

**JAKUB  
GLIŃSKI**

**25  
02**

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**HEAVY  
DISNEY**

Jakub Gliški

# HEAVY DISNEY

Feb 25 – Apr 22, 2023

Gunia Nowik Gallery

Bracka 18/62, Warsaw, Poland

'Do I have to kill myself to create anything?', asked Daffy Duck and shot himself in the head. First, he shot himself, then he got up, shook it off, and moved on. In fairy tales and stories, violence has no consequence. In real life things sometimes turn out differently, but not always. In his most recent works, Jakub Gliški returns to the themes of violence, aggression, and cruelty, and for the first time, reaches into history for inspiration, revealing and effectively obscuring these complexly intertwined layers.

In one painting we see the number '731' inscribed. Referring to Manshu Detachment 731, a Japanese military unit which during WW2 tested the effects of chemical weapons on prisoners of war, and implemented systematic extermination of the Chinese population by means of biological warfare. One example was the spreading of poisoned grain, which first affected rodents, then domestic animals, and eventually, humans. People were exposed to diseases like the plague and subjected to experiments with typhoid vaccines and infected with gangrene. The descriptions are dangerously close to the experiments performed in the medical barracks of Auschwitz. Despite the cruelty of the biological experiments of Unit 731, some scientists escaped punishment. When the Americans entered Japan, immunity was provided in exchange for the research. The promise of knowledge proved more important than justice for the human lives that were sacrificed.

For Gliški, the story of Unit 731 is but a metaphor for the endless barrage of cruelty for which humanity has invented further pretexts. As Lech M. Nijakowski writes in his book *Ludobójstwo. Historia i socjologia ludzkiej destrukcyjności* [Genocide. The History and Sociology of Human Destructiveness] – 'the organised cruelty of homo sapiens usually takes the form of a political project'. The Crusades, the Massacre at Béziers, the Thirty Years' War, the slave trade – each of these occurrences was motivated by a grand political vision. Gliški, who has thus far explored his own experiences – personal stories, testing his relationship with the world – reveals something new to us. The escalation of the Russian war in Ukraine has influenced how all stories about war have transformed from past to present tense.

The artist, whose painting is based on successive layering of images, blurring traces, or revealing them only piecemeal, leaves us with another clue. What only seemingly overcomes the horror is the motif of a return to childhood and fairy tales; familiar from Gliški's previous paintings, but until now, not used in a way that drives the entire story. One has to look closely to recognise the blurred and glitchy faces of characters from Warner Bros, Hanna-Barbera, or Walt Disney cartoons. An anvil falls on Wile E. Coyote as he chases the Road Runner, a bomb explodes in Tom and Jerry's cabin. The stories that today's thirty-somethings were raised on are full of inconsequen-

tial, unjustified violence. In this regard, not much has changed from the times of the Brothers Grimm, who had Little Red Riding Hood cutting open the Wolf's guts, to when Sylvester Pussycat, humiliated by Tweety, puts a gun to his temple. Literary scholar Professor Ryszard Koziołek argues that even in this case, culture is meant to arouse aesthetic and moral discomfort within us. 'Literature performs this experience on us and then makes us wonder what is wrong with us'. However, Gliški seems to be drawing a line here. Are we not victims of a self-fulfilling prophecy? The world is bad, so bad things happen in our stories. Bad things happen in our stories, so the next generation knows that the world is supposed to be bad.

Nijakowski calls our drive for cruelty a 'birth defect'. A defect that can never be eliminated, just as its cause cannot be investigated. In Gliški's work, violence is revealed repeatedly, not only on the symbolic level. In his performances, he has repeatedly teetered on the edge of, or at times, clearly crossed the boundaries of his own health and safety. His paintings have a different function; their strength is precisely in the layering and obscuring. We are no longer able to separate real violence from the fantasy of it. We are unable to distinguish whether this desire is imposed on us or whether it lies inherently within.

Aleksander Hudzik

1. *HEAVY DISNEY*

2023

acrylic on canvas, digital print on cotton,  
airbrush, screen print / 4-panel painting  
350 x 500 cm

2. *Indifferent*

2023

acrylic on canvas, airbrush, screen print  
210 x 150 cm

3. *Anger transference*

2023

acrylic on canvas, airbrush, screen print /  
6-panel painting  
345 x 260 cm

4. *Human inhumanity*

2023

acrylic on canvas, airbrush, screen print  
150 x 150 cm

5. *Life leftovers*

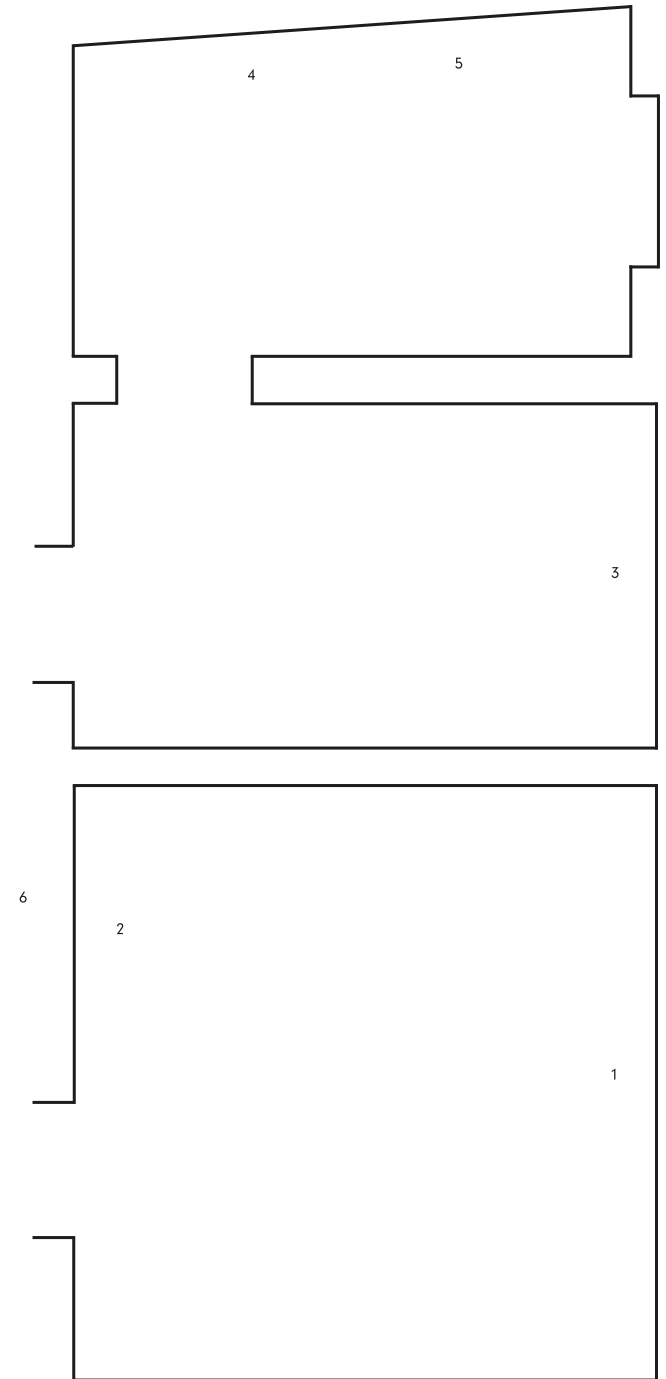
2023

acrylic on canvas, airbrush, screen print  
150 x 150 cm

6. *RECREATE A DEAD CHILD*

2023

Interlining wallpaper  
variable dimensions













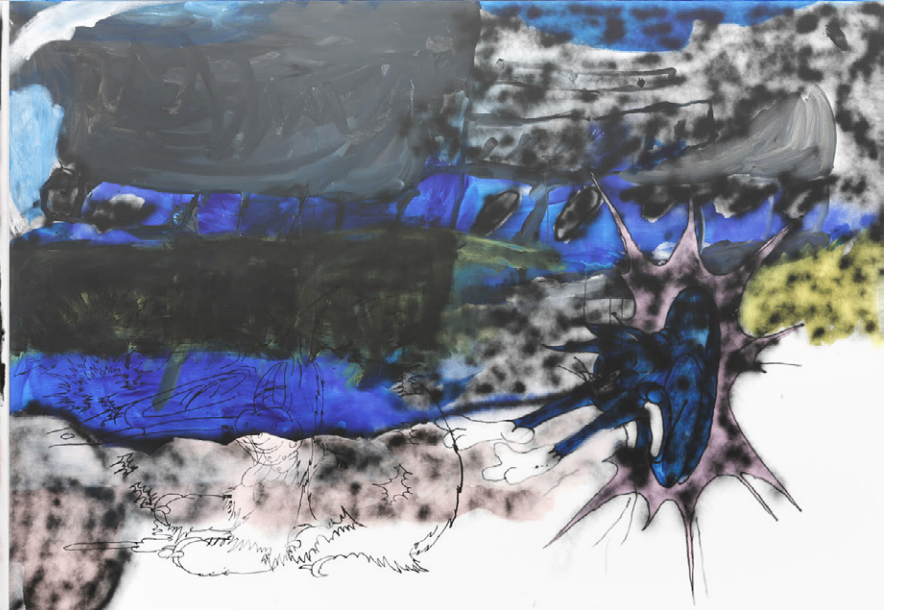
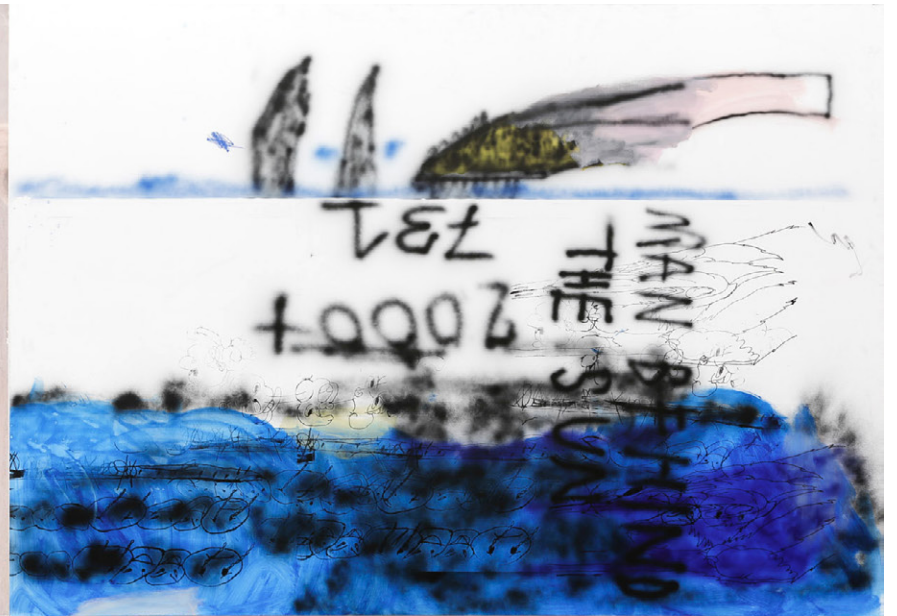






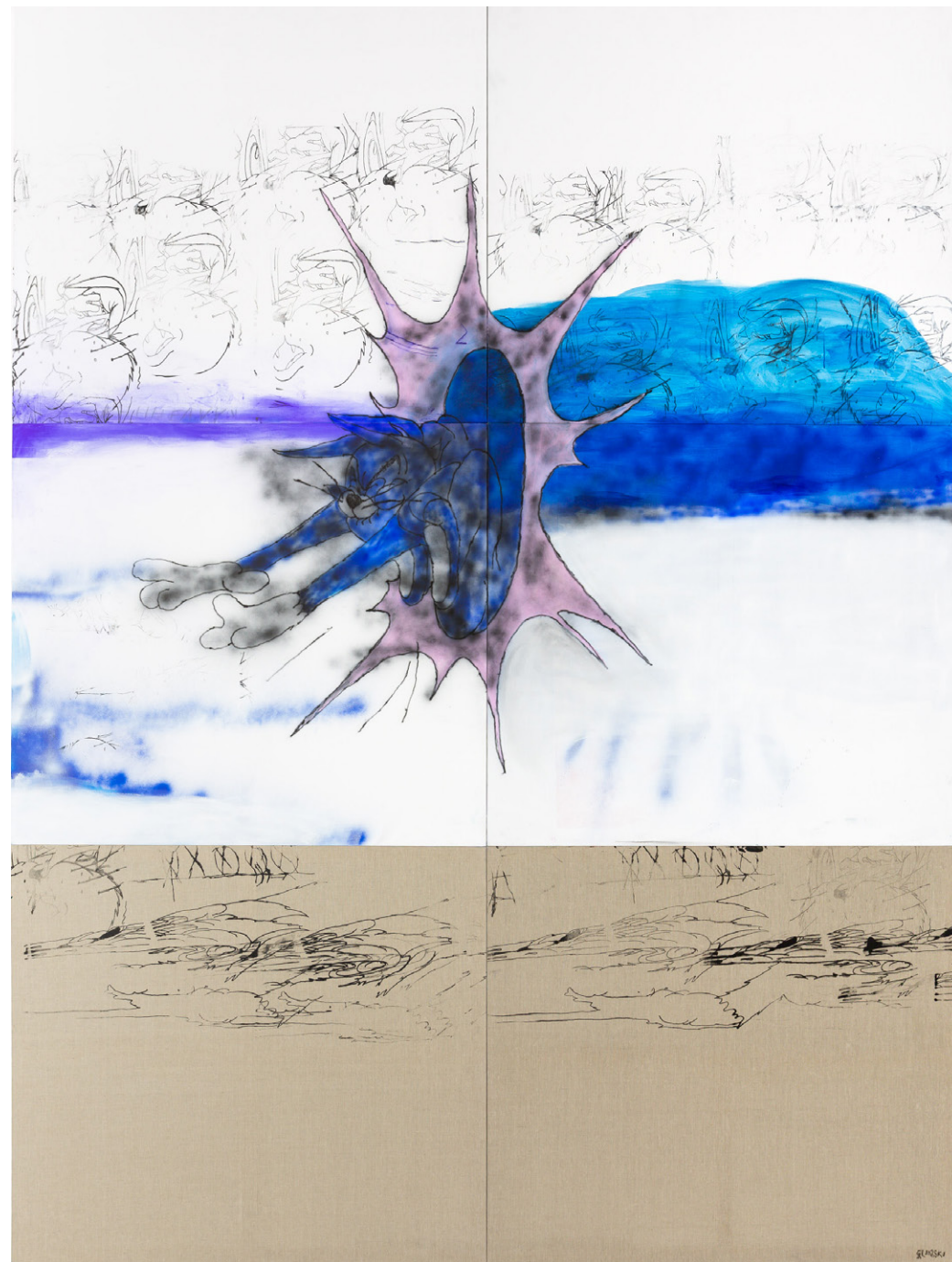




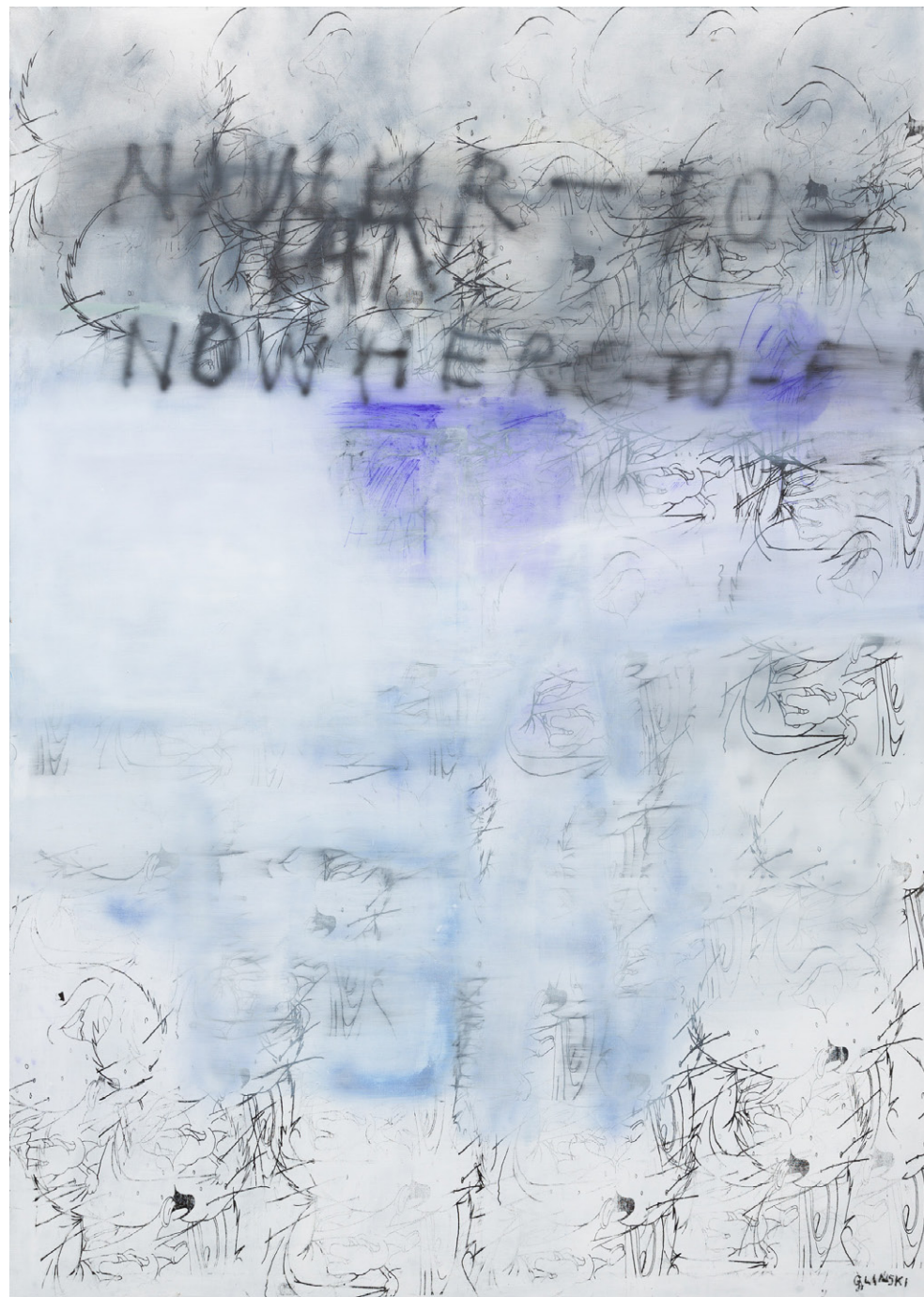


Jakub Giński  
*HEAVY DISNEY*  
2023  
acrylic on canvas,  
digital print on cotton,  
airbrush, screen print /  
4-panel painting  
350 x 500 cm

Jakub Giński  
*Anger transference*  
2023  
acrylic on canvas,  
airbrush, screen print /  
6-panel painting  
345 x 260 cm



Jakub Giński  
*Indifferent*  
2023  
acrylic on canvas,  
airbrush, screen print  
210 x 150 cm





Jakub Giński  
*Human inhumanity*  
2023  
acrylic on canvas,  
airbrush, screen print  
150 x 150 cm



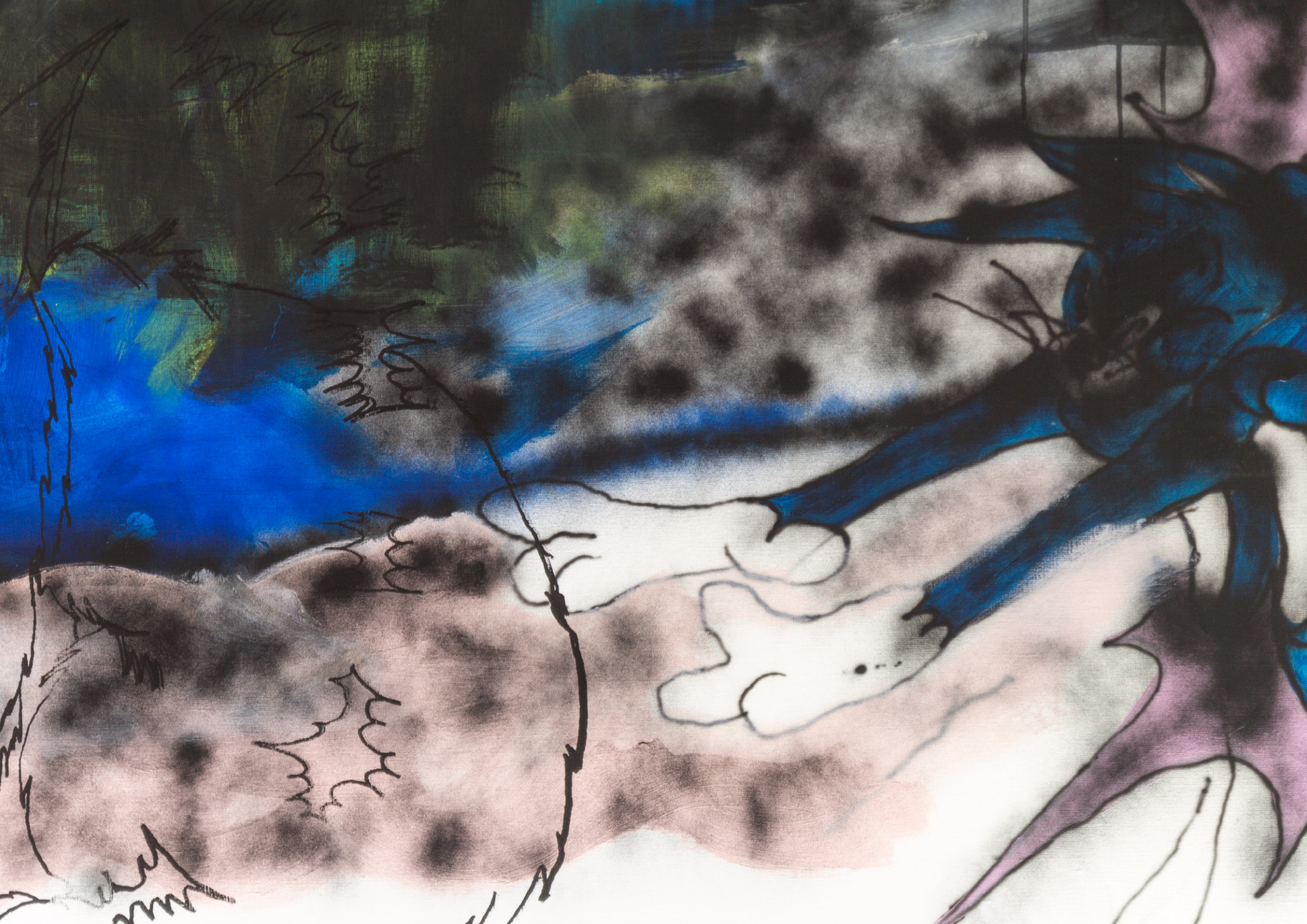


Jakub Giński  
*Life leftovers*  
2023  
acrylic on canvas,  
airbrush, screen print  
150 x 150 cm

GIŃSKI



Jakub Giński  
*RECREATE A DEAD  
CHILD*  
2023  
Interlining wallpaper  
variable dimensions



# Jakub Gliński

Born in 1985 in Rzeszów, Poland, is a painter, performer and audiovisual artist creating a total and radical oeuvre. His inspiration and domain is destruction, decay and civilisational waste. His performances may be seen as theatrical acts, often reaching the extreme and leaving the audience in a state of deep shock. He usually creates his paintings and installations intuitive-

ly, using the expression-rich aesthetics of "Trash and Error". A grey-blue palette with the use of an airbrush, intermingling fields of colour that resemble scratched walls, visual quotations drawn from murals, pop culture, tattoos or children's drawings have become the artist's clearly recognisable style. His artistic activities in many fields are a rapid, often subconscious reac-

tions to the signals he "receives" from his surroundings.

Jakub Gliński is also a creator of projects: SUPER AIDS, Galeria Śmierć Frajerom, Jesus Is A Noise Commander, Jakub Gliński & PURGIST, KURF, Too Empty To Poo, BOOM FOR GABBA and Igenn Xew.

# Jakub Gliński

## Solo exhibitions:

2023  
*HEAVY DISNEY*, Gunia Nowik Gallery, Warsaw, Poland

2022  
*Memory Removal*, City Gallery in Wrocław, Poland

2021  
*YOU ARE TOO CLOSE*, Gunia Nowik Gallery, Warsaw, Poland  
*17th Mózg Festival*, Mózg, Bydgoszcz, Poland

2020  
*KIDS IN THE FIRE*, Pola Magnetyczne, Warsaw, Poland

2019  
*Kidnapped and tormented by strangers*, Miejski Ośrodek Sztuki, Gorzów Wielkopolski, Poland  
*FLAUTA*, Centre for Contemporary Art Ujazdowski Castle, Warsaw, Poland  
*In the days before dying*, Widna Gallery, Cracow, Poland

2018  
*Waste of Civilisation*, Rejekt Gallery, London, UK  
*You won't live long*, V9 Gallery, Warsaw, Poland  
*Believing in the rotting organs and decaying body*, Biata Gallery, Lublin, Poland  
*The Inability to distinguish between the past, future and present*, lokal\_30, Warsaw, Poland  
*Up To Date Festival*, Stadion Miejski, Białystok, Poland

2016  
*Mess in a room*, Różnia, Warsaw, Poland  
*Are you leaving or me?*, Spectra Art Space, Warsaw, Poland

2015  
*Process\_2*, Powszechny Theater, Warsaw, Poland

2014  
*ERROR/TRASH*, tuBAZA, Gdynia, Poland  
*TRASH/ERROR*, V9 Gallery, Warsaw, Poland

## Selected group exhibitions:

2023  
*Bad Romance*, Rondo Sztuki, Katowice, Poland  
*Radical Hope*, Galeria Arsenał, Białystok, Poland

2022  
*The Discomfort of Evening*, Zachęta - National Gallery of Art, Warsaw, Poland  
*Kinds of Love*, Gunia Nowik Gallery, Warsaw, Poland  
*Patrzemy inaczej na te same sprawy*, BWA Zielona Góra, Poland

2021  
*45. Painting Biennale Bielska Jesień 2021*, Galeria Bielska BWA, Bielsko-Biała, Poland  
*Maratona di Visione | 3° Online Review of Video Art*, Online + Catanzaro, Italy  
*THREE'S A CROWD. OUT OF STH VI*, BWA Wrocław, Poland

*Po Nitce do kłębka*, The City Gallery in Wrocław, Poland

2020  
*Pandemic consequence: dreams*, Serce Człowieka, Warsaw, Poland  
*I Speak as No One in Particular*, lokal\_30, Warsaw, Poland  
*Theft and Destruction*, Arsenal Gallery, Białystok, Poland  
*Waste Follow*, Królikarnia, Warsaw, Poland

2019  
*Metamorphosis*, Pola Magnetyczne, Warsaw, Poland  
*Honey, we built Chernobyl*, Unsound Festival, Cracow, Poland  
*Instytut Festival*, Modlin Garrison, Poland  
*I Have Never Painted a Painting*, lokal\_30, Warsaw, Poland  
*Short Waves Festival*, Pawilon, Poznań, Poland

2018  
*Kinder der Aktionisten* (with Vilma Pflaum), Österreichisches Kulturforum, Warsaw, Poland  
*Deal – Potencja & guests*, in the frame of the Warsaw Gallery Weekend, Warsaw, Poland  
*Flow*, Gdańsk City Gallery, Poland  
*Communication with everything*, Fundacja Stefana Girowskiego, Warsaw, Poland

2016  
*DADA yes? yes!*, Biata Gallery, Lublin, Poland  
*HATI HATI HATI*, Kersan Art Studio, Yogyakarta, Indonesia

# Jakub Gliński

*Social Design For Living*, National Gallery, Jakarta  
*The New East*, Cueb Gallery, London, UK

## Performances:

2020

*16th Mózg Festival*, Mózg, Bydgoszcz, Poland  
*Theft and Destruction*, Arsenal Gallery, Białystok, Poland  
*Waste Follow*, Królikarnia, Warsaw, Poland

2019

*(re)Birth; Staged*, West Germany Venue, Berlin, Germany  
*Up To Date Festival*, Stadion Miejski, Białystok, Poland  
*Present Performance ó*, Gdańsk, Poland  
*Lodz of four Cultures Festival*, Łódź, Poland  
*Sound Sanatorium Festival*, Sokołowsko, Poland

2018

*Will you help me or leave me like this?*, lokal\_30, Warsaw, Poland  
*Sound Waves*, Powidoki in the Museum of Modern Art in Warsaw, Poland  
*Waste of Civilisation*, Rejekt Gallery, London, UK  
*Perpetuum Mobile*, Szpitalna 1, Cracow, Poland

2017

*PIXO*, Komuna / Warszawa Theater, Warsaw, Poland  
*Iamash Ephemeral Art Meeting*, Meet Factory, Prague, Czech Republic

*Borderline Festival*, Atelier Wolimierz, Wolimierz, Poland  
*Motława Flow*, Stocznia Gdańska, Gdańsk, Poland

2016

*BEL ETAGE*, Heimatland, Berlin, Germany  
*Make Some Noise Festival*, Przychodnia Squat, Warsaw, Poland  
*Iamash Ephemeral Art Meeting*, Księgarnia / Wystawa, Cracow, Poland

2015

*FINISAZ*, Poligon Art Space, Warsaw, Poland  
*22. Audio Art Festival*, Bunkier Sztuki Gallery of Contemporary Art, Cracow, Poland

2014

*ERROR/TRASH*, tuBAZA, Gdynia, Poland  
*TRASH/ERROR*, V9 Gallery, Warsaw, Poland  
*Original Source Up To Date Festival*, Węglowa, Białystok, Poland

2011

*Paralyzing Device*, OCCII, Amsterdam, The Netherlands

2010

*Hard Party & Pokora*, illegal party, London, UK  
*Energy Bubbles*, Butcher's Corner, London, UK  
*Some Action*, Foundry, London, UK  
*Hlukova Mysteria 3*, KVN, Ostrava, Czech Republic  
*Rave Against The Machine*, illegal rave, London, UK  
*Carcass Festival*, secret location, Northern Ireland

2009

*Anti-Performance Laboratory*, Awangarda Gallery – BWA Wrocław, Poland  
*International Noise Conference*, CRK, Wrocław, Poland  
*Hlukova Mysteria 2*, Fiducia, Ostrava, Czech Republic

2008

*Punx Picnic Festival*, Northern Ireland

2007

*TSBM&M*, Cross Club, Prague, Czech Republic

## Prizes:

Newsweek Poland, Honourable Mention at 45. Painting Biennale Bielska Jesień 2021, Galeria Bielska BWA, Bielsko-Biała, Poland

## Artist book:

*Jakub Gliński*, from the *Talks. Young Polish Drawing Now* series, Zielona Góra 2021

## Radio show:

To stop moaning, fall asleep and die, Radio Kapitał, every four Tuesdays at 11 pm

## Selected collections:

Arsenał Gallery, Białystok; BWA Gallery, Bielsko-Biała; Museum Jerke, Recklinghausen, mBank Art Collection

# Gunia Nowik Gallery

Bracka 18/62

Warsaw, Poland

Opening Hours:

Tue–Sat: noon to 6 pm

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