

U-jazdowski
{Project Room} 2020

05/03—12/04/2020

Kornelia Dzikowska

Power Play

{Project Room}

Series of exhibitions by emerging Polish artists. All of them 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 2021.

Curator

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Kornelia Dzikowska

(b. 1990) is a visual artist and a PhD student at the Warsaw Academy of Fine Arts. Two-time recipient of Minister of Culture and National Heritage fellowships, winner of the main prize in the Esteemed Graduates of International Academies of Fine Arts in 2018, she was a research fellow at Akademie der Bildende Künste in Stuttgart, and at Universität der Künste in Berlin. She also holds a degree from the Leon Schiller National Higher School of Film, Television and Theatre in Łódź. Author of spatial and multi-media installations, often of site-specific nature. She also designs visual space for theatre performances.

Text
Ewa Kozik

Setting to work for the Project Room, Kornelia Dzikowska decides against staging an exhibition. Instead, she creates a site-specific installation, all elements of which comprise a single work. Despite claiming the whole space, it is extremely ephemeral and will leave no trace in the form of an art work. It is like a blinking warning light, turning on and off. At the very centre of this experience is the colour red filling the space – alarming, garish, dominant, and attention-riveting. Often used as a symbol of life, blood, the heart, warmth, or intimacy. Dzikowska turns the Project Room into the interior of a trembling organism, as if she wanted to get under the skin of the institution.

She thus brings forth an aesthetic situation woven with seemingly delicate tensions. Writing a red room into the white cube, she juxtaposes two parallel worlds. Separated by a wind-blown fabric, they function in a close interrelation. When the fabric swells, one annexes an ever larger space, while the other's territory diminishes. This escalation can, however, progress only up to a point as a rip appears in the middle of the fabric, signalling what is on the other side.

Dzikowska uses the Project Room space to raise the issue of power, the domination of one group, person, or emotion over another. A fascination with the ability to generate tensions and watch the public's reaction is also evident in her earlier works – in a striving to control time or one of the elements and to overcome one's own limits. In the present work, Dzikowska confronts the issue of power directly – evincing a trial of strength, relativity, and temporariness. She focuses on a liminal moment, where the outcome of a situation hasn't been decided yet and the roles can be reversed at any time.

The artist invites the visitor to step out of the role of spectator and become a participant instead; she doesn't, however, provide any clues as to the rules applying in the new situation. Creating an installation around opposites, she avoids the question of whether either of the represented worlds offers a guarantee of security. Speaking of co-opting the unknown, she faces uncertainty towards change.

Ujazdowski Castle
Centre for Contemporary Art

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