

Katarzyna Kozyra

KATARZYNA KOZYRA born in 1963 in Warsaw. Lives and works in Warsaw and Berlin.

SOLO EXHIBITIONS (SELECTED)

- 2011  *Casting*, Zachęta National Gallery of Art, Warsaw  
2008  *Summertale*, ŻAK | BRANICKA, Berlin  
2006  *In Art Dreams Come True*, DAAD, Berlin  
2005  *Punishment and Crime*, CCA Ujazdowski Castle, Warsaw  
2004  *Non so piu cosa son, cosa faccio...*, Postmasters Gallery, New York  
2002  *Lords of the Dance*, Museo Nacional Centro del Arte Reina, Sofia  
 *The Rite of Spring*, Zachęta, Warsaw  
2001  *The Rite of Spring*, The Renaissance Society, Chicago  
 *The Rite of Spring*, Museum of Modern Art, Oxford  
 *Dance Lesson*, Museum Moderner Kunst, Vienna  
2000 Art Gallery Helsinki  
 *Womens' Bathhouse*, Museum Aarhus  
1999  *Men's Bathhouse*, Polish Pavilion, 48th Biennale di Venezia  
1997  *Bathhouse*, Zacheta Gallery, Warsaw  
1996  *Olympia*, CCA Ujazdowski Castle, Warsaw

GROUP EXHIBITIONS (SELECTED)

- 2010 17th Biennale of Sydney  
7th Busan Biennale  
2009  *Gender Check*, Museum Moderner Kunst, Vienna; Zachęta, Warsaw  
XVI. Rohkunstbau, Potsdam  
 *Performing the East*, Salzburger Kunstverein, Salzburg  
 *Neue Meister*, Staatliche Kunstsammlungen, Dresden  
2008  *Under the Skin: New Video From Poland*, New Museum, New York  
2007  *Global Feminism*, Brooklyn Museum of Art, Brooklyn, New York  
2006  *Gender Bender*, Festival Internazionale, Bologna  
2005  *About Beauty*, Haus der Kulturen der Welt, Berlin  
 *The Impossible Theatre*, Kunsthalle Wien; Zachęta, Warsaw (2006);  
Barbican Art Gallery, London (2006)  
2004  *Instant Europe*, Villa Manin Centro d'Arte Contemporanea, Passariano  
54th Carnegie International, Carnegie Museum of Art, Pittsburgh  
2003  *Architectures of Gender*, Sculpture Space, New York  
2002 25th Bienal de São Paulo  
2001  *The Body of Art*, 1st Valencia Biennial  
2000  *L'Autre moitié de l'Europe*, Jeu de Paume, Paris  
 *Body and the East*, Exit Art, New York  
1999  *After the Wall: Art and Culture in Post-Communist Europe*, Moderna  
Museet, Stockholm; Hamburger Bahnhof – Museum für Gegenwart,  
Berlin (2000)  
1997  *Zones of Disturbance*, Marieninstitut, Graz  
1996  *Displacement / This Placement*, Künstlerhaus Bethanien, Berlin

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cover:  *The Rite of Spring*, installation view at Zachęta National Gallery of Art, Warsaw, 2002, photo: Jerzy Sabara

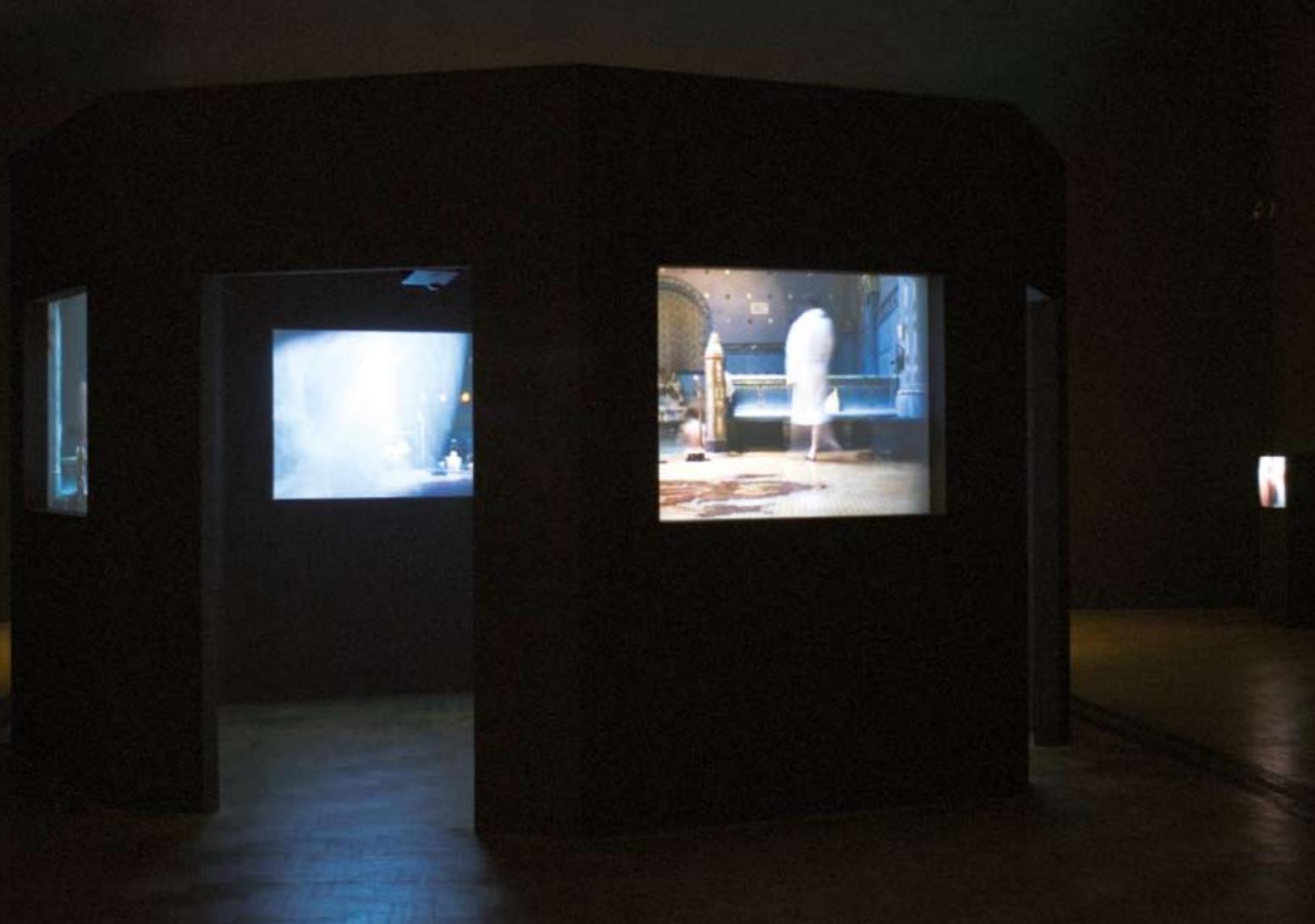
Katarzyna Kozyra

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*The Rite of Spring*, 1999–2002, seven-screen video installation

Katarzyna Kozyra's installation *The Rite of Spring*, takes its title from a ballet scored by Igor Stravinski and choreographed by Vaclav Nijinsky (1913) and considers the larger questions of dance and performance art from a historically informed and critical perspective. *The Dance of the Chosen Victim*, a single scene from the original *The Rite of Spring*, is the apex of Kozyra's work, allowing her to blend the ritual themes of Nijinsky's choreography into one condensed and integral act. The layered arrangement of the viewing screens emphasizes this simultaneity. In addition, Kozyra's choice to use aged, un-beautified dancers to fill the roles of Nijinsky's idealized virgins questions our assumptions about the limits of the body and its transformations over time. The naked dancers' ambiguous gendering also pushes the work further into a state of critique and consciousness, as the meaning of virginity and the definitions of beauty and biology are challenged. The relativity of gender, sex and health is often starkly present in Kozyra's work. With her dancers Kozyra creates a death-driven ecstasy, full of movements that would require the most intense training from even the youngest and fittest bodies. The dancers are able to master these movements because they are lying down. After the initial filming of the pure movements, the film is animated, accentuating the re-centered gravity of the dancer's bodies. Despite the animation, and perhaps due to it, the jerky and hysteric gestures create the same sensations of urgency and dread that one experiences in Nijinsky's work.



*Men's Bathhouse*, 8:00 min, 1998, four-screen video installation

For the first time the work was shown at the Venice Biennale in 1998, where Katarzyna Kozyra received an honorable mention. *Men's Bathhouse* consists of four simultaneous projections (each lasting 8 min) onto four screens mounted within an octagonal architectural structure, suggesting the interior of a bathhouse. The projections are visible both within and outside of the construction. The screens show scenes from the footage shot at the Budapest bathhouse, and show men's behavior at the bath while being filmed with a hidden camera. The artist is disguised as a man and appears among the other men being filmed in the bathhouse. A three minute film of the artist disguising herself is screened on the small monitor situated at the entrance of the installation.



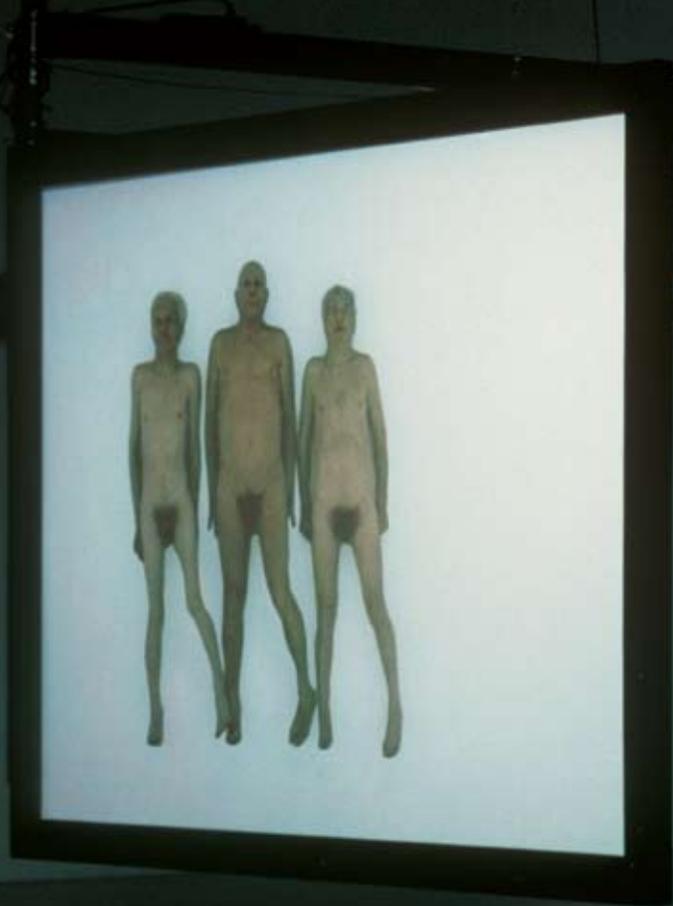
*Faces*, 2005–06, multi-channel video installation

*Faces* is a continuation of the investigation of classical screening regarding choreography and dance that Kozyra began in *The Rite of Spring*. The audience, walking among huge projections sees only the dancers' faces during performance. They express extreme emotions, tremendous concentration, and impressive effort. The distorted facial features appear as though masks. But the audience can't see the dancers' bodies. The order is disturbed. The usually invisible face of the dancer this time takes the lead. A number of distinguished dancers took part in this project: Magada Ciechowicz as a white and black swan from *Swan Lake*, Carla Fracci dances to Isadora Duncan's routine, as well as Nazaret Panadero and Andrzej Stasiewicz.



*Women Are Waiting*, 1998, series of photos

Her interest in the body and how it changes due to the passage of time, disease and her own fight with leukemia led Kozyra into her work *Women Are Waiting*, started in 1994. This project took five years to complete and captures the intimacy between older women who were posing naked in front of a young girl holding a camera. Eventually this search was reflected in her most well-known work *The Women's Bathhouse*.



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