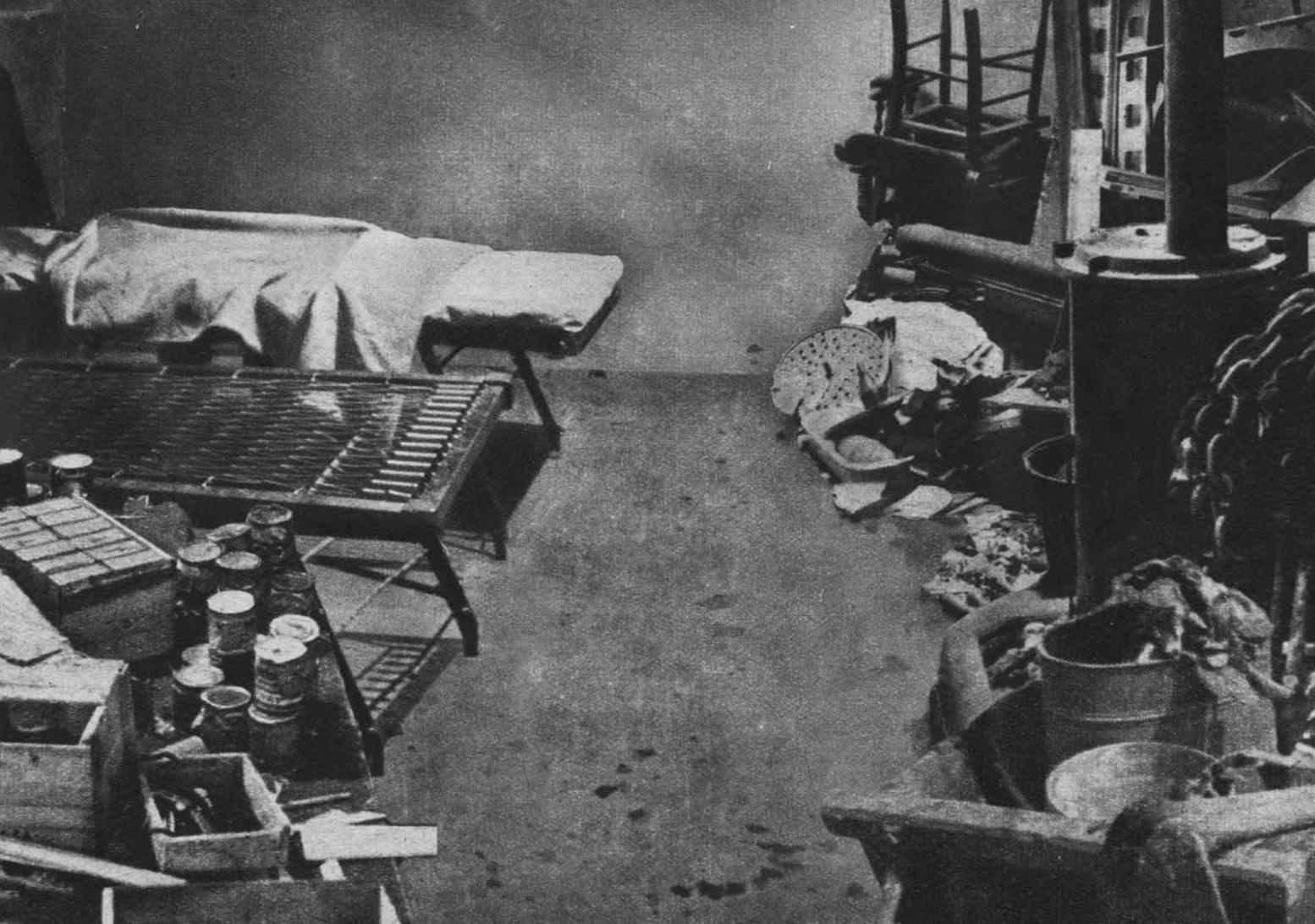




Agnieszka Polska



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Agnieszka Polska is exploring a history of misunderstandings, omissions and black holes in art history. *"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. I was thinking about the gap that appears between the knowledge of the art critic and the knowledge of art history. The moment that the art critic stops taking an interest in the work of art, it's often forgotten for the same period of time, before art history is ready to value it once again",* the artist stated.

*

The source material of Agnieszka Polska's videos and series of photographs are illustrations from newspapers, magazines, and textbooks from the past which she combines in her collages or animates. Polska is interested in the aesthetics of this old imagery; in their poor quality or raster, which in turn lends itself to giving the animation an old fashioned documentary quality.

*



How the Work Is Done, 2011, video 6:00 min

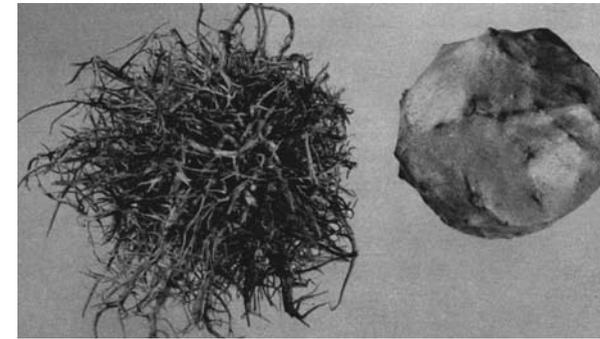
*

The video *How the Work is Done* is a quasi documentary referring to a real event from 1956. It began with a group of fine art students from the Academy in Cracow who due to the political waves, chose to close themselves in the sculpture-ceramic studio thus beginning the strike. Amongst the ceramic ovens, tools and unfinished sculptures these students abandoned their work and staged an unofficial strike. During that time they spent living and sleeping in make shift beds, they dreamed of creative work as if it was arduous physical labor. This video questions the social and political effectiveness of artistic activities and what is the social meaning which can be extracted from the experience of doing.

*



a perfect form... a steel egg, there you have it.



In fact, I can only speculate about what is happening in these glass containers.

The Garden, 2011, HD-DVD, 11:08 min

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The video *The Garden* refers to Paweł Freisler, a Polish artist active mostly in the 1960s and 1970s, who moved to Sweden. In the late 1970s he stopped being active as an artist and started running a garden. Freisler is known mostly for his 'art of story telling'-ephemeral practice which involved the telling of stories about his performances and art objects, impossible to confirm. From this point of view, also his escape from public life and from the participation in the art world can be another story dedicated to create a legend; his 'mystic' garden can be considered as a new scene for his performance. *The Garden* shows a hypothetical visit in his Swedish land, the visit that in fact didn't take place but this is the only solution to preserve the myth.

*

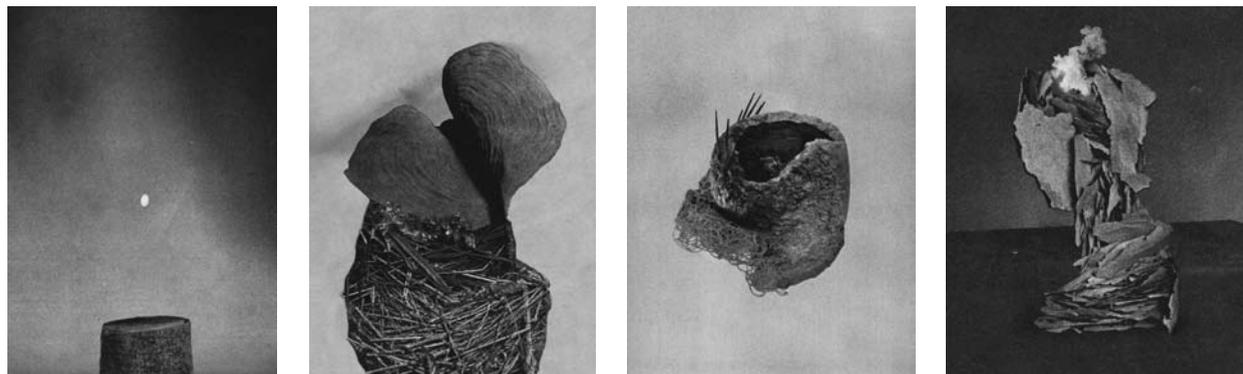


Arton, 2010, series of photo-collages

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The name of the series—*Arton*—refers to the work of the Polish artist active in the 1960s—Włodzimierz Borowski, who created small organic objects called *Arton*. The project is an attempt to show the mechanisms of remembering the past and creating the history as a collage of thoughts and occurrences that are impossible to verify. The photographs were made as collages composed from the fragments of photos of biological remains and portray sophisticated sculptures made of mud, straws and branches—the probable work of melancholic gardener.

*



Hovering Egg, 2010, series of photo-collages

*

In her series of photo-collages *Hovering Egg*, Agnieszka Polska creates the documentation of a number of artworks that never existed in reality. The artist transforms old photographs, slightly changing their context and contents while still retaining their archival character. Thanks to the perfectly imitated vintage aesthetics, these hypothetical works of art become reliable enough for the beholder to be considered true. Therefore, in the biological remains of plants we recognize an art informel and the hovering egg above a pedestal is recognized as a work of conceptual art.

*

kindly supported by



Agnieszka Polska

Born in Lublin in 1985. Lives and works in Cracow and Berlin.

SOLO EXHIBITIONS (SELECTED)

2011
The Gardener's Responsibility, Georg Kargl BOX, Vienna

2010
Decades, Kunstmuseum Dieselkraftwerk, Cottbus
Three Videos with Narration, ŻAK | BRANICKA, Berlin
Three Films with Narration, Bunkier Sztuki, Cracow

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

GROUP EXHIBITIONS (SELECTED)

2011
Based in Berlin, KW Institute for Contemporary Art, Berlin

2010
Early Years, KW Institute for Contemporary Art, Berlin
Good Old Days, Aarhus Kunstbygning, Aarhus

The Past Is a Foreign Land, CoCA—Center of Contemporary Art Znaki Czasu in Toruń

2009
Anabasis: Rituals of Homecoming, Festival of Dialogue of Four Cultures, Łódź

Wolność Od-zysku (Freedom from Profit), Zachęta National Gallery of Art, Warsaw
Breathless, Market Hall, Vienna

A!, Arsenal Municipal Gallery, Poznań

2008

Ain't No Sorry, Museum of Modern Art, Warsaw

Bewegte Stilleben: Junge polnische Videokunst, Brandenburgischer Kunstverein Potsdam e.V.

Blankly Perfect Summer, VertexList, New York

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