

# {Project Room} 2019

28/03—05/05/2019

Marta Krześlak

16/05—23/06/2019

Dom Mody Limanka

04/07—11/08/2019

Jan Moszumański-Kotwica

22/08—29/09/2019

Wiktoria Walendzik

10/10—17/11/2019

## Horacy Muszyński

*ASS.DEATH.DICKS*  
(read: "aesthetics")

28/11/2019—05/01/2020

Róża Duda and Michał Soja

01/2020

Project Room Awards

### {Project Room}

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

Cinematography  
Kamil Składanek

Sound  
Piotr Bruch

Music  
Bartosz Zaskórski

Post-production  
Rufus Rufson

Illustrations  
Marta Krysińska

Featuring  
As artists  
Jacek Cholewa  
Leszek Czerwiński  
Dariusz Dyla  
Jakub Graś  
Olaf Neumann  
Aneta Spirydowicz

As curator  
Piotr Florczak

Curator  
Aurelia Nowak

Exhibition coordinator  
Sara Szostak

Exhibition series curator  
Michał Grzegorzek

Exhibition series coordinator  
Kamil Kuskowski

Translation  
Marcin Wawrzyńczak

Graphic design  
Tomasz Bersz

Typesetting, communication  
and editorial coordination  
Arletta Wojtala

### Horacy Muszyński

(b. 1994) holds a degree in Experimental Film from the Faculty of Painting and New Media at the Art Academy of Szczecin. Laureate of the Hestia Artistic Journey 2017, a prize awarded as part of Young Wolves 16 festival and Grand Prix at the I Love Weird Films Festival [Festiwal Kocham Dziwne Kino] (2019). Muszyński works at the interface of film, performance and video art. In his works, he introduces elements of performance, as in *Dolly*, where actors playing a family were supposed to behave like one also outside the set. In *ID*, Muszyński hired an actor who replaced him in real life for a week. One of his main inspirations are niche films from the second half of the twentieth century.

Text  
Aurelia  
Nowak

Horacy Muszyński's film series, *ASS.DEATH.DICKS* (read: "aesthetics"), tells the story of six young artists invited to work on an exhibition.

It is supposed to be their first major project, and the launch of their artistic careers. However, due to creative-block frustration, envy, or ruthless ambition, the young artists start killing each other, turning the gallery white-cube into a bloodbath. According to Muszyński, nowadays rivalry is not only young artists' main motivation, but also society's drive at large. Brutal and bloody, *ASS.DEATH.DICKS* (read: "aesthetics") exposes egocentrism and a will to win at all costs.

Within the scope of the project at Ujazdowski Castle Centre for Contemporary Art Muszyński is turning the gallery space into the set of an experimental film that will blend horror with mockumentary. The shooting will begin during the opening. Then the gallery's doors will close for seven days. Muszyński and the invited artists-come-actors will be living and working in the Project Room space, their activities recorded by cameras installed inside and the footage presented on a big screen outside. Once the shooting is over, the Project Room doors will open again. Visitors will see traces of events that have taken place on the filming set. A recording showing what was happening inside the gallery during the shooting of the series will be presented in the Project Room. Also screened will be livestreams from the various stages of post-production, showing Muszyński, editing the footage and producing the soundtrack in collaboration with other artists. A premiere screening of the first part of the series will take place during the exhibition closing.

Horacy Muszyński's project, *ASS.DEATH.DICKS* (read: "aesthetics"), is inspired by 2000s mockumentary series such as *Trailer Park Boys* and 1980s American horror movies, especially slashers with analogue effects as in David Cronenberg or John Carpenter. After the shooting of the series, the gallery will resemble a space that has hosted an exhibition of the Vienna Actionists, only this time the walls will be spattered not with blood, but with coloured sugar syrup.

The exhibition is a follow-up of Muszyński's project, *ASS.DEATH.DICKS. Prologue*, begun in 2017 at the Young Triennale in Orońsko (curators: Romuald Demidenko, Aurelia Nowak, Tomasz Pawłowski). Muszyński invited a group of strangers from outside the art world to participate in the week-long symposium. His spontaneous invitation attracted professional actors, re-enactors, and cosplayers. Inspired by discussions with the artist participating in the symposium, each of them came up with their own artistic alter ego. Those invited by Muszyński usually turn into knights, magicians, or outlaws; this time they brought forth fictitious personas of painters, sculptors, or performers. They usually name their characters, giving them histories, memorizing fanciful geographies, magic formulas, alchemies. In Orońsko, they invented their character's artistic strategy, history of exhibitions and competitions, wrote an abstract of their graduation project. The outcome was a kind of mirror reflection for the Triennale artists.