

U-jazdowski

25/10/2018—27/01/2019

exhibition

Waiting for Another Coming

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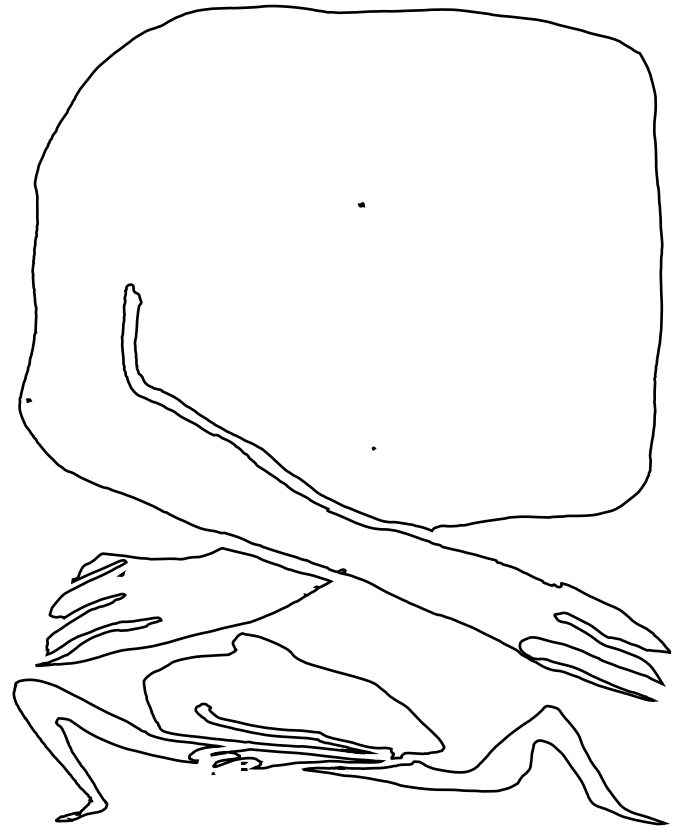
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Waiting for Another Coming

Exhibition Guidebook



U-jazdowski

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exhibition

Waiting for Another Coming

Curators

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Artists

Ewa Axelrad, Wojciech Bąkowski,
Jokūbas Čižikas, Rafał Dominik,
Małgorzata Goliszewska,
Styrmir Örn Guðmundsson
and the Medical Faculty,
Duonis Donatas Jankauskas, Edka Jarzab,
Agnieszka Kalinowska, Mateusz Kula,
Lina Lapelytė, Dainius Liškevičius,
Robertas Narkus, Nomadic State
(Karolina Mełnicka and Stach Szumski),
Dominika Olszowy, Cezary Poniatowski,
Artūras Raila, Ieva Rojūtē, Viktorija Rybakova,
Emilija Škarnulytė, Stroboskop
(Norbert Delman and Kathryn Zazenski),
Studio Spongé (Kipras Dubauskas,
Eglė Razumaitė, Vytautas Juozėnas),
Julijonas Urbonas, Vilnius Energy
(Žygimantas Kudirka, Adas Gecevičius,
Asta Ostrovskaja), Kristijonas Naglis Zakaras,
Bartosz Zaskórski, Darius Žiūra

Waiting for Another Coming

Exhibition in two episodes

The centuries-long history of the friendship, alliances and neighbourly conflicts between Poland and Lithuania, as well as the present mutual indifference of the two countries have become the inspiration – on the centenary of both Poland and Lithuania regaining independence – to embark on a shared Lithuanian-Polish artistic project. Contemporary art, viewed as a globalised language of symbolic exchange, is a perfect tool both for a mutual appreciation of today's position of the neighbouring countries and for exploring what both have in common beyond their troubled past. Another incentive for this exploration is that both countries are in similar geopolitical and cultural positions on the map of the transforming global order – both are local cultural hubs, away from the political and economic core, setting out their own trajectories for their future development.

Albeit driven by a historical anniversary, the project also probes what lies ahead. The reversal of perspective is intended to facilitate a search that, discarding past clichés and *ressentiment*, probes what these two cultures may have in common. The project comprises two exhibitions – each a slightly different episode although sharing the title; the first has already been presented in the Šiuolaikinio meno centras (ŠMC) in Vilnius (30 August – 18 October 2018), and the second is taking place at the Ujazdowski Castle Centre for Contemporary Art in Warsaw – both with the participation of Lithuanian and Polish artists.

To an extent, the adoption of contemporary art as a research tool imposes an individualistic vantage point in observing the phenomena explored. Our curatorial team have decided to avail ourselves fully of this particular perspective in studying

reality. Keen to avoid presumptions, we have engaged in discussions with artists on both sides of the border on how they see the future in the context of their given culture. Our conversations with the artists and our analysis of their praxis have confirmed – no surprises there – that these cultures differ profoundly and indeed do not engage in any cross-conceptual fertilisation, neither do they set out areas of shared thinking. Their perception of their own and their neighbouring country is as two places that are distinct from each other and respectively quite unexplored.

What was therefore surprising was how the artists viewed the current situation and the future, as there unexpectedly emerged a similarity of attitudes and approaches, indeed a commonality. Fundamentally, the artists have abandoned the creation of visions or projects; they create no utopias, nor do they fantasise about dystopias. They treat the future rather as the horizon of their actual activity and occasionally as the result of the actions they undertake. What they aim for is individual or collective work on their tangible environment, whether virtual or imaginary. This work does however have a concrete dimension best described using the concept of heterotopia – introduced by Michel Foucault as a counterpoint to utopia. Although utopias 'have a general relation of direct or inverted analogy with the real space of society, they present society itself in a perfected form, or else society turned upside down, but in any case these utopias are fundamentally unreal spaces.' In contrast, heterotopias are places that are very much real; they probably exist in every culture and 'are formed in the very founding of society — [they] are

something like counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted. Places of this kind are outside of all places, even though it may be possible to indicate their location in reality.* As examples, Foucault gives a cemetery, a museum or a library. To this list, we have added the contemporary art exhibition space.

For Foucault, the two crucial features of such places are their distinctive quality and realness; that is why the term 'heterotopia' that he coined fits perfectly the relationship between the two countries taking part in the present project. Each functions as a counter-site for the other; although it exists in reality, its realness is not being recognised – instead, the country is perceived through the prism of preconceptions based on clichés and *ressentiment*. These two exhibitions – heterotopias in their own right – are a response to this situation. They are distinctively separate from both the cultures to which they refer, but for the sole reason that they are an attempt to create a space where the two could meet in reality. The actual exhibition spaces in both locations have become the forum for this encounter. Architecturally, both spaces are a far cry from the rigours imposed by the white cube; this has been emphasised by the display arrangement designed by Linas Lapinskas. In Vilnius, it has become a constellation of places created by artists; in Warsaw, the labyrinthine structure of the spaces imposes on them to some extent a quasi-narrative sequence.

The exhibitions are heterotopias but so are the artists' own projects that are conjured into being concrete places. Foucault observes an affinity between utopian and heterotopian thinking – both rely on the negation of reality. Whilst the former leads to the creation of a blueprint for an idealised reality, the latter results in the creation of an actual space, which is different from everyday reality. Thus, the exhibitions provide a passage through the heterotopias proposed by the artists. In a complex manner, they process the matter of reality – typically, sampling and remixing, or perhaps composting, the materials available in art, popular culture, everyday life and national mythology.

In the social and political dimension, the heterotopian strategy, whose cultural reality is represented, contested and inverted, signifies as much a transgression of the limitations of the actual situation as a rejection of thinking about the future in the categories of the project. At best, the future may transpire from the reorganisation of the immediate environment. This may seem reminiscent of creating a safety net when faced with uncertainty. We have interpreted this as waiting for unforeseeable outcomes that will transpire from the transformation of the geopolitical order, or for unexpected phenomena that may result from the instability of the global ecology. Here, waiting for what may come is intensely active rather than a passive succumbing to uncertainty. *Waiting for Another Coming* therefore offers a reflection on the current situation and how it can evolve, conducted from – blended together – two different perspectives, defined by their geographically distinctive vantage points.

* Michel Foucault, "Of Other Spaces: Utopias and Heterotopias", translated from French by Jay Miskowiec, *Architecture, Mouvement, Continuité* 1984, No. 5 (October), p. 46–49, <https://foucault.info/documents/heterotopia/>
foucault.heterotopia.eu/.

In two of these artistic projects there has taken place a transgression of the separation of both cultures, as a result begging the question of whether their separateness should be taken for granted. Studio Spongé proposes a cinematic journey through Poland and Lithuania in search of the curse that has determined the fate of the protagonist. Małgorzata Goliszewska encounters in Lithuania her astrological twin sister and sets out to explore the cosmic affinity of their destinies. In both projects, the discreteness of both places has been breached by the creation of a shared space for a meeting of individuals. Dariusz Żiūra offers a different kind of encounter by inviting visitors to take a photograph of the video, which is immediately put on display in the exhibition, eventually to become part of the project's archive. This makes it possible to take a look at a mirror-like image of visitors to the exhibition. Foucault considers the mirror as an instance of a space that is simultaneously a utopia and a heterotopia since it opens on to the unreal by showing us a 'placeless place', whilst at the same time creating a virtual, albeit concrete, reversed image of reality and ourselves. In Żiūra's project, visitors from Lithuania, Poland and other countries create a community that is differentiated on the individual level but not, however, in relation to their actual countries or cultures. It is the archive and portrait gallery that provides the most direct, even if symbolic, shared heterotopia for Lithuanians and Poles. These three projects set out concrete spaces for this encounter.

The Vilnius passage through heterotopias was determined by the architectural form of the huge open hall. The introduction to what was playing out inside was provided by the

installation by Iza Tarasewicz, inspired by the building design by George Maciunas and by his archive, which was on display at the ŠMC. The artist literally constructed a different place. Przemysław Branas followed a similar principle – he transferred stones from Vilnius cemeteries and hung them in a space. Ewa Axelrad and Nomadic State also constructed distinct spaces in the space of the exhibition: Axelrad investigated the manner of taking over territory by studying behaviour related to how children and young people use communal carpet-beating frames, and Nomadic State by creating a quasi-sacral installation with an altar and a tent, inspired by Far-Eastern shamanism. All these works organise space in physical terms whilst introducing into it themes derived from group psychology. The installation by Dainius Liškevičius was their contrary complement, inspired as it was by a performance based on how personal memory and individual mythology works. The central position in the exhibition space was allocated to the installation by Cezary Poniowski, in which he reversed the idea of domestication, sweeping out everything hidden under the carpet. And what one may find there was brought out into the light of day by Ieva Rojūtė who, in her brutally poetic intervention, exposed the deep-rooted mutual animosity of Poles and Lithuanians. Poniowski's trademark meticulous approach was taken up in the dogged, strenuous work of the animals in Agnieszka Kalinowska's laborious video mural, which implies a covert resolve directed at as-yet-undiscovered future outcomes.

The counterpoint for Żiūra's works – albeit again performing the function of heterotopian mirrors – are the portraits by Rafał Dominik, which show figures from Polish popular culture and descriptions of people

wanted by the police in Amsterdam and Vilnius (to these, in *U-jazdowski*, police descriptions of wanted people in Warsaw will be added), presented in the form of a publication by Kristijonas Naglis Zakaras. Two other works also refer to local landscapes – the phantasmal landscapes presented as drawings or using sound by Bartosz Zaskórski correspond to the bucolic landscapes plagued by drones in the video clips by Jokūbas Čižikas and Robertas Narkus.

Viktorija Rybakova has created the most intimate of the spaces, offering a journey through our sensuality. In turn, the most radical are the heterotopias of Duonis Donatas Jankauskas, who has combined the Lithuanian national painting tradition with the universe of *Planet of the Apes*, as well as in the spaces of performances, particularly when they take on board innermost experiences and memories, as do Dominika Olszowy, Wojciech Bąkowski, Edka Jarząb, or in a contrary way, also Styrmir Örn Guðmundsson. Under the pretext of the personal question *What Am I Doing with My Life?* he gives his diagnosis for specific European countries that he perceives as organs that combine into a diseased body. The most rigorous approach to their own heterotopia is that of the collective Stroboskop, which – when invited to make it part of the exhibition – responded with an ironic representation of a barely revealed tiny scrap of their space.

A discursive analysis – proposed by Mateusz Kula – of the surprising coincidence between the phantasmic world of the radical right and the theoretical constructs of new materialism and accelerationism, occupies a position separate from all the works mentioned earlier. It can be treated as an introduction to contemporary

fascism, which in turn leads us to the Warsaw episode of the project, and in particular to the work by Artūras Raila presented in *U-jazdowski*. With no commentary whatsoever, Raila presents the way of thinking of some members of a neo-Nazi group. Kula is pondering the return of fascism on a global level; Raila creates a portrait of its local emanation.

The Warsaw exhibition is shaped differently from the Vilnius one not only because of the different architecture of the space, but also because the heterotopias that appear there are different. Besides Raila, Dominika Olszowy is another artist to reach for local colour and, employing the aesthetics of the 1990s, and in particular the leather leisure furniture ubiquitous during that era, she tames death by domestication of the cemetery. Banal rituals of contemporary everyday life are monumentalised and sonically strengthened in Wojciech Bąkowski's performance. Lina Lapelytė also draws on local tradition, transforming the music of traditional Lithuanian instruments into continuous noise, which can be interpreted as a reversal, changing the issue of waiting into an exercise of patience. Lapelytė will present this activity in the form of a performance, and the video recording of it will constitute an intervention in the exhibition space. A further sound contestation and inversion is the installation by Jokūbas Čižikas.

Julijonas Urbonas adopts an entirely local, but astropolitical perspective; he proposes to create a planet from human bodies shot into space as part of the Lithuanian space programme. Emilija Škarnulytė, in turn, analyses in a poetic way scientific and technological spaces that appear to come from a completely different world, having been created for research or military purposes

in various places around the globe. This theme is complemented by the performative and sound activities of Žygimantas Kudirka (in Warsaw episode playing with Vilnius Energy), which aspire to create a universal language, understandable not only by people and animals, but also by future stages of evolution. Different thinking also touches on the delicate issues of economics. Robertas Narkus poses as a mad businessman, creating a heterotopia of an economic enterprise. This is counterbalanced by the new activity of Nomadic State, which installs its economic heterotopia in the shopping centre in Wólka Kosowska, engaged in global-scale commerce; the artists will deliver recordings directly from that location to the exhibition space.

Cezary Poniatowski has prepared for *U–jazdowski* a new installation, in which he addresses himself to the very state of anticipation, willy-nilly obliging viewers to confront the intensity of unrecognised intentions. Viewers are placed in the position of intruders, who may be taken by surprise with sudden and unexpected actions. This is a singular take on the subject of the exhibition – the artist has created a place where he is represented, contested and inverted. Agnieszka Kalinowska has also interpreted the title of the exhibition in her own way, creating a new situation, or rather laboriously and with precision sculpting a metaphor for the fate of people struggling with life-threatening deficiencies, such as a shortage of drinking water. The eponymous ‘waiting’ has become the tormenting terror of an impending catastrophe.

The labyrinthine space of the Ujazdowski Castle transforms the exhibition into a literal passage, traversing which becomes a wandering between heterotopias.

They combine into an image that constitutes a representation, contestation and inversion of the reality of the two local cultures, dominated by the transformations of the global order. The Warsaw episode – which in parts echoes and in part changes and develops the Vilnius edition – has been left inconclusive. For what remains is waiting for another coming of something unforeseen.

Anna Czaban
Jarosław Lubiak
Ūla Tornau

Ewa Axelrad

(born 1984 in Gliwice)

Hold & Sway

2018
installation

In an attempt to understand and trace back the nationalist sentiments of her generation, at a time of major political divisions in Poland, Ewa Axelrad chose to go back to a time and place where we were last the same; to *trzepak* – a structure common to many European countries. Originally designed for the purpose of carpet beating, the *trzepak* became a default meeting place and stomping ground for youngsters of different generations. In her research Axelrad looked into territorial behavior as one of the deep roots of patriotism, and employed the *trzepak* as an example of a structure around which individuals or groups, from a very early age, would use their bodies to claim territory. The understanding of boundaries and territories usually correlates with reaching sexual maturity – when individuals start to perceive a previously neutral, ‘unmarked’ place as a territory. This tipping point of the familiar becoming unfamiliar and the potential for change in perception provided the shape and combative character of the sculpture exhibited by the artist. Uprooted from its neutral context, Axelrad presents the device as a defensive battleground. It is also a reflection of how the artist feels about Poland right now: a home that has the potential to turn on you.

Wojciech Bąkowski

(born 1979 in Poznań)

Strong Life

08—13/01/2019, 7 p.m.
performance

In his performance, Wojciech Bąkowski takes on board the tea making ritual. The artist takes it apart and dissects it, particularly on the audio level, isolating and amplifying sounds such as the turning on of the electric kettle, the pouring of the water or the tapping of the teaspoon on the side of the cup. A mundane activity has been exposed to the public, acquiring the dimension of a spectacular show. Here, the tiniest gesture, which normally goes unnoticed during the performance of such a trivial task, is scrutinised and exaggerated, and perhaps also invested with extra significance thanks to the presence of the artist and the venue where it is taking place – the Centre for Contemporary Art. The viewer will only be able to observe the situation from the outside, watching it through one of the windows of Ujazdowski Castle, where for the whole week, each day at the same time, the artist will appear. Bąkowski admits that one of the inspirations behind this performance was the micro-spectacles of mechanical clocks with their mobile figures of saints, knights and the Grim Reaper, which hypnotically transfix passers-by. To what extent will – as the artist writes – ‘life itself in its most ordinary manifestations’ turn out to be hypnotic?

Jokūbas Čižikas

(born 1988 in Vilnius)

Technoshaman

01/12/2018, 7 p.m.

séance

2018

sound installation

Russian cosmism – the first techno-religion – was a trailblazer for the introduction of Soviet-style communism in Lithuania. It appeared in the early 20th century, notably expressive both ideologically and aesthetically. Ordinary, everyday objects were presented as transcendental; inventions were illustrated with mechanisms that had nothing at all in common with them, and design was subjugated to the ‘holy cosmic geometry’, pervaded with spirituality. Everybody could develop an individual, ‘cosmic’ relationship with everyday objects, using them as ritualistic props. In the Western world during the same period, the relationship between technology and ritual was based on techno-metaphysics and functioned mainly as a show, producing ephemeral effects. Scientology and similar institutions employed technology to suspend the topic in a state of waiting for faith and healing through enlightenment.

Jokūbas Čižikas

(born 1988 in Vilnius)

Robertas Narkus

(born 1983 in Vilnius)

Race

2015

video

The video *Race* was filmed in the small town of Kartena in Lithuania during an experimental engineering summer camp in 2015. The eponymous race – chasing people, objects, cars and simple images of nature is conducted by the principal protagonist-cum-narrator: a drone. This is also a race between technology and bucolic fantasy, presented in the form of a musical video clip. It contains a remix of traditional Lithuanian proverbs, news headlines and stories related to drones – the mixture served in the form of rhyming rap, accompanied by dance music.

Rafał Dominik
(born 1985 in Warsaw)

Selfie Couple
2018
3D-printed sculpture

Polish People Uniting
2017
airbrush on paper

Dark Matter in a White Van
2018
pencil on paper

Hommage à Paul Walker
2018
pencil on paper

Portrait of a Girl (Nike)
2018
pencil on paper

Portrait of a Girl
2018
pencil on paper

Portrait of a Girl (Glasses)
2018
pencil on paper

Portrait of a Girl with a Phone
2018
pencil on paper

Polish Peasant (Citko Hairstyle)
2018
pencil on paper

No Touching Each Other
2018
pencil on paper

Fight
2018
pencil on paper

Homo Ludens: m
2018
video

Homo Ludens: f
2018
video

Rafał Dominik represents human types that appear in Polish popular culture. He is fascinated by the irrepressible vitality and crude creativity of this culture with its prevailing aesthetic canon and all-pervading consumerist fetishism. He affirms the aesthetics to the extent of employing them as a means of glorification, turning disco polo fans into heroes, or indeed superheroes. The relationship of the artist with the world he presents is neither based on irony – these are no caricatures – nor on his identification with the protagonists that he has created. Instead, he is playfully engaged in these cultural phenomena, exploring their creative potential, which he transforms and customises using his own style. This is all a game, in which he also incorporates traditional techniques, mixing them into an artistic-cum-disco polo blend. He combines a series of drawings that presents a gallery of human types with a monumental scene of reconciliation – in which one can notice echoes of the compositions of figurative painting, as well as with sculpture – which turns out to be a meticulously polished 3D print. Figures from Polish popular culture also appear in the form of animated three-dimensional figures in yet another remix of pop with allusions to architectural sculpture.

Małgorzata Goliszewska

(born 1985 in Szczecin)

Twin Sisters

2014 ongoing
project

Małgorzata Goliszewska's project *Twin Sisters* began in February 2014 during the artist's stay in Indonesia. There, in the small village of Burujul, in western Java, she met Nining – a woman who shares her own date of birth: 12 June 1985. Goliszewska spent 24 hours with Nining, cooking rice, washing, cleaning, praying in the mosque and playing with her children. The exchange resulted in the first of a series of documentary videos that form the *Twin Sisters* project. Those that followed include Olja, an office worker from Skopje; Inga from Ogre near Riga; Giulia, an Italian living in Barcelona; Charlotte, a drag queen encountered at a party in Szczecin; and Alina from Tel Aviv. Each showed courage and trust, inviting Goliszewska, a complete stranger, to share one day of their life as a 'twin sister.'

Speaking of her compulsion to undertake this project, the artist has said: 'I never had siblings. My sister Kasia died two years before I was born, yet I always felt her presence. Since childhood, I have dreamed about my sister, preferring to think of her as my twin. I followed in my father's footsteps and developed an interest in astrology (which was just a pretext to get closer to another person) and as a Gemini, with the moon in Aries, I felt the need to set out into the world and fulfill this dream. I was convinced that those sharing my birth date would be open and willing participants. This proved to be the case with the seventy per cent of the sisters that I identified. Others were weary, embarrassed, didn't trust me, or assumed I was crazy.' In 2015, five of the seven sisters celebrated their 30th birthday party in Szczecin.

In Lithuania Goliszewska found a new, eighth twin – Sandra. Sandra is a dentist, who has also recently become a mother. What gave the two women an immediate sense of connection was the fact that in 2015, they had both taken up meditation. They meditated together during their encounter in Kaunas, which became the formative moment, recorded on video. Interestingly, Sandra was born a mere 10 minutes before Małgorzata, yet their horoscopes, prepared respectively by a Lithuanian and Polish astrologer, differ significantly.

Styrmir Örn Guðmundsson

(born 1984 in Reykjavík) and the Medical Faculty

W.A.I.D.W.M.L?

25/10/2018, 10 p.m.
performance

W.A.I.D.W.M.L? is a rap opera, lyrically based on health, medicine and death. In it, Styrmir Örn Guðmundsson proclaims himself as a doctor who writes prescriptions for songs about relevant contemporary issues. In 2017 he toured the project around Europe. While on tour he considered the continent as a body in need of medical treatment. Poland at the toes and Iceland by the nose, with a body full of organs in between: Amsterdam, Athens, Berlin, Brussels, Orońsko, Riga, Venice and Vilnius. Throughout the tour local artists, curators and musicians joined Styrmir's Medical Faculty as tracks were created for live emergency room treatment. During performances the doctor was accompanied by actors in the roles of: surgeon Ásta Fanney Sigurðardóttir, anaesthetist Jurgis Paškevičius, occult cardiologist Jokūbas Čizikas, potionist Géraldine Longueville and several other performers. Together with the Medical Faculty Styrmir recorded an LP which will be performed at the exhibition. This time Polish artists will join the Medical Faculty group. The title *W.A.I.D.W.M.L?* is an acronym for the timeless question – *What Am I Doing With My Life?*

Duonis Donatas Jankauskas

(born 1968 in Seda)

Day

2006
video

Duonis Donatas Jankauskas is best known as a sculptor, whose work combines elements of popular culture and Lithuanian artistic tradition with the artist's own phantasms. For many years he has been resolutely pursuing two leitmotifs. The first, developed chiefly through large-format sculptures and installations involves the figures of apes and apemen, inspired partly by the universe of *Planet of the Apes*. The other is re-interpretation, often ironic, of the works of the acclaimed Lithuanian symbolist painter and composer Mikalojus Konstantinas Čiurlionis (1875–1911). In one of his series of works, Jankauskas conducted graphic interventions in antiquarian albums devoted to the painter's art, reprocessing the iconic works of the Lithuanian artistic canon. These works again make an appearance in the backdrop of the film *Day*, which tells about the adventures of the enigmatic protagonists: apemen, or perhaps people hiding their identities under ape heads.

Edka Jarzab

(born 1983 in Siedlce)

Between the Walls

24/11/2018, 4 p.m.
performative lecture and workshop

For decades, a voice, via radio and loudspeakers, has been commenting on events, naming enemies and calling for a rise to arms; this was the voice that resonated with millions – the voice of the crowd. Pierre Schaeffer calls it acousmatic, the voice that we hear but cannot see its source. Edka Jarzab's sphere of interest includes the acousmatic of resistance. The artist explores the phonosphere of public gatherings. During her research in Vilnius, she had the opportunity to observe the protest of urban activists who were opposing the revitalisation of Reformers' Park. The focus of their criticism was a plan to cut down healthy trees for purely aesthetic reasons and to fence off the park – which the protesters thought should be accessible to all. Interestingly, instead of a chanting crowd, what Jarzab listened to was a rock concert. The audiosphere of the event resembled more a festival than a protest, which is, after all, supposed to be a form of (audio) interference. The view that the artist encountered was that the protest had come too late. Jarzab is asking: was this not due to a fear that it could have been effective? Do we always keep quiet until it's too late? During the lecture the participants will familiarise themselves with the acoustic properties of public spaces as well as the range and power of the voice, and during the workshop they will experience it both together and individually.

Agnieszka Kalinowska

(born 1971 in Warsaw)

Archive

2018

sculpture: clay

The sculpture makes an impressive presence in the space of the exhibition, waves of dried-up clay spilling out over the floor. At first glance, it seems to be a literal representation of a flowing river, entrancing with its manner of modelling the material to transform it into a representation. Tangible materiality has been employed to convey a complex metaphor. A dry river is a paradoxical image, which alludes to a scarcity of drinking water caused by ruthless industrial exploitation of resources and by climate change. This scarcity is emblematic for all the shortages beleaguering today's world, which result in migration. The significance of the intended metaphor is made all the more confusing by the footprints in the clay, which make manifest the grappling with the matter of the sculpture. Had the river continued to flow, they would have been erased; now, they have become an archive of the human plight.

Mateusz Kula

(born 1983)

Spectral Capitalism and Tolkien's Right

01/12/2018, 6 p.m.

lecture

Mateusz Kula has developed a distinct and multi-layered research-based practice making enquiries from three clear positions. First, as a collector and archivist he gathers material and keeps it for later. Second, as an analyst, he passionately conducts research into different forms of imagination. His particular focus is on the period of transformation that Poland witnessed in the 1990s, when socialist degradation rubbed shoulders with shoddy capitalist commodification blending with local traditions. And third, as an interpreter he reshapes his archive and collection of material into new imaginary and discursive constructions. In his lecture, the artist analyses how mythical and iconic fascistic figures confront theoretical figures of the new materialism and accelerationism, revealing the mechanism of this covert pact.

Lina Lapelytė

(born 1984 in Vilnius)

Ladies

25/10/2018, 8:30 p.m.

performance

2018

video documentation

For over three decades, Violeta, Danutė, Nijolė and Judita have played a traditional Lithuanian string instrument, the kanklės, in the orchestra of the State Song and Dance Ensemble Lietuva. Lina Lapelytė, whose performative activity has relied on music and flirting with pop culture, has decided to compose a piece for the three musicians so as to enable them to move from the back row of the orchestra to a prominent position in the front – thereby raising the issue of gender stereotypes. At times, the women are reminiscent of typists or women doing old-fashioned manual washing, engrossed in a rhythmical reproduction of the musical phrases. Gradually, the composed piece becomes a loop, more and more oppressive and intolerable – both for the listener and, probably, for the players themselves; despite their smiling faces, the effort that they are putting into a correct rendition of the piece is apparent. What has been reversed here is not only the structure of the orchestra – with the monotonous block of sound playing the ‘first fiddle’ – but also the visual composition of the setting. What is conspicuously amiss is any expression representative of the front-row actors or performers. The flickering lights and repetitive motion combine into choreography more typical of a techno rave than a performance by a folk ensemble.

Dainius Liškevičius

(born 1970 in Kaunas)

Entropy/Che fare?

25/10/2018, 8 p.m.

performance

2018

installation

Recently, a group of scientists carried out an experiment that reached an incredible conclusion: deleting data from computers under certain conditions can generate cold, rather than heat. This cooling effect is observed due to a strange quantum phenomenon called entanglement. The artist's work presented here is a construction of separate ideas that melt into a cohesive installation. Its main component – an advertising billboard showing a woman's eyes hangs vertically like a pendulum – creates a post-apocalyptic, dystopian atmosphere (décor). Each of the elements correlate with one another and create a fragmented field of meanings – like the question *che fare?* – that turn into noise, not unlike the ceaseless stream of online news that gives in to the impalpable total entanglement and generates an unwitting narrative.

Robertas Narkus

(born 1983 in Vilnius)

Prospect Revenge

2018

live drama and site-specific installation

Robertas Narkus describes his artistic praxis as 'the management of circumstances in the economy of coincidence'. He combines the real with the absurd to explore notions of sovereignty, technology or desires. Narkus founded the Vilnius Pataphysics Institute and launched the co-operative Autarkia, created by artists in the gallery, activities room, bar and restaurant. He was also behind the experimental engineering summer camp eeKülgrinda. Narkus is involved in the Visionary, a platform for art and hi-tech collaboration, and above all, he is par excellence an organiser of all sorts of social events.

Prospect Revenge is a one-man spectacle, which takes place at the juncture of private and professional life, at moments of faltering and doubt, but also in the form of a spectacular lecture on economics, technology and investment. 'This is not yet another artistic project, spiritual journey or financial pyramid,' the artist explains, at the same time urging, 'Come, meet the artist, learn about and join new investment funds!' For this purpose, he has even created a new crypto-currency, its prototype is on display in the exhibition. *Prospect Revenge* is revenge on capitalism carried out by means of capitalist tools, an absurd metaphor of economics manifested in the world of art.

The work was produced in collaboration with the Delfina Foundation and FACT Liverpool.

Nomadic State

Karolina Mełnicka (born 1988 in Toruń)

Stach Szumski (born 1992 in Jelenia Góra)

Free Export

2018

performative action and installation

Nomadic State is a project launched in 2015 by Karolina Mełnicka and Stach Szumski, based on the creation of a nomadic micro-state, which through mimicry adjusts itself to fit in with the existing geographic and social space. The activity of Nomadic State often refers to the origin of non-places in the sense of spaces devoid of a cultural identity due to a globalised homogenisation of reality, and also to the non-geographic character of the internet.

On this occasion, Karolina Mełnicka and Stach Szumski adopt themselves to the multicultural space of the Chinese Emporium in Wólka Kosowska near Warsaw. Fascinated by historical, social, cultural and visual quality of the place, which they frequently visit as customers, they have decided for a few days to put themselves in the boots of their employees. On one of the stands in the market hall, they will set up a mixed-goods exchange of cashless barter, where – from the stories, services and objects that they acquire – they will be creating yet more artefacts. The visitors to the exhibition at *U-jazdowski* will be able to sneak a peek at the artists working live via online streaming, and later view it by video documentation.

Dominika Olszowy
(born 1988 in Gorzów Wielkopolski)

Waiting for the Rest

10/01/2019, 5 p.m.

performance

2018

installation

performer

Katarzyna Sikora

Dominika Olszowy often treats her works as amulets, which not only have the power to cleanse, but also help to appease the fears that torment her. This is also the case with her latest work, which can be read as an attempt to tame death and the places dedicated to it, such as cemeteries. In Olszowa's work, the fear of the inevitable demise is intertwined with the desire for a long-awaited rest. The tombstones coated with leather-like material reference the fake and real leather, fashionable in Poland in the 1990s, also used to cover furniture to recline on – *de rigueur* furnishings for every entrepreneur of that era, when capitalism was taking its first baby steps in post-communist Poland. This is how the artist both domesticates, necropolises and appeases her demons: employing a performance, or rather 'theatre,' as the artist prefers to call it, which will take place in this space. The spectrum of gestures it consists of resembles the everyday bustle, making the living space more pleasant; perhaps this is just waiting for the rest of the guests, as exhausted as the artist herself.

Cezary Poniatowski
(born 1987 in Olsztyn)

Calm

2018

installation

sound

Lubomir Grzelak

What gets the viewer first is the ambiance. This, however, is the calm before the storm – the growing tension palpable. In his installations, Cezary Poniatowski succeeds in a masterful fashion in creating an indefinable atmosphere through operating with sculpted forms and sound. The viewers face up to impressions that may appear contradictory: on the one hand, reminiscent of the impact of an advancing army, on the other – the contemplation of cultivation that may result in an unexpected crop. At the same time, this is a confrontation with a piercing gaze that betrays its malevolent intention, as well as an encounter with a bottomless void in the eyes of creatures about which it is impossible to be sure whether they are alive. The entire situation is a trap. The viewers have been snared in the unresolvable uncertainty. The only way out is to keep calm.

Artūras Raila

(born 1962 in Rainaičiai)

Under the Flag

1999–2000

two-channel video

Artūras Raila, with not a word of comment, juxtaposes two films. One, shot in Linz in Austria, shows the daily mundane grind of the city. The work was created at the time when – for the first time since World War II – the leader of a party sympathetic to fascism, Jörg Haider, had entered the government; this can now be viewed as a precursor of today's victories of the populist right wing. In the other film, we can see a small group of men who, in an offhand manner, comment on scenes from the first film. They live in the city of Šiauliai in Lithuania and are members of a neo-Nazi organisation, their identity openly manifested by the flag above their heads and by what they say. Totally refraining from any value judgements, the artist has created a unique sociological portrait – presenting a neutral record of how national mythology blends with political ideology.

Ieva Rojūtė

(born 1989 in Mažeikiai)

Eve Paradise

2018

site-specific installation

The art of Ieva Rojūtė is rooted in colloquial language, complete with its simplicity, banality, common-sense logic and the cultural archetypes that lurk within. For the artist, language is the foundation of visual poetry. The exhibition has a powerful presence in this art, as a container for large-format objects, murals and installations. Phrases and colloquial expression that seem familiar have been juxtaposed and remixed in a manner likely to make the viewer feel uneasy.

The work that Rojūtė has prepared for the exhibition in Vilnius takes on board those myths and stereotypes prevalent in the Polish and Lithuanian nations which help rekindle mutual lack of understanding or indeed hostility. In the Warsaw episode, the artist focuses on what both nations have in common, even if this should be deep-rooted fear. In both, Rojūtė notes the – usually apparent on a linguistic level, even if unbeknownst to the speakers – predilection for religious thinking, in which one can sense a fear of the end: the end of life as well as the end of the world, when God's justice will be done.

Viktorija Rybakova

(born 1986 in Vilnius)

Geography of Senses

01/12/2018, 5 p.m.

lecture

2018

installation

Geography of Senses is an ongoing project focused on how we are constantly being shaped by desire. In many ways it is a project of an invisible language's translation, a formation of a new set of meanings and signs in order to trace emotional states and their complexity – gradually, like a gentle peeling of the ultrathin layers of skin. The nervous system of living beings and the energy flowing from the heart to the brain and beyond convey a message to the environment. The artist's intention is to collect an array of experiences that are linked to feelings and sensations. This project does not have any particular question to answer, it travels through the body like through a vast desert, not aiming towards any particular destination but observing the continuous change, transition and transformation in the seemingly definite composition of the human body.

Emilija Škarnulytė

(born 1987 in Vilnius)

Sirenomelia

2018

video installation

Sirenomelia, also known as the mermaid syndrome, is a rare congenital syndrome. Affected infants are born with partial or complete fusion of the legs. In the poetic installation by Emilija Škarnulytė this innate anomaly opens the process of metaphorisation. The artist juxtaposes images of the greatest achievements of science and technology such as the Super-Kamiokande neutrino observatory in Japan, or fragments of CERN's Large Hadron Collider in Switzerland, interpreting them from landscapes coming from another world, governed by different principles. The longest sequence in the film is the series of images from the abandoned base of NATO submarines, located in the north of Norway. We encounter the mermaid that traverses the waters of the base, finally to emerge into the open sea. Her appearance transposes the visual narrative into the realm of the mythical. Science and technology have been presented as phantasmic creative work that can bring results tinged with poetic anomaly.

Stroboskop

Norbert Delman (born 1989 in Warsaw)

Kathryn Zazenski (born 1982 in New Jersey)

Night of the Exhibition at Stroboskop

2018

project

If we didn't exist, would it change anything? This question was the starting point for *Night of the Exhibition at Stroboskop*. We (Stroboskop, Norbert Delman and Kathryn Zazenski) asked this question as co-directors of a space that functions somewhere in the less-defined grey area of the art world. We are neither an institution nor a proper gallery and we can't support artists because we have no buyers and turn no profit. Yet, we have a community, we regularly exhibit new works, we are engaged in the local and international conversation and at the end of the day, have a physical space in the garage of an old communist-style bloc building. So the weight of this questioning, in all of its dramatic, existential glory, is very real. We ask questions to try to both understand our position and to validate the time, energy and resources that we devote to giving Stroboskop life.

Very quickly we came to the conclusion that Stroboskop's relevance stems from it being, at its very heart, an opportunity. Opportunity creates relevance, relevance perpetuates opportunity. And how better to accelerate it than with mythology, propaganda and hype? Despite the seeming naivety of even posing this initial question, we humans have an essential need to be relevant, to be important, to prove that we exist — this need is as real and perennial as it gets. In the epoch of social media, everyone is a brand, every image is curated, every narrative is crafted and the mythology is the ideology. While the platforms and scale of this might be new, the concept itself is not.

We have decided to commission someone that we found online to produce a painting. It illustrates the event referred to in the title: *Night of the Exhibition at Stroboskop*, arranged especially for this occasion. Through painting, we position Stroboskop within the canon of Western art history, where countless other images of stories, fables, tales and lore — part fact and part fiction — have been depicted for this very same reason in this very same way, for centuries. This painting is the allegory of Stroboskop. Playing on the traditional artistic styles of both Romanticism and Polish Historicism, we declare our relevance and cement our position in the art world. We believe the myth because we have created it. We are now promoting this myth in order to perpetuate it.

Studio Sponge

Kipras Dubauskas (born 1988 in Vilnius)

Eglė Razumaitė (born 1994 in Vilnius)

Vytautas Juozėnas (born 1990 in Vilnius)

Down to Earth

2018

video installation

The film's protagonist — Adrian from Warsaw — sets off for Lithuania. The destination of his trip is the village of Dieveniškės, situated in the country's 'appendix', where he hopes to find relatives. Adrian is convinced that part of his selfhood has not yet been discovered, and is drawn to this unknown land where the spell that haunts generations of his family will be broken, or his tragic destiny will be fulfilled. His family tree goes back to the 16th century but has one incomplete branch. The newly found relatives and the undiscovered land should help Adrian relieve himself of the conviction that he is cursed by a black crow, the emblem of which he finds in the heraldry of a distant ancestor, the famous poet Jan Kochanowski. The circumstances around Jan Kochanowski's demise remain unclear, his grave was robbed and his skull has since been considered missing. The mystery persists to this day and has touched Adrian's own family: he lost both parents in motor accidents, his mother when he was seven and his father when he was nineteen. Adrian feels he's not like others, he is heavily burdened. He sees no future, as his life is a heap of strange coincidences and foreboding of a tragic end. The video installation includes copies of original documents and props from the film.

Julijonas Urbonas

(born 1981 in Klaipėda)

Planet of Human Bodies

2018

two-channel video

In his artistic practice, Julijonas Urbonas explores the possibility of creating cosmic art or, as he puts it, exodisciplinary art that could be realised away from planet Earth and beyond the artistic disciplines that exist today. He is interested in what could be made beyond the stipulated Kármán line that lies at an altitude of 100 km above Earth's sea level and commonly represents the boundary between our planet's atmosphere and outer space. One of the artist's proposals is launching an idiosyncratic national space programme for Lithuania – aimed at the creation of a new celestial body. Urbonas sees his programme as analogous to those of the space empires that aim to create an escape for the eventuality of a catastrophe that would make life on Earth inviable. The main idea of the artist's project is to shoot all the Lithuanian citizens into space, placing their bodies in a specially selected place. Without a doubt, before long the temperature of the human bodies would go down to that of the surrounding space and they would begin to orbit, producing their own gravity that in due course would combine them into a single celestial body. The body of the nation would materialise in a cosmic object and thereby achieve the potential for eternal existence.

Vilnius Energy

Žygimantas Kudirka (born 1987 in Vilnius)

Adas Gecevičius (born 1990 in Druskininkai)

Asta Ostrovskaja (born 1989 in Vilnius)

Post-ironic Electronics

25/10/2018, 9 p.m.

concert

Žygimantas Kudirka is a writer, artist and performer in the fields of interactive poetry, artificial languages and avant-garde rap, trying to find the universal dialect comprehensible to plants and animals, as well as future links with evolution. Vilnius Energy is Kudirka's newest collaboration with jazz musician Adas Gecevičius and the arresting visual artist Asta Ostrovskaja. The name of the band coincides with the name of the largest energy corporation in Lithuania. The artist found a legal loophole and was able to expropriate the company's name. During the performance, one can expect post-ironic electronics, complete with some vivid visuals, and lyrics in artificial languages.

Kristijonas Naglis Zakaras

(born 1991 in Vilnius)

Portraits of Amsterdam:

Those Who Have Been Looked For

2013
publication

Portraits of Vilnius:

Those Who Have Been Looked For

2018
publication

Portraits of Warsaw:

Those Who Have Been Looked For

2018
publication

Kristijonas Naglis Zakaras creates all his works in exactly the same way: he arbitrarily chooses a date – which for Amsterdam happened to be 22 November 2013, and for Vilnius 20 July 2018 – and, with no intervention of his own, he presents the data which he has managed to obtain from the police on the people that the police are looking for on that particular day, as an unusual way of presenting a list of Persons Wanted, with the protagonists represented in varying degree of details, depending on the location. The work demonstrates, on the one hand, how the memory of the victims functions and what language they use to describe the attackers and, on the other, which data it is possible to extract from the police in any given city. At the exhibition in Warsaw, we will find out which data on persons wanted by the police have been divulged to the artist by the police in the capital.

Bartosz Zaskórski

(born 1987 in Żytno)

Mchy i Porosty

01/12/2018, 8 p.m.
concert

The Non-Returning Point

2018
installation

The Border Zone

2018
pen on paper

The Trees Block a View

2018
pen on paper

'The end of the world is preceded by the apocalypse: the destruction of everything. It is the point of no return. In spite of this, the apocalypse has been going on for a very long time. Some believe that the end of the world, an ultimately futile struggle to survive it, is not nearing but running away instead,' wrote the artist in response to the leitmotif of the exhibition. In his practice, Bartosz Zaskórski reprocesses reality and fabricates an alternative world. The intention is by no means to escape the former but rather to create a parallel and simultaneously displaced and slightly distorted realm where anything can happen. It includes the most weird, bizarre and fanciful of things and is predominantly constructed using a pen on paper or with harsh, post-industrial sound and occasionally video. The main point of reference for the artist and the fodder for his phantasmic productions is the cosmos of the artist's native village.

Darius Žiūra

(born 1968 in Joniškėlis)

Screen Tests

2018

three-part multimedia installation

Screen Tests is comprised of three parts: a portrait studio, an archive of footage and a video projection. Once the exhibition visitor steps into the studio they confirm, in writing, that they agree to a set of rules and conditions defined by the artist. An automatised video camera records their image, which is then added to the growing archive of such images. The footage from the archive is shown in a video projection throughout the duration of the exhibition, and after the exhibition has finished becomes an artwork and functions as a time-capsule. The time of recording is reflected in the participants' faces, their posture, details of their clothing and their relation to the image-retrieving technology. The eye of the video camera invites us to recall our image in a river that cannot be stepped into twice.

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A workshop for families with children aged 0–5

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Participants meet in the foyer

Saturdays, 10 a.m. and 11 a.m.

~~27/10~~

~~03/11~~

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~~01/12~~

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~~19/01~~

~~26/01~~

{Smykowizje – Guided Tours in Baby Carriers}

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~~07/11~~

~~21/11~~

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~~14/11~~

~~12/12~~

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~~08/11~~

~~15/11~~

~~22/11~~

~~13/12~~

~~10/01~~

~~17/01~~

~~24/01~~

{Guided Tours in English}

Free admission

Participants meet in the foyer

Saturdays, 12 noon

~~10/11~~

~~24/11~~

~~15/12~~

~~12/01~~

~~26/01~~

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~~07/11~~

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~~23/01~~

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