, Tatsuo Ikeda, Jeff Instone, Jacek Jagielski, Sven-Åke Johansson, Joan Jonas, Kirsten Justensen, Margrit Kahl, Tadeusz Kalinowski, Jerzy Kałucki, Koji Kamoji, Kanal 2, Hiroshi Kawathu, Alicja Kępińska, Robin Klassnik, Akira Komoto, Jerzy Kopeć, Andrzej Kostołowski, Jarosław Kozłowski, Mariusz Kruk, László Lakner, Rolf Langebartels, Ólafur Lárusson, Richard Long, Jerzy Ludwiński, Hanna Łuczak, George Maciunas, Zbigniew Makarewicz, Peter Mandrup (Peter Mandrup Hansen), Joan Mathews, Yutaka Matsuzawa, Danuta Mączak, Barry McCallion, Ian McKeever, Yuki Yoshi Moriya, Ian Murray, Avis Newman, Helmut Nickels, Ann Noël, Wojciech Olejniczak, Susan Ormerod, Tomasz Osiński, Andrzej Partum, Sef Peeters, Bogdan Perzyński, The Play, Mikołaj Poliński, Ludmiła Popiel-Fedorowicz, Michael Porter, Piotr Postaremczak, Maria Anna Potocka, Pamela Robertson-Pearce, Jerzy Rosołowicz, Reiner Ruthenbeck, Toshinori Saito, Galerie S:t Petri, Barbara i Gabriele Schmidt-Heins, Peter Jörg Splettstösser, Helmut Streich, Sudurgata 7, Kishio Suga, Piotr Szyhalski, Feliks Szyszko, Petr Štembera, Amikam Toren, Francesc Torres, Endre Tót, David Troostwyk, Andrzej Turowski, Jacek Tylicki, Janos Urban, Jiří Valoch, Tadeusz Walter, Franz Erhard Walther, Lawrence Weiner, Andrzej Wielgosz, Emmett Williams, Richard Wilson, Tomasz Wilmański, Dorotheé von Windheim, Krzysztof Wodiczko.



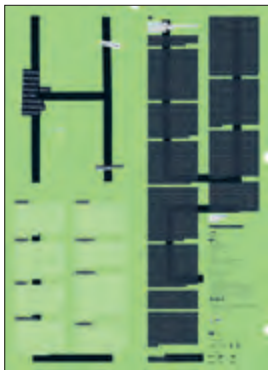
28.09–11.11

HOOLS

curators: Katarzyna Kołodziej, Magdalena Komornicka

exposition design: Paulina Tyro-Niezgoda

rooms: no. 11 [Mały Salon], 12, 13



LEAFLET

texts: Katarzyna Kołodziej,
Magdalena Komornicka
graphic design: Poważne Studio
Polish language edition

Can young artists afford artistic hooliganism? Is the fascination with real or potential destruction in art a way to revolutionary changes or just an artistic strategy? What is the purpose of artistic pranks and mischief?

The objects and situations presented in the show, representing various degrees of tension — from less controlled, impulsive ones to more subtle, poetic, metaphorical or even funny ones — served as a preliminary attempt to analyze a phenomenon that could be referred to as artistic hooliganism. A phenomenon that assumes various forms in art, resulting from various motivations and pursuing various goals.

At a time of unrest, the Indignados, Occupy Wall Street, the Arab Spring, the actions of the Russian collective Voina, and the trial of the feminist punk group Pussy Riot, there are many rebels without a cause among young artists. Fascination with acts of hooliganism, vandalism, violence and destruction leads them to their aestheticization, to a “habituation of violence,” conscious risk taking, and confronting the public with potential or ostensible danger. Destruction, annihilation, brutality and violence become performative acts, turning into an analysis of the physical aspect of use of force, while vandalism turns into tomfoolery, prankishness or roguish mischief. Despite their formal differences and different energy charges, the featured works shared a common denominator, all being in a way inconvenient, irritating, discomforting, and, through their “passive aggressive” approach, undeniably disturbing.

Artists: David Adamo, Olaf Brzeski, Klara Lidén, Joris van de Moortel, Ahmet Ögüt, Ariel Schlesinger, Konrad Smoleński, Satoru Tamura.

Patron of the exhibition: Embassy of the United States of America

ACCOMPANYING EVENTS

28 September BNNT and Ed Wood concert during the exhibition opening

28 September Ariel Schlesinger's performance

30 September Guided tour with curators Katarzyna Kołodziej and Magdalena Komornicka

18 October Art intervention within the gallery space: *Konrad Smoleński The Order is Rapidly Fadin' part two* — action

30 October Film screening: *La Haine*, dir. Mathieu Kassavitz, France, 1995, 98 min.

6 November Film screening: *Zabrskie Point*, dir. Michelangelo Antonioni, USA, 1970, 110 min.

9 November Meeting from the *Look/See. Contemporary Art and Seniors* series, moderators: Barbara Dąbrowska, Maria Kosińska

20 November Film screening: *Last Days*, dir. Gus Van Sant, USA, 2005, 97 min.

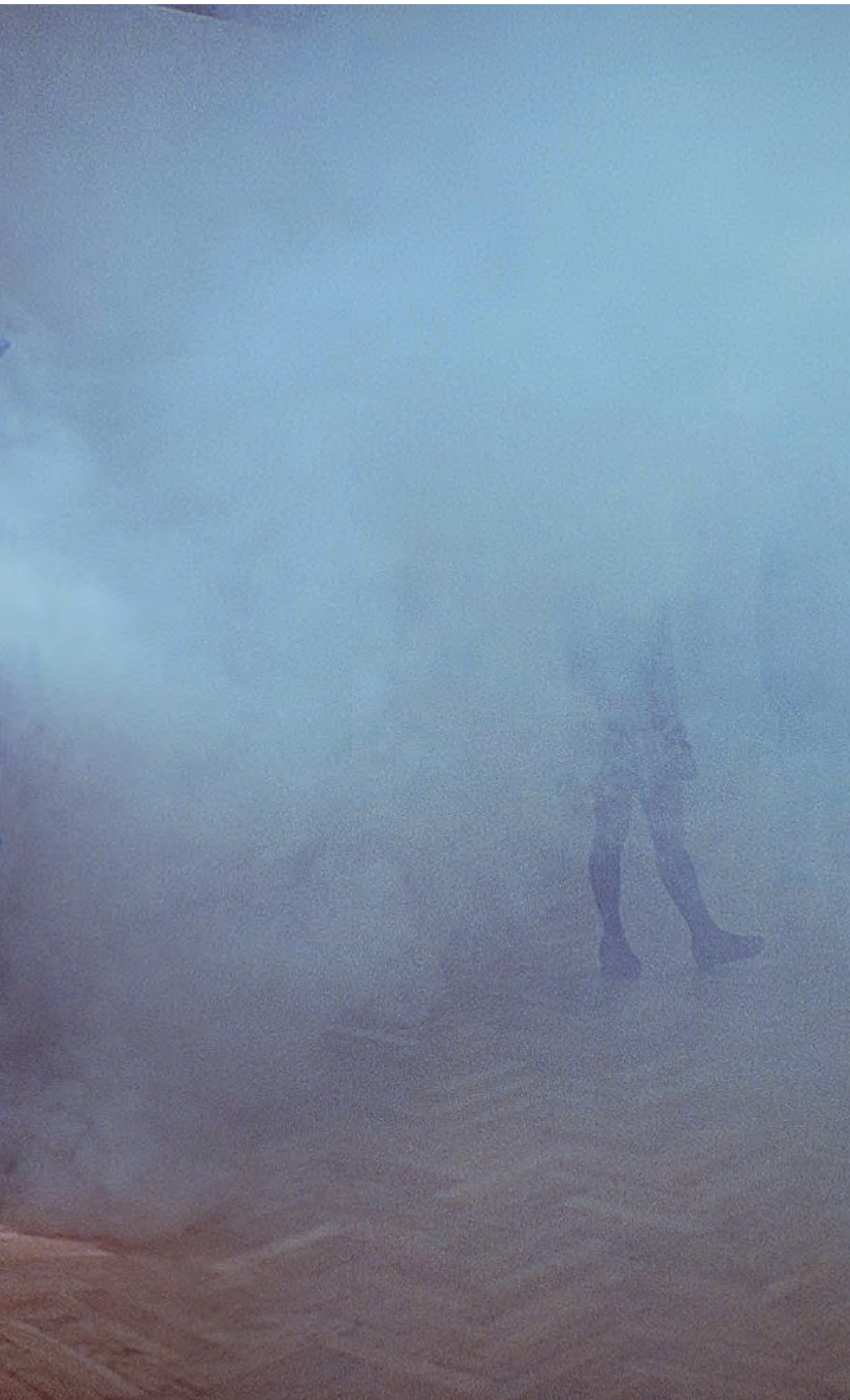
David Adamo, *Untitled (The Rite of Spring)*, 2008. Photo by Marek Krzyżanek, Agencja Medium



BNT and Ed Wood concert during the exhibition opening. Photo by Marek Krzyżanek, Agencja Medium







Konrad Smolenski, *The Order Is Rapidly Fading part 2 – action*, 2012. Photo courtesy of the artist.

5.10–14.11

Marlene Dumas. Love Hasn't Got Anything to Do with It

curator: Hanna Wróblewska

collaboration: Katarzyna Kołodziej

exposition design: Marlene Dumas, Hanna Wróblewska

rooms: no. 8, 9, 10



LEAFLET

texts: Hanna Wróblewska, Marlene Dumas, Stanisław Welbel
 graphic design: Dorota Karaszewska
 Polish-English language edition

The exhibition of works by Marlene Dumas marked the first presentation of this outstanding artist in Poland (not counting the episodic participation in the Second Triennial of Drawing in Wrocław in 1981). Rather than a comprehensive retrospective, this exhibition developed in collaboration with the artist, focused on a number of themes present in Dumas' rich output. Although the exhibition took as its point of departure the artist's early works — drawings and collages from the first half of the 1980s — the show also included recent paintings. Its title, borrowed from one of Dumas' first works, could be read as a fitting commentary to the whole of her practice.

Dumas' paintings do not lend themselves to one-line definitions, although, at the same time, they seem to offer critics a whole number of keywords, not to say clichés, which are widely used in interpreting both painting as well as contemporary art in general. These include politics and feminism, gender and engagement, iconographic and stylistic tropes from the history of art and film, direct and indirect quotes, painterly representations of that which was already processed in cinema, photography, etc. Each of these concepts is correct in the above context and, at the same time, none of them fully grasps the essence. Love and hate, tenderness and cruelty, innocence and guilt, sanctity and blasphemy, life and death — such ambivalence seems to dominate the description of Dumas' works. Eros and Thanatos, sex and death, eroticism and pornography. Presented in groups, her paintings often come into a dialogue, or violent conflicts, with each other — even though they are separated by a massive white wall or an empty space. Varying in scale — from three meters to merely several dozen centimeters, they are never neutral in relation to the surrounding space.

Sometimes, the figures in the paintings-portraits met, forming matching pairs in the exhibition space. Mother and son. Mamma Roma and Pasolini. Pasolini and his mother. Pasolini and Christ. A child and a corpse. Christ and Osama bin Laden, dead Céline and Emily alive. The landscape and the body. The image of the Rondanini Pietà from Milan, a reference to Michelangelo and his unfinished work, a form left undeveloped in the stone material, that seems to be an imperfect, or a deficient pair — one without a match. The images of women in the artist's early collages from the 1980s, also featured in the exhibition, seemed like similar deficient pairs. These were the wives of imprisoned, missing, or murdered fighters and political leaders from Africa and the Americas (among them Coretta Scott King, Ntsiki Biko, and Hortensia Bussi).

Dumas' painting has always inspired strong reactions among critics — from hostility to adoration, from undisguised dislike to delight. It rarely leaves one indifferent. Her art is not a tale, but a bold artistic statement which is, at the same time, a call to action. A call for a fulfillment — a live reaction, a passionate feeling, rather than just (though not necessarily excluding) cool-headed calculation.

Exhibition under honorary patronage of the Embassy of the Kingdom of the Netherlands in Poland. Exhibition supported by Mondriaan Fund

ACCOMPANYING EVENTS

7 October Meeting at the exhibition with Marlene Dumas and a curator Hanna Wróblewska

12 October Meeting from the *Look/See. Contemporary Art and Seniors* series, moderators: Barbara Dąbrowska, Maria Kosińska

16 October Film Screening: *In Conversation: Dumas & Kentridge*, dir. Catherine Meyburgh, RPA, Netherlands, USA, 2010, 71 min.

13 November Meeting from the *Look/See. Contemporary Art and Seniors* series, moderator: Alicja Karpysz

Marlene Dumas, The Guilt of the Privileged, 1988. Photo by Marek Krzyżanek, Agencja Medium



Marlene Dumas making a guided tour of her exhibition. Photo by Joanna Kinowska



25.10.12
–10.03.13

Katarzyna Kozyra. Master of Puppets

curator: **Hanna Wróblewska**

collaboration: **Magdalena Komornicka, Anna Walewska**

Master of Puppets is a project by Katarzyna Kozyra prepared with the space of the Schmela Haus in mind — a modernist house from the 60s, which currently functions as a part of the Kunstsammlung Nordrhein-Westfalen in Düsseldorf. The exhibition concluded a series of “retrospectives” of the artist’s work organized by Zachęta National Gallery of Art. The series’ first part — *Casting* took place in Zachęta, and the second — *Exhibition* in the National Museum in Krakow. Each time the artist proceeded to re-interpret her work anew, presented through the institutional or architectural perspective of the place hosting her exhibition. The main idea of *Master of Puppets* was to take another look at the works of Katarzyna Kozyra, who played with their proportions, scale, dimensions and the way of inserting them (often quite brutally) into the existing architecture.

The exhibition organized by Zachęta National Gallery of Art in the Schmela Haus — the Kunstsammlung Nordrhein-Westfalen in Düsseldorf, was a part of the cultural exchange program *Klopsztanga. Poland without Borders in North Rhine-Westphalia*, which was created with the support of the Adam Mickiewicz Institute in Warsaw.

ACCOMPANYING EVENTS

25 October Press conference with artist and curator



26.10–9.12

Izabella Jagiełło. A Beast

curator: **Magda Kardasz**

collaboration: **Karolina Bielawska, Adam Byra**



LEAFLET

texts: **Magda Kardasz, Pablo J. Rico**
 graphic design: **Jakub Jezierski**
 Polish-English language edition

With *A Beast*, an exhibition created especially for the Zachęta Project Room, Izabella Jagiełło returned to her home-town art scene. Soon after majoring in sculpture at the Warsaw Academy of Fine Arts, she moved to Spain, where she lives and works to this day.

The project comprised of four parts, two of which designated an earlier period of the artist's work, dominated by drawing and figurative sculpture. These were works from 2006–2007 — a wax hare figure whose dimensions and shape resembled the human figure, and drawings with animal — a hare and a sheep motifs. The artist referred to this period of her work as the signs of the alphabet, the tools for communicating with other people, for playing with the viewer, or introducing a narrative element.

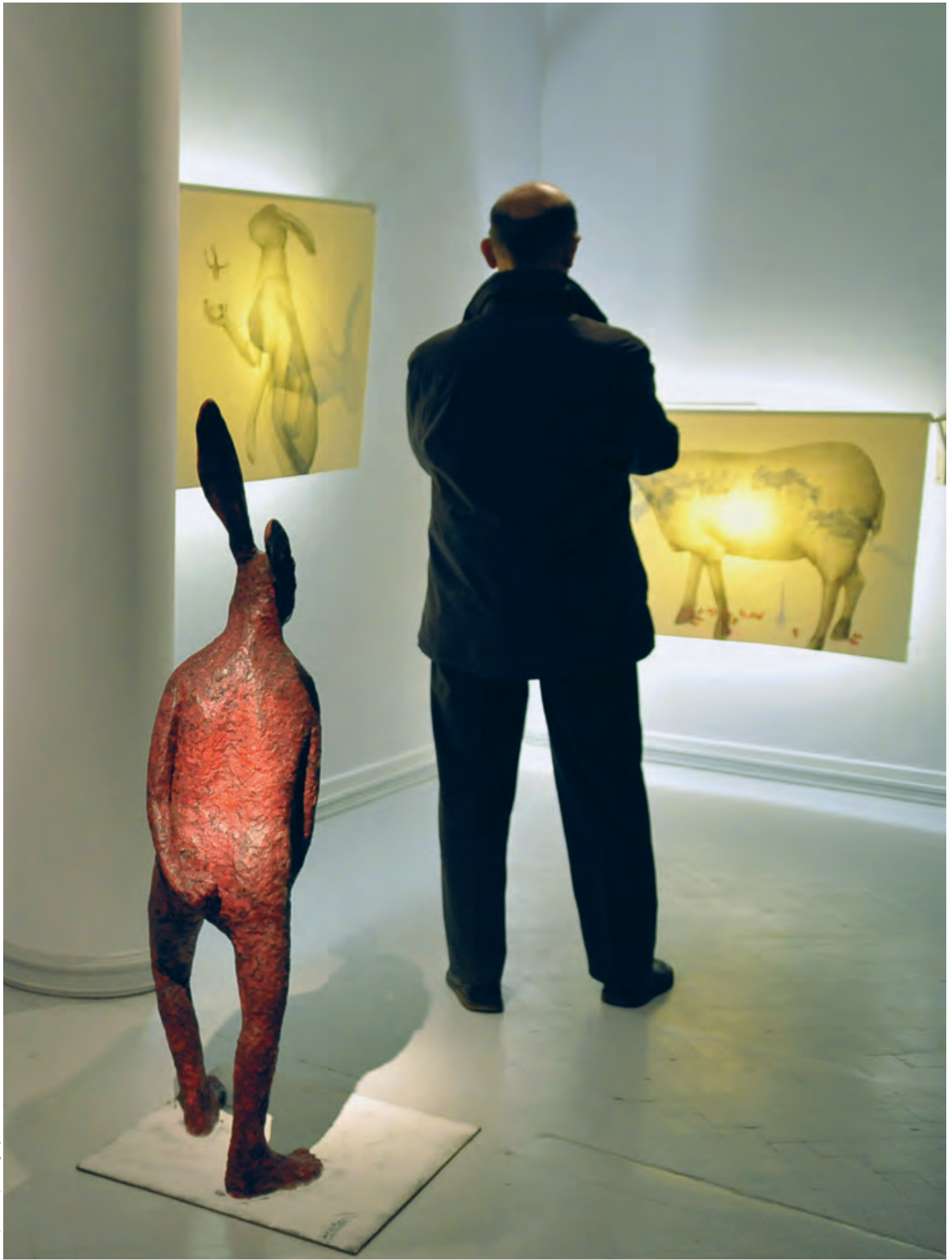
The *Contact with Nature* drawing-and-photography series began with photographs taken in the public space of Madrid, a city “immersed in crisis, damaged by riots, irritated by the stalemate,” as the artist puts it. Images of street marches or protesters' clashes with the police alternated with snapshot representations of animals, real and imaginary.

A multimedia collage displayed in the gallery's underground section presented scenes from a wave of Madrid's Indignados marches and riots. Interestingly, images of the anti-austerity protests coexisted here with those from a recent march for the expansion of the rights of the city's household pets.

The “beast” in the title is a broad-ranging term. For Izabella Jagiełło, it refers not only to the wild element in human nature, but also to the complex, and sometimes dangerous, organism that is the city. The artist noted that bestial in Spanish means “unaware”, “brutish”. According to her, the show was a story about the “degeneration of the world, about sick relations and the primacy of economic thinking, all resulting from our detachment from nature.”

ACCOMPANYING EVENTS

5 December Discussion meeting
Laboratory of Urban Future, moderator: Benjamin Cope; participants:



23.11.12
–3.02.13

Anna Molska. The Sixth Continent

curator: Joanna Kordjak-Piotrowska

exposition design: Anna Molska, Joanna Kordjak-Piotrowska

rooms: no. 11 [Mały Salon], 12, 13



LEAFLET

texts: Joanna Kordjak, Karol Sienkiewicz
graphic design: Maciej Sikorzak
Polish-English language edition

Anna Molska's newest project was a journey to the southern edge of the world: the mysterious and still as yet not fully explored "Sixth Continent." The starting point for the artist was the history of expeditions to the Antarctic organized by Polish scientists in the 1950s. A participant in one of these was the artist's grandfather, the physics professor Janusz Molski.

The material gathered over the course of a several month research — the accounts of participants in the expeditions, photographs, slides, drawings and fragments of documentary films — inspired Molska to create her own vision of the encounter with an unknown terrain. The artist meandered along the margins of stories known from the travel and popular science literature of the time. The effect of these investigations was an unexpected play with the space of the gallery, in which sculptures, installations and a three-channel video installation have been combined together in a compositional whole.

The main narrative axis of the film was a dialogue between the organizer of several expeditions and one of the participants. The artist brought her observation to bear on a group of Polish polar explorers enclosed in the claustrophobic space of a research station. The extreme conditions of interpersonal relations were a pretext for a reflection on the side of human nature that leads people to give sense to existence through activities that on the surface are irrational and unnatural. The whole was completed by an underlining of the political context of the expedition.

Anna Molska's project took on the question of whether the major factor in pushing such different people into the frozen embrace of the sixth continent is instinct, necessity of discovery, a mistaken decision or simply chance.

ACCOMPANYING EVENTS

25 November Meeting at the exhibition with Anna Molska and curator Joanna Kordjak-Piotrowska

27 November Meeting from the *Zachęta for Teachers* series, moderator: Joanna Kordjak-Piotrowska

4 December Film screening: *Encounters at the End of the World*, dir. Werner Herzog, USA, 2007, 99 min.

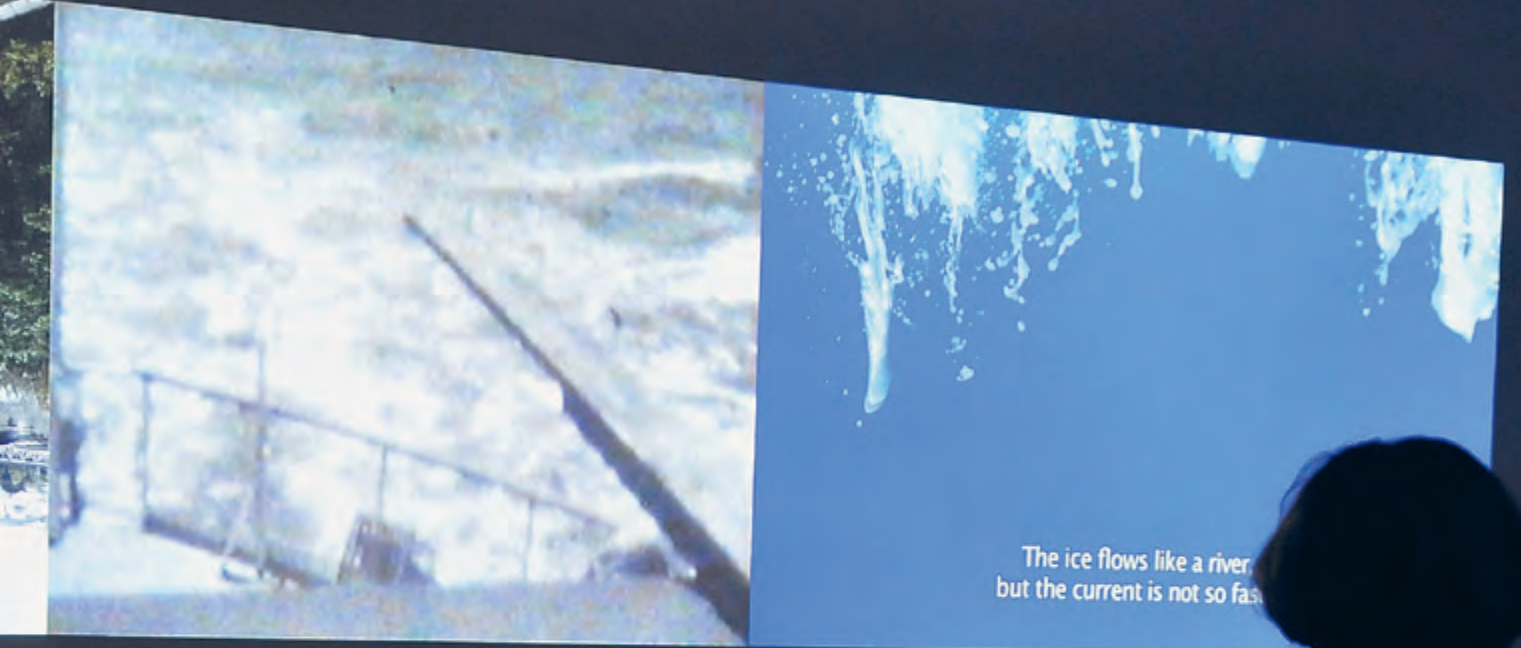
14 December Meeting from the *Look/See. Contemporary Art and Seniors* series, moderators: Barbara Dąbrowska, Maria Kosińska



Photo by Marek Krzyżanek, Agencja Medium



Photo by Marek Krzyżanek, Agencja Medium



The ice flows like a river
but the current is not so fast

10.12.12
–17.02.13

Piotr Ukleński. Czterdzieści i cztery

curator: **Maria Brewińska**

assistant curator: **Magdalena Komornicka**

exposition design: **Piotr Ukleński, Maria Brewińska**

rooms: **no. 2 [Narutowicza], 3, 4, 5, 6, 7**

The exhibition of Piotr Ukleński, one of the most accomplished contemporary Polish artists of important standing on the international art scene, was the first such large presentation of his work in a public institution in Poland.

However, the presentation did not have the character of a survey exhibition but rather was a multi-dimensional project put together especially for Zachęta. The title referred not only to the saviour of the nation in *The Forefathers' Eve* by poet Adam Mickiewicz, but above all to the age of the artist himself. Ukleński employs photography, painting, collage, sculpture, artistic mosaics, installations, film and performance, constantly enlarging the range of media. His work oscillates between humour and gravity, platitude and sophistication, disregard and apotheosis, nostalgia and pleasure, good and evil, sex and death. Ukleński aims at breaking through political boundaries and social and ethical stereotypes in order to form new values and to enlarge the field of vision.

Within the personal dimension, he poses questions about his own cultural and national identity, but also about the status of the artist and the work of art. His work became a symbol of a subversive art. Yet it is thanks to his work among others, that the strategies of contemporary art — such as the processing of images drawn from media or appropriation — found their way into the territory of a wider critical discourse.

At the exhibition is shown the installation *Untitled (Polska Über Alles)*, 2012 — consisting of new editions of the works *Untitled (Dance Floor)*, an interactive disco floor pulsating with light to the music, *Untitled (The Nazis)* or *Untitled (Eagle)*. A touch of irony and perversion is introduced by a tiny intervention with sexual overtones in *Untitled (Dirty Sanchez)*. The personal mythology theme was invoked by childhood drawings, a kind of contrary self-portrait. A new project *Untitled (Pornalikes)* consists of a photographic series of porno actors looking like celebrities. Ukleński's works address various artistic practices that he subjects to further treatment and re-interprets. He refers to informal and art brut, as transpires in a series of abstract paintings made from thick layers of resin. In the context of painterly self-discourse, Ukleński, from *tie-dye* textiles creates paintings devoid of the painter's gesture. They form an installation *Untitled (Den)* that presents works created in recent years: paintings, photography, mosaics, and textiles. Ukleński's references to avant-garde practices are compositions from ceramic dishes, unique in their technique and aesthetics, as well as other examples of exploration of supplanted artistic traditions that combine the language of hand-crafts with a modernist conceptualization of form.

The new piece, on the other hand — the monumental textile *Untitled (Open Wide)* by Ukleński — introduced an intriguing motif of work generally ascribed to women.

ACCOMPANYING EVENTS

15 December Artist's birthday party in the space of the installation *Polska Über Alles*

16 December Guided tour with curator Maria Brewińska





Piotr Ukiński, *Umiłuję [Dziękuję]*, 2012. [Photo by Maciej Landisberg]



10.12.12
–17.02.13

Marek Konieczny. Think Crazy

curator: **Maria Brewińska**

assistant curator: **Magdalena Komornicka**

exposition design: **Marek Konieczny, Maria Brewińska**

room **no. 1 [Matejkowska]**



LEAFLET

texts: **Maria Brewińska, Monika Szwajewska, Marek Konieczny**
[wywiad]

graphic design: **Grzegorz Laszuk** ^{k+s}
Polish-English language edition

Think Crazy is the name of the artistic strategy and at the same time the title of the exhibition of Marek Konieczny, an artist pivotal for the conceptual breakthrough in Polish art at the turn of the 1960s/1970s, but also, from the late 1970s, a “deserter of conceptualism,” one of the pioneers of mail art and unconventional artistic practices in public space.

Konieczny’s work, especially that dating from the late 1970s onwards, is not easily categorized. He began as a constructivist-informed painter, an author of abstract combinatorial systems and random processes, which from 1968 were gradually supplanted by performance practices inspired by conceptualism and the efforts to dematerialize the object in art. Among Konieczny’s emblematic actions were *Do Something with It* (1969), *Drop Something in Here* (1968–69), or *140 Pieces of Purple Paper* (1970), all of them based on viewer interaction and active participation. The idea of non-rational conceptual communication was explored by Konieczny in the mail art projects as part of which he notified other artists by post that at a specific time he would be sending light signals in their direction. All these actions generate random processes, which are meant to stimulate and activate not only rational mental processes, but also emotions, sensibilities and imagination.

Since 1974, Konieczny has pursued the *Think Crazy* idiom, an artistic strategy aimed at experiencing the non-standard forms of behavior, emotions, intuitive reactions, corporeality and eroticism hidden under the guise of rationality. At this time, a horn affixed to the artist’s forehead becomes an integral element of his performance pieces and installations. Sometime later, another breakthrough occurred as part of the *Think Crazy* strategy — a return to the object, manifested in a series of sophisticated, or decadent perhaps, images and objects involving elements such as pyramids, gold, sickles, frameworks, furs or animals figures, which appear in Konieczny’s films and other works.

The Zachęta show came as a manifestation of the *Think Crazy* idea, a selection of several symbolic items from the range of ‘absolute artificiality’: a golden horn, a golden bag from *Drop Something in Here*. Also featured were the films: *24012008 Think Crazy* (1975), *Dialogue with Pyramid* (1975), *Santa Conversatione* (1975), *In the Sea — Seven Evenings, Seven Mornings* (1975), *Smile* (1976), all pulsating with humor, eroticism and a rhythm of radical gestures.

ACCOMPANYING EVENTS

16th December Guided tour
with a curator Maria Brewińska

Marek Konieczny, Photo by Marek Krzyżanek, Agencja Medium



Marek Konieczny, Think Crazy, 1975/2012, Photo by Mateusz Sadowski



14.12.12
–14.02.13

Jarosław Jeschke, Hamlet Lavastida, José Eduardo Yaque Llorente. Fragmentos



LEAFLET

texts: Jarosław Jeschke, Hamlet Lavastida, José Eduardo Yaque Llorente, Katarzyna Kołodziej
graphic design: Jakub Jezierski
Polish-English language edition

The exhibition presented the projects of artists from Cuba and projects related to experiencing this place.

José Eduardo Yaque Llorente presented at his exhibition in the Zachęta Project Room a new variation on his installation *El seulo autoctono* created especially with the basement space of this location in mind. He spoke of this work as follows: “I was intrigued by the basement of the gallery since it gives a new context to the work that was shown previously in Cuba. There the installation that I made with books had looked as though it had emerged from the earth. This is connected with the fact that as a child I liked to spend time digging into the earth at the back of my house and discovering different sorts of things there. [...] But then I began to reverse this situation: first I found things, and then I began to dig them into the ground. By digging them into the ground, I help to give them back to the earth.

This installation is very simple. I compose layers of soil out of layers which exist, that have come into being as a result of changes in floor level, both those that have occurred as a result of natural processes, and those provoked by human intervention, and one of those levels is books. *Native Ground* is the title given to the work as a sign of unity with the place in which it emerges.”

The artist’s other installation interacted not just with the space of ZPR, but also with viewers: requiring them to take a decision as to the borders of their contact with the work. The artist presented two films made in and around Warsaw.

Hamlet Lavastida concentrates in his work on the social and ideological panorama of communism. The basis for his works are the classic texts of Marxism, speeches by Fidel Castro, social programs and archival documents. His latest work, prepared for the *Fragmentos* exhibition, concerned the invigilation of writers and intellectuals carried out by the Cuban government in the 1970s. The starting point for the emergence of this work was a never published document found in the Stasi archives. The text criticizes well-known Cuban authors of that period. This work can be read in the categories of conceptualism, but the author himself conceives of it in a very minimalist way, as a kind of archeology. He comments on it as follows: “My work also speaks about preserving memory, about the lack of freedom of speech and about propaganda strategies. For me, it is very important to reflect on the structure of Cuban society and on how social psychology works on a very elementary level.”

José Eduardo Yaque Llorente and Hamlet Lavastida took part in an Air Artists In Residence Laboratory in CSW Zamek Ujazdowski in Warsaw.

Jarosław Jeschke showed in ZPR the paintings and films that he made during a trip to Cuba as a part of the Young Poland scholarship from the Ministry of Culture and National Heritage. In June and July 2012, he succeeded in going round pretty much the whole island. He writes about this: “My trip to Cuba emerged from a desire to get to know, experience and understand communism; to check how artists there live. And Cuba? Cuba is a magical, in a certain sense mythical place . . .”

ACCOMPANYING EVENTS

14 December Workshops for the Spanish-speaking class of a Warsaw secondary school in the Zachęta workshop room, moderator: José Eduardo Yaque Llorente

14 December Hamlet Lavastida’s performance during the exhibition opening



NUESTRA REVOLUCION HA DEMOSTRADO
QUE ES CAPAZ DE DEFENDERSE Y SE DEFENDE
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ARTICULO 5. EL PARTIDO
ANGUNOS ORGANIZADA
ORGANIZACION Y EL ESTADO
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IDAD DIVERSOS

WODY FASZYZMI JEST SIWADTECTWEM
NIEUDANEJ REVOLUCJI

ARTICULO 5. EL PARTIDO
ANGUNOS ORGANIZADA
ORGANIZACION Y EL ESTADO
FINES DE LA
INISTA.

EXTRAJAVAGANTES.
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EXHIBEN CARNES PLASTICAS Y MATE-
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GENCIA DE ESTAS EMISORAS Y MATE-
RIALES DE CONTRA EN NUESTROS
INTENTAN PENETRAR EN NUESTROS
TERRITORIOS POR DIVERSAS VIAS, TUE-
GOS DE "JACKS BALL", PROCEDEN-

WODY FASZYZMI JEST SIWADTECTWEM
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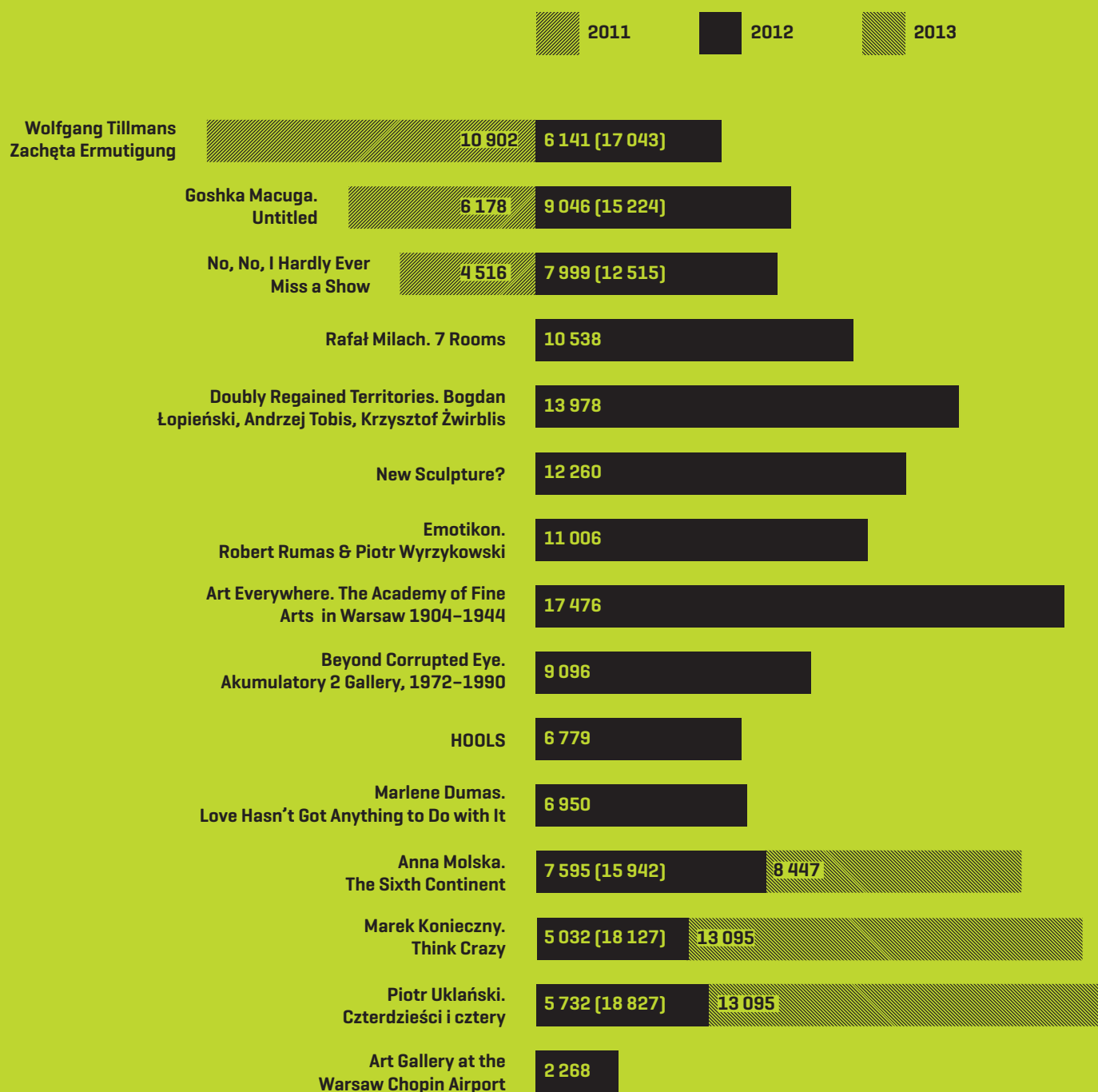
WODY FASZYZMI JEST SIWADTECTWEM
NIEUDANEJ REVOLUCJI

Henriet Lavastida's performance during the exhibition opening. Photo by Marek Krzyżanek. Agencia Medium



Opening the exhibition 'New Sculpture?' in the foreground: Ma-Thur Perret, with Lújia Dias, 'La Fée Électrique', 2005. Photo by Marek Krzyżanek, Agencja Medium

Visitor Numbers



Making the walls quake as if they were dilating
with the secret knowledge of great powers

170 000

OTHER EVENTS

12.01–28.06 Dance workshops for seniors, led by: Aleksandra Zdunek. A series of half-year-long, weekly classes. Co-organizer: Institute of Music and Dance

26.01 *Hunters of Culture on the Net*. Presentation of the summary report *Circuits of Culture. Social Circulation of Content*. Discussion with the participation of the report's authors: Mirek Filiciak and Alek Tarkowski together with comments by the panellists: Edwin Bendyk [Polityka, Centre for Future Studies, Collegium Civitas], Dr Tomasz Rakowski [Institute of Ethnology and Cultural Anthropology, University of Warsaw], and Dr Wojciech Machała [Department of Intellectual Property Law and Intangible Goods, Faculty of Law and Administration, University of Warsaw]. Organizing body: Centrum Cyfrowe Projekt: Polska [Digital Centre Project: Poland]

4–19.02 *Culture During the Presidency* — project summing up the events presented in the context of *I, Culture* — Polish Presidency 2011 Foreign Cultural Program; exhibition and accompanying program. Organizing body: Adam Mickiewicz Institute

28.02 Debate *Copyright after ACTA*, moderator: Alek Tarkowski; participants: Michał Komar [Authors Association ZAIKS], Jarosław Lipszyc [Modern Poland Foundation], Helena Rymar [Creative Commons Polska], Krzysztof Siewicz [ICM — Interdisciplinary Centre for Mathematical and Computational Modeling, University of Warsaw]. Organizing body: Centrum Cyfrowe Projekt: Polska [Digital Centre Project: Poland]

8.03 Wikipedia workshop, led by: Julia Koszewska. Organizing body: Centrum Cyfrowe Projekt: Polska [Digital Centre Project: Poland]

17–18.03 Training for teachers *Sculpture Yesterday and Today*, participants: Dr Katarzyna Chrudzimska-Uhera, *Spatial Forms in Outdoor Settings. History of the Polish Sculpture of the 50s–70s of the 20th Century*; Dr Katarzyna Chrudzimska-Uhera, *Analysis Scheme for a Sculptural work*; Prof. Waldemar Baraniewski, *Sources for Modern Sculpture*; Rafał Siderski, *Sculpture Photography in Outdoor Settings* — workshop; Agnieszka Szwachła, *Interpretation through Action* — workshop; Jerzy Goliszewski, *Work Presentation and Workshop*, co-organizing body: Warsaw Centre for Socio-Educational Innovation and Training [WCIES]

26–27.03 16th International Symposium *Beethoven: War and Peace* organized within the context of the 16th Ludwig van Beethoven Easter Festival. Organizing body: Ludwig van Beethoven Association

18.04 Workshop *Reform of Copyright*, led by: Alek Tarkowski, Tomasz Targosz, Krzysztof Siewicz, Barbara Szczepańska.

Organizing body: Centrum Cyfrowe Projekt Polska [Digital Centre Project: Poland]

20–29.04 *Nancy. Interview*, dance project of a French choreographer Claude Bardouil in collaboration with Magdalena Popławska. Organizing body: New Theatre in Warsaw

28.04 Free Art Day

7.05 The Jerzy Stajuda Art Critique Award, laureates: Dorota Jarecka and Karol Sienkiewicz; special mention: Anda Rottenberg

19.05 Night of Museums: Piotr Wyrzykowski, *Emotikon — Index of Emotions and Behaviours* — multimedia projection onto the façade of Zachęta; WEF Laptop Orchestra concert

21.05 Meeting for persons with visual and hearing impairment at the Mazovia Region Centre of Culture and Arts — *Zachęta do zakochania* [Encouragement for falling in love]. Co-organizing body: Fundacja Dzieciom „Zdążyć z pomocą” [For Children Foundation “Timely help”], moderators: Paulina Celińska, Anna Zdzieborska, Katarzyna Guzowska

1.06 Meeting summing up a project of Orange Academy *Share the Art*

3.06 *Pięć dotknięć mężczyzny* [Five touches of man], film screening of video artists: Kuba Dąbrowski, Andrzej Pakuła, Józef Robakowski, Konrad Smoleński, Jan Szewczyk, within the context of the 3rd edition of the POMADA Initiative; led by Karol Radziszewski

29.06 Gloria Artis medal presentation ceremony by the Minister of Culture and National Heritage of the Republic of Poland, Bogdan Zdrojewski for the professors of the Academy of Fine Arts in Warsaw: Jacek Sempoliński and Grzegorz Kowalski

3–4.09 Forum of *Culture without Boundaries*. Meetings: *In the Crucible of Audio Description and In the Crucible of Close Captioning*. Fundacja Dzieciom „Zdążyć z pomocą” [For Children Foundation “Timely help”]; project Beyond Silence and Darkness

6–9.09 *Nancy. Interview*, dance project of a French choreographer Claude Bardouil in collaboration with Magdalena Popławska. Organizing body: New Theatre in Warsaw

21.09 Training for teachers from the Centre for Citizenship Education, conducted by: Zofia Dubowska-Grynberg, Anna Zdzieborska

22–30.09 *Dźwiękoświsty* [Swish-a-whiz], interactive audiovisual installation shown during the Little Warsaw Autumn

23.09 Contemporary composition concert within the Little Warsaw Autumn, participation: Barbara Zamek-Gliszczyńska, Ewa Liebchen, Urszula Nowakowska, Marcin Wolniewicz, Grzegorz Wierus

26.09 Conference for teachers with the presentation of the gallery's offering. Co-organizing body: Warsaw Centre for Socio-Educational Innovation and Training [WCIES]



29.09 Music workshop for children *The Musical Kitchen* within the context of the Little Warsaw Autumn, led by Dagna Sadkowska

29.09 Music workshop for children *Wildness of instruments* within the context of the Little Warsaw Autumn, led by Michał Górczyński

30.09 Children meet an astrophysicist — within the context of the Little Warsaw Autumn, led by Arkadiusz Olech

6–7.10 Training for teachers *Conceptual art*, participation: Stanisław Welbel, *Conceptual Art*; Magdalena Duraj, *Concrete Poetry — Concrete Ideas* — workshop; Agnieszka Szwachła, *Interpretation through Action* — workshop; Joanna Kinowska, *Photography in Conceptualism. Idea for an Action, a Work, a Photograph. Bare Idea* — lecture and workshop; Agnieszka Pajęczkowska [“E” Association for Creative Initiatives], *Photographic Looking, photographic Thinking* — workshop. Co-organizing body: Warsaw Centre for Socio-Educational Innovation and Training [WCIES]

10.10 Film screening for children and youth: *Karla and Jonas*, dir. Charlotte Sachs Bostrup, Denmark, 2010, 85 min. Co-organizing body: Embassy of Denmark in Warsaw

16.10 Krzysztof Żwirbliś’s action *Social Museum*, Ochota

19.10 Art workshop for children with Hervé Tullet

13.11 *Life in Architecture*, public presentation of the projects nominated in the competition of the monthly *Architektura-Murator*

16.11 *Igor Zabel Award for Culture and Theory 2012* ceremony

21.11 Screening of an animation for children *A Tale of Two Mozziess*, dir. Jannik Hastrup, Flemming Quist Møller, Denmark, 2007, 79 min. Co-organizing body: Embassy of Denmark in Warsaw

27.11 Film screening *MS 101* and meeting with the authors, Karol Radziszewski and Wojciech Szymbański

29.11 Discussion: *The Making Available of Spatial Art Works Through Touch*

30.11–1.12 WEFCON 2012. Conference, discussions, shows, concerts, participants: Grzegorz Bojanek, Mateusz Bąkała, Jarek Grzesica, Gold Plated Face & Artur Endler, Maciej Polański, Mateusz Tracz, Jacek Szymczak, Borys Stokalski, Roch Forowicz, Katarzyna Szymielewicz, Mariusz Adamiak, Krzysztof Cybulski, Snow Crash Trio. Co-organizing body: Art and Technology Foundation

14–15.12 Training for teachers *Pop Culture and History versus Contemporary Art*, participants: Dr Iwona Kurz, *[Non] representation of the Holocaust in the Visual Arts After 1989*; Karolina Iwańczyk, Piotr Ukański. *Czterdzieści i cztery* — guided tour of the exhibition with an introduction to the artist’s work; Katarzyna Kucharska, *Sztuka rozlicza [zalicza?] historię* [Art holds History accountable [passes History examination?]]; Monika Różalska — presentation of the project by the Foundation for Polish-German Co-operation *Night at the Gallery*; Agnieszka Szwachła, *Interpretation through action* — workshop; Anna Zdzieborska, *Archive as a Source of Artistic Inspiration. Art Work as an Inspiration for a Class*; Małgorzata Glinka, *Pop Culture and its Place in History. The Role of Contemporary Art in Teaching as Exemplified in History Classes*. Co-organizing body: Warsaw Centre for Socio-Educational Innovation and Training [WCIES]

16.12 Performance of the group Laboratorium 13: *nie:wiadomo 121612* [un:known 121612] at the 90th anniversary of the murder of President Gabriel Narutowicz

21–30.12 Sound installation by Szczepan Orłowski and Jacek Szczepanek: *Implasion*

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IGOR ZABEL AWARD FOR CULTURE AND THEORY 2012



Zachęta hosted and co-organized the award ceremony for the Igor Zabel Award for Culture and Theory 2012. The award is conferred bi-annually by the ERSTE Foundation together with the Igor Zabel Association for Culture and Theory. The laureate of the 2012 award is Suzana Milevska — an art historian, curator and art and visual culture theorist from Skopje in Macedonia. The evening gala was preceded by an academic conference attended by historians, theorists and critics of art from Europe, 16.11.12

Rafał Milach. 7 Rooms

24 February–1 April

ONE OF THE subjects of Rafał Milach's latest series *7 Rooms* says that the thing he likes best in Russia is himself. In Zachęta in Warsaw we discover that what Milach likes best are his subjects.

. . . three cities became the subjects of *7 Rooms* — Moscow, Yekaterinburg, and Krasnoyarsk, including 8 people living in these cities. The choice of subjects, although completely random, reflects the social landscape. . . .

The photographer does not try to document the life of his subjects; but rather — as he prefers to say — to “evoke an impression”, the impression of a person, her or his character, life. . . .

His photographs, although compositionally polished, have something of family pictures about them. There is a proximity and an intimacy in them, a way of accompanying the person portrayed that requires a lot of work.

Katarzyna Ziółkowska-Banak, “Siedem pokoi w jednym kraju,” *Art & Business*, no. 2–3, 2012, pp. 60–61

THE EXHIBITION doesn't offer a dispassionate documentary record, but — as is often stressed in the case of Milach's work — the softened gaze of a photographer, a subtle rapprochement to his subjects. It is a story for a friend but, at a certain point, the story is cut off, unfinished — private destinies in a public and political context. . . .

The exhibition is interesting but there is something disconcerting in it as a whole. Perhaps it is too large a variety, comprehensible only up to a point. It points to significance, creates hierarchies, allows one to construct identities in an interesting way while reading certain works. There is, however, a breach, we are surrounded by too many elements. . . .

The project is very interesting; unfortunately the manner of its presentation is slightly unsatisfactory.

Justyna Ryzek, “Własne miejsca do życia — prywatne opowieści o Rosji,” *Format*, no. 63, 2012, pp. 37–38

7 ROOMS is an unusual exhibition. The artist manages to capture the micro-moments when the narrators of all these stories lay open their true “self,” including all their sadness, worry and

joy. It isn't connected with the history or politics of the country where they live. Each of them searches for a safety valve that will allow them to tame the individual “here and now”. Milach managed to show, thanks to his photographs' outstanding aesthetics, what the history books will never be able to tell, namely Russian everyday life, which is not far removed from Polish reality, and which everyone tries to deal with as best they can. The artist extracts from the described environment a very accurate and, despite appearances, even-handed portrait of Russia, which should not be solely thought of in terms of the Soviet Union, Putin, and a harsh climate.

Zuzanna Sokółowska, “A to Rosja właśnie!”, *Magazyn O.pl*, 22.03.2012, <http://magazyn.o.pl/2012/zuzanna-sokolowska-a-to-rosja-wlasnie/> [accessed 31.01.2013]

Doubly Regained Territories. Bogdan Łopieński, Andrzej Tobis, Krzysztof Żwirblis

2 March–13 April

THE TERM “regained territories” could be referred to by the historic photographs of Elbląg — a city with a complex history. The photographs are an expression of Bogdan Łopieński's fascination with the scope and results of the 1st Biennale of Spatial Forms that took place in 1965, an initiative connected with “the cultural boosting of the Western and Northern Territories” under the slogan of the alliance of the world of the working class with that of art and culture. With the help of the workers of the Zamech metallurgical plant were created spatial works of such eminent artists as Henryk Stażewski, Zbigniew Dłubak and Edward Krasiński. The artists could play with different forms and materials, and the city gained a contemporary art museum — an open gallery, a new image. . . .

What's interesting in the context of the two other projects and the theme of the exhibition in Zachęta, is this dimension of “local patriotism”, and hence of something in common, something that applies to everyone and characterizes everyone in a certain way, that is something that provides a sense of definition.

. . . In his multi-threaded project entitled *Social Museum*, Krzysztof Żwirblis, taking up the role of the director or initiator of this process, leads the inhabitants of chosen quarters of Warsaw and Lublin, to find elements — including artistic ones — that one can build around. The artist is not, so to speak, exploring or uncovering the structures that help local communities organize their perceptions

and understandings of their locality, but rather he encourages them to combine forces in order to establish common bonds that will help them to truly recognize that locality as their own. . . .

Another form of regaining a suspended no man's land, an undefined territory is shown by Andrzej Tobis in the *A–Z (Educational Cabinets)* series. The Polish–German dictionary from 1954 and its perverse exemplification of the transformations in Silesia, goes beyond linguistic absurdities of the type encountered today for instance in Google Translate. Apart from this social, slice of life context and their historic connotations, Tobis's photographs carry with them a warning against a one-sided description of the world through the use of words, against names that can take on unexpected, not only comic meanings.

Zofia Ratajska, "Odzyskiwanie właściwości," *Exit*, 2012, p. 6106

THE 1ST BIENNALE of Spatial Forms in Elbląg (1965) — one of the most important events in the history of Polish contemporary sculpture — is today somewhat forgotten. The question is: how to retrieve it? Is it enough to show it on photographs? What kind of photography and techniques would be best suited? These problems were resolved by the authors of the exhibition *Doubly Regained Territories*. Unfortunately, their settling of these questions was not very felicitous.

One third of the exposition was devoted to the Biennale — we see it in the works of Bogdan Łopieński (born 1934). The "regaining" happens here on several levels. The first level is that of memory: of an event from nearly half a century ago and its participants. The photography invokes their gazes and gestures — the most fleeting details of the past. . . . First of all, the event was about recovering the art for society — an art that will leave the elitist world of galleries, in order to transform the space of life and to shape the awareness of ordinary people. . . .

Secondly, it was about the subjectivity of the working class — about its regaining of the sphere of culture through an introduction into a new (higher?) dimension of art. . . .

Thirdly, the regaining had a political dimension — the regained, in the geo-political sense, territories were in need of a new identity in order to cover over their historic identity. . . . The sculptures fulfilled this task very well — ideologically they were safe for the authorities, and at the same time they created an impression of progress and modernity.

Iwo Zmyślony, "Odzyskane czy z odzysku? Elbląskie biennale w Zachęcie," *obieg.pl*, 9.05.2012, <http://obieg.pl/teksty/24409> [accessed 31.01.2013]

New Sculpture?

9 March–13 May

THE EXHIBITION in Zachęta shows the works of eight artists of the younger generation. In spite of their different stances, all these artists are connected through making references to the heritage of 20th century modernism, from the experiments of the first avant-gardes to the 70s of the past century. . . .

It would be futile to look in Zachęta for any ideological declarations, of for a political or social engagement. . . .

The extent of freedom granted to the viewer doesn't mean that the exhibition is limited purely to aesthetic (some would certainly say anti-aesthetic) games. Quite the contrary, the works gathered here often refer to important artistic traditions that inherently embody views, opinions, and ideologies. Finally, we find here plenty of references to what could be called a visual iconosphere of those times — a past that today we like to return to. . . .

The nostalgic mood of the works assembled in Zachęta might be surprising. They are merely traces, ruins of the past. . . .

However, this modernistic utopia is irrevocably gone. The time has come for neoliberalism in the economy and post-modernism in architecture, for the cult of individualism, profit and constant returns to tradition.

Piotr Kosiewski, "Tańczące schody," *Tygodnik Powszechny*, no. 17, 22.04.2012, p. 34

THIS EXHIBITION resembles a theatrical props store — a bunch of not quite functional or pretty objects that might be useful were they to fill a space in some fictitious place. . . .

What is new about the objects gathered in Zachęta, is the lack of content or rather the lack of easily recognizable content as framed by the categories of politics, gender, and identity. . . .

I am far from delight — the meanings seem hollowed out like the wiry latticework frequently used here. . . .

I buy this combination anyhow, I don't need any steel-steady logic, I'm happy with the logic of cardboard. The "redundant objects" assembled in Zachęta please me because they are useless, because — apart from Sosnowska's sculpture — they break out from the logic of history. They are also free from social obligations: they don't deepen knowledge, don't enlarge the field of struggle, and don't mobilize citizens through art. So be it, I will not pretend, I like a lot this disinterestedness of theirs.

Dorota Jarecka, "Bezinteresowny powrót trzeciego wymiaru," *Gazeta Wyborcza*, no. 60, 12.03.2012

IF WE ARE to believe Zachęta's curators, we should place the exhibition somewhere between stage design, design, and architecture. More important than the relationship of the artist with his material here are formal references to the modernist tradition — with the accent put on Bauhaus, constructivism, and the applied arts of the 60s. . . .

In any case, sculpture is space. We are reminded about it by the spacious and bright rooms of Zachęta, which splendidly bring out the specific characteristics of the objects — nothing gets lost here, whether colour or form — everything right in its proper place. . . .

The whole impresses with its wealth of form and content. An absolute *must see* for anyone who frequents Warsaw galleries. But what is the connecting principle of all these works? What are we going to learn about new sculpture? Perhaps only that it is still spatial. Apart from that, sculpture has ceased to be what it was — it has become a mosaic, an installation, a minimal/specific object, post-design, an environment. Unlike traditional sculpture, it acts more through language than through matter.

Iwo Zmysłony, "Nowa rzeźba w Zachęcie," *Dwutygodnik*, 5.04.2012, <http://www.dwutygodnik.com/arttykul/3281-nowa-rzezba-w-zachecie> [accessed 31.01.2013]

Emotikon. Robert Rumas & Piotr Wyrzykowski 13 April–20 May

ROBERT RUMAS and Piotr Wyrzykowski, two artists known for their painful observations and sharp remarks on the subject of political and social reality, have woven a tale of their wandering around the Black Sea. Their exhibition *Emotikon* in Zachęta is a very popular, colourful story of faraway exotic lands and their inhabitants. . . .

It is a magical journey. The emotions that accompany it are rendered beautifully by the design of the exhibition. For instance, the screens with a video about Turkish cobblers stick out from a wall built out of empty shoe boxes. The monitor with an imam hangs opposite an oriental latticework wall. We watch the charismatic Gipsy Elvis while seated comfortably in sofas such as those found in living rooms of Romani homes. The emotions expressed ought to communicate with viewers. Emotions — we should add — that are uplifting. Even a Gipsy talking about the hard fate of his people arouses in us positive feelings when he swings into playing *All Right Mama* on the guitar. . . .

Piotr Wyrzykowski and Robert Rumas grew up during communism. It is an indelible experience. It can't be remedied in any way. The citizens of the red paradise, locked up as though in a cage, dreamed of journeys to far-off places, of a touch of otherness that would realise a presentiment that the world is after all diverse, consisting of a variety of puzzles, that it is more colourful than the greyish boredom of a council estate.

Marek Staszyc, "Elvis Romano jest dumnym Cyganem," *obieg.pl*, 8.05.2012, <http://obieg.pl/prezentacje/24862> [accessed 31.01.2013]

THE EXHIBITION *Emotikon* by Robert Rumas and Piotr Wyrzykowski in the Warsaw Zachęta. The artists, designing the exposition, viewed the gallery's rooms as the frames of a film strip that is going to be cut and edited. Each of the installations is an independent narrative whole, and yet all together they become an ensemble of edited audio-visual material.

"W centrum uwagi. Zobacz, zapisz, zapamiętaj," *Film*, no. 5, 2012, p. 4

Art Everywhere. The Academy of Fine Arts in Warsaw 1904–1944

4 June–26 August

WE WILL see in Zachęta how, during the first half of the 20th century in Poland, art and life interpenetrated. . . .

A place where art wasn't divided by principle into "fine" and "applied" was the Warsaw School of Fine Arts established in 1904 as a private higher education institution, and from 1923 functioning under the auspices of the reborn state — thus becoming the direct predecessor of the present Academy of Fine Arts. Already by that time, a particular attention was paid there to the applied arts and the implementation in production of the prototypes developed. . . .

At the exhibition in Zachęta — prepared by the curator Maryla Sitkowska — a particular place is dedicated to the projects and works present to this day in the space of the city, like the statue of the Pilot or the Temple of Divine Providence. We find also a number of works from the field of advertising design (posters, flyers, banners, and shop window dressings), as well as that of books.

Agnieszka Kowalska, "Akademia blisko życia," *Gazeta Wyborcza*, nr 127, 1.06.2012

IN 2004 in Zachęta took place the exhibition *Duty and Rebellion* dedicated to the Academy of Fine Arts of the capital from 1944 up to the present. Now we have an opportunity to learn about its direct predecessor.

The Warsaw School of Fine Arts was opened on 17 March 1904. It was a private higher education institution, which counted among its teachers eminent representatives of the Young Poland: Xawery Dunikowski, Konrad Krzyżanowski, Ferdynand Ruszczyc, Kazimierz Stabrowski and Karol Tichy. The establishment of the School was one of the examples of the self-organizing of the Polish society of the times, trying to build its own institutions outside the structures created by the partitioning powers. . . .

In Zachęta, in an interesting way were shown the artistic mores of that time, as for instance the famous fancy dress parties or nativity scene exhibits; but also — what’s most important — the exhibition presented the formidable variety of artistic stances operating within the sphere of influence of the School, various artistic inter-connections, and finally the personalities related to it. . . .

The exhibition in Zachęta also reveals the political and ideological entanglements of the School. Many of its lecturers were connected with government circles, but it was also students of the School that in 1934 created a far-left organization Czapka Frygijska related to the Communist Party of Poland (KPP) and were connected to the editorial of the satirical and anti-Sanation magazine *Szpilki* founded a year later. In the circles of the School were created posters inciting people to vote for the Nonpartisan Bloc for Cooperation with the Government (BBWR) during the elections of 1930 and for the Camp of National Unity (OZN). However, it was also the case that at the School there was no concession for anti-Semitic tendencies. Unlike at many other higher education institutions, a “bench ghetto” was never introduced here. Among the alumni of the School there are the eminent painters, the brothers Efraim and Menasze Seidenbeutel.

Piotr Kosiewski, “Sztuka wszędzie,” *Tygodnik Powszechny*, no. 34, 19.08.2012

THIS IS one of these exhibitions that change the state of our knowledge and build history. *Art Everywhere* reveals the great, as the title itself indicates, ambitions of the milieu of the Warsaw Academy of Fine Arts, that wanted to and, most importantly, was able to shape entire spheres of the visual culture of its times. . . .

It was worth waiting for, because the effect is quite simply spectacular. . . .

These forty years, summed up by a presentation in Zachęta’s rooms and an impressive catalogue accompanying the

exhibition, could almost be compared to a miracle. Moreover, it clearly/ shows that the character of the art during these 20 years of the inter-war period was shaped in the Warsaw Academy of Fine Arts.

Bogusław Deptuła, “Jedyna taka akademia,” *Art & Business*, no. 7–8, 2012, pp. 76–81

THE SLOGAN of the title pertains to the art-State relationship (a national pavilion at an international exhibition), to changes in the human environment due to good design, monumental art, and finally to the political entanglements of artists (students and teachers).

. . . Although such documentary aspects of the exhibition are appropriate and valuable, the part that deals with the key concern is much more interesting — namely where questions are asked about the omnipresence of art mentioned in the title, that is about the various forms in which art leaked out of the walls of the Academy (precisely, in this case, from the School of Fine Arts). . . .

The omnipresence of art was shown mainly through the variety of design activities, from advertisement to monumental mosaics and panels, from book covers and typography (works of graphic designers: Edmund Bartłomiejczyk, Władysław Daszewski, Ludwik Gardowski) to the visualization of the Temple of Divine Providence authored by the architect Bohdan Pniewski; from scenography taught by Wincent Drabik (a student of Mehoffer) and the already mentioned Daszewski, to the interior designs of the Polish ocean liners M/S “Piłsudski” and M/S “Batory”, where the catchword “art everywhere” found its most tangible expression, comprising the design of the lounge, the chapel, the dining and smoking rooms, and even the design of dishware and the menu card (!), for passengers of both 1st and 3rd class.

Piotr Słodkowski, “Sztuka, wzornictwo i polityka,” *Arteon*, nr 8, 2012

THE ART EVERYWHERE exhibition at the Zachęta National Gallery of Art poses questions about the process of making products intended for mass consumption. Exploring the history of the Academy of Fine Arts in Warsaw from the school’s foundation in 1904 to the outbreak of World War II, the exhibition delivers an insight into the interplay between art and everyday life before the war. . . .

The exhibition comprises a selection of examples to show that, just as the title says, art is indeed everywhere, from homes to theatres and stores, revealing itself in set designs, shop windows, monuments, matchboxes, fonts, posters, flyers and advertisements.

M. R., “Exhibitions — the buzz,” *The Warsaw Voice*, July 2012

Beyond Corrupted Eye. Akumulatory 2 Gallery, 1972–1990

14 September–18 November

STARTING A VISIT of the exhibition *Beyond Corrupted Eye* in the Warsaw Zachęta, it is difficult to miss the sculpture by Robin Klassnik, *Yellow Postal Sculpture*. It is a bulky wooden chest filled with all sorts of objects — all yellow in colour. These items had come to Klassnik via the postal service from all over the world. The six spools of yellow thread had been sent by Jarosław Kozłowski. A few years later Kozłowski invited Klassnik to the Akumulatory 2 Gallery. In response to the invitation, the yellow sculpture was to be on view in Poland in its entirety. Each element arrived in the gallery by post in a separate parcel. When everything had arrived safely at the destination, the author went to Poznań to arrange the objects himself. . . .

The form of the *Yellow Postal Sculpture* reflects in a sense the ensemble of the exposition. It is a collection of many objects from people all over the world. Not all of the items could fit within the prescribed framework, the chest binds it colour-wise and the exhibition gives it a historical context. The amount of material collected by Jarosław Kozłowski and presented at Zachęta is impressive (the works of 77 artists), for the visitors of the exhibition it might even be overwhelming. . . .

The title of the exhibition, as well as the topics mentioned during the conversation of co-curator Bożena Czubak with Jarosław Kozłowski published in the catalogue, refers to the question of independence (both institutional and visual). The curators explain the details of the historical collaboration of the gallery with a student organization — the form and amount of financing, and the reach of censorship. This is, without a doubt, a result of allegations pertaining to the political and economic entanglement of artists and the informal organizations of the 70s. Is it still, however, a topic of discussion?

Wiktorja Szczupacka, "Sieć w pułapce archiwum. Nieprzekupne oko w Zachęcie," *obieg.pl*, 6.12.2012, <http://obieg.pl/teksty/26950> [accessed 30.01.2013]

Hools

28 September–11 November

ZACHĘTA HAS just opened the exhibition *Hools*, which shows various forms of artistic hooliganism — from subtle ones to

uncontrolled eruptions of violence. The opening was accompanied by the sharp, raw sounds of the band BNNT that gave a concert in the main hall of Zachęta, matching perfectly the atmosphere of the exhibition.

Monika Tomkiel, "Galeryjna OBLIEGÓWKA," *obieg.pl*, 06.12.2012, <http://www.obieg.pl/teksty/26623> [accessed 30.01.2013]

HOOLIGANS ARE essential to contemporary art. On the one hand, they riot at political demonstrations in Cairo or Moscow, and on the other hand, they brawl in galleries and museums, bringing along a spirit of anarchy.

. . . the world of art needs artistic hooligans like air. It is they who provide the public, collectors, curators, and above all the institutions (museums, galleries) with new ideas, challenges, and exciting experiences.

Their mischievous pranks are inconvenient, disturbing, they cause uneasiness and restlessness. Meet these urban guerilla fighters: David Adamo, Olaf Brzeski, Klara Lidén, Joris van de Moortel, Ahmet Ögüt, Ariel Schlesinger, Konrad Smoleński and Satoru Tamura. I warn you, while visiting the exhibition *Hools* in Zachęta, please, proceed with great caution! These gentlemen don't make a game of it.

Jacek Tomczuk, "Proszę zachować ostrożność," *Sukces*, no. 11, 2012

KONRAD SMOLEŃSKI in Zachęta doesn't show much, however this "not much" means quite a lot. The artist has placed here and there dilapidated rubbish bins, provoking disquieting associations if one was to remember the terrorist attacks in London and Madrid. Thereupon, when in a room full of visitors, thick smoke started emerging from the bins, the effect was striking. People hurrying-scurrying started looking for the exit, nervously dialling 112. Things have turned dangerous: art has shown its teeth.

Alek Hudzik, "Chuligani sztuki," *Ekсклюzyw*, no. 10, 2012

THIS FASCINATING new exhibition attempts to answer whether young artists can afford to be hooligans, and whether a fascination with damage or destruction is part of the path to revolutionary change or just an artistic strategy to improve popularity.

David Ingham, "Violent Art?," *Warsaw Business Journal*, no. 40, 14.10.2012

Marlene Dumas. Love Hasn't Got Anything to Do with It

5 October–14 November

THE EXHIBITION of Marlene Dumas that is going to open in Zachęta on Friday will be the first presentation of her work in Poland (not counting her episodic participation in 1981 in the 2nd Triennale of Drawing in Wrocław). It isn't a comprehensive/exhaustive retrospective, but rather a show prepared in collaboration with the artist presenting a few themes from her opulent oeuvre. . . .

The title of the exhibition — *Love Hasn't Got Anything to Do with It* — comes from one of her earliest works and in a certain way accurately sums up her work.

In Marlene Dumas's painting there are present: politics and feminism, quotations from film and art history, love and hate, tenderness and cruelty, innocence and guilt, sacredness and blasphemy, sex and death, eroticism and pornography. The paintings arranged in groups, often enter into a dialogue or even violent conflicts amongst themselves, in spite of the huge white wall or empty space between them.

Agnieszka Kowalska, "Seks i śmierć," *Gazeta Wyborcza*, no. 233, 5.10.2012

ART&BUSINESS: Women in art — is it easy or hard?

Marlene Dumas: . . . At one time I joked saying that I paint because I'm a woman. Seriously speaking, I'm approaching 60; I'm from the generation of Jennifer Holmes and Barbara Kruger. In South Africa it wasn't that women and men had to compete with each other. We simply made art and didn't think about the divisions.

"Lubię śmiać się z siebie," *Art & Business*, no. 11, 2012, pp. 74–79

MARLENE DUMAS: This exhibition causes me great joy. It isn't a completely new show, it is rather a time travel. I have an ambivalent attitude toward retrospectives — they are exhausting. I have a feeling that I haven't recovered yet from the previous one in the US, and I find myself already working on another one that will be on view in the Stedelijk Museum in Amsterdam and in the Tate Modern in London. Retrospectives are about a constant looking back and thinking: what have I done, who was I when I was doing that, why, etc. I prefer certain periods of my work to others, but this can change too, in time.

"Rozmowa Katarzyny Bojarskiej z Marlene Dumas, Jak wyglądam, kiedy na mnie patrzysz," *Dwutygodnik.com*, 30.10.2012, <http://www.dwutygodnik.com/artku/4045-jak-wygladam-kiedy-na-mnie-patrzysz> [accessed 30.01.2013]

THE WORK of Marlene Dumas, a brilliant painter from South Africa, stirs controversy wherever it is exhibited. *The Love Hasn't Got Anything to Do with It* exhibition at the Zachęta gallery in Warsaw is the first time her paintings are being shown in Poland.

Rather than a comprehensive retrospective, the exhibition delivers an overview of several themes pursued by the artist. Dumas herself has helped to put her early work in the exhibition, including drawings and collages from the early 1980s. Her more recent paintings are featured as well. The exhibition's title, borrowed from one of Dumas' earliest works, can be read as a commentary on her entire oeuvre.

"Love It or Loathe It," *The Warsaw Voice*, November 2012

Anna Molska. The Sixth Continent

23 November 2012–3 February 2013

ANNA MOLSKA is not an artist who speaks very often but when she says something it's not to be forgotten. Molska, a wunderkind of the Warsaw Kowalnia, is a hellishly talented creator who is not in the habit of turning out trivial works. . . .

In her recent project she goes even further, precisely to the Sixth Continent, that is Antarctica. The artist follows the footsteps of her grand-father, Professor Janusz Molski, who in the 1950s took part in one of the first Polish scientific expeditions to the icy wilderness of the South. Molska's work came into being at the crossroads of various fields: science and adventure literature, documents and imagination, archival slides, fragments of documentary films, video, sculpture and a gallery installation.

Stach Szablowski, "Szablowski poleca," *Ekklusiv*, no. 11, 2012, p. 73

THE MOST RECENT project of Anna Molska is a journey to the extreme South end of the world — the mysterious and still uncharted "sixth continent." . . .

At . . . the exhibition *Sixth Continent* she juxtaposes sculpture, installation and three-channel video installation. She focuses on a group of Polish polar explorers locked up in the claustrophobic space of a research station.

Gazeta Wyborcza — *Co jest grane*, no. 274, 23.11.2012

AN ICEBOUND CITY and temperatures seriously below zero provide a good framework for the exhibition *Sixth Continent*. A sudden thawing — a cracking of the ice, trickling of water and gusts of wind — form an ideal context for the frames of a three-channel video installation, the central point of the exhibition. It includes also an experimental sculpture and a fenced off area on the ground floor that is intended to function for the visitor as an oppressive passage between a bright entering room and a functional screening auditorium. As for the sculpture, it is an intricate structure of glass shelves and crystal tableware. It sparkles and shimmers but looks almost normal, like an extravagant display cabinet.

Lidia Pańków, "Wewnętrzny kontynent," *Dwutygodnik*, <http://www.dwutygodnik.com/artykul/4248-wewnetrzny-kontynent.html> [accessed 30.01.2013]

Piotr Uklański. Czterdzieści i cztery

10 December 2012–17 February 2013

IT IS NOISY at this exhibition and, no doubt, it will be talked about. . . .

Yesterday we were spying on the last preparations for the opening. From the entrance, one was welcomed by the rumble of hip-hop music, because Piotr Uklański has transformed a part of the gallery into a disco dance floor. Not only did he decide to show *The Nazis* again, but he did it in a much stronger way. With the images of actors who played the roles of German officers from the time of WW II, he has plastered a whole room of the national gallery. On the floor he has placed another famous work from 1996 — *Dance Floor*, that is, a disco dance floor blinking with colourful lights. Moreover, he has hung on *The Nazis* a giant Polish eagle from expanded polystyrene and called the entire installation *Poland Über Alles*. The whole was garnished with loud hip-hop music — After all the Poles won the war, didn't they?! — laughs Uklański.

Agnieszka Kowalska, "Naziści wracają do Zachęty," *Gazeta Wyborcza*, no. 288, 10.12.2012

AT THE EXHIBITION in Zachęta, Piotr Uklański struggles with Polishness, identity, power and pop-culture. . . .

Is it a joke, a game, a mockery of symbols — national and pop cultural? Or perhaps it is a mocking encouragement for Daniel Olbrychski to again slay *The Nazis* with a sabre, adding, yet again, to Uklański's fame? . . .

Famous actors appear on wallpaper one more time in *Pornalikes*. Uklański has plastered the wall with porno photos (copied from newspapers and the web) of regular people strikingly similar to celebrities of pop culture — both Polish and foreign. . . .

Uklański provokes a question as to whether the real pimp and pornographer isn't here the viewer. An exhibition is the theatre of an ultimate director. Uklański lures the viewer into his narration and forces him/her to cross the boundary that separates the viewer from the artist, art from private life. . . .

Czterdzieści i cztery is a story about seduction. Not only about the seductive power of the image of Nazi criminals who mutated into the icons of contemporary cinema.

Cezary Polak, "Dyskoteka z esesmenami," *Dziennik — Gazeta Prawna*, no. 248, 26.12.2012, p. 44

THE EXHIBITION of Piotr Uklański in the Warsaw Zachęta is entitled *Czterdzieści i cztery* [Forty and four]. It announces the birthday of an artist who can't stop playing with his audience. . . .

Piotr Uklański has been using the artistic strategy of provocation for a long time; he consciously plays with the ambiguity of associations. He makes criticism and self-irony . . . part of his projects.

Uklański is hard to classify into one category of art — he freely moves between techniques and themes; passes from photography to sculpture and ceramics, from installation to performance, from painting to film. The choice of works for his birthday exhibition is his.

. . . Uklański yet again invites the viewer to reflect on the boundaries of manipulation and not merely when it comes to the creation of public images of celebrities.

Monika Kuc, "Dyskoteka w galerii," *Wprost*, no. 50, 16.12.2012

THE NAZIS FROM films, disco, reproduction, aesthetics, national emblems, a flickering of meanings — this room of the exhibition is quite a vestibule of a cognitive little hell to which Uklański treats his spectators. On top of it, on 15th December, on the dance floor — itself a sculpture, and over-seen by the Nazis — a knees up is envisaged to black hip-hop — a bash for the author's 44th birthday. It is thus not by coincidence that the exhibition in Zachęta bears the messianic title — *Czterdzieści i cztery*.

Stach Szabłowski, "Wszyscy jesteśmy do siebie podobni," *Przekrój*, no. 50, 10.12.2012, p. 62

POWER IS the key to Uklański's thinking, and this key has been borrowed from our society, which itself is possessed by an obsession with power. A hypnotic space with a flickering floor, a gigantic eagle and a wall paper with Nazis makes me think of the Polish street of recent years hosting various demonstrations. It is precisely the language of those demonstrations — a mixture of national symbols and elements of popular culture: an eagle here, disco polo there, a banner with the Mother of God here, a caricature of Tusk there, chanting here, a digital billboard there. Uklański is an artist of mimicry, participation, appropriation, an artist of theatre. . . .

There is an unusual affirmation in what Uklański does. And that which has the strongest effect is precisely this contradiction. On the one hand, a self-reflection – in the end they are art works about art, about its boundaries and capabilities, and thanks to it the exhibition itself is, as it were, the artist's self portrait. On the other hand, a great joy out of combining colours, forms, and materials.

Dorota Jarecka, "Bitwa pod orłem," *Gazeta Wyborcza*, no. 290, 12.12.2012

Marek Konieczny. Think Crazy

10 December 2012–17 February 2013

"MAREK KONIECZNY, born under the sign of Cancer, a son of the Moon, loves orchids, emerald brings him luck, an artist, formerly an engineer, a skier, a visionary, a tempter. A defector from conceptualism, a creator of the idea Think Crazy, lives in Europe" — this is his official (exhaustive you must admit) biography. To his exhibition Think Crazy in Zachęta leads a golden line and we slowly immerse ourselves in this gold. If we allow ourselves to become institutionalized, let it be worth it! It is a brilliant cluster that the national gallery serves us — a large exhibition of a world-renowned artist Piotr Uklański and, alongside, in the most prestigious Matejko Room — the works of his professor that he holds in such great esteem.

Agnieszka Kowalska, "Złoto w Matejkowskiej," *Gazeta Wyborcza — Co jest grane*, no. 292, 14.12.2012

KORDEGARDA PROJECT

Karolina Freino. Erase Boards

10 February–9 April

AT THE EXHIBITION *Erase Boards* . . . in the Kordegarda Project gallery, one can see such works as *Divisions*, *Birds* and *Blind Spot* especially created for this exhibition.

— From the beginning I approached this exhibition with the intention to make a new work, dedicated specifically to this gallery. The question whether the work will be closely connected with the gallery and its surroundings, or whether it will refer to a wider context of Warsaw, we left — with the exhibition's curator Magda Kardasz — open. Once in Warsaw, however, I realized that, first of all, the city as a whole is beyond my grasp and I don't know it enough; on the other hand, in the direct proximity of the gallery I found traces that were of great interest to me. *Divisions*, the work that I like to call a relief, mimic windows bars, like the ones that I found just above the entrance to the gallery. As for the works *Birds* and *Blind Spot*, they touch upon a story that I could not have missed, namely the demolition of the Skarpa cinema and the construction in its place of the luxury apartment block — the Foksal Residence. This state of affairs that was witnessed so directly from the windows of the Kordegarda Project, is unfortunately representative for so many places in Warsaw and in other cities in Poland.

"Wychadzenie jako technika twórcza. Z artystką wizualną Karoliną Freino rozmawia Ela Petruk,"
Notes, no. 74, 2012, pp. 160–161

ZACHĘTA PROJECT ROOM

Konrad Maciejewicz. Transform Me

22 June–19 August

AT FIRST it is quite difficult to identify what we are dealing with: photographs, paintings, photomontages, collages? The works of Konrad Maciejewicz that we can see in Zachęta in Warsaw belong to this last category; they are so perfect, however, that our eye gets confused by them. Extremely precisely cut, the collages

do not show any traces of their execution: they are almost perfect illusions and as such make an even more exorbitant impression. Although we don't know straight away what they represent, they give rise to odd biologic-gastric-erotic thoughts and associations.

Bogusław Deptuła, "Maciejewicz: Horror w brązowej tonacji," *Art & Business*, <http://www.art-biznes.pl/index.php/Maciejewicz-horror-w-brazowej-tonacji> [accessed 31.01.2013]

13TH INTERNATIONAL ARCHITECTURE EXHIBITION, POLISH PAVILION, VENICE

Making the walls quake as if they were dilating with the secret knowledge of great powers

28 August–25 November

A SURPRISE OF this year's Biennale was an honourable mention for the Polish Pavilion. Not because it didn't deserve it, but because it was totally different. Some architects would ask in confusion: "Where is the architecture in it?" The monumental and almost visually non-existent installation of Katarzyna Krakowiak is, fortunately, neither a presentation of buildings, nor a commentary on current affairs. It is, however, a sensually thrilling experience, an unusually laconic and yet important and timeless statement about architecture, which not only looks but also sounds and vibrates (a fact of which we are reminded only when something breaks down). . . . The work by Krakowiak, supported by a modest curatorial description by Michał Libera, is perhaps more appealing at the verbose/long-winded Biennale of Architecture than it would be at a Biennale of Art. It contributes a different language and a curatorial-artistic strategy that is lacking in other pavilions. The uniqueness of the Polish exposition could also result from the fact that its host is not an architecture-oriented organization but an art gallery — the Warsaw Zachęta.

Grzegorz Piątek, "Obojętność architektury," *Dwutygodnik*, no. 90, 2012, <http://www.dwutygodnik.com/artykul/3923-obojetnosc-architektury.html> [accessed 31.01.2013]

KASIA KRAKOWIAK transformed the gallery into a giant loud-speaker and won a prestigious award at the Architecture Biennale in Venice. How to corporeally experience architecture?

In the Polish pavilion during the Architecture Biennale in Venice the walls quiver, the wooden floor trembles and rumbles. The vertical and horizontal lines are slightly awry, the viewers stagger. Someone puts an ear to a porous plaster, someone else tries to take a photograph, although in the empty space there is nothing to photograph. Another person lies down and closes their eyes — no-one knows where the sounds are coming from, we find ourselves completely immersed in them. The whole building has been turned into a gigantic loud-speaker, which transforms the sounds collected all around by a set of microphones.

. . . As a matter of course in Poland, before the opening of the Biennale and the granting of the awards, the project had not been received with enthusiasm. On web fora, a debate started as to why it was someone from the milieu of art and not architecture that was put forward for the contest.

— The discussion was chaired by the President of the Association of Polish Architects. I can't understand the controversy — says Hanna Wróblewska, the director of the Zachęta gallery and the organizer of the contest for the project of the Polish Pavilion.

Moreover, one of the effects of Krakowiak's success should be the convincing of professional architects to start taking into account in their projects of the acoustic aspect of things.

— In construction law, there are 400 pages of fire code regulations and four about acoustics — says Krakowiak.

Adriana Prodeus, "Zamieszkać w dźwięku," *Newsweek Polska*, no. 36, 3–9.09.2012, pp. 98–100

THIS YEAR, the winners of the contest for the exhibition in the Polish Pavilion at the Architecture Biennale in Venice are: an artist Katarzyna Krakowiak and a curator Michał Libera. Both are interested in sound: he as a sociologist, critic, and organizer of musical events; she focuses on the phenomenon of sound and audibility, getting on top of roofs as a "human antenna," sending messages into outer space, cooperating with scientists. Monika Weychert Waluszko interviews them. . . .

A&B: David Chipperfield — the curator of the Biennale — expects that the projects presented will show architecture as an element of social life and encourages the participants to build bridges between the works. How do you relate to the idea of this year's Biennale contained in the catchphrase "Common ground"?

M.L. [Michał Libera]: We are convinced that the sound perspective enables us to present in a new light the key questions

of “common ground,” “common terrain” or simply “that which is in common.” Without a doubt architecture understood as an organizing principle of space — the physical as much as the social — played a substantial role in the formation of the distinction between “private” and “public.” The simplest example is that we are accustomed to think of our homes as of an intimate space and of a train station as of a public one. However, approaching it from the sound perspective, nothing is quite so clear cut. We always listen “inside” a particular architecture but also “through” it.

“Gry weneckie: rozmowa z Michałem Liberą i Katarzyną Krakowiak,” *Art & Business*, <http://www.artbiznes.pl/index.php/gry-weneckie-rzomowa-z-autorami-wystawy-w-pawilonie-polenia> [accessed 31.01.2013]

A SOUND perspective introduces new elements into the discussion about architecture — say the authors of the Polish Pavilion awarded with an honourable mention at the Architecture Biennale. . . .

Katarzyna Krakowiak: We are not concerned with the classical discourse of functionalism in architecture. We are more interested in understanding the essence of acoustics — how acoustic space shapes architecture. We want to draw attention to this relationship. The acoustic space gives us a chance to understand what architecture actually is. It gives us a sense that we are able to feel through architecture, hence we can make it more sensual. . . .

Michał Libera: I think that this relation between architecture and sound takes on different directions, depending on who observes it. From the point of view of architecture we are interested in showing that the sound perspective introduces new topics into the discussion of architecture. Someone reacted to our project with a question: “What is there to learn for architects from listening to some humming?” And yet, the way in which sound travels, where it arrives, how it is processed by architecture should be one of the starting points for every designer. On the other side, we find people who are concerned with the theory of sound. For them more interesting will surely be the opposite question: how does architecture influence the perception of music and sounds? Our project seems to us interdisciplinary. We are dealing here with the theory of architecture, physics (acoustics), the theory of sound and music, as well as the social and human sciences.

“Słuchanie przez architekturę. Rozmowa Arka Gruszczyńskiego z Katarzyną Krakowiak i Michałem Liberą,” *Dwutygodnik*, no. 89, 2012, <http://www.dwutygodnik.com/artukul/3373-sluchanie-przez-architekture.html> [accessed 31.01.2013]

SCHMELA HAUS — KUNSTSAMMLUNG NORDRHEIN-WESTFALEN, DÜSSELDORF

Katarzyna Kozyra. Master of Puppets

25 October 2012–10 March 2013

DIE ARBEITEN DER POLNISCHEN Bildhauerin Katarzyna Kozyra bewegen sich humorvoll und provokant zwischen Bildhauerei, Fotografie, Videokunst, Performance, Theater und Musik. Für die Ausstellung in den Räumen des Schmela Hauses hat sie ein cleveres Konzept für die Gesamtsumme ihres bisherigen Schaffens entwickelt. Mit zum Teil auf Puppenhausgröße reduzierten Arbeiten reflektiert die Künstlerin Sehgewohnheiten und das Rezeptionsverhalten der Betrachter, die sie aktiv in ihre Kunstproduktion mit einbezieht. Mit ihren Arbeiten wirft Kozyra Fragen nach Identität und Identifikation auf und beschäftigt sich mit tradierten Rollenklischees aber auch mit den Mechanismen des Kunstmarkts.

“Düsseldorf: Master of Puppets,” http://www.art-magazin.de/szene/55913/gib_mir_fuenf_ausstellungstips [accessed 31.01.2013]

EDUCATION



Presentation within the film program for the exhibition *Art Everywhere. The Academy of Fine Arts in Warsaw 1904–1944*, Café-club Eufemia outdoor cinema, July 2012. Photo by Joanna Kinowska



Rafał Milach, meeting with the artist at the exhibition, March 2012. Photo by Joanna Kinowska

THE EDUCATION DEPARTMENT draws up the program that accompanies the exhibitions in Zachęta and in the Zachęta Project Room. The Department schedules meetings with artists and curators, organizes lectures, panel discussions, film screenings and workshops, as well as longer series of events. The majority of our events are open for the public and free of charge. We compile educational texts and guides to exhibitions that are published as brochures and folders accompanying expositions made available within the exhibition space.

The objective of the program accompanying an exhibition is, above all, to present it in a wider context. In the case of her exhibition, Goshka Macuga chose for the screenings to accompany her show, a series of documentary films that are inspiring to her. An important context raised by Macuga's exhibition was the question of censorship in contemporary art — thus, we organized an academic conference on this subject under the auspices of Ewa Majewska, Ph.D.

The exhibitions *Rafał Milach. 7 Rooms* and *Emotikon. Robert Rumas & Piotr Wyrzykowski* pertained to the fringes of Europe and to its close friends: Russia, Romania, Turkey, Ukraine, and Georgia. Thanks to a collaboration

with the Romanian Cultural Institute, we succeeded in organizing a concert of Elvis Rromano who sings Presley songs in the Romani language. In the educational program accompanying these shows, we often brought up the subject of cultural stereotypes and in the film program we presented films from this region of the world.

For several of this year's exhibitions, it was the historical context that seemed to us particularly worthy of deeper exploration. We used the opportunity presented by *Doubly Regained Territories* to recall — through films of the time and archive chronicles — the 1st Biennale of Spatial Forms in Elbląg in 1965. We also organized a walk following the traces of the 1st Biennale of Sculpture in Metal in Warsaw of 1968. During lectures accompanying the exhibition *Art Everywhere. The Academy of Fine Arts in Warsaw 1904–1944*, visitors could trace in detail the international successes of artists connected with the Academy before WW II; during the summer months, on the other hand, they could engage with the most important works and trends at the exhibition during brief 20-minute meetings. With the collaboration of the Café-club Eufemia, based at the Academy of Fine Arts, we initiated a “summer cinema” series, screening documentary and feature films about ocean liners.

We also made available manifold opportunities to meet with artists at exhibitions: visitors could take part in workshops and activities with Tina Willgren, Jordi Ferreiro, Rafał Dominik, Konrad Smoleński and Ariel Schlesinger. A number of artists guided visitors through their exhibitions (for instance Rafał Milach, Marlene Dumas, Anna Molska, Robert Rumas and Piotr Wyrzykowski) or participated in “meetings with

EDUCATION IN NUMBERS

People:

10

guides

21

workshop leaders

2

interns

65

trainees and volunteers

8

8 teachers in the committee of teachers

EDUCATION IN NUMBERS

460 [12 955]

educational events participants

including among others:

131 [5492]

events and meetings

incl.:

20 [557]

lectures and talks

12 [327]

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

5 [630]

performances

26 [1028]

evening film screenings

5 [740]

concerts

1 [150]

theatrical performance

8 [318]

panel discussions and conferences

12 [770]

guided tours with curators and artists

7 [186]

meetings and training sessions within the *Zachęta for Teachers* program

23 [584]

dance workshops for seniors

12 [202]

meetings in the *Accessible Art* series

314 [6123]

workshops

incl.:

51 [1125]

family workshops

4 [70]

from the *Zachęta Reads to Children* series

5 [51]

workshops *Do It Yourself*

77 [1500]

for nursery and school groups

40 [669]

during the projects *Winter in the City* and *Summer in the City*

26 [615]

for junior high school

40 [997]

for senior high school

3 [50]

for Children's University

29 [563]

birthday workshops

5 [77]

in the *Share the Art!*

27 [247]

Sunday guided tours

7 [159]

other workshops



Workshop from the *Zachęta Reads to Children* series, January 2012. Photo by Zofia Świerżewska

the author” (Andrzej Tobis, Monika Sosnowska, Bogdan Łopieński, Andrzej Dłużniewski and John Hilliard).

The educational program is addressed to an audience drawn from various age groups. For many years, we have been conducting a program of workshops for children in the form of family meetings at exhibitions or events dedicated to a particular book (*Zachęta Reads to Children*). Pre-school carers and school teachers can also book classes destined for every age group: from nursery to secondary school. Younger visitors spend more time creating their own artworks, whereas older ones are given a chance to offer their own interpretation of works. For the majority of exhibitions, we produce educational packages including biographic information about the artist, a description of the exhibition, a set of questions and tasks to accomplish, and illustration materials.

During the winter and summer school break, we always prepare a special program of workshops for children and young people. In 2012, we participated in an educational intergenerational game *One, Two, Three, a Warsawite You Want to Be* organized by the Warsaw Uprising Museum. Within the program of the Orange Academy, we carried out a project *Share Art!*, where we set a task of producing a film script based on artworks from the Zachęta collection. As a result of workshops and classes, and collaboration with the Eight Wishes Foundation,



Concert of Elvis Rromano during the opening of the exhibition *Emotikon. Robert Rumas & Piotr Wyrzykowski*. Photo by Joanna Kinowska

thirty artists produced eleven animations inspired by ten works of contemporary art.

We invite young people and adults to attend the meeting series *Do It Yourself* and *Come and Ask a Question*, whereas for specialists and students of fields related to contemporary art there are lectures and academic conferences. Our pioneering series of meetings for seniors *Look/See. Contemporary Art and Seniors* is also enjoying unflagging popularity. In the first half of 2012, we enlarged this program to include dance workshops for seniors in collaboration with the Institute of Music and Dance.

In 2012, we launched a new program *Zachęta for Teachers*, which includes, among other events, meetings with curators of exhibitions, workshops and training sessions. During such meetings with a curator we present the educational potential of the exhibition, stressing the possibility of reading the works as texts of culture. We also led, in collaboration with the Warsaw Centre for Socio-Educational

Innovation and Training, 2/3-day training sessions improving the skills of teachers. With teachers in mind, we have been preparing open educational materials under Creative Commons licenses conceived for use during classes at school. Our educational program is assessed by a committee of teachers appointed by the director of Zachęta composed of eight teachers of art and humanities.

The Education Department was particularly involved in important events co-organized in Zachęta, for instance the yearly musicology symposium taking place within the Ludwig van Beethoven Easter Festival, meetings and discussions on the subject of culture and law together with the Centrum Cyfrowe Projekt: Polska [the Digital Centre Project: Poland] and the project Little Warsaw Autumn, as well as concerts and conferences within the Warsaw Electronic Festival.

The staff of the Education Department often take part in external educational initiatives, collaborate with other institutions and improve their qualifications and skills through further training. In 2012, we had an opportunity to exchange experiences with many foreign institutions, as was the case during a study visit to London when we were able to learn the methods of educators from the Whitechapel Gallery, the Serpentine Gallery and the Photographer's Gallery.

The Education Department takes care of the program for internships and work experience for students from Poland and abroad. Furthermore, many volunteers wanting to gain experience in working in a gallery collaborate with Zachęta. We also began collaboration with volunteers of the Third Age. Zachęta is grateful to them all!

COLLECTION

ZACHĘTA'S COLLECTION, as well as all the works of art exhibited in the gallery, are overseen by the Department of Collections and Inventories, which is responsible for registrar work, cataloguing and digitization, as well as new acquisitions. The building of the collection constitutes an important part of the gallery's activity.

Expanding our collection is an important aspect of the gallery's agenda. This activity

COLLECTION IN NUMBERS

3461

works

incl.:

694

paintings

88

sculptures

19

installations

2102

prints

306

drawings

173

photographs

80

videos

incl.

165

deposits



Marlene Dumas, Narutowicz. *The President* — 1922, 2012. Photo by Jacek Sielski

is possible thanks 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 outstanding works of 20th century masters, as well as those eminent contemporary artists which illustrate a number of key phenomena in Polish art from the late 40s to the present day. The gallery holds a particularly extensive collection of painting dating from the 1970s, 80s and 90s, as well as a video art collection assembled from the second half of the late 90s. 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 gallery 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. 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 City. Exhibition not Only for Children; If You Look for Longer, Can You See More? Q&A Art Lounge*). In 2012, Zachęta together with the Warsaw Chopin Airport and the National Museum in Warsaw organized the Art Gallery at Warsaw Chopin Airport. Within the space of the Warsaw airport, two exhibitions from the Zachęta collection took place: *Warsaw ENCOURAGES* and *On a Journey*.

In 2012, 90 pieces from the collection and deposits held by Zachęta were on view in

various institutions, including the Museum of Modern Art in New York (Alina Szapocznikow: *Sculpture Undone 1955–1972*), the National Museum of Ukraine in Kiev (*Cultural Luggage*), the Museum of Contemporary Art in Kraków (*Sport in Art*), the Musée Rodin in Paris (*European Night of Museums*), the Museum voor Moderne Kunst in Arnhem (*Transgression. Katarzyna Kozyra*), the National Art Gallery in Vilnius (*Tadeusz Kantor. Painting. Theatre*), the Coreana Museum of Art in Seoul (*Maskerade*), the Leopold Museum in Vienna (*Naked Man. From 1800 to Present*), the Lentos Kunstmuseum in Linz (*Naked Man*), and the National Museum in Kraków (*Wojciech Fangor. Space as Play*).

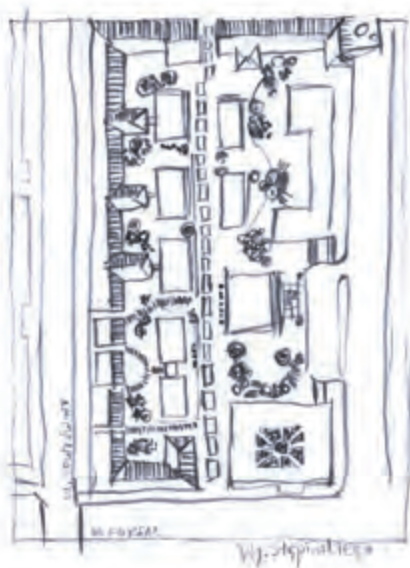
From October 2012 to February 2013, in the Trondheim Kunstmuseum in Norway, took place *Polish Autumn — Projection of video works from the collection of Zachęta National Art Gallery*, where 17 films were screened.

The information database of the works in the collections, 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.

In 2012, the collection was expanded with 25 additional works, including 10 photographs by Bogdan Łopieński deposited in the gallery: *Photoreportages from the 1st Biennale of Spatial Forms in Elbląg*, 1965/2012, and video works by Katarzyna Kozyra: *Beauty-Preview with Gloria Viagra*, 2005, *Casting. Warsaw*, 2011 and *Casting. Tel-Aviv*, 2011.

Purchases for the collection: Marek Konieczny, *Throw Something in Here*, 1968, object and photographic documentation (3 prints, 29,7 x 21 cm each); Marek Konieczny, *Santa Conversatione*, 1975, film; Andrzej Bielawski, *Lux Aeterna*, 2007/2010, 16 black-and-white photographs, 48 x 39 cm each; Krzysztof Źwirblis, *Social Museum, Ochota 2012*, film;

DOCUMENTATION AND LIBRARY



Jaśmina Wójcik, *Zygmunt Stepiński*, 2012

Krzysztof Żwirblis, *Social Museum, Ochota 2012 — finale*, film.

Thanks to the generous support of the ING Polish Art Foundation we were able to purchase the work by Jaśmina Wójcik, *Zygmunt Stepiński*, 2012, 24 drawings, 21 x 29.7 cm each, and cover the production cost of Anna Molska's video installation *The Sixth Continent* whose production copy will reside in the Zachęta collection.

The collection expanded also through works co-produced and donations by artists: Marlene Dumas, *Narutowicz. The President — 1922*, 2012, coal, cardboard, 29.7 x 21 cm; 5 graphics by Goshka Macuga from 2011, 100 x 70 cm each: *The Attack of the Mohair Beret Wearers; Because I Have Revolt Inside Me; A Meteorite in the Hands of MPs; Dog; Bad Blood*.

ZACHĘTA'S DOCUMENTATION Department is one of the most comprehensive Polish resources for catalogues and archive materials documenting 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 of 2010 as Kordegarda Project, and since April 2012 renamed the Zachęta Project Room), as well as other artistic events hosted by these galleries. The Department's comprehensive resources include detailed information on Polish artistic practice after 1945. As of 2010, this section contained dossiers and documents pertaining to 32 347 artists and is being constantly updated to include the names of younger generation artists.

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 the Zachęta Project Room as of April 2012) 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 — National Gallery of Art (over 1200 titles), Kordegarda, Kordegarda Project, and the Zachęta Project Room (over 600 titles). The collection of catalogues also includes publications related to the activity of the Society for the Encouragement of the Fine Arts (reports, guides, catalogues — 209 titles), as well as books 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 the

documentation of contemporary art. Individual internships, agreements with academic institutions and placements in the internship program offered by the National Cultural Centre are all accepted.

In 2012, an idea for a publication series *Archiwum Zachęty* [Zachęta's archive series] was launched with the publication of its first title — the book by Gabriela Świtek *Aporie architektury* [Aporias of architecture]. Further titles are in preparation: *Architektura w Zachęcie. Lata 50. XX wieku* [Architecture in Zachęta. The 1950s] and *Wystawa współczesnej plastyki francuskiej w 1952 roku* [The exhibition of contemporary French visual arts in 1952].

Since 2012, Karolina Zychowicz, who works in the Documentation Department, also acts in the capacity of the Secretary of the Panel of the Jerzy Stajuda Art Criticism Award.

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 began reviewing its resources, focusing on publications on contemporary art in terms of acquisitions, and updating its catalogue of books and periodicals. In 2012, a part of the library collection was moved to the new reading room.

The Library offers interlibrary loans and has book exchange programs with cultural institutions in Poland and abroad. Apart from books, the reading room also 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. Since 2012, the Zachęta library is a member of the union catalogue of Polish research libraries.

PROMOTION

DOCUMENTATION IN NUMBERS

12

exhibitions at the Zachęta gallery

6

exhibitions at the Zachęta Project Room

2

exhibitions at the Warsaw Chopin Airport
have been documented

4912

digital photographs and

371

prints

were included to the exhibition documentation
related to the Zachęta gallery and ZPR

4067

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

863

publications were included to the library catalogue

4982

publications were included in the electronic catalogue

347

patrons have accessed the library and
documentation resources

382

volumes were borrowed from the library

6

person have completed internships, including two
paid internship financed by European Social Fund
[Human Capital Program]

32 347

artists currently have their individual portfolio



Promotional flyer in the form of a fold-up cube. Graphic design: Magdalena Piwowar

THE YEAR 2012 took off with our branding campaign *Jestem ZA* [I Am for], through which we promoted the changes taking place in Zachęta since 2011. As a matter of course we conducted promotional campaigns for the exhibitions: *Rafał Milach. 7 Rooms*; *New Sculpture?*; *Emotikon. Robert Rumas & Piotr Wyrzykowski*; *Art Everywhere. The Academy of Fine Arts in Warsaw 1904–1944*; *Beyond Corrupted Eye. Akumulatory 2 Gallery, 1972–1990*; *Hools*; *Marlene Dumas. Love Hasn't Got Anything to Do with It*.

In April 2012, the satellite exhibition space of the gallery at Gałczyńskiego 3 changed its name from the Kordegarda Project to the Zachęta Project Room. This change was accompanied by a branding campaign. Furthermore, in the gate connecting Nowy Świat to Gałczyńskiego Street an information board was on display and, during the summer months, our visitors could take advantage of cost-free transportation between Zachęta and the Zachęta Project Room — using bikes made available by the Serenissima bookshop.

For some years now, Zachęta has had a presence on Facebook. We promote our activities on a fanpage and on an open group. At the end of 2012, our fanpage had accumulated 14 000 fans and the group 4 600 members.

Through Facebook, we conducted a marketing campaign promoting the December events: the Zachęta Open Day and the exhibitions *Piotr Uklański. Czterdzieści i cztery* and *Marek Konieczny. Think Crazy*. A stop-motion animation authored by Agnieszka Koperniak and Magda Bravo from the Eight Wishes Foundation and prepared in the context of the promotion of the Open Day was seen on Facebook by over 180 000 people!

In the past year, we also created promotional films for the exhibitions *Art Everywhere. The Academy of Fine Arts in Warsaw 1904–1944* and *Beyond Corrupted Eye. Akumulatory 2 Gallery, 1972–1990* that were made available on our Vimeo channel, on the gallery's website and on Facebook. Some short video clips were also screened in the Metro.

Zachęta's relations with its ongoing sponsors are based on mutual trust and a sense of shared goals. The many years of collaboration prove that engaging in the support of 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.

OPEN ZACHĘTA

IN 2011 WE inaugurated the Open Zachęta project, whose objective was to facilitate access to the gallery's resources, as well as to the building itself. Throughout the year 2012 we continued these activities, boosting the image of Zachęta as a place that is open and friendly to artists and the public. One of the premises of the project is to help accomplish the gallery's statutory mission — the promulgation of contemporary art. The Open Zachęta project unites in common action team members from various departments: education, the collections, documentation, marketing, publication, and administration.

In 2012, we finished construction work within the Zachęta building, dismantling barriers of an architectural, functional or psychological character. The monumental, heavy front doors, which were for decades the symbol of the “palace of art,” now open automatically and the Southern entrance from Małachowski Square has been remodelled and equipped with a lift adapted for persons with physical disability, the elderly and children in prams. The remodelled space around the main hall (the moving of the Education Department and the Art Bookshop from their previous locations and the combining of the information point and ticket office) allows the visitors easier access to information about our exhibitions, and accompanying educational events. A new, spacious cloakroom is now located in the redeveloped cellars of the gallery.

Our efforts aimed at ensuring access to the gallery for the disabled also include the adaptation of equipment and the program on offer to the needs of persons with visual and hearing impairments. At the library, the ticket office, the bookshop and the cloakroom, induction loops were installed as an aid to communication for the hard of hearing. We are also working on adapting the website of Zachęta for blind and partially sighted persons, and the gallery's staff have completed anti-discrimination

training that covered audio description and the basics of sign language.

The Education and Collection Departments prepared a program for making works of art accessible to persons with visual impairment. Certain works selected from the collection have been prepared for presentation through audio description and haptic media. Furthermore, a series of workshops *Accessible Art* was initiated. Those meetings have quickly gained the appreciation of a consistent group of visitors, including those from outside Warsaw. A special choice of subjects, the manner of presentation (following the principles of audio description), the possibility of tactile acquaintance with objects selected from our collection, as well as with samples of materials made in various techniques, all offer the opportunity to interact with contemporary art to a social group that is routinely denied such access. In 2012, we have also put together the first guided tour in sign language, as well as workshops for persons with hearing impairments.

Another important event, organized by Zachęta and supported by the National Institute of Museology and Collections Protection (NIMOZ), was a discussion *Ensuring Access to Works of Contemporary Art through Touch*, attended by a collection of curators and representatives of education departments from the most important museum institutions in Poland. The meeting resulted in a decision to publish on NIMOZ's website a list of artworks that are made available to persons with visual impairment.

Zachęta — National Gallery of Art is an institution financed from public funds. We are aware of the important culture-shaping role that we fulfil, and for that reason an essential element of the Open Zachęta project is the development of full accessibility to our resources: to works from the collection, educational materials, documentation, and texts. In order to best play our role, we have decided to employ

Creative Commons licenses for our publications accompanying exhibitions, brochures and educational materials (those destined for exhibitions and for use by teachers), and for photographs. We also buy works for our collection under CC licenses. This is possible thanks to the agreement and understanding of our partners — both artists and authors.

The activities undertaken by Zachęta have been noted and appreciated. On 14th June 2012 — on the 7th anniversary of Creative Commons Polska, director Hanna Wróblewska was awarded with the *Otwieracz [Opener]* — a prize “for an individual active in the propagation of openness and the promotion of open models of the creation and distribution of resources of knowledge and culture.” Since May last year we have been a member of the Coalition for Open Education (along with 18 other institutions active in the field of education, learning, and culture). The objective of the Coalition is to shape and promote open education models through organizing conferences, seminars, and workshops.

In 2012, we also worked to attain the widest possible accessibility to our materials on the Internet. On 1st September, the portal *OtwartaZacheta.pl* was inaugurated. It offers access to the gallery's resources: photographs of the collection's works — 410 objects, including 11 photographs by Andrzej Tobis from the series *A-Z (Educational Cabinets)*, for which Zachęta obtained a license and presented at the exhibition *Doubly Regained Territories. Bogdan Łopieński, Andrzej Tobis, Krzysztof Żwirblis* — photographic documentation of exhibitions and their openings, educational materials and documentation, texts selected from catalogues and brochures accompanying exhibitions, as well as films. The portal is a convenient tool for browsing through the collection online, for researching information on artists, their works and exhibitions in Zachęta. All this we publish under Creative Commons

licenses, including a significant portion under free (CC-BY-SA) licences, and the materials are available to users for download and use. *OtwartaZachęta.pl* is conceived, above all, for those interested in contemporary art, as well as to those who are unable to visit us on an everyday basis.

Within the context of the Open Zachęta project in 2012, together with our neighbours the State Ethnographical Museum, the Holy Trinity Lutheran Church and HOCHTIEF Development Poland (the owner of the *Raczyński Tenement*), and with the support of the Mayor of the *Śródmieście Borough* — we formed a coalition for the renovation of *Małachowski Square*. We would like the presently neglected Square to become an attractive place in the public space of the city, appealing both to Warsaw inhabitants and to tourists. On 19th May, during Museum Night, Zachęta had 6500 visitors. Apart from many other attractions prepared by us, including a multimedia projection by Piotr Wyrzykowski onto the gallery's façade or a WEF Laptop Orchestra concert, in the workshop space of Zachęta we arranged a *Chillout with Małachowski* event. For the duration of the whole evening, our guests could relax in this space, listen to music and see what this part of the city could look like in the future. Several hundred people decided to fill in a survey pertaining to the current condition of the Square and the future plans for its development. The sight of a lively *Małachowski Square* by night during the Museum Night event, confirmed our conviction as to the validity of our actions and the social need of calling for change.

We launched the Open Zachęta project in December 2011 with an Open Day Premiere. On Monday 3rd December 2012, there was a second Open Day, during which we celebrated the first anniversary of Open Zachęta. The gallery was open from 10:00 in the morning till 10 p.m. and entry to all the events was free of charge. During the Open Day, we held

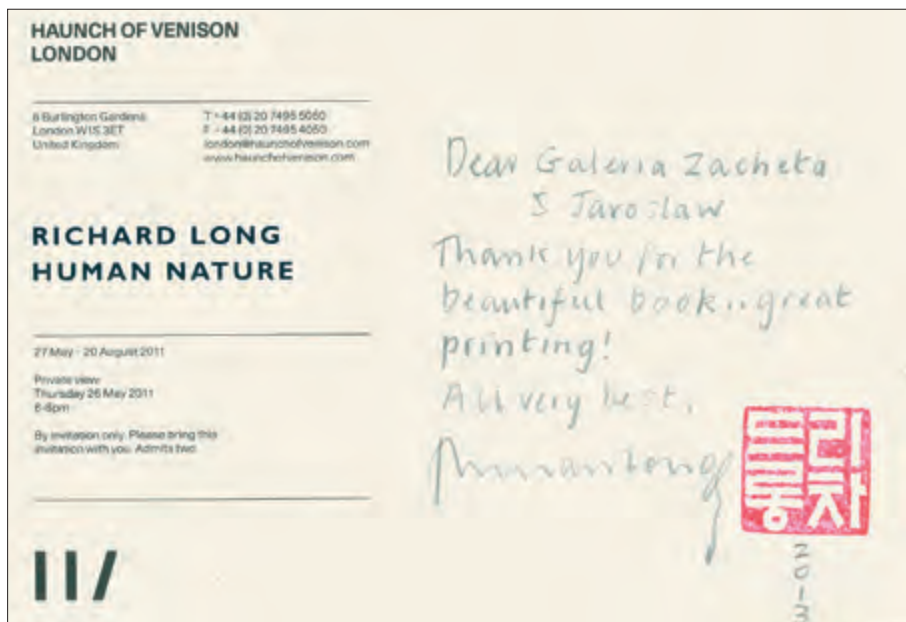


A visit to the nooks and crannies of Zachęta during the Open Day. Photo by Joanna Kinowska

a workshop for children at the *Anna Molska. The Sixth Continent* exhibition and an improvisation workshop for young people *Story from the Collection*, inspired by the game entitled *Play the Collection!*, available at *OtwartaZachęta.pl*. At the *Anna Molska* exhibition, the artist and the curator met with viewers with vision impairment. For the panel discussion “*Bubbles of changes*” — *how institutions of culture become open*, moderated by Kamil Śliwowski from Creative Commons Polska, we invited representatives from *Bunkier Sztuki* in Cracow, *Muzykoteka Szkolna*, the *Małopolska Institute of Culture* and the *Foundation for Polish-German Cooperation*, namely those institutions that run projects of “coming out” to users and consumers of culture. Our colleague from the Documentation Department, Julia Koszewska, told about Zachęta and its changes in her lecture *The Taming of the Palace. How the Edifice of Zachęta Has Changed*. Enjoying great popularity were visits to the nooks and crannies of Zachęta:

that is excursions to places that, on a day-to-day basis would be inaccessible to the public, such as skylights or depots of artworks. In the Art Bookshop, one could bargain over the prices of our publications all day long. There was also a book launching event for Gabriela Świtek's book *Aporie architektury*, which initiated a new publication series — *Archiwum Zachęty*. Some of the meetings were translated into sign language. The evening was concluded with a theatre show *Painting, don't get offended, or Klancyk in Zachęta* by the improvising theatre *Klancyk and Creative Party* — a music event with live visualization created on the spot that used Zachęta's resources under CC licenses. On that day, the Zachęta Project Room was also open to the public who could visit the exhibition *Izabella Jagiełło. Beast* and watch the film *Zeitgeist: Addendum*, and to young people of high school age who could take part in the art workshop *Urban beasts — presence of animals in urban space*. During the Open Day, we had more than 800 visitors.

EDITING DEPARTMENT



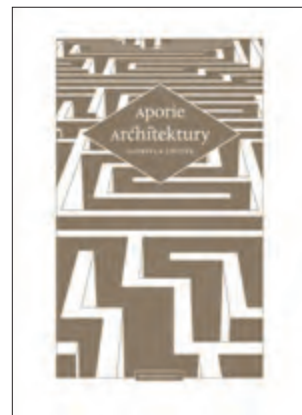
Postcard from Richard Long sent on the occasion of the publication of *Beyond Corrupted Eye*.
Akumulatory 2 Gallery, 1972–1990

THE EDITING Department focuses on editing and pre-press preparation of catalogues and leaflets, as well as other publications accompanying exhibitions. Additionally, it coordinates the editing and printing process. The Department cooperates with all the gallery's other sections, for instance it runs promotional campaigns in collaboration with the Marketing Department, develops educational materials with the Education Department (leaflets, worksheets for workshops, etc.), and liaises with curators and the press spokesperson to produce exhibition wall texts, titles, and press releases.

In 2012, apart from catalogues and folders for exhibitions in Zachęta and the Zachęta Project Room, two additional publications were issued: *Aporie architektury* by Gabriela Świtek — a collection of essays launching the Archiwum Zachęty — and *A Room with a View*, edited by Magda Kardasz, which summarizes the series of exhibitions running since 2006 in Kordegarda at Krakowskie Przedmieście.



Room with a View, edited by Magda Kardasz, graphic design: Jakub Jeziński



Gabriela Świtek, *Aporie architektury*, graphic design: Daria Malicka

SPACE REMAINS mute for it doesn't have at its disposal cognitive tools or language through which it could acquire a degree of self-knowledge. For that reason *Aporie architektury* by Gabriela Świtek is such an important contribution to understanding our social environment. The author describes not only the phenomena characteristic of Polish architectural spaces but also catches up on the cultural analysis of the built environment . . . *Aporie architektury* gives voice to important and fresh ideas in the domain of reflection upon Polish architecture, and extends even beyond into the contemporary humanities. I am eager to see the following publications in the series Archiwum Zachęty . . .

Paweł Krzaczkowski, "Gabriela Świtek, *Aporie architektury*," <http://www.dwutygodnik.com/artykul/4079-gabriela-switek-aporie-architektury.html> (accessed 31.03.2013)

IT IS an outstandingly interesting and important book because — thanks to the author's vast erudition, precision and clarity of language, and above all to her exceptional sensitivity and her skill in finding peculiar locations and uncovering the extraordinary in objects that seem ordinary at first glance — it helps to understand the specific, meandering logic of architecture.

Katarzyna Przywoźna-Leśniak, "W labiryncie architektury," *Art & Business*, 2013, no. 2/3, 2013, p. 258

BOOKSHOP

EDITING DEPARTMENT IN NUMBERS

catalogues and books

9

[5315]

total print run

circulars and leaflets

21

[46 100]

total print run

posters

20

[488]

total print run

invitations

22

[27 330]

total print run

flyers and other printed documents

14

[10 270]

total print run

THE ART BOOKSHOP specializes in Polish and international publications on art. In addition to the catalogues of exhibitions presented at Zachęta and other galleries and museums, one can purchase here albums, academic books, collections of essays, guides and reference books, as well as books for children and DVDs. You will also find periodicals, postcards, reproductions, posters, calendars, toys, unconventional Warsaw souvenirs and gadgets featuring Zachęta's logo. We sell tickets for cultural events (e-Bilet), and issue loyalty cards.

We collaborate with the Education Department organizing book launches and the series of workshops for children, *Zachęta Reads to Children*.

Our online bookshop, since March 2011, offers Zachęta's catalogues and other selected publications through the portal Allegro.pl.

In 2012 the Art Bookshop changed location and for this occasion, between 7–9 September, we organized a fair of our publications that proved to be extremely popular. Between September and November the bookshop had its temporary stall in the cellars of the gallery, and on 16th November we moved into a space designed by Aleksandra Wasilkowska. The Art Bookshop occupies two levels: on the ground floor are to be found Zachęta publications and those for children, while on the mezzanine are other books and albums on art.



Book launch for Gabriela Świtek's book *Aporie architektury* in the Art Bookshop. Photo by Joanna Kinowska

BOOKSHOP IN NUMBERS

Zachęta catalogues and folders sold

3829

copies

incl.

430

via Internet

other publications sold

18 394

copies

book launches

3

DEVELOPMENT

2012 WAS a year marked by investment. By bringing to a conclusion the works started in 2011, we have entered Zachęta into the 21st century. The redevelopment of the gallery's building (entrance from the South, new passage ways) was intended to both enhance the accessibility for disabled persons and achieve a better functionality of the building for all visiting guests. The Education Department, the bookshop, the reading room, and the cloakroom now function in new spaces. The interior design and décor was executed according to a project by Aleksandra Wasilkowska. In 2012, a new air-conditioning system for the exhibition halls and other parts of the gallery's building was completed and ready for operation. Additionally, a thorough renovation of the heat substation and power transformer were carried out.



Main Hall, passage toward the information point. Photo by Maciej Landsberg



Cloakroom. Besides: Art Bookshop. Photo by Maciej Landsberg



ACHIEVEMENTS OF THE ZACHĘTA TEAM

Awards, Diplomas, Positions

Hanna Wróblewska

- the award *Otwieracz* [Opener] for an individual active in the propagation of openness and the promotion of open models of the creation and distribution of resources of knowledge and culture awarded by Creative Commons Polska
- member of the Program Council of the Arsenal Gallery in Białystok
- member of the Program Council of the Copernicus Science Centre for 2011–2016 [appointed on 1 August 2011]
- member of the Panel of the Jerzy Stajuda Art Critique Award
- expert appointed by the Minister of Culture and National Heritage to the Steering Committee for the Program *Collections — Priority 4 — Museum Collections*

Maria Brewińska

- member of the Board of the Polish Section of AICA [International Association of Art Critics]

Gabriela Świtek

- prize winner of the Foundation for Polish Science Program Monographs FNP [publication of the book: *Gry sztuki z architekturą. Nowoczesne powinowactwa i współczesne integracje* [The Games Between Art and Architecture: Modern Affinities and Contemporary Integrations]]
- head of the History of Art Theory Department, Institute of Art History, University of Warsaw
- vice-president of the Academic Council, Institute of Art History, University of Warsaw
- member of the Council of the Institute of History, University of Warsaw
- expert appointed by the Minister of Culture and National Heritage to the Steering Committee for the Program *Collection — Priority 1 — National Collections of Contemporary Art*, 2012 edition of the Minister of Culture and National Heritage Programs
- expert appointed by the Minister of Culture and National Heritage to the Steering Committee for the Program *Collection — Priority 1 — National Collections of Contemporary Art*, 2013 edition of the Minister of Culture and National Heritage Programs [appointment taking effect in 2012]
- expert appointed by the Minister of Culture and National Heritage to the Steering Committee for the Program *Collections — Priority 2 — Regional*

Collections of Contemporary Art, 2013 edition of the Minister of Culture and National Heritage Programs [appointment in 2012]

Joanna Kinowska

- lecturer at the Academy of Photography

Zofia Dubowska-Grynberg, Maria Świerżewska

- members of Coalition for Open Education, of which Zachęta is a participant

Julia Maria Koszewska

- Ph.D. student at the Institute of Applied Social Sciences in the Faculty of History, University of Warsaw
- vice-president of the Club of Catholic Intelligentsia [term until April 2012]
- European Liaison Committee (ELC) member of the Pax Romana — International Catholic Movement for Intellectual and Cultural Affairs [term until August 2012]
- founding member [2008] and committee member of the Religions for Peace — European Interfaith Youth Network
- member of European Council of Religious Leaders [since May 2012]
- member of the Colleagues' Tribunal of Wikimedia Polska [since 2 June 2012]
- member of the ePF [Fundacja ePaństwo] Council [since October 2012]
- member of ESA [European Sociological Association], EAJS [European Association for Jewish Studies] and Librarians Without Borders

Stanisław Welbel

- PhD student at the Institute of Art in the Polish Academy of Sciences, director of studies: Prof. Marta Leśniakowska

Karolina Zychowicz

- PhD student at the Institute of Art History in the Catholic University of Lublin; theses: *Léger in Poland. Reception of the Artist's Work in the 20th Century*

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

23.01–29.02.2012 Joanna Kinowska

curator of the exhibition *Street Photography Now*, organized by Fundacja .DOC at the Pauza Gallery in Cracow

27.02.2012 Hanna Wróblewska

participation in the jury proceedings of the international competition for a curator of the 4th edition of the *Narratives Festival — Installations and Interventions in Public Space*, Gdańsk

9.03–3.04.2012 Julia Maria Koszewska

study visit with the objective of studying the Israeli politics of memory and the historic museology in Yad Vashem — The Holocaust Martyrs' and Heroes' Remembrance Authority, Jerusalem

March–April 2012 Julia Maria Koszewska

Memory and Un-memory of Jews in Poland, lectures at the invitation of the Polish Institute in Tel Aviv; Museum of Ghetto Heroes, Ghetto Heroes Kibbutz; Hebrew University in Jerusalem

22–23.03.2012 Anna Zdzieborska

participation in the academic conference *Children's Studies as an Interpretative Perspective*, Department of Literature of Positivism and Young Poland, Institute of Polish Studies, University of Białystok; paper: *Child's Imagination and Contemporary Art Interpretation*

23.03–15.04.2012 Joanna Kinowska

curator of the exhibition *Mikołaj Grynberg. Many Women* organized by Fundacja .DOC in the Museum of Printing, Warsaw

30.03.12 Maria Brewińska

juror on the scholarship board of the Kościuszko Foundation, Warsaw

14.03.2012 Hanna Wróblewska, Gabriela Świtek

participation in the proceedings of the jury of the contest for the project representing Poland at the 13th International Architecture Exhibition in Venice

17.04.2012 Hanna Wróblewska

participation in the jury proceedings (second session) of the 2012 Igor Zabel Award for Culture and Theory, ERSTE Foundation, Vienna

20–24.04.2012 Benjamin Cope

leading introductory workshops for projects in the public space of Kaliningrad, Klaipeda and Mińsk, funded by the Goethe Institute, within the framework of *Going Public — On the Difficulty of a Public Statement*, Centre for Contemporary Art, Vilnius

24.04.2012 Hanna Wróblewska

participation in the jury proceedings of an architecture — urbanism oriented contest in Białystok for devising a project to re-model the building of the old power plant for the use of the Arsenał Gallery, and for the development of a fragment of the embankment of the River Biała between Świętojańska and Elektryczna Streets, Białystok

27.04–1.05.2012 Magda Kardasz

participation in the Congress of the International Association for Curators of Contemporary Art IKT, Tel Aviv

18–20.05.2012 Benjamin Cope

originator and leader of the project in the urban space of Vilnius *JUST [Jamming Underused Socialist Treasures] Urbanism 2 — Tauro Ragas <> KultFlux. Visualising Alternatives*, European Humanities University, Vilnius

19.05–16.06.2012 Joanna Kinowska

author of the project *Iconic Photos in Poland. The Researching / The Voting* within the framework of the Experimental Section of the 10th Cracow Photomonth Festival *Charlotte Cotton: Photography in Everyday Life*, Bunkier Sztuki, Cracow

24.05.2012 Benjamin Cope

leading workshops and presentation of *What is Critical Urbanism in Mińsk?*, Gallery Y, Mińsk, Belarus

5.06.2012 Hanna Wróblewska

participation in the jury proceedings for the 2012 Henkel Art Award

7–10.06.12 Maria Brewińska

sojourn at Documenta in Kassel, participation in a press conference of Goshka Macuga

9–10.06.2012 Joanna Kinowska

moderator of the panel discussions *Why do We Need Iconic Photos and Why Do We Remember Them?* and *Photo Quotes, Inspiration, Preparation — Law and Practice?* at the 10th Cracow Photomonth Festival, Bunkier Sztuki, Cracow

18.06.2012 Karolina Zychowicz

paper *Is a Collaboration Between a Catholic Clergyman and an Avant-garde artist Possible? The Case of Father Marie Alain-Couturier and Fernand Léger* at the 11th International Conference of Sacral Architecture and Art *Churches of Our Times. Abstract Art, Avant-garde, Mysticism and Transcendence*, organized by the Polish Architects Association in Kielce

20–24.06.2012 Julia Maria Koszewska

organization and co-running of the seminar for young journalists and activists from Europe, Egypt, Lebanon, and Morocco: *Dialogue Seminar: European & Arab Perspectives* organized by RfP-EIYN and ADYAN in cooperation with F. Nansen Academy — the Norwegian Humanistic Academy and the EIYN summit: *Different Faiths — Common Action*, Lillehammer, Norway

5–7.07.2012 Zofia Dubowska-Grynberg

participation in training organized by the Coalition for Open Education designed for practitioners of open education, learning and culture, Cracow

10–17.08 2012 Benjamin Cope, Joanna Kinowska

leaders of the workshop *City, Language, Identity* within the framework of a Summer School supported by the foundation LitPro, Vilnius

13.08–8.09.2012 Stanisław Welbel

participation in the 4th Gwangju Biennale International Curator Course at the Gwangju Biennale, South Korea

3–4.09.2012 Julia Maria Koszewska

participation in a meeting of the European Council in the capacity of a Polish government delegate in an exchange *Taking Responsibility for Tomorrow's Europe: the Role of Young People in the Religious Dimension of Intercultural Dialogue*, Durres, Albania

5.09.2012 Joanna Kinowska

juror in the contest *2. Leica Street Photo. The Moment Is Singular* organized by Leica Gallery in Warsaw and Fundacja .DOC

12.09.2012 Karolina Zychowicz

paper *Nadia Léger beyond the Iron Curtain. Exhibition of Fernand Léger in Moscow [1963] and Warsaw [1971]* at the 1st Conference of Polish and Russian Art Historians *Poland — Russia. Art and History* organized by the Polish Institute of World Art Studies in Warsaw

14–16.09 Maria Brewińska

introduction to the exhibition of Goshka Macuga during the opening at the Kate McGarry Gallery, London

14.09.2012 Karolina Zychowicz

paper *Reception of Fernand Léger's Art in the People's Republic of Poland in the Light of the Artist's Adherence to the French Communist Party* at the conference *Political Contexts of Art* organized by the UMCS Institute of Art Education in Kazimierz Dolny

16.09–1.10.2012 Karolina Zychowicz

study visit to Paris in the context of the Jan and Suzanne Brzękowski Scholarship awarded by the Polish Library in Paris

21.09.2012 Zofia Dubowska-Grynberg, Anna Zdzieborska

conducting training in open educational resources for teachers participating in the Program *Kulthurral* organized by the Centre for Citizenship Education

24.09–5.10.2012 Julia Maria Koszewska

participation in *Human Dimension Implementation Meeting* organized by the Organization for Security and Co-operation in Europe [OSCE] in the capacity of a delegate of the European Council of Religions, co-organization of the event *Code on Holy Sites* that accompanied the meeting, Warsaw

25.09.2012 Zofia Dubowska-Grynberg

member of the jury of the art competition for children *A World that Korczak Would Have Liked* organized by Caritas, Warsaw

Hanna Wróblewska receives the *Otwieracz* [Opener] Award for an individual active in the propagation of openness and the promotion of open models of the creation and distribution of resources of knowledge and culture, awarded by Creative Commons Polska, on 14 June 2012. Photo by Joanna Kinowska

Photo by Joanna Kinowska





28.09.2012 Zofia Dubowska-Grynberg, Anna Zdzieborska

participation in the Edu Trends Fair in Warsaw; preparation of a presentation and materials on educational activities of Zachęta

29.09.2012 Gabriela Świtek

participation in a debate around the book *Simone Rueß. Movement Space*, Gallery Le Guern; Czarna Gallery, Warsaw, in the context of the Warsaw Gallery Weekend

4–5.10.2012 Benjamin Cope

paper *Post-Urbanity versus the Multi-Scalarity of the Present* at the conference *Post-Urbanity: Reflecting on Social and Cultural Change in Urban Spaces*, Klaipeda University, Lithuania

11.10.2012 Julia Maria Koszewska

lecture *Open Zachęta. Can contemporary culture be made open?* at *2nd Forum of Information Technology in Cultural Institutions. Information and Technologies in Cultural Institutions*, Warsaw

19.10.2012 Benjamin Cope

presentation *Just Urbanism* at the meeting of the working group *Urbanism in an Age of Austerity*, University of Newcastle, Great Britain

25–27.10.2012 Gabriela Świtek

paper *Modernism and Globalization of Architecture. Cases of "International" and "Corporational" Style* at the Art Historians Association methodological seminar *History of Art versus globalization*, Nieborów

27.10.2012 Katarzyna Kołodziej, Magdalena Komornicka

participation in the discussion *BYOB: What Can a Mutiny of Forms Bring to Art and Design?* at the 2012 Graphic Knowledge Fair, Warsaw

29–31.10.2012 Benjamin Cope

paper *Events Mega and Micro: Blat, Uneven Spatial Development and the Local Future of Democracy* at the conference *Mega-events in Eastern Europe*, co-organized by the University of St. Gallen, Centre for Urban History, Lviv

31.10.2012 Anna Zdzieborska

lecture *The Art Biennale in Venice*, BWA Skierniewice

5.11.2012 Hanna Wróblewska

participation in the jury proceedings of the Visegrad Artist Residency Program —Performing Arts (VARP) in Bratislava, organized by the International Visegrad Fund

9–30.11.2012 Joanna Kinowska

curator of the collective exhibition *Private Property* organized by the Academy of Photography within the context of the TIFF 2012 [Trochę Inny Festiwal Fotografii] in Wrocław, Impart Festival Office

18–19.11.2012 Gabriela Świtek

participation in the jury proceedings of the international competition for a curator of the 5th edition of the *Narratives Festival — Installations and Interventions in Public Space 2013*, City Culture Institute, Gdańsk City Gallery, Gdańsk

23.11.2012 Hanna Wróblewska

participation in the jury proceedings of *COMING OuT — 2012 Best Diplomas of Fine Art Academy in Warsaw*

24.11.2012 Stanisław Welbel

paper *Marxist methodology in the Polish Art History of the Post-war Period* at the 61st Nationwide Session of the Art Historians Association *Contemporaneity — Unknown History*

25.11–5.12.2012 Joanna Kinowska

curator of the exhibition *Jacek Poremba. 13* organized by Leica Gallery Warsaw, SOHO Factory, Warsaw

26.11.2012 Zofia Dubowska-Grynberg

participation in the conference *CopyCamp* dedicated to the future of copyright

27.11.2012 Zofia Dubowska-Grynberg

participation in the 7th Conference of the Forum for Museum Educators *Family in the Museum — Museum for Families*; preparation of a poster for the poster session

27–28.11.2012 Gabriela Świtek, Karolina Zychowicz

participation in the workshop *MasterClass Digitalization* co-organized by the Ortus Foundation and the Centrum Cyfrowe Projekt: Polska [Digital Centre] — the coordinator of

the Program *Otwarte Zabytki* [Open Monuments], the Museum of Independence in Warsaw

30.11.2012 Joanna Kinowska

Reviewer of works during the Program *Migawki* [Snapshots]. *Open Review of the Portfolio* organized by Towarzystwo Inicjatyw Twórczych Ę [the Ę Association for Creative Initiatives], City-State, Warsaw

10–14.12.2012 Zofia Dubowska-Grynberg

participation and paper presentation at the seminar *From 25 Years to . . . Modern and Contemporary Art Education for Adults in Museums and Galleries*, Vilnius

13.12.2012 Gabriela Świtek

presentation of the contemporary art archive of Zachęta — National Gallery of Art, classes for art history students within the prerequisite specialization course in Art Critique taught by Prof. Jerzy Malinowski at the Nicolaus Copernicus University in Toruń

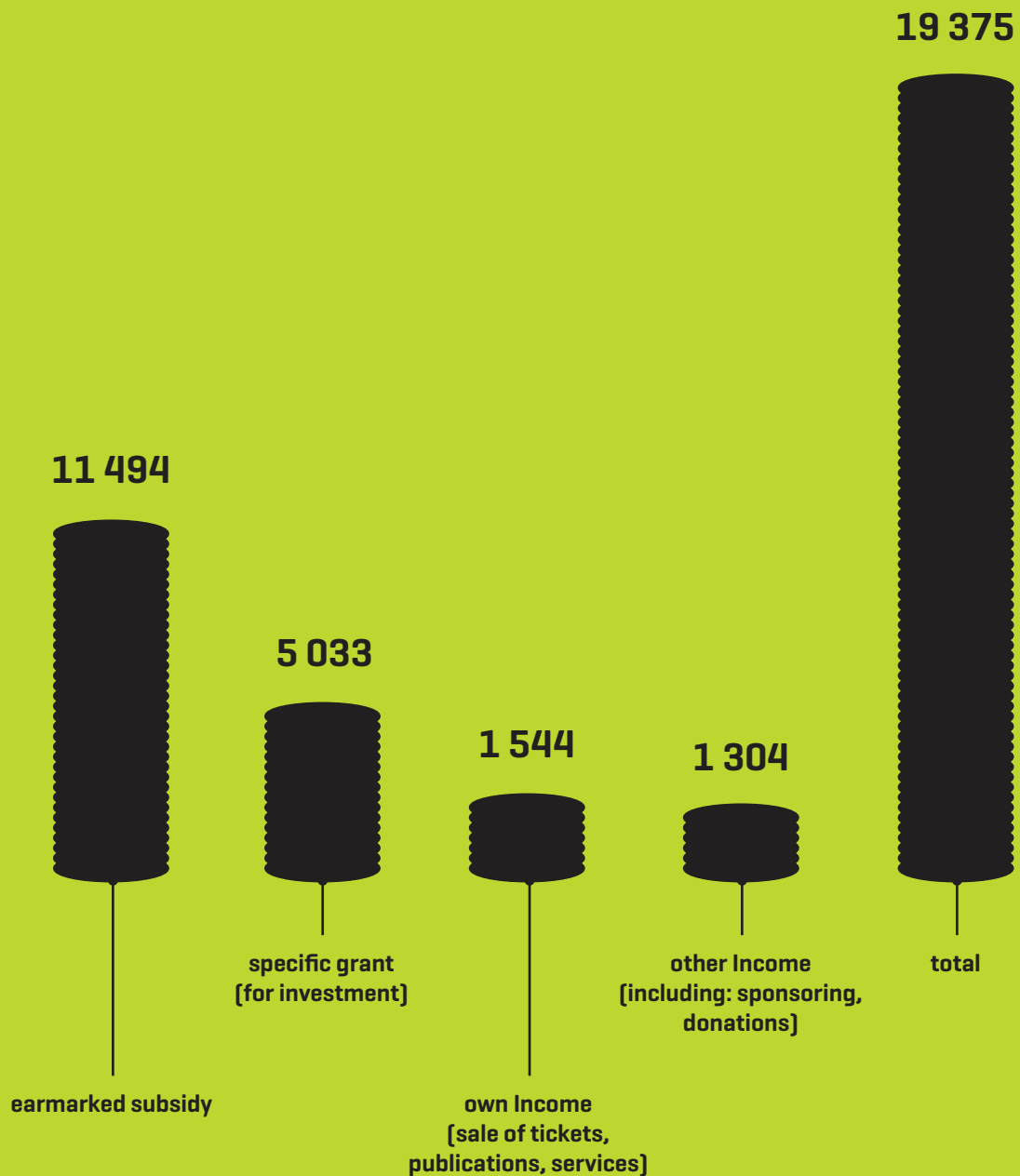
13.12.2012 Maria Świerżewska

participation in the conference *Museum 3-D — real problems of virtualization* from a series *Modern Museums*, Warsaw

Joanna Waśko, *Implementation of INCCA Models and Guidelines in Collection Care Practice at the Zachęta National Gallery of Art, Warsaw, Poland*, in: *Innovative Approaches to the Complex Care of Contemporary Art*, ed. Iwona Szmelter, Wyd. Academy of Fine Arts in Warsaw and Archetype Publications, 2012

Income

of the Zachęta — National Gallery of Art in 2012 [in PLN '000]



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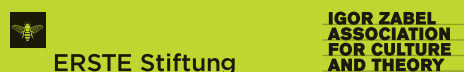


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