

KINGA KIEŁCZYŃSKA PORTFOLIO & BIO



BIO

Kinga Kielczyńska studiowała filologię hiszpańską na Uniwersytecie Warszawskim, zanim ukończyła studia na Gerrit Rietveld Academy i Sandberg Institute w Amsterdamie na kierunku sztuki piękne.

Jej multi-dyscyplinarna praktyka artystyczna bada interakcje między człowiekiem a naturą, jak również pozorną dychotomię, która między nimi istnieje. Często prezentuje swoje prace poza konwencjonalnymi przestrzeniami galerii czy muzeów. Park, plaża, szklarnia, klub nocny i las były wcześniej wykorzystywane jako miejsca jej instalacji. W 2009 roku napisała „Manifest Sztuki Redukcjonistycznej” – humorystyczną deklarację redukcji zamiast kreacji, która kwestionowała paradygmat tworzenia sztuki w czasach nadprodukcji. Stworzyła kilka prac skupionych wokół puszczy Białowieskiej. W ostatnich pracach bada granicę pomiędzy materiałami i pojęciami naturalnymi a tymi stworzonymi przez człowieka i wygenerowanymi przez maszyny.

Jej prace były prezentowane w Galerii Studio, Villa Nada, BWA w Warszawie, Exile Gallery (Berlin/Wiedeń), na Manifeście 12 w Palermo, w Muzeum Sztuki Współczesnej w Belgradzie, w Muzem Sztuki Nowoczesnej (Warszawa w Budowie) w Warszawie, Mediamatic w Amsterdamie, Aether w Sofii, SAVVY w Berlinie, FOAM w Amsterdamie, De Appel w Amsterdamie, i wielu innych miejscach.

Reprezentowana przez Exile Gallery, Wiedeń.
<https://exilegallery.org/artists/kinga-kielczynska/>



Obszar aktualnych zainteresowań artystycznych i motywacja wzięcia udziału w naborze.

Aktualnie w mojej twórczości zajmuję się tematyką nadprodukcji oraz spekulacją na temat idei postępu. Moje video „Courtesies of Infinity” (2020-2022) zadaje pytania dotyczące tych zagadnień. Seria instalacji „Hidden Interface” bada granice między tym, co organiczne, a tym, co uznawane za nieorganiczne i naszymi relacjami z nimi w kontekście transformacji materii. W 2022 wzięłam udział w konferencji w New Institute “Beyond the limit” gdzie pokazywano obie prace. Konferencja upamiętniała 50-lecie raportu “Limits to growth”. Wywiad ze mną dotyczący mojej praktyki artystycznej w kontekście środowiska i raportu “Limits to growth” jest dostępny tutaj: <https://thenew.institute/en/media/beyond-the-limit/respect-what-you-have>

Moja ostatnia instalacja w Villa Nada w Warszawie, zatytułowana „An Attempt at Soil Healing”, to tętnia zbudowana z niesprzedanych drzewek jabłoni, będących relikami kapitalistycznej nadprodukcji. Struktura, pierwotnie służąca do celów leczniczych, została tu przekształcona w symbol ekologicznej i ekonomicznej nierównowagi.

Projekt, który proponuję dla CSW, wpisuje się w te same zagadnienia zarówno pod względem koncepcyjnym, jak i formalnym. Projekt dialoguje z ideą wystawy i zakłada stworzenie przestrzeni, która będzie funkcjonalna zarówno jako instalacja artystyczna, jak i miejsce przeznaczone do prowadzenia warsztatów a za podstawy weźmie próbę stworzenie przestrzeni z elementami alternatywnej rzeczywistości.

Zamek Ujazdowski i jego otoczenie, z bliskością natury, wydają się idealnym miejscem na realizację zaproponowanych jednodniowych warsztatów oraz na późniejsze otwarcie tej przestrzeni jako żywej instalacji-wystawy. Na zbudowanie pokoju-instalacji potrzebuję około 7 dni. Data warsztatu to 18 października, w godzinach 10:00-16:00. Po zakończeniu warsztatów instalacja-pokój zostanie udostępniona publiczności na czas, który Państwo ustalą. Wystawa będzie zawierać mix artefaktów, moje rysunki, instalacje z cerowanych prześcieradeł mojej babci, kolekcję krzyżówek, elementy traktora używanego przez 75 lat, organiczne obiekty, materiały do czytania oraz aranżację przestrzeni. Wszystko w duchu nowego hedonizmu i alternatywnej, radykalnej rzeczywistości, gdzie troska i czas stają się priorytetem, w opozycji do w opozycji do kultury konsumpcyjnej.



KINGA KIEŁCZYŃSKA
An Attempt at Soil Healing, 2024
Widok instalacji w Villa Nada, Warszawa



KINGA KIEŁCZYŃSKA
'Białowieża odcinek nr. 3', 2024
Widok instalacji w Galerii BWA, Warszawa



KINGA KIEŁCZYŃSKA

'Białowieża odcinek nr. 3', 2024 (projekt trwający od 2016 roku, miał swoje 3 odsłony dotychczas).

Widok instalacji oraz detal w Galerii BWA, Warszawa



KINGA KIEŁCZYŃSKA

'Bonus stage of evolution is being constantly thirsty', 2023

Waidok instalacji i detal w Galerii Studio, w ramach wystawy "A breath of fresh air", Warszawa



KINGA KIEŁCZYŃSKA

'Courtesy of infinity', klatka z filmu. technika: video HD, binauralny dźwięk, 10 min. Tekst do filmu napisany w dialogu ze sztuczną inteligencją
2020-2021

Cały film do obejrzenia: <https://vimeo.com/680910793>

has had with the Americas since the 16th century. The city was one of the main ports of trade and emigration to the New World: New France, the West Indies...¹ The mansion that houses the museum is itself a relic of that historical moment. Built in the 18th century in the Parisian style, the Hôtel Fleury is named after its former owner, Aimé-Benjamin Fleury, who resided there between 1772 and 1774 and was enriched by his plantation in Santo Domingo. Like other essential port cities, La Rochelle flourished from the colonial triangular trade of the 17th and 18th centuries, which took place as follows: ships with supplies for the settlers in Africa sailed from different French ports and emptied their cargo when they finally arrived at shore. The cellars of the ships were left free to accommodate up to four hundred kidnapped Black people. These enslaved people were then sent to the Americas and the Caribbean to be traded. When the ships were unloaded in the colonies of the "New World", they lastly received the raw materials extracted by the labor of slaves, and were transported back to Europe.² The consumption and processing of the products taken from the colonial plantations supplied material goods to the white French population and provided them with opportunities for employment. Thus, the confectioner to the shipyard owners, the tailors to the chambermaids and everyone ranging from the aristocracy to the bourgeoisie, were all directly dependent on the triangular trade that relied on the technology of navigation and the exploitation of slave labour in their colonies. At the height of its power, the French Colonial Empire occupied 66 populated territories on every continent. Today, the French Republic still maintains authority over dominions such as Guyana and Martinique.

According to an institutional presentation text, the Museum of the New World was hailed for its originality at the time of its inauguration in the 1980s. It presented an insight into a part of La Rochelle and French history, which remain barely discussed to this day. The museum was the first to talk about the colonial past of the French port cities, and exposed the elements linked to its trade of enslaved people in the West Indian colonies. Was the violence of the historical period a taboo until then? There would be no surprise to learn that yes, it was.

The Museum's collection has a large cutout of allegorical paintings of different colonial schools and styles. They portray naval scenes, landscapes of the New World, plantations, natives, aristocrats and soldiers. There are also engravings, maps and tapestry. The collection also holds a series of photographs evoking Brazil, Canada and Louisiana, such as the 267 beautiful photogravures taken by the American photographer Edward Curtis, covering the study of over 80 Native American tribes across the western half of North America.

The collection brings together domestic objects ranging from porcelain, wallpapers and clocks, with natural motifs that illustrate enslaved men and women working on plantations. It is worth mentioning that slaves from Africa and the Americas were acquired by

their European masters who accounted them as 'chatels' in their cash books, family estates and inheritances.

The collection on display occupies over three floors in thematic nuclei, which are divided into rooms whose names indicate the subject and historical period being treated. One of these rooms hosts short-term exhibitions and contemporary proposals connected with the "brave" story of French colonialism. On the floor that narrates part of the triangular trade, the spaces have names such as "Room 1: The Discovery", "Room 2: La Rochelle, Port City", "Room 3: The Slave Trade", "Room 4: Colonial Productions" and "Room 5: The Abolition of Slavery". Anachronistic terminologies such as 'discovery' and 'slaves' are normalized; they create unease especially now, when a critical revision of the Western colonial historical narrative is taking place. Several words that are used today in the institutional communication of the New World Museum are careless, especially in the context of the descendants of the subjugated peoples who are portrayed within its walls.

Although varied, the New World Museum's collection has works of stylistic prominence and relevance for documenting customs of a historical period which cause unease. One of them is the oil on canvas *La Mascara nuptiale* (The bridal masquerade), which was painted by the Portuguese painter José Conrado Roza in 1788.

How can the perpetrators of historical abuses still narrate their past through allegorical images and representations of usurpation and extractivism?

and acquired by the Museum in 1983. The celebrated 18th-century Portuguese school painting was a wedding gift commissioned by the Portuguese queen Maria the First to one of her faithful servants. The scene represents the extent of the Luso colonial empire by depicting a "parody of a marriage between two dwarves from Angola accompanied by other Brazilian or Mozambican dwarves and an Amazonian Indian sent as a gift to the court in Lisbon."³ The subject of dwarves was particularly in fashion at the time amongst domestic masters of the European aristocracy. The exception in the painting is the character of Syriac, a 12-year-old teenager who stands out due to the depigmentation of his skin. In the Museum's exhibiting room, one video describing the scene accompanies the painting. It is narrated joyfully and sweetly by a female voice that ignores the violence behind that representation. When examining the collection of the New World Museum, many uncomfortable questions arise: how can the perpetrators of historical abuses still narrate their past through allegorical images

and representations of usurpation and extractivism?⁴ How backward is the colonizing logic that exposes the subjugation of others as part of a story of their so-called discoveries, conquests, enrichment and glories? How can we continue to passively accept the old representation of human beings as dehumanized bodies and merchandise, and why should we continue to believe in this heroic and one-sided narrative of the facts?

French colonial imperialist pride still resides spectrally in the halls of the Hôtel Fleury that belonged to a former plantation lord. Even with pieces relevant to their style, artistic quality and historical record, the collection of the museum is an accumulation of the painful stories of those who are descendants of the enslaved and exploited people from fertile and plundered lands that were part of the so-called New World. There are barely any testimonies of enslaved people or natives inside the museum. We find just a few institutional notes on historical reparations for the rampant acts of the colonizer.

In any case, the abundance of different pieces illustrating dominated people embarrasses the consciences connected to the anti-colonial critiques that have occupied the cultural debate for the past fifty years. Those pieces represent the inhuman barbarities motivated by white supremacy and its messages of Christian catechesis, acculturation and the European demonstration of invading power, which are disturbingly naturalized by the alibi that 'these matters belong to the past.'

In my analyses of contemporary art and culture, I often comment that I do not believe in the possibility of decolonizing a traditional museum, since the origin of this kind of institution is by its very nature colonialist and Eurocentric. In order to decolonize the New World Museum, we would have to start by changing its name, which is impregnated with exoticism and the arrogance of the conqueror. A critical contextualisation of the colonial ethic would also be necessary, and would allow more honest approaches to its problematic collection that was stockpiled as chronicles of exploitation. Establishing other institutional models, which should not even be called museums, will show the way out with a proper movement of decolonization. However, this alternative is already a reality in several countries and spaces that see a new world where colonial barbaric history is supplanted by ecologies of care, spiritual rescue and cultural reparations in perspectives of solidarity and justice.

¹ <https://museumnewworld.com/en/visite/la-rochelle/>

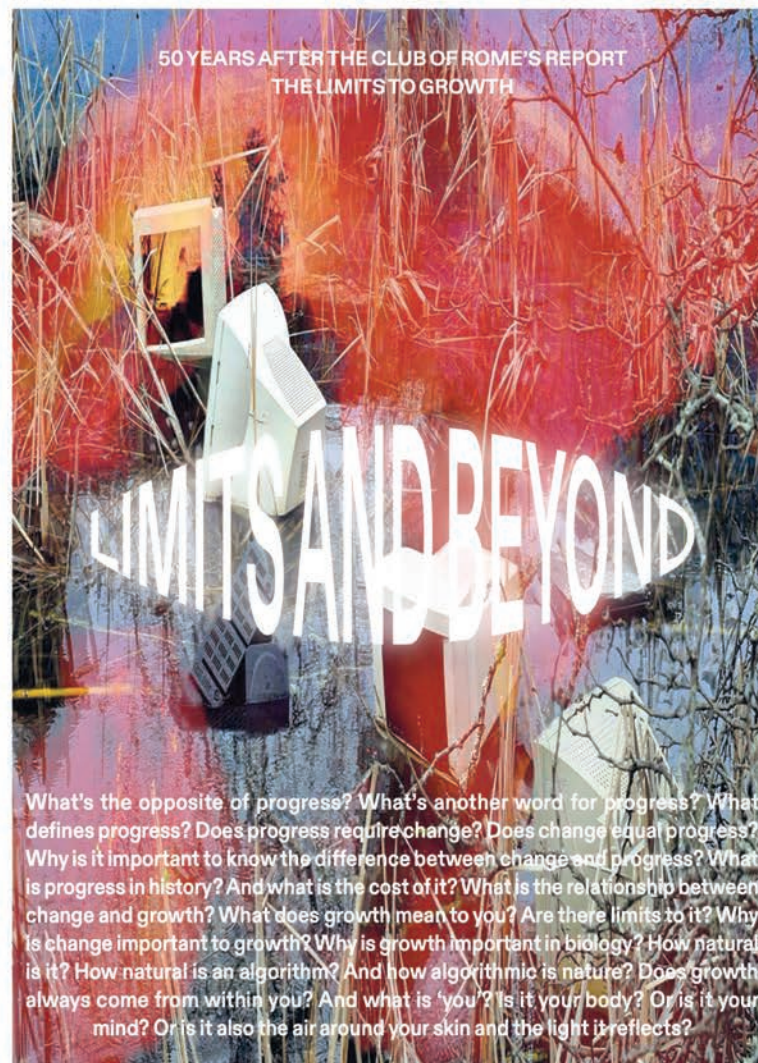
² The main French ports which dominated the colonial trade were Bordeaux, Nantes, Marseille, Rouen, La Havre, La Rochelle and Bayonne.

³ Among the key products were sugar, tobacco, cotton, coffee, indigo and cotton.

⁴ Cécile de Mante, *La Mascara nuptiale*.

⁵ The term 'extractivism' has been used in the last few years by anti-colonial activists, thinkers and artists from Latin American countries and Brazil (and worldwide). The word was borrowed from mining industry extractive processes that cause major neo-social imbalances and damages.

Professor Doctor Daniela Laksa is a creative, cultural critic and educator. She is the founder of the art studies platform Zait art, and lives between Berlin and the Rio de Janeiro.



What's the opposite of progress? What's another word for progress? What defines progress? Does progress require change? Does change equal progress? Why is it important to know the difference between change and progress? What is progress in history? And what is the cost of it? What is the relationship between change and growth? What does growth mean to you? Are there limits to it? Why is change important to growth? Why is growth important in biology? How natural is it? How natural is an algorithm? And how algorithmic is nature? Does growth always come from within you? And what is 'you'? Is it your body? Or is it your mind? Or is it also the air around your skin and the light it reflects?

KINGA KIEŁCZYŃSKA

Fragment artykułu w czasopiśmie "Arts of the Working Class" z ilustracjami z moich prac oraz cytatai z mojego manifestu "Reductionist Art Manifesto".



KINGA KIEŁCZYŃSKA

'Hidden Interface', środowisko - spacer wewnątrz parku, złożone z tablicy informacyjnej, szaleńców, zakopanych widoczków. Materiały znalezione oraz wtórne.
w ramach wystawy ['Out here in the wild oats, amid the alien corn'](#)

Internationaler Lantz'scher Skulpturenpark Lohausen, Dusseldorf, 2021



KINGA KIEŁCZYŃSKA

'How I Sleep Knowing', samochód wynajmowany na miejscu, odpady ogrodowe z Ogrodu Botanicznego i ulic Palermo.

widok instalacji: Smart (po lewej), Fiat (po prawej)

Manifesta 12, Palermo, 2018