

Alicja Dobrucka
Krzysztof Maniak

MOOS

Dę bina

Martyna Miller
Katarzyna Szeszycka

Liliana Zeic
Nina Żabierek

Kurator
Kajetan Wójcik

28.08-4.10.2026

Miejski Ośrodek Sztuki
Pomorska 73, 66-400 Gorzów Wlkp.
www.mosart.pl

DĘBINA (She-Oakwood)

Alicja Dobrucka, Krzysztof Maniak, Martyna Miller,
Katarzyna Szeszycka, Liliana Zeic, Nina Żabierek

Opening: 28 August 2026, 6:00 PM

Exhibition on view until 4 October 2026

Curator: Kajetan Wójcik

DĘBINA (She-Oakwood)

For centuries, trees have functioned in culture as symbols of strength, shelter, mourning, and rebirth. The exhibition *She-Oakwood*, presented at MOS – Municipal Arts Centre in Gorzów Wielkopolski from 28 August to 4 October 2026, draws on this archetype to explore experiences of trauma, crisis, corporeality, and the need for closeness, while also reflecting on language as a tool that shapes the way we perceive the world.

The starting point for the project is both the cultural archetype of the tree and its place within the Polish grammatical system. Names of trees are exclusively masculine or feminine – *dąb* (oak) is masculine, while *brzoza* (birch) is feminine – although this distinction has no basis in biology and instead constitutes a cultural projection embedded in language. Grammar assigns gender to things and, along with it, particular meanings and stereotypes: the oak is associated with strength, endurance, and authority, while the birch evokes care and delicacy. *She-Oakwood* challenges this order, drawing on linguistic research indicating that grammatical gender influences the way we think about the world. The exhibition title, derived from Old Polish and referring to an oak forest or oak wood, takes the feminine grammatical form and becomes a proposition for an alternative language of describing reality, one that escapes established hierarchies and binary divisions.

The invited artists – Alicja Dobrucka, Krzysztof Maniak, Martyna Miller, Katarzyna Szeszycka, Liliana Zeic, and Nina Żabierek – employ their own, extra-grammatical languages. Through video, performance, text, drawing, and painting, they explore themes of corporeality, mourning, illness, ecological catastrophe, and the need to redefine patriarchal models of femininity and masculinity. Instead of established meanings, they propose an experience rooted in scent, texture, memory, and emotions associated with being in contact with nature.

In *She-Oakwood*, the tree is not a metaphor subordinated to language, but a living, empathetic being from which we can learn resilience, interdependence, and regeneration after crisis. The exhibition proposes viewing injury not as a definitive end, but as a moment of transformation – much like a broken tree that, despite its scars, continues to grow and produce new shoots. In this way, it becomes a space for practising empathy and reflecting on the relationships between people and the natural world, encouraging the search for new ways of speaking about identity, community, and care.

Kajetan Wójcik

Martyna Miller, *Kobieta 1 z serii Brak lasu (Woman 1 from the Lack of Forest series)*

2018–2026, painted plaster cast, spruce, wood chips, dried yucca flowers from the garden of the artist's former family home, which no longer exists, approx. 200 × 60 × 60 cm

The *Lack of Forest* series began in 2018, when Martyna Miller arrived in the Tuchola Forests, and continues to this day. The artist explores the effects of the devastating storm of 10–11 August 2017 on both the environment and the local community. In a single night, tens of thousands of hectares of forest were destroyed, leaving behind millions of cubic metres of fallen trees. The "storm of the century" claimed the lives of six people, and its impact on the communities living in the area affected by the loss of the forest can be described as eco-trauma.

Martyna Miller, *Kobieta 2 z serii Brak lasu (Woman 2 from the Lack of Forest series)*

2018–2026, painted plaster cast of a female torso, spruce, approx. 40 × 75 × 150 cm

Martyna Miller, *Brak lasu - views z serii Brak lasu (Lack of Forest – Views from the Lack of Forest series)*

2018–2026, video, 18'22"

Martyna Miller, *Gabloty z serii Brak lasu (Display Cases from the Lack of Forest series)*

Display Cases, 2018–2026, 3 glass display cases, wood, glass, approx. 120 × 70 × 30 cm each

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Alicja Dobrucka, *I like you, I like you a lot*

2019, artist's book, 20 × 24 cm, 128 pages

Published in 2019 by Kehrer Verlag, Alicja Dobrucka's book *I like you, I like you a lot / Lubię cię, bardzo cię lubię* is a personal document about family, the experience of death, and mourning following the tragic death of the artist's brother.

The project took ten years to complete.

Krzysztof Maniak, *Podkopy (Digging under)*

2019, video performance series, 0'25"–1'05"

Krzysztof Maniak, *Bez tytułu (Kora), (Untitled (Bark))*

2018, video performance, 10'00"

Krzysztof Maniak, *Całowanie (III), (Kissing (III))*

2018, video performance, 5'33"

Krzysztof Maniak, *Taniec (I), (Dance (1))*

2014, video performance, 1'53"

Krzysztof Maniak, *Bez tytułu (Untitled)*

2025, graphite on paper, 225 × 150 cm

Martyna Miller, *Zmaganie z serii Brak lasu (Struggle from the Lack of Forest series)*

2018–2026, ceramics, wood, heads of tufted hair-grass (*Deschampsia flexuosa*), approx. 20 × 30 × 20 cm

Katarzyna Szeszycka, *Bez tytułu (Topole), Untitled (Poplars)*

from the *Nocą będę opisywał słońca (At Night I Will Describe the Suns)* series

2024, oil on canvas, 203 × 240 cm

The works from the *At Night I Will Describe the Suns* series were created in the shadow of the artist's grief following the death of her father. Tomasz Szeszycki was the Head Forester of the Rokita Forest District and initiated the establishment of 7 nature reserves, 6 ecological sites, 7 landscape-nature complexes, and 41 natural monuments. The title of the series comes from a book by Boris Cyrulnik, a French neuropsychiatrist and trauma researcher, and the author of *Save Yourself, Life Is Calling* and *Resilience: How Your Inner Strength Can Set You Free from the Past*.

Katarzyna Szeszycka, *Bez tytułu (Drzewo), Untitled (Tree)*

from the *Nocą będę opisywał słońca (At Night I Will Describe the Suns)* series

2022, oil on canvas, 205 × 173 cm

Katarzyna Szeszycka, *Bez tytułu (Untitled)*

from the *Nocą będę opisywał słońca (At Night I Will Describe the Suns)* series

2021, oil on canvas, 225 × 200 cm

Katarzyna Szeszycka, *Bez tytułu (Mamut), Untitled (Mammoth)*

from the *Nocą będę opisywał słońca (At Night I Will Describe the Suns)* series

2023, oil on canvas, 205 × 270 cm

Liliana Zeic, *Sosna z sześcioma rękami (Pine with Six Arms)*

2020, delegated performance, text, installation, dimensions variable

Liliana Zeic, *Osiemnaście choinek (Eighteen Christmas Trees)*

2017–2019, object (silicone, thread), 230 × 153 cm; colour photograph, 6.5 × 9 cm

Liliana Zeic, *Tańczące owoce magnolii (Dancing Magnolia Fruits)*

2023, marquetry (Karelian birch and burr alder veneer), 87 × 53 cm

Nina Żabierek, *ROUGUE ALLURE 224*

2024, series of 6 digital photographs, 50 × 70 cm prints, wooden frame

Nina Żabierek, *HODIE MIHI CRAS TIBI*

2024, series of objects, organic material (leaves), dimensions variable

The work was made from leaf skeletons. Under suitable conditions, microorganisms decompose only the soft parts of the leaf, leaving behind its characteristic "skeleton." The fragility of the material was chosen deliberately by the artist and reflects the delicacy of her own body, which she explores in the series.