

G E O R G K A R G L F I N E A R T S

PRESS INFORMATION

Agnieszka Polska *Dreaming Clocks*

May 17 – July 20, 2024

It is 90 seconds to midnight on the Doomsday Clock - in the past years, filled with dramatic social, political and environmental changes, everyone's attention was directed to the well-known indicator of humanity's vulnerability to catastrophe. Founded by Albert Einstein in 1945, the Doomsday Clock inevitably moves its hands closer to midnight every year.

It is a potent metaphor, but of course the actual state of the planet cannot be measured by one linear time. As revolutionary XX-century historian Fernand Braudel noticed, the idea of unified time is a social construct, and the world is a complex set of structures evolving at various speeds. Each system, structure, social group, human or non-human entity has its own time and pace, entangled into a one world of different time-scales.

The *Braudel's Clocks* is a body of work that consists of a series of digital prints, set into a movement resembling that of the hands of a common clock. The objects consist of round layers of Chromalux brushed metal prints on aluminum and semi-transparent UV-prints on acrylic glass, joined together by a clock mechanism. Each layer moves at a different speed - measuring seconds, minutes or hours, sometimes counterclockwise. The layers depict motifs related to technological phenomena, human and non-human imageries, micro- and macro- universes.

Agnieszka Polska

Agnieszka Polska (*1985), lives and works in Berlin.

Recent solo exhibitions: *Polska/ Ziętek*, Dzielna Foundation, Warsaw (2023); *A Thousand-Year Plan*, Museum of Modern Art, Warsaw (2021); *The New Sun*, Heide Museum of Modern Art, Melbourne (2021); *Where Have You Been So Long?*, La Casa Encendida, Madrid (2021); and *The New Sun*, FRYE, Seattle (2020), among others.

Her works have been presented in various exhibitions and screenings, such as 24th Biennale of Sydney, Sydney (2024); 14th Shanghai Biennale, Shanghai (2024); MUDAM Luxembourg, Luxembourg (2023); Kunsthalle Bratislava, Bratislava (2023); Galleria Nazionale d'Arte Moderna, Rome (2023); Belvedere 21, Vienna (2022); Baltic Triennial 14, Vilnius (2021); Contemporary Art Centre, Vilnius (2021); Tokyo Photographic Art Museum, Tokyo (2019); 6th Athens Biennale, Athens (2018); 57th Biennale di Venezia; Venice (2017); New Museum, New York (2016); National Art Gallery, Prague (2016); MoMA, New York (2015); Tate Modern, London (2012), among others.

Polska's work is in private and institutional collections, such as the Museum of Modern Art, Warsaw; the EVN Collection, Vienna; the Art Collection Telekom, Bonn; the MUDAM, Luxembourg; the Galeria Arsenal, Bialystok; the ING Polish Art Foundation, Warsaw; the EMΣT, National Museum of Contemporary Art, Athens.

In 2017 she was the winner of the Preis der Nationalgalerie Berlin.