

EXHIBITION
AND PUBLIC PROGRAM
National Gallery Jakarta
and surroundings

Paweł Althamer, Marta Frank,
Robert Kuśmirowski, Razem Pamoja
Foundation with Justyna Górowska
& Adam Gruba, Alicja Rogalska,
Iza Rutkowska, Maciej Siuda, Magdalena
Starska, Agnieszka Tarasiuk, Jaśmina
Wójcik & Igor Stokfiszewski (Ursus
Factory Project), Piotr Wysocki
& Dominik Jałowiński. In collaboration
with Jatiwangi Art Factory, Serrum
and students from Jakarta

CURATED BY Marianna Dobkowska and Krzysztof Łukomski
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SOCIAL DESIGN FOR SOCIAL LIVING

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ORGANIZED BY

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in Indonesia Mr. Tadeusz Szumowski

SOCIAL DESIGN FOR SOCIAL LIVING EXHIBITION–MEETING

Marianna Dobkowska

Social Design for Social Living is a two-year project based on cooperation between Polish and Indonesian artistic communities comprising artistic and research residencies, artistic activities at the crossroads of visual arts, design and architecture, and an exhibition at the National Gallery of Indonesia in Jakarta. Within the exhibition, we not only present selected socially engaged practices in contemporary Polish art but also the broader historical and social contexts within which these practices are embedded and created, as well as site specific works in progress created in Indonesia.

Since the origins of the project in 2014 and during subsequent phases, organized in a range of times and places, the potential to meet has been the focus of our attention. Sensing the possibility of synergy, we were seeking a space and conditions for cooperation between different artistic communities working within different cultural contexts. In Indonesia, we found partners to talk and act. They were mainly members of the Jatiwangi Art Factory (JaF) collective, with whom the Polish artists (designer Marta Frank, visual artist Robert Kuśmirowski and architect Maciej Siuda) have collaborated since 2015. Each of them related in their own way to the current context within which the JaF functions. Follow-

ing observation during their visits at Jatiwangi, in collaboration with the community of the JaF collective and in response to the needs of community, the artists created new projects on site in the village of Jatisura. The ideas and works created are presented in the exhibition.

We want to make the works by Polish artists, the screenings' programme, Cinema Lectures and public programme a starting point for discussion about the ways in which art becomes a tool for building community in different ways and in distant places. Through art, an encounter between two conflicted groups can take place (*Run Free* by Piotr Wysocki and Dominik Jałowiński), neighbours can create a monumental work of art together (*Bródno 2000* by Paweł Althamer), actions of artists and the community can help preserve memories of time periods that are important for a big community – a place from which memory has been taken away for the sake of profit (*Project Ursus Factory* by Jaśmina Wójcik and Igor Stokfiszewski), real economic solutions for hard times can be worked out during the filming of an artistic video [*Untitled (Broniów Song)* by Alicja Rogalska]. Artistic actions can provide sustained social effects.

The public programme emerges from the actions of the Social Design Academy, whose members are students from Jakarta, invited artists from Poland, and activists and artistic collectives from Indonesia. Inside and outside the Gallery, work and presentation spaces merge to form a context for planned and spontaneous actions. The Acad-

emy started its activity before the opening of the exhibition, introducing the students to the broad historical and cultural context surrounding the works presented in the exhibition. The students act as hosts, guides and narrators of the exhibition. The audience will be able to meet them every day in the space of the Academy/Workshop.

The artists and designers work together with the Jakarta community – their actions on site place the exhibition's content on equal terms with the presentation of finished works. The effects of those actions will be continuously presented inside the Gallery and its surroundings. We also invite exhibition visitors to participate in the workshops. Within the Academy, the Serrum collective from Jakarta is cooperating with the female artists: Alicja Rogalska, Iza Rutkowska, Magdalena Starska and Jaśmina Wójcik. The architect Maciej Siuda and curator Agnieszka Tarasiuk will give lectures and conduct workshops. We invited the Razem Pamoja Foundation to participate in a special project. Justyna Górowska and Adam Gruba, the artists collaborating with the Foundation, will perform in an art-shop space together with their invited guests.

The structure and content of the exhibition and events at the National Gallery, and the list of participants and co-workers are the result of many journeys and talks, the process of mutual recognition and close collaboration. Many happy encounters and discoveries have contributed to this exhibition. And we would like this exhibition to be a space for many more future meetings.



SOCIAL DESIGN FOR SOCIAL LIVING

Krzysztof Łukomski

Good design is a verb, not just a noun. It is a sequence of steps that defines problems, discovers solutions and makes them real.

Design Council (2008), “The Good Design Plan. National design strategy and Design Council delivery plan 2008–11”.

A few years ago when I found myself on Java for the first time, after the initial phase of bucolic raptures typical of a European post-tourist and acclimatic sighs about the weather, the differences of culture and customs of the people I met, I embarked on my search for social differences and similarities. The seemingly ordinary practice of human gatherings and groupings and people’s shared search for solutions to problems, either everyday existential problems or more communal problems, was the discovery that made the biggest impression on me. The scenario of this teamwork seemed to be based on a simple chronology: from a description of the meeting and outlining the problem to solve, through analytical and balanced debate, to making a decision about the activity and redistribution of roles – who was responsible for a certain part of a *shared case*. As I carried out my observations during a few consecutive journeys and as I was getting to know the different groups of people in different situations, cities and towns, I came to the conclusion that this was a certain kind of natural phenom-

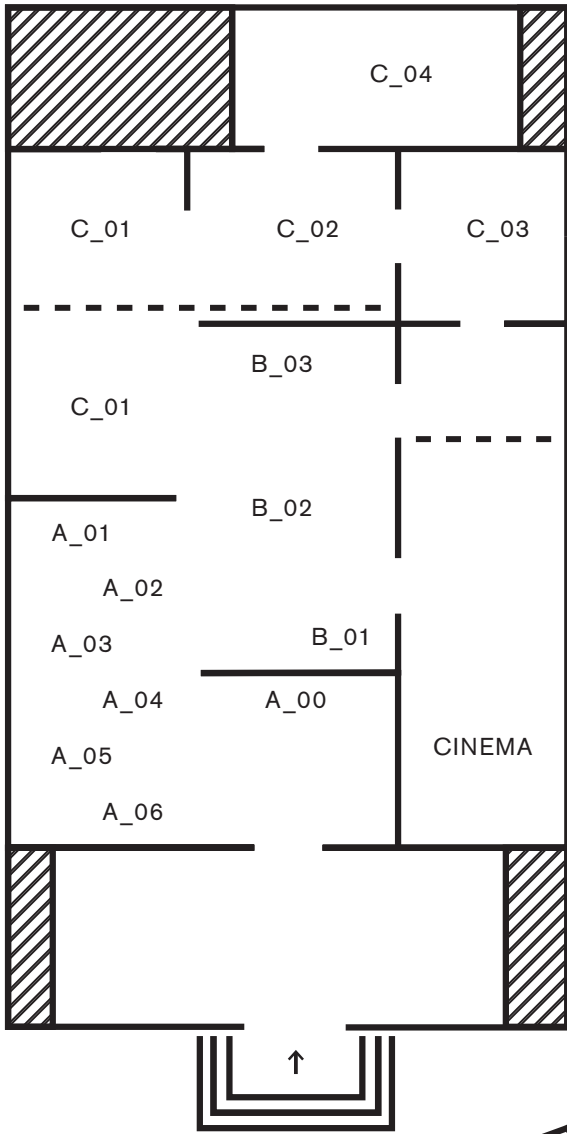
enon and, being interested in various educational methodologies, I decided to look closely at it. Expanding my knowledge of Indonesia through books and source materials on history and ethics, getting to know other communities and also the immanent threats of global pop-culture and consumptionist technopoly, I began virtually basking in the potential of a return to the lost social opportunities I brought with me from a country so deeply experienced in historic transformation. After my return to Europe, when people simply asked what I liked most about this distant culture, I made number of quasi-phenomenological blunders and simplifications when trying to explain that to members of a *postmodern precariat* which, when spoken out loud, made the listeners faces crooked with disbelief and didn’t provide simple answers. The impossibility of expressing them clearly and unequivocally during the next stages of work, shared with Marianna, on the programme of cultural exchange between Poland and Indonesia paradoxically lead to a focus not on the obvious differences in art practices but on a search for similarities. Reaching the title term *social design* and becoming aware of its possible overuse, we treated it as just a starting point in representing the activity of the dozen selected artists whose consequent practice form a perfect representation of the transmission of *good mechanisms of design* onto the social ground in contemporary Poland. We would like to present them in a shared cause. What makes the artist, activist or social designer unique? As a person equipped with the competencies needed for incorporating a mutual plan into effect, s/he

at the same time becomes both a listener to and a guide for local communities. S/he directs and sets in motion events or whole series of events, s/he finds specific solutions through immediate and active consultations with the participants. By designing solutions and acting in a certain context, s/he generally makes the initial conditions better. By meeting expectations, s/he concentrates the desires of small communities and takes responsibility for the solutions proposed, even if those solutions were to serve only for communication or play. *By throwing the whole of everyday life onto the battlefield of production and consumption, capitalism crushes the urge to play while at the same time trying to harness it as a source of profit. So, over the last few decades, we have seen the attraction of the unknown turned into mass tourism, adventure turned into scientific expeditions, the great game of war turned into operational strategy, and the taste for change turned into mere changes in taste. Contemporary society has banned all real play. Play has become something for children only. (And even children are getting more and more pacifying, gadget-type toys rammed down their throats.) The adult is only allowed falsified and co-opted forms of play: competitions, TV games, elections, casino gambling ... Yet it is obvious that this kind of rubbish can never satisfy something as strong as people's desire to play – especially today, when play could flourish as never before in history.**

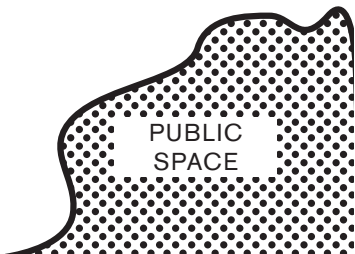
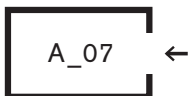
The exhibition at the National Gallery is interactive in principle and is only one headquarters for the programme of public activities by the invited artists, who did not only bring ready-mades for

the exhibition but co-built from scratch communication between the people of seemingly distant cultures. The positioning of the artists and viewers is thus released from its traditional service, which may contribute to the actual building of dialogue space and conscious co-play in creating meanings.

* Raoul Vaneigem, *The Revolution of Everyday Life*. Transl. Donald Nicholson-Smith. Rebel Press 2001, pp. 256–7.



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ACADEMY/ WORKSHOP

The Social Design Academy is a public program accompanying the exhibition that consists of meetings, workshops, performances and art-talks - held inside and outside of the gallery space. The Academy started with closed team-working sessions with Jakarta-based students and artists participating in the exhibition. The students are present every day of the exhibition within the Academy/ Workshop space. They are the Hosts of the exhibition, ready to guide the audiences through art works, contexts and situations and deliver their own narrations of the exhibition. Participants of the Academy working in collaboration with various groups - Jakarta-based artists and collectives, activists, street musicians and citizens will engage the viewers in a series of activities exploring the notions of

collaboration, urban activism, non-violent resistance and alternative economies from the perspective of a wide array of disciplines.

The detailed program of the public activities is available on the Timetable at the entrance to the Gallery and on the Project's Facebook page: <https://www.facebook.com/socialdesign4socialliving/>

ALICJA ROGALSKA AND SERRUM
WITH STREET MUSICIANS OF JAKARTA

*You Get Cheese for Breakfast,
I'm Stuck with Cassava*

28 June 19.30 Performance
1 July 17.00 Art-talk

Assistant: Bagus Purwoadi Arianto



In the frames of the exhibition in Jakarta, Alicja Rogalska carries out a workshop and a new public art project with street musicians of Jakarta in collaboration with Serrum - a performative intervention in collaboration with *pengamen* - buskers and street musicians in Jakarta. The working title is *You Get Cheese for Breakfast, I'm Stuck with Cassava* (a line from a song by Bambang "Ho" Mulyono). In their work, *pengamen* often refer to important social and political issues, which is one of the reasons they are considered public nuisance and are discriminated against by the local authorities. Simultaneously, they have access to wide audiences and sometimes are even referred to as "Indonesian radio stations". The project is meant to investigate this local tradition of street music, whilst referring to the universality of protest song and music as social and political commentary. Video documentation of the project will be available in the Academy/Workshop area of the exhibition.

IZA RUTKOWSKA AND SERRUM

Construction Site: Jakarta

28 June	19.00	Performance with Social Design Academy
29 June	17.00	Art-talk
1 July	10.00	Workshops with the public

Assistant: David Simanjuntak

If you want to participate in Iza Rutkowska's workshop on the 1st of July, please e-mail us at: socialdesign16@gmail.com or register in the gallery, in the area of Academy/Workshop.



Construction Site: Łowicz, 2011

“Public space is an area that every single one of us can create from a scratch, shape it and decide how it is going to look. All we need is an idea and the right tools; and building a city according to our own vision and needs becomes possible.”

Truly believing these words, Iza Rutkowska created *Construction Site*, a project that gives people the opportunity to assign new meaning to chosen elements of the city fabric, to fill the missing pieces or reshape them completely. As part of her contribution to the public program of the exhibition, Iza Rutkowska has prepared a contextual workshop with the Jakarta-based art-community Serrum, students forming the Social Design Academy and Jakarta-based activists. The concept of the project is to create a collective performance after the workshop, using oversized, inflatable letters of the alphabet. The workshop is prepared for different groups of people with various needs concerning changes in the public space. It offers an opportunity to discuss different points of view, reaching common goals and to create - out of gigantic inflatable letters - the words of change that might spread in the space. This exercise permits the participants to learn how to communicate their needs to the authorities, the media and everybody that has the power to help them in reaching their social goals. In Jakarta Iza is conducting workshops and performances in the public space between June 20th and July 1st, documentation of the actions is available in the Academy/Workshop area.

MACIEJ SIUDA

Five stories on dematerializing architecture
Workshop about sharing

29 June 12–17 The Architect
is Present
30 June 17.00 Art-talk
1 July 15–17 Workshop

Consultations on June 29th are open for public. If you want to participate in Maciej Siuda's workshop on the 1st of July, please e-mail us at: socialdesign16@gmail.com or register in the gallery, in the area of Academy/Workshop.



Sketches for Jatiwangi, 2015

Within the framework of the public programme, Maciej Siuda - who had cooperated with the Indonesian Jatiwangi Art Factory collective during the *Social Design for Social Living* project - will carry out open architectural consultations and a workshop about the power of sharing as a tool of evolution. It is a positive alternative to the global phenomenon of competition that became a fuel of progress. By a series of short exercises we will paraphrase a quotation of Zygmunt Bauman, a Polish philosopher: „If I give you my dollar and you give me your dollar each of us has one dollar. If I give you my thought and you give me your thought each of us has two thoughts.”

During the art-talk, he will present selected projects created in his studio, showing architecture as objects that go beyond the physical matter. It is a story of five projects, located in Spain, Italy, Haiti and Poland. The projects that understand architecture wider than its physical aspects. Each of them in different way deprives the physical substance: ONE - by physical destruction, TWO - by breaking the edge between the nature and the building, THREE - by blurring the border between the floor, the wall and the roof, FOUR - by capturing feelings and relations, FIVE - by using the air as the material.

In the exhibition we are presenting an installation containing notes and sketches related to the *Rumah is Small* project.

MAGDALENA STARSKA
WITH SERRUM
As Long As We Have Strength

14 July 19.00 Art-talk
19 July 19.00 Presentation after workshops



Cave, TAKK, Katowice, 2011

The artist uses her own method of working with the audience and other artists to design a communication process from the beginning, to talk about everyday life, to deal with individual narrations, to make a temporary live-workteam, to share stories, focus on problems and on finding solutions. After the workshop takes place in Jakarta for several consecutive days, the participants will create a mysterious artistic result of the common-being and present it at the National Gallery.

AGNIESZKA TARASIUK
Arts Residential Center in Wigry

15 July 19.00 Art-talk



Julita Wójcik, *Rainbow*, 2010
Installation at Arts Residential Center in Wigry

In her talk, the curator and artist Agnieszka Tarasiuk will focus on her experiences as the head of the Arts Residential Center in Wigry in North-Eastern Poland, far away from big art centers; as well as her on-location collaboration with the invited artists, such as Hubert Czerepok, Aleksandra Wasilkowska, Julita Wójcik, Maurycy Gomulicki, Dominik Jałowiński and many others. The Arts Residential Center in Wigry was a national institution of culture. From the 1980s until the end of 2010, it operated in a very specific venue: former monastery buildings located far away from cultural centres on a small peninsula in the middle of the lake in a picturesque part of North-Eastern Poland. The monastery, whose architecture resembles a defensive castle, was built for the needs of the Camaldolese monks at the end of the 18th century. As it is the case of many historical buildings in Poland, the monastery was damaged and rebuilt several times, it also changed its use over time, serving as military barracks, as a hospital, to finally welcome the artists. The basic goal of the Arts Residential Center was to create favourable conditions for widely understood artistic practice. ARC's projects featured world-class artists and intellectuals, as well as kids, amateurs and the local community. The scope of activities spanned from contemporary classical music, through theatre and visual arts, to end with ecology and gardening. The value of this place consisted in unexpected, interdisciplinary meetings.

JAŚMINA WÓJCİK AND SERRUM

Flag for Ursus

13 July 19.00 Art-talk
16 July 10.00 Workshops with the public

If you want to participate in Jaśmina Wójcik's workshop on 16th July, please register by writing us at: socialdesign16@gmail.com or in the gallery, in the space of Academy/Workshop.



photo: Igor Stokfiszewski

On the basis of Jaśmina Wójcik's films presented within the framework of this exhibition, as well as the text describing the five year long (artistic-animator-activist-social-cultural) activities of the artist and her numerous collaborators, together with the community of former employees of the Ursus production plant, the workshop participants will create a message dedicated for the Ursus community. The message can be extra-verbal, plastic, artistic; it can be recorded or written down. The planned final form shall consist in jointly created flags similar to traditional production plant flags that still provoke the feelings of nostalgia and pride in the former employees. The flag brought from Ursus specifically to be presented at the show will come back to Poland accompanied by new flags produced in Jakarta, which will be handed over to the Ursus Museum that is being created right now to preserve the memory of the Ursus plant and its employees.

RAZEM PAMOJA FOUNDATION
with Justyna Górowska, Adam Gruba
and Gozaldi Nur Mohammad
Hati Hati Hat

Art-shop opening hours: 12.00–17.00 daily

30 June 12.00 Art-talk

30 June 13.00 Workshops with the public

16 July 15.00 Art-talk

If you want to participate in *Hati Hati Hat* workshop on 30th June, please register by writing us at: hatihatihat@hatihatihat.com or in the Art-shop space.



The Razem Pamoja Foundation initiates a variety of actions related to art-education, aiming to create an international community that connects people of different generations and origins; artists, curators, craftsmen and social activists of various traditions and life experiences. People linked with the Razem Pamoja Foundation learn and create together. For the Jakarta exhibition and public program, Razem Pamoja representatives: the artists Justyna Górowska and Adam Gruba, together with Razem Pamoja's Founder Bartosz Przybył-Ołowski carry out the project HATI HATI HAT (*hati hati* means *Attention!* in Indonesian) in the area of the Art-shop.

Justyna Górowska and Adam Gruba invited many artists to cooperate with them, and each one of them received one cork hat brought from South-Eastern Asia. The hats became objects of critical re-designing by the invited artists, who transformed them into works of art. Now, the hat collection serves as the point of departure for further activities within the space of the Art-shop. The symbolic capital accumulated during the project will be offered for bid during an auction, in line with the Razem Pamoja Foundation's practice up to date, consisting in using market mechanisms for ethical purposes.

<http://www.hatihatihat.com/>

FIELD CO-WORK

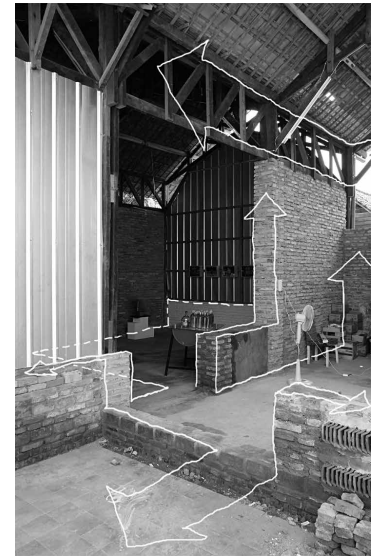
The draft of the *Social Design for Social Living* project was created in winter 2014 during an emotional debate that took place in the midst of the rice fields of Jatiwangi - a municipality where the collective of artists and activists, Jatiwangi Art Factory (JaF) has been operating for over a decade. At that time, together with JaF we decided to try and work around the current problems that the collective has to face in its environment, inviting a group of Polish creators to cooperate with us.

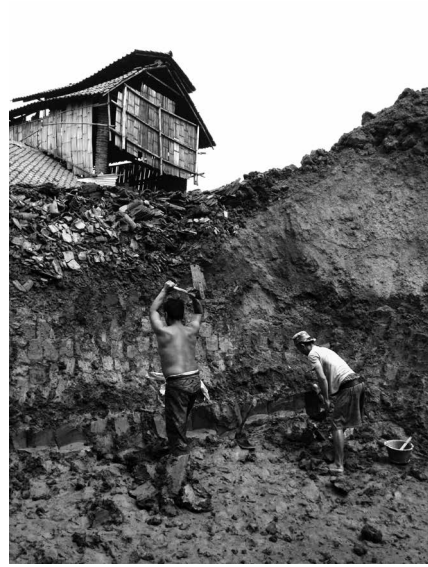
JaF is a vibrant culture-center in West Java dedicated to contemporary art activities in the context of rural life between rice fields, ceramic tradition and community-based, organic work. It is done through art-residencies, performances, visual art, music,

video, ceramics, exhibitions, monthly discussions, radio broadcasts and educational activities followed by unique art festivals created in relationship with the local heritage – Village Video Festival and Ceramic Music Festival. The Jatiwangi district is a specific administration system: a rural-urban area located in the Majalengka Regency. In the villages of this area, there are many roof tile factories, both modern and traditional. It gives Jatiwangi the title of the biggest producer of ceramic roof tiles in all Indonesia. Within the ceramic enterprises, the people of Jatiwangi have grown into an industrial community. The village is now facing important socio-economic changes with the construction of a modern highway and an international airport in its proximity. The community was never really asked about the changes planned far away from its everyday life. The Art Factory, with all its unique activities, must face these forthcoming transformations and prepare for their results. These transformations, even if they bring modernity, technology and a new

kind of industrialization to West Java, which might be taken as quite positive qualities, are also made without the consciousness of social references and without important consultations between the authorities and the local community.

The temporary collective formed in the frames of *Social Design for Social Living* consists of the JaF collective in collaboration with Marta Frank - a product- and graphic-designer, whose projects refer to cultural and geographic heritages; Robert Kuśmirowski - a Polish visual artist, whose activities often address history, memory and objects found on locations, in relationship with specific history of places; architect Maciej Siuda – who finds solutions to community-made issues and needs, co-author of the project of school-building in Haiti, and curators Marianna Dobkowska and Krzysztof Łukomski. In the course of several FIELD CO-WORK sessions, they worked together on projects carried out on site in Jatiwangi. To be continued.





MACIEJ SIUDA
IN COLLABORATION WITH JaF
Rumah is Small
Process based architecture
for JaF 2015–2016



photo: Robert Kuśmirowski

Commentary Architecture / Assisting Architect. Architecture has been reduced to the role of a craft and a silent author. The architect is a moderator who captures needs and sheds light on them, describes them with words and drawings, listens and adds his comments to what he is told. He initiates meetings and debates, proposes solutions. Mediates between the dreams of the participants and the limitations resulting from the reality of construction engineering. He's the assistant of the main designers - the residents of Jatiwangi Art Factory.

Architect Maciej Siuda, during his visits to Jatiwangi, decided to listen closely to the concepts, problems and visions of the members of this collective. One of the most urgent issues of JaF is the loss of its young members when they get married. Such young people - now facing new challenges - leave the house of the Jatiwangi collective in search of a job that will enable them to maintain their own, new place. The perfect solution seems to be the construction of an independent building in direct proximity, where the newly-wed couple could move in for some time - close to the collective, but at the same time preserving their intimacy. The first users of a collectively designed and constructed wedding gift-house *Rumah is Small* will be a couple, whose wedding will take place in the Jatisura village one day after the closing of our exhibition.

MARTA FRANK
IN COLLABORATION WITH JaF
Sabun Tanah
alternative economy project, 2015–2016



**CLAY SOAP - SABUN
TANAH** comes directly from
Jatiwangi grounds.

The people of Jatiwangi
have been using clay for
over 100 years.

In a global-turned economy
the clay based land gained
value in money.

It is now up for sale.
You can take part in this
process.

A Brick of Clay, 4 cm³ of
Jatiwangi's land to use at
home. To wash. To share.

Made With Love of the
Earth

- + Organic Work
- + Jatiwangi Clay
- + Ciamis Coconut Oil

#sabuntanah
#claysoap

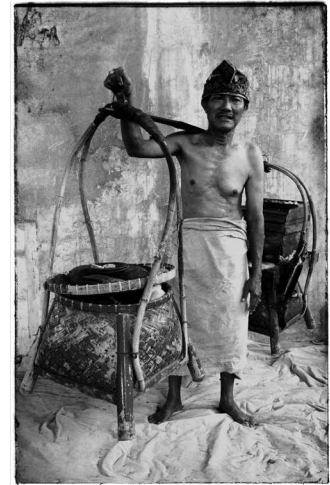
“The Soap of the Earth” – in Bahasa Indonesia *Sabun Tanah* – is a unique design solution created on the basis of local clay usage traditions that form part of the identity of the Jatiwangi municipality. The soap, shaped as a brick, contains Jatiwangi clay that is rich in minerals and that was used in the Jatiwangi region for over a hundred years to produce top-quality ceramic tiles and bricks. The purpose of the project consists in launching *Sabun Tanah* in the market and in raising awareness on the processes of dramatic modernisation taking place in Jatiwangi, as a result of the sale of clay-rich land for the construction of textile production plants. The prototype of the brick-shaped soap *Sabun Tanah - Brick of Soap* was created in autumn 2015 and was presented at the Jakarta Biennale 2015. Currently, Jatiwangi Art Factory together with Marta Frank are working on a plan to initiate soap production by the community of Jatiwangi and to distribute and promote the product.

ROBERT KUŚMIROWSKI
IN COLLABORATION WITH JaF
Monumen
photography series, 2016



Courtesy of the artist

While his art-visit to West Java Robert Kuśmirowski worked with the Clay People of Jatiwangi – the JaF community and their friends. The result of this temporary team-work is a series of photographs. The real everyday-hardworkers are presented on those images as perfect and healthy human bodies in a majestic gestures and poses. Their work though is crowned by the simple fact of being pictured in that particular way. Figures on the photographs refer to both, iconographies of rather wealthy family clans portrayed in a similar way in the history, as well as - while bodies being covered by the soil of West Java or the local flour, they become like monuments of the labourers and their environment.



VIDEO WORKS

with a local community of folk singers to create a video-clip that refers to traditional ethnography, while at the same time making a commentary on contemporary social reality.

Selected video works by Polish artists refer to various long-term social activities undertaken in various places. In the capital city of Warsaw, Pawel Althamer constantly works with his neighbours from the Bródno district, while Jaśmina Wójcik together with Igor Stokfiszewski contribute to the redevelopment of the post-industrial cultural landscape of the famous Ursus factory. In Radom, a city in central Poland, the artists Piotr Wysocki and Dominik Jałowiński organised a workshop on the site of a historic factory, inviting two antagonistic groups: policemen and young men practising parcour; in the context of historic riots that occurred in the town during communist times. In the Polish provincial little village Broniów, Alicja Rogalska co-worked

JAŚMINA WÓJCIK
& IGOR STOKFISZEWSKI
Ursus Factory Project
2012–ongoing

- ▶ *Ursus means bear*
single channel video, 2014, 30'
- ▶ *Ursus. Film Essay*
single channel video, 10'
- ▶ *Factory flag, visual timeline of events,*
photo collage



photo: Maciej Komorowski
Courtesy of the artists

Ursus is a district in the city of Warsaw. For over a hundred years, it hosted the largest tractor factory in Europe that provided employment for over ten thousand people. Most of them lived in residential estates built around the factory specifically for its employees. The plant was closed as a result of Poland's political and economical transformations. The contemporary Ursus owes its character to the industry and is facing many challenges right now, such as the transformation of industrial areas into residential ones, mass demolitions of former factory buildings, the arrival of around fifteen thousand new residents, as well as the preservation of the memory of the - now closed - Tractor Production Plant. The *Ursus Zakłady [Ursus Factory]* project initiated by Jaśmina Wójcik and Igor Stokfiszewski is aimed at preserving the memory of the former factory and developing the district's identity on its basis, through art and animation activities, performances, parades and activist actions with the use of social tools that promote joint decision-making about the city such as participatory budgeting or the purchase of the historical Collection of the Ursus Factory by the authorities of the city of Warsaw for a social museum that will soon open in that district. Within the exhibition, we present materials summarising the five year long cooperation of artists and activists with the community of former factory employees: films, a timeline resuming the activities in the district, a photo collage documenting most actions related with the factory and its employees, as well as the factory flag.

PAWEŁ ALTHAMER

Bródno 2000

single channel video, 2000, 5'52"



Courtesy of the artist and the Foksal Gallery Foundation

The project *Bródno 2000* is an outstanding example of what Paweł Althamer calls “directing reality”. In February 2000, the artist talked his neighbours from the block of flats in 13 Krasnobrodzka St. (Warsaw’s district of Bródno) into turning the lights on and off in specific rooms. The windows of rooms with the lights on jointly formed the number “2000” on the facade. The half-hour action involved around 200 families, with scouts assisting in the organisation of the event. The simple gesture initiated by the artist triggered a variety of activities – the artistic action evolved into a festivity, complete with dance music and a firework display, involving the local authorities, animators and a priest. Althamer’s commitment to animating community life stems from his belief in the determining force of the immediate environment and in the activating role of the artist, “who can use a simple gesture to make us think outside the box”. The project’s significant capacity suggests roots in Oskar Hansen’s concept of Open Form – still alive at Grzegorz Kowalski’s workshop at the Academy of Fine Arts in Warsaw.

Aleksandra Kędziorek, references: “Paweł Althamer zachęca” [“Paweł Althamer encourages”], exhibition catalogue, Zachęta National Gallery of Art, Warsaw 2005. <http://artmuseum.pl/en/filmoteka/praca/althamer-pawel-brodno-2000>

ALICJA ROGALSKA

Untitled (Broniów Song)

single channel video, 2011, 4'52''



Courtesy of the artist

Untitled (Broniów Song) is a contemporary folk song written by Alicja Rogalska together with the folk singing group Broniowianki from a small Polish village of Broniów. The area is known for its folk music and the highest unemployment rate in the country. The lyrics of the song reflect the socio-economic situation of the area, but can also be seen as a commentary about the situation of Polish countryside and the wider situation worldwide.

PIOTR WYSOCKI
& DOMINIK JAŁOWIŃSKI

Run Free

Single channel video, 2013, 14'44''



Courtesy of the artists

The film *Run Free* is a film documentation of the workshop that the artists conducted on the site of the Łucznik factory and the Radomiak sports stadium. The artists set the activities in the context of the workers' riot in Radom in 1976, brutally stifled by the police. Wysocki and Jałowiński invited two antagonistic groups to participate in the project: policemen and young men practising free running – an acrobatic version of parkour, which had often led to the men being chased by the police. The workshop participants were presented with the task of working out, jointly, a choreographic routine based on tactical formations that the police use when trying to control explosive situations. The artists transformed a potential confrontation of sworn enemies into a creative, communal activity that transcended the events of 1976 in a positive way.

CINEMA

SHORT WAVES FESTIVAL
SELECTION: CONTINUOUSLY
THROUGHOUT THE EXHIBITION

CINEMA LECTURES:
12, 20, 21 July 19.00

In the Cinema, we are screening selected short films focusing on social issues. The program is made in partnership with the Short Waves Festival promoting young and vibrant Polish cinema.

Additionally, a special program of Cinema Lectures made in partnership with NinAteka — the film archives of the National AudioVisual Institute — will be presented in the Cinema. The detailed program of Cinema Lectures is available on the Timetable at the entrance to the Gallery and on the Project's Facebook page: <https://www.facebook.com/socialdesign4socialliving/>

SHORT WAVES FESTIVAL: POLISH SHORTS – DOCUMENTALLY

IT WOULD BE SOMETHING BEAUTIFUL
(To byłoby coś pięknego)
dir. Anna Morawiec
documentary, 2014, 18 min

Mrs Aleksandra is very down-to-earth. That's why she decided to move to Mars. She made this decision a moment after she learned what kind of future was prepared for her by ZUS - the Polish Social Insurance Institution. In this inspiring documentary, Anna Morawiec explores the relations between the Polish retirement system and the outer space.

SUPERUNIT
(Superjednostka)
dir. Teresa Czepiec
documentary, 2014, 20 min

The Superunit is a huge block of flats designed in accordance with the ideas of Le Corbusier as a "machine for living". Up to 3 thousand people can live on the 15 floors of this building. The main protagonists of this documentary are people living in the Superunit and experiencing important moments of their lives in there.

POINT OF DEPARTURE
(Punkt wyjścia)
dir. Michał Szczęśniak
documentary, 2014, 27 min

Aneta, a young woman serving her prison sentence for murder, leaves the jail every day to help the elderly in a retirement home. As it turns out, the choice of this particular form of help was not a coincidence.

FROM THE GRUNWALD VILLAGE

(Ze wsi Grunwald)

dir. Artur Wierzbicki

documentary, 2014, 21 min

A portrait of inhabitants of a small village marked with great history - Grunwald. This well-known place is currently a poor village ridden with apathy and stagnation. The monotony of life in Grunwald is interrupted once a year during the celebrations commemorating the anniversary of victory in the battle of 1410.

SHORT WAVES FESTIVAL: PANORAMA OF POLISH CINEMA

HOME (Dom)

dir. Agnieszka Borowa

animation 2014, 15 min

The protagonist of this minimalistic animation comes back to her home built of memories. To go a step further, she must traverse her own past.

THE END OF THE WORLD

(Koniec świata)

dir. Monika Pawluczuk

documentary, 2015, 40 min

A cosy, authorial documentary, in which several stories intersect during one single night. On that night, similar to so many others, people living in a big city, suffering from loneliness, yearn to talk to somebody. The radio is the motif that cements this nocturnal world - we can hear it in the ambulance and in the city monitoring centre, where we can observe the night life of the city on dozens of screens. The radio is the film's overarching element and the source of the most important questions.

SMALL ROOM SYNDROME

dir. Natalia Wilk, dance movie

2014, 4.5 min

Small Room Syndrome refers to the Polish community of undersized apartments. People dance in apartments, where there is always someone watching them. There is always someone around. You can't even have your coffee in peace. It's impossible to take a bath. To dream about having a while on your own. Not to disturb other privacies with the remnants of your own privacy. 'Our project starts in the kitchen' - just like the projects of Jonathan Burrows. And it's a kitchen-story of many WK-70 (pre-fabricated concrete) apartments.

GRANDMOTHER'S DAY

(Dzień babci)

dir. Miłosz Sakowski

fiction 2015, 30 min

Tomek needs money. He cheats on an elderly woman, using the "fake grandson" technique. When everything seems to be going according to plan, she suddenly discovers the fraud and traps Tomek in the apartment. The woman offers him a deal that will entwine their lives in a surprising way.

28 June	19.00	Iza Rutkowska and Social Design Academy <i>Construction Site: Jakarta</i>	Performance
28 June	19.30	Alicja Rogalska and Serrum with street musicians of Jakarta <i>You Get Cheese for Breakfast, I'm Stuck with Cassava</i>	Performance
29 June	12–17	Maciej Siuda <i>The Architect is Present</i>	Workshops and consultations with the exhibition public
29 June	17.00	Iza Rutkowska and Serrum <i>Construction Site: Jakarta</i>	Art-talk
30 June	12.00	Razem Pamoja Foundation with Justyna Górowska, Adam Gruba <i>Hati Hati Hat</i>	Art-talk
30 June	13–17	Razem Pamoja Foundation with Justyna Górowska, Adam Gruba <i>Hati Hati Hat</i>	Workshops with the exhibition public
30 June	17.00	Maciej Siuda <i>Five stories of dematerializing architecture</i>	Art-talk
1 July	10–14	Iza Rutkowska and Serrum <i>Construction Site: Jakarta</i>	Workshops *
1 July	15–17	Maciej Siuda <i>Workshop about sharing</i>	Workshops *
1 July	17.00	Alicja Rogalska	Art-talk

12 July	19.00	Krzysztof Łukomski	Cinema lecture
13 July	19.00	Jaśmina Wójcik <i>Ursus Factory Project</i>	Art-talk
14 July	19.00	Magdalena Starska	Art-talk
15 July	19.00	Agnieszka Tarasiuk <i>Arts Residential Center in Wigry</i>	Art-talk
16 July	10–14	Jaśmina Wójcik and Serrum <i>Flag for Ursus</i>	Workshops *
16 July	15.00	Razem Pamoja Foundation with Justyna Górowska, Adam Gruba <i>Hati Hati Hat</i>	Art-talk
19 July	19.00	Magdalena Starska <i>As Long As We Have Strength</i>	Presentation after workshops
20 July 21 July	19.00	Krzysztof Łukomski	Cinema lecture

*If you want to participate in the following workshops please register by writing us at: socialdesign16@gmail.com or in the gallery, in the space of Academy/Workshop.

Paweł Althamer

is a Polish sculptor and performance artist. He studied under the renowned sculptor Grzegorz Kowalski at the Warsaw Academy of Fine Arts. Since graduating in 1993, Althamer has established a body of work centred on portraits of himself as well as friends and family members depicted by haunting, life-size figures. The sculptures often contain materials that are familiar yet disturbing – such as animal intestines, hay, leather, human hair and resin – prompting viewers to reassess their own role in art's origination. He is known for his collaborative projects, specifically with the Nowolipie Group, a weekly sculpture workshop he has lead since 1994 for sufferers of multiple sclerosis. Throughout his career, he has pursued the transformative potential of art, helping audiences reflect on their own inspiration and discover new interpretations of everyday life.

Irma Chantily

has been part of the curating team of the 2015 Jakarta Biennale. She is a photography enthusiast, despite not being a photographer. She has been writing about photography for print and online media, and has been actively involved in photography and art exhibitions. Irma has also taken part in research projects on photography in Indonesia and co-founded sejarahfoto.com, a website dedicated to the archiving of Indonesia's history of photography. She is currently a program manager on art and creative economy for British Council, and also a freelance lecturer at the Jakarta Institute of the Arts' Department of Photography.

Marianna Dobkowska

is a curator of residencies, projects and exhibitions, she edits and designs publications and manages the production of new artistic works. Since 2004, she's affiliated with the Artists-In-Residence Laboratory programme at the Centre for Contemporary Art

Ujazdowski Castle in Warsaw, one of leading residency programs in Central Europe. She has curated and co-curated projects such as "Public AIR", "We Are Like Gardens", "Porthos" and "Akcja PRL" which were carried out in public spaces and included the active participation of wide audiences. Dobkowska received her MA in Art History from the University of Warsaw and completed postgraduate studies in Curating at the Jagiellonian University in Cracow. During her visits in Indonesia, she researched the field of socially and politically sensitive art practices and investigated the modes of work of various communities in Java. Lives and works in Warsaw, Poland.

Marta Frank

is a designer and art practitioner from Silesia in Southern Poland, whose projects refer to natural materials such as coal, oil and clay; bringing up questions of regional identity and local heritage. She's the author of the project Sadza Soap - a coal based soap. During her sessions in Indonesia, together with Jatiwangi Art Factory, she started to work with that original, rooted material of West Java and to research the traditional methods of using natural resources in the production of everyday items (such as natural cosmetics, for instance). She introduced the original Jatiwangi made Clay Soap - Sabun Tanah, produced only from natural ingredients and with the use of oils coming from local, organic farming.

Gozaldi Nur Mohammad

is a musician, composer, arranger based in Jakarta. He works for Ensiklomusic School of Music, Jakarta. He created Activitis civilization: deuthro Malayan music project with Jafuz Cobre Group (2016),

Justyna Górowska

is a performance artist employing interdisciplinarity in her art practice.

She received her MFA from the Performance Art Studio at the Academy of Fine Arts in Krakow. Presently, a PhD candidate at the Interdisciplinary Doctoral Studies, University of Arts in Poznań. Since 2014, she has cooperated with the local_30 gallery in Warsaw. Member of the board of the FRSl [Intermedia Art Development Foundation].

Adam Gruba

works in broadly understood intermedia art, composing his activities of performance, videos, objects and texts. Graduate of the Academy of Fine Arts in Cracow. Recipient of the Indonesian Ministry of Foreign Affairs scholarship Darmasiswa; participant in numerous exhibitions and individual projects, member of the IAMESH collective, creator of his original ideology GOLEM – presented as exhibitions and performances worldwide.

Dominik Jałowiński

is a painter and performer. He lives and works in Warsaw.

Robert Kuśmirowski

is a performer, author of installations, objects, photographs and drawings. For the most part, his works are based on the reconstructing or copying of old objects, documents, photographs or rather on the creation of delusively similar imitations. Often, they do not have a specific prototype, but only evoke the material culture of a certain time. In his larger installations, the artist's passion of collecting becomes apparent - objects accumulate and form hardly apprehensible collections. That is how Kuśmirowski returns to the issues of memory, history and nostalgia that accompany the visual culture of the far and recent past, slowly disappearing under its new layers. His performances, sometimes accompanied by music composed by the artist, are of a similar character. He studied in the artistic department of the Institute of Fine

Arts at the Marie Curie-Skłodowska University in Lublin. He lives and works in Lublin, Poland.

Krzysztof Łukomski

is a PhD-lecturer and curator of various art-events and the Art Director of the ShortWaves Film Festival. He works at the Department of Intermedia at the University of Art in Poznań, Poland, as well as in a self-made program "Media, Design, Display" at the International Design University, the School of Form. He became interested in contemporary Indonesian art, design and interdisciplinary practices during his visit to Indonesia in 2014, as part of his rooted UA Foundation-based program FOCUS+INDONESIA. While deepening his understanding of the local contexts and community-based art-practice, he co-created an artist exchange between Poland and Indonesia; and co-works with Marianna Dobkowska on exhibitions and public programs in both countries. He is a broad traveller and researcher, mostly interested in the convergence of new art-education methodologies, the psychology of reception of art and communication design.

Mg Pringottono

is an artist, art-educator and designer, he is one of the leaders and currently the artistic director of the Jakarta-based art community SERRUM.org. During the organisation of the Jakarta Biennale 2015, Mg was responsible for the AV, technical and design-related aspects of the exhibitions. He is also an active artist and activist, a street artist and a researcher.

Bartosz Przybył-Ołowski

is a philosopher, pedagogue and independent curator. Co-founder of the Razem Pamoja Foundation, whose activities are grounded in the concept of pedagogy of cooperation. Co-author of the philosophy textbook "Critical Thinking", co-curator of exhibitions: at the Nairobi National Museum and the Ethnographic

Museum in Cracow; art and social activities practitioner at the Mathare Art Gallery, Nairobi, and the Bookstore | Exhibition in Cracow.

Razem Pamoja Foundation

was established in 2010 by Bartosz Przybył-Ołowski and Jan Swanewicz; co-organised by Piotr Blachut, Lucy Wambua, Justus Omondi, Dominik Kuryłek, Kamil Kuitkowski and others. The Foundation creates activities in Kenya, Poland and elsewhere, grounded in the notions of mutuality, cooperation and altruism, creating an international community connecting the youth and teachers, as well as artists, curators, craftsmen and social activists of various traditions and life experiences. People connected to the Razem Pamoja Foundation work, create and learn together, mutually inspiring one another to elaborate new cultural and social value. The Foundation organises art and socio-educational projects in cooperation with the Ethnographic Museum in Cracow, art galleries and institutions such as Nairobi National Museum and CCA Ujazdowski Castle, Warsaw.

Alicja Rogalska

is a Polish-born artist based in London. Her practice is interdisciplinary and encompasses both research and production with a focus on social structures and the political subtext of the everyday. She mostly works in context on projects that involve participation, creating situations and collaboration with others, brought to the project for their particular skill or expertise. These events and ephemeral moments act as catalysts for collective questioning, imagining, reflecting and testing different ways of being together. Being both rooted in a context and speculative, her projects aim to occupy the space between what already exists and what is possible. Alicja graduated with an MFA in Fine Art from Goldsmiths College, University of London (2011)

and an MA in Cultural Studies from the University of Warsaw (2006).

Iza Rutkowska

is an artist, designer and social activist working both on her individual projects as well as involving like-minded artists in cooperation. In 2008, she created The Forms and Shapes Foundation. By giving new forms and shapes to reality, she turns sites into places where one can interact with art. Likewise, this creates interdisciplinary projects that promote dialogue between architects, gardeners, philosophers, musicians, graphic designers, farmers, cooks and physicists. Some of her major projects include the Fishing Project in São Paulo, the Mushrooming Project in Prague and the Cuddly project in Poland, Italy, Austria and Portugal.

Maciej Siuda

is an architect who graduated with honours from the Faculty of Architecture of Wrocław University of Technology, his diploma was presented among others in the Guggenheim Museum in New York. He is a finalist in an international competition Archiprix. He is a co-founder of the international architectural workshops IWAWU. He teaches at the School of Form and the Kielce University of Technology and he is the initiator of the Balon workshop-collective. Constantly experimenting and designing in a duo with Rodrigo Garcia Gonzales. Since 2012, he also develops his own design activity. He carries out projects among others in Spain, Italy, Poland and Haiti. One of the architect's recent projects is a design of a school, currently under construction in Haiti, done in cooperation with the Poland-Haiti Foundation which helps the Haitians after a catastrophic earthquake.

Magdalena Starska

is an interdisciplinary artist (drawing, installation, performance) who seemingly works without

a plan; open to changeable reality, she is at all times ready to carry out an unexpected project. Starska consciously positions herself as a medium in between what's internal and individual and what belongs to the social and common realm, and therefore should be seen as a kind of shaman. The rituals she is interested in are close to everyday reality, and those she wants to create are city-bound, modern and inspirational.

Igor Stokfiszewski

is a researcher, participant and initiator of social theatre, community theatre and engaged art activities. He cooperated, among others, with the Workcenter of Jerzy Grotowski and Thomas Richards (Pontedera, Italy), the German Rimini Protokoll collective, and with the artists: Artur Żmijewski, Paweł Althamer and Jaśmina Wójcik. Co-curator of artistic and social activities in post-industrial spaces: *Zakłady. Ursus 2014 [Factory. Ursus 2014]* and *Ursus - spacer w czasie [Ursus - a Stroll in Time]* (2015). He was one of the team members at the 7th Berlin Biennale for Contemporary Art (2012). Author of the book *Zwrot polityczny [Political Turn]* (2009) and co-editor of, among others, the volumes: *Built the City. Perspectives on Commons and Culture* (2015) and *Jerzy Grotowski – Teksty zebrane [Jerzy Grotowski Collected Texts]* (2012). Member of the Krytyka Polityczna team and of the "Pracownicy Sztuki" ["Art Workers"] Commission of the Inicjatywa Pracownicza Trade Union, lecturer at the Institute for Advanced Study in Warsaw.

Agnieszka Tarasiuk

is a curator and artist, graduated from the Warsaw Academy of Fine Arts (diploma in 1996) working at the intersection of art and social activity. She organised original artistic undertakings in the Polish region of Podlasie, creating an experimental art space in places as remote from the cultural centres

as post-communist villages that we are left with after the failure of socialist collective farming. In 2008-2011 she was the director of the Arts Residential Centre in Wigry. Currently she's the main curator of the Xawery Dunikowski Museum of Sculpture at the Królikarnia Palace - Division of the Polish National Museum in Warsaw.

Jaśmina Wójcik

works with people, on the verge of art and social activism, aiming for social change, bringing back the memory of people and places, pointing out ecological problems. Author of video films, drawings, projects in the city space and interactive installations. In 2008, she graduated from the Academy of Fine Arts in Warsaw, where she's now a lecturer. She lives and works in Warsaw. Her works subtly engage in public matters. Jaśmina Wójcik's art is both critical and engaged, but it also goes a step beyond that. Her works open the horizon for ethical issues in Polish art. Contact with her art is not merely an aesthetic experience; it is also an opportunity to awaken sensitivity, empathy and responsibility for the world.

Piotr Wysocki

creates documentary films, video installations, workshops, open-air actions and happenings. Before he started to study fine arts, he founded an ecological-liberal association called *Pracownia od Podstaw* together with his friends. He also managed an ecological-educational facility in the Drawieński National Park, where he spent several years living at the heart of the savage forest. His artistic activities focus mostly around working with people and are characterised by high social sensitivity. Winner of awards such as: Samsung Art Master (2006) and the Eugeniusz Geppert Competition (2009). Nominated for Polityka's Passport (a prestigious award of the Polish weekly magazine Polityka) in 2008. He lives and works in Warsaw.

SOCIAL DESIGN
FOR SOCIAL LIVING
EXHIBITION GUIDE

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EXHIBITION
AND PUBLIC PROGRAM
28.06–1.07 and 12–22.07.2016
National Gallery of Indonesia &
surroundings
Jakarta

Artists:
Paweł Althamer, Marta Frank,
Robert Kuśmirowski, Razem Pamoja
Foundation with Justyna Górowska
and Adam Gruba, Alicja Rogalska,
Iza Rutkowska, Maciej Siuda,
Magdalena Starska, Agnieszka
Tarasiuk, Jaśmina Wójcik & Igor
Stokfiszewski (Ursus Factory
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Mr. Tadeusz Szumowski



Embassy
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GALLERY
NATIONAL
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