

*WOMEN
AT THE
ACADEMIES
OF FINE
ARTS*

project – documentation[©]

Photo by Kacper Krajewski



Julia Kul, *Base of Academic Woman Brain*



Agata Zbylut, *Queen of bees. Documentation of the project*



Ania Wlodarska, *In Praise of the Precariat*



Jolanta Rudzka Habisiak, *Moon Lake*, object; Dominika Kowynia, *Furious Girl*, painting



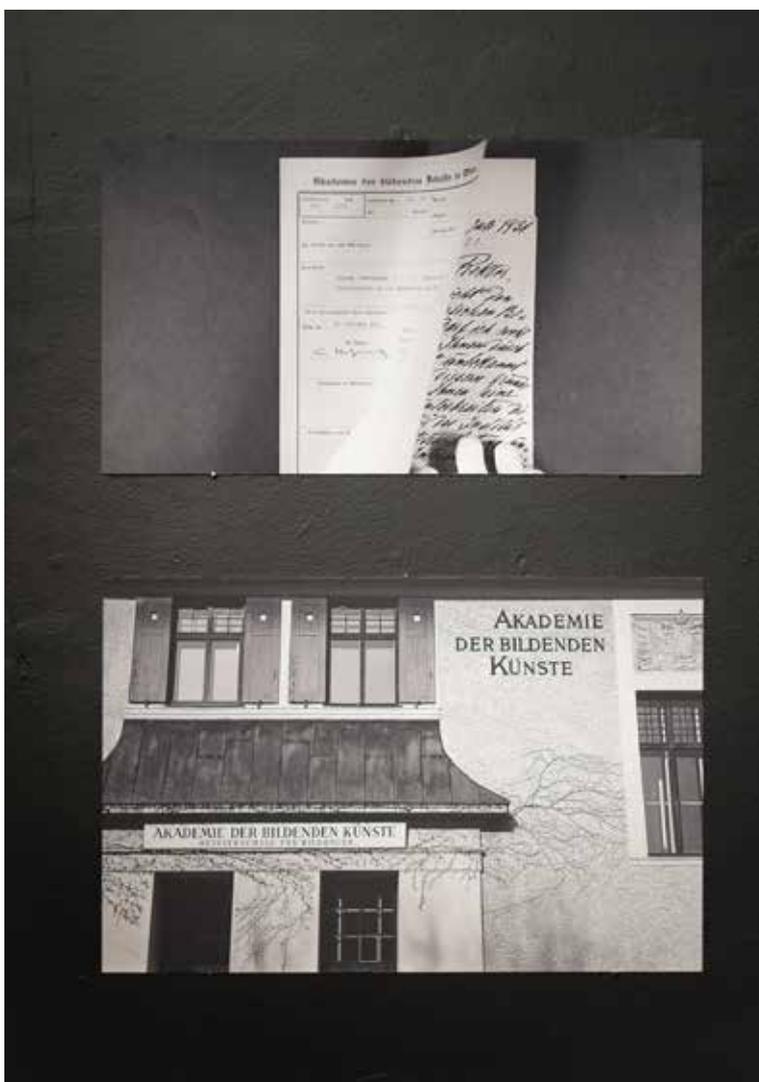
Simone Bader, *101 Years**, video; Iwona Demko, *Feminatives*, objects



from the left: Anka Leśniak, *March for the Witch*; Agnieszka Babińska, *Is that Lenin?*
Vivian Crespo Zurita, *The power of the ancestors*



from the left: Magdalena Wawrzyniak, object and photo; Bogna Burska, video; Ludmila Ostrogórska, object



Valerie Habsburg, Letter of application for professorship from Teresa F. Ries, Akademie der Bildenden Künste, Meisterschule für Bildhauer



Exhibition view



Exhibition view



Exhibition view



Exhibition view



Remembering the Academy, edited by Iwona Demko



Photographs from the TFR Archive, courtesy Valerie Habsburg



Vivian Crespo Zurita, *The Power of Ancestors*, video



Sylvia Jakubowska-Szycik, *Home Shelter*, objects; Agnieszka Babinska, photographs; Vivian Crespo Zurita, video

*WOMEN
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artists' documentations[©]

SIMONE BADER

The 1st Document*

Dopiero w roku akademickim 1920/21 przyjęto kobiety jako pełnoprawne studentki Akademii Sztuk Pięknych w Wiedniu.

Liczne dokumenty znajdujące się w archiwum uczelni dowodzą, że Akademia, a konkretnie rada profesorska, była zdecydowanie przeciwna przyjęciu kobiet na studia.



Pierwszym dokumentem, w którym pojawia się informacja na ten temat, jest ekspertyza akademii z 1872 r., wydana przez Rektorat na wniosek austriackiego Ministerstwa Oświaty. Wyniki raportu jak można się było spodziewać, potwierdziły obawy profesorów i świadczyły przeciwko przyjmowaniu kobiet.

Negatywna postawa profesorów nie pozostawia wątpliwości: stwierdza się, że kobiety prezentują niższy poziom wykształcenia, a przede wszystkim, niewłaściwe jest moralnie, „aby kobiety i mężczyźni studiowali razem”.

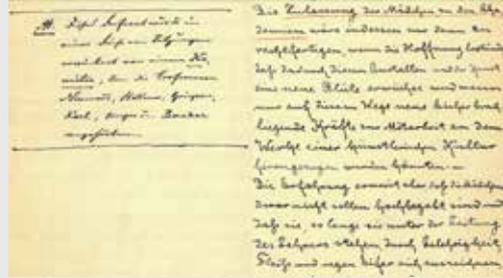
Co więcej, kobiety są w stanie uprawiać tylko „niższe” formy sztuki, takie jak malarstwo pejzażowe, florystyczne i portretowe.

Profesorowie zarekomendowali utworzenie odrębnej szkoły artystycznej dla kobiet – w 1897 r. rzeczywiście powstała w Wiedniu szkoła artystyczna dla kobiet i dziewcząt.

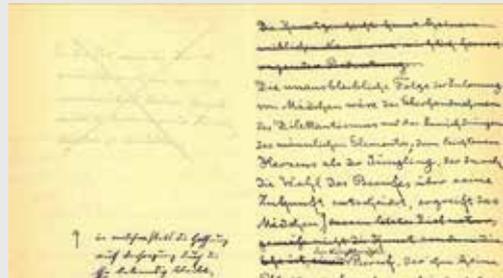
Kolejna ekspertyza z 1904 r., wydana na prośbę austriackiego Ministerstwa Oświaty o zajęcie stanowiska w tej sprawie, porównała Akademię Sztuk Pięknych w Krakowie, Pradze i Wiedniu.



Podczas gdy akademia w Krakowie skłonna była rozważyć uczestnictwo kobiet w zajęciach, akademia w Wiedniu, podobnie jak w Pradze, była temu przeciwna.



Zapisy wykreślone z dokumentów, są szczególnie znaczące. W tym przypadku, w oświadczeniu z 1904 r. skreślono zdanie: „Historia sztuki nie zna żadnego imienia żeńskiego o naprawdę wybitnym znaczeniu”.(!)



Pojawiały się kolejne zapytania w tej sprawie. Jednak stosunek profesorów do przyjmowania kobiet nie zmienił się w następnych dziesięcioleciach.

W końcu, w 1920 r. wydano zarządzenie Ministerstwa Oświaty: „Kobiety mają być przyjmowane, a Akademia musi zapewnić warunki do tego”. Było to dwa lata po wprowadzeniu w Austrii w powszechnych praw wyborczych dla kobiet, które zdobyły 1918 r.

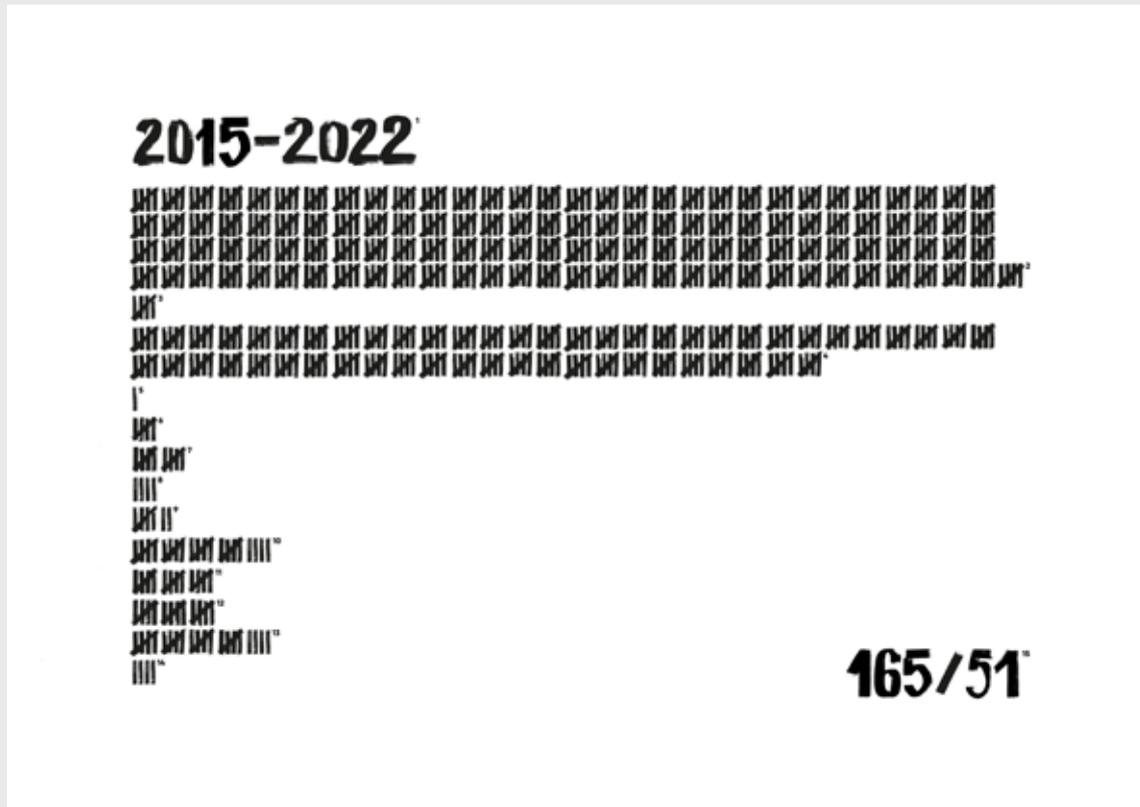
Excerpts from the text
 1872 – The first document...
 by Eva Schober
 Head of the University Archives
 of the Academy of Fine Arts Vienna

Translated from English to Polish
 by Anka Leśniak
 Font: Courier

Video
 Simone Bader
 2022

101
 years*

ANIA WŁODARSKA



Precariat

The word ‘precariat’ (precarity) was formed by combining two English words: ‘precarious’ and ‘proletariat.’ What does this word mean? Precarious proletariat? What can I say about such a characteristic group that is unaware of its greatness? Why unaware? Because there is no time to self-organize in constant adaptation to change in the fixation on unstable daily life. The qualities of the precariat (not supported by research but by observation and experience), stress and tension, professional burn-out, striving for appreciation, unsure and uncertain status in the place of work, striving for appreciation, overeagerness, proving that you can do everything and in the best possible way too, overworking, inadequacy, discouragement. The gold frame is a praise, a recognition of the precarians. The gold frame is also for me.

MAGDA GRZYBOWSKA



It lasted, paper, granite, 2017

The exhibition and the conference *Women at Academies of Fine Arts* became an excuse to trace the processes I have witnessed since the beginning of my stay at the Wrocław Academy of Fine Arts.

In the years 1995-2000, I studied sculpture in the studio of professor Alfreda Poznańska (1937-2001), and it is with her that this story begins. Alfreda Poznańska was an artist whose medium was traditional sculptural materials. However, what she instilled in me as a woman was a reflection on ephemeral phenomena, the fleeting 'between' the permanent and the impermanent. Poznańska created her works at a time when sculpture at academies was a male domain - hard stone, hard physical work. This largely shaped Poznańska's attitude, but at the same time, she formulated her own concept of art by reaching for the very idea of durability and impermanence. The sign of this was paper - presented in monolithic sculptural forms, but essentially pointing to the ephemeral and spiritual nature of the work's sources.

My work is focused on capturing fleeting phenomena. I have noticed similar traits in other women in academia, including students and Ph.D. candidates with whom I have had the pleasure of working. I will give them the opportunity to showcase their work, which often features paper as a material and not just an idea. Through their examples and short notes, there will be a feminine perspective on the 'durable-impermanent' dichotomy that is common to all human creativity and seems to define its existence.

The Polish word 'trwało' (meaning 'it lasted') contains an interesting paradox - it refers to something infinite in the past tense. The work is inspired by tombstones and monuments, where inscriptions, names, and epitaphs are usually carved into stone. However, in this case, I used an inherently ephemeral technique of pasting paper notices, which is temporary and doomed to the effects of time, to create the inscription. As a base, I used a granite element of a once-demolished chapel, parts of which can be found in the palace park in Morawa.

ALEKSANDRA PULIŃSKA

(from Magda Grzybowska)

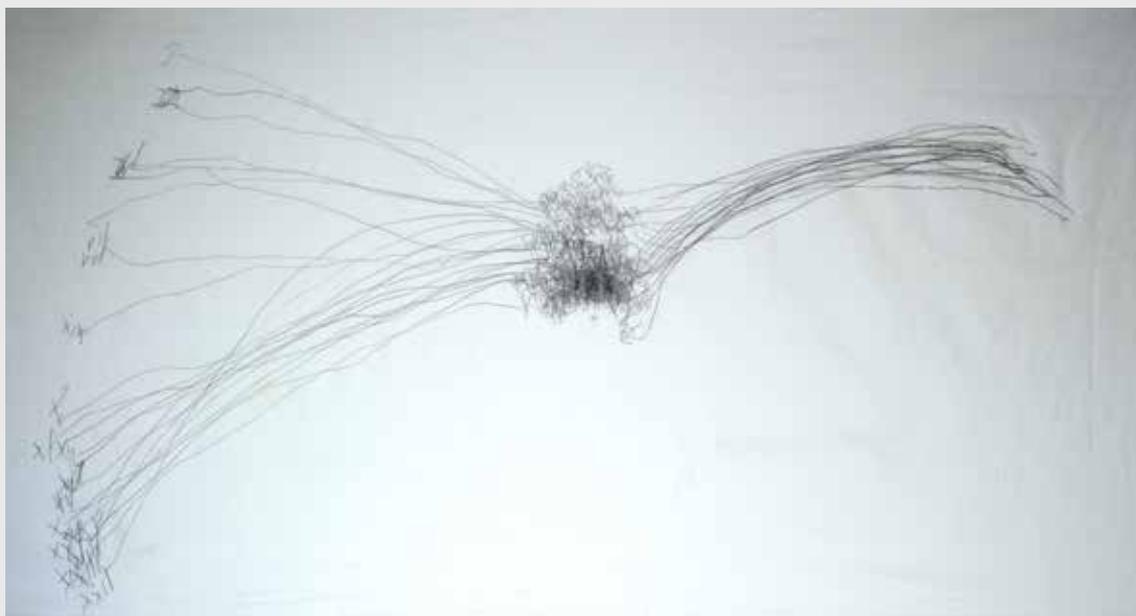


Your brother's blood is calling from the ground to me, handmade paper (waste paper), linocut, biota: beetroot seeds, 2021

The plants that grow through my graphic works slowly decompose cellulose with water day by day, writing their ornaments of destruction on the cards. Eventually, they complete their own life and wither. Dealing with these phenomena, however, certainly shows hope that even ephemeral processes can be a source of lasting changes in us.

AGATA HORWAT

(from Magda Grzybowska)



Black box, performance for camera, 2021

The performance piece was an attempt to recall from the deepest recesses of memory the days of December 2020, when, standing in front of the window of the Capitol Theater, I was in contact (or sometimes without it) with a person sitting in a chair - an idle actor protesting against the closure of the theater. After each session, I wrote down the thoughts that emerged in my head during meditation, as well as more cold thoughts summarizing the entire hour-and-a-half experience. The notes were read aloud and recorded by me. They became a frame and a reason for running a line through my head, symbolizing time, and writing words behind it that appeared in my consciousness while listening to those experiences.

ANGELIKA TAMKUN

(from Magda Grzybowska)



To Paper, steel, 2019

In the face of a 1000-year-old oak, our life is just one leaf falling from its crown.
In human eyes, the life of a fruit fly is like the blink of an eye. And yet, although so fleeting, life - both human and insect - is in their eyes a monument, more durable than bronze.

JASMIN SCHAITL

(from Magda Grzybowska)



present/presence (air), video, 2018

present/presence is an ongoing project visualizing the natural, transformative, and ephemeral properties of matter after the artist's intervention. The title refers to Henri Lefebvre's hypothesis (in *Rhythmanalysis*, 1992) about the common confusion between presence (which cannot be represented, but can only be experienced at the moment itself) and present (sometimes appearing to be, but actually representing being through medium).

In the video work *present/presence (air)*, I exhale on the window, writing 'NOW' on the fogged glass, repeating this action several times.

ALFREDA POZNAŃSKA

(from Magda Grzybowska)



Alfreda Poznańska, altar of St. Teresa Benedicta of the Cross (Edyta Stein) in the chapel of the church of St. Michael the Archangel in Wrocław (ul. Kard. St. Wyszyńskiego), marble, completed in 1991

MARTYNA JASTRZĘBSKA



Sowing

Referring to the Totart's achievements in times of social anger and lack of trust towards the authorities seems to be an obvious gesture, especially in Gdańsk. However, this is not a simple dialogue. Heritage formation is undoubtedly important but also difficult - especially for young people encountering Totart's art for the first time. Repeating or directly quoting Totart's actions and interventions is impossible from today's perspective; it would create an artificial situation and be doomed to failure in the drastically different context of the reality surrounding us. However, we can undoubtedly point to many separate threads in the formation's achievements, which remain current and gain a new dimension through this specific update when analyzed by people in the 20+ age group.

Work is taking place in a process - we work collectively, also tackling group activity, which is slowly gaining popularity in fine arts. It should be noted that this group met in the same year of study, and they were not a collective established by defining their common priorities. Analyzing the heritage of Totart, we point to the threads closest to our perspective; we look for those sensitive points where the message of action remains above changing times. The project's starting point was the idea of a banner. From the first October classes, students started trying to reread this idea, taking into account the performative factor of the planned action. An object was created in a horizontal arrangement on which kilograms of seeds were poured. The key to plant selection is the space for individual choice - so there were the seeds of plants that are incredibly visually attractive and those that feed us. There are also those that exceptionally support the ecosystem, such as highly honey-producing compositions dedicated to bees. The material used is jute (hemp textile), a biodegradable fabric. This ecological aspect - which is sometimes referred to as an area signaled by Totart - has a unique role in our work. After over six weeks of working together, the group takes the object to a new museum institution on the map of Gdańsk, NOMUS. The march route begins at the Mała Zbrojownia, the seat of the Faculty of Sculpture and Intermedia of the Academy of Fine Arts. Some events on the way are difficult to predict - one of the participants is injured along the way, so we call an ambulance. Fortunately, the injury turns out to be relatively minor. Everyone, including the injured person herself, decides not to abandon the action and move on. During the walk, the textile acts as a sieve - this is made possible by the way of weaving the chosen fabric. Only some of the seeds will be carried to the final destination and buried. Perhaps something will grow out of them. However, some will be sifted out along the way, and some will sown somewhere or serve as food for birds.

In this simple gesture, students notice the conventional nature of their situation - studies are not a guarantee, and the very definition of success in the modern world is subject to dynamic changes. The group carries the object with white gloves. The students treat this characterization as emphasizing the institutional background of their activity. In just half a year, they will officially defend their master's diplomas. They represent the Academy of Fine Art and their march ends in the NOMUS National Museum's Department for Contemporary Art. But it is also a signal towards pompous artistic gestures supporting the cult of the master artist, which have long been devalued. We bury the object together without using tools, white gloves get soaked in mud, and at the end, we shake hands (still wearing gloves) with the recipients of the action.

What is the point of analysis, search, preparation, and construction if, in the end, nothing remains? Against the universal expectation of lasting effects, we point to the validity of the value of the performative dimension of work, the ephemeral, poetic gesture derived from the process - as what is still valuable, perhaps the most valuable.

Authors of the action:

Agata Augustynowicz/ Marta Długolecka/ Zofia Grunt/ Zuzanna Malinowska/ Anna Przytocka/ Grzegorz Sosiński/ Anita Święciak/ Ewa Tomaszewska/ Mikołaj Walentynowicz/ Karina Zawadzka

The project was carried out under the supervision of Martyna Jastrzębska, Ph.D. as part of the Shaping the Environment classes

2021/22

Graphic design - Patrycja Orzechowska, Photographic documentation - Anna Rezulak

Video documentation - Piotr Tomaszewicz

Full operation documentation: <https://www.youtube.com/watch?v=qjfgDZR2atw&t=671s>

MARTYNA MILLER

The *Sexinsitu* project seeks a new visibility of sexuality. By focusing on experience rather than fantasy, it restores its social dimension. By recording individual solo recreations of the sexual memories of those participating in the project, a unique archive of sexual experience is created. It takes the form of a macro-organism. Facing the matter of their own bodies and the virtuality of their memories, the beings form an organic machine, whose individual parts cooperate for the common good.

It is a story of intimacy, cosmic possibilities of organisms, circulation, movement and - on the top of it - motion picture and its responsibility for our imagination.

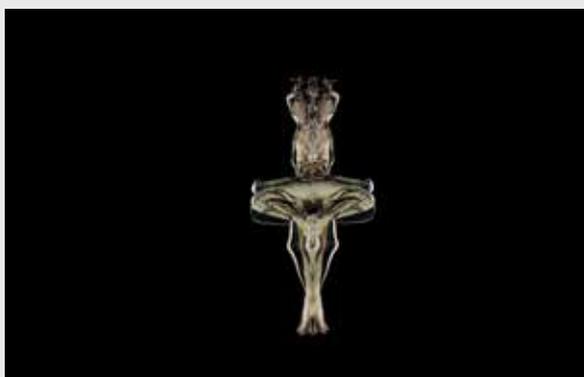


<https://vimeo.com/727534622/dbd58f197e>

The project is developing and macroorganism is growing together with the new participants. It has a modular form, in which each person is unique, transforming within itself realm, that develops with time:

<https://vimeo.com/762152028/3fb7532f1f>

A body situated alone in space, without a partner, recalling the shared moments - it provokes questions about responsibility and pleasure, as well as about the role and function of the body, mind and memory in the process of experiencing pleasure, loving and/or forming relationships. *sexinsitu* problematises human sexuality in the philosophical dimension by treating sex as a personal but not private matter. Its aim is to restore the social dimension of sexuality, in which the term “social” describes all transformative planetary matter.





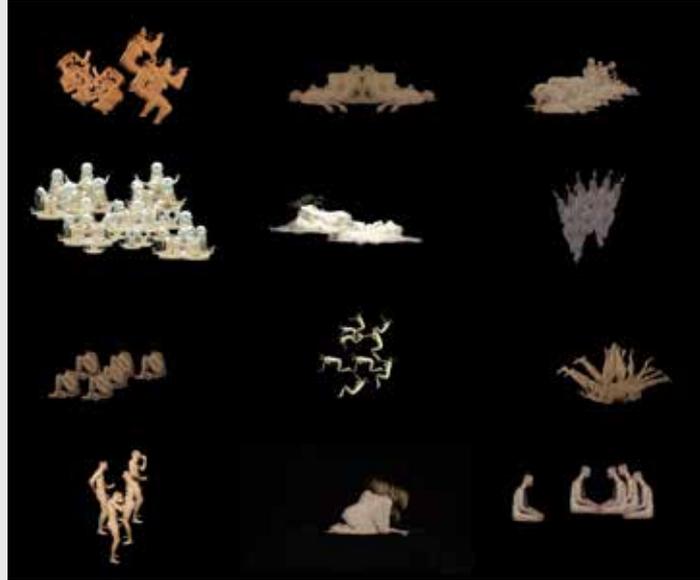
The *Sexinsitu* project takes the form of an archive, specific as it collects data and materials that it produces itself, according to an elaborated method. The basic units are video recordings. They are based on the method of work with the body, in which the participants, through body movements, recall their own sexual memories. They do this alone – without partners. The choreographies created in this way become a prosthesis of this memory, an attempt to materialize intimate and ephemeral sexual events in the image.

This is therefore not an archive in the classical sense of the word, but rather a visual archive project that produces its own technology as a basis for creating a visibility of sexuality based on experience. Its task is to change not only the perspective of looking at sexuality, but to enable insight into this space for ourselves, to tame and express it.



The virtual dimension of memory combines the tradition of performance with the subject matter of new media. The increasing participation of media in the production of our contemporary identities adds another element to this relationship – empathy through embodiment. The dual logic of remediation states that the primary goal of our culture is to become as technologically mediated as possible while removing all traces of our functioning through media. The importance of technology in the construction of our self is realized and fulfilled without our awareness of these processes. This

recognition seems to be crucial in thinking about the body, its experiences and affects, including sexuality. As our primary medium, it has become the encyclopedic product of this double logic – the difference between the medialized image of the body and its experience in non-virtual life is as obvious to us as it is inescapable.



In the image, we see only a piece of what opens up psychologically, socially, and interpersonally. We produce an image, this single, unique reproduction of a sexual memory which, in contrast to the simplicity with which we are used to associating the „sexual”, is illegible, unacceptable as a fetish. Too abstract on the one hand and too raw on the other. Naked and veiled, explicit and understated. Censored virtually and „innocent” in the situation of direct contact. It is a separate form of recording, something between a note, a sketch and a finished, monumental work. Reconstruction creates and opens up an entire universe, yet its documentation merely records this fact, marking the difference between image and life.

In this dimension, the single act of reconstruction is also a manifesto. A reflection on corporeality, a corporeal trace, noting that I notice the body and sexuality as an element that connects me to the social world. I am on the side of action, search, weakness, experiment, the unknown, the You-oriented world.



By presenting a fragment of my own sexual self, I fight for the possibility of a subjective presentation of sexuality, and thus for the empowerment and emancipation of all of us as sexual, sentient beings.

Martyna Miller, fragment of the DA dissertation, „Sexinsitu. Presentation of sex in everyday life”



Martyna Miller's art is an area of cultivation of creative relations with the world, the meaning of friendship, community, the presence of female narrative, but also an area of struggle for one's own identity, sexuality, widely understood freedom and independence. The artist is aware of the constantly developing new technologies that change the area of art, but she is also deeply convinced that „the strength, durability, beauty and significance of images come from their function and role in the life of the community”.

The theoretical work, and partially the video fragments realizations, have given me a great pleasure to experience wonderful, deeply emotional, intimate, nevertheless universal art, excellently guided by erudite theoretical work, and as free and independent as the author of this project.

prof. Izabella Gustowska

QUEEN OF BEES

Exhibition of women students and graduates of the Photography and Post-Art Activities Studio, Faculty of Media Art, Academy of Art in Szczecin.

LOCATION: Centre of Contemporary Art KRONIKA, Bytom, Poland

DATES March 30 - May 2, 2019

ARTISTS: Olga Dziubak, Małgorzata Goliszewska, Hanna Kaszewska, Karolina Melnicka, Patrycja Migiel, Jolanta Nowaczyk, Tatiana Pancewicz, Irmina Rusicka, Emilia Turek, Dorota Wójcik, Agata Zbylut

CURATORS: Agata Zbylut, cooperation Agata Cukierska

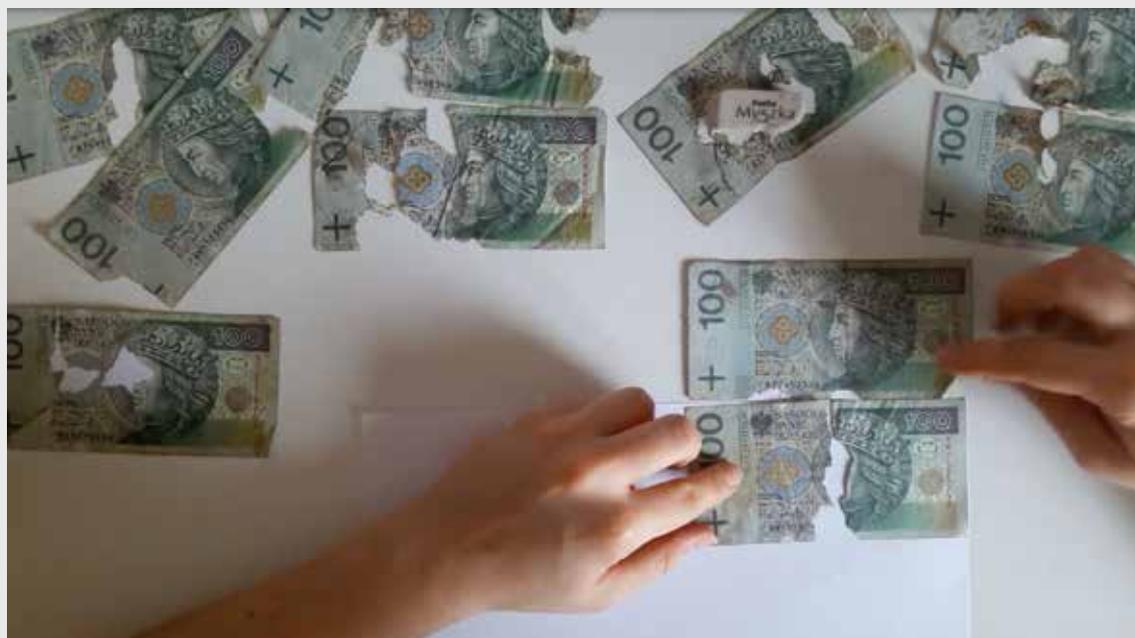
VISUAL IDENTIFICATION: Marcin Wysocki



The *QUEEN OF THE BEES* exhibition was intended to extend the dialogue conducted by the Photography and Post-Artistic Activities Studio. Many of these conversations, especially in the last stages of education, concern what will happen after graduation, about strategies that could be effective in the so-called art world. I remember the fear that accompanied me perfectly when I graduated from the Academy. This moment is especially difficult for young women. Even though over 70% of art academies' "graduates" are women. Rankings, sales of works, representation by commercial galleries, and participation in group exhibitions reverse these proportions, and even parity would be unfair.

The exhibition confronted the young women artists with the market, the professional situation, and the social roles they entered after completing

their studies. It included winners of prestigious competitions, foreign scholarships, and women who devoted all their attention to family matters, putting artistic activity into the background. I expected these conversations to be difficult, but the scale of these difficulties was surprising even for me. Especially concerning the artists who are "making a career." They "burn out" very quickly. They are exhausted from constantly maintaining their visibility in the art world. They travel from one exhibition to another, live from project to project, and are still on the road. We know well that participation in exhibitions can be very poorly paid for different reasons - sometimes because of the organizer's small budget and sometimes because the artist is the weakest link who agrees to work without remuneration.

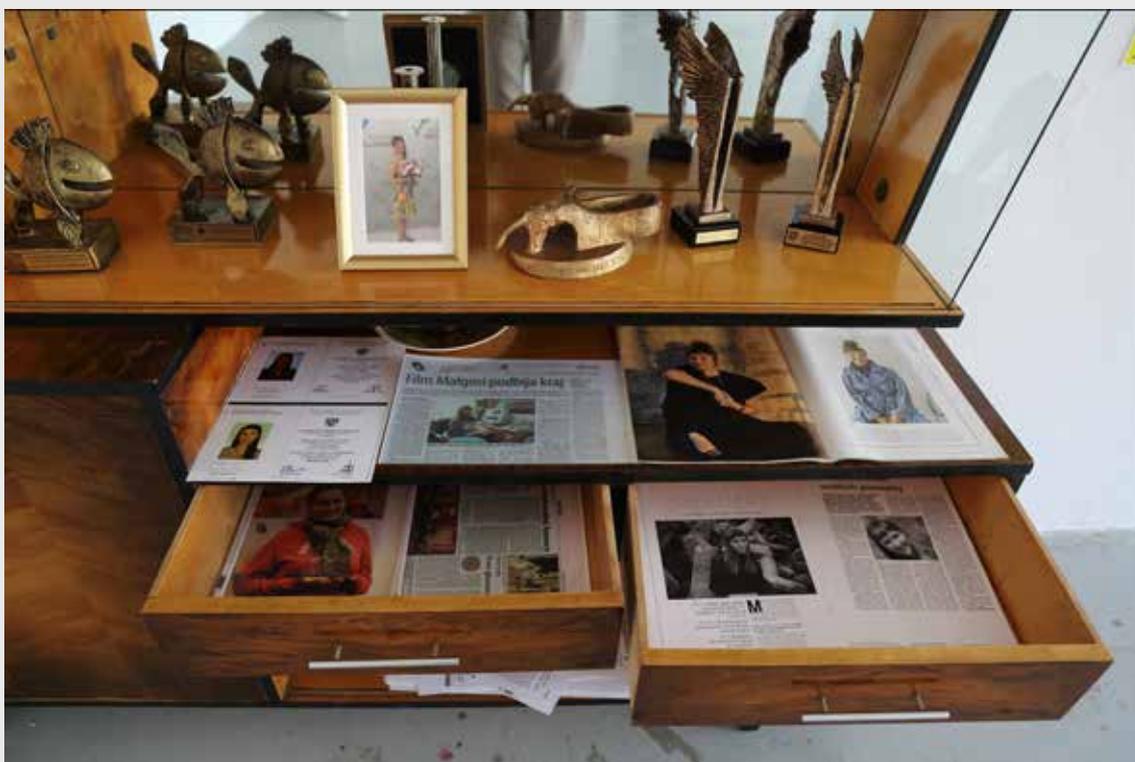


Olga Dziubak

1500 PLN, 2017

video 3'50", one hundred zloty banknote prepared for exchange in the bank for a new one, by gluing a white piece of paper in the place eaten by mice

The work is a record of repair to money hidden by the artist's grandfather in the attic and found after his death. The banknotes bitten by mice were found when Olga had finished her art studies and was looking for a job. According to the National Bank of Poland guidelines, damaged money can be replaced with a new banknote if less than 75% of its surface is damaged. In the video, banknotes are delivered for exchange following the advice of a bank employee. The artist fills the gaps with white paper, strengthening the visual void.



Małgorzata Goliszewska

***Mom's Room*, 2019, diplomas, statuettes, and other insignia of awards and distinctions that the artist has received since starting her studies at the Academy of Art, which are carefully collected by her mother, who is also the author of the arrangement of this work**

For as long as I can remember, I dreamed of becoming an artist. The art world seemed to me something unique, an unreal fairy-tale land. Throughout primary school, I drew and dreamed of an art school. It was like the gate to paradise. I didn't go to the exam because my mother did everything to discourage me from doing so. She was terrified of what might happen if I fell into the wrong (artistic) environment and that there would be no future for me. I gave up these dreams and went to a psychology high school. It was then 2003. Today, my mother is very proud of me. He collects all the materials about me and decorates his room with them.

The work at the exhibition is an attempt to move fragments of my mother's apartment and recreate her dreams and fantasies, displaying treasures and trophies related to me. It is a kind of altar and tribute that the most loyal fan pays to her favorite star. Most of the artifacts were donated with great anxiety, but for a good cause, to let people see them, maybe someone will appreciate it and notice it. It would be a pity if such a rich exhibition had only one viewer.



Hanna Kaszewska

Escitalopram Dreams Radio, 2018/2019

Internet radio at: Escitalopram-dreams.eu

Muzyka Mikołaj Tkacz

Sen 23: VIOLATION, 2018/2019

Performance art piece during the opening

Escitalopram is an organic chemical compound and, for the time being, the most selective serotonin inhibitor. The medications, including Escitalopram, are considered highly effective for depressive episodes in bipolar disorder. (...) The only side effect is vivid dreams. Although sometimes annoying, such dreams do not seem to be a high price for the possibility of functioning. However, they remain an integral part of my life that is essentially uncontrollable.

The dreams being a side effect of medical treatment, I turned into podcasts. By narrating them as if they were someone else's dreams, I can distance myself from the story being told while also capturing it.



Karolina Melnicka

***I'm Silent*, 2019**

print on a Japanese unfolding book (empty inside), 23x150 cm

During Karolina's artistic residency in Tokyo and Kyoto in 2018, the artist came across a self-service love hotel with a several hundred-page catalog in which women exposed their bodies and covered their faces with their hands. This motif was to be used by Karolina to create an animation, with the artist using her hands. Accustomed to a relative artistic activity, she did not expect that the topic would be censored by the institution that invited her and would not be implemented.

I'm Silent is an attempt to disenchant this situation. What was not published in Japan was shown in the Kronika gallery. No one will hear this voice in Tokyo or Kyoto, and also the fact that the rejection of the project causes the cancellation of the artist's fee. By trying to speak in the name of those who couldn't speak for themselves, Karolina has been effectively silenced and deprived of the financial resources she expected to receive during her residency.



Patrycja Migiel

***Portfolio*, 24'42, 2018/2019**

print on a Japanese unfolding book (empty inside), 23x150 cm

Patrycja Migiel established contacts with five people involved in curating and art criticism. She offered to perform tasks they did not have time or inclination to do, such as painting the floor or cleaning the office. She included these tasks in her existing artistic achievements as performative actions. While performing the tasks, the artist tried her best and completed them conscientiously, hoping for future reciprocation from the 'employers.' After each task, a video was created, which the artist posted on her website: www.patryciamigiel.pl.

The last video, made almost a year later, summarizes the artist's situation after graduation. The question arises - what was the use of the favors performed as part of her diploma? Did she manage to monetize the contacts she established then?



Jolanta Nowaczyk and Olga Dziubak

***In Rejection We Trust, 2018-2019* an installation consisting of a video advertising Open Call: Rejected Proposals and origami made of no longer useable competition entry forms sent by artists from around the world**

For young artists, applying for grants or exhibitions becomes part of everyday life - a placebo pill, an illusion of participation in the world of art. The "grant fever" does not bring many benefits and even leads to depression caused by competing between artists with very different symbolic capital.

In 2018, the fictional foundation 'In Rejection We Trust' launched an open call for artists to submit projects that competition juries had rejected. This project transformed the negative experience of rejection into a creative and critical energy source. Olga Dziubak and Jolanta Nowaczyk, graduates of the Faculty of Painting and New Media at the Academy of Art in Szczecin, invented the foundation. They used institutional criticism strategies in their work and recognized the potential of such collective activities.



Tatiana Pancewicz
Rainbow, 2016
3D printed object, LED light, prism

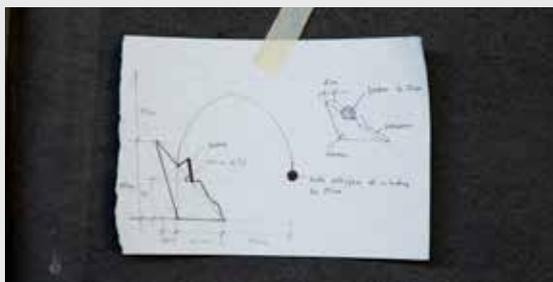
The rainbow was created as one of the elements of the artist's diploma. It is the result of the artist's cooperation with physicists and opticians. The object itself was 3D printed. The LED light used to obtain a physical rainbow is split on a prism and then diffracted on a semicircular mirror surface. A similar visual effect could be achieved more easily by projecting an image of a rainbow instead of physically breaking and bending light - but then the rainbow would not be a rainbow, but only an image of it. At the same time, this object becomes an emanation of the teaching processes conducted in the Studio in the context of concepts such as truth or the artist's position in society.



Irmina Rusicka
***What a Fucking Crisis*, 2018**
Lightbox 100 x 70 cm

For several decades, researchers have been talking about the think manager - think male phenomenon - the common belief that the one who manages must be a man. Even if a manager is a woman, she should behave 'like a man.' Ultimately, the abovementioned phenomenon transforms into a more radical thinking power – think male. To become effective, female politicians and activists put themselves in other people's shoes and speak in a 'male' voice to be heard by male ears.

In *What a Fucking Crisis*, the central tension is created between the aggressive title and the passivity of the artist in a male disguise. Living in an era of masculinity crisis, the power-male strategy turns out to be ineffective. The attribute of the white man's flexed muscles becomes a clear burden. In a broader perspective, the crisis of masculinity itself is, above all, a crisis of a world based on "masculine" values: domination, exploitation, expansion, and objectification.



Dorota Wójcik
***Host Team*, 2018**
Three sculptural objects, free-standing

The sculptures were created as part of my master's degree. The starting point was conversations about the influence of third parties on the final shape of an art object, especially where their participation is necessary, e.g., for technological reasons. The flow of financial resources was also an important issue. To be able to study, the artist worked as a hostess, which resulted in frequent absences and little time that she could devote to completing her diploma. One of the last jobs she undertook during her studies was at a nightclub in Zurich. This job involved drinking expensive champagne with men who paid for it. She used the money she earned to pay subcontractors - other men who made the sculptures. The artist also assumed that she would listen to the subcontractors' advice and accept the technical solutions they proposed based on the drawing presented to them. The form of the object to produce was so complex that the subcontractors would not doubt that the artist could not complete it on her own. Additionally, the object was designed with a flaw that made it unstable. Although each subcontractor received the same drawing as a model for the sculpture, each proposed different ways of making it and selected other materials. In this way, three various sculptures were created, the shape of which only serves as a pretext for examining how the subcontractors' knowledge, authority, and personal experience can influence the final shape of the artwork. The sculptures were named after subcontractors, about which the quests were informed during the exhibition's opening by a hostess employed and trained by the artist.



Agata Zbylut

Damp Patch, 2019

A fresco painted by Olga Dziubak on one of the walls of the gallery, a video in which Karolina Babińska tells the story of the painter.

The project was inspired by a story I heard from Karolina Babińska when she was my student, which I have not forgotten for years. It is the story of a painter who, during the most challenging period of her life, painted a fresco on the walls of her studio in the form of stains or fungus. The painting was so realistic and convincing that the artist successfully reported it to the insurance company several times, which paid her compensation. At the time, these were the only paintings she made money from. Today, the painter works as an academic at one of the state art universities. I invited her to participate in the work in Kronika, and although she initially agreed, she withdrew a week later. Instead, I asked Olga Dziubak - another young artist with financial problems - to help me with the project. Olga faked water damage on one of the gallery's walls and received remuneration for her work, which was equal to the estimated compensation for such damage.