

{Project Room} 2019

28/03—05/05/2019

Marta Krześlak

16/05—23/06/2019

Fashion House Limanka

04/07—11/08/2019

Jan Moszumański-Kotwica*Othering. A Study of Pressures*

22/08—29/09/2019

Wiktoria Walendzik

10/10—17/11/2019

Horacy Muszyński

28/11/2019—05/01/2020

Róża Duda and Michał Soja

01/2020

Project Room Awards

{Project Room}

Series of exhibitions by emerging Polish artists. All exhibitions are prepared especially for this space. Invited artists receive equal budget and support from the Ujazdowski Castle Centre for Contemporary Art. From among the projects presented this year, the international jury will select two exhibitions and award them the First Prize of 20,000 PLN and Second Prize of 10,000 PLN. The winners will be announced in January 2020.

Opening of the exhibition inside the Project Room space

04/07/2019 19:00–22:00

admission free

Concerts in the Workspace

04/07/2019 20:00–1:00

admission free

20:30–20:45 Hugo Esquinca, live act

20:45–21:15 Death Wind, live act

21:15–22:00 Elvin Brandhi, live act

22:00–23:30 DJ Pö, dj set

23:30–1:00 Hugo Esquinca b2b

Jan Moss dj set

Curator

Arkadiusz Półtorak

Exhibition coordinator

Ewa Kozik

Exhibition series curator

Michał Grzegorzek

Exhibition series coordinator

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Arkadiusz

Półtorak

The inspiration for *Othering. A Study of Pressures* came from the noise concerts/performances that Jan Moszumański-Kotwica organizes under the stage name of Death Wind with partners co-opted depending on the location and the cultural or institutional context. As the name itself might suggest, wind is one of the recurring motifs in the artist's noise-music work. In some of the Death Wind projects, the movement of air had become a medium or an instrument. Such concerts were meant by their author as an opportunity to encounter the non-human factor, and thus to become familiar with radical alterity.

While the show draws on Moszumański-Kotwica's noise projects, it is rather the opera that its scenario references: the wind is not only an instrument here, but also a solo voice. One of the projections shows the text of a "libretto," in which the wind addresses people in an accusatory tone and appeals to them to stop treating the world as merely something to subjugate and a means to an end. The personified wind urges the audience to look at modernity from a geological, planetary perspective, anchored in a much wider timeframe than the history of human civilization; it also warns that relentless modernization can ultimately prove fatal for mankind. The film presented at the centre of the show – on a screen stretched like a sail – relates to this warning. It shows scenes of people struggling against destructive elemental powers, their attempts to control nature proving futile.

During preparations for the exhibition, Moszumański-Kotwica took the opportunity to develop critical reflection on two aspects of his practice. One is his cogitation on the condition of the global environment, including on violence as one of the foundations of modernity. The other is the recognition of the cathartic potential of visceral, affective sensations. As in *Death Wind* shows, viewers can feel the movement of air on their own skin. What distinguishes the exhibition from concerts, however, is the use of language: alterity is encountered here not only through irrational sensations, but also by means of a quasi-opera aria. Featured as extras in the Project Room are recordings from Tanzania and Uganda, where Moszumański-Kotwica was shooting a documentary about the Kampala music scene. An attempt to capture the goings-on there from a perspective attractive for a European viewer caused the artist to reflect on the politics of affect – an experience that may seem immediate and transgressive to a participant in a noise ritual or a music festival in eastern Africa has been increasingly difficult to inscribe in a context that would remain free of the modern circulation of information and capital.

Jan Moszumański-Kotwica

(b. 1990) works in the media of film, sculpture, and sound. He has studied fine arts at the academies in Kraków, Oslo, and Malmö. His main preoccupation is with the emotional and aesthetic landscape of contemporary ideological systems (e.g., the role of the sublime in conditioning social needs and its interpretation in public memorials, or the commoditization of the experience of fear in nineteenth-century horror literature, i.e., the affinity between fog and smog). In *Death Wind*, a "Sturm und Drunk, anti-singularitarian, new romantic, multisensory black noise show," he challenges the romantic notion of the relationship between man and nature. He is currently working on the film *Nyege Nyege Tapes Tapes*, which documents the Ugandan electronic music festival Nege Nyege on the fiftieth anniversary of the Woodstock Festival. He occasionally assumes the alias Jan Moss. Selected solo exhibitions: *A Primer for City Dwellers*, Kraków (2017), *Noplace*, Oslo (2017), *Hotel Pro Forma*, Copenhagen (2016); selected group shows: *Ghetto Biennale*, Port-au-Prince (2018), *Kunstverein am Rosa Luxemburg Platz*, Berlin (2016), *Museum of Modern Art*, Warsaw (2016), *Futura*, Prague (2015), *National Gallery*, Ulaanbaatar (2014).