

GREGOR
PODNAR

ADDITIONAL SCENES

Curated by Katarzyna Różniak-Szabelska

11.09. - 24.10.2026

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Muzeum Sztuki

In partnership with Muzeum Sztuki

ADDITIONAL SCENES

In the 1970s, students and graduates of the Leon Schiller National Film, Television and Theatre School in Łódź formed the avant-garde collective Workshop of the Film Form. Making use of the school's technical infrastructure while rebelling against its official curriculum, Józef Robakowski, Wojciech Bruszewski and Paweł Kwiek, among others, developed an experimental artistic programme centred on the analysis of the medium of film and television. The aim was to eliminate from film the elements characteristic of literary expression. Inspired by the legacy of the pre-war constructivist avant-garde, the artists rejected plot, narrative and often representation itself. In their reduced film forms, members of the group focused on perception and the material properties of the moving image, on light, film stock, editing, and sound. Rather than depicting reality, they exposed the mechanisms through which cinema constructs it, urging viewers to look at film itself. Bruszewski was particularly explicit in his criticism of emotional and expressive tendencies in art. As a result, the WFF's analytical and intellectual practice might have seemed rather cold.

Yet this apparently austere strategy was rooted in a profoundly social concern. In 1970s Poland, the film and television industry was tightly controlled by the state and shaped by censorship. The artists exposed how easily these media are manipulated. Their reduction of cinematic language to its most elementary components can also be seen as an attempt to imagine a different mode of communication—one stripped of convention, open to direct encounter, and grounded in the need to rebuild trust between filmmaker and viewer. A closer look at the works from the collection of Muzeum Sztuki in Łódź gathered in the exhibition reveals the model of open education, collective experimentation, Fluxus-inspired humour, the redistribution of authorship, and respect for viewers as active participants in the production of meaning. Trust, collaboration, care, and responsibility for one another and for the image itself were the very foundation that made this artistic practice possible.

Even in this light, it is still striking to find the image of love at the centre of what is known as one of the most analytical currents of the Polish neo-avant-garde. Robakowski's The Dynamic Rectangle (1971), one of the WFF's most celebrated structural films, began with a commission to Eugeniusz Rudnik, a pioneer of electronic and electroacoustic music associated with the Experimental Studio of Polish Radio. Rudnik composed an electronic score built from sustained tones and a persistent rhythmic ostinato. In response, Robakowski manually opened and closed the camera's adjustable apertures, translating the changing sound into a transforming red geometric form. The insistent soundtrack and the repeating expansion and contraction of the rectangle evoke both the movement of a machine and the rhythm of a living body. What ultimately emerges is a pulsating constructivist heart.

Although Małgorzata Potocka never became a member of the WFF, during her studies at the Łódź Film School she remained closely associated with its circle. As both a director and an actress, she approached similar concerns from a distinct perspective. Through optical devices and acts of introspection, she explored how film and television construct representations and continuously reshape the viewer's perception (Corrections, 1983). She expanded the conceptual language developed around the group by applying analytical methods to her own body and image as an actress. Her 1980 photographic series Notebook (My Body) was created on the set of a Czechoslovak film, in which she was cast as a tennis player watched in a changing room by a man who was in love with her. The series reclaims control over the image of her body—not only from his gaze, but from the film's representation of her. Years later, a different kind of reclaiming would begin in the field of art history.

Potocka and Robakowski formed one of the most prominent artist couples of the period. However, her artistic practice quietly disappeared from the historical narrative. While co-running Exchange Gallery, located in their apartment, she more often dedicated her attention to supporting the work of others, and later focused on acting. Only recently, encouraged by art historian Marika Kuźmicz, has she returned to her own works, overshadowed by those of her famous partner. Their recovery reveals a significant artistic contribution and the mechanisms through which the art canon, no less than film, is constructed and edited.

Like the experimental filmmakers of Łódź, Yarema Malashchuk and Roman Khimei were trained as cinematographers, graduating from the Institute of Screen Arts in Kyiv, and turned to visual art through a critical engagement with the film medium. Under radically different contemporary political conditions, they continue to question the cinematic conventions. The transformation of the political system in the region did not liberate cinema. Instead, it subjected it to the imperatives of capitalist ideology and the interests of the commercial film industry. The duo's recent work confronts the heroic representations of war produced by high-budget action films.

Additional Scenes features Pavlo Aldoshyn, who played a Ukrainian soldier in the 2022 war drama Sniper. White Raven. Following Russia's full-scale invasion of Ukraine, Aldoshyn joined the army himself and became a soldier. In 2024, Malashchuk and Khimei brought him back from the front for three days to perform the role of a civilian. Jean-Luc Godard believed that every fiction film is also a documentary of its actors. Additional Scenes makes this tension impossible to ignore. The knowledge that Aldoshyn is currently a soldier prevents viewers from fully surrendering to the fiction of the moving image and directs their attention to what lies beyond the frame. Once again, highlighting the artifice of film representation opens up the possibility of an authentic connection.



Józef Robakowski, Test I, 1971
camera-less 35 mm film transferred to digital format, black and white, sound, 5 min 44 s

Video & Additional Information

Collection of the Muzeum Sztuki in Łódź
Gallery view © Simon Veres



Józef Robakowski, The Dynamic Rectangle, 1971
35 mm film, transferred to digital format, color, sound, 2 min 31 s

Video & Additional Information

Collection of the Muzeum Sztuki in Łódź
Gallery view © Simon Veres

Television Broadcast was a collective project by members of the Workshop of the Film Form, presented on 8 February 1973 as part of Action Workshop, a series of film, paratheatrical and interdisciplinary activities held at the Muzeum Sztuki in Łódź from 31 January to 25 February 1973. The artists used the Łódź Film School's television facilities, including an outside broadcast van, to transmit live images from three locations across the city: an intersection in front of the museum, a carpentry workshop, and a private apartment. The three live feeds were presented simultaneously on television monitors installed in the exhibition space. The work consisted solely of the act of transmission.
By transmitting real-time images of everyday life into the exhibition space, the Workshop of the Film Form proposed a way of looking at Łódź that departed from the ways in which official state representations of the city were constructed.



Gallery view © Simon Veres







Workshop of the Film Form, Television Broadcast, 1973
carried out during Action Workshop
action's documentation by Zdzisław Sowiński, 12 photographs on paper, black and white

Archive of the Muzeum Sztuki in Łódź

In the short, looped shots of Tea Spoon and Match-Box, Wojciech Bruszewski repeatedly strikes a teaspoon or a matchbox against a windowsill. Yet each strike of the teaspoon produces a different sound, while in Match-Box the sound accompanying the matchbox hitting the same windowsill every time arrives slightly later. The formal experiments gradually reveal their humorous character as editing and the construction of sound are laid bare as the mechanisms producing these illusions.
In these two short works, Bruszewski investigates the relationship between image, sound, and perception, exposing the conventional nature of one of cinema's most fundamental mechanisms: the synchronization of image and soundtrack.



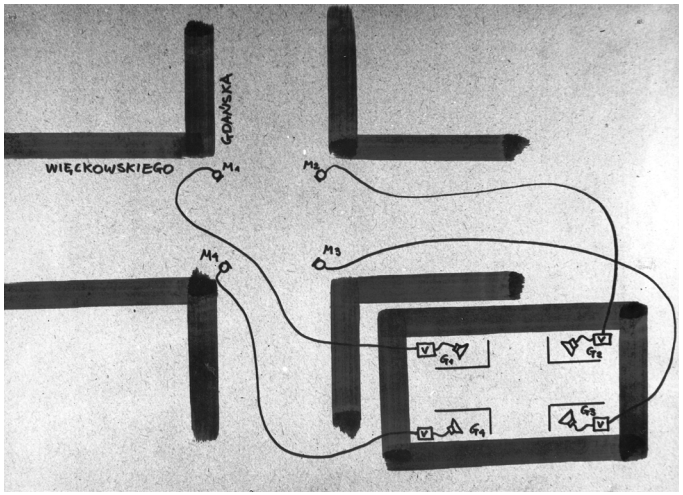
Wojciech Bruszewski, Tea Spoon, 1976, video, black and white, sound, 2 min 33 s
Video & Additional Information

Wojciech Bruszewski, Match-Box, 1975, video, black and white, sound, 5 min 18 s
Video & Additional Information

Collection of the Muzeum Sztuki in Łódź
View © Simon Veres



Gallery view © Simon Veres













Wojciech Bruszewski, Intersection, 1973
carried out during Action Workshop
action's documentation by Zdzisław Sowiński, 6 photographs on paper, black and white

Archive of the Muzeum Sztuki in Łódź

The film was made in the State Agricultural Farm (Polish: Państwowe Gospodarstwo Rolne, PGR) village of Niechcice. A group of young people from working-class families devised their own scenarios and performed in front of the camera. Kwiek assumed the role of camera operator, limiting his involvement to recording their actions.
The work reflects the Workshop of the Film Form's interest in analysing the medium, while shifting this inquiry from formal experimentation to the realm of social practice. By challenging the traditional model of auteur cinema, Kwiek explored the camera's potential as a tool for creating new social relations. Unlike many members of the WFF, he saw socialism as a potential vehicle for emancipation and social equality. Niechcice reflects this commitment.

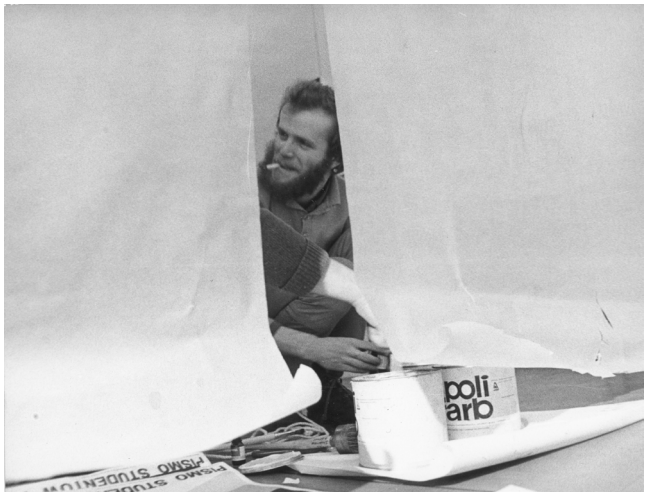




Paweł Kwiek, Niechcice, or One– Minute Films in Niechcice, 1973
35 mm film, transferred to digital format, color, 5 min 1 s

Video & Additional Information

Collection of the Muzeum Sztuki in Łódź













Workshop of the Film Form, Television Broadcast, 1973
carried out during Action Workshop
action's documentation by Zdzisław Sowiński, 12 photographs on paper, black and white

Archive of the Muzeum Sztuki in Łódź



Małgorzata Potocka, Corrections, 1983
series of 20 photographs, black and white, 50 x 40 cm

Courtesy of the artist and Gregor Podnar
Gallery view © Simon Veres





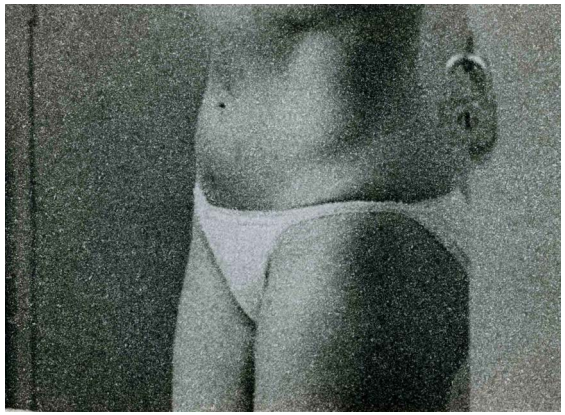


Małgorzata Potocka, Notebook (My Body), 1980/1981
photography, black and white,
40 x 50 cm (5 photographs), 50 x 40 cm (3 photographs)

Courtesy of the artist and Gregor Podnar
Gallery view © Simon Veres







Notebook (My Body), 1980, is a series of photographs in which Małgorzata Potocka used her own body as both the subject and the medium of artistic exploration. In 1979, she starred in the Czechoslovak feature film Where No One Is Allowed (Kam nikdo nesmí). She portrayed a tennis player who was secretly watched while changing in her dressing room. Photographing this situation herself, the artist transformed her experience as an actress into a visual work. The series reflects the tension between being seen and looking, shaped by Potocka's dual experience as an actress and director. By taking control of the camera and directing it towards herself, she explored how the film medium represents the female body and reclaimed control over her own image.

Yarema Malashchuk and Roman Khimei created Additional Scenes in relation to the Ukrainian war drama Sniper. White Raven (2022), which depicts the war in Donbas and in which Pavlo Aldoshyn played a Ukrainian soldier. After the full-scale Russian invasion of Ukraine in 2022, the actor joined the Ukrainian Armed Forces. Two years later, Malashchuk and Khimei invited Aldoshyn, now a soldier, to leave the front for several days and perform the role of a civilian. Through several scenes of everyday life, the artists evoke the surreal experience of Ukrainian society, where people continue to perform the routines of ordinary life. In Additional Scenes, colour sequences from Sniper. White Raven are juxtaposed with the artists' own black-and-white footage.

Malashchuk and Khimei challenge conventional narratives of the war genre within the film industry. By having a real-life soldier perform the role of a civilian, they make the gap between cinematic fiction and lived reality impossible to ignore.



Yarema Malashchuk and Roman Khimei
Additional Scenes, 2024
single-channel video, color, sound, 16 min 46

Video & Additional Information

Courtesy of the artists and Galerie Poggi, Paris
Gallery view © Simon Veres