

U-jazdowski



CRACK UP

**Żarty
żartami**

CRACK DOWN

Crack Up
– *Crack Down*
Exhibition guide

U-jazdowski

19/06—11/10/2020

exhibition

Crack Up – Crack Down

Curators

Slavs and Tatars

Curatorial collaboration

Michał Grzegorzek

Artists

Lawrence Abu Hamdan, Hamja Ahsan,
Pablo Bronstein, Cevdet Ereğ, Arthur Fournier
and Raphael Koenig, Martine Gutierrez, Flaka Haliti,
Stane Jagodič, Zhanna Kadyrova, Sachiko Kazama,
Dozie Kanu, KRIWET, Ella Kruglyanskaya, Tala Madani,
Marlie Mul, Woody De Othello, Alenka Pirman
and KULA, Amanda Ross-Ho, Lin May Saeed,
Top lista nadrealista, Endre Tot, Anna Uddenberg,
Martina Vacheva, Nicole Wermers, Giorgi Xaniashvili,
XIYADIE, Honza Zamojski

and

Bolesław Chromy, Rafał Dominik, Lubomir
Grzelak, Łukasz Kozak, Maria Magdalena
Kozłowska, Jana Shostak and
Jakub Jasiukiewicz, Mikołaj Sobczak,
Jacqueline Sobiszewski, Justyna Stasiowska,
Ewa Tatar and Andrzej Szpindler

The exhibition presented at the 33rd Ljubljana Biennial of Graphic Arts in 2019 has been expanded to include new artists.

We live in sour times. But sour times require sweet-and-sour methods. With the rise of populism around the globe (not to mention reductive and revanchist forms of identity politics), there has been vigorous debate over who constitutes ‘the people.’ For more than a millennium, satire has been a particularly contested genre through which to explore such questions, via varying degrees of serious invective or jocular teasing. Is each joke, as George Orwell maintained, a tiny revolution? Or does laughter and satire deflate the pressures and tension that could otherwise lead to political upheaval?

A many-headed creature, satire has been considered by turns a form of popular philosophy, biting critique, and a conservative genre given its moralising inclinations. It thrives in periods of authoritarian rule: from the rich tradition of Communist humour in Central and Eastern Europe, to the many examples from the Middle East. Today, the return of strong-man rule in the West has witnessed a boom in comedy and satire. As the accessibility of print brought about a proliferation of satirical periodicals in the early 20th century (Slovenia’s Pavliha, Germany’s *Simplicissimus*, the UK’s *Punch*, France’s *l’Assiette au Beurre*, or *Molla Nasreddin* in the Caucasus region, to name a few), so too has our digital age provided a particularly fertile avenue for satire, one which is fundamentally graphic, be it the meme or the protest poster. The visual glut of our age has spawned new aesthetic languages whose messages and discourse we often find distasteful. Though each enjoys a distinct history, both the graphic arts and satire claim to speak for and to the people.

Slavs and Tatars propose that we consider ‘the graphic’ not as a medium, per se, but rather as an agency. In particular, to ask how graphic language engenders a form of infra-politics such as satire, as a particularly resilient and contemporary form

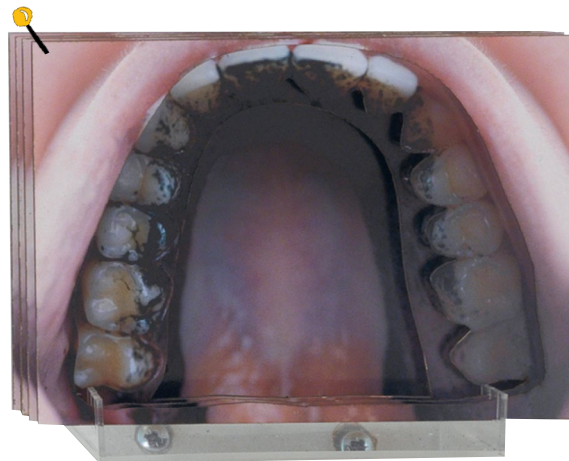
of critique. Purported to speak truth to power, satire has proven itself to be a petri dish in a world of post-truth bacteria. *Crack Up – Crack Down* takes an expansive view of the genre of satire today, featuring works by historical and contemporary artists, as well as interventions by activists, new-media polemicists, and others.

For the Ujazdowski Castle Centre for Contemporary Art, the exhibition originally presented at the 33rd Ljubljana Biennial of Graphic Arts (2019) has been expanded. It now includes existing works, as well as new productions, by Polish artists. Some works will be displayed outside of the exhibition space proper – in the Ujazdowski park surrounding the Ujazdowski Castle, as well as in public spaces around the city, and available for viewing day and night.

1

Lawrence Abu Hamdan

(b. 1985) is an artist and audio investigator. Abu Hamdan's interest in sound and its intersection with politics originate from his background as a touring musician and facilitator of DIY music. The artist's audio investigations have been used as evidence at the UK Asylum and Immigration Tribunal, and as advocacy for organisations such as Amnesty International and Defence for Children International.



Disputed Utterances (dioramas)

2019
seven pairs of laser-cut c-prints mounted on cardboard and plexiglass bases; 9×6 cm (each). Produced for the 33rd Ljubljana Biennial of Graphic Arts. Courtesy of the artist and MGLC.

The All-Hearing

2014
digital video; 13:00 min.
Courtesy of the artist. Installation view at the 33rd Ljubljana Biennial of Graphic Arts, 2019. Courtesy of the artist. Photo: Jaka Babnik. MGLC archive.

Disputed Utterances (2019) is a series of works using palatography, a technique used by linguists, language preservationists and speech therapists to identify which parts of the mouth are used when making different sounds, via a mixture of charcoal and olive oil on the tongue, leaving imprints on the roof of one's mouth. Abu Hamdan uses this technique to tell seven stories of what are legally known as cases of "disputed utterance", a trial where someone's culpability or innocence hinges upon conflicted claims about a recorded word or phrase. Did the bungee jump instructor say "no jump" or "now jump"? Did the doctor instruct

his patient that he “can” or “can’t” inject a particular medicine? Together, these seven episodes tell a collective story of people whose strong regional accents or inability to pronounce English like a native speaker result in misunderstandings when speaking to the police in the UK and US.



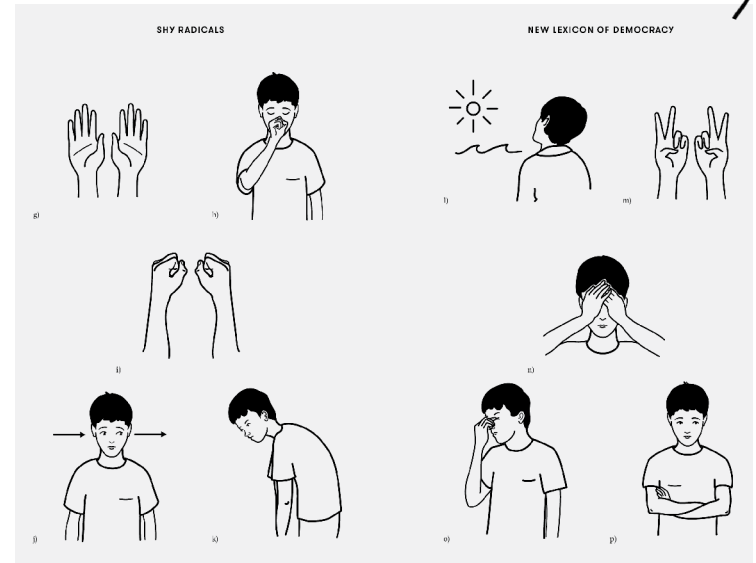
Loudspeaker libertarianism is so pervasive to daily life in Cairo that the issue of hearing damage and noise pollution was immediately accepted as a topic for a Friday sermon when Abu Hamdan suggested the idea of *The All-Hearing* to two Cairene sheikhs. Despite the military government’s new laws limiting the delivery of sermons by forcing sheikhs to only give speeches that cover the government-sanctioned topic of the week, the sheikhs remained determined to have the issue of noise heard. And heard not only by their congregations inside the mosques, but also by all those passers-by who were barraged by the mosques’ loudspeakers broadcasting into the streets outside.



Hamja Ahsan

(b. 1981) is an artist, writer, activist and curator based in London. The founder and co-curator of the DIY Cultures festival of creative activism, zines and independent publishing, Ahsan is the author of the book *Shy Radicals: Antisystemic Politics of the Militant Introvert*. His recent writing was anthologised in *No Colour Bar: Black British Art in Action 1960–1990*. He was shortlisted for the Liberty Human Rights Award for the Free Talha Ahsan Campaign on US extradition, prison and the War on Terror. He is currently working

on a project on the role of zines in the Hillsborough Justice campaign, Britain’s largest known police cover-up. He has been a guest lecturer at various UK and US universities.



The Aspergistan Referendum

2019
installation, variable elements;
dimensions variable. Produced
for the 33rd Ljubljana Biennial of
Graphic Arts. Courtesy of the artist
and MGLC.

Shy Radicals: The Antisystemic Politics of the Militant Introvert

2018
11.3×17.9 cm; 164 pages, softcover,
published by Book Works; cover
and illustrations: Rose Nordin.
Courtesy of the artist.

A referendum on secession asks to join the breakaway Aspergistan Federation: the national homeland of Shy, Introvert and Autistic spectrum peoples, as constituted in the book *Shy Radicals*. From ballot boxes to a national anthem, to social-media hashtags, the Aspergistan Referendum continues Ahsan’s interest in what he calls a “global Introfada struggle against Extrovert-supremacy.” The vibrant civil society of post-socialist, Poland offers a particularly apt context for an investigation into how introspection, identity and affect collide. Join the conversation and follow the hashtags #VoteAspergistan. Join the struggle and post the #ShyPower salute in various venues.

3

Pablo Bronstein

(b. 1977) creates artwork offering a sophisticated if sardonic critique of received tastes: be they in architecture, scenography or performance. Whether in ink, watercolour or choreography, Bronstein's work brings an anachronistic reverie to bear on matters of weighty concern. *Entertainment at court: 100 European Style ways to greet a casual acquaintance in passing* is a film proposing that, just as European ballets indulged in Orientalist flights of fancy through the 18th, 19th and 20th centuries, the Chinese were involved in the same return of gaze. The refined and mannered etiquette of court, taken to extremes in both Western Europe and China in the 18th century, is the starting point for the dance. The Chinese court watches as two performers pretend to greet each in a myriad of formal ways that allude incorrectly to Western formal reverences. The repetition of action and the conflicted theatrical presentation of reality is deliberately Brechtian.

The work presented in the cinema from Tuesday to Friday from 12:00 to 17:30, on Saturdays and Sundays from 12:00 to 15:30.



Entertainment at court: 100 European Style ways to greet a casual acquaintance in passing

2017

video, sound. 25:31 min. Courtesy of the artist and Galleria Franco Noero, Torino. Photo credits: Sebastiano Pellion di Persano.

4

Bolesław Chromy

(b. 1987) is a draughtsman, painter, and illustrator, the author of graphic novels such as *Pokrzywy* [Nettles], *Notes dla ludzi uczulonych na gluten i laktozę* [Notebook for People Allergic to Gluten and Lactose], and *Elementarz Polski dla Polaka i Polki z Polski* [Polish Primer for Polish Men and Women from Poland]. In his poetic visual universe, characters from pop culture, religion, politics, and child's play meet together to tell the story of post-transformation Poland. The seemingly offhand style and free-hand writing further emphasise Chromy's pessimistic cheerfulness (or cheerful pessimism).



What do you think about when you can see everything and can't do anything about it?

2020

ink on paper; 402 cm×195cm (each), 8 prints. Courtesy of the artist.

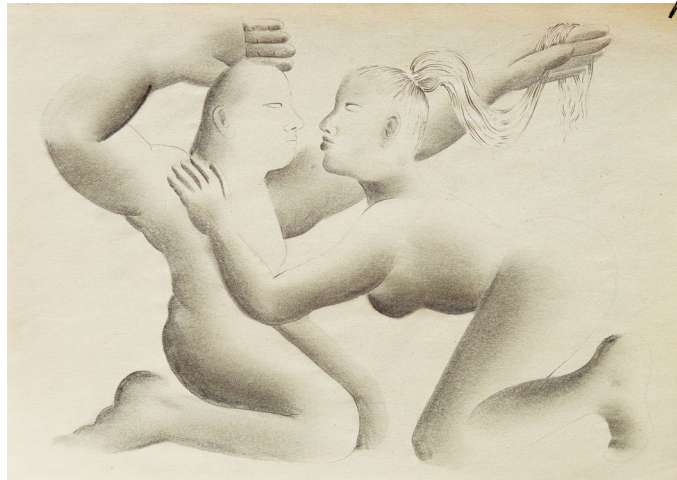
In a work produced for *Crack Up – Crack Down*, Chromy takes the viewer on an inner journey at a time of dormant activities and social slow-down. But this trip is a horror vacui rather than a relaxing meditation. A general incapacity results in even greater passivity, the relativisation of one's failures and grievances, and reverie. A reflection on "rain that doesn't fall, kimchi, and honour" comes in the shape of the author's characteristic gloomy lists that emphasise the hopelessness of human existence. However, Chromy's sullenness is just camouflage, and even from the saddest pictures emerge funny lines. Fashioning a great atlas of a contemporary young man's anxieties, the author likeably teases both himself and his audience. Only jokes will let us survive.

The work is presented in various locations in urban spaces until 5 July 2020.

5

Rafał Dominik

(b. 1985) works in diverse media, including drawing, painting, virtual reality, sculpture, and animation. As a fan of pop culture, he considers art to be a vital element of social life. Many of his works aim towards making it more accessible.



A Polish Peasant with a Flower

2018
pencil, paper, 26.5×19.5 cm.
Courtesy of the artist.

No Touching Each Other!

2018
paper, pencil, 26.5×19.5 cm.
Courtesy of the artist.

At the Pizzeria

2019
pencil, paper, 41.5×21.5 cm.
Courtesy of the artist.

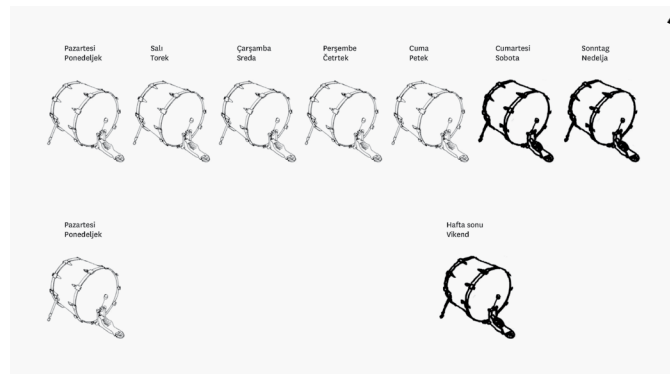
Rafał Dominik moves around three realities: drawn, digitally rendered, and natural. In each of those, he calls into being characters on which he tests alternative scenarios of everyday evolution events, with references to the books of Olaf Stapledon or the Teenage Mutant Ninja

Turtles series. These everymen appear in the artist's works like allegories of contemporary people – with their flaws, consumerist habits, and unobvious beauty. They are not caricatures, however, and their author treats them very tenderly. The motif of the encounter, be it with a fellow human being or with nature, is shared by the works presented in the show, and Dominik's characters can be seen as sensitive individuals, craving attention.

6

Cevdet Ereğ

(b. 1974) is a multifaceted artist whose practice extends to music, architecture and the visual arts. He trained briefly as an architect in Mimar Sinan University of Fine Arts, and is a member of the experimental rock band Nekropsi. Ereğ's work revolves around sound as a measure of space, time and the world around us.



Totemic Loudspeaker from Week

2012
sound installation. Courtesy of the artist.

Notation for Week (Teden)

2019
digitally multiplied drawing and text; silkscreen; 60×90 cm
Produced for the 33rd Ljubljana Biennial of Graphic Arts. Courtesy of the artist and MGLC.

Circular Week Ruler – Slovene/Turkish edition

2011, 2019
laser and black paint on transparent Perspex; 12×0.3 cm
Produced for the 33rd Ljubljana Biennial of Graphic Arts. Courtesy of the artist and MGLC.

Notation for Week (Teden) addresses the central issue of Ereš's multifarious practice: the mutual translation and permeability between different systems of representation, through which we apprehend the world around us and organise our lives: measurements of space (the metric system), time (the calendar and clock) and musical tempo – measured as a steady number of beats per minute. The artist conflates these seemingly objective measurement systems with other, apparently random ones, such as the timeline of historical events or a changing rhythm in musical improvisation. Ereš's *Rulers* series (2011–) offers a simple interface or measuring tool as a means of envisioning temporal relations, often considered invisible, if not the antithesis of space.

7

Arthur Fournier & Raphael Koenig

Arthur Fournier (b. 1974) is an independent dealer of books, serials, manuscripts, and archives in all fields and genres. His company, Fournier Fine & Rare, specialises in primary source materials related to the transformative cultural movements of the late 20th century, modern conflicts, disruptive technologies, music and the visual arts. Fournier has placed major archival collections with institutions such as the New York Public Library, the Beinecke Library at Yale, Carl A. Kroch Library at Cornell University and the Houghton Library at Harvard.



Raphael Koenig (b. 1986) is an associate scholar in comparative literature at Harvard University, where he recently completed his dissertation, titled “Art Beyond the Norms: Art of the Insane, Art Brut, and the Avant-Garde from Prinzhorn to Dubuffet (1922–1949).” In addition to publishing art and film criticism in *Art Papers*, art press, and *La Nouvelle Quinzaine littéraire*, he is the editor of “The Milgroym Project”, an ongoing series on avant-garde Yiddish journals from the interwar period, for *In Geveb: A Journal of Yiddish Studies*.

No More Fuchs Left to Give

2019

Produced for the 33rd Ljubljana Biennial of Graphic Arts. Courtesy of the artists and MGLC. Photo: Jaka Babnik. MGLC archive.

The German book collector, art historian and Marxist activist Eduard Fuchs (1870–1940) channelled the power of caricature to combat fascism and capitalism in the early part of the 20th century. His dual roles as a collector and a critically engaged historian and publisher of European lithographs helped contemporaries, including Walter Benjamin, grasp the role of mechanically reproduced satirical images in the production of political discourses during the tumultuous decades leading up to the First World War and the rise of Nazism. Fuchs remained painfully aware of the double-edged nature of such images, which can either talk back to power or reinforce existing mechanisms of discrimination and oppression. Today, as we struggle with authoritarian nationalism and neoliberalism, we might look to Fuchs for clues about how to parse the clouds of JPEGs, GIFs and satirical printed images that structure the contemporary visual field. Commissioned for *Crack Up – Crack Down, No More Fuchs Left to Give*, draws on Raphael Koenig’s recent scholarship and showcases representative selections of the historian’s published oeuvre alongside original lithographs by Daumier and others, as a means to interrogate Benjamin’s notion of mechanical reproduction and the complex relationship between satire, print culture and class struggle before and after the Second World War.

8

Lubomir Grzelak

(b. 1989) goes under the stage name Lutto Lento. He is a sound artist, music producer and publisher, DJ, and author of film and theatre music.



MEDIEVAL DREAMS I-XIII

2020
sound performance: 30:00 min.
Courtesy of the artist.

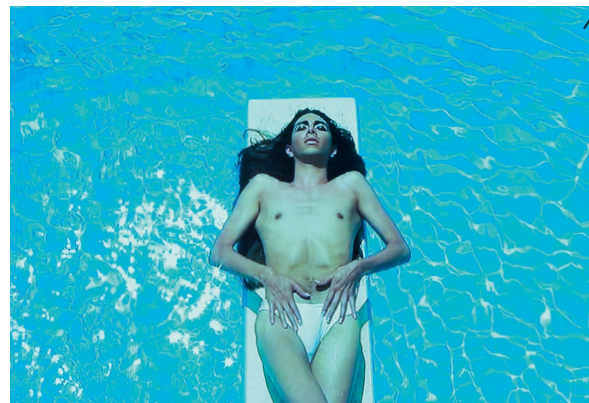
Medieval church music had to draw on secular music, but almost nothing is known about the latter. Tablatures, instrument inventories, and other data have been preserved in ecclesiastical documents. In the royal courts, music accompanied entertainment: the performances of jugglers, acrobats, dancers, trained animals, ventriloquists, and jesters. A musician's craft wasn't limited to just playing an instrument. If his patron wished so, he had to entertain him or her with tricks or funny stories. *MEDIEVAL DREAMS I-XIII* have been composed on the basis of notes left by anonymous medieval authors, rearranged, and performed using digital instruments. The work is presented during the exhibition's opening, 19 June 2020.

9

Martine Gutierrez

(b. 1989) is an artist and photographer who produces elaborate narrative scenes that employ pop culture tropes in order to reveal identity as a social construct. As a transwoman, a Latinx woman and someone of indigenous descent, Gutierrez has long been interested in creating works that explore the complexity, fluidity and nuances of both personal and collective identity. Working across performance, photography and film, Gutierrez simultaneously acts as subject, artist and muse. In 2018, Gutierrez produced *Indigenous Woman*, a 124-page magazine replete with fashion spreads, product advertisements and a Letter from the Editor all dedicated, as Gutierrez describes it, to "the celebration of Mayan Indian heritage, the navigation of contemporary indigeneity and the ever-evolving self-image."

Through the style and construct of the glossy magazine, Gutierrez subverts conventional ideals of beauty to reveal how deeply sexism, racism, transphobia and other biases are embedded in our culture.



Martine Part I-IX

2012–2016
colour video, sound; 49:00 min.
Courtesy of the artist and Ryan Lee, New York.

Indigenous Woman

2018
artist magazine, off-set printed; 124 pages. Courtesy of the artist and Ryan Lee, New York.

In *Martine Part I-IX*, Gutierrez travels to a variety of locations: Providence, New York, Central America and the Caribbean. Each place symbolises her character's steps toward self-discovery, prompting her to negotiate various perceptions of gender identity. She asserts control over her own image by executing each part of the creative process herself, including staging, lighting, makeup, costuming, modelling and photography.

10

Flaka Haliti

(b.1982) graduated from the Städelschule in Frankfurt am Main, Germany and since then has been exploring what lies beyond the simple concepts of belonging or identity-related projections. Her work embeds the political in deceptively playful gestures, a dissimulation that works across drawings, sculptures and installations. She represented Kosovo at the Venice Biennale in 2015.

Is it you, Joe? (Pig)

2016
marble, sponge, plastic eye;
21×29×2 cm. Photo: Gerta Xhaferaj. Courtesy of the artist and LambdaLambdaLambda.

Is it you, Joe? (Triangle)

2017
marble, sponge, plastic eye;
21×29×2 cm. Photo: Gerta Xhaferaj. Courtesy of the artist and LambdaLambdaLambda.



Is it you, Joe? (Vomit)

2017
marble, sponge, plastic eye;
21×29×2 cm. Photo: Gerta
Xhaferaj. Courtesy of the artist
and LambdaLambdaLambda.

Is it you, Joe? (Hangover)

2017
marble, sponge, plastic eye;
21×29×2 cm. Photo: Gerta
Xhaferaj. Courtesy of the artist
and LambdaLambdaLambda.

Made of various anthropomorphic marble-sponge assemblages, Joe is a fictional character who appears in different variations. Part of an ongoing series Haliti has been developing over the past few years, *Is it you, Joe?* skewers the increasing expectations and demands of the art market on the artist. From performing questions of identity – be it female, refugee or cyborg – to questions of self-exploitation, the Joe series polishes the cold edge of capitalist acceleration with old-fashioned bathos.

11

Stane Jagodič

(b. 1943) is a graphic artist and author whose prodigious and relentless output offers a sardonic cartography of post-war and post-socialist Central Europe. His collages, caricatures and drawings have addressed most of the major geopolitical issues of the past half century, appearing in newspapers and museums, and on billboards and t-shirts, among other venues. In 1995, Jagodič founded the Aritas-Satira Triennial of Satire and Humour in Šmarje pri Jelšah.

Militarist

1971
montage; 72×110 cm.
Courtesy of the artist.

Agreement

1975
India ink; 50×50 cm.
Courtesy of the artist.

Erotic Horizon

1977
photomontage; 29.5×37.5 cm.
Courtesy of the artist.

Blue-eyed Beauty

1977
photomontage; 27.7×41.2 cm.
Courtesy of the artist.



12

Zhanna Kadyrova

(b. 1981) is best known for her mosaics that critique Soviet aesthetic traditions by evoking the styles of Constructivism and Socialist Realism. Her use of the medium alludes to its history as an ideological art form during the Soviet era, and its more decorative function following Ukrainian independence.



Market

2019
installation, variable materials; dimensions variable. Installation view at the 33rd Ljubljana Biennial of Graphic Arts, 2019. Courtesy of the artist and International Centre of Graphic Arts (MGLC). Photo: Urška Boljkovac. MGLC archive.

Popping up at art fairs, biennials and exhibitions the world over, each of Kadyrova's Market stalls offer ceramic versions of the fruits, vegetables, meats or fish found in the area. Challenging the notions of valuation and provenance, Market sells the works of art according to weight: roughly €1/L1/\$1 per gram (depending on the venue). Kadyrova's ceramic comestibles act as the perfect midwife to art's waning zeitgeist and food's rising star.

13

Dozie Kanu

(b. 1993) is an American designer and artist living and working in Lisbon, Portugal. Kanu's works add a level of functionality as an alternative to the dissociative subjectivity of sculpture, while challenging public perceptions of design by bringing together discursive threads often considered incompatible with the idea of function: from religion to race to subcultures.

Bench on 84's

2017
poured concrete, steel, rims;
52.07×45.72×254 cm. Courtesy
of the artist and Salon 94 Design.

Chair [iii], 2018 (Crack Rock Beige)

2019
poured concrete, steel, rims;
94×48.3×41.9 cm. Produced
for the 33rd Ljubljana Biennial
of Graphic Arts. Courtesy of
the artist, Salon 94 Design and
MGLC.

Chair [xiii] (Stand Up) (Ja Rule)

2019
aluminium, UV print on canvas;
120×63×50 cm. Produced for
the 33rd Ljubljana Biennial of
Graphic Arts. Courtesy of the
artist, Salon 94 Design
and MGLC.

Chair [xiv] (Imobilidade M'aider)

2019
found ambulance door,
found pipes, concrete;
109.22×88.9×55.88 cm. Pro-
duced for the 33rd Ljubljana Bi-
ennial of Graphic Arts. Courtesy
of the artist, Salon 94 Design
and MGLC. Photo: Jaka Babnik.
MGLC archive.

Kanu's 84 series – comprising chairs, benches, tables and stools – brutally reminds us of the sedentary nature of automobiles. The 20th century dream of mobility is here, cast in concrete, and supported by prominent rims; an elegant nod to the culture surrounding cars, much like bacteria on fruit or barnacles on bridges. Houston, Kanu's hometown, is renowned in music circles for its slowed-down hip-hop, known as "chopped and screwed," a result of the sedative effects of cough-syrup being consumed recreationally. In a new series for *Crack Up – Crack Down*,



Scroll (Ur Boy Bangs)

2019
stainless steel, canvas;
35.5×66×58.5 cm. Produced for
the 33rd Ljubljana Biennial of
Graphic Arts. Courtesy of the ar-
tist, Salon 94 Design and MGLC.

Scroll (Supahead)

2019
stainless steel, canvas;
35.5×66×58.5 cm. Produced for
the 33rd Ljubljana Biennial of
Graphic Arts. Courtesy of the ar-
tist, Salon 94 Design and MGLC.

Kanu lampoons the performativity of blackness, from 19th century caricatures to 21st century hip-hop, via the embodiment of creative power—the director’s chair.

14

Sachiko Kazama

(b. 1972) explores the present and past of Japan by engraving unique investigations into global history on her woodcut prints. With abundant colour expressions between black and white, her works show the ambiguity of human emotions, social situations or memories with oppositions such as black/white or bad/good, and thus Kazama critically portrays the indeterminacy of history with a sense of humour.



War-Pup

2005
woodcut print
(panel, Japanese
paper, sumi ink);
36.4×51.2 cm.
Courtesy of
the artist and MU-
JIN-TO Production,
Tokyo.

Nonhuman Crossing

2013
woodcut print (panel, Japanese
paper, oil ink); 180×360 cm;
collection of Queensland Art Gal-
ery, Gallery of Modern Art, Aus-
tralia. Courtesy of the artist and
MUJIN-TO Production, Tokyo.

Earthy Fart Pavilion (Booth Girls) (from the se- ries HEISEI EXPO 2010)

2010
woodcut print (panel, Japanese
paper, sumi ink); 53×38 cm.
Courtesy of the artist and MU-
JIN-TO Production, Tokyo.

Kazama’s woodcuts scramble the sense of time that accompanies the traditional medium. By addressing issues such as mythology, nuclear fallout or carbon emissions, it’s not entirely clear whether dystopia is past, present or future in the artist’s work. Scantly clad girls wear

Green House Gas branded bathing suits, a nod to the inefficacy of the Kyoto Protocol; dogs don gas masks; and the busiest intersection in Japan – the Shibuya crossing – doubles as a site of state surveillance.

Since the 2011 Great East Japan Earthquake, the country’s “most-watched place” has taken on extra significance, with surveillance cameras installed for weather monitoring, though such early 21st century tactics recall the tools of state oppression from before and during the Second World War. Chimimoryo (monsters of the mountains and rivers) of the Dark Ages are summoned to Shibuya, where the energy of the curse of the evil eye is concentrated.

15

Łukasz Kozak

(b. 1981) is a medievalist, an expert in technology and media, involved in building and promoting digital libraries and museums that offer access to the resources of old culture. At the same time, he undertakes research into little known aspects of the past, e.g. obscenity in medieval iconography or ecstatic practices among the Polish folk. Author of the first monograph on belief in the living dead in Polish lands (*Upiór. Historia naturalna* [Upiór: A Natural History], 2020). A curator of festivals and concerts of early music. The author of groundbreaking and supremely popular online surveys of historical collections, e.g. Discarding Images or Old Pictures of Animals.



Marginal Cases

2020
wallpaper. Courte-
sy of the artist.

Fixed by education and pop culture, the stereotypical image of the Middle Ages includes backwardness, religious zeal verging on the fanatical, burning stakes, imposing cathedrals, and knights in shining armour. As befits a stereotype, this is a picture not so much simplified as

falsified. The Middle Ages, a millennium-long epoch of paradoxes, encompassed probably all phenomena that had happened before and would happen subsequently. Finding no recognition with either the Church or the state, popular culture was excluded from written history and relegated to the margins. And quite literally too. On the margins of pious prayer books, legal codices, and venerable chronicles, we find a different world. Unrestrained, bizarre, beautiful, irreverent, anti-elitist – a world where everything is possible. The free space near the edges of parchment pages was becoming a space ideological and artistic freedom, often the only one where we can appreciate old culture more completely and, in wonder or delight, shake off the sanctioned view of the past.

16 Maria Magdalena Kozłowska

(b. 1986) is an author of videos and performances, often inspired by opera and theatre. She calls into being characters of divas, seeresses, comedians, and saints. As a director, she likes to shuffle orders, combining deadpan seriousness with a childish sense of humour, pathos with chaos, utter honesty with absolute artificiality. The voice – its physicality and inextricable connection with language – is a main theme of her works.



Salvo Fire!
2020
3-channel sound installation,
08:45 min. Courtesy of the artist.

For *Crack Up – Crack Down*, Maria Magdalena Kozłowska revisits the military drill. Exercises aimed at turning recruits into efficient soldiers are juxtaposed with jokes, absurd songs, and philosophising on authority, discipline, and civic disobedience. The disembodied voice is the work's main protagonist, as something that conveys not only meanings, but also forms. The military tone has been treated here almost like an operatic voice, deconstructed and subjected to aesthetic analysis. The musical/poetic form can be interpreted as alluding to classic Greek

satire, later known as *carmen maledicum*, offensive song or poetry. While *Salvo Fire!* doesn't (directly) offend, it forces us to reflect on the conventionality and, to an extent, absurdity of a social system that fetishises order and obedience.

The work is a collaboration with composer Jan Tomza-Osiecki.

17 KRIWET

(1942–2018) was a self-taught artist and pioneer in media art, whose early works with radio and television broadcasts were the result of exploring the space between sound and sign, grapheme and phoneme. Originally trained as a writer, KRIWET published *Rotor* in 1961, at the age of 19, a book in circular form that extended the spatial act of reading. His radio-plays were legendary in the genre, and a predilection for found and sound material meant KRIWET occupied an important if challenging place in the art milieu of Dusseldorf, where he came of age.



Text Dia
1970
silkscreen on PVC; 336×340 cm.
Courtesy of the artist and
BQ Berlin. Installation view at the
33rd Ljubljana Biennial of Graphic
Arts, 2019. Courtesy of the
artist and BQ Berlin. Photo: Jaka
Babnik. MGLC archive.

Text-Sign
1968
light aluminium with stamping,
varnish; 60×60 cm (each), instal-
lation with 12 parts. Courtesy of
the artist and BQ Berlin.

Rundscheiben

1960–63
offset print on paper; 60×60 cm
(each), framed 10 parts. Cour-
tesy of the artist and BQ Berlin.

The circular form of many of KRIWET's text-based works offers more than a round appearance to what is often viewed horizontally or vertically (in certain forms of Chinese, Japanese, or Korean). *Text Sign*, *Rundscheiben* and others lend a programmatic function to the assembly of letters: one whose elasticity and suggestion of infinity explode the conventions used to distinguish between one word and another: TOMATORTURE, ESTATETANUS, to name just some of the more salacious.

18 Ella Kruglyanskaya

(b. 1978) draws and paints fierce women, whose curves and colours are as much a celebration of womanhood as a critique of its millennial dismissal. The strokes and poses often recall caricature, if only exaggeration were so often accompanied by agency.



Untitled (Chair Woman)

2018
vinyl paint, graphite, oil pastel
and collage on paper; 70×42.5
cm. Courtesy of the artist and
Gavin Brown, New York.

Button 10

1967
cardboard, paint, glue; O 51.7 cm,
66.5×66.5×2 cm (framed). Cour-
tesy of the artist and BQ Berlin.

Untitled (Ghost Rider)

2018
graphite, watercolour and oil
pastel on paper; 52.1×36 cm.
Courtesy of the artist and Gavin
Brown, New York.

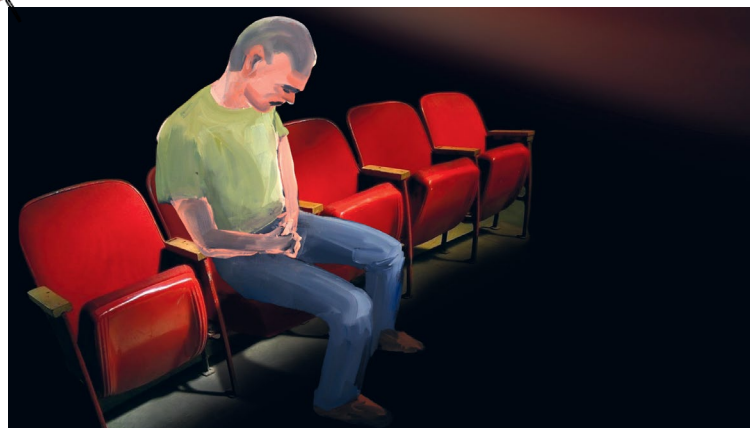
Untitled (Composition with Dicks)

2018
graphite and watercolour on
paper; 60×46 cm. Courtesy
of the artist and Gavin Brown,
New York.

Buxom women interact with
mid-century furniture, a subtle
send-up of the traditional pairing
of women and interiors.

19 Tala Madani

(b. 1981) makes paintings and animations whose indelible images bring together wide-ranging modes of critique, prompting reflection on gender, political authority and questions of who and what is represented in art. Her works lampoon the everyday excesses of masculinity with a rare combination of glee and precision. At times it is difficult to distinguish between sexual acts and sacred rituals, digestive fluids and painterly ones.



Over Head Projection (Crowd)

2018
multimedia animation, colour,
sound; 01:30 min. Courtesy of
the artist.

Cats and Cat Men

2018
multimedia animation, colour,
sound; 03:19 min. Courtesy of
the artist.

Madani's animations explore the secret lives of men, as if a species unto themselves. Her gaze returns the gendered one of centuries for a more taxonomic one, which sees crowds gather to elevate very base matter, power determined by the flow of escalators and cat-men growling around an alley, marking their territory.

Over Head Projection (Digger)

2018
multimedia animation, colour,
sound; 01:00 min. Courtesy of
the artist.

20 Marlie Mul

(b. 1980) is an artist who also works as an educator. The works shown at *Crack Up – Crack Down* often simulate everyday outdoor objects that refer to human interaction and the materialisation of these interactions, such as gritty puddles of rain littered with generic bits of trash, or ashtrays covered in heaps of snow arranged with stubbed out cigarette butts. With cigarette butts and litter depicting traces of human behaviours, the situations presented in these works suggest to the viewer an invisible presence of a virtual population or crowd. They serve as tools to examine the seemingly obvious, asking exactly how such situations have become familiar, which societal decisions preceded them, and how human behaviour is shaped by such decisions.



Cigarette Ends Here (Smoking Pregnant Woman, Baby, and Friend)

2012
digital print on silk; 220×130 cm.
Courtesy of the artist and
Croy Nielsen.

Cigarette Hedgehog

2016
metal bucket, polyurethane foam,
acrylic paint, cellophane, ciga-
rettes, sand; 30×27×25 cm. Cour-
tesy of the artist and Croy Nielsen.

Comfy?

2019
silkscreen; 88×63 cm (four pic-
es). Produced for the 33rd Lju-
bljana Biennial of Graphic Arts.
Courtesy of the artist and MGLC.

Puddle (Raft)

2014
sand, stones, resin; 125×82 cm.
Courtesy of the artist.

Puddle (Gritty)

2014
sand, stones, resin; 145×92 cm.
Courtesy of the artist.

Puddle (Shallow Match)

2014
sand, stones, resin; 105×85 cm.
Courtesy of the artist and
Croy Nielsen.

Puddle (Blue Grit)

2014
sand, stones, resin; 109×98 cm.
Courtesy of the artist and
Croy Nielsen.

Puddle (Grass)

2014
sand, stones, resin, plastic;
100×100 cm. Courtesy of the ar-
tist and Croy Nielsen.



Puddle (String)

2014
sand, stones, resin, cord, ciga-
rette; 130×100 cm. Courtesy of
the artist and Croy Nielsen.

In *Comfy?*, a new series made for *Crack Up – Crack Down*, Mul examines the toxicity of nostalgia via the floral, decorative and folkloric. Her works examine the abject underbelly of our habits. From puddles to cigarette butts, they also attest to a neglected coefficient of labour, as the dirty stuff not only under our fingernails, but swept beneath the rugs of polite discourse.

The animated “smoke cloud” in *Cigarette Ends Here (Smoking Pregnant Woman, Baby and Friend)* gives a persona to the otherwise amorphous entity that is smoke, seen here as a perceivable form of the air we breathe and share among us. The artist here uses illustration in combination with the lightweight moving material of silk, to speak about collective responsibility: when understanding the body as a porous membrane, where does my body stop and yours start?

21 Woody De Othello

(b. 1991) creates ceramic objects that relate to the domestic space. His anthropomorphised household objects – ears grafted on a vase, a lightbulb with a nose – paint a wonderfully absurd picture of our everyday lives. An element of the grotesque, however, lurks in many a nook and cranny: from

2012
aluminium bucket, polyurethane
foam, acrylic paint, cellophane,
cigarettes, sand; 38×32×33 cm.
Courtesy of the artist and
Croy Nielsen.

constrained mobility to stunted speech. De Othello's sense of fun is also surprisingly frightening.



Warm Welcome

2019

ceramic, glaze, underglaze, multiple components; 50.8×91.44×152.4 cm. Produced for the 33rd Ljubljana Biennial of Graphic Arts. Courtesy of the artist, Jessica Silverman Gallery and MGLC.

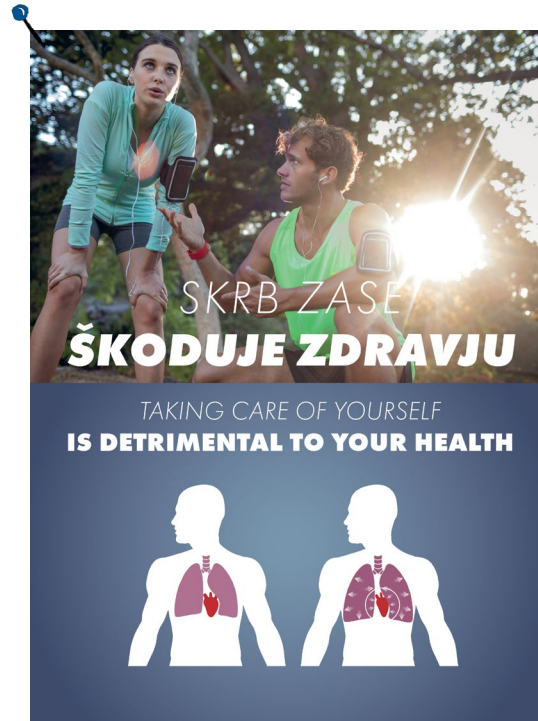
For *Crack Up – Crack Down*, Woody De Othello has explored the ideas of access and freedom, from the nose bleed heights of concept, down to the brute reality of hardware. *Unhinged* exists on a wall: a simple depiction of a latch that is unhooked or open. If each room in a home has a strictly defined role, the mechanism of access to an entire space is literally the entry point: the door. *Warm Welcome* consists of a grouping of enlarged, anthropomorphised hardware located on the floor: door knobs, hinges, locks, padlocks, a peephole, etc. These objects rest atop a welcome mat.

22

Alenka Pirman & KULA

KULA, the Slovene Ethnological and Anthropological Association, enables the cooperation and exchange of knowledge, experiences and visions beyond the institutional and non-institutional forms of research, professional and other activities. Key areas of activity are topical cultural, social and anthropological issues. KULA is committed to the circulation of ethnological and anthropological knowledge. Through engaging work, the Association is confronted with social reality and draws attention to topical everyday issues, both locally and internationally.

Alenka Pirman (b. 1964) is a conceptual artist whose practice offers a playful and biting view on how we define authenticity, language and provenance. She is currently pursuing a doctorate in heritage studies at the Faculty of Arts, University of Ljubljana. Her work has been thoroughly collaborative in nature, bridging science, art and history in untold ways. In the 1990s, her work was predominantly related to three fictitious institutions: the SK8 Museum (1991–1993), the RIGUSRS – Research Institute for Geo Art Statistics of the Republic of Slovenia (1997, with Vuk Čosić and Irena Woelle), and the Domestic Research Institute (1994–1998). In 2004, she co-founded the Domestic Research Society together with Damijan Kracina and Jani Pirnat, engaged in interdisciplinary research in contemporary art and heritage.



Taking Care of Yourself is Detrimental to Your Health. A Campaign

2019, 2020

print on paper; dimensions variable. Design: Tomaž Perme. Produced for the 33rd Ljubljana Biennial of Graphic Arts. Courtesy of the artist and MGLC.

In collaboration with KULA, Pirman's project *Taking Care of Yourself is Detrimental to Your Health* addresses various issues of everyday life in Slovenia: in particular, the national-identificational, biomedical, pedagogical,

media and marketing complex, defined in shorthand as values. On the occasion of *Crack Up – Crack Down*, Pirman and Kula conducted a series of small interventions in these discourses, as hidden dangers that undermine themselves. The key investigation is a new, anthropological interpretation of the findings of *Looking for the Slovene with the Strongest Lungs*, which will focus on the question of the ubiquity of measurements in contemporary society (from different applications to biometrics), and catastrophic scenarios that “justify” these measurements and open the space for various political and social manipulations. The interpretation thus includes a reflexive moment, since anthropology has also functioned as an agent of power. The Slovenian Ethnological and Anthropological Association KULA, as the representative of anthropology within the project, in cooperation with the artist Alenka Pirman, adopts the formats of communication that are usually used by the advocates of the above-mentioned values.

23

Amanda Ross-Ho

(b. 1975) has spent more than a decade performing conceptual and material forensics that wrestle with the entwined ecologies of personal and universal phenomena. Borrowing from muscle memory of formative experiences in stagecraft, prop making, photography and performance, she cultivates an ongoing vocabulary of theatrical gestures and recursive experimentation. Ross-Ho surgically parses the currencies of matter, human experience, and cultural strata, shifting the status of known quantities and rearranging the DNA of our circadian experiences. In her work, ephemeral artefacts convert into monuments, and permanence becomes fugitive and uncertain. Like autopsies or historical re-enactments, her work disarticulates the anatomies of established structures, reanimating them to hyperbolic effect.

Untitled Crisis Actor (BEDREST REQUIRED)

2019
canvas, various specialty fabrics,
batting, thread, safety pins;
147.32×147.32 cm. Produced for
the 33rd Ljubljana Biennial of
Graphic Arts. Courtesy of the artist,
Mitchell-Innes and Nash, New
York, and MGLC.

Untitled Crisis Actor (WORST PAIN)

2019
canvas, various specialty fabrics,
batting, thread, safety pins;
147.32×147.32 cm. Produced for
the 33rd Ljubljana Biennial of
Graphic Arts. Courtesy of the artist,
Mitchell-Innes and Nash, New
York, and MGLC.

Untitled Crisis Actor (hurts as much as you can im- agine, although you do not have to be crying to feel this)

2019
canvas, various specialty fabrics,
batting, thread, safety pins;
147.32×147.32 cm. Produced for
the 33rd Ljubljana Biennial of
Graphic Arts. Courtesy of the artist,
Mitchell-Innes and Nash, New
York, and MGLC.



Untitled Crisis Actor (HURTS WORST 2)

2019
canvas, various specialty fabrics,
batting, thread, safety pins;
147.32×147.32 cm. Produced for
the 33rd Ljubljana Biennial of
Graphic Arts. Courtesy of the artist,
Mitchell-Innes and Nash, New
York, and MGLC.

Untitled Crisis Actor (WORST POSSIBLE)

2019
canvas, various specialty fabrics,
batting, thread, safety pins;
147.32×147.32 cm. Produced for
the 33rd Ljubljana Biennial of
Graphic Arts. Courtesy of the artist,
Mitchell-Innes and Nash, New
York, and MGLC.

In 1981, two American paediatric nurses working in a burns unit identified the need for a visual tool to help pre-verbal children accurately describe the complex sensation of pain. The result was the Pain Rating Scale, consisting of a series of expressive cartoon facial ideograms with an accompanying numerical system and text in multiple languages. Forebears of the omnipresent emoji, invented in 1999, the success of the first pain scale begat countless non-proprietary variations, slipping into widespread usage at medical facilities. Claiming stylistic liberty, each version aimed to create a universal metric to measure human suffering, factoring in diverse perspectives of generation, culture and ability. *Hurts Worst* mines this database, isolating the faces that represent the extreme end of twelve different pain scales. Like the face of Tragedy permanently divorced from its better half, these flat graphic depictions are translated into large-scale, wall-bound textile assemblages, gathered together into an ensemble of misery and all its company. Hand hewn with collage-like techniques of frenetic needlecraft, each soft wall hanging teeters between the index of its crisp graphic origin and its anxiously tactile decoy. Vulnerable, frayed and cranked to 11, they intone a choral sob tuned to acutely describe the anguish of a universal and perpetually raw nerve.

24

Lin May Saeed

(b. 1973) is a German-Iraqi sculptor. In a monothematic approach, which encompasses an engagement with sculpture, bricolage, paper cut-out, drawing and text, the artist addresses the historic developments in human-animal relations. Her work refers in particular to the Animal Liberation movement: since 2006, she has been working on the ongoing series *The Liberation of Animals from their Cages*. So-called "poor materials" are used in most of the works, such as found objects, raw steel and building materials.



Capricorn

2018
steel; 196.5×123.5×7 cm. Courtesy of the artist, Jacky Strenz, Frankfurt am Main and Nicolas Krupp, Basel.

Blue Nile Relief

2011
styrofoam, steel, wood, jute, acrylic paint; 63×96×20 cm. Courtesy of the artist, Jacky Strenz, Frankfurt am Main and Nicolas Krupp, Basel.



Reiniger

2006
styrofoam, steel, acrylic paint, paper overall, plastic watering can. Installation view at the 33rd Ljubljana Biennial of Graphic Arts, 2019. Courtesy of the artist and Jacky Strenz, Frankfurt am Main and Nicolas Krupp, Basel. Photo: Jaka Babnik. MGLC archive.

The prominent use of styrofoam in Lin May Saeed's work comes as a shock: to our sense of taste, our moral compasses, and our sides, both partisan and flesh. Often used as a cheap, ephemeral material in preparation of a more edifying (say, bronze) final output, styrofoam remains stubbornly present in Saeed's reliefs and sculptures. More than a mere nod, however, these works are whiplashes, both to its non-degradable status as well as its petroleum component, the very fossil fuel driving our environmental destruction. *Reiniger* was created on the basis of a report about a special small washing machine with which animals were to be cleaned of oil after the environmental catastrophe caused by the sinking of the Exxon Valdez tanker off Alaska in 1989.

The Arabic text in *Blue Nile Relief* is a quotation from Richard Wagner's *Parsifal* (1882). Parsifal, the "spotless fool", makes an observation on space and time, which translates from the original German as: "I hardly walk, yet seem to move apace. You see my son, time changes here to space."

25

Jana Shostak and Jakub Jasiukiewicz

As part of their collaboration, Jana Shostak (b. 1993), a multidisciplinary artist and activist, and Jakub Jasiukiewicz (b. 1983), author of experimental films, have been pursuing a project for several years now, at the intersection of performance and documentary film, where they explore the subject of beauty pageants and their protagonists. Their works reflect the ambiguity of contests where beauty queens are elected, and their connection with the seemingly egalitarian world of art.

There Is a Bit of a Joke to Every Joke

2020
colour video, sound; 8:00 min.
Courtesy of the artists.



Here, Shostak and Jasiukiewicz embrace here the familiar narrative structure about a girl with dreams who, in order to change the world, has to tread a long and difficult path. But the project goes far beyond a sentimental fairy-tale; the themes tackled include female objectification, classism, artistic education in Poland, the search for a common language, and the struggle for feminine endings. While exploring such serious subjects, Shostak and Jasiukiewicz's works are replete with humour and the grotesque. As the authors themselves say, there is no revolution without laughter.

26 Mikołaj Sobczak

(b. 1989) works in the media of video, painting, and ceramics. Performance accounts for much of his creative practice. He often makes art and performs in collaboration with the German artist Nicholas Grafia. In his work, Sobczak examines how politics, and historical politics in particular, determines the fate of marginalised social groups, creating various aspects of exclusion.



The Show

2020
acrylics on canvas, 125×200 cm.
Courtesy of the artist; private collection, Warsaw.

Vanguard

2020
ceramic vase, 30×30×15 cm.
Courtesy of the artist and Polana Institute.

Ethnic and sexual minorities have fought for equal rights using various performative forms and relevant satirical texts, costumes, or props. Many have therefore formed a highly vivid and dynamic image of street protest and street show. Sobczak draws on archival materials, on poorly researched histories of queer emancipation movements, and the histories of individual activists.

Combining seemingly incompatible narratives within a single canvas, Sobczak parodies great historical painting, often presented as the only official version of history. Viewing the painting, we can try to decode

the clues left by the artist; we can find references to *Homosexuelle Aktion Westberlin*, the National March on Washington for Lesbian and Gay Rights, the figure of the eighteenth-century crossdresser spy, Chevalier d'Eon, and American revolutionary publications.

Both *The Show* and *Vanguard* feature motifs of drag street theatre and allusions to satirical illustrations from the queer magazine *Vanguard*, commenting on the political situation of the 1960s and 70s, particularly the way the system pushed minorities underground. Disguise, costume, and camouflage became tools of political struggle at a time when public cross-dressing was illegal. Street happenings were a reaction to this kind of oppression. One of those, the *Sweep-In* of October 1966, was a protest against a police crackdown on trans persons and drag queens working in San Francisco night clubs. "Tonight a 'clean sweep' will be made on Market St.; not by the police, but by the street people who are often the subject of police harassment," a press release published in *Vanguard* proclaimed. Today, those events are considered the beginning of transgender activism in the United States.

27 Jacqueline Sobiszewski

(b. 1977) is a lighting director, photographer, and cinematographer. Light being not merely an impression for her, but also an object, many of her works become props, stage design, or standalone stage installations as well. She uses obsolete or non-artistic hardware (e.g. street lamps, dentistry lamps, and industrial lamps), testing the limits of the medium.



Christine

2020
car, light installation. Courtesy of the artist.

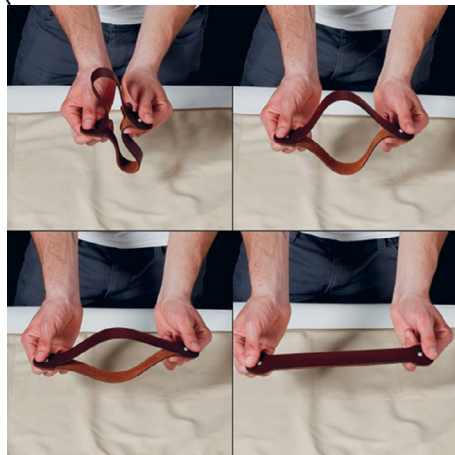
For *Crack Up – Crack Down*, Sobiszewski has created a light installation that can only be experienced at night. The pair of eyes glowing

in the darkness of the park are nothing but an ironic commentary on the symbol of modernity and progress – the car. A hundred years later, what the Futurists called *Ritmo + rumore + velocità automobile* materializes as intelligent space vehicles. Automobiles already gain full autonomy in camp novels and grade-Z movies where killer cars emerge from the mist of the 1980s to rebel against man. This is alluded to by Sobieszewski's installation, which speaks of the tension between desire and the fear of being dominated by a machine. The artist doesn't build an intelligent and technologically advanced robot, but she harkens back, tongue in cheek, to the tradition of the genre. The work can be interpreted in the context of object-oriented ontology, a contemporary philosophical school that rejects the idea of human existence being privileged over the existence of non-human objects.

The work is activated nightly in the Ujazdowski Castle park.

28 Justyna Stasiowska

(b. 1987) is interested in sound art and sound dramaturgy. She has been active in the field of sound studies, teaching workshops, lectures, and seminars, as well as publishing articles on noise, sonocytology, digital drugs, otoacoustic emission, and sound design. She produces artificial soundscapes and sample-based collages.



Sweetening

2020
4-channel sound
installation,
20:00 min.

Sound design is usually considered in purely practical terms and reduced to the production of little more than vulgar effects – the sound of bones breaking, the laughter of an amused audience. But even

“canned laughter” – as the laugh track used on recorded comedy shows is called – has its history. A prototype laugh machine built by Charles “Charley” Douglas in the 1960s looked like an organ. It used tape loops with recordings of laughter that could be modified to produce over a hundred sequences of laughter. This technique came to be known as “sweetening.” Seemingly innocent or “invisible” sound effects are in fact a highly distinct language that is used to manipulate audiences – to tell us what to feel and how to behave, when to laugh, cry, or scream. In the installation, produced specially for *Crack Up – Crack Down*, Stasiowska examines a specific range of those effects, used primarily in comedy shows: shattering glass, trumpet, trombone, and lots of unserious sounds. This effect repertoire, as the artist calls the sound manipulation spectrum that produces an aesthetic of satire, absurd, and farce, has immense performative potential. If we listen to those effects, say, in a park, is “canned laughter” all we need to turn any scene into a comedy? The work is presented in the Ujazdowski Castle park.

29 Ewa Tatar and Andrzej Szpindler

one a researcher and conceptual curator (b. 1981), the other a writer and rookie political mime (b. 1985) – have not worked together before. However, they have both written elegant books (*Display* and *Ssanie w trąbieniu na smykałce do ciągłego oddawania* respectively) in which they follow inner exoticisms and confront laughter as the weight of a separate planet and an epistemological obstacle that is worth climbing in order to alleige its limitless growth.



And in Today's Frock Coat: Figs and Genie's Tailbone

2020
archives

In the selection of POLISH SATIRE presented here, their starting point is the premise that there are moments in history whose horror is best captured by caricature. It shows EARTH from the perspective of smoke, for which fire serves merely as a spotlight. The same smoke, like a curtain that grows instead of rising, hangs over the election field to the extent that even on the safe fourth wall, which recedes and blurs in the cadences of small stabilisation, the smoke leaves its mark.

30 Top lista nadrealista

is a cult comedy show that originally ran from late 1984 to 1991 (the selection focuses on the three pre-war seasons). It is one of recent decades' most ominous if not humorous examples of satire foreshadowing reality. Deserving a place in the canon of satire alongside *Monty Python* and *Ali G*, *Top lista nadrealista* would play out sketches that later came to pass in the *Yugoslav Wars*: an argument between a Croatian husband and a Serbian wife escalates into an armed battle at home; the public would be warned in case peace broke out; etc. Growing out of the New Primitivism movement, the show championed a local approach to conflict and language, even borrowing slang from Sarajevo *mahalas* (or "hoods"), including many Turkish loanwords. Selected by Ajdin Bašić.

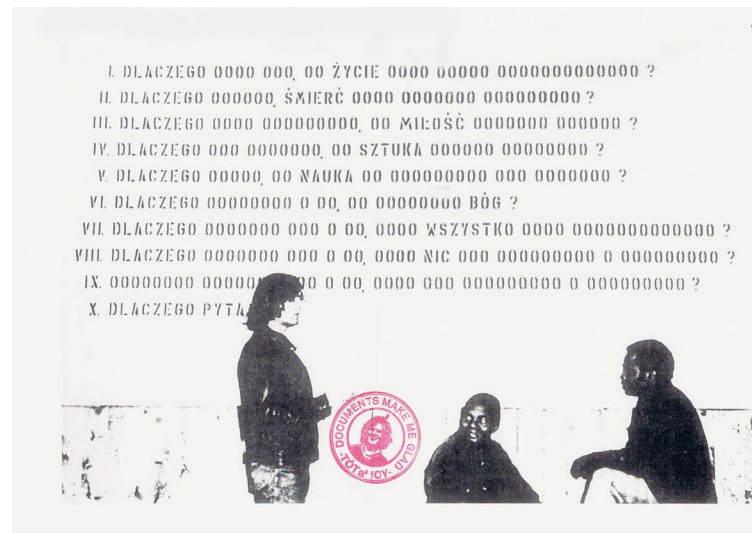


Intro for season three of *Top lista nadrealista*

31

Endre Tot

(b. 1937) is a seminal conceptual artist whose participation in Fluxus and mail art has influenced several generations of artists in Europe and North America. In the early 1970s, his Zero series brought together questions of philosophy, mysticism and humour into a field of conceptual art largely lacking such a combination. His resolute commitment to the ephemeral nature of art – via actions, graffiti, telegrams, performances – argues in favour of everyday ecstasy as an integral part of artistic practice.



Dziesięć Pytań [Ten Questions]

1973, 2020
mural; Galleria Adres, Łódź.
Courtesy of the artist.

Zero Poem

2019
silkscreen, 90×60 cm. Produced for the 33rd Ljubljana Biennial of Graphic Arts; a part of the Print Portfolio. Courtesy of the artist and MGLC.

Very Special Drawing

(1971–1975, 2019)
ink on paper; 160×80 cm (each),
9 drawings. Produced for the
33rd Ljubljana Biennial of Graph-
ic Arts. Courtesy of the artist and
MGLC.

Tot's *Ten Questions* (1973) is the starting volley of the exhibition. Greeting visitors from the landing of the 1st floor, *Ten Questions* creates space to breathe within the Ten Commandments by over-writing the stern dictums with zeros. Even in today's late capitalist society, the zero's ability to occupy both ends of the inequality spectrum – as shorthand for the egregious accumulation of the 1%, as well as its original signification of emptiness, of nothing. Tot's *Gladness* series marks the artist's presence and short-circuits the rapport between the visitor and the artist's state of mind.

32

Anna Uddenberg

(b. 1982) is a sculptor whose work speaks to the extreme efforts, contortions and acrobatics – both literal and figurative – impressed upon the feminized body. Excess, malice, intention and affect blur into one another in her lifelike (handmade) sculptures or suede scenographies, leaving us to wonder when the hyper-real became so grotesque.



Finger V

2018
acrylic resin on fiberglass, spray filler, acrylic paint, UV nail gel; 110×20×20 cm. Courtesy of the artist and Kraupa-Tuskany Zeidler, Berlin.

During her studies at the Städelschule in Frankfurt am main, Uddenberg initiated *The Girlfriend Experience*: an exploration of the commodified experience of girlfriends-for-hire, or escort services, which have gained in popularity in recent years. She researched the language used to advertise this service and was particularly interested in the strategies used to stage authenticity and genuineness. Today, these large sculptures 40

remain compelling objects that stand alone as signifiers of the fetishisation of the body. As part-objects severed from a body, magnified and elevated to the status of artworks that stand in the gallery space like dominating pillars, they demonstrate Uddenberg's excessive gesture to address the glamorisation of the body.

33

Martina Vacheva

(b. 1988) is an artist whose work in ceramics, painting, and print weave seamlessly between pop culture, folk mythology and social commentary. Her roots in fanzine culture can be seen in her collage and drawing output, as well as the quick-fire print economy that accompanies the burlesque strokes. Vacheva uses universal archetypes such as the hero, the rebel and the jester in her prints and paintings. Her world is populated by characters from popular culture, such as Jabba the Hutt (*Star Wars*) and Kukeri, elaborately costumed Bulgarian folk characters.



Hercules

2019
crystalline glazed ceramic; 40×38×37 cm. Produced for the 33rd Ljubljana Biennial of Graphic Arts. Courtesy of the artist, Sariev Contemporary, and MGLC.

The Bikini Carwash Company

2018
screen print; 72×102 cm. Produced for the 33rd Ljubljana Biennial of Graphic Arts; a part of the Print Portfolio. Courtesy of the artist, Sariev Contemporary, and MGLC. Photo: Jaka Babnik. MGLC archive.

Bulgarian Rose Queen

2019
acrylic painting on canvas, plastic roses; 188×181 cm. Produced for the 33rd Ljubljana Biennial of Graphic Arts. Courtesy of the artist, Sariev Contemporary, and MGLC.

Uncle Greedy

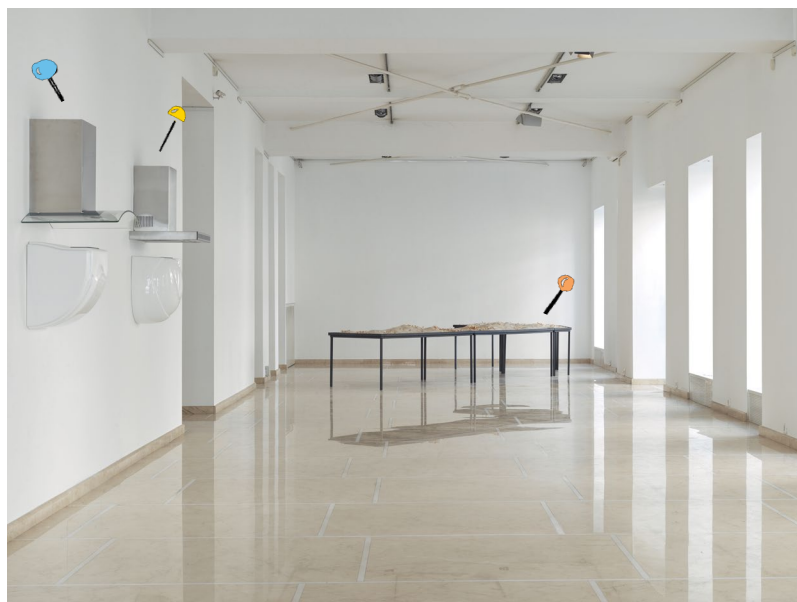
2018
glaze ceramic, coins; 35×35×40 cm. Produced for the 33rd Ljubljana Biennial of Graphic Arts. Courtesy of the artist, Sariev Contemporary, and MGLC.

Vacheva visits two archetypes – the Balkan trickster Bay Ganjo and the Roman god Hercules – on the occasion of *Crack Up – Crack Down*. The lesser known of the two, Bay Ganjo, is a fictional anti-hero character, created in the 19th century by writer Aleko Konstantinov (1863–1897), as a parody of an uncouth, rural Bulgarian. Akin to Fran Levstik’s Martin Krpan in Slovenia, the character has become an archetype in the ensuing century and a half of nascent nationalism, instrumentalised by various, often opposing parties, from rightwing extremists to progressives, from modernisers to traditionalists. *Bulgarian Rose Queen* and *Bikini Car Wash* see Vacheva extend her stinging presentation of sexual exploitation, in such vernacular rituals as car washes and beauty pageants.

34

Nicole Wermers

(b. 1971) is an artist interested in the way physical infrastructure determines social and psychological infrastructure. Employing an expansive vocabulary of modernist design, her sculptures and installations recover a subtle sense of sensuality and joy. From baby-changing stations to canopies, her works function on several levels: phenomenological, conceptual and formal.



Givers & Takers #2

2016
fibreglass, steel, lacquer, plastic, ready-made kitchen hood: stainless steel, glass; 121.9×59.69×48.89 cm. Installation view at the 33rd Ljubljana Biennial of Graphic Arts, 2019. Courtesy of the artist, Herald St., London; Jessica Silverman Gallery, San Francisco; Produzentengalerie Hamburg; Tanya Bonakdar Gallery, New York. Photo: Jaka Babnik. MGLC archive.

Givers & Takers #4

2016
fibreglass, steel, lacquer, plastic, ready-made kitchen hood: stainless steel, glass; 115.6×89.5×48.3 cm. Courtesy of the artist, Herald St., London; Jessica Silverman Gallery, San Francisco; Produzentengalerie Hamburg; Tanya Bonakdar Gallery, New York.

Givers & Takers #3

2016
fibreglass, steel, lacquer, plastic, ready-made kitchen hood: stainless steel, glass; 115.6×59.7×49.5 cm. Installation view at the 33rd Ljubljana Biennial of Graphic Arts, 2019. Production: 29 Nord 6 est – FRACLORRAINE. Courtesy of the artist and Produzentengalerie Hamburg. Photo: Jaka Babnik. MGLC archive.

Double Sand Table

2007–2018
sculpture, painted steel structure, sand, cigarette butts; 285×180×90 cm. Installation view at the 33rd Ljubljana Biennial of Graphic Arts, 2019. Courtesy of the artist, Herald St., London; Jessica Silverman Gallery, San Francisco; Produzentengalerie Hamburg; Tanya Bonakdar Gallery, New York. Photo: Jaka Babnik. MGLC archive.

Satire is often considered as a performative genre or a graphic one: gracing stages, newspapers and protest signs. Wermers’ sculptures lend a unique phenomenological, three-dimensional character to the genre, providing the fruits of its etymological origins in *lanx satura*. Sex becomes spirit in her *Givers & Takers* series: a sendup of the hegemony of hygiene, which has accompanied modernity’s purge of the affect, the abject and the dirty.

35

Giorgi Xaniashvili

(b. 1982) intertwines his sculptures with faith, like a millennial medieval carpenter. His activity as a sculptor of Byzantine icons for the Orthodox Church in Georgia provides the cover for his hairier, if not heretical, artwork activity. Xaniashvili came of age in the collision of two worlds: crumbling communism and no-holds-barred capitalism, and his visual education was provided by the yellow press, pornography and erotica. Genitalia, dogs performing fellatio, the missionary position and other

earthly delights are carved out of the same blocks of wood used for more saintly rituals.



Untitled

2019
silkscreen, 72×102
cm. Produced for
the 33rd Ljubljana
Biennial of Graphic
Arts; a part of
the Print Portfolio.
Courtesy of the
artist and MGLC.

Easter

2013
carved birch wood;
69×30×15 cm.
Courtesy of
the artist and
Irena Popiashvili.

Hunger

2012
carved birch wood;
50×34×5 cm.
Courtesy of
the artist and
Irena Popiashvili.

Party

2012
carved birch wood;
50×34×5 cm.
Courtesy of
the artist and
Irena Popiashvili.

Byzantine icons have a performative function often overlooked in Western understandings of Christianity: they are meant to be touched, kissed and stroked as much as pondered and contemplated. Xaniashvili's reliefs reclaim this sensual, affective aspect through a deliberately tarnished, sullied choice of imagery. From digestive to sexual acts, *Easter*, *Party* and *Hunger* offer a beatific appreciation of what power and orthodoxy reject as low and vile.

36 Xiyadie

(b. 1963) is a self-taught traditional Chinese papercut artist who started creating works with homoerotic themes to tell his personal narrative of transformation. Meaning "Siberian Butterfly", Xiyadie is a self-chosen name, following the artist's move to Beijing as a migrant worker in the early 2000s, where he first encountered an accepting community in the burgeoning gay subcultural scene. Surviving in the most difficult of conditions, Siberian butterflies are northern creatures that, despite the harshest setting, maintain their beauty and freedom, much like the political environment for the queer community at the time (same-sex sexual activity in China was only legalised in 1997). 44



Don't worry, mom is spinning thread in the next room (A love scene, when a high school student is at home writing homework)

2019
paper, scissors and pigments;
140×140 cm. Produced for the
33rd Ljubljana Biennial of Graph-
ic Arts. Courtesy of the artist and
MGLC.

Fish on a chopping board (Human suffering, depression and helplessness are like a beheaded fish on a chopping board, but at this very moment we are still happy)

2018
paper, scissors; 28×30 cm.
Courtesy of the artist

Joy

1982
paper, scissors; 28×30 cm.
Courtesy of the artist.

Sorting sweet potatoes (Dad, don't yell, we're in the cellar sorting sweet potatoes)

2019
paper, scissors and pigments;
140×140 cm. Produced for the
33rd Ljubljana Biennial of Graph-
ic Arts. Courtesy of the artist
and MGLC. Photo: Jaka Babnik.
MGLC archive.

Vase (A flower vase signifies peace, blossoms signify riches; a couple is longing for marriage, peace and abundance)

2018
paper, scissors; 28×30 cm.
Courtesy of the artist.

Double happiness (Lovers are often together)

2018
paper, scissors and pigments;
28×30 cm. Courtesy of the artist

Boiling (A boiling pot resembles the helplessness and suffering of humanity)

2018
paper, scissors; 28×30 cm.
Courtesy of the artist.

Fish on a chopping board (Human suffering, depression and helplessness are like a beheaded fish on a chopping board, but at this very moment we are still happy)

2018
paper, scissors; 28×30 cm.
Courtesy of the artist.

Door (A pair of rotating doors is representing tradition and modernity, as the universe rotates day after day, so our lives are focused and the joy of love continues...)

1982
paper, scissors; 28×30 cm.
Courtesy of the artist.

Yuquanying subway station (A chance encounter on a subway station, which used to be the base of homosexuals from the western suburbs of Beijing)

2018
paper, scissors and pigments;
28×30 cm. Courtesy of the artist.

Joy (Happy together)

2018
paper, scissors and pigments;
28×30 cm. Courtesy of the artist.

Your light bulb is fine (Such natural mutual love is part of human nature)

2018
paper, scissors and pigments;
28×30 cm. Courtesy of the artist.

Boiling (A boiling pot resembles the helplessness and suffering of humanity)

1982
paper, scissors and pigments;
28×30 cm. Courtesy of the artist.

Sorting sweet potatoes (Dad, don't yell, we're in the cellar sorting sweet potatoes)

2019
paper, scissors and pigments;
28×30 cm. Courtesy of the artist.

Double happiness (Lovers are often together)

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paper, scissors; 28×30 cm.
Courtesy of the artist.

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2018
paper, scissors; 28×30 cm.
Courtesy of the artist.

Double happiness (Lovers are often together)

1982
paper, scissors; 28×30 cm.
Courtesy of the artist.

In the late 1980s, Xiyadie's native Shaanxi Province was a centre of folk arts, including papercutting, which originated in the Eastern Han Dynasty (25–220 CE). Xiyadie subverts this historical form by depicting scenes of queer eroticism, where homosexual virility is as central to the biosphere as the fertilisation of gardens and animal life. The artist made *Sorting sweet potatoes* during his residency at MGLC's Švicarija as a commission for *Crack Up – Crack Down*. Portraying the horizontality of the vernacular, everyday ritual against the climax of sexual acts, Xiyadie's work squarely places issues such as sexuality and gender in those media, contexts and disciplines where it has been historically erased: from crafts to communism.

37 Honza Zamojski

(b. 1981) is an artist, designer, book publisher and curator whose work draws upon a broad range of media and artistic practice, from illustration and illustrative sculptures to infographics inspired by corporate communications and poetic word games. Honza Zamojski has authored more than a dozen books (including: *Love Letter*, onestar press, 2017; *Four Eggs Theory*, self-published, 2015; *Fishing with John*, NERO, 2013).



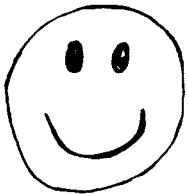
Untitled (The Gathering)

2019
drawing (made using carbon copy paper); dry pastels on paper, mounted on MDF; 40×60 cm. Produced for the 33rd Ljubljana Biennial of Graphic Arts. Courtesy of the artist, Drei, Cologne, and MGLC.

The Gathering and The Meeting

2019
acrylic and Hammerite paint on wood; elastic string, twine; variable height: 220×80 cm. Produced for the 33rd Ljubljana Biennial of Graphic Arts. Courtesy of the artist, Drei, Cologne, and MGLC.

Commissioned for *Crack Up – Crack Down*, *The Gathering and The Meeting* is an excavation site where the remains of different media chance upon one another: a group of synthetic skeletons – a tribe of headless Blemmyes – greet the visitor as if in the midst of a ritual or council. Static, silent and faceless, these Blemmyes offer a sentiment-free space, not a fraction of emotion or intention can be read upon them.



EXTRA! Wojciech Mann and Krzysztof Materna



Esteemed Medical Professor Jerzy Klemens Werner advises on whether or not to wash your socks

1992
video, sound; 2:55 min
Courtesy of Telewizja Polska S.A.

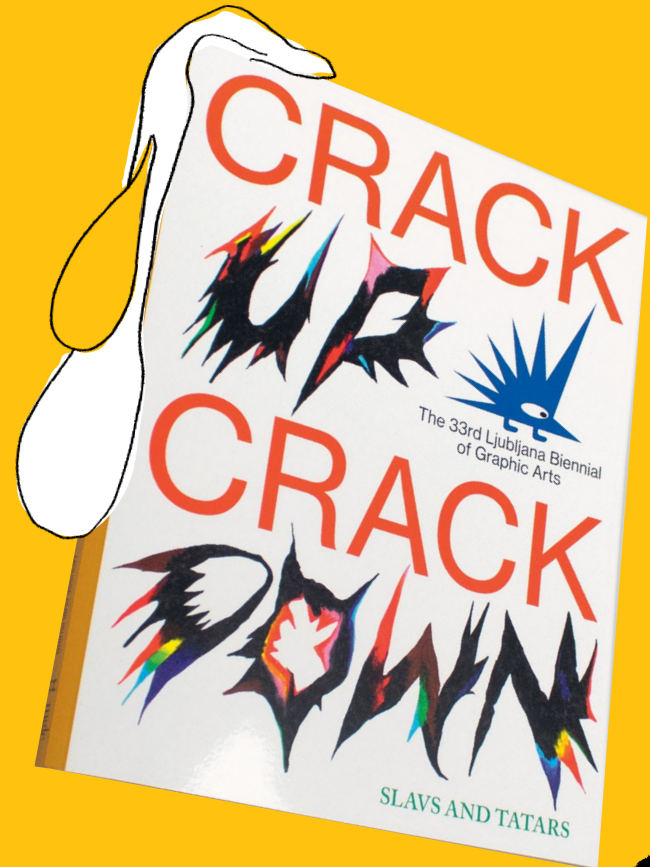
Untitled (The Meeting)

2019
drawing (made using carbon copy paper); dry pastels on paper, mounted on MDF; 40×60 cm. Produced for the 33rd Ljubljana Biennial of Graphic Arts. Courtesy of the artist, Drei, Cologne, and MGLC.

Esteemed Medical Professor Jerzy Klemens Werner advises on whether or not to wash yourself

1992
video, sound; 2:25 min
Courtesy of Telewizja Polska S.A.

Crack Up - Crack Down available in the bookstore!



For information about educational events accompanying the *Crack Up – Crack Down* exhibition, please visit www.u-jazdowski.pl

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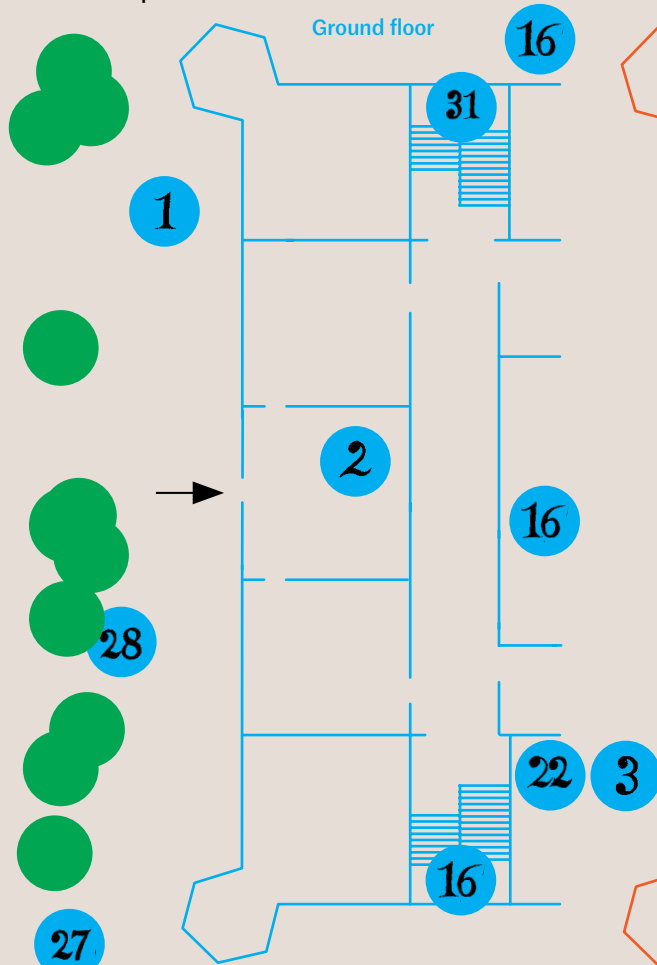
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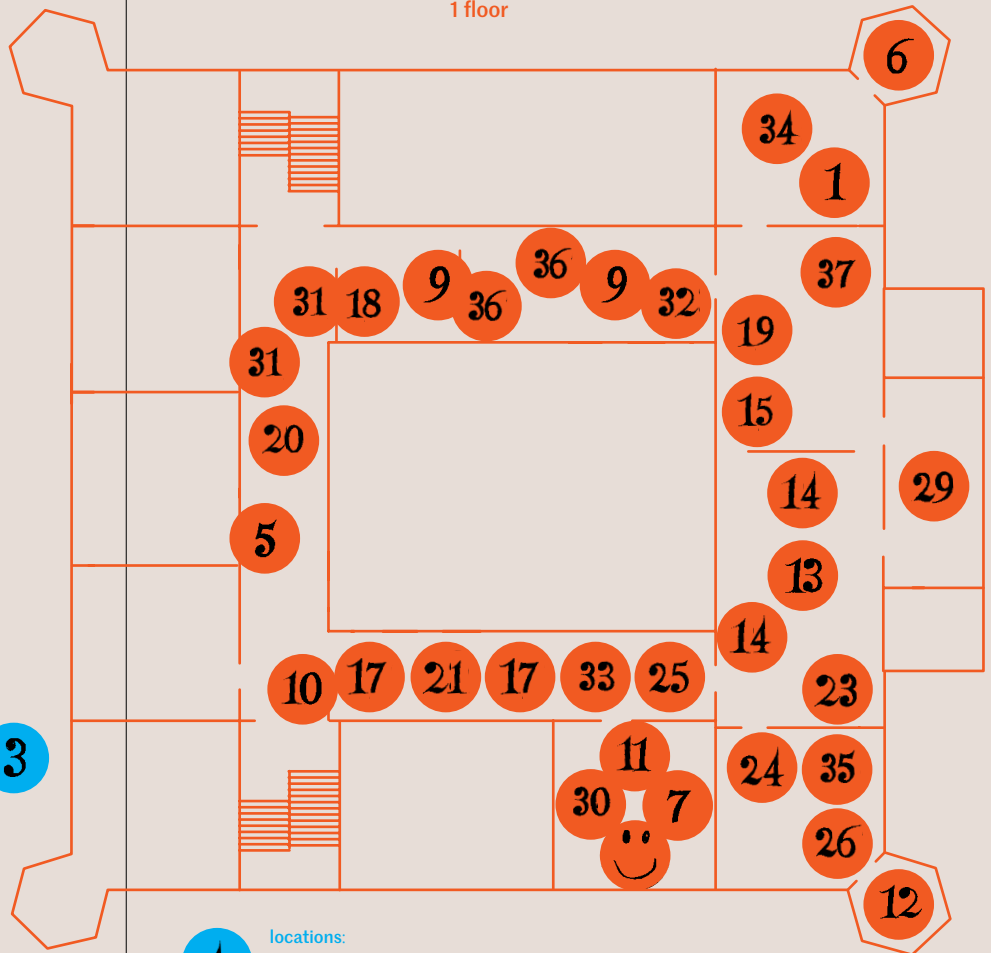
Exhibition plan

Ground floor



8 live performance during the opening

1 floor



- 4 locations:
 Zgody 6
 Waryńskiego 14 (Metro Politechnika)
 Kruczkowskiego 10b
 Królewska 23
 Rondo Starzyńskiego
 Raszyńska 32
 Wybrzeże Kościuszkowskie 24/ Wisłostrada
 Wybrzeże Kościuszkowskie 25

