

U-jazdowski

Collection

Co-selection



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Exhibition guide

U–jzdowski

exhibition

Collection Co–selection

Artists

Wojciech Bąkowski, Piotr Bosacki, Karolina Breguła, Olaf Brzeski, Mat Collishaw, Aleksandra Czerniawska, Oskar Dawicki, Andrzej Dłużniewski, Edward Dwurnik, Jerzy Fedorowicz, Mirosław Filonik, Stefan Gierowski, Teresa Gierzyńska, Maurycy Gomulicki, Jenny Holzer, Christian Jankowski, Marcus Kaiser, Koji Kamoji, Marek Kijewski, Vitaly Komar, Andree Korpys, Jarosław Kozakiewicz, Katarzyna Kozyra, Zofia Kulik, Paweł Kwiek, Norman Leto, Zbigniew Libera, Markus Löffler, Hanna Łuczak, Alexander Melamid, Rafał Milach, Jarosław Modzelewski, David Nash, Roman Opałka, Tony Oursler, Monira Al Qadiri, Maciej Pisuk, Agnieszka Polska, Wojciech Prażmowski, Katarzyna Przeważńska, Karol Radziszewski, Joanna Rajkowska, Józef Robakowski, Robert Rumas, Wilhelm Sasnal, Janek Simon, Slavs and Tatars, Mikołaj Smoczyński, Marek Sobczyk, Radek Szlaga, Leon Tarasewicz, Aleksandra Wasilkowska, Monika Zawadzki, Jakub Julian Ziółkowski, Artur Żmijewski

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Introduction

“The most important thing in art is variety. I choose whatever is the most strange, the thing I don’t know what it’s about. In this way, I can look at the world through someone else’s eyes.” (teacher)*

In 2018, we were asked by the then management of *U-jazdowski* to submit a proposal for an exhibition based on the existing Collection of Ujazdowski Castle Centre for Contemporary Art. Among the countless ideas we came up with the one that proposed curating the exhibition together with the public seemed the best and closest to our hearts.

In our day-to-day work as the Education and Audience Development team, we put the viewer at the centre. We find the dialogue, conversation with people about art and its various contexts, the artworks presented at exhibitions and their meanings most valuable. We also learn a great deal from how people see and interpret art – this has always been interesting and important to us. Each subsequent workshop, event or guided exhibition tour presents us with different points of view, meanings and fresh perspectives. Regardless of the group involved, or whether they are children, parents, youths, students or senior citizens – these meetings always bring new stories. We wanted to hear our audience’s voices again, this polyphony, better than we do on a day-to-day basis. The participatory, multi-stage project *Collection Co-selection* is the result of many years of work and reflection on the reception of art. Not unlike other collaborative projects, it is also an experiment.

An important element of the project is of course the question of approaching the art collection of a cultural institution as a common public good that the audience rarely gets to experience. In curatorial practice, it is typically rare for the recipients or visitors to have any insight or influence on what will be presented in an exhibition.

From the very beginning, we assumed that what we are most interested in is not the selection of artworks, but rather *why* someone would like to see a particular piece in the exhibition space. We were far from thinking about slogans such as plebiscite, vote, or competition. As always, we wanted to talk to our audience, hear their assessments and examine how they experience art. We believe that there are no good and bad artworks, just as there are no right or wrong answers when it comes to our subjective perception of art.

Because of this, we decided to rely on sociological research to provide an objective view and insight. This took the shape of a three-stage study of the preferences and motivations of audience choices and decisions-making processes in the context of contemporary art. The research was designed and carried out by academics from the Institute of Applied Social Sciences at the University of Warsaw – Paweł Możdżyński and Bartłomiej Walczak. The professionally constructed study gave us hope that the many years of individual observations, assumptions and conversations with participants of events, tours or workshops would take the form of objective knowledge: they would provide guidelines for further work in the field of spreading awareness of contemporary art and creating a competent, attractive offer for our audiences.

The participants were asked to choose artworks they “would like to see at the exhibition” and to justify their choice. In total, 336 people across three separate stages

* All quotes used in this publication are statements by participants of the two stages of the *Collection Co-selection* study preceding the exhibition – focus group interviews and the online survey.

selected the artworks included in the exhibition. The 236 people who took part in an online survey on the *Collection Co-selection* online platform made the final selection.

The first stage of the study took place between July-August 2020 and consisted of focus group research of five homogeneous focus groups of people with whom we most often cooperate – teachers, youths aged 15–19, seniors, parents of children up to 12 years of age, and regular visitors to *U-jazdowski* exhibitions and events. In total, 60 people took part in the group interviews. In autumn 2020, on the basis of the results of this research, an online gallery and survey on the *Collection Co-selection* online platform was created. 236 people who took part in this online survey. The last stage will be individual interviews with visitors conducted in the exhibition space throughout its duration. In the second half of 2019, 40 employees and associates of the Ujazdowski Castle Centre for Contemporary Art, who had prior knowledge about current artworks from its collection, made the initial selection of 118 artworks for the study. These provided the starting point for the initial stages of research and the final selection of artworks that are included in this exhibition. Each of the subsequent stages was finalised with a report prepared by the project's research team, and the entire project will be summarized with an extensive final report on the study – a publication by Paweł Możdżyński and Bartłomiej Walczak, which will be published by the end of 2021.

Over 70% of those who decided to take part in all stages of the project were female. The most objective quantitative data was obtained via the online survey. About 67% of all participants in the online selection process were female. 78% of respondents were people with higher education. About 40% were people under the age of 29. The average age of participants in the entire online

survey was 36, with a median of 32; 67% lived in the largest cities. The choices were very disjointed. Five artworks selected by more than 10% of the participants were: Karol Radziszewski's *Fag Fighters*, Katarzyna Kozyra's *Blood Ties*, Hanna Łuczak's *90x90 Moon Faces*, Mat Collishaw's *Magic Wardrobe* and Marek Kijewski's *Flint from Siberia*. The respondents could choose any number of objects, but most selected a single artwork. One person selected all the artworks. The survey was carried out between 12 October and 8 November 2020 via an online survey of a random sample of visitors to the *U-jazdowski* and *Collection Co-selection* websites, as well as others recruited via social media (Facebook, Instagram). Information about the opportunity to take part in the survey was also announced on the radio, in the press and in outdoor advertising.

The numbers do speak. Although 'quantitative' data is not and has not been the most important thing for us, it does provide us with a kind of general picture. In the process of conducting this multi-stage experiment, we were most interested in the qualitative side, i.e. *how* respondents justified their individual decisions. The "collective curator" of the *Collection Co-selection* exhibition, i.e. all the participants of the study, was rather conflicted when it came to leading tendencies in the reasoning behind their choices. Most respondents based their choice on the content, message or subject of the artwork, most often addressing the current social condition. This tendency meant they chose socially engaged artworks that addressed current, important social and political issues. The second, less marked, but equally important tendency in the respondents' statements was to justify their choices with aesthetic choices, formal solutions, techniques and materials used by the artists. How the artworks are located within the space

of the exhibition itself does not reflect this division: they are situated according to theme, aesthetics, style or the technique or the essence of artistic research. The remaining, less relevant, but clear justifications were: curiosity; memories and sentiment; emotions and other impressions, as well as prior knowledge of the artist and the artwork.

In its final shape, the exhibition *Collection Co–selection* includes 51 artworks from the International Collection of Contemporary Art, built from the very beginning of the Centre and initiated by Wojciech Krukowski. It includes artworks created by 56 Polish and foreign artists between 1965 (Roman Opałka, *Towards Counting*) and 2014 (Norman Leto, *Photon*) and represents all the main traditional media used over the past 50 years: painting, graphics, photography, sculpture, video and installation. As such, the exhibition is also an overview of themes, styles, forms, media, and – of course – artists. In short, it is a selection of masterpieces of contemporary art.

The democratic, open method of work in the context of a contemporary art exhibition allowed us to re-examine the meaning and possibility of the emergence of the “public” and “common” categories. The exhibition is an attempt to look at what our ethical and aesthetic choices say about us as a collective. Our social groups, roles and education reverberate with our decisions. How we justify our choices of artworks for the exhibition often provides a commentary on the current socio-political moods.

The tender narrators, *Onu* and Aleksandra Wasilkowska’s mobile installation, whose choreography materialises the idea of self-organisation and collective work, introduce the exhibition space. The collective curatorial body encourages decision-making, and yet pays attention to cognitive errors and heuristics, while remaining critical

of our decisions. The architecture proposed at the exhibition, through its performative character, disrupts the integrity of the individual artworks, shifting the focus to the search for new relationships between the individual elements of the collection and the creation of a universal, diverse narrative.

The exhibition is a collective, participatory endeavour, an exhibition about the choices we make in relation to art, and also beyond. The artists who were invited to participate also made their choices here – three of them ultimately did not agree to their works being exhibited. Had they agreed, the space of the exhibition would probably have taken on a different shape. We indicate their absence, because they were important in the course of the entire process and were selected many times by the participants of the research process.

Dear viewer, in front of your eyes is not just an exhibition, but also a colourful multi-voice in which every opinion, decision, and reasoning has its place and meaning. This variety of choices and multiplicity of opinions and explanations, as well as the significant contribution of female voices to the final content of the exhibition, are issues that we could not ignore. They are reflected in the first section of the exhibition: a new work by Aleksandra Wasilkowska, created especially for this space, inspired by quotes from reports and statements by participants and artists from various stages of the research, but also reactions and suggestions about the project from social media. In a way, this is an exhibition whose shape is influenced by the largest curatorial team known to us: a collective body consisting of 336 people. Above all, it is a space where there is room for the opinion of everyone who wanted to express it and the simultaneous coexistence of diverse, sometimes seemingly contradictory,

explanations, choices, views, preferences, tendencies, motivations, decisions and needs. Art is an excellent platform for coexistence and diversity.

And how about you?

Which artwork/artworks would you choose?

And, above all, why?

Iga Fijałkowska, Anna Kierkosz, Aleksandra Rajska

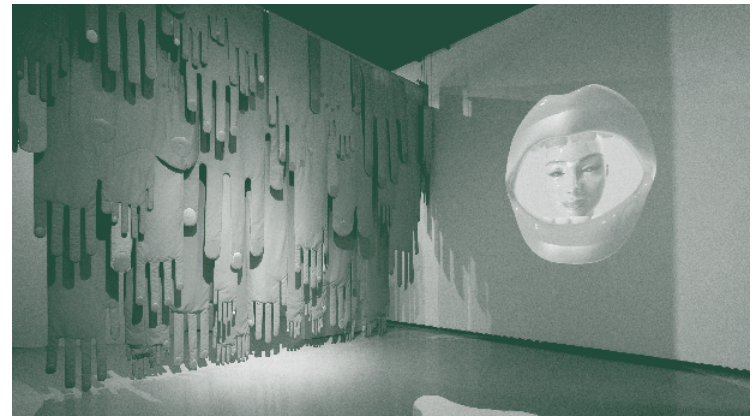
1

Aleksandra Wasilkowska
Singular They

2020/2021

video, mechanical curtain

Hi, our name is Eva Eva. We are the collective body of this exhibition. We are shadow curators. We are the audience. Our iridescent body is constantly undulating to the rhythm of your choices. Elections are going on all the time here. You can instantly vote anywhere in space using your body. A left turn means “yes”, a right turn “no”, staying still means “I don’t know”. On more nuanced issues, voices are channelled through gossip. Do you hear that sound? Beep. What a spectator! Nice collection. What a beautiful selection! Judging by the way you move, you have already noticed this universe. We are omnivores. We are critical. We are tired of reality. The empirical turn, conservative turn, turn about! Oh! Is this our performance? That’s our choice. Welcome to the constellation of our collective perception and taste. Please turn left if you like, like, like! Please turn right if you are pissed off. Please don’t move if you think you have free will. The walls will clap you. Oh! Please feel free :) Your body is a battlefield. Will you see through someone else’s eyes? Can you see it? Say something. The future is not enough. The present pulses to the rhythm of your choices. Think about what art your mother likes. What colour touches you? Pink, red, orange, yellow, green, blue, violet? *Thank you very much for choosing my sculpture, the program is interesting, it’s a pity that it’s a difficult time.* Beep. Do you think we have something in common? Ufff, the castle is already empty. Look, the building is dancing. The ceiling is spinning and, with a hop, the floor is bouncing.



Genesis. The People's Choice

2

Oskar Dawicki

Skórka za wyprawkę

2006

video, 8'21" + painting; oil on canvas; 40 x 60 cm

In *Skórka za wyprawkę* Dawicki critiques the art market. He does it in his own way, with humour and irony. The film follows the teleshopping convention. The subject of the sale is a 2003 painting by Rafał Bujnowski, *Skórka*. Dawicki, in an outfit typical of his previous performances, a navy blue brocade jacket, persuades the audience to buy the painting using typical marketing techniques. The film uses elements characteristic of advertisements. A nice family has trouble with a rabbit skin, gathering dust on a wall in their house. Dawicki finds a solution in the form of a painting depicting such an item. The price of the painting/commodity is extremely attractive – €7000! What's more, as part of an extremely favourable special offer, you can also buy an advertising video – both for €8500. The persuasive message is reinforced by expert opinions from unquestionable authorities on the art market – Anda Rottenberg, Jarosław Suchan, and Adam Szymczyk.

When discussing works of art, we rarely discuss their market value. And yet, just like in other areas of life, money plays a huge role in art. Artists' livelihoods and the range of possibilities they have in their work depend on them. Art undoubtedly needs the art market, but the forms of promotion it enforces can easily become grotesque – they are funny and simultaneously a little frightening, which Dawicki presents in this piece with a great deal of grace and mockery.



3

Agnieszka Polska *Five short videos*

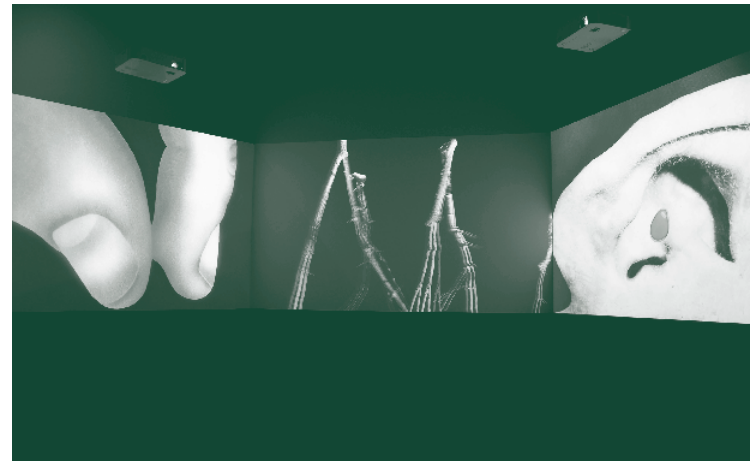
2012

5-channel video installation, 3'

(requires building a large wooden structure)

In her works, Agnieszka Polska uses photography, animation, video and collage. She is interested in the mechanisms of memory, which, due to its imperfection, is close to creation. Polska's animated films are based on the idea of reviving archival materials, such as old photos. Her source materials are often pre-war newspapers, books, black and white photos from the sixties and seventies, including documentation of works of art. This borrowed aesthetic determines the atmosphere of her works, as if rooted in somewhat idealised visions of the past. The artist shows how misunderstandings resulting from reading what has been archived and thus deprived of its original context, may lead to the emergence of new insights. Her strategy resembles the work of a critical archivist – she is less interested in what has actually been archived and much more in what hasn't. Thanks to this, her works balance on the border between reality and fiction, and the viewer remains uncertain as to the status of the presented material: they are not always able to decide what is Polska's artistic creation and what is a historical document

In *Five short videos*, as if in a psychoanalyst's office, the viewer becomes a hypnotised patient – short, three-minute films are presented to them simultaneously on five screens. Just describing them may be a subjective, dream-like interpretation that says more about the viewer's subconscious than about what is actually presented. Combined with the sound of monotonous, repetitive music, the images of feet, fingers and crystals touching each other may suggest both abstract play and evoke erotic associations; a green drop falling into the auricle may be associated with surrealism or *The Murder of Gonzago* from Hamlet, which is the first ever use of a séance as a psychological phenomenon on stage; the changing angle of the shadow cast by a light bulb challenges the idea of movement; the marching branches evoke references to fantasy, and the wheel resembling the sun rising from above its own reflection in the water poses questions about what is constant and what is relative.



4

Piotr Bosacki

Complete Nonsense

2011

video, 7' + collages in black frames (5)

paper, plastic, canvas

50 x 50 cm

In his video works, Piotr Bosacki often animates paper-cut collages and household items such as strings, blocks, hooks, and pencils. His workshop often becomes an additional installation within his exhibitions.

The animation *Complete Nonsense* intertwines two stories: the first focuses on the artist's dependencies and obligations, depicted by a figure of a man with a string of objects trailing behind him. In the second part, Bosacki tells a surreal story about intestinal parasites that leave the human body and, together with his intestines, lead a second life in the sewers. Thanks to the arbitrariness of both the narrative and the artistic means, this macabre, absurd and grotesque tale becomes more intriguing.



5

Norman Leto

Photon

2014

Photon: a Child with Down's Syndrome

video, 30' 30"

Beyond humanity

video, 50"

Photon is a narrative essay about the universe and the origins and evolution of life. The artist narrates the film from the perspective of the exact sciences, rather than humanities, and uses knowledge from the fields of neurology, biochemistry, particle physics, and astronomy. He combines the formula of a fictionalised documentary (in which Andrzej Chyra plays the role of a molecular biologist) with sequences resembling popular science films.

Photon: a Child with Down's Syndrome sequence is a molecular view of the development of the human foetus. Instead of symbolic diagrams used in biology textbooks, the film uses animated images from a scan. The formation of tissues looks like successive threads overlapping each other. The scientific aspect of animation does not deprive it of the mesmerising beauty typical of art; when seemingly abstract forms acquire geometric shapes and theoretical commentary, the divisions between art and science are distorted. In this sequence, the artist was particularly interested in showing "how little it takes for something to go wrong at our birth". It only takes a few particles to switch to produce a baby with Down's syndrome. The tragedy to come is played out at the molecular level. In the final version of *Photon*, this sequence was partially changed to be less dynamic and more informative.

Beyond humanity sequence is an extended version of a single shot. A digital model of the artist's self-portrait was embedded in a video recorded during the hanging of an exhibition at Ujazdowski Castle. The sequence shows the moment when work stops. We see two figures lying down and a sitting man – he is in despair, or completely exhausted. The title of this sequence comes from the final part of the entire film, but it was not included in the final cut of the film.

Both sequences are interesting documents of the artist's work on the final piece. In *Photon* from 2017, Leto presents a monumental vision, showing the entire evolution of life up to forecasting the future of artificial intelligence – the Konekton, which will become an independent and autonomous omnipotent matter. The film uses an extremely materialistic perspective, in which the creation of life at the micro and macro level appears as creation that far exceeds anything that art could ever create.

6

Wojciech Bąkowski

Making worlds instead of letting go

2010

video, 5'30"



Wojciech Bąkowski directs animated films and video; creates installations and performances, and is a musician and a poet. He studied at the Academy of Fine Arts in Poznań in the Audiosfera Studio and the Animated Film Studio. He is the leader and member of KOT, Czykita and Niwea. He is also a co-founder of the artistic formation, Penerstwo. The feature film *Serce miłości* [*Heart of Love*] (2017) was based on the real life story of Bąkowski's relationship with the young poet Zuzanna Bartoszek. Bąkowski received the "Views" Deutsche Bank Foundation and Zachęta National Gallery of Art Award (2009), and the Polityka "Passport" Award (2010).

Bąkowski creates unique, unconventional animations. Digitally generated images are accompanied by disturbing sounds and low, trance-like voices reciting his plain-language texts and poems. One example of such an animation is *Making worlds instead of letting go*. The film is a riddle, an unexplained mystery. It vividly depicts reality, as we know it, perhaps, from dreams. The artist – or his protagonist – is trapped in a digital world, where he suffers, making painful noises. Stirring anxiety, real images reach the created world, such as a bathroom door with the light turned off in its upper part, and an illuminated ventilation screen and an enigmatic shadow in the bottom. There is no way out of this world; it can only be reached by the sounds of real life.

The film is a record of the creative process and the emotions that accompany it. Bąkowski translates his inner experiences into images, sounds, and digitally created spaces. It is an incoherent, troubled world dominated by feelings of loneliness that stoke the desire to escape – an escape, that might be death. And yet, the subject of the film, despite his fears, chooses to make new worlds *instead of letting go*.



7

Jakub Julian Ziółkowski

Genesis

2013

painting, oil on plywood; 28 x 36 cm

The painting expresses the artist's personal imaginary. It refers to the biblical theme of creation and original sin, but presents a vision that is significantly different from its traditional representations. The world created by the artist resembles a puddle covered with frogspawn. The primal woman is disgusting, covered in strange protuberances gushing water; instead of the biblical Adam, we see a group of lethargic men resembling octopuses and other strange creatures. Dressed casually, with cigarettes in their mouth, they idly wait for something or someone, while the forbidden fruit takes the form of a giant frog's leg.

The artist has incorporated details and kinds of behaviour observed today with images of fantastic beasts and landscapes that resemble Hieronymus Bosch's *Garden of Earthly Delights*. The grotesque portrayal of the origins of the world combines various religious and cultural codes with today's social realities. The painting seems simultaneously archaic and contemporary, but presents a vision so coherent, that it actually seems coherent.



8

Vitaly Komar and Alexander Melamid

The People's Choice. Most Wanted / Least Wanted

2001

painting, acrylic on cardboard in a gold frame, presented with survey results 81 x 108 cm

Between 1994–1997, artistic duo from Soviet Union Vitaly Komar and Alexander Melamid worked on *The People's Choice. Most Wanted & Most Unwanted* project. They commissioned surveys in 14 countries, ranging from the United States to online users, on the basis of which they created the most and least desirable images in individual countries and globally (online). In 2001, they carried out the Polish version of the project, entitled *The People's Choice. Most Wanted / Least Wanted*. The research was carried out by Demoskop and, based on the results of this research, the paintings were created by a student of the Academy of Fine Arts.

The results of the research conducted in Poland were consistent, unsurprisingly, with the results from other countries. The painting most liked by Poles turned out to be a mountain landscape with a lake and some deer, one would like to say "deer rutting season". Favourite colours, as elsewhere, turned out to be green and blue. And what did Poles dislike about painting? It probably won't surprise anyone either: geometric abstraction. The pink-orange hue with hints of gold also wasn't popular.

The aim of Komar and Melamid's project was to challenge the relevance of statistical research in relation to art, especially when questions asked in the survey concern such general issues as a favourite colour or a theme. The value of art depends on entirely different components. They also judged the rightness of choices made by the majority of society and the extent to which artists should be guided by these choices. The most basic question arising from their design is perhaps this: should artists serve the tastes of most people or rather shape them skilfully?



Untitled (Colours Already Used By Artists)

2005

painting, acrylic on canvas, 24 x 160 cm

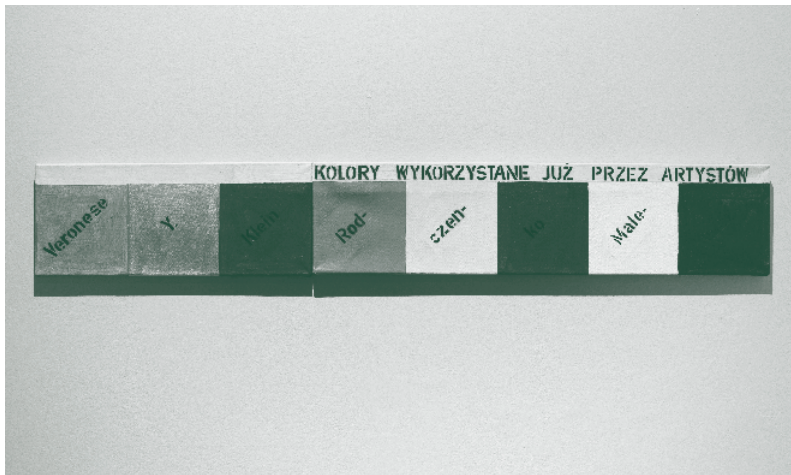
In his works, Paweł Susid uses geometric compositions to which he adds short texts with the use of a template. They are usually humorous comments relating to current social events or real-life situations.

The painting employs a schematic summary of iconic works from the history of art and colours attributed to famous artists – it actually seems to be a joke. But what might Susid be joking about? Veronese green [viridian] is a specific shade of blue-green that can be seen in the paintings *Lucretia* or *the Allegory of the Battle of Lepanto* by Paolo Veronese, an Italian Renaissance painter.

Yves Klein, the author of monochrome blue paintings, used a characteristic shade of blue that he invented himself. Susid also assigns him the colour gold, which appeared in Klein's conceptual-performative activities. In 1921, Alexander Rodchenko, one of the leading representatives of Russian Constructivism, created the famous triptych: *Pure Red Colour*, *Pure Yellow Colour*, *Pure Blue Colour*. Black and white are the colours of *Black Square* – the most famous work of Kazimir Malevich.

Is Susid looking for his own colour? Or is he being ironic about what new and truly original things can artists bring to art? The texts in Susid's paintings indicate that the thoughts conveyed are also important to him. Because of this, his manner of expression resembles the language of the poster (but without being too literal). He uses words to indicate selected phenomena and invites the viewer to reflect on them further.

(Con)temporary



Mikołaj Smoczyński

Temporary (Con) Temporary

1989—1990

black and white photographs; 200 x 100 cm

The work *Temporary (Con) Temporary* belongs to the series *Secret Performance*, created in the years 1983–1993 in the studio at 11 Zana Street in Lublin. This space has become the setting for many on-camera activities and photographic “performances.” The artist treated the possibilities afforded by photography in a creative way, subjecting the photosensitive material on the plates to long exposure times (the performative aspect of the work). The prints obtained in this way depicted unreal, abstract compositions arranged by the artist on the studio floor. Smoczyński treated the floor as canvas on which he experimented with scale, light, time, and the processes of destruction. He began this kind of artistic activity during martial law. Focusing on his individual, internal experiences allowed him to distance himself from unacceptable reality.

The pieces entitled *Temporary (Con) Temporary* are large-format black and white photographs in the shape of vertical rectangles. Approximately $\frac{2}{3}$ of the upper part of the composition is a uniform black surface bordering the cracked, scaly grey structure filling the bottom of the photo. To obtain this, Smoczyński smeared the floor of the studio with carpentry glue, which dried out and cracked after some time. Our attention is drawn to the velvety black of the upper part of the photo, contrasted with the expressive texture of the foreground. The artist achieved this effect by illuminating the positives with a flashlight while developing them. Special framing, deep chiaroscuro, and the large scale of the prints make the photographs from the *Secret Performance* series show an unreal, unrecognisable, unnerving reality.



11

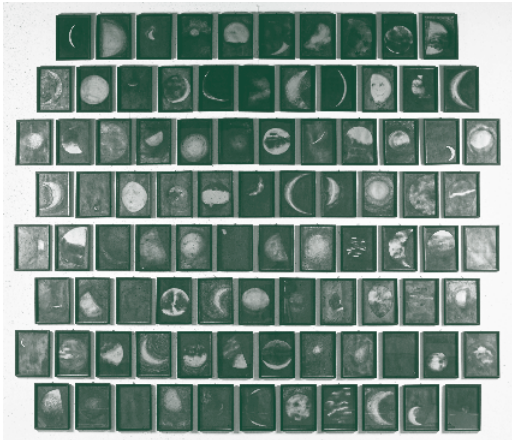
Hanna Łuczak

90 x 90 Faces of the Moon

1984

90 drawings on paper, framed with glass and wooden frames + tin gutter
42 x 33 cm (each drawing)

The work consists of 90 black and white drawings of the same size (slightly larger than A4), made on photosensitive paper and framed, and a steel gutter. Drawings show fragments of the night sky with the moon, captured differently each time, and are the carriers of poetic content and connotations. The line runs freely, the artist uses various drawing techniques, such as shading, washing, sharp contours, etc. The work refers to the space of free associations and intuition, emphasising the phenomenon of changeability and transformation associated with the moon. This variability is also inherent in the technique: a drawing on photosensitive paper keeps working to change the subtly sketched faces of the moon. The installation is presented in the form of wallpaper, with drawings densely arranged on the wall and accompanied by a gutter filled with water on the floor along the wall. The reflections of the mysterious silver globe appear on the water, which is not subject to earthly measures and systems.



12

Edward Dwurnik

Before the Hunt

1971

painting; oil on canvas; 210 x 135,5 cm

Before the Hunt is a typical example of Dwurnik's painting. A city landscape permeated with cold blue light, littered with massive heads – parts of fallen monuments? – lying between the buildings. People with guns and hounds are preparing for a hunt. The crooked, armed figures create an atmosphere of terror – the way in which they are positioned, and the car blocking the road, suggest that people, not animals, will be hunted.

The painting depicts the tension between society and PRL authorities. By combining elements of documentary and symbolic painting, Dwurnik shows a more general condition of violence, the normalising of evil and turning people against one another.



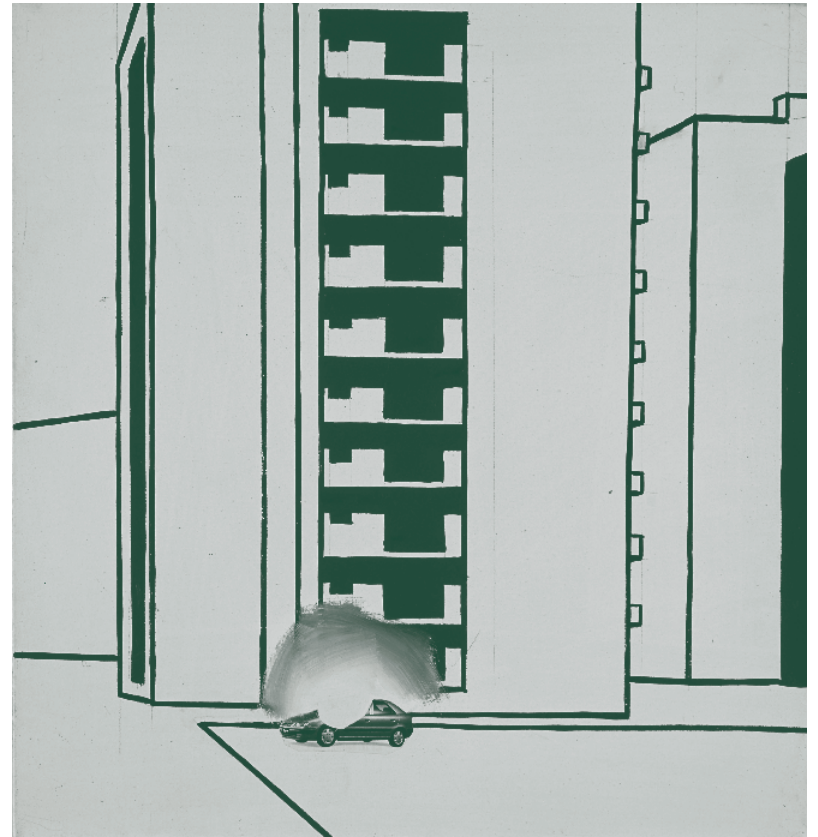
13

Wilhelm Sasnal
Untitled (car)

2000

painting; oil on canvas + paper; 43 x 43 cm

The theme of the work is a reflection of the artist's interest in cars and car accidents. At the time, Sasnal also made a film entitled *Samochody i ludzie* [*Cars and People*], using toy soldiers and miniature car models as props. *Untitled (car)* is a painted collage in black and white tones. The only sign of life in the depicted housing estate is the car parked in front of the building and the smoke coming out of it. The painterly collage is supplemented with elements of drawing, which can be seen in the outlines of the building and on the car, which is cut out of a colour magazine. Modernist architecture, well-ordered and distinguished by straight lines and geometric shapes devoid of any embellishments, dominates the painting. This kind of architecture was to shape social life, introduce calm and order into it. No human figures are visible; almost everything is static and dead. This miserable harmony and silence are only disturbed by no less depressing clouds of smoke suggesting a fire or explosion. This micro-event is dominated by the contrast between the scale of a large building and a small car – the architectural order does not, it seems, guarantee the social order.



14

Radek Szlaga

They Respect Nothing

2010

painting; oil and paper on canvas; 38 x 45 cm

In *They Respect Nothing*, Szlaga returns to his childhood memories spent in the village of Ochotnica, situated at the foot of Mount Szlagówka in Gorce, where part of the Szlaga family comes from. A significant object is stuck in Szlaga's memory: a decrepit Fiat 126p, turned into a chicken coop. Once this kind of a car was the sign of prosperity and modernity; decades later it is taken over by chickens and children. The title of the painting references a phrase often uttered by the artist's grandparents, the owners of the farm – "they respect nothing", an expression of older people's disagreement with changes that seem inevitable. Szlaga treats this quote with both irony and nostalgia.

The image is clearly divided into two colour zones with a light yellow streak at the top – it resembles an old photographic plate, on which two images have been partially preserved. One depicts a childhood scene: a Fiat, chickens, mountains and a mountain road. The second one is illegible; actually it is just an irregular smear of colour. At first glance, the whole seems to be an unfinished painting on canvas and attached paper. However, a few details are quite suggestive and the transparent colours indicate Szlaga's sensitivity toward the presented subject. *They Respect Nothing* is like a photographic film of his memory, with which he shows the changes that took place in the now mythical world of his childhood. The film is in a bad condition; it shows signs of damage resulting from being kept in poor conditions. The artist points out that nowadays, the memories of the past, even those not too distant, are not cherished nor respected. The material and emotional signs of the past that shaped the artist remain only in his memory, but even there they are fading away.



15

Aleksandra Czerniawska

Dogs

2008

painting; oil on canvas; 120 x 110 cm

In her work, Czerniawska focuses on the history of Polish-Belarusian borderland and the Belarusian population living in Poland. The painting *Dogs*, from a series entitled *In the Village*, depicts the fate of the inhabitants of Zaczerlany in Podlasie during, and shortly after, World War II. The artist, of Belarusian origin, created this series based on her grandfather's stories and it is a narrative presented from the perspective of her Belarusian family's experiences.

In the series, the same stories are repeated in the form of larger narratives or close-ups and details. The painting shows a woman lying on the ground and surrounded by dogs. It is part of a larger narrative about a man who hid in his aunt's house but was denounced by a neighbour and turned over to the Germans. He was shot on the doorstep of that house, and the dogs bit the woman to death. While painting the picture, the artist did not know the identity of the denunciator. The killed man was hiding because he was accused of participating in the underground resistance movement, but there is no information as to whether these accusations were real or whether his organisation was communist or anti-communist.

The series is a personal meditation on family memory, which does not fit into the canon of the Polish narrative of the "cursed soldiers". Czerniawska considered it necessary to create a separate narrative recreating the accounts of tragic events repeated by those close to her.



16

Stefan Gierowski

CDLV

1980

painting; oil on canvas; 200 x 138 cm

The evolution of Gierowski's work moved him towards strengthening its intellectual aspect. In the mid-1960s, the artist moved closer towards exploration characteristic of op-art painting, although it was a purely formal, superficial similarity. In the 1970s, he focused on the interactions between colour fields, both contrasted and broken down into spots of pure pigment. In the paintings from the 1980s, the emotional impact of colour was most important, and Gierowski began to express himself in a more subjective way. In his latest work, he uses basic geometric shapes and intense colours. Some paintings are almost monochromatic, constructed only by the intensity of colour.

In *CDLV* we see alternately painted horizontal zones of cold and warm colours. The artist explores the ways in which individual colours interact. The horizontal arrangements are paired with vertical divisions, obtained thanks to the illusion of concavity and convexity of the texture. Light is very important to Gierowski – with it, he builds the depth of the composition. Frequent motifs on his canvases are bright paths emanating with energy against a dark background, resembling crevices through which the light can emanate. By means of radically reduced elements of the painterly language, the artist explores the mutual relations between line and colour. The line is both calm and emotional; it can add dynamics to the plane, but also restrain it. It can be an element that closes the composition or opens it to another space. During the 1980s, the line was Gierowski's main tool for building a painting; it has become a carrier of energy – a light that moves the space.



About Her

17

Maurycy Gomulicki

Cream Pie

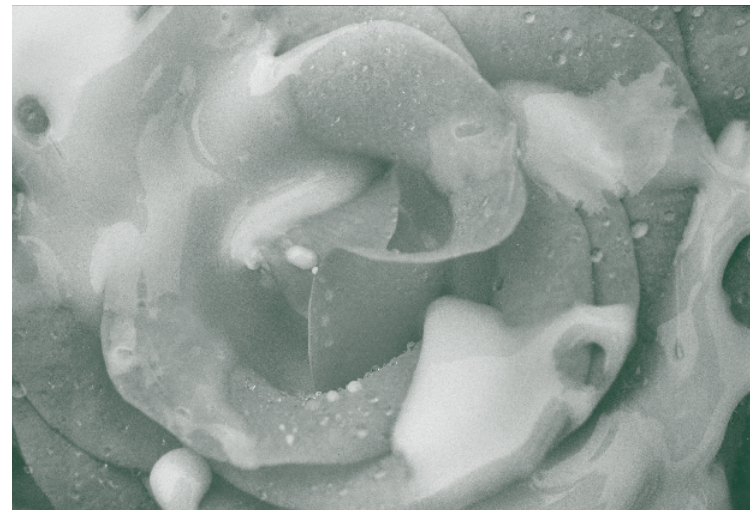
2006

photography; print on dibond; 120 x 80 cm

In 2006, Gomulicki's exhibition – *Pink Not Dead!* – featuring artists from Poland and Mexico, was held at the Ujazdowski Castle Centre for Contemporary Art. The aim of the project was to show the diversity – from innocence to evil – of contexts and meanings of the colour pink across different cultures. One of the works presented at this exhibition was the *Cream Pie* photograph. It depicts a pink rose in full bloom, partially covered in a cream-coloured, liquid substance.

The blooming rose is a metaphor of a girl, simultaneously sensual and delicate. The rose depicted in the photo symbolises beauty and purity and the droplets of dew visible on some petals emphasise its freshness. However, the title refers to the sphere of consumption, the symbol of which is the mystery substance. It penetrates between the petals, suggesting sexual activities and depriving the rose of its purity.

The artist shows how the feminine and attractive – in the sense of sensual beauty and pleasure – is being transformed into an object of male consumption associated with sophisticated indulgence. He has consciously created an ambiguous image whose meaning depends on the outlook of the viewer.



18

Teresa Gierzyńska
About Her

1990

black and white photograph on a barite base; 28 x 18,5 cm

Gierzyńska's work is intimate and romantic, rarely provocative. In the series *About Her*, she uses the formula of a self-portrait, treated in a peculiar way: as an opportunity to calmly reflect on oneself. She does not focus on the body, but tries to show a certain personal aura, the mood at a particular moment in time. She records small details of the surroundings accidentally unearthed in the photo. The artist takes photos of mirror images, carefully framing the selected fragment. Similarly, in the black and white photograph from the Ujazdowski Castle Centre for Contemporary Art collection, Gierzyńska is sitting wrapped in a towel on a deckchair; one can only glimpse a fragment of her torso, bare shoulders and an arm. The photograph is extremely sensual, subtle, and understated. The game of shadows hides or emphasises elements in the frame.

The photographs from this series are in fact not only "about her", or even "about a woman" – instead, they contain fragments of stories about us as human beings, about our emotions.



19

Karol Radziszewski
Fag Fighters

2007

video, 14'30" + photograph, 75 x 100 cm

Radziszewski is involved in the activities of the LGBT movement, is the publisher and editor-in-chief of "DIK Fagazine", as well as the founder of the Queer Archives Institute, an organisation that aims to collect, research and share queer archives, in particular those focusing on Central and Eastern Europe. In his diploma work, Radziszewski explored the interpenetration of public and private space, which later became an important theme in his work. A few years after graduation, Radziszewski came out and organised the *Pedały* exhibition of mainly paintings in his flat. The gay theme also appears in his films, including the early *Plus/Minus* – a documentary showing the artist as he awaits the results of an HIV test. Themes from his private life were also presented at his 2007 solo exhibition, *Zawsze chciałem [I've Always Wanted to]* at Ujazdowski Castle Centre for Contemporary Art.

One of the works presented there was the film *Fag Fighters: Prologue*, a documentary showing the artist's grandmother knitting a pink balaclava for her grandson. It became the first in a series of films documenting the activities of a violent, fictional gay militia, whose hallmark was pink balaclavas. Radziszewski's dream was to create a gang that would take revenge on people who are aggressive towards homosexuals. An old lady knits the item with great commitment, forgetting about the entire world. She is convinced that it is supposed to protect her grandson against the cold. As the artist explained, Grandma was not privy to his motives. Radziszewski's goal in this project was to show the ambiguity of stereotypes about homosexuals, who are treated as effeminate and subtle on the one hand, and aggressive and dangerous on the other. The film is accompanied by a colour photograph of Radziszewski in a pink balaclava, sitting on the couch with his grandmother, the modest author of the item.



Slavs and Tatars

Kitab Kebab (*Kapuściński-Orbeliani*)

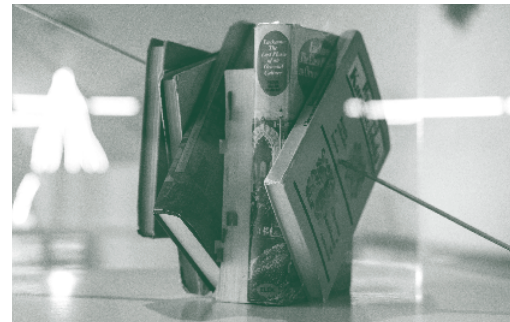
2012

object, books pierced with a metal spit, paper, metal; 50 x 50 x 50 cm

Founded in 2006, Slavs and Tatars is a collective of artists founded by a Pole and an Iranian of American ancestry. They are interested in examining everyday life by looking at tradition, language, and customs, mainly in Eurasia. Despite touching on serious topics, their artworks are light-hearted and humorous, earning them the recognition of audiences and art critics in many places around the world. The group is also involved in publishing and curatorial activities. Their activity began with the search for books on linguistics and anthropology seen from a national and local perspective. They are the authors of numerous unusual publications.

Books are also the subject of *Kitab Kebab* (*Kapuściński – Orbeliani*) – an object showing books on a spit used to prepare kofta or kebabs. The suggestion contained in the title indicates that cognition is not necessarily just an intellectual process – just like eating, it is a kind of absorbing and digesting content. The Polish language still uses the term “spiritual nourishment”, echoing the treatment of cognition. Non-intellectual learning is the subconscious decoding of symbols and images, of which there are plenty in *Kitab Kebab*: from book covers to intersecting lines evoking the order of writing letters (vertical and horizontal). The pop-cultural accents are equally important: as a popular dish of Middle Eastern cuisine, kebab is well recognised in large cities of the West, and now it appears in many national variants – after some modification, it has gained considerable popularity in Poland.

The books on display have been deliberately selected by the artists and illustrate cultural concepts that are characteristic of Eurasia and particularly important to them, such as concepts identity, languages, religions, and ideologies. Similarly, the authors of the books represent different nations, languages, and attitudes towards the surrounding reality.



21

Koji Kamoji
Reed Boats

1997

installation, aluminium boats set up on shiny tiles
variable dimensions

In his work, Koji Kamoji refers to existential reflections on his own experience, childhood and youthful memories. He often focuses on space and the possibility of experiencing it, frequently referencing nature and its symbolism.

Kamoji's intense experience of the immensity of water, sky, and air during his sea journey to Poland resulted in a number of works relating to these experiences. Another memory that influenced the creation of *Reed Boats* was a childhood memory: "As a child, I made small boats out of reed; some had sails, others did not. I launched them from the riverbank next to where I lived. The wind and the currents carried them away."

Reed Boats are an artistic impression of these experiences. The floor is covered with large pieces of polished sheet metal that resemble smooth, calm water. On this pane, there are boats made of the same material. The aluminium surface produces extensive reflections of the lamp light that resemble rays of sun reflected in the water. In order to achieve this effect, the artist deliberately used aluminium. Thanks to its large-scale combined with a subtle, poetic form, the installation encourages viewers to stay longer and contemplate its meaning.



22

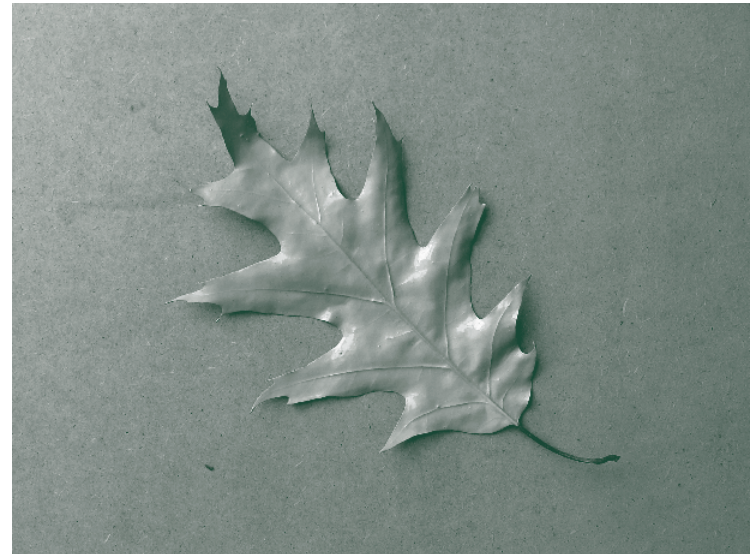
Katarzyna Przezwańska
Leaf

2011

object, oak leaf covered with acrylic paint
3,5 x 22,5 x 11,5 cm

In her work, Katarzyna Przezwańska examines the relationship between nature and culture, their impact on humans and the way they are experienced. Colour and its impact on the environment play an important role in her work. The blurring of the boundary between culture and nature is the subject of the contemplation in the work *Leaf*. The object was made of an authentic red oak leaf covered with green paint. The artist, as in many of her works, transforms an element of nature into an object of art, in this case by adding an artificial colour, but one that is considered natural for leaves. The dichotomy she uses: natural – artificial, real – manufactured does not value these two realities, but rather treats them with equal understanding and sympathy. It emphasises the fact that they interpenetrate to a much greater degree than we used to think.

The artist is close to the idea of modernism, treated not as a boring relic of the past, but as joyful, filled with bright colours and optimism. The intense green, juicy colour catches and pleases the eye. It is no coincidence that the artist chose an oak leaf, a symbol of strength, power and longevity. Looking at Przezwańska's *Leaf*, one can feel a surge of good energy.



23

Olaf Brzeski

Shine

2013

sculpture; steel; 140 x 110 x 12 cm

“This is a 10-second sketch that I made while staring at the sun until a small round that seemed to be in constant motion emerged from the brightness. Then I repeated this tiny drawing in a 20:1, scale, devoting much more time to it, copying each line in a steel rod.” The author’s comment is very useful here, because without it, it is not immediately clear what the masterfully assembled steel work represents. The title of the piece also gives clues to its visual riddle – brightness, a moment of illumination, something as immaterial and elusive as only light can be. It is a spatial work made after a simple drawing, scribbles made by the artist directly after looking directly at the sun. It seems that Brzeski was trying to preserve that moment, materialise it. What is worth noting, however, is the contrast between a quick sketch and a solid three-dimensional metal object welded together from steel rods.

Brzeski likes to use traditional sculptural materials such as bronze, steel, and ceramics. They impose not only discipline, but also associations with academic art, which Brzeski neutralises with elements of humour or irony. He attaches great importance to the physicality of his works, the language of matter, and craftsmanship.



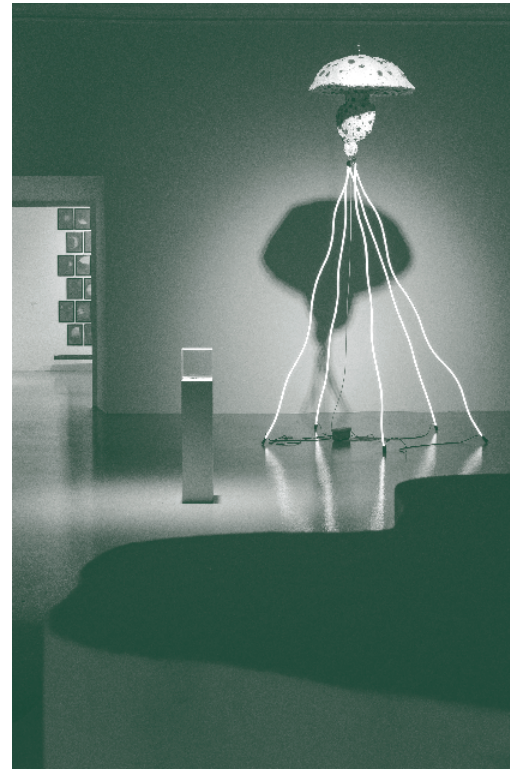
Marek Kijewski
Flint from Siberia

1995
 installation; neon; plastic; variable dimensions
 363 x 225 x 210 cm

Like most of Marek Kijewski's works, the sculpture encompasses various cultural codes. It resembles a flying saucer, a spaceship or a mushroom. It consists of a white canopy of feathers embedded in resin covered with dried toadstool hats and a luminous tail made of blue neon lights.

Flint is a stone used by primitive peoples to kindle a light and warmth-giving fire. However, the peoples of Siberia treated fire not only as a way to illuminate the real world, but also as a means to enter the spiritual world. The shamans provided the link between the tribal communities and the spiritual world. They held a unique position in these communities – not only were they knowledgeable about medicinal plants, but also explained the general order of the world and were able to connect with spirits when they entered into a trance, achieved thanks to hallucinogenic plants. The consumption of specially prepared *amanita muscaria*, the sacred mushroom and the most iconic toadstool species, was especially appreciated. It opened the way to the fulfilment of religious practices and journeys in the spiritual world.

Kijewski's work may resemble a toadstool with inverted colours – white with red dots – as a reference to archaic shamanic practices. In contrast, the blue light creates a shape similar to a modern rocket launched into the sky. The artist combines ideas from completely different orders: the spirituality of traditional cultures and the products of technical civilization into one suggestive whole. An ecstatic and subjective exploration of the cosmos, carried out using hallucinogenics, coexists with components relating to the modern exploration of interplanetary space, based on the scientific understanding of the laws of physics. Even if the image of such a connection seems unreal and fantastical, it convincingly suggests the kinship of the cognitive desires of people belonging to completely different civilisations.



25

David Nash

Untitled (tree trunk)

1992

object; wood; 350 x 95 cm

Untitled is an object made of a tree trunk from south-eastern Poland, selected by the artist from among trees intended for logging and later burned. The charred surface emphasises the crevices and cracks in the wood, and colour of the soot introduces a new, yet natural colour. The passage of time has caused changes in the natural material such as, for example, additional cracks and mimics the aging processes present in nature. Nash's work contains an environmental message, especially today when human activities are destroying life on our planet. The artist makes sure that his activity does not contribute to wood being wasted, and treats the materials obtained (wind-fallen trees or trees intended for logging) with respect, and uses every branch of such a tree.



26

Miroslaw Filonik

Fish

1989

installation; wood, neon lamps (6), cables, transformers
70 x 438 x 63 cm

Fish is a sculpture constructed of two spatial forms. One, more traditional, is made of wood obtained from an old boat hull, shaped like a fish and shrouded in darkness. The second is a more contemporary form, created from a fluorescent lamp and the light it emits, a shape resembling a harpoon piercing a fish. The artist constructs a dramatic tension between tradition and modernity, as well as a more general metaphor for the struggle waged by the powers of darkness and light. At the time of its creation, at the end of PRL-era, the work was interpreted as an expression of hope in the fight against the collapsing political system. The piece also has an existential dimension: the fish and the harpoon bring to mind hunting, which in primitive cultures was the primary means of sustenance.



Towards Counting

27

Janek Simon

Carpet Invaders

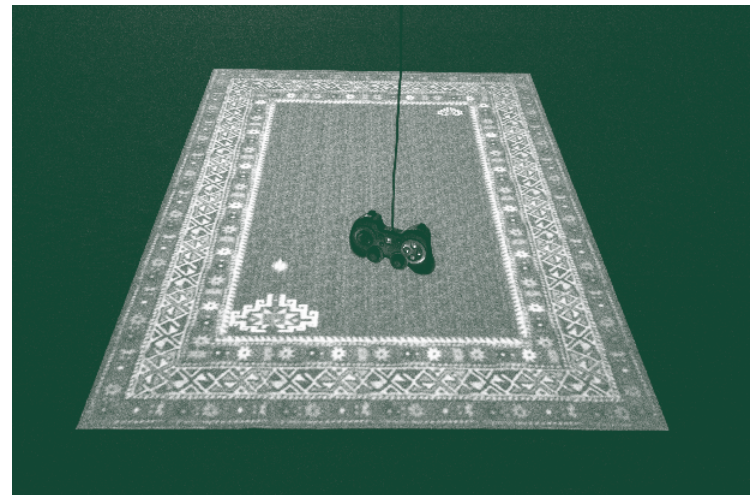
2002

interactive installation

dimensions circa 2,5 x 1,5 m

In Janek Simon's early works, one can see a fascination with catastrophes and the destruction of civilisation, which manifested in the computer games created by the artist. One such example is his debut work, *Carpet Invaders*. It is modelled on the Space Invaders game, popular in the 1980s, which initiated the development of computer games. The game was two-dimensional and based on destroying incoming aliens with a cannon. The graphic design of the game was based on the ornaments from a 19th-century prayer rug from the collection of the artist's grandfather. The viewer can use the image of a spaceship to fight the oriental-shaped elements on the carpet projected on the floor.

The work was created in response to the fear and Islamophobia in the aftermath of the World Trade Center attack. It shows how religious or cultural conflicts permeate popular entertainment, thus infiltrating homes and private life through games that seem to be safe and fun, and in fact foster a fascination with military aggression.



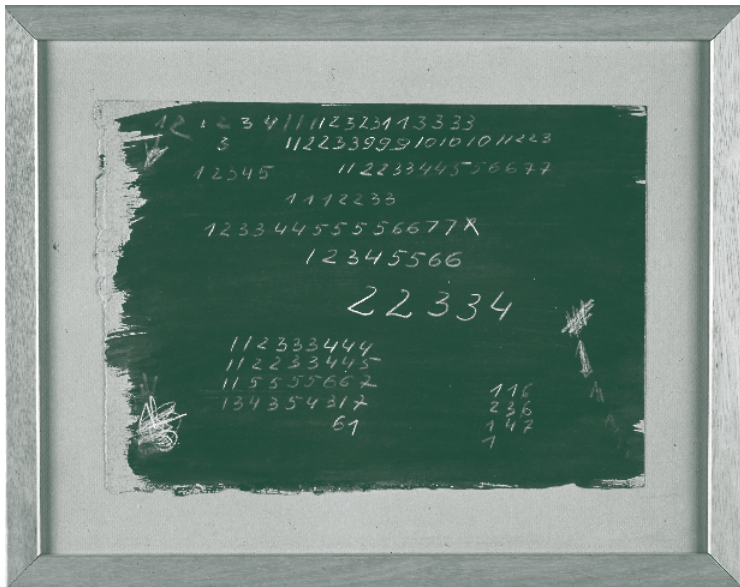
28

Roman Opałka
Towards Counting

1965
sketch; ink, pastel, cardboard; 21 x 30 cm

Roman Opałka was fascinated by numbers from the start of his career. In the first years after graduation, he created works focusing on numbers as figurative signs. In 1965, he began working on the *Programme*, which became his trademark – recording the passage of life (and its artistic meaning) by painting sequences of consecutive numbers. Before the artist took up this challenge, he experimented with various numerical representations. The sketch *Towards Counting* comes from this period. *Towards Counting* is a sequence of white numbers written on cardboard painted with black ink. The sketch contains various sequences of numbers and gives the impression of a search for a way of recording them and the correct typographic form. It is likely that the title of the work was chosen later, when the artist's *Programme* was refined and implemented.

Platform for Discussion



Robert Rumas

Las Vegas – niewalaszka

1996—2013

object; epoxy resin; 198 x 77 x 70 cm

The process of creating a sculpture from the Collection was initiated in 1996, when Rumas was making critical art. In the 1990s, its important theme was trivialising and ideologising Catholic religion, depleting it of spiritual content. In the series entitled *Las Vegas Madonnas* (1994–1999), consisting of statues of the Virgin Mary of various sizes crying with coins, the artist criticised the commercialisation of religion, the market for devotional items, and the entanglement of faith in the political and economic spheres.

Las Vegas Madonnas depicts Our Lady Immaculate that is worshiped mainly by throwing coins at statues. The artist made an epoxy resin cast modelled on mass-produced figures from devotional shops and styled it, fixing coins to its surface – the Virgin is crying tears made of coins embedded in transparent resin, they run down her robes and face, embellishing the figure standing on a golden, spherical base made, among others, from one grosz coins. The work exposes the splendour and shallowness of the language of religious images and the degradation of religious symbols. The title of the sculpture suggests that the artists likens the kitsch of religion and the kitsch of entertainment, and more broadly, it points to business and advertising under the guise of religious worship. In his critique of the financial interests of the Church, Rumas refers to, the tradition of Reformation; a conflict that has been going on in the Christian world for centuries.



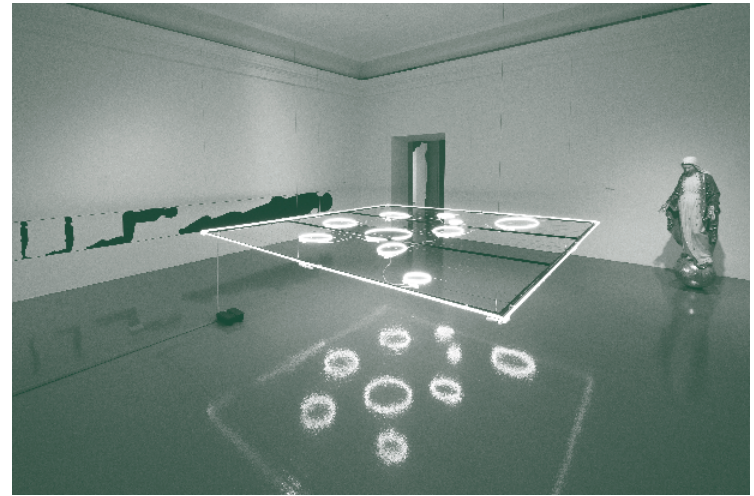
Jerzy Fedorowicz
Platform for discussion

1971—1999

instalation; metal, neon; 250 x 250 cm

One of the conceptual art pieces by Jerzy Fedorowicz was *Platform for discussion*, presented in 1971 as a simplified painting representation of a concept. In 1999 at the Ujazdowski Castle Centre for Contemporary Art, the artist carried out this project as part of an exhibition entitled *Conceptual Reflection in Polish Art 1965–1975*. *Platform for discussion* is one of the Psychodevices Fedorowicz has been working on since the 1970s. The works in this series referred to both the individual psyche and social structures. They resulted from the modern man's feeling of being overburdened with the consequences of the rapid development of civilisation, leading to information chaos, but also an awareness of various social engineering techniques used by commercial and political entities.

Platform for discussion is a square frame suspended horizontally at a height of 110 cm, outlined with neon light, inside which there are luminous circles of various sizes. They designate places for people participating in the discussion. The intention is to create equal conditions of expression within one platform for all of them – regardless of their physical traits and intellectual disposition. The work is, of course, ironic. Seeking to optimise and facilitate the course of the imaginary discussion, it forces any participants to adopt uncomfortable poses, and the light circles resemble electronic neck collars. So this psychodevice becomes primarily a tool of discipline and oppression. The artist, aware of many circumstances of interpersonal communication in private or public spaces, demonstrates how top-down social engineering or cybernetic models destroys the possibility for a creative discussion.



31

Paweł Kwiek

This is the Inscription. This is a Photograph of the Inscription

1973

photography; 19 x 16,5 cm

This is the inscription. This is a photograph of the inscription is a conceptual work that consists of two photographs. The first one shows the sentence "this is the inscription", so the photography focuses only on the content of the sentence, ignoring the medium in which it is presented. The second photo shows the phrase "this is a photograph of this inscription", which indicates the medium of photography. The information contained in these sentences fundamentally changes our view of the situation. Although in both cases they are photographs, only in the second we pay attention to that fact, involuntarily treating the first sentence as merely a textual message. The piece, belonging to the neo-avant-garde stage in Kwiek's work, shows that when looking at a photograph, we do not always realise that this is the medium we are dealing with. We often treat photography as if it were the reality. This work is an element of conceptual considerations about the media used in art. It also addresses the question to what extent a work of art (or some component of it) is autonomous, and to what extent it interacts with the surrounding world. If the above sentences functioned separately, we would treat the former as autonomous, and the latter as referring to something beyond itself. The sentences in the list are complementary and related to one another; the second sentence supplements the first. This kind of neo-avant-garde art is definitely cognitive, rather than concerned with aesthetics.



32

Monika Zawadzki

Green Island

2011

mural; 57 x 669 cm

The vast mural depicts four black human figures, devoid of individual features, enlarged to supernatural dimensions, placed between two convergent lines – the four stages of human life: from standing and kneeling, through kneeling and bowing, to lying down. Like in many of her other socially engaged works, Monika Zawadzki, refers to the condition of the individual in the contemporary world. The piece can be a metaphor for a career, the price of which is often almost complete submission to the social system with its soulless ruthlessness that leads to the loss of individual dignity.

The title *Green Island* also references a 2009 speech by the then prime minister of Poland, Donald Tusk, which described Poland as one of the few countries that recorded a positive economic growth during the 2008-9 economic crisis. Has this "Green Island" become a dream come true for Poles?

In her works, Zawadzki employs simplified and repetitive elements, sculptures modelled on pictograms and logotypes that resemble human or animal silhouettes devoid of individual features. Her areas of interest include anthropocentrism and the human species' domination over other forms of life, as well as social exclusion and limitation of social rights resulting from a disproportionate access to material goods.

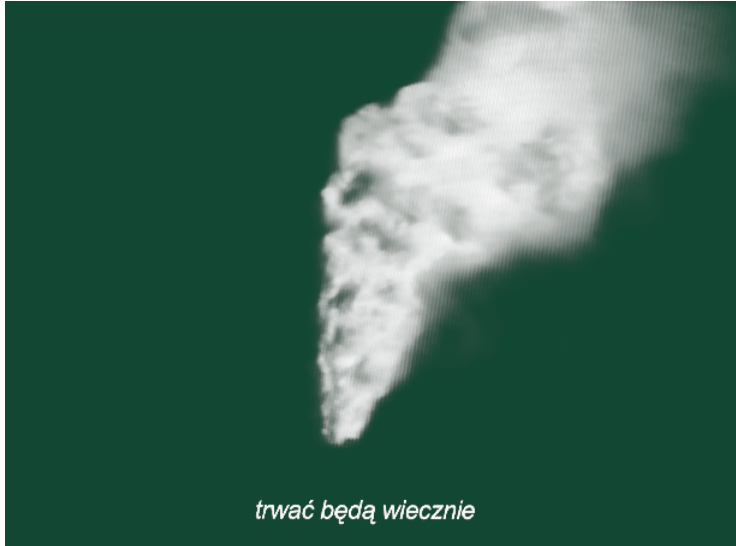


33

Monira Al Qadiri
Behind the Sun

2013
video, 10'

The film refers to the 1991 Gulf War, during which oil wells in Kuwait were set on fire by the retreating Iraqi army. The artist juxtaposes images showing large swathes of burning petroleum (taken from amateur documentary videos) with audio of monologues from Islamic TV programmes. At the time, the state television often featured qualified voice-over artists reciting Arabic poetry pronouncing God through descriptions of natural miracles, beautiful landscapes, and animals; however, the narrative was never directly related to the Koran. The artist's gesture, juxtaposing images from various sources and spoken word, created an almost coherent, archetypal representation of the biblical apocalypse: fire on the ground and the sky covered with black smoke. This suggestive vision of inferno and the end of the world accompanied by lofty poetry has become an emotional and captivating commentary on the social and political realities of the war.



Woman

Zbigniew Libera

The Doll You Love to Undress

1997

sculpture; plastic dolls (2) in cardboard boxes

57 x 18 x 25 cm

The Doll You Love to Undress are two dolls that resemble mass-produced toys, packed in cardboard boxes with a transparent front. The difference between these and ordinary dolls is the visible internal organs attached to their naked, cut-up bodies. This work was presented as one of the elements of the *Corrective Devices* exhibition, presented at the Ujazdowski Castle Centre for Contemporary Art in 1996. Libera perceives dolls as tools of socialisation for introducing girls to the behaviours and roles assigned to their gender.

Naked dolls can also relate to other cultural and social contexts – for example, Rembrandt's famous *The Anatomy Lesson of Dr Nicolaes Tulp*, in which a group of male observers participate in an autopsy. As with Rembrandt, Libera's viewers are curious voyeurs rather than experts carrying out scientific, anatomical research. The title of the work suggests treating women as objects – as if they were intended to be observed, to display their sexual characteristics and to play getting undressed. Libera's dolls expose the absurd extension of this, to the point of exposing the inside of their bodies.



Katarzyna Kozyra

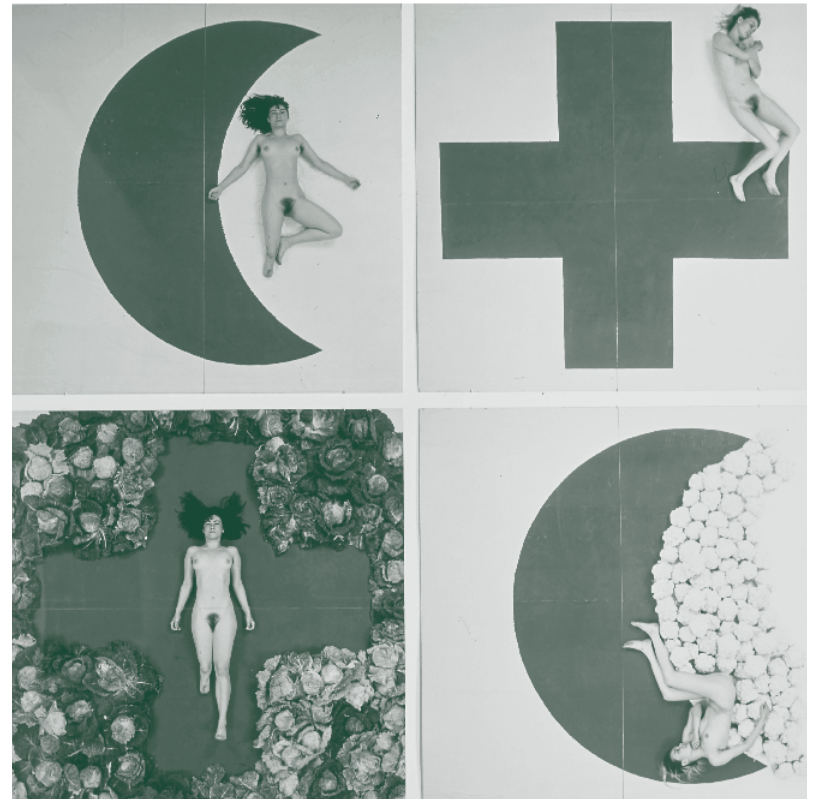
Blood Ties

1995

4 photographs on plexiglass; 400 x 400 cm

Blood Ties consists of four large-scale photographs depicting female bodies against the background of humanitarian organisations logos, the Red Cross and the Red Crescent, which are both based on religious symbols. The work was created as a response to news about the course of war in the former Yugoslavia. During the conflict, apart from mass murders of civilians, mass rapes of women – the helpless victims of the conflict – took place. Kozyra and her sister, shown in the photographs, became representatives of the sisterhood of victims, finding themselves on different sides of the cruel conflict. Their bodies exude vulnerability, especially in contrast to the menacing symbols that have become radically ambiguous in this war.

On the one hand they represent religious and cultural differences – one of the main causes of the conflict in the former Yugoslavia, and on the other hand they point to the two sisterly humanitarian organisations that differ in religion but share a common goal: bringing aid to the victims of the conflict. The photographs of cabbage and cauliflower heads used in this work indicate a different kind of ambiguity. They depict symbols of nature and fertility, and also refer to farmland that has turned into mass graves of the victims of war. In 1999, the AMS Outdoor Gallery scheduled to present two of the four photographs on billboards. This idea was met with protests from conservative and religious circles. As a result, the images displayed in Warsaw were censored, and in most other cities they were not displayed at all.



Earth, House, Sky

Women is a series of three films whose protagonists are Barbara, Helena (in the title of the work *Katarzyna*), and Zofia. The artist, as in many of his other projects, is a silent and detached observer of his heroines' lives. He accompanies each of them for several days in their everyday life. The women have unattractive jobs – Barbara is a tram driver, Helena is a cleaning lady, and Zofia is a hotel maid. Even though their tasks are monotonous, they perform them with full commitment. They are conscientious and efficient, it can be seen that they value their labour. In addition to their professional work, they perform their duties as mothers and wives, working second jobs in their homes. Their free time is limited to watching TV soaps, which they combine with housework; this means wearing lipstick or looking at a women's magazine is luxury.

The film is a documentary. The artist presents a slice of reality and leaves the viewers with questions about the meaning of such existence, although none of the women depicted complains about it. The film shows the problem of women's labour, which is culturally and socially sanctioned to such an extent that no signs of direct coercion are revealed. Importantly, it shows the everyday realities of the lives of the three women. Each of them has a different family and housing situation and problems that, although shown only marginally, leave a depressing impression.



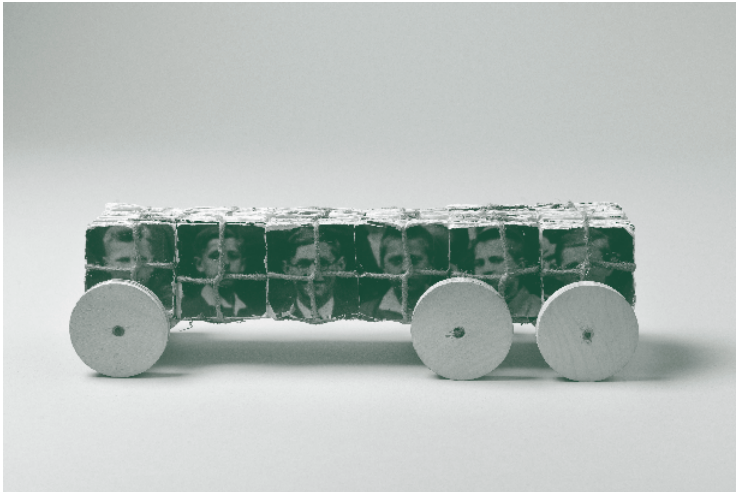
37

Wojciech Prażmowski
A School Trip

1994
object, photographs, wood, string
8,5 x 30,7 x 8,2 cm

The work is in the shape of a small three-dimensional object, consisting of many small sepia photos, resembling school ID photos, arranged in bundles and tied with grey string. Linked together, the bundles form a shape resembling a bus, and the attached wooden wheels emphasise this gesture. The artist used an element from his private archive to create the work – a photo of his father and his school friends, taken during a school trip in 1914. It was a typical souvenir photo, portraying about thirty boys standing in several rows. The artist enlarged their faces, tied them into bundles and arranged them in the shape of a bus

The artist marked his father's photo with a glass plate, although – as he admits – he was not entirely sure whether the face did in fact belong to his father. The work is displayed in a wooden box resembling a coffin made of simple, wooden boards.



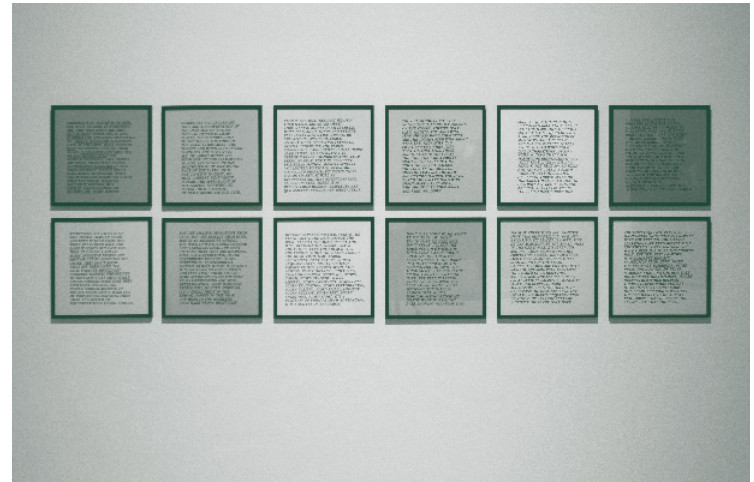
38

Jenny Holzer
Truisms

1977–1979
offset prints

Truisms series is one of the most famous pieces by Jenny Holzer. It is a collection of more or less 300 aphorisms and slogans created by the artist based on stereotypes or commonly recognised truths. The truisms present different and inconsistent attitudes towards the individual, society, upbringing, or exercising power. Not all the slogans are consistent with the artist's views, but as she herself declares, they are worth considering. *Truisms* has been exhibited in many countries of the world and translated into various languages. In 1993, the piece had its premiere in Poland.

Holzer's intention was to present short, memorable, thought-provoking statements, placed in a space where anyone, regardless of their interest in art, could read them. For the artist, the most important thing was content; the simple form was to allow eye-catching presentation in various media. In Warsaw, the truisms were presented mainly on posters in the Ujazdowski Castle Centre for Contemporary Art and throughout Warsaw. They were also displayed on two large billboards at Konstytucji Square – on the façade of the MDM hotel – and at Marszałkowska Street and on the axis of the Palace of Culture and Science. Holzer's texts also appeared on two electronic boards: in the main hall of the Central Railway Station and in the Bogusz department store in Żłota Street. *U-jazdowski* also produced a series of T-shirts with selected truisms.



Marek Sobczyk, Jarosław Modzelewski
The Old Baron Feeds a Goat Notes About Love

1994–1995

painting, acrylic on canvas; 250 x 270 cm

Marek Sobczyk and Jarosław Modzelewski collaborated on their first painting while on a scholarship in Germany, and then repeated this experience in Poland. In the palace in Ryczów, they painted four works, including *The Old Baron Feeds a Goat Notes About Love*. The narrative focuses on one of the last owners of the palace, Mieczysław Błażowski – a gambler who lost his wife's fortune and eventually committed suicide. The painting shows the baron who, while searching for the meaning of existence, reads his notes on love, hoping that they will save him. However, he is already internally burned out and cannot find any sense in them; becoming more and more hopeless, he destroys his notes by feeding them to the goat.

It is worth noting the sparse composition of the painting – a plan representation of the protagonists, the interior architecture lacking detail, colours limited to gold and black. All these elements allow us to treat painting as a symbolic parable with a universal message about the value of opening up to others before it's too late.

Painting together was a challenge because it undermined the essential features of painting – originality and individuality. As Modzelewski wrote: "Although these paintings were created together and are collaborative, they are thought of and experienced separately. It was, an inspiring experience that taught us humility, openness, and withstanding, which seems insufferable in art – the artistic presence of another person in your own work."



Zofia Kulik

Made in GDR, USSR, Czechoslovakia and Poland

2006

color photograph on dibond, framed in plexiglass

210 x 243 cm

The photographic collage *Made In GDR, USSR, Czechoslovakia, and Poland* refers to the Renaissance painting by Hans Holbein, *The Ambassadors*. In her work, Kulik replaced the characters of the ambassadors with the image of herself and Przemysław Kwiek, with whom she formed, between 1970 and 1987, the artistic duo KwieKulik. Whereas Holbein referred to the political and religious divisions in Europe at the time, Kulik draws on the cultural and political divisions between Eastern and Western Europe.

Kulik transforms the allegorical instruments placed in the centre of Holbein's painting into film and photographic equipment used by her and Kwiek in the 1970s and 1980s, which often originated from the countries of the former Eastern Bloc: the German Democratic Republic, the Soviet Union, Czechoslovakia, and Poland. An important element of the collage is a carpet covering one of the shelves and another, lying on the floor. This is a clear reference to the artist's work from the now historical series, *Idioms of The Soc-ages series*, created mainly in the 1990s. Another important element of the piece is the view of the Ujazdowski Castle, shown in an anamorphosis, i.e. a deliberate deformation, making it recognizable only when viewed from the right angle. This element is located where the anamorphosis of the skull can be seen in Holbein's painting. This unsettling Renaissance-painting symbol has been turned into a contemporary sign of opposite meaning – the façade of the Ujazdowski Castle as a cultural institution supporting artists.

Kulik's piece is a symbolic reference to her work and life. The creation of a double portrait of her and Kwiek as equal characters is a summary of the important, yet rife with conflicts regarding the ideas and primacy, period of their artistic collaboration. Introducing them as ambassadors is also an ironic reckoning with their careers. At the time, artists were not allowed to leave the country, and passport photos taken in 1978 in the hope of an artistic trip, which did not take place, were used in the collage some years later.



Andrzej Dłużniewski *Earth, House, Sky*

1990

installation; acrylic on plywood; 4000 x 250 x 250 cm

Dłużniewski developed his own path and did not associate with one particular art medium; he created works that used different media and became their individual combination – he was close to the idea of intermedia. His approach was not limited to art and was based on the integral link between art and life.

The artist's involvement in literature resulted, among other projects, in an examination of the differences of grammatical genders in various European languages. He was interested in how the grammatical gender of a noun in a particular language affected the concept described by that word. For example if in Polish *śmierć* is feminine and in German *der Tod* it is masculine, does that mean that death is perceived and understood differently in these languages? This is probably why the visualisations of this concept are different in both languages. Or maybe it was the other way around – the ancient personifications of death were different in these nations, and this caused the establishment of different grammatical genders? Dłużniewski created numerous paintings, installations and objects related to this issue. He developed his own code for recording the genders of nouns by assigning colours to them – so the masculine gender was marked with red, the female gender – blue, neuter – green.

The Earth, House, Sky installation explores and reveals the differences between these words in Polish and German languages. It resembles the outline of an architectural structure composed of four specially shaped poles. It illustrates in a conventional manner all three concepts contained in the title of the work. The base of the installation, symbolising the Earth, is blue because both the words "earth" and "die Erde" are of female gender. But the similarities end there. Both house and sky have different grammatical genders in Polish and German. This influences the colours of the entire structure, creating a composition based on the adopted system of colour-coding grammatical genders. Simultaneously, due to the use of simple, architectural forms, the entire installation looks like an interesting example of spatial geometric abstraction. The words placed on the structure mean that we have the right to see it as a kind of visual poetry. Dłużniewski's work functions at the intersection of various kinds of art and media.



42

Tony Oursler

Spectre

1999

installation; video, 10'52" + table

Tony Oursler began to showcase his sculptures-projection screens in the 1990s. The artist then developed this series – *Talking Heads* – into the series entitled *Eyes*, in which he projected images of eyes within the gallery space. These eyes, in which one could see the dilating pupils or the reflections of the iris, sometimes stared into space and sometimes watched the visitors, leading to an exchange of disturbing glances between the work and the audience.

The Spectre installation consists of a table, a doll-like object, and a small video projector. The doll, animated by a disturbing sound and projection of a colour video of a woman's face, projected onto a head made of a white pillow. The work refers to states of illusion, phantasmagoria and – in this context – the history of television. An animated, distorted human figure with a huge head – with a menacing, heavy wooden table suspended above – toys with the viewers' emotions, tapping into their experiences and subconscious.

The projection runs on a loop, a small video projector, transmitting the image, is placed on the floor a few dozen centimetres from the pillow so that both the projector and power cables are clearly visible. Apart from the projector and a small dim light illuminating the doll's face, there are no other light sources – the space around the work remains dark.



43

Jarosław Kozakiewicz

R/evolution

2011

video, 8'

The inspiration for the film *R/evolution* were Asian hornets and their extraordinary ability to convert solar energy into kinetic energy by using microscopic collectors placed on their abdomens. The similarity between hornets and humans as species, for example living in organised communities and eating meat of other predators, became an impulse to create a futuristic fantasy about a new man.

Based on the National Geographic Television's *Hornets from Hell* (2006) Kozakiewicz created an animated film showing people who, thanks to evolution, are able to obtain kinetic energy using natural solar batteries placed on their bodies. These skills have revolutionised the energy market and energy production, which in turn has brought on revolutionary changes in the way we live and build cities. Eventually, competition between nation states and the related conflicts over access to energy resources have faded.

The environmental meaning of the film, although based on utopia, is an inspiring voice in the discussion about the future of life on our planet. It indicates the importance of managing energy sources and suggests a direction for the development of technology that could lead to solving the most pressing global problems. These would mean technologies that could enable the evolution of the human species that could bring about a real revolution. In this dream, we also find faith in art as a field that can build social awareness and shape pro-environmental attitudes.



44

Mat Collishaw

The Magic Wardrobe

2000

instalation; wood, hologram, fluorescent lamps

188 x 176 x 63 cm

In the middle section of an old three-door wardrobe, the artist placed a photograph with a beautiful winter landscape: a flowing stream, rocks, and snow-covered trees. The idyllic scene encourages the viewer to come closer and examine it more closely. However, the viewer's movement causes the image to disappear and what they can see up close is just their own reflection. The Venetian mirror and motion sensor used in this interactive instalation make it impossible to see what the viewer expected to see up close. This evokes associations with the outstanding fantasy novel by CS Lewis, *The Lion, the Witch and the Wardrobe* from the *Chronicles of Narnia* series. The book describes the fate of children staying in the countryside, shielded from the atrocities of WWII. At home, they find an old wardrobe that allows them to travel to another world.

Collishaw used this process to confront the viewer, encouraged by the beautiful image, with their own non-idealised image. In this way, the artist attempts to expose the illusion of our desires for utopia, and at the same time convince us to appreciate a realistic view of reality and ourselves.



45

Leon Tarasewicz

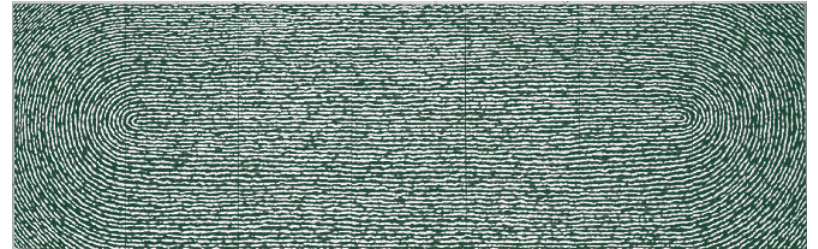
Untitled

1991

painting; oil on canvas;

280 x 910 cm

Leon Tarasewicz's painting *Untitled* is a set of six connected canvases. It is composed of concentric, oval lines of narrow stripes with uneven edges – it is something between a realistic, and an abstract-geometric representation. It can bring to mind a ploughed field seen from above, resembling a wonderful abstract land art painting. It is a look at everyday practical activity that while seemingly prosaic, can yield artistic and aesthetic effects. In what is natural and keeping man alive, the artist notices the beauty of the created forms. The great scale of the entire painting is convincingly justified here – it captures the magnificence of nature.



Video Camera

46

Karolina Breguła

Video Camera

2007

video, 23'26"

The film is a recording of a performance in which the artist's gestures accompany instructions for using a video camera that are read out, off camera, in a dozen or so European languages. This resembles the actions of a flight attendant accompanying the recorded safety instructions before a plane's take off. The artist, despite growing fatigue, maintains a professional attitude, smile, and full commitment to the work performed.

The video can be understood as a humorous commentary on making films. For example, it seems funny to show the work of a video camera as if it were a crank-operated camera, or the fact that some parts of the user manual and gestures do not correspond. However, the video is more than a gag. The artist demonstrates that when it comes to human activities, body language recorded on video is much more informative than spoken language. This representation of differences between these languages emphasises the importance of choosing the right medium when trying to comprehensively convey particular content.



47

Maciej Pisuk

Jurek, Ela from the series *Under the Skin*

2007–2010

black and white photographs

Ela 69 x 49 cm, *Jurek* 60 x 40 cm

Maciej Pisuk's passion for photography emerged during a personal crisis that saw him unemployed and living in Warsaw's Praga district. At that time, he began to create a series of photographs, *Under the Skin*, which was a record of his close relations with his neighbours. He depicts them in private situations, telling stories of individual people. The artist's intention was to avoid stigmatising them, despite showing poverty and difficult living conditions.

Jurek and *Ela*, presented in black and white photographs, live on the top floor of a tenement house devoid of toilets and heating. *Jurek* and *Ela* lived together and helped each other. The photos aren't staged; instead, Pisuk observed their life and captured certain situations. In one of them, *Ela* – a good Samaritan helping everyone around her – wipes a tear from the side of her face, mourning the death of one of her charges. In the summer heat, the now deceased *Jurek*, an alcoholic, lies half-naked across a bed.

The artist distances himself from highly paid photographers whose work dazzles with suffering, who choose particularly dramatic shots. While photographing the residents of Brzeska Street, Pisuk became a part of this community. He shared his fees and often helped them. As Pisuk said himself, the aim of publishing the photographs was sensitising others to the problems of this community, drawing attention to their living conditions and, above all, showing them to be people who do not deserve hostility or dislike.



48

Józef Robakowski

From My Window 1978–1999

2000

video, c.a. 20' + printouts (25) of film frames; 22,5x30 cm

This work takes the idea of cinema as a field of energy transmissions as the starting point for the artist recording his emotional and physical states throughout the 1980s, and using them as the concept of self-observation or personal cinema, consisting in recording his immediate surroundings. The best example of this type of work is the film *From My Window 1978–1999*, filmed from the artist's kitchen window, overlooking a concrete square and neighbouring streets in a housing estate in Łódź nicknamed Manhattan. A test version of this film, covering the years 1978–1984, along with 25 prints from the film can be found in the Ujazdowski Castle Centre for Contemporary Art's collection.

For over twenty years, Robakowski recorded the seemingly trivial events taking place in front of the building. However, accompanied by the author's often funny, sometimes dramatic off-screen commentary, they become a personal chronicle of events in socialist reality. The film covers important political changes, from the Gierek era to the 1980s crisis. The Citizen's Militia checking cars and disciplining people appear on the screen. On a march passes down the street. The main focus of the film, however, are the people – Robakowski's neighbours, unaware of being filmed, busy going about their lives. Thanks to his commentary, we learn about their real (or partially fictional) fates, interests, and aspirations and about the realities of that period: illegal trade, job losses or people travelling to the city in the hope of buying necessary items. Thanks to this project, Robakowski preserved the atmosphere of times that for some will be a memory, and for others a story about the distant past..



49

Christian Jankowski

Heavy Weight History

2014

video, 25' 46"

For the project and film entitled *Heavy Weight History*, Christian Jankowski invited powerlifting and weightlifting champions, as well as the well-known journalist and sports commentator Michał Olszański. The project, combining art, sport and history, consisted in the attempt by weightlifters to lift selected Warsaw monuments. Dealing with the commemorated figures and their history, as well the actual weight of the monuments was not an easy task. The athletes confronted the statues of Ludwik Waryński, Willy Brandt, the Warsaw Mermaid, Ronald Reagan and one of the soldiers from the so-called Four Sleepers statue (the now dismantled Monument to the Polish-Soviet Brotherhood of Arms in Warsaw).

This enormous effort by weightlifters and powerlifters had a twofold meaning. On the one hand, it was a symbolic attempt to face history, showing that it is often a literal burden for us, and that dealing with historical memory requires enormous strength. On the other hand, the artist took up the issue of the functioning of public space and places marked with symbolism.

The monuments came from different times and political narratives, some of them relegated to the dustbin of history. Jankowski decided to approach historic monuments humorously and with a pinch of salt, which does not exclude serious reflection on the presence of history in our contemporary life. A daring story told by Olszański, introducing the stories of monuments, their creators and commemorated figures, seems to ask the question whether in today's world monuments are still helpful in bringing history to life, or whether they make it lifeless and heavy beyond our strength.

50

Joanna Rajkowska

Oxygenator

2007

video, 18' 5" and oxygen condenser

Joanna Rajkowska creates sculptures, photographs and drawings, but is known primarily as the author of objects and installations displayed in public spaces. She graduated with a degree in art history from the Jagiellonian University and painting at the Academy of Fine Arts in Krakow. At the beginning of her artistic career, she formed the theory of The Body as Sculpture, making the body and its image the subject of her work. Threads from her personal life and her immediate family often feature in Rajkowska's pieces. Over time, Rajkowska's productions began to take on a political character. Most of her projects are socially engaged, with the artist often acting as a spokesperson for the excluded and the forgotten. The well-known artificial palm, *Greetings from Jerusalem Avenue*, reminds about the community of Jews who once constituted a significant part of Warsaw's population and offers a concrete meaning to the hitherto incomprehensible name Aleje Jerozolimskie. The installation was initially criticised, but over time it was accepted and became the hallmark and tourist attraction of Warsaw. The artist refers to her public space projects as social sculptures. Their purpose is to provoke reflection and discussion between various, often conflicting social groups.

Another example of her work is the *Oxygenator* installation at Grzybowski Square in Warsaw. It consisted of an artificial pond equipped with ozone generating devices and producing a characteristic mist. The pond was surrounded by decorative greenery, benches and seats designed by Michał Kwasięborski.

Grzybowski Square, an intersection of various contemporary and past narratives, is burdened with traumatic histories. Various social and religious groups come here – there is a church and a synagogue next to the square, and during the war it was the site of the Ghetto. In addition to historic sacred buildings, old Jewish tenement houses, modernist post-war blocks and signs of capitalist changes – modern office buildings, surround the square. Despite the shared public space, the groups using it do not communicate with each other. The artist's intention was to integrate the local community by creating a space where one can breathe – literally and figuratively. The project was well received by local residents and crowds of people of all ages and social groups visited the pond. The presented film documents the preparation, implementation and the reception of the installation by regular visitors to the square; it is supplemented with comments from the artist and people involved in the project. Despite the promises of Warsaw authorities and the appeals of residents, *Oxygenator* did not remain a permanent fixture of Warsaw's urban space.

Marcus Kaiser, Andree Korpys, Markus Löffler

Supersam

2002

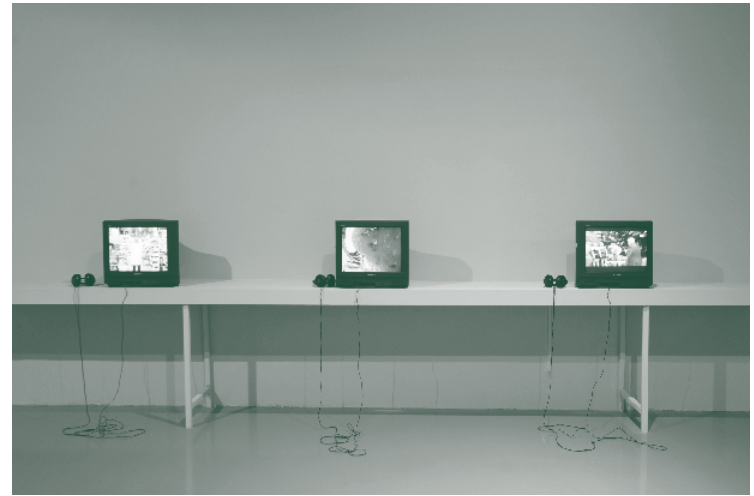
video, 12'47"

The authors of the film are three German artists – photographers, filmmakers and installation artists: Marcus Kaiser, and the artistic duo – Andree Korpys and Markus Löffler. They are interested in social and political issues, as well as artistic explorations concerning contemporary transformations of the media in the documentation of social phenomena.

The film *Supersam* is the outcome of a residence at Ujazdowski Castle in 2002. At the time, a decision was made to demolish the modernist structure of the Supersam supermarket in Warsaw, replacing it with a new building. The interesting architecture of Supersam, its history and, above all, the people who had been working there for over forty years, provided the artists with material needed to create a fascinating documentary.

The film features interviews with people who worked at Supersam and know it inside out. The film is a kind of scripted documentary: emotionless employees describing the opening ceremony, the store's commercial offer and the internal rules of running the store, are in fact reading texts prepared by the artists in advance. The staged "interviews" are deliberately contrasted with scenes depicting their daily activities: preparing cuts of meat, counting money, or taking lunch breaks, during which the artists recorded their natural behaviours, jokes, and casual conversations.

This film is part of a larger body of work that deals with the subject of socio-cultural transformation in Poland. It has both historical (it features an outstanding architectural object that no longer exists, and takes into account the social contexts of architecture) and artistic value – it is an interesting experiment using the documentary film formula.



In the photo, from the right:
49.

Christian Jankowski
Heavy Weight History
50.

Joanna Rajkowska
Oxygenator
51.

Marcus Kaiser, Andree Korpys, Markus Löffler
Supersam

2011

color photographs (6) on dibond

100 x 125 cm (2 photos), 50 x 63 cm (4 photos)

Rafał Milach is a Polish photographer, visual artist, and author of photo books. In 2002, he graduated from the Academy of Fine Arts in Katowice and from 2003 he studied at the Institute of Creative Photography at the University of Silesia in Opava (Czech Republic), where he is currently a lecturer. He also lectures at the Krzysztof Kieslowski Film School at the University of Silesia in Katowice. He is a laureate of numerous awards, including World Press Photo, a finalist of the Deutsche Börse Photography Prize. He was also nominated as a member of the prestigious Magnum Photos agency. He received many awards for the book *7 rooms*, from which the presented photos are taken.

In his work, Milach pays special attention to the countries of the former Soviet bloc, especially as a founding member of the Sputnik Photos photographer collective. In *7 rooms* he shows people who were born in the USSR, but grew up during the period of political transformation; people he got to know well during his his many visits to Russia and who eventually became his friends. This allowed him to create photographs that are clearly intimate in character.

The protagonist of one of the rooms is Vasya from a village near Yekaterinburg, the star of the local drag queen scene. In the series of photos we get to know his family and stage life, as well as friends and his surroundings over the course of six years. We meet his daughter; we see his stage incarnations as a female singer during concerts. In the photos showing his domestic activities, we observe how both his genders intertwine, revealing the everyday reality of him being trans.

Milach's aim was capturing contemporary Russia and its transformations through showing the lives of particular people. Despite the social nature of the entire series, the photographs retain a unique reflective and personal character.

Quotes



Quotes from the participants of the online survey:

Genesis. The People's Choice

2

Oskar Dawicki

Skórka za wyprawkę

- "Depicts contemporary art in a mocking way." (male, 1996)
- "He made me laugh :)" (female, 2001)
- "On offer!!!" (female, 1989)
- "All the artworks in this collection deserve to be exhibited." (female, 1992)
- "The critique of the Polish art market is close to my heart. Including the film in the exhibition would, in my eyes, allow it to treat itself less seriously." (female, 1995)
- "FUNNY!" (female, 1954)
- "I like performance art." (female, 1971)
- "Hilarious! Dawicki and Azorro are the predecessors of memes." (female, 1991)
- "This is a truly excellent satire on telemarketing and contemporary art market." (non-binary, 1993)
- "Because everything is for sale." (male, 1996)
- "I appreciate the criticism and detachment expressed in this work, I would love to see it live." (female, 1998)
- "I love campiness and I also like art that communicates, that it costs something. I have an impression that buyers often offer measly pennies for the hard work of artists, money impossible to live on." (female, 1996)

3

Agnieszka Polska

Five short videos

- "A very interesting artwork that I would love to see." (female, 1991)
- "All artworks in this collection deserve to be exhibited." (female, 1992)
- "Mesmerising and surreal, to be experienced live in the exhibition space." (female, 1987)
- "I've never seen this piece, I heard a great deal about it. Intriguing images; I would love to see [it]." (female, 1973)
- "Cool, mesmerising indeed, I like this collage-like effect." (female, 1996)
- "A great artist." (female, 1994)

4

Piotr Bosacki

Complete Nonsense

- "I would never choose it in a million years, it's too cool." (male, 1970)
- "All artworks in this collection deserve to be exhibited." (female, 1992)
- "... because the author of this work is a really nice guy; and the piece has multiple meanings." (female, 1973)
- "I like him. He's funny and hardworking." (non-binary, 1989)
- "A bit about us, today." (female, 1991)
- "... because I like nonsense." (female, 1983)
- "I want to watch an animation made of strings." (female, 1971)

5

Norman Leto

Photon

- "Rhythm-cycle-change." (female, 1984)
- "Norman Leto's work is extremely interesting." (female, 1990)
- "I like it." (female, 1988)
- "Simultaneously inspirational and depressing, I would like to see this. What's more, art and science and contemplation seem to me an interesting combination." (female, 1989)
- "Definitely, a classic!" (male, 1970)
- "Moving." (female, 1982)
- "All the artworks in this collection deserve to be exhibited." (female, 1992)
- "A dance of creation." (female, 1986)
- "The film is a good tool for popularising science, so it's worth showing it to people, especially today's sceptics." (female, 1995)
- "... Because it allows us to take an objective look at our current drama." (female, 1973)
- "It presents biological processes as art." (male, 2000)
- "A child with Down's syndrome, how timely." (female, 1971)
- "Revealing, aesthetic." (male, 1995)
- "I like this approach." (female, 1996)

6

Wojciech Bąkowski

Making worlds instead of letting go

- "I've been following Wojciech Bąkowski's work, I'd be glad to see it again." (female, 1989)
- "All artworks in this collection deserve to be exhibited." (female, 1992)
- "I have no mouth, and I must scream." (male, 2000)
- "A classic." (non-binary, 1989)
- "The piece is a manifesto of an over-stimulated man, and what is more, it's still relevant a decade later." (non-binary, 2000)
- "Sound, voice, image – it all influences the viewer and draws them into this undiscovered world." (female, 1995)
- "Bąkowski is a genius of Polish musical avant-garde." (male, 2001)

7

Jakub Julian Ziółkowski

Genesis

- "Because it presents contemporary issues in an abstract and fascinating way." (male, 1996)
- "... Because it's ok." (female, 1976)
- "I really like his work." (male, 1965)
- "All artworks in this collection deserve to be exhibited." (female, 1992)
- "An interesting vision." (male, 1977)
- "The form, positioned within a strong historical context, places the repeatedly discussed history in a new light." (male, 1995)

8

Vitaly Komar and Alexander Melamid

The People's Choice. Most Wanted / Least Wanted

- "A memory of the summer" (female, 1991)
- "Great project." (female, 1981)
- "At first, I liked the painting, its colour scheme, softness and calmness in contrast to the other works. After reading the description, I also feel inspired – a phenomenal idea of the survey! It's surprising that Poles do not like geometric abstraction :) "(female, 1989)
- "It's the most desired painting." (female, 1989)
- "All artworks in this collection deserve to be exhibited." (female, 1992)
- "I've read about Melamid and Komar's work and I was hugely intrigued – unfortunately, the text was accompanied by a poor reproduction, and the images online didn't do their idea justice. It would be great to see their work in the exhibition." (male, 1991)
- "The work fittingly demonstrates that most people have no sense of aesthetics." (male, 1990)
- "Hilarious deer." (female, 1973)
- "I've read about this research. In my opinion, they are very important, they allow us to look at art more critically and understand the very concept of aesthetics and how far away from it is what we SHOULD like. (female, 1998)
- "... Because I like this kind of landscapes." (female, 1983)

9

Paweł Susid

Untitled (colours already used by artists)

- "I like songs that I have heard before." (male, 1970)
- "I love neoplastic colours." (female, 1999)
- "Rhythm-cycle-change." (female, 1984)
- "All artworks in this collection deserve to be exhibited." (female, 1992)
- "Witty art is always welcome!" (male, 1987)
- "I love Susid's sense of humour!" (male, 1979)
- "Can colours (visual impressions caused by reflection of light) belong to someone?" (female, 1995)
- "I like deliberations on colours." (others, 1987)
- "I feel invited to consider..." (female, 1958)
- "Still relevant in art." (female, 1960)
- "It refers to the history of modern art in Poland." (female, 1990)

(Con)temporary

10

Mikołaj Smoczyński

Temporary (Con) Temporary

- "Dark, mysterious." (female, 1982)
- "All artworks in this collection deserve to be exhibited." (female, 1992)
- "I like experiments. It looks like the surface of the moon." (female, 1983)
- "All Temporary (Con) Temporary were stunning and are impressive, even today." (female, 1979)
- "There we go...!" (male, 1970)
- "Just like on the moon." (female, 1986)

"A mysterious artwork that gives a lot of scope for imagination and interpretation." (male, 1990)

"I like the simplicity of the message." (female, 1959)

"With modest means, the artist achieves a lot – attention, reflection and a kind of catharsis of the viewer." (female, 1959)

"A very intriguing photograph. It draws attention and disturbs. (female, 1954)

"I like it." (male, 1952)

"It looks like the surface of the moon – magic!" (female, 1998)

11

Hanna Łuczak

90 x 90 Faces of the Moon

"I love the moon." (female, 1987)

"... Because it is beautiful, poetic, unique and deserves to be seen after so many years." (male, 1961)

"Rhythm-cycle-change." (female, 1984)

"It's mystical and makes me want to get to know it better." (female, 2001)

"I love the moon in all its guises. And there are as many as 90 here. I really want to be able to contemplate this beautiful work at the exhibition." (non-binary, 1970)

"It's out of this world." (female, 1988)

"I have always been fascinated by the moon, and I admire the artist for creating as many as 90 drawings." (female, 1989)

"All artworks in this collection deserve to be exhibited." (female, 1992)

"I am captivated by the fact that so many images of the moon are presented at once. Extraordinary." (female, 1975)

"It coincides with my interests." (female, 1996)

"... Because it's subtle." (male, 1994)

"Is there anything more beautiful than the moon?" (female, 1987)

"Viva la luna." (female, 1986)

"The moon is a symbol of women; a symbol of femininity. This is a poetic work that resembles 90 ultrasound images of a uterus; I would love to see it!" (female, 1973)

"I haven't, but someone has apparently seen 90 sides of the moon." (male, 1977)

"Serial, astral, pleasant." (non-binary, 2000)

"It is beautiful, mysterious and [has the] idea that the moon is always the same, and yet it is not ... beautiful." (female, 1975)

"For the unprecedented charm of oneiric metamorphoses of the silver globe." (male, 1991)

"I like the artist's vision – when multiplied, it makes an amazing impression." (female, 1959)

"It is charming!" (female, 1979)

"It's oneiric nature speaks to me." (female, 1974)

"The subject of space and the moon is, in my opinion, the most fascinating subject in the world." (female, 1998)

"It complements the themes of space present in the history of art." (male, 1997)

"Change in continuity." (female, 1973)

"I think that it brilliantly shows human changeability in relation to that part of nature, that is the moon. Here, the cycle reigns, just like menstruation, youth and old age, fatigue and excitement in our lives. We can admire the carefully executed work and see all its components as separate pieces; the multitude of meanings is stunning :) "(female, 1989)

"I chose this piece because for me it is a depiction of passing, changeability, constant movement. The moon has always inspired, attracted and influenced the behaviour of humans and nature. Its strength and energy has always been a mystery to me." (female, 1976)

"BEAUTIFUL" (female, 1994)

"I like this technique and the work is immediately impressive, I noticed it at the very beginning." (female, 1996)

"... Because I like the moon." (female, 1983)

12

Edward Dwurnik

Before the Hunt

"It stirs the imagination." (female, 1981)

"All artworks in this collection deserve to be exhibited." (female, 1992)

"Because it's a Dwurnik." (female, 1981)

"I like his work." (male, 1970)

"It's becoming quite relevant again." (female, 1973)

"I can't take my eyes off of this." (female, 1981)

"... Dwurnik is always great." (female, 1983)

"Relevant today." (female, 1980)

"Dwurnik's art is timeless and extremely inspiring, every opportunity to interact with his work is worth celebrating." (female, 1988)

"Interesting style, an interesting situation." (male, 1995)

"An artwork about taunting? Yes please!" (female, 1971)

"Let's not forget Dwurnik!" (male, 1960)

"Symbolism of life, thought, history, street ... reflected in art." (female, 1960)

"The work perfectly corresponds to the current political situation in Poland and globally." (female, 1998)

13

Wilhelm Sasnal

Untitled (car)

"I like cars." (female, 1991)

"It's always nice to see Sasnal's paintings." (female, 1981)

"Rhythm-cycle-change." (female, 1984)

"Sasnal always fits in, expensive" (female, 1991)

"All artworks in this collection deserve to be exhibited." (female, 1992)

"A Sasnal is a Sasnal." (man, 1970)

"It is memorable. The artist tricked me into thinking that the eponymous car is painted." (male, 1987)

"An exhibition without a Sasnal is not an exhibition," (of a man, 1970)

"Cars are strange (interesting). Cars and blocks of flats are an interesting theme, a realistic image of our experience." (female, 1995)

"I like Sasnal." (male, 1985)

"I'm a fan of Sasnal's work." (female, 1970)

14

Radek Szlaga

They Respect Nothing

"I came for the painting and stayed for the description. I like how it's divided into two parts, depth and chaos, and from the description – a sad summary, no respect for memories. I would like to see it up close." (female, 1989)

"Brooding." (female, 2002)

"All artworks in this collection deserve to be exhibited." (female, 1992)

"Szlaga's work draws me in thanks to its ambiguous narrative." (1970)

"The theme, the colours." (female, 1982)

"Today, hardly anyone respects anyone or anything. Perhaps this artwork will speak to young people? Maybe they will start to respect what surrounds them? Maybe they will start respecting freedom, nature, prosperity, and not just consume everything so quickly." (male, 1979)

"Beautiful painting." (female, 1974)

"I like the crazy colours." (female, 1993)

"Because I respect this kind of painting – fresh, distinctive, interesting, exploding with form and colour. I don't need to understand what's going on, I just need to look at it." (male, 1997)

"It brings to mind the emerging voices regarding the destruction of monuments and churches by the participants of the Women's Strike protests." (female, 1995)

"An important, relevant topic." (male, 1995)

"To spite Stach Szablowski." (female, 1992)

"... Because I like colour." (female, 1983)

15

Aleksandra Czerniawska

Dogs

"... Because it illustrates an interesting story." (male, 1996)

"All artworks in this collection deserve to be exhibited." (female, 1992)

"A personal reinterpretation of Polish-Belarusian histories. Interesting subject, strong painting." (female, 1983)

"Almost like Chagall." (female, 1986)

"Simultaneously very personal, real, relatable and important for us contemporaries." (female, 1973)

"This artwork brings tears to my eyes. A must-see." (non-binary, no data)

"Working through memory." (female, 1971)

"An important subject that needs to see the light of day. Everyone should see it, not just the artist's inner circle." (female, 1988)

"I find personal accounts of the war, especially women's accounts, moving. And it is moving that there are dogs in the painting." (female, 1991)

"Beautiful." (male, 1995)

"I think personal memory is something that needs attention. Not everyone had a grandfather in the Home Army, but all grandparents were affected by the war..." (female, 1994)

16

Stefan Gierowski

CDLV

- "All artworks in this collection deserve to be exhibited." (female, 1992)
- "For the inner light of Gierowski's paintings, pulsating with life, a still perpetuum mobile." (male, 1991)
- "Very interesting paintings that I have never seen before." (female, 1993)
- "I am looking for beauty, charming, harmony – just like in music. And this plays. It pleases the eye and the soul." (female, 1956)
- "A beautiful light illuminating the path known only to you" (female, 1958)
- "Master!" (female, 1960)
- "A different class, perhaps not for this exhibition?" (male, 1952)
- "An aesthetic aspect of contemporary art." (male, 1951)
- "A great classic of modern art, one has to know him. The Polish Rothko." (female, 1962)
- "As for contemporary art, I think that one can only experience and understand it in direct contact. I'd like to see how this image would affect me." (female, 1998)

About Her

17

Maurycy Gomulicki

Cream Pie

- "I like pink." (female, 1991)
- "It's an interesting interpretation." (female, 1996)
- "The still-taboo theme of female sexual pleasure, depicted in a beautiful, rather than vulgar or shameful way." (female, 1998)
- "Brings subtlety to mind." (female, 1988)
- "In Poland, there are mostly painting exhibitions. Instead, I choose photography – multidimensional and fucking awesome." (male, 1996)
- "All artworks in this collection deserve to be exhibited." (female, 1992)
- "This is a piece about female sexuality – something that will soon be an absolute taboo, because women should only grit their teeth and give birth to little Catholics. Probably the last chance to see such an artwork." (female, 1999)
- "Classic beauty should be appreciated." (male, 1970)
- "... Because it's beautiful and I want something like that on my wall." (male, 1994)
- "Pink not dead!" (female, 1988)
- "Insanely sensual." (female, 1979)
- "It's OK..." (man, 1970)
- "As recognition of the subtle ambiguity of the message and the outstanding, tantalising aesthetic qualities of the work." (male, 1991)
- "I am seeking beauty in nature and its uniqueness, perfection. Nature fascinates me. Rose, the queen of flowers and its various aspects and uses." (female, 1956)
- "The artist raises a very important issue." (female, 1993)
- "Powerful." (female, 1980)

18

Teresa Gierzyńska

About Her

- "... Because I like photography." (non-binary, 1983)
- "Black and white photos of women have a certain aura." (female, 1991)
- "A very nice photo. It's nice to look at." (female, 1981)
- "A subtle, intimate, feminine self-portrait that tells us a lot about femininity and sensuality with the use of female photographic language. A male photographer would not be able to photograph a woman like that. He probably also wouldn't be able to portray himself as a sensual and intimate being, because that doesn't belong within the popular photographic ethos of masculinity. It reminds me of the intimacy of Francesca Woodman's famous photographic self-portraits. It is a real gem that must be shown at the exhibition." (male, 1961)
- "I am intrigued, it's very erotic." (female, 2001)
- "Because she's beautiful." (female, 1981)
- "Simply beautiful, mysterious, subtle and personal. It doesn't scream [at the viewer], but it's inviting." (non-binary, 1997)
- "Polish art needs more outstanding female artists. Incredible intimacy and subtlety that pierces the viewer." (male, 1996)
- "... Because my mother's name is also Teresa" (man, 1994)
- "Beautiful..." (female, 1994)
- "All artworks in this collection deserve to be exhibited." (female, 1992)
- "An intimate, personal account. very sensual." (female, 1983)
- "Beautiful photo of the female body." (female, 1983)
- "About her, that is about us. Because the world is a female." (female, 1987)
- "Is it just this photo?" (female, 1995)
- "I don't know this artwork." (non-binary, 1989)
- "This piece made me pause, it drew me in. I started to wonder what it represents, I look at it and I start creating..." (female, 1981)
- "I want to see this work at the exhibition because it's beautiful." (non-binary, ???)
- "It's beautiful." (female, 1971)
- "A reference to a well-known photograph, the first photographs of women, images ... of women." (female, 1960)
- "A simply beautiful, gentle work. I love Gierzyńska." (female, 1991)

19

Karol Radziszewski

Fag Fighters

- "This is a provocation by LGBTQ communities! This should be shown at the exhibition as soon as possible, before the LGBT-free zones extend across Poland!" (female, 1999)
- "All artworks in this collection deserve to be exhibited." (female, 1992)
- "Radziszewski is one of my favourite Polish artists." (female, 1998)
- "Iconic, the best." (non-binary, 2000)
- "I'd like to see this video in full." (male, 1993)
- "Because of the grandma." (female, 1971)
- "Memories." (female, 1960)
- "The current political climate in Poland requires that such works be shown. It is the clearest example of why works such as Radziszewski's *Fag Fighters* are important in the context of the exhibition." (male, 1998)
- "Because it is sweet, cool and subversive at the same time." (male, 1984)

"I consider this to be relevant today and would like it to be shown to a wider audience." (female, 2000)

"I am impressed with Karol Radziszewski's work and his QAI. Fag Fighters too. Darling granny." (Female, 1990)

"It talks about the ties in our community, intergenerational understanding and the continuity of tradition." (male, 1987)

"... Because I find it moving." (female, 1982)

"One of the best contemporary Polish artists (and I say this as a lecturer in art history at a university in the UK)." (female, 1990)

"Because diversity is the basis of reality. How long can we eat bigos and kaszanka? We have so many other dishes to choose from. This simple allegory makes it easy to understand that we should be open to otherness rather than having an allergic reaction when something does not suit our worldview." (male, 1989)

"... Because it breaks the stereotype that older people do not understand what is happening today." (male, 1985)

"... Because grannies are the future." (male, 1996)

"I think he is the best Polish artist." (female, 1997)

"This work is revolutionary and deals with topics that are taboo and still absent from mainstream Polish art." (female, 1998)

"Because I like the colour pink very much, and we should wear masks today, e.g. a pink one like this, and it's a great intergenerational performative work." (female, 1993)

"Karol is one of the greatest artists of our time." (male, 1997)

"Because I like how it depicts the ambiguity of stereotypes about homosexuals." (female, 1994)

"I would like this work to be selected because Radziszewski deals with many important topics that we must start talking about openly. His art is moving and provokes reflection, it encourages us to reflect on our views, behaviour and approach towards other people. Karol Radziszewski has incredible courage, which he shows in every artwork he creates. We should be proud of him, rather than trying to silence him! (female, 2000)

"Full of contrasts and original." (female, 1994)

"I want to see this piece live." (male, 1993)

"I love critical art." (female, 1991)

"It's great!" (female, 1991)

"This exhibition is me." (male, 1988)

"May it become a historical, rather than a timeless, work of art." (female, 1980)

"The paradox presented here will draw the attention of the more conservative visitors of Ujazdowski Castle Centre for Contemporary Art to the still burning problem of homophobia." (female, 1987)

"A problem that affects many people, especially today." (female, 1993)

"Freedom, equality, sisterhood!" (male, 1987)

"Fighting stereotypes, introducing us to his own intimate world." (female, 1993)

"The problems of LGBTQ+ people are close to my heart and I think that it is necessary to raise them especially in larger artistic institutions." (female, 1994)

"I love Karol Radziszewski's work. I also like the fact that the person who helped the fag fighters is a grandmother. Usually, the elderly are the most scandalised by homosexuality, and it amuses me that just as they bring gays into this world, they help them in life until they find out the truth." (female, 1996)

Shine

20

Slavs and Tatars

Kitab Kebab (Kapuściński-Orbeliani)

"All artworks in this collection deserve to be exhibited." (female, 1992)

"Kebab is an important element of Polish culinary culture." (female, 1991)

"Earthly, beyond contemporary life." (female, 1986)

"Interesting artwork, well suited for independent interpretation." (non-binary, 2000)

"Interesting subject." (female, 1987)

"It's good that there was room for Kapuściński ..." (female, 1958)

"I really enjoy Ryszard Kapuściński's travelogues and generally appreciate the tongue-in-cheek references in Slavs and Tatar's work." (non-binary, 1993)

"Because I like meat and mixed sauce." (male, 1996)

"Interesting, funny, and surprising. Provocative." (female, 1962)

"... because I like books, Kapuściński is a great read" (female, 1983)

21

Koji Kamoji

Reed Boats

"It's beautiful. I appreciate the minimalist form and how it invites the viewers' imagination." (female, 1981)

"It is a very beautiful artwork. Minimalistic, leaving a lot to the imagination." (female, 1981)

"I love Koji Kamoji's work." (female, 1989)

"I recently saw an exhibition at the Gdańsk City Gallery and I would love to see more of this artist's work." (female, 1990)

"It's beautiful." (female, 1988)

"I appreciate this artist. All artworks in this collection deserve to be exhibited." (female, 1992)

"It gives me piece of mind." (male, 1977)

"It awakens imagination." (female, 1974)

"I'd love to see this work live!" (male, 1990)

"... Because I like water." (female, 1983)

"I really like such forms." (female, 1970)

"Because it brings to mind a contemporary subject – the universe." (female, 1960)

"It's interesting, riveting." (female, 2005)

22

Katarzyna Przeważńska

Leaf

"The leaves should be green, not yellow." (female, 1991)

"Surprisingly minimalist." (female, 1991)

"... Because I like such simple, seemingly banal artistic gestures that somehow capture the essence of a particular issue and make you think. (male, 1987)

"It makes you think." (female, 1985)

"All artworks in this collection deserve to be exhibited." (female, 1992)

"... Because Katarzyna Przeważńska's sculptures should be publicised as a national treasure." (male, 1991)

"Colour." (female, 1986)

Quotes

"Mainly to emphasise how absurd contemporary art can be. Let's face it... it is a leaf. A leaf dipped in paint." (male, 1990)
"... Because it raises an important issue and is campy." (male, 2000)
"For the strength of its message." (male, 1951)
"Against vanitas." (female, 1970)
"It's a real leaf, and adding colour to it makes me doubt its authenticity and see the plastic that displaces and destroys nature." (female, 1989)
"It's just a leaf – a plastic, unrealistic, single leaf. It looks like the world the mass media are trying to build." (female, 1998)

23

Olaf Brzeski *Shine*

"It's stimulating and interesting." (female, 1990)
"All artworks in this collection deserve to be exhibited." (female, 1992)
"A very interesting artwork. An attempt to capture shine. Intriguing. Is it possible to capture this moment?" (female, 1983)
"I appreciate the contrast – rendering something as fleeting as sunlight in such form and such heavy material." (female, 1987)
"The form delights, captures and holds." (female, 1981)
"Very up to date and yet referring to the past." (female, 1970)
"It is beautiful." (non-binary, 1993)
"I squint my eyes and see the sun." (female, 1973)
"It looks raw, tribal and fresh, but also resembles something that's 100 years old and has been dug up – simple but menacing, fun." (male, 2001)

24

Marek Kijewski *Flint from Siberia*

"Because it's beautiful." (male, 1996)
"I love neon signs." (female, 1989)
"... Because it reminds me of the apocalypse, with which – albeit in a different form – we deal every day." (female, 2001)
"I like it." (female, 1988)
"Because of its form, shape and workmanship. I like outer space, flying saucers, UFOs, jellyfish and neon lights, I would like to see all of this live." (female, 1989)
"Interesting." (female, 2002)
"It combines nature and the present-day, the neon signs symbolise the present, computerisation, things we cannot imagine living without. The mushroom is a symbol of nature that we destroy and paying more and more attention to the environment. The installation also looks interesting; I must admit that I really like neon signs." (female, 1987)
"It reminds me of Bruce Nauman's work. I'd like to see it live." (male, 1977)
"Because it has not been shown for over a decade and is one of the best examples of Marek Kijewski's work." (male, 1983)
"I like it." (female, 1982)
"It's unusual..." (male, 1970)
"All artworks in this collection deserve to be exhibited." (female, 1992)
"It is intriguing and resembles a mushroom forum outer space." (female, 1994)
"The blue neon sets a surreal tone. It must be experienced live." (female, 1979)

Quotes

"It hypnotises me, I would like to experience it live." (female, 1984)
"Probably makes a great impression live! I would love to see this work in person :)" (male, 1990)
"I like installations that use light. I like the ambiguity of the message and the blue colour." (female, 1953)
"Worth seeing." (female, 1977)
"A form that gives a lot of room for interpretation." (male, 1995)
"Because of its impressive form and the rich discursive potential of the mysterious totem – a metaphor for the desire to move beyond the limits typical of human perception of reality." (male, 1991)
"Ancient order – could we think of anything better?" (female, 1958)
"A out of this world installation, hypnotising!" (female, 1988)
"I was delighted with this form and I would look for the meanings contained within – it is wonderful to depict spirituality in such an impressive way." (female, 1989)
"Neon is a great material for showing what is invisible to the eye. It shows the magical, mystical nature of objects. It is interesting to see such a sculpture from all angles. I cannot wait." (female, 2000)
"Interesting form, I want to stand beneath it :)" (female, 1989)
"... Because this installation reminds me of a jellyfish, and I like sea creatures." (female, 1983)

25

David Nash *Untitled (tree trunk)*

"Trees are cool." (female, 1987)
"I wonder if it has a smell." (female, 1988)
"I am very pleased with the artist's approach to nature, to trees, it is a pity that you cannot go inside, but I am still curious about the smell and energy of this object." (female, 1989)
"All artworks in this collection deserve to be exhibited." (female, 1992)
"... Because its environmental message complements the monumental, sculptural form." (male, 1987)
"This work requires interaction, direct experience. It provokes ideas about the creative possibilities we share with nature." (female, 1979)
"Because I love trees and appreciate the artist's affectionate interaction with nature." (male, 1991)
"I want to see this work in the space of U-jazdowski Castle. In 2020, it took on a new meaning." (non-binary, ???)
"An interesting form." (female, 1987)
"Beautiful attitude, may there be more of us with this kind of attitude" (female, 1958)
"Contrasts in thinking: power-weakness, old-new, the whole-details..." (female, 1960)
"I find it moving. I want to go inside. For me, it is a symbol of death and too much human interference in nature." (female, 1989)
"In the age of environmental troubles and climate catastrophe, land art is important and gives food for thought. Humans must stay close to nature so that we can, through it, look more closely at the processes that we undergo." (female, 1962)

26

Mirosław Filonik

Fish

- "It is interesting and intriguing" (female, 1992)
- "Light installations are not a very popular, and yet an extremely important field of art. This artwork, in the context of its time, is a relevant allegory for the present situation in the world, when everyone is looking for a light at the end of the tunnel to help with the pandemic." (male, 1995)
- "An interesting, unnerving installation." (female, 1981)
- "I feel sentimental about it." (female, 1992)
- "Because it is great and I would like to experience it in the exhibition space." (female, 1988)
- "I love neon signs." (female, 1989)
- "All artworks in this collection deserve to be exhibited." (female, 1992)
- "Great installation. Interesting form." (male, 1982)
- "Darkness and light. Space. Interesting form. Installation, or action?" (female, 1987)
- "There we go...!" (man, 1970)
- "Cool fish." (non-binary, 1992)
- "Interesting combinations of forms." (male, 1977)
- "It is interesting, unusual and inventive, the contrast encourages reflection and individual interpretation." (male, 2001)
- "I am intrigued by deep sea fish and 1989 – the year of my birth." (non-binary, 1989)
- "I really like it visually." (male, 2000)
- "Interesting juxtaposition of forms, strongly emphasising the passage of time. A multifaceted work. I would love to see a large - scale version :)" (female, 1988)
- "It is timeless – now we are protesting again and it hurts us, also physically. This reminds me of being – symbolically – pierced with a stream of light, and also a change in our thinking." (female, 1989)

Towards Counting

27

Janek Simon

Carpet Invaders

- "I'm a gamer and I love such combinations." (female, 1991)
- "In an interesting way, it combines modernity with old-fashioned art." (male, 1996)
- "You can see the hard work." (male, 1987)
- "I remember this work from Janek Simon's exhibition at the Ujazdowski Castle. It's a lot of fun." (female, 1981)
- "A great combination of the old and new." (female, 1989)
- "It's just a great artwork." (male, 1970)
- "It's like my Pegasus games!" (female, 1991)
- "... Because I like Janek Simon's work + the form of the installation means that it will attract more attention in a gallery than, for example, in the form of video." (male, 1987)
- "All artworks in this collection deserve to be exhibited." (female, 1992)
- "Great idea." (female, 1979)
- "Interesting reference to the iconic game." (male, 1990)
- "I find it very original and relevant to the present day." (female, 1998)
- "Original!" (female, 1971)
- "For fun." (female, 1990)

- "Interesting form and topic for interpretation." (female, 1987)
- "Original, I think it's a good idea." (female, 1969)
- "Playing with form, drawing the viewer into active participation." (female, 1993)
- "... because I like old computer games and oriental rugs." (female, 1983)

28

Roman Opalka

Towards Counting

- "A bit like a primary school math class." (female, 1991)
- "... Because it is the only piece of any artistic value, the rest is contemporary crap and friends of curators responsible for purchasing the works masquerading as artists." (male, 1989)
- "Still relevant." (female, 1988)
- "Rhythm-cycle-change." (female, 1984)
- "All artworks in this collection deserve to be exhibited." (female, 1992)
- "Because few people know how Opalka came to counting." (male, 1983)
- "24567887544323677 344557886" (male, 1970)
- "It depicts infinity." (male, 2000)
- "One, two." (female, 1990)
- "A classic. It should be shown!" (male, 1960)
- "A total artist who drew attention to the fact that everything is a number?!" (female, 1970)
- "A brilliant artist, an incredible personality." (female, 1952)
- "The way Opalka turns simple numbers into magic with his craftsmanship is beautiful and I like it very much." (male, 2001)
- "I consider Roman Opalka to be one of the most outstanding artists of post-war Poland. That is why I believe it is important to present his work and creative ideas as often as possible." (female, 1988)

Platform for Discussion

29

Robert Rumas

Las Vegas – niewalaszka

- "Beautiful." (female, 2001)
- "An interesting theme and a cool reference to the cult of the Virgin Mary." (female, 1981)
- "I'm interested in the theme of the Virgin Mary in art." (female, 1999)
- "It's a profanation of a saint's figure! Exposing the shallowness of religious practices! There will be no place for this in the new Poland, so you have to see it now!" (female, 1999)
- "I haven't seen such a sad Mary yet." (female, 1991)
- "All artworks in this collection deserve to be exhibited." (female, 1992)
- "It is the quintessence of Polish religiosity." (female, 1983)
- "A beautiful commentary on the situation of the Church and religious symbols." (male, 1983)
- "Mamma Mia." (female, 1986)
- "The work deals with themes that are still relevant." (male, 1993)
- "I like symbolism." (female, 2004)
- "It makes me reflect on the great temples dripping with gold and splendour." (female, 1947)
- "It's very sad." (female, 1958)
- "I love religious kitsch, here in maxi form. The work perfectly depicts Polish Catholicism, devoid of content and reduced to form." (female, 1991)

Quotes

"I feel that this is a Mary that I would like to have at home. It perfectly combines the sentiments towards elements of folklore and the hypocrisy of religion based on money and guilt." (female, 1989)

"It is a protest against how religion is being treated." (female, 1942)

"Painfully real, sad, bitter, and simultaneously aesthetically pleasing." (female, 1998)

"I like the message about religion and that's it." (female, 1996)

30

Jerzy Fedorowicz

Platform for Discussion

"An important topic today." (female, 1974)

"I love installations." (male, 1970)

"Visually interesting." (female, 1996)

"Avant-garde, a kind of performance. I am fascinated by it." (female, 1981)

"I'll be honest – I have a weakness for neon lights. What's more, I like that it is placed above the ground, and not leaning/hanging on the wall." (female, 1989)

"... Because it shines." (female, 1988)

"You should come to the exhibition in person, but why bother when you can see a photo of a painting or drawing online? Installations, especially interactive ones, are alive, people come for them; you publish them on the web, which makes them stronger and more individual." (female, 1992)

"It is extremely important to develop a platform for discussion in today's polarised society. A very important work that provokes reflection." (non-binary, 1970)

"I've read about this artwork and I'd like to finally see it live." (female, 1999)

"A very interesting spatial lighting project. I love neon art! I would love to see it at the exhibition." (male, 1961)

"I love neon signs." (female, 1989)

"All artworks in this collection deserve to be exhibited." (female, 1992)

"... Because we should (and have to) talk." (female, 1987)

"It gives the impression of an illusion, draws you into its reality." (female, 1981)

"Good." (male, 1970)

"Neon lights are great." (male, 1990)

"... Because it intrigued me." (female, 1974)

"... Because I like neon lights." (female, 1983)

"How can we hear everyone? It'd be easier not to try, and repeat the exclusionary pattern instead." (female, 1989)

"The installation seems very interesting visually. I'd like to see it live." (female, 1988)

"Original, unusual." (male, 1995)

"I want to be able to take part in this discussion, or at least be an observer." (female, 2000)

"Simultaneously literal and non-literal, and it shines." (female, 1971)

31

Paweł Kwiek

This is the Inscription. This is a Photograph of the Inscription

"Simple form, simple message." (female, 1991)

"Is pretty. It is intriguing." (female, 1981)

"Conceptual art as irony and a manifesto of what is art (or is not)." (female, 1998)

"This is the rationale." (male, 1970)

Quotes

"It seems to me that it best reflects the nature of the exhibition concept and is its key. Other works do so to a lesser extent. This one represents the current state of the institution at a particular moment in time, as does this work created in 1973." (male, 1982)

"All artworks in this collection deserve to be exhibited." (female, 1992)

"Asking a question about the medium in art, our perception of reality." (female, 1993)

"This is the rationale behind this choice." (male, 1996)

"Leaves room for interpretation perfectly." (female, 1998)

32

Monika Zawadzki

Green Island

"Rhythm-cycle-change." (female, 1984)

"All artworks in this collection deserve to be exhibited." (female, 1992)

"Virtually endless possibilities of interpreting the work, despite its apparent simplicity." (female, 1999)

"I want this mural on my wall." (female, 1983)

"I am overwhelmed by the meaning and simple form. It is strong." (female, 1953)

"... Because the author is a super nice artist and because I like murals." (female, 1973)

"Interesting observation." (male, 1977)

"It reminds me of Easter Island and the fall of civilisation." (female, 1954)

"Strong." (female, 1971)

"Science and symbolism-thought." (female, 1960)

"It is different!" (male, 1952)

"It warns us about self-destruction." (female, 1999)

"... Because it intrigued me." (female, 1983)

33

Monira Al Qadiri

Behind the Sun

"Because it has an unprecedented spiritual value. It is still a valid warning." (female, 1998)

"Few people know there were two Gulf Wars and they both set the course of modernity." (male, 1983)

"All artworks in this collection deserve to be exhibited." (female, 1992)

"A great artist." (female, 1994)

Woman

34

Zbigniew Libera

The Doll You Love to Undress

"I would love to see this work live! In a unique manner, it deals with an extremely important subject." (female, 1999)

"Zbyszek for president." (male, 1996)

"Soon, it may be proclaimed iconoclastic and provocative. After all, the naked body of a child doll is so inappropriate!" (female, 1999)

"Good old critical art!" (female, 1991)

"It engages with an important social issue." (female, 1965)

"All artworks in this collection deserve to be exhibited." (female, 1992)

Quotes

"It is exactly what the latest judgment of the Constitutional Tribunal has done to the body of a woman – objectification, unlawful removal of its interior to public view." (female, 1983)
"LEGO camp, please." (male, 1970)
"Critical." (non-binary, 2000)
"To me, Zbigniew Libera is definitely an icon of critical art." (male, 2000)
"Interesting subject." (female, 1987)
"Creative use of toys." (female, 1971)
"Libera must be included in this exhibition!" (male, 1960)
"It is different, just my style." (female, 2005)
"... Because I respect the artist and I would like to see these works again." (female, 1986)

35

Katarzyna Kozyra *Blood Ties*

"... Just because." (female, 1988)
"... Because it is controversial and has met with protests from many conservative and religious circles." (female, 2001)
"... Because we still can." (female, 1981)
"I think that Katarzyna Kozyra's work should be exhibited all the time." (female, 1999)
"Nowadays, the subject of religion divides Poland in two. It is worth remembering everything that stands behind it. The work is thought-provoking and shows the strength of the individual in helping victims of religious conflict around the world." (male, 1996)
"All artworks in this collection deserve to be exhibited." (female, 1992)
"A naked female body! Criticism of patriarchal religion! A feminist author! Pure controversy, so you have to hurry, because this may be the last opportunity to see these works!" (female, 1999)
"... Because it's great and still relevant." (female, 1988)
"I chose Katarzyna Kozyra because I have been following her work for several years, but unfortunately I have never had the opportunity to view it in a gallery space." (female, 1997)
"Kozyra is an icon, and the fight for women's rights is still pertinent." (female, 1988)
"The artist's works are extremely relevant today. They could be a comment on the current socio-political conflict in Poland." (female, 1993)
"She deserves it..." (male, 1970)
"It is extremely relevant today." (female, 1984)
"The artist comments upon an important matter, the matter of the victims, who most often, regardless of war and peace, are women." (female, 1967)
"An important, relevant topic." (male, 1995)
"A work that can be viewed in relation to recent events." (male, 1993)
"It evokes a lot of emotions." (female, 2004)
"I have appreciated Kozyra's works for years. They are moving and provocative in a rare, intelligent way." (female, 1974)
"Kozyra, iconoclastic as always." (female, 1970)
"An intriguing artwork: worth showing!" (male, 1960)
"Women as victims of ideological and military conflict – a theme that is always important." (female, 1991)
"A classic" (female, 1973)
"... no more war." (male, 1996)
"Stop censorship." (female, 1980)
"There is not enough talk about the losses and trauma of civilians and especially women. The stark contrast provokes reflection." (female, 1989)

Quotes

"I have never had the opportunity to see any of Kozyra's works in a gallery. I would love to." (female, 1988)
"Kozyra is an icon of critical art, an important contemporary artist. Blood Ties – as a simple and symbolic commentary on the war in former Yugoslavia, is a commentary on important contemporary events." (female, 1962)
"I think that the subject of sisterhood is especially important now, when women's rights are being restricted in Poland. The religious differences in question are also one of the causes of the split in Poland today." (female, 1996)
"... Because I appreciate courage." (female, 1983)

36

Artur Żmijewski *Women*

"Important and certainly still relevant." (female, 1982)
"I like the description of the video, I would like to feel it and see it, and I know the artist." (female, 1989)
"All artworks in this collection deserve to be exhibited." (female, 1992)
"It speaks about the role of women in today's society." (female, 1990)
"I identify with the situation these women are in." (non-binary, 1992)
"Girls rule!" (female, 1971)
"Not much has changed." (non-binary, 1993)
"I am glad that simple works about life are created." (female, 1969)
"I am a fan of portraying the monotony of everyday life. On the one hand, it can be said that such a life must be terribly boring, but for me the vision of constant, monotonous work is a dream." (female, 1996)

Earth, House, Sky

37

Wojciech Prażmowski *A School Trip*

"Rhythm-cycle-change." (female, 1984)
"All artworks in this collection deserve to be exhibited." (female, 1992)
"Ordinary life on the brink of disaster. It always moves me." (female, 1981)
"... Because it's interesting, an interesting idea." (female, 1983)
"An interesting play on memory and documentation, reviving it and materialising it – helps us notice the passing of time but also what is subjective." (female, 1962)

38

Jenny Holzer *Truisms*

"Love this work! Makes you think." (female, 1981)
"Jenny Holzer's works are thought-provoking." (female, 1981)
"Rhythm-cycle-change." (female, 1984)
"... Because I like nicely presented words." (male, 1994)
"All artworks in this collection deserve to be exhibited." (female, 1992)
"Utterly original truisms about ourselves and others." (female, 1987)
"Almost like concept-shapes. It's worth paying attention." (female, 1979)

"I like to read and agree or disagree." (female, 1986)
 "One thing about truisms is that they can be interpreted in one's favour, sometimes by both sides of an ongoing conflict. In my opinion, the piece shows the power of words, but also their inaction in the face of manipulation." (female, 1995)
 "An iconic artwork." (non-binary, 2000)
 "... Because I like words." (female, 1983)
 "I'd love to read them, get lost in them, and wonder what I'd do with the feeling of them accumulating." (female, 1998)
 "I don't know this piece, but I'm very curious about it." (female, 1988)
 "We live in a time of populism, information overload, and false authorities, or the lack of them. The piece is a voice that draws attention to the meaning of the texts we use. Such consideration seems essential." (female, 1962)
 "I love playing with language! Words create our view of reality, and truisms are an important part of that view." (female, 2000)
 "They are thought-provoking and they tend to make me chuckle." (non-binary, 1993)
 "Great work" (female, 1958)

39

Marek Sobczyk, Jarosław Modzelewski

The Old Baron Feeds a Goat Notes About Love

"It brings to mind the good traditions of Fauvism and Cubism." (female, 1981)
 "It is so appealing, I would like to see it live. An interesting colour scheme." (female, 1989)
 "All artworks in this collection deserve to be exhibited." (female, 1992)
 "We should open up to goats." (female, 1989)
 "Delicious love." (female, 1975)
 "Timeless character of the message, unique technique, double authorship." (female, 1984)
 "What is spiritual for some, can be quite nutritious for others..." (male, 1973)
 "An icon of contemporary painting – I am sold!" (female, 1979)
 "... Because it contains an interesting story and a mystery. It's great art: the art of co-creating an artistic work." (female, 1973)
 "A duo of outstanding artists, starting from an episode from the history of the palace in Ryczków, interprets and develops it with a typical creative nonchalance. A bitter (or maybe just ironic?) observation of the impossibility of being saved by love seems to find metaphorical expression in the colours of the figures of the baron and the goat. As in the works of Andrzej Wróblewski, both of them are inevitably approaching their ultimate destiny: death. The goat cannot be saved even by the nutritious, loving meal of cellulose. Only the golden matter is everlasting... and, despite appearances of splendour, it is completely insensitive." (male, 1991)
 "... Because I appreciate Modzelewski's work." (female, 1992)
 "It interested me. The choice of colours and composition. There is a story here, even if you don't know the context and title, you can read a lot from it. Co-authorship is also rare." (female, 1981)
 "... Because I understand this painting." (female, 1983)
 "The problem of the 21st [century]: people are searching for the meaning of life, but do not pay attention to their loved ones, to relationships." (female, 1993)
 "It's beautiful." (male, 1995)
 "Humility is an important, and yet rare, human quality that will allow us to survive." (female, 1958)

40

Zofia Kulik

Made In GDR, USSR, Czechoslovakia and Poland

"An original form of expression. I am curious how it would be in a gallery, because my attention was drawn to the composition and vivid colours." (female, 2001)
 "I like it." (female, 1991)
 "I love Kulik's work, there's an amazing creativity and perversity in this piece." (female, 1999)
 "Playful and bitter." (female, 1981)
 "A very interesting artwork, it has a lot to say." (female, 1980)
 "I would like to see all the artists :)" (female, 1970)
 "All artworks in this collection deserve to be exhibited." (female, 1992)
 "A great piece: multidimensional, multithreaded, demanding intense eye contact (with the characters from the photos), loaded with information and meanings." (female, 1973)
 "Very interesting, you can look at it for a long time and find new details." (non-binary, 2000)
 "Like Holbein, great." (female, 1971)
 "References a famous painting with contemporary themes of life." (female, 1960)
 "Between time, space, aesthetics – the planet is turning." (female, 1970)
 "A very interesting, contemporary take on a famous painting." (non-binary, 1993)
 "Playful" (female, 2000)
 "Very interesting, inspired by a well-known work from the history of art. It is a commentary on the material reality of Poland between neighbouring countries, translated into the props of everyday life." (female, 1962)

41

Andrzej Dłużniewski

Earth, House, Sky

"It is great!" (female, 1988)
 "All artworks in this collection deserve to be exhibited." (female, 1992)
 "Combining architecture with colour and language. An extremely interesting set of meanings that can be read at different levels of symbolism, and simultaneously perceived literally." (female, 1967)
 "An interesting form." (female, 1987)

42

Tony Oursler

Spectre

"This work reminds me of exhibitions that I saw at U-jazdowski in the early 2000s." (female, 1981)
 "This is a work that I remember from the collections exhibited at the Ujazzdowski Castle in the early 2000s. I cannot imagine the exhibition without it." (female, 1981)
 "This has always been my favourite installation at the permanent exhibition." (female, 1980)
 "Interesting..." (female, 2002)
 "It evokes strong and multi-dimensional emotions." (female, 1975)
 "All artworks in this collection deserve to be exhibited." (female, 1992)
 "I had the opportunity to see his work once at the Museu Coleção Berardo. It makes a great impression when seen in person." (male, 1991)
 "A talking pillow. I have a fondness for it." (man, 1970)
 "After walking around the exhibitions for years, I remembered one work, just this one." (non-binary, 1989)

Quotes

- "It is interesting." (female, 1981)
"... Because I like old furniture." (female, 1983)
"Intriguing and mysterious." (female, 1993)
"I saw it at the museum and it made a great impression on me." (female, 1970)
"I would like to delve into this world." (female, 1988)

43

Jarosław Kozakiewicz

R/evolution

- "No, no, no eco-ideology, just Polish coal! Let us hurry and see socially and environmentally engaged art, it passes away so quickly..." (female, 1999)
"The project looks very interesting." (female, 1997)
"All artworks in this collection deserve to be exhibited." (female, 1992)
"Thoughts on environment." (male, 2000)
"I'd like to see more environmentally-oriented artworks." (female, 1996)
"That's interesting." (female, 1969)
"The theme of the work is so important for shaping attitudes that I cannot imagine the exhibition without the R/evolution film." (female, 1958)

44

Mat Collishaw

The Magic Wardrobe

- "This work can be a lot of fun!" (female, 1981)
"A fascinating dichotomy." (female, 1989)
"I like the message, it is far from propaganda." (female, 2001)
"The work is very innovative, I love such interactive works. I think it will attract a lot of attention." (female, 1999)
"I was very intrigued by this work! I've never seen it, I would like to catch up :)." (female, 1989)
"It reminds me of my favourite childhood fairy tale." (female, 1980)
"Moving." (female, 2002)
"Magical, interactive." (female, 1982)
"... Because I like magical things." (male, 1994)
"All artworks in this collection deserve to be exhibited." (female, 1992)
"The stories of Narnia bring back fantastic childhood memories, and so does this artwork." (female, 1994)
"How does she do it?" (female, 1986)
"I'm interested in the technical side." (female, 1995)
"I have heard a lot of good things about this work and I expect a lot from seeing it live." (female, 1973)
"Because it's interesting and worth seeing up close." (non-binary, 1992)
"Magical, interesting, interactive (but needs an explanation)." (non-binary, 2000)
"It makes us realise the apparent beauty seen from a distance, without going into details, relationships and consequences." (female, 1967)
"Because it charmed me!" (female, 1971)
"A fairy tale, a fairy tale. I come up closer, and it's just me. What a disappointment! Yes, reality is not beautiful. Awesome!!!" (female, 1954)
"Out of sentiment." (female, 1990)
"Sometimes we pursue what turns out to be just an illusion." (female, 1947)
"An interesting piece to interpret." (female, 1987)

Quotes

- "A historical piece of furniture and going back to history." (female, 1960)
"Unrivalled desires – nicely, vividly presented." (female, 1988)
"The associations with Lewis are obvious, with Kora's song about the wardrobe that may be a hideout from the evil outside world and war, but also a space of mystery hidden within the wardrobe." (female, 1962)
"I choose this work because the wardrobe has always felt like a magical place. Smells, clothes, memories, but also sweets hidden by my mother. The wardrobe always concealed some surprises :)." (female, 1976)
"This piece reminds me of an unbearable need and wish to escape the world. Besides, I'm very curious what it looks like in real life." (female, 1998)
"... Because I like it." (female, 1983)

45

Leon Tarasewicz

Untitled

- "Mesmerising." (female, 1974)
"I enjoy looking at this piece." (male, 1994)
"Because the scale of Tarasewicz's paintings means that they should be shown and seen as often as possible, not as reproductions in an album or on a computer screen." (male, 1987)
"Makes me want to feel it." (female, 1988)
"Actually, the choice is poor. Ultimately, Tarasewicz will do. The rest is shit." (female, 1982)
"Rhythm-cycle-change." (female, 1984)
"All artworks in this collection deserve to be exhibited." (female, 1992)
"Mesmerising, magical." (male, 1973)
"I've seen it a few times, I want more." (male, 1970)
"It is eye-catching and intriguing. I don't know whether it's a ploughed field or fingerprints. "I like it." (female, 1953)
"The vast scale of the painting is both abstract and familiar. Addictive, lively, pulsating. It's hard to break away from it." (male, 1986)
"Like fingerprints:)" (female, 1975)
"More Tarasewicz at exhibitions!" (female, 1981)
"I can't imagine U-jazdowski without it." (male, 1980)
"Beautiful, meditative." (female, 1994)
"I'd like to see it up close." (female, 1969)
"An anthill for the eyes, I'd love to walk through its corridors." (male, 2001)
"It is interesting!" (male, 1960)
"This work is multidimensional and stimulates the imagination practically without limits, it made me pause for a long while." (male, 1969)

Video Camera

46

Karolina Breguła
Video Camera

"Rhythm-cycle-change." (female, 1984)

"I like how Breguła manages to engage me in a conversation about the importance of body language and what it means now – in a time of isolation when we are communicating in new ways." (no data, 1970)

"All artworks in this collection deserve to be exhibited." (female, 1992)

"Amazing." (female, 1994)

47

Maciej Pisuk
Jurek, Ela

"Truth, life, emotions, feeling, realism, history, frame, composition, depth, all making you think..." (male, 1974)

"... Because these faces are moving." (male, 1994)

"Don't look at suffering, help!" (female, 1998)

"All artworks in this collection deserve to be exhibited." (female, 1992)

"Because it puts people at the centre. With all their faults, virtues, problems and histories." (female, 1987)

"They sound a cry of despair." (female, 1986)

"Simple but eloquent form, in a difficult topic raised without martyrdom and unnecessary symbolism." (male, 1995)

"About us, for us." (non-binary, 1989)

"It is poignant and authentic." (female, 1992)

"These photos are quite ambiguous at first glance, and at the same time they bring a lot of emotions." (female, 2004)

"I don't know how to describe it, except that I like them aesthetically, I feel a certain warmth from them." (female, 1996)

"Pisuk's photos painfully disturb our bubble." (female, 1998)

"We should be more aware of the others around us." (non-binary, 1993)

"I have a fondness for Brzeska street." (female, 1971)

"Careful observation and a visible bond between the photographer and his subjects." (female, 1993)

"A beautiful, poetic, and simultaneously authentic and tangibly familiar story about being human." (female, 1988)

48

Józef Robakowski
From My Window 1978–1999

"Still relevant." (female, 1988)

"All artworks in this collection deserve to be exhibited." (female, 1992)

"I also live in a block of flats." (female, 1986)

"A beautiful record of the past." (female, 1971)

"It is important to grasp the banalities of life." (non-binary, 1993)

"Because art is power." (male, 1996)

"A great work. An artist is someone who can see." (female, 1969)

"Works created over a long period of time always interest me, and if they are also accompanied by an engaging commentary, then I am sold." (female, 1996)

49

Christian Jankowski
Heavy Weight History

"All artworks in this collection deserve to be exhibited." (female, 1992)

"It is simply a very interesting idea, a great concept, an interesting story, performance and film all rolled into one: I like such multifaceted and symbolic pieces." (female, 1973)

"Very relevant in the context of the Polish practice of commemorating events and historical figures, e.g. the Smolensk theme. I would like the work to continue with the planting of the monument of John Paul II, e.g. on the anniversary of his beatification or birth." (non-binary, 1992)

"Playful, multi-faceted." (male, 1995)

"(...) I would like to see this shared in the exhibition. Also good reminder not to treat monuments too seriously." (non-binary, 1993)

50

Joanna Rajkowska
Oxygenator

"All artworks in this collection deserve to be exhibited." (female, 1992)

"This is my most beloved artwork when it comes to Warsaw! How this artist changed people's lives!!! It's amazing! I presented her work in the context of the history of Grzybowski Square at the Pompidou Centre, imagining that this action would magically restore the Oxygenator to Warsaw. I hope that exhibiting this piece will bring it back and give us breath and shelter in this concrete jungle." (female, 1994)

"A childhood memory." (female, 1975)

"The work shows, on the one hand, the need to enter into relationships, and on the other, the importance of a space that fosters relationships" (female, 1965)

"For Rajkowska's thinking about urban space and for a great solution to take a break from the city within the city." (female, 1988)

"An artistic action that could remain a permanent element of public space, speaking about the needs of every human being. The need for contact with nature, being in it with other people." (female, 1967)

"It is a beautiful social artwork that helped to break down many barriers and resentments between residents. I don't know if it can be shown at the exhibition, because the place where it was presented was the most important thing in this work. This work is caring, mindfulness and reconciliation. Amazing." (female, 1977)

"A breath of fresh air in a historically difficult area." (male, 1983)

"It is pro-environmental, rooted in the local area and open to participation, not just observation." (female, 1982)

"Basic needs of a modern city dweller: oxygen and rest, culture and nature." (female, 1970)

"I rested by the Oxygenator and I really like Rajkowska's social and political [word missing], I have a great sentiment for them." (female, 1989)

"An important document – a testimony to the entry of art into the everyday space of the city, public impact on every person." (female, 1962)

51

Marcus Kaiser, Andree Korpys, Markus Lofler
Supersam

- "Sentiment." (female, 1989)
- "Supersam was close to my heart." (female, 1989)
- "I'm really interested in this project." (female, 1997)
- "Memory, reflection, food for thought." (male, 1965)
- "All artworks in this collection deserve to be exhibited." (female, 1992)
- "I like the slight awkwardness and stiffness of the interviews, like a badly shot ad, and the fact that store employees are introduced one by one. Thinking about a chain store, I do not often wonder how many people must be involved in the simple activity of me buying, for example. kabanos sausages." (female, 1996)

52

Rafał Milach
7 rooms

- "Interest in photography." (female, 1999)
- "... Because it's queer." (female, 1988)
- "All artworks in this collection deserve to be exhibited." (female, 1992)
- "An important theme, a strong piece. I like personal, intimate photographs." (female, 1983)
- "Because it's a real story about people. I appreciate honest art that is not afraid of the truth and shows reality, even if it is difficult or ugly." (female, 1987)
- "Interesting, stimulating, thought-provoking." (female, 1930)
- "Penetrating local, small communities and documenting their lives." (female, 1993)
- "I like the portrayal of a character so controversial in Russia – a drag queen in a small town." (female, 1996)

Polyphony, or the index of quotes from the participants
of group interview

- "The role of art is to create an impression." (senior citizen)
- "Art as an escape from everyday life. In contemporary art the aesthetic element is important, but it is not the most important element." (teacher)
- "Going to a gallery is a kind of experience and adventure." (student)
- "[Visiting a gallery] can be an interesting experience sometimes." (student)
- "With video – it's better [if the video is] less abstract – you can see someone else's experiences." (visitor)
- "Contemporary art is so individual and original that it takes the viewer into account ... we interact with it..." (visitor)
- "I think about myself, I translate everything into my own experiences." (student)
- "Art begins where reality ends – it transports me into another dimension." (visitor)
- "It's like I am transformed after [seeing] contemporary art, if it is good quality, if it is not vulgar." (senior citizen)
- "You can learn a lot about yourself (...), why I'm standing in front of the work, what's inside me, why I'm upset, what makes me happy (...), you can get annoyed with the flattening of contemporary art, but ultimately it's such a refuge." (student)
- "Art can motivate people not to be afraid, art can be a refuge, a place where we feel good." (teacher)
- "You need knowledge to understand [a work of art], sometimes you need emotions." (teacher)
- "The stronger the emotions evoked by art, the better." (student)
- "Contemporary art mainly stirs up emotions, just like performances (...). I like contemporary art very much, I love it..." (senior citizen)
- "First of all, we want to trigger some emotions – which we may not be able to feel on a daily basis – in contact with art that stimulates us, inspires us to act." (senior citizen)
- "I often come to U-Jazdowski for emotions – to feel joy and fear." (teacher)
- "When I come here, contemporary art always annoys me. Later I have to rethink it, think it over and then it starts to fall into place. But at first its off-putting." (senior citizen)
- "Mentally enjoyable, very calm." (senior citizen)
- "You can look at it." (senior citizen)
- "I don't know why, but I liked it and I want to look at it." (senior citizen)
- "Old paintings gave me peace. Kossak, fields, and meadows (...). I can get lost in it [the painting] as if I were there." (senior citizen)
- "Contemporary art is less afraid of showing disturbing, unpleasant things ... Things are disturbing because they somehow do not fit into what we are used to, and this, I believe, is an added value." (parent)
- "Contemporary art is not always an aesthetically pleasing, colourful image that a child will enjoy. If something is scary, it means that there are feelings in it." (teacher)
- "Sometimes, art should be bring discomfort – it allows us to look at things in a different way." (parent)
- "If [the work] is shocking, then there's room for conversation." (teacher)
- "Contemporary art cannot be experienced unless you stop and think." (visitor)
- "I choose those where, while watching, I am curious about what will happen next (...), I need a more complicated script." (senior citizen)
- "Some exhibitions broaden our horizons, some tell us stories ... Contemporary art gives us food for thought ... It's not just there to please the eye, sometimes it provokes reflection, shows us a different world, a different way of thinking, it teaches us tolerance. (...). This allows us to look at our everyday life from a different perspective." (visitor)

Quotes

"... I like to go to an exhibition, see the vision of an artist who sees something that I cannot see and thus I can grow ... Art develops creativity and outlook on the world." (student)

"... we look at different things, some we will not understand, we do not know the context, we have not read the stage directions, we have not read the author's description, we have not visited with a guide. But when do we manage to understand [it's] like solving a charade ... We don't go to see paintings that we like, but to leave with a problem [to be solved]." (parent)

"... Why is a stick of butter thrown at a wall art? I really like this feeling: I enter a contemporary art museum and feel lost." (teacher)

"Art is a complement, because when we come into contact with a work of art, we come into contact with another person and their view of the world. (...) We learn more about the world and we can more easily understand the world we live in." (teacher)

"For me, art is an artistic reflection of reality." (student)

"Contemporary art exhibitions attempt to reflect current problems, allow us to look at things from a different perspective, it opens up our head (...), allows us to experience something new (...) I like to go in and think (...), this forces me to work with a piece of art, enter some kind of interaction with it." (visitor)

"Very often there is some kind of humour in contemporary art, mockery, in contrast to what used to be. (...) The ways in which it provokes imagination and knowledge are very creative, cool." (teacher)

"Is this a work of art?" (senior citizen)

"Most of these works, even the ones I have chosen, I cannot consider art" (senior citizen)

"I wouldn't like to see it in a museum." (senior citizen)

"I rarely find something in contemporary art that I would like to see at home. It does not arouse admiration like the paintings of previous epochs." (senior citizen)

"Will I understand any of this? [helplessness]." (teacher)

"I watched, I looked, and I'm too stupid ... chaos ... I don't know what's going on, so I want to see it." (student)

"I wonder what's this all about." (senior citizen)

"It's easier for me to choose what I don't like." (student)

"I can't explain why I chose it." (senior citizen)

"It's difficult to choose works without context and introduction." (parent)

"Sometimes we don't like something because we don't understand the context." (parent)

"I cannot dismiss what fascinates me, but why it fascinates me, I cannot say." (teacher)

"I like to prepare before the opening, before the exhibition, although the individual reception is important, not what is imposed." (senior citizen)

"I don't know what it is and I'd like to know – maybe the role of women? Themes of upbringing?" (visitor)

"I don't understand and that's okay." (student)

"Multiple interpretations..." (parent)

"When I look at a Van Gogh I know what to expect, but when I go to a contemporary art gallery I don't know what to expect ... It is always a great mystery, I always leave surprised (...), I don't go there because I understand art, I go to look, think, be surprised ... I really like this feeling ... Standing by a painting, a black dot on a white background ... Someone just stands there and looks ..." (teacher)

"I come here [to the Centre for Contemporary Art] with my children, because it's different here. There [in the Louvre] there's only aesthetics, but here there's something." (parent)

Contemporary art breaks down certain barriers. (senior citizen)

"It's important to break down stereotypes – we all have to look at a door and see that they're rectangular, have a handle and a keyhole. And it may be different; it may be wonky [...]. Contemporary art is a way to break stereotypes ... It's also interesting how artists from different countries and societies perceive art." (teacher)

Quotes

"We still have to think about the museum's message: what is it about? (...) It is important: it stimulates thinking, rebellion ... These walls are for that." (senior citizen)

"The artist is sometimes the first to say that the king is naked [in a political and social context]." (teacher)

"[Contemporary art] is an element of everyday life – it is a form of development, but also a form of entertainment ... you often talk about it ... you go to the gallery with friends." (student)

"[I come to the gallery] for fun, for entertainment, to please the eye." (visitor)

"Art should also be fun, not only serious." (teacher)

"Videos should be colourful... more energetic, we live so fast. [We don't want negative emotions], life doesn't spoil us. (senior citizen)

"The Centre for Contemporary Art is quite small, but that's cool (...). [In the Centre for Contemporary Art] we talk more about why we enjoy it... here we have much more fun [than at the National Museum]. (...) The marble powder exploded ... nothing that cool ever happened at the National Museum. (parent)

"... But honestly speaking, I think that I come here out of snobbery, out of a sense of duty of an intellectual who should be clued up ... Somehow this was instilled in me years ago – a need to know about the legacy of human genius in various fields and eras ..." (senior citizen)

"There is something down-to-earth: from the point of view of a Polish language teacher, such a visit is to help kids (...) understand certain contexts, intertextuality, and understand the motives that are connected in art. (...) So that [students] could connect [various] fields of art – sculpture, theatre." (teacher)

"... I come here to be inspired – how I can do something better [as an artist]." (visitor)

"[I come to the gallery to] use my time in a constructive way." (student)

"Sharing pessimistic emotions." (student)

"Emotional" (student)

"They evoke emotions." (teacher)

"Emotions matter more than the intellectual [dimension] when working with students." (teacher)

"Emotions are important, most important." (student)

"We're not trained to talk about emotions." (student)

"Strongly influencing, contemporary themes and problems." (student)

"Emotions through signs and use of language." (student)

"Emotionally hurtful and drastic." (teacher)

"It evokes emotions in me, but I don't want to watch it." (senior citizen)

"They are interesting." (teacher)

"Interesting." (parent)

"Looks interesting." (parent)

"The title itself is interesting." (parent)

"Surprising idea, I'm interested in interacting with it." (parent)

"You'd like to walk through it and feel it." (parent)

"Interesting ... it's mobile... I'd like to see it. (parent)

"It draws you in and you want to watch it and understand the whole thing." (visitor)

"I want to see the whole thing, it can be visually intriguing." (parent)

"Intriguing, I'd like to take a look." (parent)

"Intriguing." (parent)

"Intriguing, it draws you in." (parent)

"Very intriguing." (parent)

"Something I'd stop at." (visitor)

"Fascinating. (parent)

"Interesting, weird, off-putting." (parent)

"Interesting, surprising, ironic." (parent)

Quotes

"Many paintings evoke a fleeting curiosity, real works of art demand to be admired more often, for longer." (senior citizen)

"Surprising." (teacher)

"Surprising." (teacher)

"Element of surprise." (parent)

"It is peaceful, thanks to how static it is." (senior citizen)

"It is calming – an abstract composition." (parent)

"I like it, the colour is calming." (senior citizen)

"It somehow brings the thought of blissful clearings." (student)

"A refuge of peace, idyllic and blissful thoughts." (student)

"Evokes feelings of peace." (student)

"A humorous accent, but also the form." (student)

"Strong, but fun and understandable." (student)

"Anxiety and absurdity with some jobs, making me feel defeatist – I feel worse, but I feel something." (student)

"It makes me sad." (senior citizen)

"Fearful and pretty." (parent)

"They stimulate thought and reflection." (teacher)

"It awakens the imagination, desires and learning." (senior citizen)

"Thought-provoking, provocative." (parent)

"I really liked it ... it makes you think." (parent)

"The depth, the mystery, food for thought. You have to think about it." (senior citizen)

"Look into the soul." (student)

"I choose ... I choose things that I can understand ... things that show something, not only are they visually pleasing, there are almost no such [i.e. the presented objects are not aesthetic...], so understanding what the artist wanted to say." (senior citizen)

"A painting or an installation that I would like to have at home – something I want to come back to." (senior citizen)

"Will the students be able to understand [the work]?" (teacher)

"The artwork must facilitate an age-appropriate conversation." (teacher)

"It makes you think." (teacher)

"Symbols develop creativity." (teacher)

"They trigger sensitivity." (teacher)

"They activate / act on the imagination." (teacher)

"They activate the imagination (incl. spatial imagination)." (teacher)

"I was looking for contexts and references to literary texts." (teacher)

"I can't explain why this should be shown." (parent)

"This artwork is moving, I don't know why." (visitor)

"I do not know why." (parent)

"If I don't know such artwork, I choose what I like visually." (student)

"Purely visually [I like it], a very calm object." (student)

"I want to look, please the eye." (student)

"Very aesthetic." (parent)

"Aesthetic qualities, although it is important to maintain a balance between aesthetics, meaning and the subject itself." (teacher)

"It is hard to explain – it attracts the eye and draws attention." (teacher)

"Beautiful." (parent)

"Hideous." (visitor)

"Ugliness combined with structure." (parent)

"Those non-painting pieces are interesting." (teacher)

"Photography turns me on." (student)

Quotes

"A video will give more information about the world than a picture." (teacher)

"A simpler medium is better at conveying emotions." (student)

"In my opinion it is strongly linked to op-art." (student)

"I like female art ... art showing women and made by women." (parent)

Queer Aesthetics. (visitor)

"[The choice of] a practical form, i.e. engaged art, including animation activities." (teacher)

"A strong juxtaposition of elegance and simplicity." (senior citizen citizen)

"An interesting form." (teacher)

"Interesting form." (student)

"I chose it not because of the content, but because of its unusual form. I like it." (student)

"... this form of the work and its originality and certain feelings ... do I like it ... or wonder." (student)

"Choice through form – a game with space and the involvement of space, which, when combined with a work of art, becomes its part." (teacher)

"I like colours ... they are important to us." (senior citizen)

"Eye catching – colours." (visitor)

"I like the colours, I see the golden mean in it, a path in life." (student)

"Safe colours, nothing upsets the eye." (student)

"I like pieces that work with light." (parent)

"I like lots of light." (parent)

"Contrast attracted me." (parent)

"The technique caught my eye." (senior citizen)

"I like texture in paintings ... this latticework..." (senior citizen)

"The combination of materials is interesting." (student)

"You don't know what's going on, but it is very large and the scale draws you in." (visitor)

"The image comes out of the plane ... it's a very interesting effect of going deeper, it's very interesting." (parent)

"[Selected works] show contemporary problems." (teacher)

"Old age, intimacy." (visitor)

"Old age, destruction." (visitor)

"It shows the problem of the senseless destruction of the environment, the influence of man on nature." (visitor)

"Relevant today, touches on the problem of sexuality. Today men are effeminate, while women are too self-sufficient. This is an important problem today." (senior citizen)

"Taboo topics such as sex and nudity." (teacher)

"I also like the human body to be shown without disgusting things." (parent)

"Historical context." (parent)

"Historical representation of Russia's power and greatness... those vast territories." (senior citizen)

"References to tradition." (teacher)

"Two million people left Poland. Houses are decaying, nothing is happening to them. It's a huge problem." (senior citizen)

"They evoke memories of grandma." (teacher)

"Associations with childhood fairy tales." (parent)

"I really like [my] school photos, I like to browse them." (senior citizen)

"Our block of flats, I can't help but choose our block." (senior citizen)

"I went shopping there, it's a shame it had been moved." (senior citizen)

"... because I like this neighbourhood." (senior citizen)

It's funny to look at the places where you lived ". (student)

"An important element in the history of Warsaw, a symbol." (student)

"It reminds me of an event in my life." (student)

Quotes

"Sometimes something comes to mind and then it gets my attention." (teacher)
"It brings to mind snacking in the night." (student)
"Because I like works by this artist – to match what I have already seen." (visitor)
"What works I know, if I didn't see them, I would like to see them live" (visitor)
"... and the name, the object, and the idea, and everything behind it." (parent)
"Because of its important author." (teacher)
"He deserves it." (senior citizen)
"I like all of Kozyra's work." (parent)
"I'd love to see it again... I know and I like, I remember these amazing paintings.
(parent about Tarasewicz)
"... Because I love his art." (visitor about Szlaga)
"I appreciate her work." (parent about Kulik)
"[Dwurnik] was a great painter." (parent)
"I appreciate her very much and I would like to see her work." (parent about Kulik)
"... Because this is an important name ... I remember his controversial works [here the respondent mentions a number of Libera's works]." (parent)
"All of Libera's work is worth seeing again." (parent)
"A well-known figure." (parent about Dwurnik)
"It would be silly to reject Dwurnik." (senior citizen)
"What is an exhibition without Sasnal?" (senior citizen)
"I want to see something by this artist." (senior citizen about Libera)
"A very interesting artist, all of his works are interesting". (a visitor about Bednarski)
"Sasnal is worth showing." (visitor)
"A very interesting artist." (visitor about Kwiek)
"Old school, I chose this work ... because it is monumental, a specific style."
(parent about Kulik)
"I am a fan of Bąkowski, how he speaks makes you shudder." (student)
"Well-known names – Libera, Natalia LL – will be known by the students." (teacher)
"Negative selection – I don't want Libera." (student)
"If the students know the work, there will be an excuse to talk." (teacher)
"It brings to mind the work of another artist." (teacher)
"Association with dance theatre." (parent)
"Similar to Wróblewski's paintings, which I like." (parent)
"Knowledge of the motive (e.g. St. Sebastian) and other works of art that use it." (student)
"Associations with other works of art and the work of other artists." (student)
"When there are advertisements about galleries on the radio ... or if friends point out such things ... I think it affects a person." (student)
"It depends on what information [thus draws attention to the contrast between interpretations in the media and one's own in contact with the work]." (student)
"There are museums that describe context and techniques, and museums that suggest some kind of interpretation ... it influences the reception a lot." (student)
"At school, they limit art to fit in the curriculum." (student)
"As a teacher – I think about the needs of my students, as myself – I think about myself."
(teacher)
"I was looking at these paintings and I was wondering what contact with the work can offer to young people – perhaps a start of a discussion on important topics." (teacher)
"It is worth showing this to the kids that [...] the colours draw them in." (teacher)
"Controversial topics, above all taboos, but also important ones, such as aggression and environment. This is something that they [the students] face every day." (teacher)
"Theme – in this case, gender issues, as an important topic to talk to with young people and beyond." (teacher)

Quotes

"I think about things that could arouse emotions in young people." (teacher)
"I chose with children in mind and the variety of choices." (parent)
"My children would like it." (parent)
"I chose with children in mind – to show the variety of forms of contemporary art." (parent)
"There were controversial things, I was wondering if I wanted my child to see." (parent)
"My children came up [mentally while making a choice], but I tried to keep [them] out of my mind." (parent)
"The basis of our pleasure to go to the exhibition is the space for children, which is also an element of the exhibition, with interactive elements. This is what I miss at Polish exhibitions – not separate exhibitions for adults and children, not play areas with Ikea blocks, just art."
(parent)
"Galleries are places to discuss and exhibit controversial works." (teacher)
"[Works of art] are controversial, they point to the controversial problems of the present day."
(teacher)
"Provocation in contemporary art is important and I like such provocation a lot." (teacher)
"The art itself does not always encourage me, it is worth it if it provokes me to talk or act."
(teacher)
"Morality is not a way to interpret of art." (parent)

Works

Works

1

Aleksandra Wasilkowska
Singular They
2020–2021

Genesis.
The People's Choice

2

Oskar Dawicki
Skórka za wyprawkę
2006

3

Agnieszka Polska
Five short videos
2012

4

Piotr Bosacki
Complete Nonsense
2011

5

Norman Leto
Photon
2014

6

Wojciech Bąkowski
Making Worlds Instead Of Letting Go
2010

7

Jakub Julian Ziółkowski
Genesis
2013

8

Vitaly Komar and Alexander Melamid
*The People's Choice. Most Wanted
/ Least Wanted*
2001

9

Paweł Susid
*Untitled (Colours Already Used
By Artists)*
2005

(Con)temporary

10
Mikołaj Smoczyński
Temporary (Con) Temporary
1989–1990

11
Hanna Łuczak
90x90 Faces Of The Moon
1984

12
Edward Dwurnik
Before The Hunt
1971

13
Wilhelm Sasnal
Untitled (car)
2000

14
Radek Szlaga
They Respect Nothing
2010

15
Aleksandra Czerniawska
Dogs
2008

16
Stefan Gierowski
CDLV
1980

About Her

17
Maurycy Gomulicki
Cream Pie
2006

18
Teresa Gierzyńska
About Her
1990

19
Karol Radziszewski
Fag Fighters
2007

Shine

20
Slavs and Tatars
Kitab Kebab
(Kapuściński-Orbeliani)
2012

21
Koji Kamoji
Reed Boats
1997

22
Katarzyna Przeważńska
Leaf
2011

23
Olaf Brzeski
Shine
2013

24
Marek Kijewski
Flint from Siberia
1995

25
David Nash
Untitled
(tree trunk)
1992

26
Mirosław Filonik
Fish
1989

Towards Counting

27
Janek Simon
Carpet Invaders
2002

28
Roman Opalka
Towards Counting
1965

Platform for Discussion

29
Robert Rumas
Las Vegas – Niewalaszka
1996–2013

30
Jerzy Fedorowicz
Platform for Discussion
1971–1999

31
Paweł Kwiek
*This is the Inscription. This is
a Photograph of the Inscription*
1973

32
Monika Zawadzki
Green Island
2011

33
Monira Al. Qadiri
Behind the Sun
2013

Woman

34
Zbigniew Libera
The Doll You Love To Undress
1997

35
Katarzyna Kozyra
Blood Ties
1995

36
Artur Żmijewski
Women
(Katarzyna, Barbara, Zofia)
2012

Earth, House, Sky

37
Wojciech Prażmowski
A School Trip
1994

38
Jenny Holzer
Truisms
1977–1979

39
Marek Sobczyk, Jarosław Modzelewski
*The Old Baron Feeds A Goat Notes
About Love*
1994–1995

40
Zofia Kulik
*Made in GDR, USSR, Czechoslovakia
and Poland*
2006

41
Andrzej Dłużniewski
Earth, House, Sky
1990

42
Tony Oursler
Spectre
1999

43
Jarosław Kozakiewicz
R/evolution
2011

Works

44

Mat Collishaw
The Magic Wardrobe
2000

45

Leon Tarasewicz
Untitled
1991

Video Camera

46

Karolina Breguła
Video Camera
2007

47

Maciej Pisuk
Jurek, Ela
(from the series *Under The Skin*)
2007–2010

48

Józef Robakowski
From My Window 1978–1999
2000

49

Christian Jankowski
Heavy Weight History
2014

50

Joanna Rajkowska
Oxygenator
2007

51

Marcus Kaiser
Andree Korpys
Markus Löffler
Supersam
2002

52

Rafał Milach
7 rooms
2011

