

Temporary Gallery

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FROM GROUND TO HORIZON

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Works

1

MONUMENT TO PRECARIOUS WORKERS (2015)

A public performance involving five precarious workers who responded to an open call standing absolutely still in the same work-related poses for several hours thanks to a system of metal supports hidden under their clothes. Situated in a spa town popular with tourists, the work referred to both living statues, precarious work conditions in the hospitality, entertainment and retail businesses serving the local tourist industry and flexibility as the new bodily regime of late capitalism.

Commissioned by Art Loop Festival, Sopot, Poland and curated by Roma Piotrowska and Emilia Orzechowska.

Documentation video: <https://vimeo.com/324407146/5e2ea3651b>

2

BRONIÓW SONG (2011)

A contemporary folk-song on the socio-economic situation of the rural area of Southern Masovia, Poland, known for its rich folk music traditions and the highest unemployment in the country at the time. The song, written in collaboration with villagers and the folk singing group Broniowianki, was presented locally in a series of performances and documented on video, contrasting ethnographic representation (the image) with the people's own view of their situation (the lyrics). The tune was appropriated from a local love song.

Commissioned by Museum of Modern Art in Warsaw for Cięcie (Cut) project and curated by Magda Lipska.

3

CULTIVATION. FESTIVAL OF SHORT AGRICULTURE VIDEOS (2015)

Part film festival, part YouTube party, part academic conference, Cultivation provided young Polish farmers with a platform to present their amateur videos depicting everyday farm work. The festival was organised in collaboration with a group of farmer filmmakers and researchers: specialists of agriculture, ethnographers, sociologists and journalists, invited to comment on the socio-economic issues of contemporary countryside, mechanisation and industrialisation of food production and ecology.

Commissioned by Art Boom Festival in Kraków, Poland and curated by Aneta Rostkowska.

Videos by AgroTeamMnikow, TheLukasTeam, Maro94, MambaJambaa, MrKonczyK, Wnoroszczak, Paweł Pszonka, pumeqes, VENDT936, Mateusz "Wemberr" Cisiak, MafiaSolec, Marika (Pikus2182), FarmTV, Goncarek, Vood98, slomek14, Paweł Snela.

4

ALIEN SPECIES. JERSEY MIGRANT WORKER ARCHIVE (2017-18)

The labour of migrant workers on Jersey has been an important part of the island economy for more than 150 years, yet their presence on the island remains largely undocumented, from Breton farm

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workers to the more recent waves of Portuguese, Polish and Romanian economic migrants. Current documentation is limited to marketing material created by industry representatives and employers, or staged photo opportunities with local media. The Jersey Migrant Workers Archive aims to fill the gap in visual representation of the migrant workforce on the island. Drawn from the private archives of the workers, images and videos showing their work, living conditions, and leisure pursuits are gathered, catalogued and incorporated into the Jersey Photographic Archives. An important aspect of the archive is the self-representation of the workers' lives, allowing them to take the lead in presenting their own image. The Archive is made available to researchers, journalists, artists and anybody interested. Lightbox image by Sabina Sudol.

Commissioned and curated by Morning Boat.

5

THE ROYALS (2017-18)

A prize for the best employer in the agricultural sector on Jersey created in collaboration with migrant workers. The strategy and criteria for the prize were developed through a series of discussions with migrant workers exploring their labour conditions, experiences and expectations. During each session the workers made clay potatoes relying on tactile memory. Jersey Royals are Jersey's biggest produce export, accounting for around 70% of agricultural turnover and every potato industry worker in Jersey handles tonnes of potatoes every season; planting, harvesting, sorting and packing. The clay potatoes and the workers' stories were presented and distributed to the public using custom made honesty boxes and a video showing the process, initially produced for the 2018 Jersey Farming Conference, but subsequently censored. One of the clay models made during the discussions voted as the ideal potato was cast in bronze and incorporated into the trophy.

AGRI CARE PRIZE (2017-18)

A prize for the best migrant workers' employer in the agricultural sector on Jersey created in collaboration with the workers (yet to be awarded). Jersey Royal potato design: anonymous migrant worker, bronze mould: Kasia Garapich, cushion: Ruth Skinner.

Commissioned and curated by Morning Boat.

6

NEWS MEDLEY (2020)

A medley of five songs from the repertoire of the Women's Choir of Kartal was collectively re-written, bringing together personal stories with collective concerns about community life and the future of the village. It recounts changes in political systems and lifestyles, and the hard-working realities of everyday life, as experienced by different generations of women. In times of polemic changes in the Hungarian media landscape and increasingly centralised information politics, News Medley experiments with folk songs as a form of grassroots "community broadcasting," amplifying a heterogeneity of voices, while also asking what qualifies as news nowadays, which topics warrant media attention, especially with the rise of clickbait journalism. Collaboration with curator Katalin Erdódi and folk singer Réka Annus.

Commissioned by OFF Biennale Budapest and ART AT WORK Vienna. With the support of Adam Mickiewicz Institute and Austrian Cultural Forum Budapest. Curated by Katalin Erdódi.

7

MY FRIEND'S JOB (2016-17)

Collaboration with Komunitas Pengamen Jalanan - The Street Musicians Union in Jakarta. The project included writing a new song, a series of performances in the streets of Jakarta and at the National Gallery of Indonesia and making a music video. Pengamen - street musicians in Indonesia - come from many walks of life, and are forced to try to make a living on the streets because of a lack of jobs. Their

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usual repertoire is pop music, both Indonesian and western. They are often persecuted by the police or private security firms and considered a nuisance by many. My Friend's Job investigated the local tradition of street music, especially the legacy of Indonesian political activist and street musician Iwan Fals, whilst referring to the universality of protest song and music as social and political commentary.

8

TEAR DEALER (2014)

Tear Dealer opened for a few days in July 2014 on a high street lined with pawnshops, second-hand shops and loan sharks in Lublin, south-eastern Poland, in an area of high unemployment and socio-economic exclusion. In the specially arranged premises reminiscent of a bank, a beauty salon or a dressing room people could produce and sell their tears for approximately €25 for 3ml (just over half a teaspoon). The project constituted a perverse reversal of the logic of affective labour, allowing people to collectively express and capitalise on their feelings of despair, anger, sadness, and frustration in a supportive, yet suitably exploitative environment. Nearly 200 people participated in the project, which had to close early because funds were exhausted sooner than envisaged. Tear Dealer attracted huge media attention and coverage worldwide sparking a discussion on the commercialisation of emotions. Collaboration with Łukasz Surowiec.

Commissioned by Rewiry - Socially Engaged Art Workshop in Lublin and curated by Szymon Pietrasiewicz.

9

HEAVY VESSELS (2018-19)

A series of 5 clay pots designed for discarding destructive emotions and evil desires (called kleshas in Buddhism) such as greed, anger or jealousy that act as impediments to societal progress - capitalist sins of a kind. Performing a similar function as the Bonnosutetsubo vase in the Wakayama Prefecture, Heavy Vessels is an itinerant public art installation for companies, offices, schools and community spaces. Collaboration with ceramic artists Masafumi Shigeta, Yuri Fukuoka and Toru Kurokawa. Produced by Paradise AIR and Kyoto Art Centre and coordinated by Junpei Mori, Mami Katsuya and Moemi Nagi. Hosts so far: Culture and Citizens Affairs Bureau (Kyoto), Kitagawa co.ltd. (Kyoto), English Buffet language school (Kyoto), Matsudo Startup Office (Matsudo), PARADISE AIR (Matsudo), Ośrodek Szkolno-Wychowawczy dla Dzieci Niesłyszących (Poznań).

To use Heavy Vessels whisper your destructive emotions, evil desires into the vase.

10

ONODERA SAN'S DREAM FOR THE FUTURE (2018)

A two-channel video made in collaboration with Arifumi, a care worker, and Kiyoko, an elderly woman he cares for. One video, filmed by Arifumi on his mobile phone, shows daily, intimate routines of care work and includes Kiyoko's visions of the future, whereas the other is a conversation between the artist and the care worker using an online translator about the politics of care work in Japan, its future, limitations and possibilities of automation, and the wider economic and social context surrounding the sector. Our individual futures of ageing and ultimately death play out against long-term imaginaries of what kind of future society we want to create.

Produced during a residency at PARADISE AIR in Matsudo, Japan and curated by the PARADISE AIR team.

11

DREAMED REVOLUTION (2014-15)

A video based on documentation of a performance conceived and directed by the artist, in which local activists were invited to take part in an experimental workshop and, hypnotised by a professional stage hypnotist (Jurij Mokriszczew), collectively articulate possible scenarios for future society. Hypnosis was

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not only used as a meditative tool to increase focus and facilitate creativity but also to remove learned thinking barriers. For the people not susceptible to hypnosis it was also a chance to share their wild visions of the future in a safe space open to thought experimentations and contradictions. The project was an attempt to move beyond the forms of subjectivity created by the ideological hegemony of global neoliberal capitalism which inform rational thinking and affectivity and limit the horizons of imagination.

Commissioned by Teatr Nowy and Muzeum Sztuki in Łódź for Avantgarde and Social Realism project and curated by Aleksandra Jach.

12

DARK FIBRES (2015-2021)

A song about scavenging, the global economy and post-internet reality performed by a Georgian polyphonic choir based on the story of Hayastan Shakarian - an elderly, illiterate woman from the village of Armazi near Mtskheta, who in 2011 allegedly cut the internet cable connecting Georgia and Armenia whilst looking for scrap metal to sell. The story became a global news item though Shakarian denied any involvement (famously saying she hadn't heard of the internet before) and many people disputed its veracity. The lyrics were sung to the tune of Chakrulo, a song about peasants preparing for rebellion against their cruel master that was sent into space in 1977 on Voyager 2. The video shows the process of fibre optic cable production.

The song was commissioned by Arts Territory for Myth exhibition, part of 2015 Artisterium Festival, Tbilisi. The video was supported by the DAAD Artists-in-Berlin program and filmed at Fraunhofer Institute for Applied Optics and Precision Engineering in Jena, Germany.

*Dark Fibre is optical fibre infrastructure that is not yet in use but laid down by companies in anticipation of exponential data growth.

13

NOVA (2020)

A group of Vienna-based feminist and queer activists participate in a LARP (Live Action Role Play; written together with Ana de Almeida) to collectively improvise and create a piece of feminist political fiction - a future world free of patriarchal oppression. Due to a structural imbalance of forces, grassroots initiatives are often limited to a reactive position. Fighting against attacks upon their organisations and for the survival of their activities, they are often left with the feeling of being one step behind. Creating a speculative space allows the participants to explore different identities, interpersonal relations, affects, desires and organisational ideas free from the sometimes suffocating weight of present conditions and structures. Collaboration with Ana de Almeida and Vanja Smiljanić.

Commissioned by Kunsthalle Wien and supported by CHASE. Curated by Diedrich Diederichsen and Oier Etxeberria.

14

THE ONES WHO WALK AWAY (2017)

Resulting from the artist's participation in Blue Flame LARP (Live Action Role Play) in Spain, the video is set in the future, in a world where the masses are mind-controlled and their emotions numbed. The inhabitants of the revolutionary Libertad camp try to practice democracy whilst working to free other people from the effects of programming. The game can be seen as a rehearsal for a future dystopia, an escapist exercise in creating a utopian community, a way to overcome political inertia and produce affects, or create tools and methods for possible futures.

Commissioned by Västerås Konstmuseum, Sweden for Free Play exhibition and curated by Katrin Ingelsted.

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Commissioned as part of Social Design for Social Living project at the National Gallery of Indonesia and Gotong Royong - Things We Do Together exhibition at CCA U-jazdowski Castle in Warsaw and curated by Marianna Dobkowska.

15

THE ALIENS ACT (2019)

Shortly after Slovenia seceded from Yugoslavia in 1991, as the result of The Aliens Act introduced by the Slovene parliament, more than twenty thousand people were left without citizenship. The Erased had their existing rights arbitrarily withdrawn and were made illegal within their own homes. They lost the right to work, went without health insurance and were deprived of social existence. Many were deported or forced to leave Slovenia. The project, a collaboration with a group of people who suffered The Erasure, took as a starting point an attempt to represent an identity that was taken away (what would a 'national' costume of The Erased look like?), the experience of legal non-existence and the strategies of resilience.

Commissioned by The City of Women Festival, Ljubljana with the support of Adam Mickiewicz Institute. Curated by osborn&møller.

16

MONUMENT TO VICTIMS OF CAPITALISM (2016)

The project referred to the history of Chile as the first neoliberal capitalist country in the world whilst anticipating the end of the current economic and political regime. It consisted of a flag announcing the project, an actress (Rafaela Castro) interacting with the audience as well as a collection box and a donors' book. Passers by were able to donate coins - to be melted and used as the physical material for the future monument - and share their ideas for its shape in the book in the form of drawings, descriptions or comments, published on a specially designed website.

Commissioned by SACO, Antofagasta Contemporary Art Week and curated by Krzysztof Gutfrański and Dagmara Wyskiel.

The second iteration of the project took place in 2019 in the framework of Warsaw Under Construction Festival - an annual urban design festival organised by the Museum of Modern Art in Warsaw. Curated by Szymon Maliborski and Łukasz Zaremba.

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