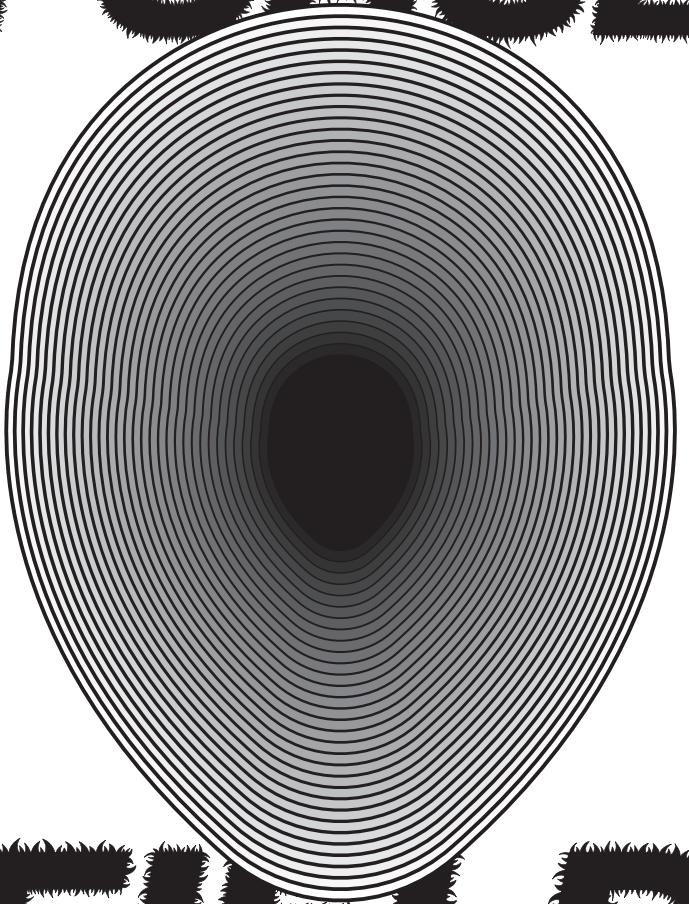
EMERGING POLISH ARTISTS

FORCE FIELD



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FOUNDER OF
STARAK FAMILY FOUNDATION:
Jerzy Starak

STARAK FAMILY FOUNDATION

The Starak Family Foundation started its activity in December 2008. The Foundation's main goal is to support and promote young, talented people, provide them with optimal conditions for development, and to help them fulfill their dreams and ideas for life. The Foundation also aims to provide access to the latest achievements of science, technology, culture and at stimulating various social groups of young people. The Foundation is the result of reflections, observations and activity to date of the architect and founder, Jerzy Starak, who for many years now has been known for his involvement in charity work. In 2012, the Starak Family Foundation established Spectra Art Space, a cultural institution prepared in a professional manner, which is entrusted with the implementation of the Foundation's goals with regard to patronage of the arts, as well as with the implementation of the mission to support young Polish artists. Anna and Jerzy Starak own one of the largest and most significant private art collections in Poland.

PRESIDENT OF
THE FOUNDATION BOARD:
Elżbieta Dzikowska

SOON

Inaugurated in 2013 by the Starak Family Foundation and Ania Muszyńska, the curator of Spectra Art Space, SOON is a project intended to be an open space for experimentation, dedicated to artists making their debut, art university students and graduates under 30. The presented works take into account both the architecture and the function of the Spectra building, and fit squarely into the site-specific trend. Furthermore, they point to significant social and political issues, reflecting the state of today's thoughts and interests of young people. The implementation of the SOON project, in the form of a series of performances, aims to create a dynamic picture of reality, here and now, from the point of view of the youngest generation of artists. It provides an opportunity for a dialogue with the generation of an open, liberal world of new technologies and new communication methods.

CURATOR:

Ania Muszyńska

CURATOR TEAM:

Magda Marczak - Cerońska
Kama Kieremkampt

FORCE FIELD

The **Force Field** exhibition is a performance of energy, boldness and weight of Polish contemporary art, presented in Venice from 8 May to 15 September.

The premiere projects of thirteen artists, who currently represent the young generation's cutting edge, compose a captivating and multi-faceted narrative about the present, past and future.

The Force Field exhibition is an attempt to capture the common denominator for the subjective viewpoint of the reality, which binds all artists. This is because most of them draw their attention to affective experiences, personal relations, intimate emotions. They regard art as a "force field" which generates an alternative zone of unfettered and creative development, a safe space. The artists seem to accept the fact that art does not have hard tools at its disposal which could remedy political, social or environmental crises they both witness and experience. **IS THIS DELIBERATE AND CAUTIOUS WITHDRAWAL A SIGN OF PASSIVITY? ON THE CONTRARY.** Contemplations being a condensation of attention require peacefully safe places, and it is from them that the force with which the artists' statements intrude into the reality is derived. A clearly outlined conclusion is an elusive or even unuttered nostalgy for the disappearing foundations. Incontestable values, acceptance of corporeal passing, credibility of relations, environmental equilibrium, locality of crises that gives an opportunity for a real activity. The contemporary young Polish art is inquisitive, attentive and critical. It happens that it assumes the form of a socially involved activity, it often couples with diligent manual labour. Elsewhere it forms a charming phantasy or an astounding, albeit challenging, pleasure. Sequences overlap, the preset mechanisms work with the preset and intended force. The role of an artist as a strict critic, a vigilant observer, is undertaken in a responsible manner, and maturity reaches its path.

WE HAVE SELECTED THE PARTICIPANTS IN THE FORCE FIELD EXHIBITION FROM AMONG 43 ARTISTS WHO WERE INVOLVED IN THE SOON PROJECT : THE MAIN INITIATIVE OF THE STARAK FAMILY FOUNDATION IN THE FIELD OF PATRONAGE OF YOUNG POLISH ART – IN 2013-2018.

The exhibition presents the premiere works by the selected artists, which were created specifically for the purposes of this presentation and were founded by the Starak Family Foundation. We are most satisfied that we had the opportunity to accompany the artists in the process, to be a friendly partner and patron for them. It is the intention of the Starak Family Foundation, and most of all of Mr Jerzy Starak, the founder and patron of the event, to provide young Polish artists with possibly best conditions to demonstrate their works and develop their careers, and to offer them an obvious opportunity to appear in Venice during one of the major festivals of contemporary art worldwide.


ART


ISTS

1 NORBERT DELMAN

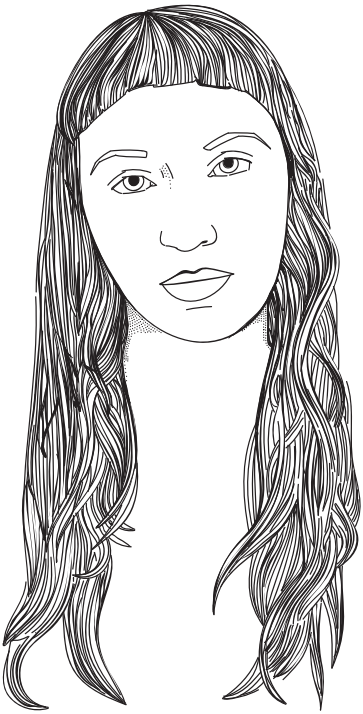
US

2019 / sculpture

This is a dynamic composition made mainly of synthetic and polyurethane foams, which are not random materials, associated with artificial, inorganic world. . In terms of form and technology of manufacturing, they correspond with the feeling of decomposition, change of state, transformation. My search is an insight into the future, a narrative of conflict and tensions between different corporealities and their relation with the surroundings. **THIS IS A FORM OF VISUALISATION OF FEARS THAT LURK ON THE HORIZON.** Concerns about what the human will have to contend with to survive. I think that humankind will survive everything. Maybe not in the same numbers, maybe in a different shape, in different surroundings, but will survive. For the time being, this thought is more terrifying for me than the prospect of doom.

Norbert Delman

2 MAŁGORZATA GOLISZEWSKA



2019 SCORE

2019 / video, music score

The *2019 score* project is a one-minute musical piece of a documentary nature. It was created based on statistics reflecting selected aspects of the state of human life in the world. Each of the instrumental tracks illustrates one of the statistics. This piece can be performed by any group of musicians. Before performance, each of the musicians chooses one statistic and then casts a die to determine the pitch of sound to be played.

The work is **60** seconds long but it can be played any number of times, virtually indefinitely. At such a moment it is a real-time reflection of the events happening worldwide. For example, at present the following happens during every **60** seconds: **9** AIDS/HIV diagnoses, **59** marriages, **258** births, **108** deaths, **18** deaths of hunger, **120** people are killed in accidents, **58** airplanes take off, Bill Gates earns **15,000** dollars, US national debt increases by **3** million dollars, **5** earthquakes, **2,800** trees are cut down, an average man thinks about sex **10** times, **300,000** tons of ice melt in Antarctica, **7** new Wikipedia articles are published, and **5** books are published.

When we superimpose individual sounds, the raw and subject-matter statistical data generate music, which maybe in a way illustrates the rhythm of our human world.

Małgorzata Goliszewska

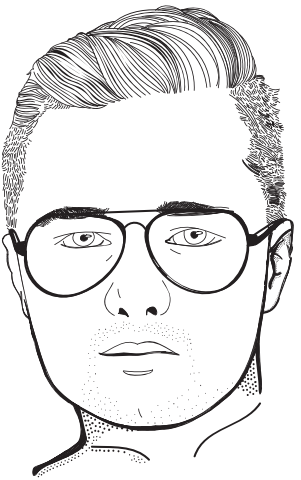
2019 SCORE

concept: Małgorzata Goliszewska
composer: Mateusz Czarnowski
conductor: Norbert Twórczyński
performance: Szczecin Philharmonic Symphony Orchestra

Every **5** seconds two Barbie dolls are sold worldwide
(flute - Paweł Majewski)
//
Every **5** seconds an average person blinks
(oboe - Izabela Kokosińska)
//
108 people worldwide die over one minute
(English horn - Piotr Kokosińki)
//
Every **6** seconds a statistical man thinks about sex
(clarinet - Piotr Wybraniec)
//
Every **5** seconds Bill Gates earns $**1,250**
(bass clarinet - Krzysztof Baturo)
//
Over **1** minute the US national debt increases by **1** million dollars
three times (bassoon - Cyprian Święch)
//
Over **1** minute **59** marriages are entered into
(trumpet - Sławomir Kuszwara)
//
Over **1** minute **26** child marriages are entered into
(French horn - Oleksander Melnychenko)
//
Over **1** minute **18** people die of hunger
(French horn - Radosław Zamojski)
//
Over **1** minute **2** people worldwide die in accidents
(high-hat - Dariusz Jagiełło)

Over **1** minute **40** firearms are sold in the USA
(drum - Jacek Wierzchowski)
//
Over **1** minute **7** new articles are added to Wikipedia
(triangle - Jacek Wierzchowski)
//
Every **5** seconds the Universe expands by circa **75** kilometres
(woodblock - Mateusz Czarnowski)
//
Over **1** minute **258** people are born, and **103** people are born in poverty (grand piano - Karolina Stańczyk, right and left hand)
//
Over **1** minute **58** airplanes take off worldwide
(first violin - Edyta Wolańska, Karolina Hyla, Joanna Wójtowicz, Maciej Musiał)
//
Over **1** minute **300,000** tons of ice melt in Antarctica
(second violin - Robert Smoliński, Magda Pajestka, Robert Cybulski)
//
Every **1** minute **500** hours of films are added to Youtube
(viola - Wojciech Mazur, Magdalena Micke)
//
Every **2** seconds **70** trees are cut down
(cello - Tomasz Szczęsny, Dobrawa Czocher)
//
Every minute **5** earthquakes happen on Earth (double bass - Karol Nasiłowski, trombone - Igor Puszkar, kettledrums - Dariusz Jagiełło)

3 BARTEK GÓRNY



VASES 2018

2019 / installation, performative action

The vase painting of the ancient Greece provides us with knowledge about the everyday, military and spiritual life of the Greeks of that time. Apart from their beautifully built bodies, the depicted characters represent a strong moral attitude, i.e. valour, composure and fairness, which constitutes the ideal of the Greek idea of kalokagatti. *Vases 2018* are their contemporary counterpart. Produced industrially of plastic, quickly and in large quantities. They used to serve for storing dietary supplements. Highly-processed products composed of proteins, vitamins and synthetic chemical compounds. **VASES LEFT AFTER SUCH PRODUCTS WERE DECORATED WITH GRAPHIC ILLUSTRATIONS OF THE MOST IMPORTANT GLOBAL EVENTS OF 2018.**

The created objects were confronted with a diametrically different action by the artist. He covered the distance between his home and Venice riding a bicycle. Instead of information from the Internet, the world is experienced directly. Instead of moving quickly from one point to the other, the pace definitely drops so that it is possible to go on a personal pilgrimage to the most important spot on the global map of art at the time. The effort of riding a bicycle, its positive influence on the body, are combined with the message to care for the natural environment by reducing the CO2 emission, which nowadays can be regarded as an act of moral priority.

* With our environment in mind and in compliance with the ZERO WASTE principle, all plastic containers used in the *Vases 2018* project are reused items.

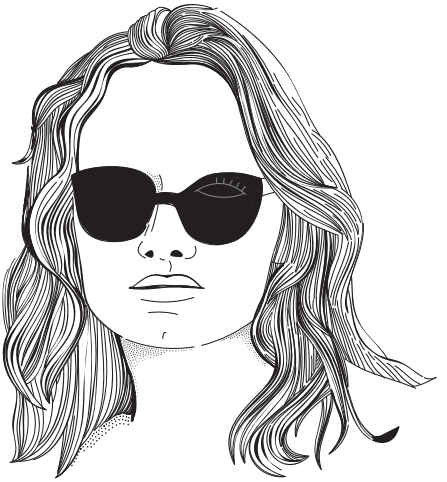
Bartek Górny

VASES 2018

OCTOBER 2017
01 *Me too* movement
DECEMBER 2017
02 Zhong Zhong and Hua Hua
FEBRUARY 2018
03 Fight between orthodox Jews and the police
04 Douglas High School shooting
05 Slovakia: Jan Kuciak murder
MARCH 2018
06 Sergei Skripal poisoning
07 Kenya: Death of last male white rhinoceros
APRIL 2018
08 Syria: chemical attack in Eastern Ghouta
09 Meeting of leaders of both Koreas in Panmunjom
10 Interpol: *Libertad* action
MAY 2018
11 US Embassy in Jerusalem
12 Wedding of Prince Harry and Meghan
13 Greece: Yiannis Butaris beaten up
14 GDPR
JUNE 2018
15 Russia: 2018 Football World Championship
16 King Salman allows women to drive cars
JULY 2018
17 Thailand: evacuation of junior team
18 Helsinki: meeting of Vladimir Putin with Donald Trump
19 InSight landing on Mars
AUGUST 2018
20 Italy: Ponte Morandi viaduct disaster
SEPTEMBER 2018
21 Brazil: Fire in National Mu-

seum in Rio de Janeiro
22 Indie: decriminalisation of homosexuality
23 Khashoggi murder
24 IPCC report
25 Angela Merkel resigns
26 Asia Bibi pronounced not guilty
NOVEMBER 2018
27 Fewer mutilations of female genitals in Africa
28 France:
yellow vests movement
29 Mexico-USA border
30 *Our Father* text correction
31 South Korea: dog butchery closed down
32 China: Tang Haiyan school
33 Leda and Zeus
34 Bernardo Bertolucci
35 New Zealand: dead whales
36 China: first genetically modified children
37 Ukraine - Russia: Ukrainian vessel taken over
DECEMBER 2018
38 Sweden: peace talks between parties to the Yemen conflict
39 World of fashion in struggle against global warming (In 2017 Burberry destroyed unsold clothes and perfumes worth USD 36 million)
40 Kongo: Ebola epidemics

4 LAURA GRUDNIEWSKA



FIVE FEET HIGH

2019 / installation

The installation is inspired by the architecture of exhibition space. Fully aware that earlier it fulfilled a function far from sacral, I commit a premeditated hoax and explicitly emphasise its false associations. **I BUILD AN ALTAR**. The building centre-line is crowned with a specific *locum sacrum*, a luminous niche. Entering the niche – finding oneself as the idol, at the same time acquiring a new perspective towards the space – becomes a ritual act attributed to the altar. By assuming an iconic stance – *mastering the bigness* (after: R. Koolhaas; *Bigness or the problem of the Large*) – each viewer becomes an immanent part of the exhibition, fits into the object, complements the composition. **THIS GESTURE MAKES GOING THROUGH THE BUILDING SPACE A SERIES OF EXPERIENCES AND THE ARCHITECTURE ITSELF – AN ACT.** From darkness towards the light, through a change of perspective, to transgression.

Laura Grudniewska

5 MARTA HRYNIUK

CAMERAWOMAN

2019 / video

Maria Jastrzębska (1924-1988) is the title woman with the camera. She was a close relative of the artist, whom the latter never had an opportunity to meet. Jastrzębska was born in a teacher family near Lviv . During World War II she was forcibly displaced to Siberia, while after the war she was repatriated to Silesia. She started living in Opole and became a lecturer of chemistry at the Silesian University of Technology. At the turn of 1950s and 1960s Jastrzębska bought an 8mm camera and began recording her everyday life: family, friends, lovers and numerous travels. The films constitute an intimate diary and a record of life of an individual in a specific moment in history and in a geopolitical and class framework.

Marta Hryniuk reaches the personal archive of Maria Jastrzębska. The artist thoroughly examines the videos, attempting to create her own method of work with the film record. Her attention focuses on images of and from travels and on the material presence of the camera (as the active agent) and the female look that emanates through the device. Film images recorded by Jastrzębska and processed by Hryniuk are a visual and material medium connecting the women, and the work with them becomes an element of the kinship mapping process.

BY CREATING CONNECTIONS BETWEEN THE FEMALE BODIES AND THEIR HISTORIES IN TIME AND SPACE, THE FINAL PRODUCT CONSTITUTES A STEP TOWARDS THE SHAPING OF HRYNIUK'S OWN FEMINIST GENEALOGY.

6 KORNEL JANCZY

NEMO POINT

2019 / installation

NEMO POINT – THE OCEANIC POLE OF INACCESSIBILITY (48°52'6" S 123°23'6" W), is a spot on the ocean located farthest from the land. It is located in the southern regions of the Pacific Ocean, 2688 km from the closest land –Pitcairn Islands to the north, Easter Islands to the north-east and Maher Island near Marii Byrd Land in Antarctica.

Finally, since the orbit of our planet was populated by artificial satellites, there are no more places to be discovered on the Earth. Everything can be photographed at any moment with an amazing precision. So what are today's discoverers and explorers doing? Why are they pushing towards most inaccessible areas given that it can be presumed with a great accuracy what they can find there? In the light of the thesis set in the first sentence, another question may be asked: aren't they people who prefer hiding to discovering? They reach such places that few would like to visit, thanks to which it is there that they can experience peace and quiet. Can similar strategies be observed in the behaviour of a separate subcategory of travellers – travelling artists?

Nemo Point installation is a metaphorical work, wherein four travellers-artists are drifting on a raft. An attempt to determine their gender, age and origin is thwarted by the camouflage made up by clothing that blends into a whole with objects incorporated therein. The adventurers are trying to find the title Nemo Point.

Kornel Janczy

7 TOMASZ KOSZEWNIK

INTERMEZZO

2019 / installation

I come from Podlasie region, where my family has still been living. This is a land in a relatively poor Polish voivodship located in the northeast, neighbouring Russia, Lithuania and Belarus. However, this is an exceptional, mystical and mysterious place, and most of all preserving the folk culture characteristic of the region. I was born in Białystok – the capital city of Podlasie - where several dozen years ago my grandmother, a traditional weaver, had been forced to emigrate from a nearby village to look for a job. She found one in the *Fasty* Cotton Industry Plant in Białystok built based on Soviet plans. The industrial-scale production turned out to be a considerable competition for weavers from Podlasie. The factory produced fabrics imitating the traditional designs. However, the weavers, trying to save their craft, began copying the factory designs. With the system transformation in Poland the plant went bankrupt, and thousands of people lost their jobs. Including my grandmother, whose history told on the example of collective events represents also a brief history of folk culture, which survived both the industrialisation and its downfall as a permanent compo-nent of Podlasie's cultural heritage. The effort of making fabrics called colloquially *Janów carpets* was taken by Ms. Karolina Radulska, a representative of the so-called new generation of weavers. As a continuator of family traditions, she specialises in double warp, a technique that has survived only near Janów in Podlasie.

THE SCENOGRAPHIC INSTALLATION PRESENTED ON THE EXHIBITION ASKS A QUESTION ABOUT THE ROLE OF ART AND SEEKS PRACTICAL AND THEORETICAL SOLUTIONS FOR MAKING USE OF THE POTENTIAL OF THE LOCALITY.

Tomasz Koszewnik

8 DOROTA KOZIERADZKA

OLYMPIC CHARMER

2019 / cycle of photographs, installation, performative action

I am an artist who trains skating in her spare time. Who we are is to some extent a resultant of a certain potential of who we could have been. In the *Olympic Charmer* project I reverse the proportion and make skating the most important of the life roles, remembering that in art I can be everything I want. I create an alter ego, a winning machine which does not know the taste of losing.

Olympic Charmer is a formally complex project providing for a far-reaching hoax. Us-ing the photomontage techniques, I appropriate the successes of favourite skating stars, I appear on posters, covers of archival magazines dripping with medals, those awarded to me by someone and those awarded to me by myself. The real successes achieved in amateur competitions gradually give way to trophies from the most important sports events, with the collection being concluded with the Olympic gold.

THERE IS NO PLACE, TIME OR NATIONALITY IN THIS PROJECT. I AM A TOTAL CHAMPION. ALL SUCCESSES ARE MINE.

Dorota Kozieradzka

video: *Artist as a tool* cinematography and sound mixing: Józef Romasz
choreography: Agnieszka Dąbrowska-Perzyna

9 MAGDALENA ŁAZARCZYK

THE NIGHT OF TIME

2019 / video installation

The Night Of Time is a large-format animation – a collage. All its components make up the unity. Individual forms are not separate, alienated beings, but they rather seem to be made of the same substance. *The Night of Time* is a gap, a crevice leading to a world covered under the surface of matter, a place existing in accordance with the invariable rules, manifesting on the border of phantasy and materialism, of fable and science. **THIS IS A VISION OF EXISTENCE OUTSIDE TIME**. A dimension with no dichotomies: past/future, good/evil, truth/lie, culture/nature, and everything happens here and now, with "here" being everywhere and "now" being always. This is a declaration of total apoliticality, a withdrawal into a world of a utopian notion of a neutral nature immersed in its existence, in which no spells and prophecies can appear because they have no reference point, are inapt, inaccurate. The painting symbolically puts in brackets and cancels what is related to history, exposing the viewer to a cold view from outside time.

Magdalena Łazarczyk

10 KAROLINA MEŁNICKA

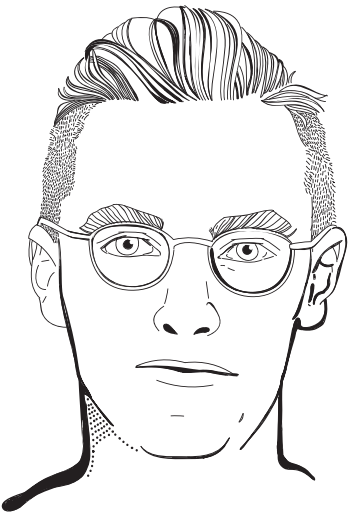
CLEANLINESS STANDARDS

2019 / installation

The work was created as a result of a reflection on the changing cleanliness standards – the human body hygiene and the surrounding reality. **CLEANLINESS DEFINES SOCIETIES IN TERMS OF GEOGRAPHY – DISTINGUISHES THE "WEST" FROM "THIRD WORLD" COUNTRIES, SEPARATES THE WORLD OF CORPORATIONS FROM NATURAL SPACES, AND FINALLY SPECIFIES THE FINANCIAL STATUS.** The rhetoric of advertisements that promote cleaning agents describes the cleaning pro-cess as something that determines the level of "control" over one's fate. The aesthetics of "cleaning" – dead epidermis of one's body, one's home – by eliminating dangerous bacteria, stimulates the imagination, serving for creation of a satisfactory aura of inter-nal self-fulfilment by cleaning surfaces. Cleaning spaces using various detergents - gels, powders, liquids – is, in my opinion, a determinant of a certain era in which we are living: which can be defined by the needs created by capitalism and its aesthetics.

Karolina Mełnicka

11 MACIEJ NOWACKI



LAND OF GODS AND MONSTERS

2019 / cycle of paintings

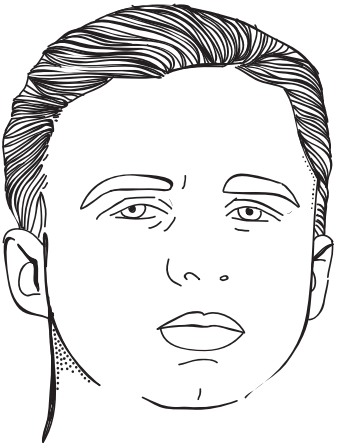
The paintings from the *Land of Gods and Monsters* cycle construct a fictious universe, in which elements of the virtual and of the real world are mixed with one another.

I ponder on the influence of fiction on the reality, on the real status of fiction. In this approach, the world image becomes a heterogenous, fluid structure, w in which we can no longer distinguish "real" images from "virtual" ones because they permeate one another. The world image, just like our bodies, becomes a hybrid combining the natural with the unnatural. I use notions of emotions, situations or values to undermine their predetermined or alleged meanings. I use both contemporary and historical presentations, allowing them to coexist. **MY WORK IS ABOUT CAPTURING IMAGES THAT ARE ACTIVE IN THE OUTSIDE WORLD, AND CONSTRUCTING AN ALTERNATIVE STORY ON THEIR BASIS THAT LETS US REFLECT ON THE CURRENT CONDITION OF THE WORLD.**

I uphold the unresolvable conflict between illusory capabilities of painting and its physicality.

Maciej Nowacki

12 CYRYL POLACZEK



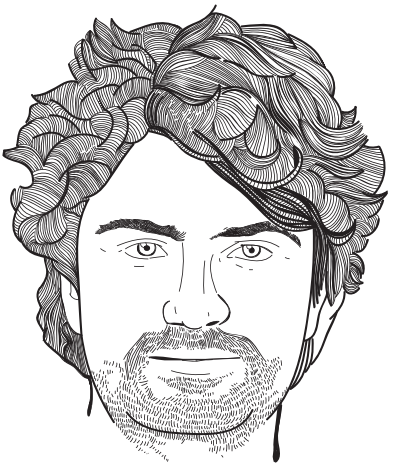
LAST SUMMER

2019 / cycle of paintings

What I do is affected by unclear stories I hear, scenes from films, texts I read, a literature. I have recently wondered about the faint idea I have of the processes, devices that surround me every day. **I TRY TO EXPLAIN THESE PHENOMENA IN MY WORKS BY MEANS OF ASSOCIATIONS, MY OWN SYMBOLISM**. Paintings make up cycles, which are connected loosely by a similar topic, form. After long struggles in painting in a thick paint layer, drawing in it, I returned to classical painting, smoothly applied stains, glaze. I don't know how long this will last, the form of works I make changes often, I try not to become attached to a style.

Cyryl Polaczek

13 STACH SZUMSKI



KIERPCE* OF DEGENERATION

2019 / installation

The project refers to the problem degradation of folk aesthetics, more specifically from the Podhale region, in the context of popularisation of tourism and culture of souvenir industry. **ITS AIM IS TO EXPOSE THE DEMORALISATION OF VISUAL TRADITIONS IN RELATION TO THE "SOUVENIR" CAPITALISM, THAT IS "PRODUCTION OF LOCAL CULTURE." THE FORMS OF LOCAL CULTURE GENERATED WITH SUCH AN INTENTION SATISFY THE NEEDS OF TOURISTS, ARE TAILORED TO HOW THEY IMAGINE IT.** The commercialisation of Podhale's folk art can be measured with the row of stalls along the Krupówki boulevard in Zakopane, offering not always "folk" handicraft. In my case, the interest in the aesthetics of Podhale's folk art has a very personal back-ground since I spent most of my life in the Giant Mountains, where the post-privatisation expansion of commercial tourism brought such items into the stalls that were associated with Podhale in terms of aesthetics and identity. I focused on the aesthetics of pyrogra--phy (burning in wood), the primary element of the amputated handicraft. The installation demonstrates the symbolic paradoxes related to such contents that are most remote from the folk tradition, but still allude to the visual culture of Podhale residents, technically and formally.

Stach Szumski

***** moccasins

BIO

NORBERT DELMAN

Born 1989 in Warsaw. Graduated from the Academy of Fine Arts in Warsaw at Mirosław Bałka's studio (2014), studied Fine Arts at the University College Falmouth (UK) in 2010. Multidisciplinary artist, who works in several media (video, sculpture, installations, performance). This indecisiveness is obvious, though, because the overriding value of his work is an attempt to illustrate the anxieties and tensions experienced by himself and his peers. Experimenting curator, co-founder of Stroboskop art space in Warsaw. Recipient of Residency for a Polish Artist ESW scholarship, Edinburgh, UK 2014, InterModem Residence programme at the Centre for Modern and Contemporary Arts in Debrecen, Hungary 2011, and WRSW | BRLN 2016 Residence programme. Holder of scholarship of the Minister of Culture (2016).

MAŁGORZATA GOLISZEWSKA

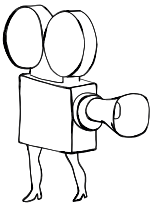
Born in 1985 in Szczecin. Graduated from the Academy of Art in Szczecin and the Wajda School in Warsaw, currently doctoral candidate at the University of the Arts Poznan. Multi-media artist, film director. Creates projects on the border of contemporary art and a documentary. Works with diverse media (film, video, objects, photography, performance, text, sound, installation, drawings). Interested in exploring and extending the boundaries of a documentary and working directly with other people. Made her debut with the film titled *Dress Me* in 2010. Laureate of numerous awards, among others: 13th Hestia Artistic Journey contest, GRAND PRIX at the IN OUT Festival of the Centre for Contemporary Art Łaźnia, award of the Minister of Culture and National Heritage (2014, 2013), the Young Poland Festival (2015). Holder of the Vordemberge-Gildewart Foundation scholarship (2017), Socrates/Erasmus scholarship at the University of Cluj-Napoca, Romania (2014).

BARTEK GÓRNY

Born 1986 in Krakow. Graduated from the Academy of Fine Arts in Krakow. Presented his graduation project in 2011 at Professor Zbigniew Bajek's 1st Interdisciplinary Studio. Although he studied painting, which he regards as a special and fundamental medium, he also works with sculpture, installation, video and sound. Winner of the contest for a poster promoting Maciej Wojtyszko's play *On Delight* (2010) and recipient of a honourable mention in the Contest for a Work of the Academy of Fine Arts in Krakow (2011). Finalist in the PROMOCJE 2012 contest, Legnica Gallery. Finalist in the 41st, 42nd and 43rd Painting Biennale *Bielska Jesień* (2013, 2015, 2017). Finalist in the *TTT Open Call* contest at the Wrocław Triennale of Drawing (2016).

LAURA GRUDNIEWSKA

Born in 1993 in Warsaw. Graduated from the Faculty of Media Art of the Academy of Fine Arts in Warsaw and the Faculty of Philosophy of the University of Warsaw. Earned her Master's degree cum laude at Mirosław Bałka's Studio of Spatial Activities in 2016. Focuses on site-specific art, video, performance and painting. Laureate of the *What is the situation?* art review (Labirynt Gallery, 2017). Finalist of the *Young Wolves* - contest in 2015.

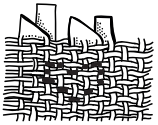


MARTA HRYNIUK

Born in Warsaw in 1991 in Warsaw. Graduated from the Piet Zwart Institute in Rotterdam, 2018, Academy of Art in Szczecin, 2016, BA, University of Arts in Poznań with an exchange at the Academy of Fine Arts in Naples, 2014. Coran a nomadic artist collective Silverado in the period 2011-17. Co-founded Rotterdam Fi of lmmakers Cooperative in 2018. Scholarship holder of van Beek Donner Stichting, 2018; Młoda Polska Fellowship, 2017, Startpoint Prize Final Selection, 2016, Ministry of Culture Fellowship, 2015, Mobile Residency Focus+Indonesia, 2014.

KORNEL JANCZY

Born in 1984 in Limanowa. Graduated from the Faculty of Painting of the Academy of Fine Arts in Krakow (2010) and completed a Doctoral Programme of the Pedagogical University of Krakow (2016). Studied at the Akademie der Bildende Kunste in Munich, at Karin Kneffel's studio (2008). Assistant tutor at the Faculty of Art of the Pedagogical University of Krakow since 2016. Focuses on painting, objects and installations, and off-gallery activities. Scholarship holder under the Young Poland programme of the Minister of Culture (2018) and under the Polish Culture Around the World programme of the Adam Mickiewicz Institute.



TOMASZ KOSZEWNIK

Born 1986 in Białystok. Graduate in Intermedia and Photography at the Faculty of Media Arts of the University of Arts Poznań (2018). His graduation project was supervised by Professor Leszek Knaflewski. Studied also Photography, Sociology, Cultural Anthropology and IT. Works as an entrepreneur running a post-artistic enterprise. Interested in economics of *the ordinary* and examines its reach and capabilities as an artist. Recipient of numerous scholarships: of the Minister of Science and Higher Education, Mayor of Białystok, and Mayor of Poznań. Laureate of the Grand prix in the *Joint Project* Contest co-funded by the Museum of Arts in Łódź and the ING Polish Art Foundation. Honourable mention in the Trójka's Talents contest organized by Polish Radio Program III.

DOROTA KOZIERADZKA

Born in 1982 in Opoczno. Graduated from the Faculty of Painting of the Academy of Fine Arts in Warsaw (2007). Completed her diploma project at Professor Jarosław Modzelewski's painting studio and her annex project in photography under the supervision of Professor Grzegorz Kowalski. Began her photography studies at the Direction of Photography Department of the Łódz Film School in 2018. Photographer, painter. Practiced figure skating since 2009, with considerable successes at amateur competitions. Laureate of the *Young Poland* Scholarship Programme of the Minister of Culture and National Heritage in 2009. Finalist of biennales, festivals and contests such as Fish Eye (2006, 2011), *Bielska Jesień* (2007), Warsaw Festival of Art Photography (2007), Siemens Fine Art Award contest (2007), Art Supermarket (2007).

MACIEJ NOWACKI

Born in 1991 in Poznań. Graduate in Painting at the University of Arts Poznań and in New Media at the Academy of Art in Szczecin. Graduation project cum laude completed at Professor Agata Michowska's Studio of Multimedia Activities and Professor Wojciech Łazarczyk's 3rd Image Studio (2016). Ran the Silverado collective together with Marta Hryniuk and Marta Węglińska in 2013-2017. Visual artist, who works with such media as painting, installation and object art. Participated in the Focus + Indonesia interdisciplinary artist- in--residence program (2014). Laureate of 2nd prize in the Promotions 2016 contest.

MAGDALENA ŁAZARCZYK

Born in 1985 in Białystok. Graduate in Photography at the University of Arts Poznań and in Media Art at the Academy of Fine Arts in Warsaw, where she earned her Master's degree at Professor Mirosław Bałka's Studio of Spatial Activities, 2015. Visual artist, focusing on video, photography, installation. Her diploma project was awarded at the *Coming out 2015* exhibition for the most interesting project in the field of new media art and received the Grand Prix at the (Non) Presence exhibition organised by Labirynt Gallery, Lublin (2017). Received the Zaiks Award for the best graduation project in Media Art (2015) and a special prize at the 2nd Best Media Arts Graduation Projects Competition, Wrocław, and a honourable mention at the Best Fine Arts Graduation Projects Competition in Gdańsk (2015). Finalist of the Hestia Artistic Journey contest (2014), Fish Eye 7 Young Art Biennale (2013), and winner of the Award of the Minister of Culture and National Heritage (2015).

KAROLINA MEŁNICKA

Born in 1988 in Toruń. Graduate in Cultural Studies at Adam Mickiewicz University in Poznań (2010) and in Multimedia Studies at the Academy of Art in Szczecin (2016). Focuses on video, photography, object and performance art. Creates engaged art, inspired by the Internet as a space of impartial, democratic space of social expression. Co-author of a project entitled Nomadic State, which is an attempt to create a non-territorial state. Laureate of 3rd prize at (Non)Presence exhibition in Labirynt Gallery in Lublin 2017, 2nd prize at Young Wolves competition 2015, Bloom Award by Warsteiner / top 50 for video art 2014, honourable mention at FAMA Festival 2014.

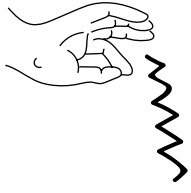
CYRYL POLACZEK

Born in 1989 in Zielona Góra. Studied at the Faculty of Painting of the Academy of Fine Arts in Gdańsk (2008-2010) and at the Faculty of Painting of the Academy of Fine Arts in Krakow (2010-2014). Holder of Erasmus scholarship at the Universität der Künste, Berlin (2013). Winner of 11. edition of Hestia Artistic Journey (2013), residency in New York. Co-founder of Potencja Gallery and Potencja Film Studio, together with Karolina Jabłońska and Tomasz Kręcicki.

STACH SZUMSKI

Born in 1992 in Gdańsk. Earned his Bachelor's degree at the Faculty of Media Art of the Academy of Fine Arts in Warsaw, at Doctor Paweł Susid's Painting Space Studio. Developing the Nomadic State, a non-territorial microstate project, since 2015. Visual artist with a multiplanar creative focus, ranging from conceptual and interactive activities with critical insights into the folklore-less aesthetics of the First World countries, to purely intuitive visual practices. Works with painting, digital graphics. Creates installations and site-specific projects. Presented his solo exhibition titled *Forecast for post-thermal-upgrading times* at Ujazdowski Castle CCA Project Room in 2017.

FORCE FIELD



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EMERGING POLISH ARTISTS

8.05.-15.09.2019

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CONCEPT OF LAYOUT:
Marta Krysińska

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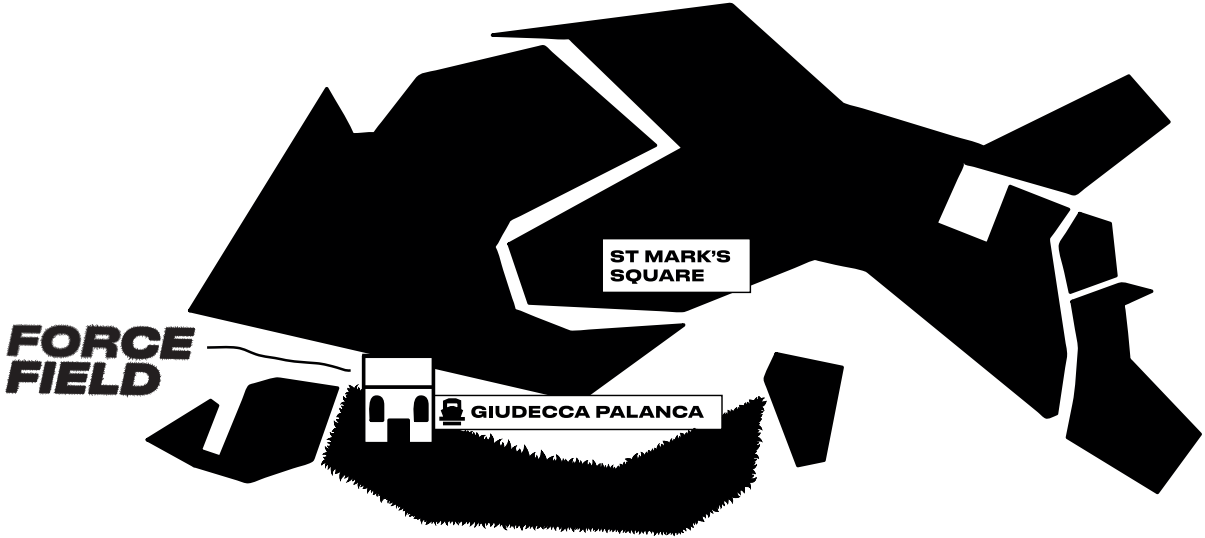
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