

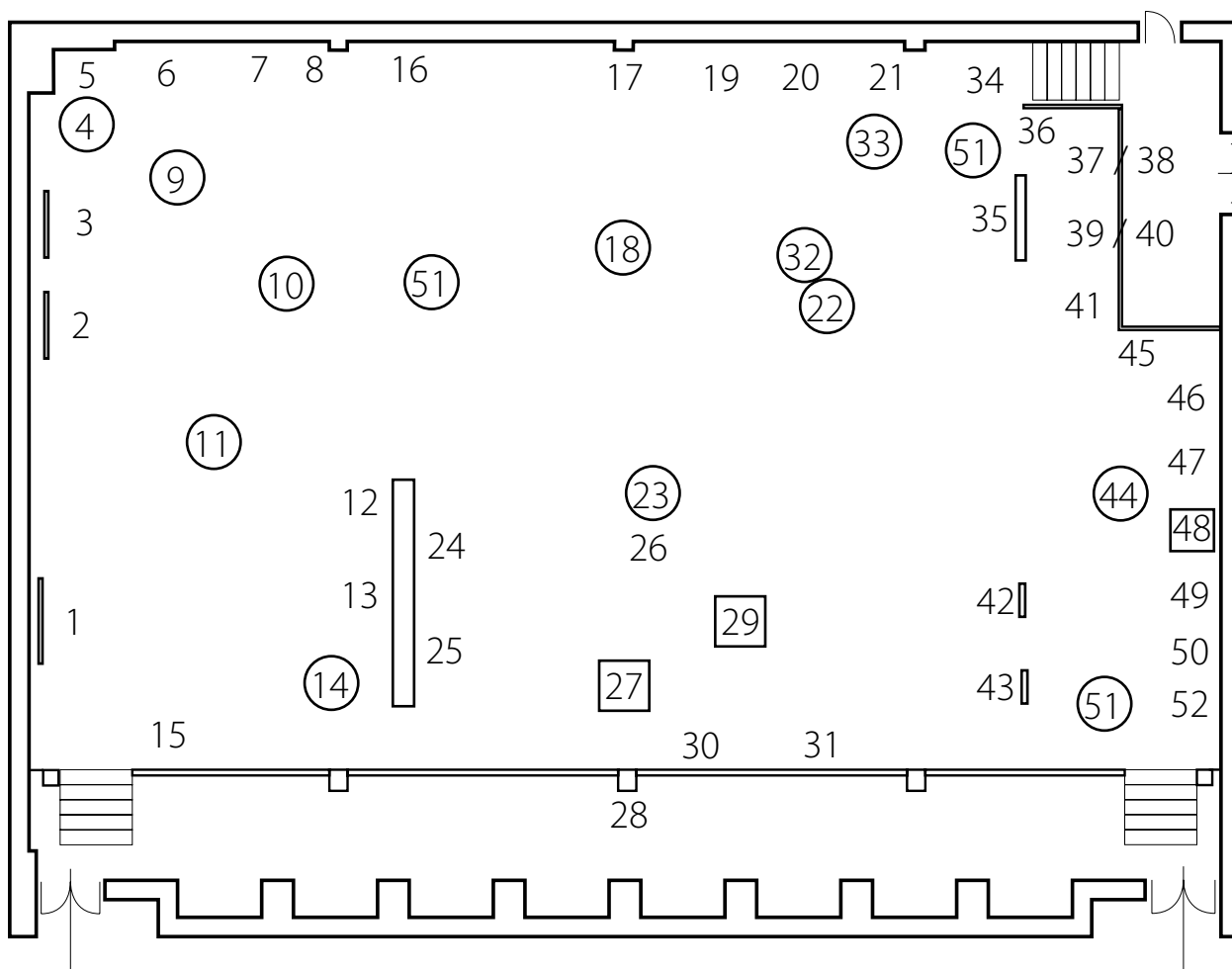
WOOLHEADS

JULIA WORONOWICZ



ARTISTS:

PELKA ATYS, JANINA BUŻKO, AGATA BUCHALIK-DRYZGA, BORCZI, JULIA CIUNOWICZ, EWA DĄBKOWSKA, KRYSZYNA DYRDA-KORTYKA, TERESA KĄDZIELA, KIJU KLEJZIK, NATAN KRYSZK, KRYSZYNA MIESZKOWSKA-DALECKA, HELENA MINGINOWICZ, MROZIAII, GOSIA MYCEK, ANNA OLCZYK-KOCIKOWA, NATALIA PIONTEK, MAŁGORZATA PIEKARSKA-NELKE, OLIVIA ROSA, MAKSYMILIAN RZONTKOWSKI, ROMANA SZYMAŃSKA-PLĘSKOWSKA, HENRYKA ZAREMBA, GRYZELDA ŻELAZNY-STRĄCZEK



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

28.06.2025-28.09.2025
CURATOR: BARTOSZ NOWAK

1. Julia Woronowicz, *Magnuszewska verdure*
2. Julia Woronowicz, *Crones*
3. Julia Woronowicz, *Bielany Tapestry*
4. Teresa Kądziera, *Unauthorized Construction, mullein – burdock, grasses, beeswax, a piece of wire*
5. Helena Minginowicz, *Cry It Out*
6. Julia Woronowicz, *Portrait of Barbara Radziwiłł with a Young Female Eagle*
7. Ewa Dąbkowska, *Rainbow Stole*
8. Julia Woronowicz, *Cunning Hussaress Marlena*
9. Oliwia Rosa, *Vase*
10. Pelka Atys, *Evening Banner (actually Untitled)*
11. Oliwia Rosa, *Titan arum (Amorphophallus titanum)*
12. Julia Woronowicz, *Backbraids*
13. Julia Woronowicz, *Mullein Earrings*
14. Julia Ciunowicz, *Multihair*
15. Henryka Zaremba, *Winter*
16. Julia Woronowicz, *Drizzle*
17. Krystyna Dyrda-Kortyka, *Dark Garden II*
18. Anna Olczyk-Kocikowa, *Forest Trophy*
19. Romana Płęskowska-Szymańska, *Witch (Triple-Style Kanapon)*
20. Julia Woronowicz, *The Death of the Female Eagle*
21. Romana Płęskowska-Szymańska, *Hussar Women Carrying the Warp (Two Joyful Angels)*
22. Julia Woronowicz, *Recipe for a Nerve-Soothing Brew*
23. Teresa Kądziera, *Hussar Wing Past Its Prime*
24. Julia Woronowicz, *Herbal Bath*

25. Kiju Klejzik, *Protective Bonnet*
26. Julia Woronowicz, *Hiding the Female Eagle*
27. STILON, *Object*
28. Pelka Atys, *Court Tragedy (RED SHOES)*
29. Julia Woronowicz, *In a Cross*
30. Agata Buchalik-Drzyzga, *Calendar I, 66/2*
31. Agata Buchalik-Drzyzga, *Calendar II, 66/1*
32. Julia Woronowicz, *Bogna from the Mist of Warta*
33. Romana Płękowska-Szymańska, *Sad Mother (Sad Madonna)*
34. Gosia Mycek, *The Executioner's Fight with Grass Snakes*
35. Małgorzata Piekarska-Nelke, *Cracked Figure, 58/3*
36. Julia Woronowicz, *Entrance to the Forest*
37. Julia Woronowicz, *Crossing*
38. Mrozia 11, *Night and Day Occurred at the Same Time (...)*
39. Julia Woronowicz, *In Apathy*
40. Julia Woronowicz, *Daisy Fields 2*
41. Maks Rzontkowski, *The Ancient Choice*
42. Małgorzata Piekarska-Nelke, *Figure II, 58/2*
43. Małgorzata Piekarska-Nelke, *Figure I, 58/1*
44. *Female Eagle*
45. Romana Płękowska-Szymańska, *Swamp (Texture II, 41/4)*
46. Natalia Piontek, *Spindle*
47. Romana Płękowska-Szymańska, *Forest Supper (Supper, 41/7)*
48. Julia Woronowicz, *Collecting Dew*
49. Borczy, *5*
50. Julia Woronowicz, *The meeting*
51. Natan Kryszk, *The Road and Time*
52. Romana Płękowska-Szymańska, *Mother and Child (Black Madonna, 41/1)*

The exhibition 'The Woolheads' is a consecutive unveiling of a counterfactual recording of the history of Mazonian culture. Julia Woronowicz invites artistic individuals interested in the medium of textiles into the meticulously created ethno-fictional universe and opens up the archives of the MOS, presenting textiles from its collection. At Woolheads, everything plays together and plays with reality; we have the end of the 16th century and the beginning of the 17th: it is the decline of Mazonite power, the Christian-patriarchal upheaval and the beginning of the mourning process of the highest Mazonian states after their lost hegemony in the Polish lands.

Julia Woronowicz connects the images in a web of events, thus braiding them into three main narrative moments, again and again taking inspiration from the book history of Poland and again and again openly mocking it. The first stage reports on the end of the matrilineal Mazonian culture, the second on the change of the state of affairs and (in)coping with the new order, and the third on the hiding in the forest and the political changes within the state.

The exhibition is complemented by a text by Gryzelda Żelazny-Strączek, a post-truth narrator who reads the latest research of the feminist-queer anthropoarchaeology group and its chairperson Paloma Zguba, who speculates on Mazonian culture and performs guided tours. Żelazny-Strączek - in the pages of *Periphery* (peripatetic periodicals) - attempts to support Zguba literarily and explain why textiles, symbolically and historically, were such an important medium for Mazonians in the 17th century.

'The Woolheads' concludes with a film about the Żywiec-Pilsko weaving cooperative, with which Julia Woronowicz collaborated to make the Polish tapestries also presented in the exhibition."

Julia Woronowicz (born 1997 in Warsaw) is a visual artist and performer, also known as Pola Nuda. She creates a single, multi-threaded narrative—a speculative alternative history in which girls, women, plants, and other beings reclaim their place in time. Her works are ethnofictional chronicles of a world that could have existed—or perhaps still exists—outside of official history.

She was awarded a triple special prize at the Best Fine Arts Diplomas of 2023 competition in Gdańsk for her work "Wildecka Fabric" (Special Prize from the Centre for Contemporary Art Łaźnia, Critics' Award, and an Honorable Mention). She also received three special awards at the 43rd Maria Dokowicz Competition in Poznań for the same work (Special Prize from the Mayor of Poznań, Special Prize from NN6T, and a Special Prize from the fashion brand Solar, 2023).

She is the winner and special award recipient of the Hestia Artistic Journey (2021). She holds two master's degrees in fine arts (Sculpture in Warsaw and Intermedia in Poznań), and was a finalist of both the Strabag Art Award and Bielska Jesień 2023.

She has been an artist-in-residence at Residency Unlimited in New York (2022) and will take part in *Nobody's Baby* in Vienna (2025). Her works have been exhibited at venues such as Zachęta National Gallery of Art, Museum of Modern Art in Warsaw (MSN), PGS, lokal_30, National Art Museum in Chişinău, flat1 in Vienna, and Ki Smith Gallery in NYC.