



Willy Verginer, *Ecological Balance*, 2019,
sculpture, 90 × 125 × 60 cm, courtesy of W. Verginer

EXHIBITIONS

APRIL – SEPTEMBER 2019

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PRESS RELEASE

NATURE IN ART

Artists: Basia Bańda, Kuba Bąkowski, Krzysztof M. Bednarski, Vaughn Bell, Michalina Bigaj, Julius von Bismarck, Blue Republic, Rafał Borcz, Guido Casaretto, Maurizio Cattelan, Julian Charrière, Tatiana Czekalska / Leszek Golec, Dawid Czyż, Oskar Dawicki, Wim Delvoye, Elmas Deniz, Jan Fabre, Julian Fałat, Lauren Fensterstock, Vibha Galhotra, Isa Genzken, Maya Gold, Trevor Gould, Nicolas Groszpiere / Olga Mokrzycka –Groszpiere, Nilbar Güreş, Tomohiro Higashikage, Weronika Izdebska, Rolf Julius, Ewa Juszkiewicz, Ania Kanicka, Felix Kiessling, Fabian Knecht, Azade Köker, Bartosz Kokosiński, Wojciech Kopczyński, Juliusz Kosin, Grzegorz Kozera, Agata Kus, Rebecca Louise Law, Sarah Lucas, Piotr Lutyński, Krzysztof Maniak, Małgorzata Markiewicz, Teresa Murak, Julian Opie, Meret Oppenheim, Witek Orski, Javier Pérez, Dorota Podlaska, Henri Rousseau, Deborah Sengl, Luzia Simons, Robert Smithson, Justyna Smoleń, Wojciech Ireneusz Sobczyk, Daniel Spoerri, Jonasz Stern, Beat Streuli, Yoshihiro Suda, Leon Tarasewicz, Tomasz Tatarczyk, Toni R. Toivonen, Arie van 't Riet, Kathleen Vance, Anna VanMatre, Willy Verginer, Zbigniew Warpechowski, Marek Wasilewski, Sinta Werner



Exhibition poster

Curators: Delfina Jałowik, Maria Anna Potocka, Martyna Sobczyk

Co-ordinator: Agnieszka Sachar

Opening: 25 April 2019, 6 pm

Running: 26 April – 29 September 2019

Venue: building A, level 0



Rafał Borcz, *Alders II*, 2017, oil / canvas, 120 × 160 cm, MOCAR Collection

Mankind is the only species on Earth to have mastered nature. For thousands of years, this was a domination of the predators rejoicing in their power. Fortunately, human beings began to develop empathy in relation to nature; they recognised its pain, sensitivity and beauty. Some hundred years ago the reflection came that the existence of the human species depends closely on the state of the natural environment. Exploitation of nature gradually shifted towards seeking a balance. This slow process

says a lot about our species. No wonder that it has also become an important forum of artistic commentary.

At the exhibition *Nature in Art* we show contemporary works of more than 70 artists from many countries, in techniques ranging from painting, photography and video to object and installation. The exhibition has been divided into five parts: *Beauty*, *Ecology*, *Confrontation*, *Matter* and *Symbol*.

In works related to *beauty* artists eternalise picturesque views, imitate processes that take place in nature, evoke the sensation of being in the presence of nature and provide scope for the contemplation of its perfection. *Ecology* focuses on concern for the predicament of the natural environment, and action for conservation of nature but also apocalyptic vision of the future in which nature may be destroyed. *Confrontation* revolves around the clash – or integration – of the artist with the forces of nature, human endeavours to face up to its challenge and comparing their respective strengths as well as making nature part of the creative process. *Matter* relies on the artists employing organic elements and creating representations that rely on accurate rendition of the structure and expression of the given surface. *Symbol* predominantly refers to representations of animals that illustrate human stances and characteristics.



Deborah Sengl, *Killed to Be Dressed*, 2017,
object, 100 × 40 × 30 cm, courtesy of D. Sengl

DOROTA NIEZNALSKA

VIOLENCE AND MEMORY

Co-ordinator: Monika Koziół

Opening: 25 April 2019, 6 pm

Running: 26 April – 18 August 2019

Venue: building A, level -1



Exhibition poster

In 1940, after the Germans closed down the Jagiellonian University, they replaced it with the Institut für Deutsche Ostarbeit (IDO, Institute of German Work in the East). The principal goal of the institution was a comprehensive analysis of the historical, anthropological and economic resources of Polish lands. Some of the IDO's projects and analyses concerned the objectives that the German authorities wanted to achieve in Central and Eastern Europe after the war – related to both economic and ethnic policy: separation of ethnic groups and segregation of the conquered population.



Woman from Nowa Wieś being photographed for IDO records, Krynica, Nowy Sącz county, General Government, 1940, Sektion Rassen- und Volkstumsforschung IDO, Jagiellonian University Archives

The anthropological and ethnographic tasks were dealt with by the Sektion Rassen- und Volkstumsforschung (SRV, race and folklore section). It analysed anthropological diversity, conducted racial research, including medical interviews, and psychological as well as sociological surveys, and it also sought germanisation of occupied areas. The main area of its activities was south-eastern Poland; they took place in selected communities and participation was compulsory.

The documentation used – related mainly to highlanders from the Podhale region and the Lemko ethnic group – comes from the Jagiellonian University Archives and the collections of the Institute of Ethnology and Cultural Anthropology of the Jagiellonian University. Photos of the Lemkos sources from the folklore materials have been incorporated in the symbolic form of the Carpathian iconostasis, which imbued each figure with an air of sanctity. The photographs of the Ruthenians and highlanders from Podhale who had been subjected to racial research were turned into ambrotype photographs on glass. They were placed behind the iconostasis, in the presbytery – the most sacred place, out of bounds to the faithful – in reverence to the people shown on them.

The work is a poignant example of historical empathy. It evokes the memory of those who have fallen into oblivion and warns against creating hierarchic rankings of ethnicity. It also bestows the status of sacrificial victims to people subjected to such segregation.

With financial support of the Pomeranian Voivodeship.

This project has been made possible through the Jagiellonian University Institute of Ethnology and Cultural Anthropology and the Jagiellonian University Archives in Krakow.

STANISŁAW DRÓŹDŹ

CONCEPT-SHAPES

Curators: Delfina Jałowik, Maria Anna Potocka

Opening: 25 April 2019, 6 pm

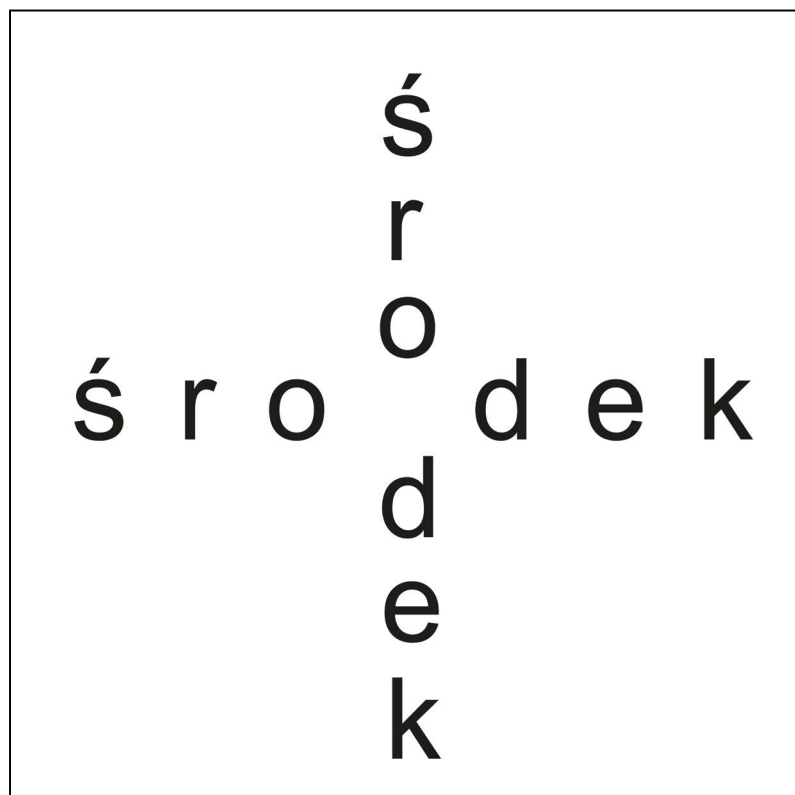
Venue: building A, level -1

The permanent exhibition

Stanisław Dróżdź is one of the most significant representatives of Polish conceptual art and the most renowned Polish concrete poet. In 2003 he represented Poland at Venice Biennale. The year 2019 is the year of the 80th anniversary of the poet's birthday and also the 10th anniversary of his death. In commemoration, the Museum is presenting an individual exhibition of the artist, which comprises entirely works from the MOC AK Collection.

The artist called his works *Concept-Shapes*. He sometimes invested words and punctuation marks with a spatial form, combining an intellectual experience with that of the senses, thus revealing the diffusion of the two.

Stanisław Dróżdź was a Polish philologist by education. Although he saw himself as a poet rather than a visual artist, his creative output is categorised as art. But it was words, letters, punctuation marks and mathematical symbols that were trigger points for his works. He created printouts, typescripts, objects, installations and interactive works.



Stanisław Dróżdź, untitled [centre], 1998,
80 × 80 cm, MOC AK Collection

MICHAEL SCHMIDT LEBENSMITTEL



The exhibition organised as a part of the
Krakow Photomonth 2019 Festival.

Curator: Thomas Weski

(Foundation for Photography and Media Art
with the Michael Schmidt Archive)

Artistic collaboration: Laura Bielau

Co-ordinators: Joanna Gorlach, Mateusz Grymek

Opening: 25 April 2019, 6 pm

Running: 26 April – 16 June 2019

Venue: Beta Gallery

The *LEBENSMITTEL* (*Foodstuffs*) photobook and exhibition project by the German photographer Michael Schmidt, born in Berlin in 1945, comprise 177 photographs, taken between 2006 and 2010, on 26 trips around Germany, Norway, the Netherlands, Austria, Italy, and Spain. The photographs were shot at feedlots and slaughterhouses, fish farms and commercial greenhouses, fruit farms and vegetable plantations, pasta factories and cheese dairies, as well as at various plants processing meat, potatoes, and insects.

Schmidt's portrayal of modern-day food production is not explicitly damning; it poses more questions than it answers. In many photographs, the use of zoom-in and the focus on detail make it difficult to identify the type of food being depicted. In the process, the series demonstrates the extent to which mass food production has become mechanised and industrialised. In the past, consumers knew where their food came from. Today, food production is governed by the dictates of standardization and efficiency, with no scope for individuality.

In his *LEBENSMITTEL* series, for the first time Schmidt included colour images alongside his black-and-white photography. This enabled him to present the food industry's striving for aesthetic perfection, and the materiality of food packaging. In 2014, shortly before his death, Schmidt was awarded the prestigious Prix Pictet for this project.



Michael Schmidt, untitled, from the series *LEBENSMITTEL*, 2006–2010, gelatin silver print, 56.1 × 81.6 cm, courtesy of Galerie Nordenhake, Berlin/Stockholm, © Foundation for Photography and Media Art with the Michael Schmidt Archive

ANNA ORŁOWSKA

POMPIER, BŁOTO, SOCROKOKO



The exhibition organised as a part of the Krakow Photomonth 2019 Festival.

Co-ordinators: Joanna Gorlach, Mateusz Grymek

Opening: 25 April 2019, 6 pm

Running: 26 April – 16 June 2019

Venue: Re Gallery

In the aftermath of World War II, Poland's castles and palaces were compulsorily nationalised. The process of adapting the buildings to new functions followed swiftly. The landed owner was replaced by the tenant and the user, but a fascination with *la vie de château* lingered in awkward contradiction with the ideology that now undermined the *raison d'être* of the palaces and contributed to their degradation. The new nation state appropriated the symbolic dimension of the palace to bolster its prestige. Postwar architectural styles were rife with such contradictions. Modernity and 'progress' conflicted with a penchant for historical quotation, and the push to erect monumental buildings projecting the 'greatness of the era' did little to serve the interests of the proletariat. The creation myth of socialist realism had elements of a fairy tale, as in the case of the construction of Nowa Huta, the model socialist workers' city oriented around the Lenin Steelworks: a utopian 'happy city for a happy future', rising along the fertile banks of the Vistula River on the outskirts of Krakow. Train your magnifying glass on Nowa Huta – and the complex myths and ideological fantasies of the era become instantly apparent.

Artist Anna Orłowska, whose most recent project, *Futerał* (*The Case*, 2018), explored Polish palaces, chose the administrative headquarters of the Lenin Steelworks', popularly known as the 'Doge's Palace', as the starting point for her exhibition. The 'Palace' (an epithet spontaneously given to the complex by local residents) evokes visions of a fabled past, but it also applies to the contemporary renown of this singular district. Nowa Huta has attained legendary status, becoming a tourist destination and pilgrimage site for foreign admirers of communist exotica. In addition to photographing the 'Doge's Palace', Orłowska took shots of the 19th-century manor house of painter Jan Matejko, located just a kilometre away. The physical proximity of these two buildings, constructed in eras so apparently mutually antithetical, became a point of departure for reflections on the intellectual and formal affinities between the art of Matejko – the greatest of Polish pompiers – and socialist realism.



Anna Orłowska's project was realised specifically for Krakow Photomonth 2019. Since 2017, the festival team has each year selected an artist to examine a theme of their choice, with artists encouraged to explore subjects related to Krakow and its environs with financial backing of the Festival.

The premiere of *Pompier, Muck, Socrococo*, in the Re Gallery of the MOC AK Museum of Contemporary Art. Some of the recent projects were Diana Lelonek's *A New Archaeology for Liban and Płaszów* (2017) and Michał Łuczak's *Extraction* (2018).

Anna Orłowska, photography from the series *Pompier, Muck, Socrococo*, 2019,
© Anna Orłowska

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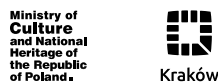
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VIOLENCE AND MEMORY**
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WITH THE FINANCIAL SUPPORT OF THE
POMERANIAN VOIVODESHIP,
THIS PROJECT HAS BEEN MADE POSSIBLE THANKS TO
THE COLLABORATION OF THE JAGELLONIAN UNIVERSITY
INSTITUTE OF ETHNOLOGY AND CULTURAL ANTHROPOLOGY
AND THE JAGELLONIAN UNIVERSITY ARCHIVE IN KRAKÓW.


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LEBENSMITTEL**
**ANNA ORŁOWSKA
POMPIER, MUCK, SOCROCOCO**
ORGANISER
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