



Agnieszka Polska

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In what way does the documentation of a work of art affect its later reception?

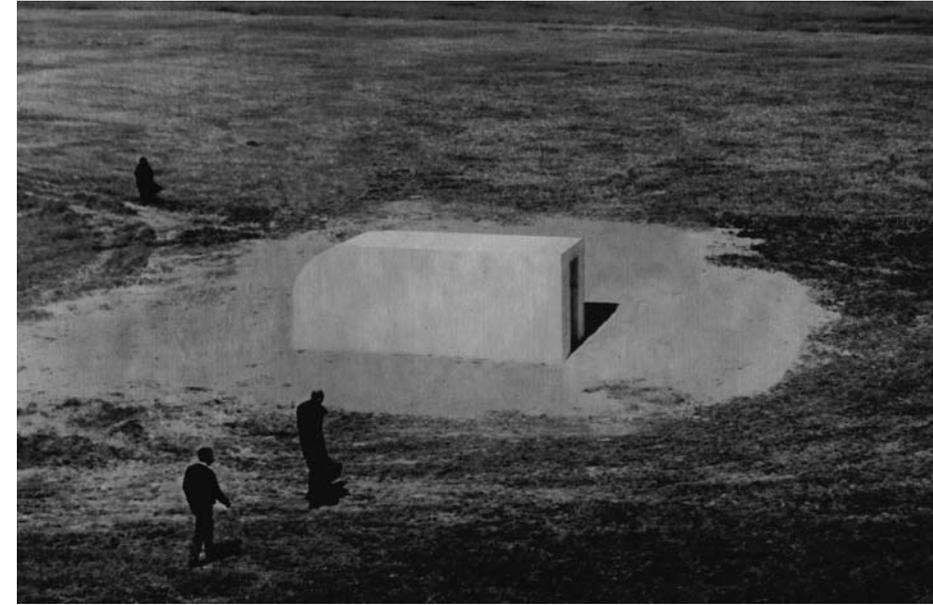
Why does this documentation often seem more interesting than the documented object or event itself?

Does the act of archiving serve to keep memory about selected cultural values alive or rather to negate those values that are not chosen to be archived?

Misunderstandings, misinterpretations - these are the factors which push culture forward, creating new qualities and posing new questions. The archive – as each and every living organism – lives and changes without ceasing, endlessly multiplying images of itself.

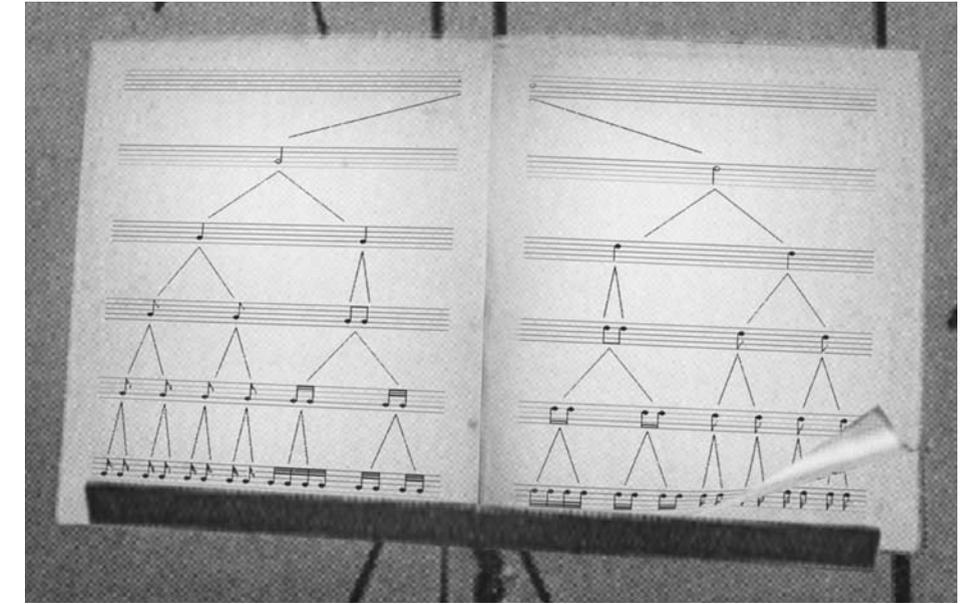
Elements which have been negated and rejected in the process of archiving later emerge as the dark matter of our subconscious.

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Objects, 2008, series of 13 photo-collages

At the moment that art critics' interest in a work of art begins to diminish, it is often forgotten for some time before the art historians are ready to value it again. The series of photographs *Objects* considers this state of suspension and non-existence. The graphics/photo-collages are based on found photographs from 1950-60 onto which imagined, computer-generated objects have been superimposed. The series consists of thirteen collages.

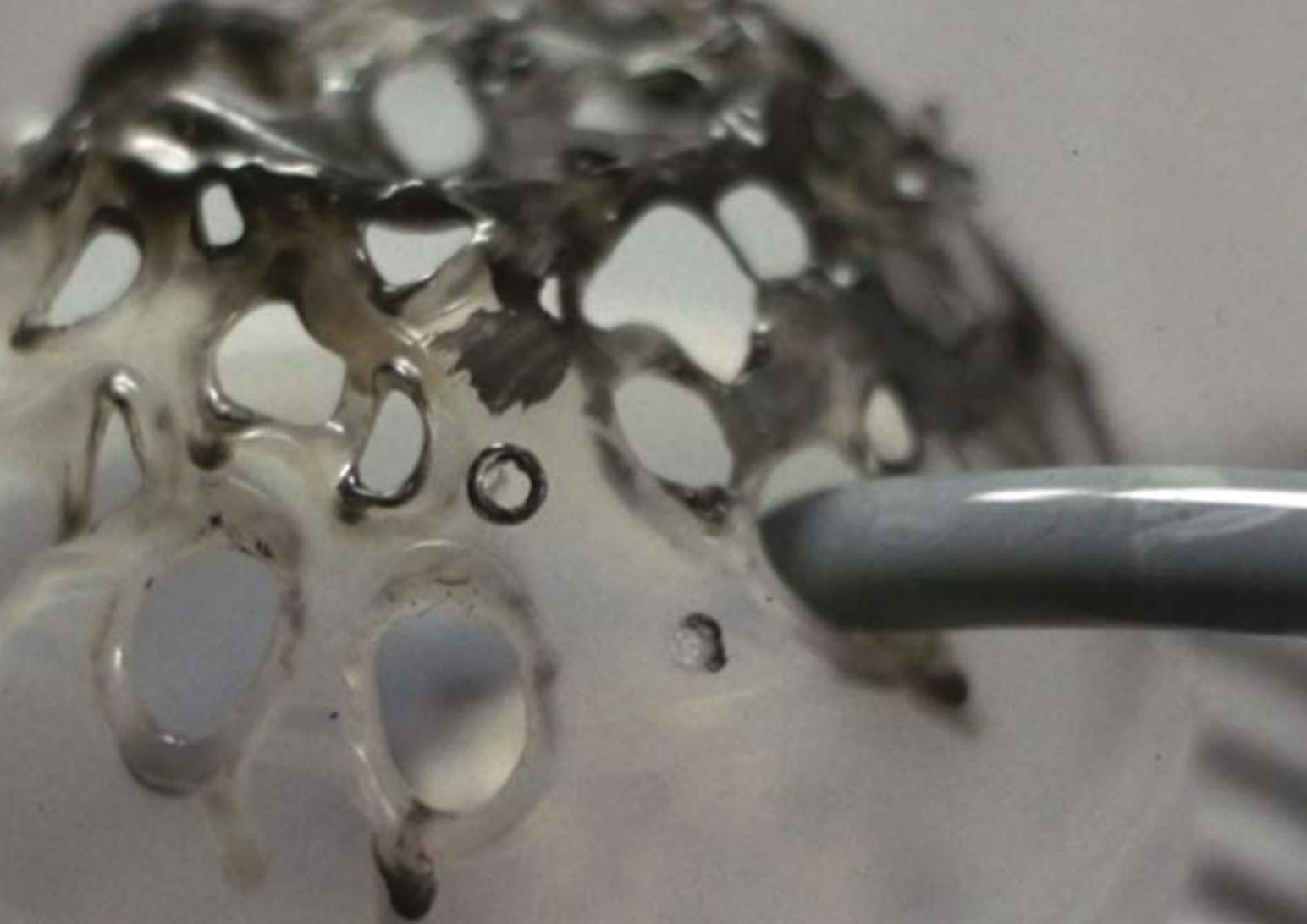


The Forgetting of Proper Names, 2009, animated video, 3min 45sec

The video, *The Forgetting of Proper Names*, is based on Sigmund Freud's essay of the same title.

Excerpted segments of the essay are used as a voice-over for the animation created from photographs of happenings and performances of minimal and conceptual art from the fifties and sixties.

The objects, deprived of their primary context, lose the function they were meant to perform and finally are grouped as an absurd collection devoid of meaning.



Sensitization to Colour, 2009, video HD, 5min 02 sec

In 1968 in Poznan, Włodzimierz Borowski, a Polish avant-garde artist, performed his action *Sensitization to Colour*.

The performance, painterly and colourful, was documented in black and white photographs, which Agnieszka Polska used as a basis to rebuild the space in which it was originally enacted using materials only in greyscale. The film, which can be taken as a commentary on the process of understanding art from the past, shows a new space for the performance, one that has been abandoned by the artist and all viewers.

Agnieszka Polska

born in 1985 in Lublin, Poland.

selected group shows:

2010 *Early Years*, KW Institute for Contemporary Art, Berlin

2010 *The Good Old Days*, Aarhus Kunstbygning, Aarhus, Denmark

2010 *The Past is a Foreign Land*, Centre of Contemporary Art Znaki Czasu, Toruń, Poland

2010 *Pla(t)form*, public portfolio viewing, Fotomuseum Winterthur, Switzerland

2009 *Anabasis*, Festival of Dialogue of Four Cultures, Łódź, Poland

2009 *Wolność Od-zysku*, Zacheta National Gallery of Art, Warsaw, Poland

2009 *QU'EST-CE QUE C'EST DEGUEULASSE?*, Vienna Center, Austria

2009 *Sport dla Niewysportowanych*, Galeria ZPAF i s-ka, Krakow, Poland

2009 *Polish landscape*, Contemporary Art Museum, Minsk, Belarus

2009 *AI*, Arsenal, Poznań, Poland

2008 *Nie Ma Sorry*, Muzeum of Modern Art in Warsaw, Poland

2008 *Bewegte Stilleben*, Kunstverein, Postdam, Germany

2008 *BLANKLY, PERFECT SUMMER*, VertexList, New York, USA

2007 *16 things that may not happen*, artpol, Kraków, Poland

selected solo shows:

2010 *Decades*, Cottbus Kunstverein, Cottbus, Germany

2010 Zak I Branicka, Berlin, Germany

2009 *Towards Oskar Hansen's Open Form*, Towarzystwo Zachęty Sztuk Pięknych, Lublin, Poland

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