

**YOU'VE
FALLEN IN
LOVE WITH
SOMEONE
THAT
DOESN'T
EXIST.**

Theatre art,
play exhibition.



11.04–16.05.2015 | Tue–Sat 11-19

OPENING 11.04.2015, 18:30
Exhibition open 14.04-16.05.2015
Tue – Sat 11.00-19.00

CLOSING The Night of Museums, 15.05.2015,
24:00 - Jaśmina Polak's performance

PLACE Strefa Be Narodowego Starego Teatru,
ul. Jagiellońska 1

ARTISTS

Paweł Althamer, Miron Białoszewski, Karina Bisch, Oskar Dawicki, Nathalie Djurberg, Wojciech Doroszuk, Druga Grupa (Jacek Stokłosa, Waclaw Janicki, Lesław Jannicy), Aneta Grzeszykowska, Łukasz Jastrubczak, Leszek "Knaf" Knaflewski, Kwestia Techniki, Pies Pimpek, Agnieszka Polska, Wojciech Puś, Józef Robakowski, Zbigniew Warpechowski, Anna Zaradny

Paweł Althamer, Miron Białoszewski, Karina Bisch, Oskar Dawicki, Nathalie Djurberg, Wojciech Doroszuk, Druga Grupa (Jacek Stokłosa, Waclaw Janicki, Lesław Janicki), Aneta Grzeszykowska, Łukasz Jastrubczak, Leszek Knaflewski, Kwestia techniki [A Matter of Technique], Pies Pimpek [Pimpek the Dog], Agnieszka Polska, Wojciech Puś, Józef Robakowski, Zbigniew Warpechowski, Anna Zaradny

A critic wrote that in Vermeer's *View of Delft* – a painting he admired, thinking he knew it very well – a section of a yellow wall, which he could not quite recall, was painted so superbly that if one were to look exclusively at the section, the painting would appear self-contained in its beauty. He left home and went to the exhibition. Taking the first steps, he felt vertiginous. Passing by some paintings, he had the impression of indifference and futility of art too artful, unworthy of a draught and sunlight in a Venetian palace or an ordinary seaside cottage. He finally arrived at the painting, imprinted on his memory as more brilliant and different from everything else he knew, which for the first time, thanks to the critic's article, revealed tiny human characters painted in blue and that the sand was pink, and in the end the celebrated matter of the yellow wall. His vertigo grew stronger. "This is how I should have written. My recent books are too dry; I should have covered them in several layers of paint, make every sentence in itself precious. A section of a yellow wall". The fresh blow made him collapse. He died.

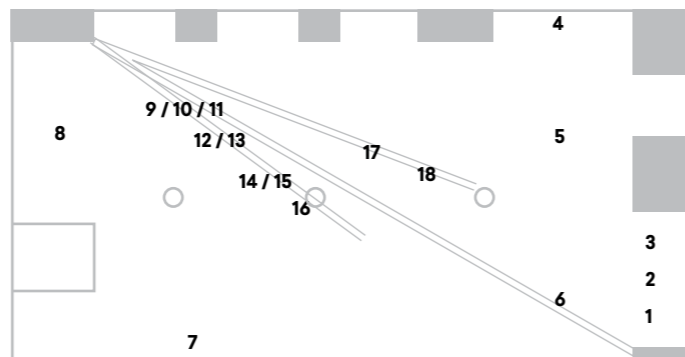
The event takes place in Proust, but a rebirth through experience seems to be a universal need. For this reason events and situations in which we rediscover a thing already forgotten or discover an evident thing which has so far escaped our attention, a return to the taste and dreams of childhood, echoes of beauty, goodness and truth, or just an open access to the reality of desires, or further, a restructuring of the imaginative field and its radical opening take place in the exhibition, even though they entail the risk of collapse. The story unfolds in two settings. None is aware of the other, taking place behind its back. The theatre window exposes us to fabulation, where merry stories may be merry stories, but they might also take us deeper, if we allow ourselves not looking at the shapes and colours, but feeling. The interior of the gallery houses the mystery of transformation, where visual art does not even create the illusion of a possibility of naming. There are no feelings which are made to be handled in a certain manner. There are no programmed affects, no ready-made experience. It is a mystery of self-remaking, of becoming. One just has to unleash the Beast and see what it is doing. And if it goes mad, there will be enough time to shoot it. Even if it is not there.

An exhibition on the performative limits and the place of emotion and feeling in the visual arts and the theatre is a project parallel to *A Matter of Technique* directed by Michał Buszewicz, which drawing on the experiences of theatre technicians tells the story of the nature of the theatre with their assistance. The title of the exhibition is a line from Sarah Kane's *Crave*. Ill transl. Piotr Mierzwa.

CURATOR Ewa Tatar

COOPERATION Anna Batko, Adrian Przywara,
Gaba Sułkowska

GRAPHIC DESIGN Kaja Gliwa



- 1** Paweł Althamer and Reactor, **Sculpture Lab** (Paweł Chmielewski, Przemysław Pietrzak, Witold Nazarkiewicz, Krzysztof Ostrzeszewicz, Tomasz Waszczeniuk, Anna Zielińska), **KOZIOŁEK MATOŁEK** assemblage, 2013, courtesy of the artists, the Foksal Gallery Foundation, Warsaw and galerie neugerriemschneider, Berlin
- 2** Pies Pimpek [Pimpek the Dog], **WORK NO. 1: RED SHOES** objects, 2011, courtesy of Marta Ojrzyńska and Aga Klepacka
- 3** Aneta Grzeszykowska, **UNTITLED** object, 2009, courtesy of the artist and Raster Gallery
- 4** Druga Grupa, **THE FIST UNNATURAL DEPOSIT OF GEMSTONES** documentation of the action, 1975, photo Jacek Stokłosa. Courtesy of Jacek Stokłosa
- 5** Leszek Knaflewski, **COUPLE, SCULPTURE** 1989, courtesy of the artist's family and Piktoqram Gallery
- 6** Anna Zaradny, **BRUITBRUT** object, 2013, courtesy of the artist and Bunkier Sztuki Gallery
- 7** Oskar Dawicki, **I'M SORRY** video, 2003, courtesy of the artist and Raster Gallery
- 8** Wojciech Puś, **CUMSHOT** neons, 2013, courtesy of the artist and Bunkier Sztuki Gallery
- 9** A Matter of Technique, **RECORDING OF THE REHEARSAL IN MICHAŁ KORCHOWIEC'S MOCK-UP SET FOR "SPRAWA GORGONOWEJ"** 2015, courtesy of the artists.
- 10** Bogusław Schaeffer, **TIS MW2 (INSTRUMENTAL THEATRE OF SCHAEFFER YOUNG PERFORMERS OF CONTEMPORARY MUSIC)** composition: 1962/3, realization: Geneva 1966. Courtesy of Jan Peszek.
- 11** Karina Bisch, **EXERCISES WITH DANCE STICKS** film 16mm, 2009, courtesy of the artist
- 12** Józef Robakowski, **MY THEATRE** videoperformance, 1984, courtesy of the artist
- 13** Miron Białoszewski, **MOVIEING** 1970s., courtesy of the heirs
- 14** Łukasz Jastrubczak, **A PROSPECT OF FAILURE** film 16mm, 2013. Courtesy of the artist
- 15** Wojciech Doroszuk, **GENÇLIK PARK.** video, 2008.
- 16** Nathalie Djurberg, **MONSTER, ANIMATION**, 2011.
- 17** Zbigniew Warpechowski's **PERFORMANCE FOR THE FILM "CHAMPION"**, dir. Małgorzata Potocka. Courtesy of the artist.
- 18** Agnieszka Polska, **FUTURE DAYS**, film, 2014.



fol. Joanna Galuszka



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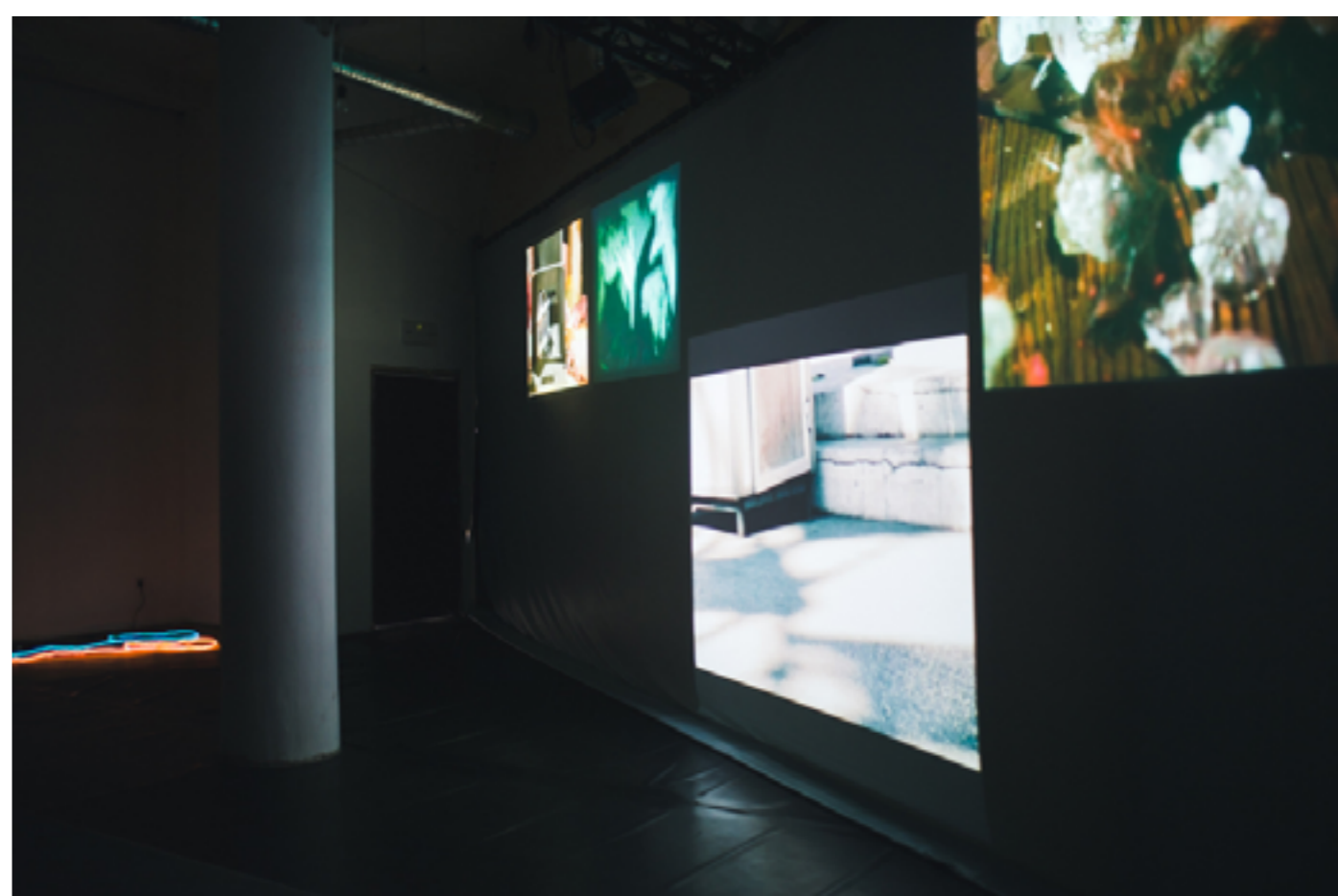


foto: Andrzej Karoń



foto: TIS MWZ



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foto: Joanna Gajuska



fot. Joanna Gatuszka



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