



## Polska reżyserka pokazuje historie ludzi, którzy uważają się za Jezusa. Wyjątkowy film

Co roku notuje się około 50 przypadków syndromu jerozolimskiego. Dotknięci tym zaburzeniem ludzie uważają się za Mesjaszy. Film Katarzyny Kozyry jest pierwszym, który o tym opowiada.



W "Szukając Jezusa" jest wielu Mesjaszy. Większość łączy to, że skończyli z dawnym życiem i zostali bezdomnymi. (Materiały prasowe)

- Jesteś Jezusem czy wydaje ci się, że nim jesteś? – pyta Katarzyna Kozyra jednego z mężczyzn w [Jerozolimie](#).
- Tak, jestem Jezusem – odpowiada jej.
- To musimy iść za tobą – mówi Kozyra.

Tak zaczyna się jej [film dokumentalny](#) "Szukając Jezusa". Kozyra jako jedyna odnalazła mieszkańców Jerozolimy, którzy uważają się za nowych proroków. Opowiedzieli jej, dlaczego to oni są nowymi Jezusami, Mesjaszami. Brzmi jak szaleństwo i jest w tym wiele prawdy. Podobne obrazy widzieliśmy przecież w amerykańskich filmach, gdy gdzieś przy drodze stoją bezdomni z napisanymi na kawałku kartonu hasłami w stylu: "[Jestem Bogiem](#)".

Kozyra idzie znacznie dalej. Nie tylko opowiada o zjawisku zwanym syndromem jerozolimskim. Ona aktywnie w nim uczestniczy. Śpi na ulicy, je to, co znajdzie w kartonach, myje się w oczkach wodnych – jest wszędzie tam, gdzie żyją samozwańcy Mesjasze. Za swoją pracę została wyróżniona przed zagranicznych dziennikarzy i filmowców. O "Szukając Jezusa" pisał "New York Times", "Wall Street Journal", magazyn "Vice".





## Jak znaleźć Jezusa

Punktem wyjścia dla Kozyry była informacja o tzw. syndromie jerozolimskim – ostrym zaburzeniu urojeniowym opisanym w medycynie dopiero w drugiej połowie XX wieku. Cierpiący nań chorzy to odwiedzający Ziemię Świętą, którzy utożsamiają się z postaciami biblijnymi, najczęściej z Mesjaszem.

Artystka odbyła kilka podróży do Jerozolimy, by odnaleźć tych ludzi. Dociera do niesamowitych osobowości. – Pochodzę z rodu Dawida, z królewskiej rodziny. Jestem jedynym potomkiem, który ma prawo przejechać przez Bramę Lewą na osie. Odrodziłem się. Jest proroctwo, które mówi, że jestem Mesjaszem. Mam też bliźnię, która nazywa się Pieczęcią Proroka. Nie wszyscy mogą ją dostrzec – opowiada Kozyrze mężczyzna o rosyjskim akcencie. Próbuje przekonać Polkę, że nazwa ulicy Gagarina, przy której się wychował w Rosji, czytana na wspak, oznacza po hebrajsku „widzę Boga”.

- Rzeczywiście tak jest? – pyta Kozyra towarzyszącego im tłumacza. – Nie – odpowiada od razu.

Reżyserka nie próbuje przekonać nas, że ci ludzie rzeczywiście są Mesjaszami. Pokazuje za to perfekcyjnie zjawisko, które do tej pory opisywane było w kategoriach ciekawostki. – Nie powiedziałabym, że to są szaleńcy. Dla mnie to są fascynujące postaci. Z często tragicznymi historiami – mówi.

Jest w filmie Amerykanka, która rzuciła wszystko, by przyjechać do Jerozolimy. Stylizuje się na Maryję. Przynajmniej takie jest pierwsze skojarzenie. Nie mówi, że jest Jezusem. Ten jej zdaniem był tylko jeden. Ale ona jest prorokiem, który ma ludziom pokazać prawdę o wierze w Boga. Amerykanka obmywa wszystkim stopy, bo tak Jezus kazał. Żyje na ulicy, bo Jezus nic nie miał. I kiedy większość widzi w niej wariatkę, Kozyra podchodzi do niej z szacunkiem, z ciekawością.

Tak jak do kobiety z Bułgarii, która żyje na ulicy. Powtarza, że słyszy głos Boga. Czasem przez tydzień, czasem miesiącami. Kilka lat temu Bułgarka miała męża i dzieci. Zostawiła ich, przyjechała sama do Izraela.

W "Szukając Jezusa" jest wielu Mesjaszy. Większość łączy to, że skończyli z dawnym życiem i zostali bezdomnymi. Mają misję. Są Amerykanie, Rosjanie, Brytyjczycy... Jezus w filmie Kozyry to prawdziwe multi-kulti. Polaków nie ma. Ci, jak zaznacza Kozyra, pojawiają się w Jerozolimie tylko z zorganizowanymi wycieczkami.

Za każdym Mesjaszem kryje się inna historia. Część tych niezawartych w filmie Kozyra zdradziła podczas trwającego festiwalu Millenium Docs Against Gravity w Gdyni. Na spotkaniu z widzami przyznała, że jeden z bohaterów projektu był kiedyś żołnierzem, który brał udział w nalotach na domy muzułmanów. Zabijanie było wbrew jego religii. Ktoregoś dnia coś w nim pękło. Zamieszkał na ulicy, zaczął nazywać się Jezusem.

Wspomina też historię Brytyjki. Miała poukładane życie, ale poznała mężczyznę, który miał się za Mesjasza. Przyjechała z nim do Jerozolimy, do Starego Miasta. Mieli dwie córki. Mąż zmarł, kobieta została sama z dziećmi. Były bezdomne, a Brytyjka kontynuowała „misję” męża. Też w końcu uwierzyła, że jest Jezusem. – Poznała Izraelczyka. Dokarmił ją, miał chyba jakąś knajpę, którą w końcu zamknął. Dołączył do niej, przeszedł na judaizm, bardzo się w to wszystko wciągnął. Gdy kobieta zaszła w ciążę, zamieszkała razem z partnerem w domu. Ale tylko na jakiś czas. Odchowala dziecko i uciekła na ulicę. Czasem wracała. Była bardzo dobrze wykształcona, sama uczyła dzieci. Jak podrosły, wysyłała je do biblioteki. Ta Brytyjka w końcu wróciła do Izraelczyka, ale miała już zaawansowanego raka. Zmarła niedługo później. Tuż przed tym, jak przyjechaliśmy z kamerą do Jerozolimy, zmarł też i mężczyzna. Córki poszły na studia. Tylko jedna dziś żyje. Druga, jak się ostatnio dowiedzieliśmy, popełniła samobójstwo – opowiadała Kozyra.



## Ostre zaburzenie urojeniowe

Syndrom jerozolimski jako pierwszy opisał Yaira Bar-Eli z jerozolimskiej kliniki Kfar Shaul Mental Health Center. Psychiatra zajął się przypadkami pojawienia się urojeń religijnych u osób podróżujących do tego miasta. Są więc ludzie, którzy w tym świętym miejscu odkrywają w sobie "boski pierwiastek". Według badaczy Jerozolima to niejedyne miejsce, które wpływa tak na podróżujących. Podobne przypadki notowano także na przestrzeni lat w Rzymie.

Bar-Eli zauważył, że po 2000 roku pojawiło się więcej samozwańczych Mesjaszy w Jerozolimie. Dlaczego? Jego zdaniem wpłynęło na to połączenie większej dostępności miasta dla turystów i przełom wieków. W latach 1980-1993 było tylko 42 pacjentów, u których zdiagnozowano syndrom jerozolimski. Nie mieli wcześniej stwierdzonych problemów ze zdrowiem psychicznym, za to mieli jedną wspólną cechę: pochodzili z ultrareligijnych rodzin.

Badacz podkreśla, że po 2000 roku wśród hospitalizowanych podróżników z syndromem jerozolimskim były najczęściej osoby, u których wcześniej wykryto **schizofrenię** i inne zaburzenia osobowości. Władze miasta szacują, że teraz co roku w mieście pojawia się 50 "proroków".



Zaburzenie zaczyna się dość niewinnie – pobudzeniem, nerwowością podczas zwiedzania ulic i zabytków. - Później dochodzi do tego potrzeba samotności, odłączenia się od swojej grupy oraz poczucie własnej nieczystości. Ludzie doświadczają wówczas silnego przymusu mycia się i czyszczenia swojego najbliższego otoczenia. Może się to wiązać również z myślami o własnej grzeszności, ale też wewnętrznym przekonaniem o misji powierzonej przez Boga. Dotknięci tym zaburzeniem mogą chodzić po ulicach w ubraniach stylizowanych na te z czasów biblijnych, śpiewać religijne pieśni czy nawet nagabywać obcych o konieczność nawrócenia i pokuty za swoje grzechy – pisała psycholog Anna Góra w tekście dla psychiatria.pl.

Czasem jednak te historie kończą się tragicznie. Znany jest przypadek z 1969 roku, gdy turysta z Australii – Denis Michael Rohan – podpalił meczet Al Aksa. Wierzył, że dostał misję od Boga. Jego działania doprowadziły do masowych zamieszek.

Psychiatra Mosze Kalian opowiadał z kolei dziennikarzom przypadek z 2011 roku. Pewien Brytyjczyk odwiedzający Jerozolimę wierzył, że chmura popiołu, która pojawiła się nad miastem (pył pojawił się po wybuchu wulkanu na Islandii), to znak od Boga o końcu świata. Pobiegł do Bazyliki Grobu Pańskiego, bo tam miał zacząć się Armagedon. Tyle że był wieczór i drzwi Bazyliki były dawno zamknięte. W szale zaatakował nożem policjanta. Ten postrzelił go i zawiadomił szpital psychiatryczny.

W styczniu 2018 roku media donosiły o zaginięciu 29-latka w Izraelu. Brytyjczyk wybrał się na wycieczkę do Izraela pod koniec listopada, a niedługo później rodzina straciła z nim kontakt. Policja natrafiła na powyrywane kartki z Biblii z jego odręcznymi notatkami. Oliver McAfee został określony w brytyjskich mediach jako "pobożny chrześcijanin". Do tej pory nie wiadomo, co stało się z mężczyzną. BBC jeszcze w styczniu publikowało apel rodziny o pomoc. W kwietniu tego roku w jednym z artykułów dziennikarze wspominali, że dalej jest poszukiwany.



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## Najnowsze prace Katarzyny Kozyry w Berlinie

Renomowana galeria ŻAK | BRANICKA w Berlinie pokazuje prace polskiej artystki Katarzyny Kozyry, w tym najnowsze „Sen córki Linneusza” i „Człowiek czworonożny”.



„Sen córki Linneusza” w Uppsali

Katarzyna Kozyra jest wierna sobie. Każda jej praca, począwszy od dyplomowej „Piramidy zwierząt” (1993), skończywszy na najnowszych, pokazywanych w Berlinie: „Sen córki Linneusza” i „Homo Quadrupeds” („Człowiek czworonożny”) z 2018 r., to metaforyczna, wizjonerska refleksja nad palącymi kwestiami współczesności, zarazem wizja społeczeństwa przyszłości opartego na równości każdego indywidualium – kobiety i mężczyzny, człowieka i zwierzęcia. W tym duchu utrzymany jest też trzeci projekt prezentowany w galerii ŻAK | BRANICKA – seria zdjęć „Lou Salomé” z 2005 r. zrealizowanych w pałacu Schwarzenberg w Wiedniu, po raz pierwszy pokazywana publiczności w całości. Wszystkie prace łączą też niejako znak firmowy Kozyry – nieuznawanie granic.



Katarzyna Kozyra jako Lou Salomé

– Artystka w swoich pracach przekracza wszelkie granice, jakie tylko można sobie wyobrazić. Przekracza granice płci, wieku, granice fizyczności, tego co dla nas jest możliwe, a co nie – mówi współszefowa galerii Monika Branicka. – Wystawa podejmuje też nowy wątek interpretacyjny dla Katarzyny Kozyry, który właściwie wcześniej nie był poruszany w jej pracach: przekraczania granic gatunku – dodaje Branicka.

### Od Haraway po europalety

Latem 2018 Kozyra zrealizowała w Uppsali performance „Sen córki Linneusza” wcielając się w postać Elżbiety (Elisabeth Christiny von Linné), jednej z pięciu córek XVIII-wiecznego szwedzkiego botanika Karola Linneusza. Linneusz

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poklasyfikował faunę i florę opierając się na istniejących między nimi różnicach. Elżbieta, której jako kobiecie nie wolno było studiować, a mimo to została naukowcem, zaprzeczyła ojcu. – Jakby rozklasyfikowała gatunki zapraszając wszystkie na Arkę Noego – mówi Katarzyna Kozyra.

W performance w Uppsali Elżbieta dyryguje chórem śpiewającym głosami zwierząt hymn UE „Ode do radości” Beethovena. Artystka i chór stoją przy tym na zestandaryzowanej, unijnej Arce Noego – europaletach. – Mówiąc najprościej impulsem była Unia Europejska i jej losy. Nie wiadomo, jak się one dalej potoczą – tłumaczy artystka.

„Jakaż to ironia losu, że to właśnie córka twórcy systemu klasyfikacji organizmów, opartego na definicji różnic między nimi, w pracy Kozyry buduje nowy porządek świata, w którym wszelkie różnice zostają zniwelowane i wszystkie stworzenia stają się sobie równe” – czytamy w przygotowanym przez galerię opisie wystawy. Ten sam tekst cytuje fragment „Manifestu dla Cyborga” (1985) amerykańskiej biologiki i feministki Donny Haraway, który mógłby być mottem berlińskiej wystawy: „Biologia i teoria ewolucji zajmowały się przez dwa ostatnie stulecia konstruowaniem współczesnych organizmów, traktując je jako przedmioty poznania. Skutkiem było rozmycie się do ledwo dostrzegalnego śladu różnicy między człowiekiem i zwierzęciem...”.



Co jest w człowieku właściwie zwierzęce, a co kształtuje nasz intelekt? - „Człowiek czworonożny”

### Ujarmienie jednorożca

W swojej wcześniejszej pracy „Lou Salomé” Kozyra w roli intelektualistki i femme fatal Louise Andreas Salomé, zaprzyjaźnionej z pisarzami i filozofami m.in. z Nietzchem, Freudem i Rilke, prowadzi ich na smyczy, jako psy. Wątek ten pojawia się też w najnowszej pracy artystki, serii „Człowiek czworonożny”. Tym razem mężczyźni są nadzy a smycze trzymają kobiety w burkach. Mężczyzną może tu być żołnierz lub bojownik, amerykański, europejski, arabski. Zawsze jest tym mitycznym jednorożcem, którego jest w stanie ujarzmić tylko dziewica, uosobienie łagodności.

– Co jest w człowieku właściwie zwierzęce, a co kształtuje nasz intelekt? Wiadomo, że ta zwierzęcość w nas jest. Kobieta, nawet, jeżeli jest ukryta w burce, jest w stanie okiełznać tę dzikość, tę negatywną stronę zwierzęcej osobowości w człowieku – mówi Kozyra. – Czas, by kobiety bardziej dopuszczają do głosu, bo są nastawione mniej agresywnie. Ich głowa nie myśli władzą, tylko - taką mam nadzieję - mają większą wrażliwość socjalną.

Radykalny feminizm prac Kozyry – przynajmniej w oczach niektórych, podobnie jak „zezwierzęcenie” lub „uczłowieczenie” gatunków uniemożliwiający dominację jednego nad drugim, łącznie z homo sapiens, wpisuje się w nurt filozofii reprezentowany już 20 lat temu przez Haraway. Najbardziej dobitnie wyraża go praca „Sen córki Linneusza”, która dała też tytuł wystawie.

– Lineusz wyodrębnił gatunki na podstawie różnic między nimi, a córka Lineusza, w którą wcieliła się Kozyra, pokazuje, że tych różnic nie ma, że właściwie wszystko jedno, kto jakim językiem mówi, czy kwiczy, chrumka, miauczy czy szczeka, jesteśmy zwierzętami czującymi, myślącymi i dlatego jesteśmy jedną rodziną, i to jest piękna metafora współczesnego świata, w którym chcielibyśmy żyć. A z którym dzisiaj mamy problemy – konstatuje Monika Branicka.

Wśród artystów na stałe współpracujących z galerią [ŻAK | BRANICKA w Berlinie](#) są m.in. Hubert Czerepok, Zofia Kulik. Robert Kuśmirowski, Dominik Lejman, Józef Robakowski, czy jedyna jak dotąd polska laureatka renomowanej nagrody Galerii Narodowej w Berlinie Agnieszka Polska.

Wystawa prac Katarzyny Kozyry „Sen córki Linneusza” czynna jest do 16 lutego 2019.



# DELME REPORT



Katarzyna Kozyra zeigt mitten in der Stadtkirche eine extra für Delmenhorst zusammengeschnittene Videoarbeit. Der dauert über eine Stunde und läuft in Dauerschleife. Fotomontage: Konczak

**DELMENHORST** 10 SEP, 2017

Looking for Jesus

## Begegnung mit vielen Messiassen in der Stadtkirche

Von **Britta Suhren**

**Auf die Spuren des Jerusalem-Syndroms kann man sich ab heute, 12 Uhr direkt in Delmenhorst begeben. In der Evangelisch-lutherischen Stadtkirche eröffnet die Künstlerin Katarzyna Kozyra eine spannende Videoarbeit.**

„Sind Sie Jesus oder glauben Sie, Sie sind Jesus?“ „Ja, ich bin Jesus.“ „Dann müssen wir ihnen folgen.“ Da ist ein Mann mit langen Haaren und Bart, der eine weiße Robe trägt und eine orthodoxe Christin, die in Dauerschleife die sieben Wunder wiederholt, die sie in ihrer Kirche erlebte. Ein anderer Mann ruft fröhlich „Taxi Jesus“ und lädt auf einen Eselsritt ein.

### Jede Menge Messiasse

Die polnische Video- und Performancekünstlerin Katarzyna Kozyra reiste seit 2012 schon mehrfach nach Jerusalem, um dort Menschen zu begegnen, die vom Jerusalem-Syndrom betroffen sind. Personen, bei denen dieses Syndrom diagnostiziert wurde, sind davon überzeugt, sie seien der Messias oder eine andere biblische Figur. Bei einigen hält dieser Zustand wenige Tage an, bei anderen bleibt er dauerhaft.



Mit einer naiv-kindlichen, sehr sympathischen und offenen Art geht die Künstlerin direkt auf die Personen zu, übernimmt den Part des Fragestellers für die Betrachter, die selbst, wenn sie vor Ort wären, sich so etwas direktes vielleicht nicht trauen würden. Begleitet wird Kozyra immer von einem Filmteam, so dass ihre Videoarbeit einen dokumentarischen Anstrich bekommt.

## Das Jerusalem-Syndrom

Aus ihren vielen Reisen hat die Künstlerin viele Stunden Material gesammelt, das nun in einen Kinofilm einfließen soll. In der speziell für Delmenhorst geschnitten Version zeigt sie eine Auswahl dieser Interviews, weshalb die Ausstellung auch den Titel „Looking for Jesus. Interviews from the Archive“ trägt.

Für Annett Reckert, Leiterin der Städtischen Galerie Delmenhorst, ist es das dritte Außer-Haus-Projekt des Haus Coburg, nach der Klang-Performance von Thomas Putze im Wasserturm und einem genussvollen Marktplatz von Sonja Ahlhäuser in der Markthalle vor sechs beziehungsweise drei Jahren.

## Drittes Außer-Haus-Projekt der Städtischen Galerie

Wegen dem Reformationsjubiläum konnte sich Thomas Meyer, Pastor der Evangelisch-lutherischen Stadtkirche eine Zusammenarbeit mit der Galerieleiterin gut vorstellen. Mutig sei er, offen, jemand, mit dem man etwas aushecken könne, sagt Reckert über Meyer. „Er riss seine Kirchentür förmlich für uns auf.“

Die Ausstellung greift deutlich in den Kirchenalltag ein. Der Altarraum, 1908 angebaut, wird unsichtbar gemacht, verschwindet hinter einer elf Meter hohen weißen Wand, die als Projektionsfläche für den Film dient, der darauf in Dauerschleife läuft. Erstmals kann Kozyra diese Arbeit in einer aktiven Gemeindekirche zeigen. Das überrascht und freut die Künstlerin sehr.

## Altarraum verschwindet hinter der Projektionswand

„In Polen wäre so etwas nicht möglich. Unter der amtierenden Regierung trauen sich viele Künstler heute weniger, auch da die Museen um die Streichung öffentlicher Gelder fürchten“, sagt sie.

Für Reckert eignet sich das Projekt auch, um über Glauben nachzudenken.

„Medienstars aber auch Strömungen in der Ernährung oder Sport haben für einige Menschen heute den Stellenwert von Göttern oder einer Religion“, sagt die Galerieleiterin.

„Wir wollen die Leute zum Nachdenken, aber auch zum Diskutieren anregen. Deswegen sollen die Besucher auch Fragen in einer Kiste zurücklassen“, erzählt Meyer. Er vermutet, dass es gerade für norddeutsche Protestanten nicht einfach sei, sich auf so ein spirituelles Erlebnis einzulassen. „Dabei ist auch die Bibel voll von Propheten, die vom heiligen Geist berührt wurden. Waren sie gesund oder krank?“ gibt Meyer zu Bedenken.

## Fragen der Besucher sind gewollt

Die Schau läuft bis zum 22. Oktober. Zum Dialog laden mittwochs von 13 bis 14 Uhr, donnerstags von 16 bis 17 Uhr und sonntags von 15 bis 17 Uhr so genannte „Art Angels“ ein. Unterstützt wird die Ausstellung vom Niedersächsischen Ministerium für Wissenschaft und Kultur, dem Freundeskreis **Haus Coburg** und der Citykirchenarbeit der Stadtkirche Delmenhorst.

**Teile jetzt den Artikel**



## Skok do przodu

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*Foto: Katarzyna kozyra prowadzi sklep Żabka w Bydgoszczy*

**Katarzyna Kozyra przez kilka lat wspierała swojego brata w prowadzeniu dwóch sklepów pod logo Żabka. Zdobyte doświadczenie postanowiła wykorzystać we własnym biznesie, otwierając sklep w jednej z bydgoskich galerii handlowych.**

**Co Panią skłoniło do inwestycji w sklep Żabka? Dlaczego wybór padł właśnie na tę sieć sklepów?**

Można powiedzieć, że do przystąpienia do sieci Żabka zainspirował mnie mój brat Przemek, który jest bardzo zadowolony z trwającej od kilku lat współpracy z tą firmą. Prowadzi on dwa sklepy w Bydgoszczy – przy ul. Gdańskiej i na placu Starego Rynku. W wolnym czasie starałam się wspierać go w prowadzeniu biznesu. Stało się to moim nawykiem – czasami zaglądałam do sklepów bez zapowiedzi gdy przechodziłam obok, by sprawdzić czy wszystko jest w porządku. To właśnie od tego zaczęła się moja sympatia do Żabki. I tak zostało. Zrezygnowałam ze swojej dotychczasowej pracy i zostałam franczyzobiorczynią. Myślę, że wszystkie osoby marzące o własnym biznesie, a nieposiadające innowacyjnego pomysłu i dużych nakładów finansowych, powinny zainteresować się tym, co oferuje Żabka. Na starcie zapewniony jest lokal, wyposażenie i zaopatrzenie w towar, co znacząco ułatwia rozpoczęcie działalności. Nie bez znaczenia był dla mnie fakt, że Żabka zapewnia finansowy parasol ochronny w ciągu 3 pierwszych miesięcy prowadzenia działalności – dzięki temu mogłam śmiało wdrożyć się w prowadzenie własnego sklepu bez obaw o niepowodzenie. A i tak nadal gdy pojawiają się pytania lub wątpliwości, mogę poradzić się Partnera ds. Sprzedaży, który stanowi ogromne wsparcie w prowadzeniu biznesu. Oferowane dobre warunki finansowe, czyli min. 6500 zł gwarantowanego przychodu sprawiają, że łatwo zaplanować sobie wydatki i cieszyć się tym co w pracy w sklepie lubię najbardziej, czyli kontaktami z Klientami.

**Ile wyniosła początkowa kwota inwestycji w Pani przypadku?**

Trudno mi przywołać w tej chwili dokładną kwotę, ale nie były to wielkie pieniądze. Cały nakład na pewno nie był większy niż 5 tys. zł. Podstawowe koszty związane były m.in. z pierwszymi formalnościami (wynagrodzenie dla księgowej, prawnika) oraz wydatkami na środki czystości, materiały biurowe, zakup kasy fiskalnej itp. Te wydatki rozkładały się jednak w czasie.

**Czy jest to biznes rodzinny?**

Można powiedzieć, że tak – zarówno ja, jak i mój brat jesteśmy franczyzobiorcami Żabki. Sklepy prowadzimy jednak osobno, choć niejednokrotnie pomagamy sobie nawzajem.

**Zatrudnia Pani rodzinę?**

Nie zatrudniam rodziny, choć często mogę liczyć na pomoc z ich strony, szczególnie jeśli chodzi o moją mamę. Tak jak ja, bardzo angażuje się w funkcjonowanie sklepu i stara się przyjeżdżać do niego raz w tygodniu, by pomóc w bieżących pracach czy porządkowaniu magazynu.

**Po jakim okresie działalności zwróciły się nakłady inwestycyjne?**

Po pierwszych dwóch miesiącach prowadzenia sklepu.

**Czy myśli Pani o otwarciu kolejnej Żabki?**

Obecnie skupiam się na rozwijaniu swojego pierwszego sklepu. Wiem, że muszę swojej firmie poświęcić wiele uwagi na początku funkcjonowania, wypracować pewne schematy działania i zasady współpracy między mną, a pracownikami, aby w przyszłości działała bez zarzutu. Jeśli sklep będzie prosperował tak dobrze, jak sobie zaplanowałam, pomyślę o kolejnym.

**Żabka kojarzy się ze sklepem, w którym możemy kupić coś „na szybko”. Nie jest to sklep na duże zakupy. Czy nie obawia się Pani, że powróci trend chodzenia do dużych sklepów lub szybkich zakupów oferowanych przez e-commerce?**

Absolutnie nie mam takich obaw. Za uzasadnienie niech posłuży przykład z życia wzięty, wczoraj przyszyły do mnie dwie klientki, które stwierdziły, że to świetnie, że nasz sklep znajduje się właśnie w Galerii Pomorskiej. Zwróciły uwagę, że podczas wizyty w dużym markecie można się zmęczyć i szybko zniescierpliwic, a także zwykle traci się tam wiele czasu. Dlatego tak ważna jest możliwość dokonania zakupów w mniejszym sklepie, w którym wszystko jest pod ręką. W Żabce można znaleźć wszystko to, co w danej chwili jest potrzebne, a nawet więcej – skorzystać z szerokiego pakietu usług dodatkowych, np. opłacić drobne rachunki, wypłacić gotówkę czy kupić kupon Lotto. Tempo życia współczesnych konsumentów ciągle rośnie i nie spodziewam się, żeby w najbliższych latach znacząco zwolniło. Każdy dąży do jak największej wygody a czas jest coraz cenniejszym zasobem. Żabka podąża za tymi trendami, rozwijając ofertę dań gotowych, na wynos, ale też produktów zdrowych – ułatwiając codzienne życie i oszczędność czasu.

**Jak radzi sobie Pani z rosnącą konkurencją ze strony małych sklepów sieciowych i dyskontów?**

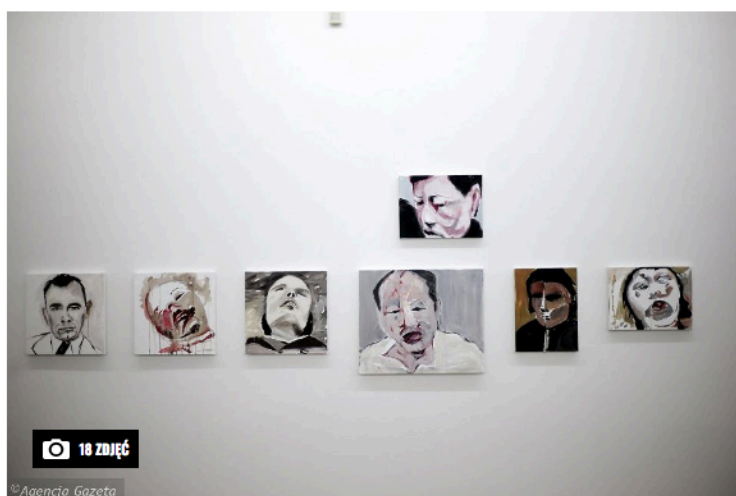
W okolicy mojej Żabki nie ma takich sklepów, więc nie obawiam się konkurencji. W galerii, w której prowadzę sklep, znajduje się jednak Carrefour, a po drugiej stronie ulicy – Piotr i Paweł. Wiele osób myślało, że będzie to dla mnie spora konkurencja, okazało się jednak, że to błędne założenie. Żabka zaspokaja inne potrzeby niż duże dyskonty. Klienci przychodzą do Żabki, ponieważ nie chcą tracić czasu i energii na wizytę w sklepie wielkoformatowym. W moim punkcie znajdują swoje ulubione marki w przystępnej cenie, mogą napić się pysznej kawy i zjeść coś na szybko bez długich kolejek.

<http://szczecin.wyborcza.pl/szczecin/7,137466,23321627,widzialy-ich-twarze-wspolna-wystawa-kozyry-i-szumskiej.html>

Kultura

## Widziały ich twarze. Wspólna wystawa Kozyry i Szumskiej w Szczecinie

ep 25 kwietnia 2018 | 18:12



Agencja Gazeta  
Na wystawie 'Twarze / Faces' w Muzeum Narodowym (CEZARY ASZKIEŁOWICZ)

Nowa wystawa w Muzeum Narodowym to intrygujące zestawienie stu dramatycznych twarzy z portretów Katarzyny Szumskiej z instalacją wideo Katarzyny Kozyry, która pokazuje twarze tańczących tancerzy.

Teatr jest obszarem, na którym obie panie, działające w różnych mediach, się spotykają – Katarzyna Kozyra, którą fascynuje teatr, taniec, oraz Katarzyna Szumska, która współtworzy Teatr Cinema w Michałowicach.

Dwukanałowa instalacja Kozyry „Faces” z 2006 r. kadruje występy wybitnych tancerzy, koncentrując się na ich twarzach, które wyrażają moment intensywnego wysiłku w twórczym akcie.



Czytaj także:

### **Katarzyna Kozyra: Szukam Jezusa**

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Prace Szumskiej to portrety z rozpoczętego w 2013 cyklu „Portrety w zawieszeniu”, dramatyczne, ekspresyjne, w których odbija się śmierć, jak w twarzach Żydów z warszawskiej ulicy w latach 30.

– Jest to wystawa, która mówi o spektaklu, tematem jest maska.

Żyjemy w czasie, o którym niektórzy już uważają, że mamy tylko spektakl i nie wiadomo, czy coś się za nim kryje – rzucił Lech Karwowski, dyrektor MN.

Wernisaż w czwartek 26 kwietnia o godz. 18 w Muzeum Sztuki Współczesnej – **Muzeum Narodowym** przy ul. Staromłyńskiej 1, godzinę później pod szklaną kopułą spotkanie publiczności z artystkami.

Wystawę można będzie oglądać do 1 lipca.

They are a fascinating bunch of eccentrics. One with long hair and a beard wearing a white robe and a gold-trimmed red tunic looks as if he's stepped out of a Northern Renaissance painting of Jesus. There's an African-American jazz musician and a French Jew who became a Muslim and claims to be a surgeon. The most interesting and engaging is a bearish, genial man of about 50 in a white T-shirt and blue bathing suit who knowledgeably explains mystical ideas from the kabbalah. Ms. Kozyra tells him at the end of the film, "You're the nicest messiah I have met."

Much of the fun is in the gentle, nonthreatening way Ms. Kozyra introduces herself to her subjects, overcomes their suspicions and gets them to hold forth on how they suppose themselves to be imbued with the Holy Spirit. As a character herself in the movie, she has a subtly comical, deadpan presence. She seems earnestly interested in each man even if sometimes she's obviously skeptical and other times apparently bored by his monomaniacal, grandiose or evasive discourse. A strident atheist could take the film as further evidence that religious faith is irrational, but Ms. Kozyra leaves it all open to interpretation.

KEN JOHNSON

## Katarzyna Kozyra

'Looking for Jesus'

Postmasters  
54 Franklin Street, TriBeCa  
Through Feb. 28

In "Looking for Jesus," an entertaining, philosophically intriguing, 70-minute video by the Polish artist Katarzyna Kozyra, the camera follows Ms. Kozyra in Jerusalem, where she finds and interviews men who believe they are Jesus. She's looking for people with a condition known as Jerusalem syndrome, characterized in part by delusional over-identification with characters from the Bible.



A scene from the Polish artist Katarzyna Kozyra's video about people with Jerusalem syndrome, who believe they are Jesus.



<https://franczyzawpolsce.pl/im-sie-udalo/8335-skok-do-przodu>

**Czy jest to biznes dla kogoś, kto wcześniej nie miał do czynienia z handlem detalicznym?**

Myszę że tak, choć uważam, że na pewno warto posiadać tak zwaną „smykałkę” do handlu. Ja, zanim otworzyłam swój sklep Żabka, przez 9 lat pracowałam jako sekretarka komendanta w komisariacie policji. Sądzę więc, że niejedna osoba odnalazłaby się w tym biznesie, nawet nie mając doświadczenia. Warto także pamiętać, że każdy francyzobiorca swoją drogę w sieci Żabka zaczyna od kilkuetapowego szkolenia przygotowującego do prowadzenia sklepu, na którym uczy się zarówno teorii, jak i praktyki pod czujnym okiem francyzobiorcy-trenera. Podsumowując, moim zdaniem ważniejszy od doświadczenia, jest zmysł do biznesu, trzeba także lubić to, czym się zajmuje. Ja kocham to, co robię, więc taka praca jest dla mnie przyjemnością.

# This Filmmaker Interviewed a Bunch of People Who Are Convinced They're Jesus Christ

by Zach Sokol

February 5, 2015



The filmmaker Katarzyna Kozyra (right) talking with a man claiming to be Jesus

If a guy wearing dirty robes and a makeshift crown came up to you and started screaming that he was the living incarnate of Christ, chances are you'd bolt in the opposite direction. Katarzyna Kozyra, on the other hand, has spent the last few years going out of her way to find such characters and hang out with them.

The Polish artist and filmmaker has traveled to Jerusalem four times since 2012 to document people who exhibit symptoms of Jerusalem Syndrome—a strange condition in which visitors to the Israeli city develop religious-themed delusions, obsessions, and even psychosis. Sufferers "usually wash up in police custody or emergency rooms, suffering from dehydration and self-neglect of, well, biblical proportions," wrote Sam McPheeters in a 2011 VICE feature on the condition. He went on:

There are several diagnostic types of Jerusalem syndrome. There are the traditional crazies—travelers with profoundly skewed worldviews, acutely religious, who find themselves caught in Jerusalem's psychic force field. Some come with claims that they have decoded religious secrets, such as the date of the Messiah's return, the location of Eden or Golgotha, or the exact criteria for heavenly ascension. Others arrive to act out particularly grisly Bible passages. Many of them are practitioners of what the journal *Mental Health, Religion & Culture* terms "psychotic asceticism."

Kozyra's footage has been compiled and edited into a feature-length documentary called *Looking For Jesus* (2012—....), which is on view at Postmasters Gallery in New York through February 28. Kozyra doesn't focus on the idea that her subjects are mentally ill—interviews she conducted with scientists and psychologists were not included in the final cut, and it's often not clear how far gone the syndrome sufferers are. The impression you come away with is that perhaps their conditions are linked to faith rather than madness—or that there is a thin line between the two.

I spoke with Kozyra over email about why she wanted to spend lengthy amounts of time with wannabe messiahs, and if she considers the film to be a documentary at all.

Kozyra's footage has been compiled and edited into a feature-length documentary called *Looking For Jesus* (2012—...), which is on view at Postmasters Gallery in New York through February 28. Kozyra doesn't focus on the idea that her subjects are mentally ill—interviews she conducted with scientists and psychologists were not included in the final cut, and it's often not clear how far gone the syndrome sufferers are. The impression you come away with is that perhaps their conditions are linked to faith rather than madness—or that there is a thin line between the two.

I spoke with Kozyra over email about why she wanted to spend lengthy amounts of time with wannabe messiahs, and if she considers the film to be a documentary at all.

**VICE: What made you want to take on this topic?**

**Katarzyna Kozyra:** When I heard about [Jerusalem] Syndrome, I was immediately interested to meet those people afflicted. The small space between what we are and what we believe to be has always been on my mind. Identity is something I've always been working on, and the identity of somebody that thinks he is closer to God than anybody else is the most interesting ever.



Another man who claimed to be Jesus

**Do you come from a religious background?**

In Poland, you can be only religious or against religion. Anyhow, you have to deal with religion... it's impossible to ignore it. But ultimately, I didn't create this project because of my own personal experiences with religion.

**What was the most interesting thing you noticed or observed while filming? Did any story or moment stand out in particular?**

One among the most interesting things I observed is the change in myself—in my approach... the shift from an interest in visual representations of Jesus to the deep belief that there is something much bigger to explore. I mean something not restricted with "patterns" I already know. For me, it's like jumping over my own shadow.

**When were you filming and how long were you in Jerusalem for? You've been four separate times, right? Does *Looking for Jesus* include footage from each trip?**

That's right. I've been four times now, but in the exhibition I didn't include footage from my last two trips. Every time I work on the extra footage for a purpose other than a gallery show, I discover new things—even from the people I met during my first journey to Jerusalem.

My approach to the subjects changes throughout the film, and there is a kind of development. I edit the meetings in a chronological order, but there are also some people who appear who were already present two times prior. In the future, I will add other meetings with the same people.

**How did you prepare for this project, research-wise?**

We live in a fragmented world, so throughout my life I had some information that I've put together, but I didn't study on purpose. Before I started making this film, I got some lessons about religion. But the work is not about precise references to sacred books, but rather about personal experiences by people that think to be reincarnations or incarnations of saints, or other sacred people.

Of course there were some psychologists and doctors that are experts in Jerusalem Syndrome who I spoke with, but I didn't use those interviews in the movie. The scientific side is not what interests me the most. In order to be scientific, scientists look for similarities in order to segregate, "clean," and name things... I look for what is unique, really

personal, and—because of that—heroic.

**While your past work has involved filming people—sometimes without the subjects' knowledge—do you consider this work to be more of a straightforward, objective documentary than your past video work?**

I always try to be objective. The ways I get the footage, if hidden or not, doesn't make the outcome more or less objective.

I don't have a precise recipe to make artworks. Their form depends on the subject and the inspiration. Everything I was working on with Looking for Jesus is documentation of experiences. If I decide to prepare the footage I got for a documentary festival, then the outcome will most likely take a more straightforward documentary form. Anyway, what is artistic comes from the space "in between"... from the space between objective reality and doubts about it—the more narrow the space is, the more straightforward the work can be.

**Can you tell me about editing this film? Postmasters' exhibition description implies you cut up the footage to possibly skew with our perception of what is factual and what isn't. Can you elaborate on your editing process for this film?**

As I deal with so different personalities, I cannot use the same [method] of editing for everybody I met. It seems to me that every character needs to be described in his own way. I need to find a key to edit every character in a unique and most appropriate way.

For example, Sister Jostina, the woman serving God in the Syrian church, learned English in order to be able to tell her stories to tourists. She memorized the three stories she told us in English by heart and choreographed and intoned nearly the exact same way every time she repeated herself. As she wanted to give a perfect performance, she was stressed and constantly had to start all over again. This is why we thought its interesting to highlight that by adding the split screen of her telling the same story—especially as the Holy Spirit made her story possible.



The director expressing frustration with one of the supposed messiahs' description of godliness.

**One of the things I found interesting was when the documentary switches from documenting people who specifically claimed to be Jesus to that one man who talked about how Israel should have a political revolution. Do you consider this doc to be about general passion and fervor as much as it's about religious fervor?**

Yes, you are right, it's also about general fervor. But even if its fervor about political revolution, it is still about the kingdom of David. So the subject evolves around religion, regardless.

Religion contains a large spectrum of interpretation of possible persons... Also, in the history of the same religion, you got monks who were living in lonely caves, or Gotfried de Boullion going on crusades. So in the movie, you also have people that take different approaches to the idea of being close to God.

**Did the people you interview exhibit consistent behavior—besides the fact that they believed they were the messiah?**

More or less... I would say yes. Only Bo, the Korean man, was somehow unpredictable. During the interview he has an outburst and suddenly starts to say, "Do you think it's easy for me to be selected?"

Also, Bo is the voice that's over the edited footage from the different holy places in Jerusalem—like the Wailing Wall, or the holy sepulcher, or their surroundings. Sometimes we show Bo's hand on camera, but it's a fragment of the full picture. We never show him in full, as the footage of him was taken secretly, and he doesn't want to give an

interview as [he says] it's not time for him to appear on TV yet.

**What do you hope the viewer gets out of watching this film? What reaction are you hoping for?**

I hope to open horizons or to deliver doubts. Anyway, I hope to serve something more than pure entertainment.

'Looking for Jesus (2012—...)' is on view at Postmasters through February 28. For more information, visit the gallery's website.



A man who claims not to be Jesus, but rather "the chosen one" from the House of Efraim

## Katarzyna Kozyra pokazuje film "Szukając Jezusa" w Nowym Jorku

PAP, yes 26.01.2015 16:14

**Pracę opowiadającą o tzw. syndromie jerozolimskim prezentuje galeria Postmasters w Tribecie na Manhattanie. To 70 minut z ok. 200 godzin materiałów filmowych gromadzonych przez Kozyrę przez ponad dwa lata.**

Film "Szukając Jezusa" powstał w Jerozolimie i okolicy. Jego scenarij jest m.in. tamtejsza starówka, Morze Martwe, góra Synaj, Ściana Płaczu, bazylika Grobu Pańskiego i część Judei. Projekt - według zamierzenia twórczyni - stanowi opowieść o ludziach, ich potrzebach, zmaganiu się z brakiem duchowości. Nie zdecydowali się żyć zgodnie z obowiązującymi schematami, lecz we własnej niszy, szukają sposobów na życie. Są głęboko zdeterminowani i istotne jest dla nich to, że znajdują się na Ziemi Świętej.



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Katarzyna Kozyra podczas premiery "Szukając Jezusa" w Atlasie Sztuki w Łodzi (Fot. Małgorzata Kujawka / Agencja Gazeta)

"Syndrom jerozolimski" to przeświadczenie niektórych ludzi, że mogą być mesjaszami. Rozmówcy Kozyry ubrani są w szaty, jakie znamy z obrazów przedstawiających Jezusa, ale mają też zwykłe ubrania. Niektórzy utrzymują, że są mesjaszami, a Bóg wybrał ich spośród miliardów ludzi. W opinii innych meszjasz żyje w ich ciele. Jeszcze inni przekonują, że za sprawą Ducha Świętego mogą dokładnie rozumieć nawet tych, którzy mówią nieznanymi językami, lub że ich przodkowie brali udział w pierwszej wyprawie krzyżowej.

- Tak naprawdę mało kto twierdzi, że jest mesjaszem. Potrzeby duchowe tych ludzi przerastają u nich potrzeby materialne. Motywuje ich przeświadczenie o ich wyjątkowości, o tym, że mają do wypełnienia misję. Ich zdaniem podział świata na różne wyznania i wynikające z tego konflikty spowodowane są niezrozumieniem prostego faktu, że wszystkim religiom chodzi właściwie o to samo - wyjaśnia Kozyra.



## Katarzyna Kozyra pokazuje film "Szukając Jezusa" w Nowym Jorku

PAP, yes 26.01.2015 16:14



Autorka filmu rozmawia z ludźmi różnych ras i krajów, jak Holandia, Rosja czy USA. Artystka dostrzega, że każdy z przedstawianych uczestników projektu ma odrębny światopogląd, system filozoficzny, w którym się wszystko mieści i tłumaczy. - Szukam zawsze oryginalnych osób, a nie tych, którzy się powielają. Staram się właśnie te odmienności wydobywać, a nie glajchszachtować, co ma miejsce w naszym świecie - tłumaczy swą koncepcję artystyczną.

Prezentowane w Nowym Jorku fragmenty to 70 minut z blisko 200 godzin materiałów filmowych gromadzonych przez przeszło dwa lata. Kozyra ma w planie kontynuację pracy przez następny rok, aby dokończyć przeglądanie taśm i odbyć kolejną wyprawę do Jerozolimy.

- Chciałabym, żeby powstał półtoragodzinny film dokumentalny, i mam już pomysł, jak go zrealizować. Kusi mnie jednocześnie większy format galeryjny. Mogłabym wówczas poszaleć, zrobić wersję 24-godzinną, wiedząc, że widz nie będzie się czuł zobligowany od razu do obejrzenia wszystkiego, ale będzie mógł przychodzić i wracać - zapowiedziała.

Jak mówiła, widzowie reagują na jej projekt w różny sposób. Większość odbiera go pozytywnie, niektórzy zgłaszają pretensje, bo mają inne wyobrażenia o tym, jak należałoby pokazać mesjasza. Zdarza się też, że - jak mówiła - najpierw temat wydaje się komuś głupi, lecz ostatecznie zaskoczeni są, jak jest ciekawy.

- Bardzo mnie ten film pochłonął, bo ludzie będą się starali obecnie zrozumieć istotę bytu, niekoniecznie w obrębie własnej religii. Sami sobie będą mesjaszami. Nie musimy przedstawianym na ekranie mesjaszom wierzyć. Ich idee mogą wydawać się śmieszne i nie wszystkich przekonują, ale każdy znalazł drogę, aby wzbić się ponad swoją rzeczywistość, swoją formę oświecenia i stać się lepszym człowiekiem - oceniła nowojorczanka Polly K.

Projekt "Looking for Jesus" prezentowany będzie w Postmasters do 28 lutego.

# Katarzyna Kozyra. Looking for Jesus

6 May — 22 Nov 2015 na Caterina Tognon in Venice, Italy



*Katarzyna Kozyra. Looking for Jesus, 2013-14*

Katarzyna Kozyra's starting point for this project was information about the so-called Jerusalem Syndrome, an acute delusional disorder which had been reported by medical professionals only in the 2nd half of the 20th century. After visiting the Holy Land, people afflicted with the syndrome start to identify with Biblical characters – mostly and usually with the Messiah. To date the artist has visited Jerusalem four times in order to find those, who in the early 21st century believe themselves to be Jesus. The result is over 100 hours of video footage from interviews, and the city which serves as the background for religious rituals, and a scene for people of various faiths, denominations and colours, subsequent Messiahs who try to convince the artist they are miraculous and genuine, and a colorful crowd of pilgrims and locals. This time Kozyra witnesses an ongoing performance in which she is not the protagonist, but merely an audience attempting to find and record at least a fraction of what goes on in this sacred city. Kozyra encounters incredible personalities. Each of her heroes hides a fascinating story, and all of them combined constitute a project presenting ways and means of carrying out one's faith, its place and

role in today's world, and values on which we build our reality.

The editing process is yet another stage of the contemplation of this "performance", and at the same time it is the moment for the verification of certain facts. It is also when the artist ask herself—and us—many questions: what are the mechanisms of faith and shaping our beliefs? How do we perceive reality and how do we build our perception of it? Isn't the critical approach and never-ending fact-checking just another expression of the instinctive desire to believe in the power of reason?

According to the Polish historian and essayist Andrzej Wajs, the video "Looking for Jesus" is not a documentary in the classic sense of the word. It is a diagnosis and, at one and the same time, a journal of the artist's own journey who, at one moment, notices that she is also telling her own story, a story of lack, of non-presence and of longing. The Jerusalem episode affords her a better understand of the phenomenon of self-identification, for now she can observe it from outside, as it were. Her characters, meanwhile, are utterly convinced that otherness – including cultural alienation – is a stain which they have to wipe away and that only in discovering themselves will they find the road to Jesus, as a guarantor and guard of their subjectivity. If they feel like its lessees, it is only by way of His consent. Like apostles. This is what the film treats of.

Katarzyna Kozyra was born in Warsaw in 1963, a sculptor, photographer, performance artist, filmmaker, author of video installations and artistic actions. She is one of the most renowned Polish contemporary artist, both in Poland and abroad. In 1993 Katarzyna Kozyra graduated from the Warsaw Academy of Fine Arts, Faculty of Sculpture. Kozyra received, among others, the Paszport Polityki award in 1997 and the Award of the Minister of Culture and National Heritage in 2011. In 1999, she received an honorable mention at the 48th Venice Biennale for the video installation Men's Bathhouse in the Polish Pavilion. In her works she touches upon the most important issues: identity and transience, life and death or religion and sex. She manoeuvres in spheres of cultural taboos as well as the stereotypes of behaviour ingrained in society. In 2012 she established the Katarzyna Kozyra Foundation. After her solo shows presenting Looking for Jesus in Warsaw, Berlin and New York, many media, including the New York Times, wrote about this project, emphasizing its entertaining and philosophically intriguing aspects.



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## THE NEW YORKER



### ART

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ART

### KATARZYNA KOZYRA

In “Looking for Jesus,” her gonzo feature-length video, this witty and socially engaged Polish artist travels to Jerusalem to meet the Messiah and finds the city crawling with Saviours, most in mufti but some dressed in pseudo-Nazarene tunics, some certifiably insane and others just aggravating. Kozyra, ever deadpan, hangs out with an assortment of Jesuses, including a jazz musician allied with the Black Hebrew Israelites, an American who annoys commuters with proclamations about the Kingdom of David, and a dreadlocked white guy who knows he’s the Messiah but is also a self-described “nice guy that loves beer and likes to fuck ladies.” One Jesus runs away from Kozyra, but she isn’t worried—after all, He vowed to come back. Through Feb. 28.

January 15 - February 28

Postmasters

## Female Artists are a Force to be Reckoned With

The Reckoning: Women Artists of the New Millennium by Eleanor Heartney, Helaine Posner, Nancy Princenthal and Sue Scott, is the new quintessential volume that illustrates the importance of female artists in visual culture. The book focuses on the work of 24 hand-picked female artists, born after 1960, that have pushed beyond the stereotype of 1970s “feminist art” and have asserted themselves as influencers in the modern art world. With approachably written chapters on each of the women, the authors define these artists’ important roles in the shaping of contemporary culture and art.

The Reckoning is the powerful follow-up book to the authors’ seminal *After the Revolution: Women Who Transformed Contemporary Art*, which gives an introduction and overview to 12 female artists from Louise Bourgeois to Dana Schutz, who helped to push and shape the role and perceptions of female artists in the art world. The Reckoning takes a step further, examining a younger generation of women artists specifically who live in cultures affected by the globalization of the contemporary art world. Each of the women was chosen organically by the authors as discussions ensued about artists’ as well as common themes and their various methods of creating work. Rather than defining each section by the artists’ nationality, medium or age, the resulting list was split into four highly unorthodox categories; Bad Girls, History Lessons, Spellbound and Domestic Disturbances.

Although the artists often intersect one or more of the categories, they were loosely assigned to each to help illustrate how sexual identity, politics, internal experience and pleasures and pressures of domestic life are explored through their work. The Bad Girls chapter, penned by Eleanor Heartney, delves into the hot button issue of sex and sexuality, posing the eternal question of whether pornography and sexually explicit imagery is empowering or a form of male violence against women. The artists chosen for the chapter embrace the former, using the female body and sex as a method to attack the traditions of male gaze and take ownership back so to speak. Possibly the most famous Bad Girl of them all, YBA artist Tracey Emin is of course featured, as well as Ghada Amer, Cecily Brown, Mika Rottenberg and Wangechi Mutu, who use sex and the body to assert power in their imagery. Polish critical artist Katarzyna Kozyra plays on the idea of gender in many of her videos, using the fringes of society like drag queens, midgets (specifically using the politically incorrect term), amputees, body builders and naked men and women to illustrate her theories of the malleability of masculinity and femininity, gender and violence. Pushing between male and female roles, her piece *Cheerleader* from the *In Art Dreams Come True* series features Kozyra as the head cheerleader cavorting in the male locker room, only to strip at the end to reveal herself as a naked boy (with the help of prosthetics).

The chapter *Spellbound*, by Nancy Princenthal, refers to the stereotype that women are wistful, dreamy and undirected, with a stable of artists who manipulate the symbolism and trance-like imagery to create powerful work that criticizes oppression from male society. With roots in Surrealism, artist such as Janine Antoni, Pipilotti Rist, Lisa Yuskavage, Jane & Louise Wilson and Cao Fei use dream-like imagery, flowing cloth material, cartoon influences and the like to pick up where the great Louise Bourgeois left off, creating fantastical imagery with an underlying current of gender. For example, Swedish born Nathalie Djurberg uses materials that could be called child-like – crude Plasticine and clay – to make stop animation videos that border on the humorous. Because of the nature of her materials, Djurberg’s characters, both animals and humans, suffer almost comical violence, as arms, legs and penises are cut off, flesh stripped away and eyes gouged out in a frenzy bringing together eroticism, cynicism and dangerous behavior, as if seen through the eyes of an uncomprehending child.

Sue Scott’s chapter, *Domestic Disturbances*, delves into how the issues of home and family weigh upon female artists. A duality of resisting and embracing domestic life is a theme that runs throughout the work of many contemporary female artists’ as roles, work life and culture have changed over the past 50 years. Leaving the extremism of women’s liberation and adjusting to a more modern and semi-balanced present, these artists explore the allure and propulsion of domesticity, thinking of the feeling of “home” as both welcoming and confining. The work of artist Kate Gilmore opens the chapter, a video artist who often casts herself as the female protagonist thematically working against something, and involving physical exertion. Placing herself at the center of her art, her most iconic piece was debuted at the Whitney Biennial of 2010. In *Standing Here*, Gilmore literally fights her way up a constructed chute, emulating an “upright birth canal” that she claws her way to the top of, symbolically becoming a woman born into the art world.

The Reckoning’s final chapter, *History Lessons* by Helaine Posner features artists who pay homage, or reference the great feminist artists of the 1970s in their work. Yael Bartana, Tania Bruguera, Sharon Hayes, Teresa Margolles, Julie Mehretu and Kara Walker each poignantly cull from women’s struggles throughout history to inspire their works. Pulling from the 1960s protest movements, Sharon Hayes bases her performances

and videos on this idealism of speech, using their methods of marching and demonstrations to communicate private expressions of longing and desire. Together, she fuses history with self-expression seamlessly.

Through the narrative of each category, the authors bring a voice to individual artists along with easy to read graphs and data that compare and contrast the number of female artists to males in MFA programs, museums and galleries. Interestingly, the authors found that these numbers were closely relatable to trends in society, like the comparable percentage of female to male solo shows as there are men to women in the United States Senate. The fascinating volume gives a modern voice to women artists beyond the days of 1970s feminism, bringing us into the twenty-first century when women have become an integral part of the art market. With the ink just dry on *The Reckoning*, the quartet is already thinking about how to expand to a third book in the series.

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MWW

Wrocław  
Contemporary Museum

## The Day is Not Enough (A Few Autobiographical Stories)

13.9.13–21.10.13

Special event, Exhibition 13.9.13 (Friday) 7 PM

The exhibition is dedicated to autobiographical accounts in new Polish art. Participating artists relate their own stories. These are real life stories, mostly first-person narratives. On the one hand, the tension between the figure of the author and the subject of the work and, on the other, between the fiction and the truth of representation constitute the axis of this exhibition.

The phrase “the day is too short” comes from a director of an art gallery, who is also an artist. It was a remark he made referring to the impossibility of performing both functions simultaneously. These words are an expression of frustration experienced by a person consciously observing events occurring in his life and commenting on them as they happen, doing his best not to overlook anything. His perturbation may be termed as a diarist’s worry.

The autobiographic character of newest art constitutes a fairly broad topic, encompassing multitudinous trails and potential artistic or research approaches. Two paths have been marked out for the exhibition. The first has already been mentioned: contradictions that cannot be avoided when one records one’s own life, the frustration of a diarist. Is there a way to note every single thing down? Or should some things be omitted? How can one know what will appear significant in the future? The other path is delineated by history, whose reflections are to be found in personal notes as well as in chronicles of everyday matters.

The exhibition „The Day Is Too Short” focuses on selected examples of personal documents. It is going to present cases of suggestive use of first-person narration to pose the question why contemporary artists chose their own autobiographies as the basis of their creation, revealing themselves as narrators of the stories. During the opening reception, the audience will have the opportunity to watch a performance act by Ewa Zarzycka as well as an artistic action by Malwina Niespodziewana, entitled “Birthday”.

The exhibition will be accompanied by a publication “The Day Is Too Short”, featuring essays by Inga Iwasiów, Agnieszka Karpowicz, Ewa M. Tatar and Magdalena Ujma. Organized by The Culture and Art Centre in Wrocław Co-organized by: Wrocław Contemporary Museum BWA Gallery in Jelenia Góra Arsenal Municipal Gallery in Poznań BWA Gallery Sokół in Nowy Sącz The exhibition is part of the Lower Silesian Art Festival OKiS

Curators Magdalena Ujma Published on: 27.08.13 - See more at:

<http://muzeumwspolczesne.pl/mww/kalendarium/wydarzenie-specjalne/dzien-jest-za-krotki-kilka-opowiesci-autobiograficznych/?lang=en#sthash.KYF36Hz1.dpuf>

# ARTFORUM

APRIL 2011

WARSAW

## Katarzyna Kozyra

ZACHĘTA NATIONAL GALLERY OF ART

Comprising many of Katarzyna Kozyra's major works in various mediums, this exhibition offered a unique opportunity for a close look at the artist's oeuvre, while inviting its critical reassessment in the context of present-day Poland. "Casting," the title selected by the show's curator, Hanna Wróblewska (the new director of the Zachęta National Gallery of Art), was taken from a new work, dated 2010, in which a gallery space was transformed into a temporary acting studio where



Katarzyna Kozyra, *Cheerleader*, 2006, still from a color video, 4 minutes 30 seconds.

viewers were invited to try out for the role of the artist in her forthcoming autobiographical feature film.

In Poland, Kozyra has been a divisive figure for nearly two decades. The well-documented debate around her highly controversial diploma piece, *Pyramid of Animals*, 1993—a sculpture made of stuffed animals, featuring a horse mounted by a dog, a cat, and a rooster, with an accompanying video showing the horse being flayed and butchered—became a cause célèbre for advocates of the Polish branch of "critical art," a tendency of thought and expression current in the 1990s that focused on the body and brought political issues to the forefront. This new outlook generated an intense public debate about the responsibility of artists in post-Communist society. Undeniably, the media attention paid to Kozyra's work encouraged other local artists to address controversial and sensitive issues, such as the place of various minorities—be they ethnic or sexual—and the hierarchy of gender in Polish society.

Kozyra's well-known photographic installation *Olympia*, 1996, and the video installations *The Bathhouse*, 1997, and *Men's Bathhouse*, 1999, which deal with nudity and aging in a provocative and highly voyeuristic manner, acquired significance in her homeland a few years later, not just because they questioned the limits of what separates public from private, but also because for some they illustrated the moral decline of Poland as the country embraced capitalism and the free-market economy—even as for others they conveyed the promise of a new freedom. Kozyra responded to these ambiguous feelings by endowing masterpieces from the past with a growing strangeness, using role-playing and cross-dressing as means of personal and public introspection. For example, in her video installation *The Rite of Spring*, 1999–2002, she recast the famous ballet by Nijinsky and Stravinsky as an animated, marionette-like dance performed by naked aging men and women wearing rubber penis or vagina contraptions. The artist has also continued to feature unorthodox characters in later pieces; the film *Summertale*, 2008, is a delightful yet highly morbid psychodrama, in which a group of eccentrics (including Kozyra herself, who plays a sexy little girl) are brutally assassinated by five female dwarfs when they visit an enchanted country house. Interestingly enough, although artistically and technically more sophisticated than her earlier works, these recent pieces did not cause any particular controversy when presented in Poland, because provocation has now become a common strategy for many younger artists seeking to attract attention to their work.

With the focus on the artist herself in the majority of her pieces, Kozyra might appear at times lacking the self-criticality that she expects from the viewer. This seems to be a problem for much "critical art," which seems to have lost its polemical edge in recent years. What sets Kozyra apart from many of her (predominantly male) colleagues who defined Polish art of the 1990s, and thus guarantees her a pivotal place in its history, is her continuing willingness to find "strangeness" in herself and to appear extremely vulnerable as she stubbornly mines her own psyche.

—Marek Bartelik

# VIENNA "GENDER CHECK" MUMOK

From the beginning, the Soviets understood how crucial visual culture was, and that control of it reinforced ideology and molded minds. Though the USSR and its client states insisted on sexual equality and women's liberation, they minimized gender differences and effectively erased sensuality in visual representations. The ideal Socialist Realist woman was a muscular laborer (and a good mother, too), and both men and women were depicted as generic types, because the communist utopia was sexless and the collective body the only one worth considering. Eros and individualism threatened authority by suggesting that private lives—hence dissident voices—were possible. The Russian photographer Boris Mikhailov lost his job in the late 1960s when the KGB found nude photographs he had taken—of his wife.

But sex and the drive for artistic freedom can survive almost anything. By the 1970s, artists began opening doors to the forbidden; after 1989, many more such explorations became possible. "Gender Check: Femininity and Masculinity in the Art of Eastern Europe," curated by Bojana Pejić, at the Museum



Moderner Kunst Stiftung Ludwig, presented a dizzying, fascinating record of a half-century of changes, with 400 works by more than 200 artists, many unknown in the West.

The show began with Socialist Realist paintings, though there were occasional detours along the revolutionary road, some of them perplexing. The women were mostly "heroines of labor," but *Postaci* (Figures, 1950), by the Polish painter Wojciech Fangor, articulated differences between Soviet and Western ideals, perhaps ambivalently. A hefty Soviet woman and a manly laborer study a shapely, elegantly attired woman wearing big sunglasses and a stylish white dress that bears little written inscriptions, including "Coca-Cola," "Wall Street" and "London." Is she the envy or the enemy of the people? The workers' stares are neutral. As the scholarly exhibition catalogue makes clear, understanding Communist art requires knowledge of history, economics, the original audience (public or "alternative") and which Eastern European country produced it, under what circumstances.

In the late 1960s and '70s, artists seemed to discover—tentatively—both political criticism and the body. Female artists tried to wrest control of "the gaze" from its govern-



Above, Katarzyna Kozyra: *Olympia*, 1996, one of three color photographs, 40¼ by 70¾ inches.

Below, Anetta Mona Chisa and Lucia Tkáčová: *Porn Video*, 2004, video, approx. 3¼ minutes. Both in "Gender Check" at Mumok.

mental and male masters by looking at women, including themselves. After 1989, they become freer to depict the female body as both real (rather than ideal) and sexual. In Katarzyna Kozyra's photographic triptych *Olympia*, 1996, one of many appropriations of canonic works, the Polish artist presents herself first as Manet's prostitute, then as a hospital patient attached to an IV pole, and finally as an ancient, naked woman with deflated breasts—less a sex object than a suffering, aging human being. From the early '90s on, male and female artists alike tore up gender prescriptions and prohibitions in favor of destabilized identities, picturing men with less-than-ideal bodies, or done up in drag as dancing girls or as Marilyn Monroe.

Nudity had been so thoroughly suppressed that, in the 1970s and early '80s, it signified political dissent as much as artistic license. By 2000 Tanja Ostojčić, of Serbia, could distribute posters that said, "Looking for a Husband with EU Passport." Unlike the typically sexy husband-wanted appeal, Ostojčić's photograph is a straightforward image that shows the artist nude, fully frontal and shaved at head and crotch. The naked body no longer belonged to the art world alone but to the community at large, and Ostojčić's posters, which sardonically attacked the widespread female unemployment and desperation that followed the transition to a capitalist economy, gave evidence that critique had become less perilous. The consumerism and the sex trade that also accompanied Westernization are targeted in such works as Anetta Mona Chisa and Lucia Tkáčová's *Porn Video* (Slovakia, 2004), which shows two women performing a graphic sexual scenario while fully clothed.

At the same time, Communist repression—including that directed at homosexuality, a crime in the USSR—were boldly challenged. In 1981, Metka Krašovec, a Slovenian artist, drew *My Boy Has Red Socks*, a picture of two naked men with erections embracing. The new freedom incited a fierce backlash in the conservative, aggressively masculine cultures of the former Communist sphere. In 2008, Igor Grubić, of Croatia, pieced together frightening footage of a gay pride parade that ended with gunfire. Among a number of depictions of explicit sex is Jelena Radic's 2006 image of fellatio, which the Serbian artist rendered in needlepoint.

On the evidence here, the history of feminism, and of challenges to conventional gender identities, needs to be rewritten with greater attention to the East. With this exhibition, it has already been re-presented.

—Vicki Goldberg

"Gender Check" was on view from Nov. 13, 2009 to Feb. 14, 2010.

► works by New York-based Reed Barrow, Canadian Elias Maamari, and the Swiss duo Comenius Roethlisberger and Admir Jahic.

**VERGE** [June 15-20], a fair of emerging art, will be held at Das Schiff, a three-level converted barge located up the Rhine from Art Basel at Westquaistrasse 19. The program includes video projects that will be screened in Das Schiff's disco Club Unterdeck. Water taxis will run every half hour between a location near Art Basel and Verge.

**LISTE** [June 15-20] will have 64 galleries from 21 countries. Billed as "the young art fair," Liste selects galleries that are generally less than five years old and typically show artists under 40. It is located at Burgweg 15, near the river.

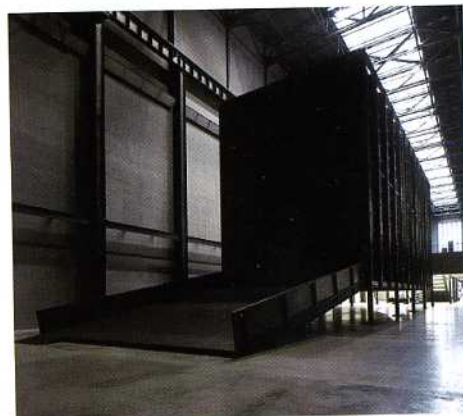
*In addition to Art Basel and the satellite fairs, a number of prominent venues in Basel are mounting important shows, this year by American artists in particular.*

**Fondation Beyeler**  
Baselstrasse 101  
"Basquiat" is on view  
May 9-Sept. 5  
[see previous page].

Partnered with the Jean-Michel Basquiat exhibition is a retrospective of works by **Felix Gonzalez-Torres**, another New York-based artist lost prematurely, to AIDS, at age 38. The show was jointly organized by the WIELS Center for Contemporary Art in Brussels, where it debuted earlier this year, the Beyeler [May 22-Aug. 29] and the Museum für Moderne Kunst in Frankfurt [Jan. 28-Apr. 25, 2011]. Each venue is focusing on a different aspect of Gonzalez-Torres's work—fragility and transience, color and light, and political content, respectively. Organized by Elena Filipovic, who co-curated the 2008 Berlin Biennale, the tri-venue undertaking comprises two iterations at each stop: Midway through each exhibition, an artist whose practice has been informed by Gonzalez-Torres (Danh Vo, Carol Bove and Tino Sehgal) will reinstall the show. ►

## THE TWO FACES OF FOKSAL

THE INTERNATIONAL prominence of contemporary Polish art has grown dramatically in recent years. A good measure of credit for this is due to the **Foksal Gallery Foundation**, a for-profit organization that originated from the nonprofit **Galeria Foksal** in Warsaw, which for decades has supported artists in Poland. A crop of newer galleries has added to the momentum, among them **Raster Gallery** (which shows Jan Smaga, Zbigniew Rogalski, Zbigniew Libera, Rafal Bujnowski and Michał Budny) and **Leto Gallery** (whose roster includes Wojciech Bakowski and Aleksandra Urban). But no gallery has done as much—or been as controversial—as the two bearing the name Foksal. Although Foksal Gallery Foundation has been key in promoting the commercial success of Polish art, some observers complain that its control of the market is a near-monopoly.



Above, installation view of Piotr Uklanski's exhibition "BIAŁO-CZERWONA," 2008, at Gagolian Gallery, New York.

Top, Mirosław Balka, *How It Is*, 2009, in Tate Modern's Turbine Hall, London.

Below, rendering of the planned building for the Museum of Modern Art, Warsaw.

The relationship between the two Foksals is rather complex. In 1966, a group of Polish artists and critics opened an art space, Galeria Foksal, naming it after the street it was on. The gallery was, and to this day remains, nonprofit and 100 percent state-funded. Despite its location behind the Iron Curtain, it managed to develop an internationally significant program of contemporary art. By 1989, when Communism ended in Poland, Galeria Foksal had become the most important venue in Poland for both international and Polish art. Its exhibition history reads like a who's who of critically acclaimed artists: Tony Cragg, Matthew Barney, Pawel Althamer, Daniel Buren, Wilhelm Sasnal, Luc Tuymans, Bill Viola and Lawrence Wiener among them.

In the early 1990s, Joanna Mytkowska, Andrzej Przywara and Adam Szymczyk, then three young enthusiastic art scholars, began working at the gallery and, with Poland's new access to the world art market, soon recognized a lucrative opportunity to sell contemporary Polish art.

Sensitive to the conflict of interest in being commercially active while a state-funded entity, Galeria Foksal co-directors Wiesław Borowski and Andrzej Turowski rather reluctantly served as a liaison between artists and buyers. In 1997, to remedy this situation, Mytkowska, Przywara and Szymczyk founded Foksal Gallery Foundation, which, contrary to its title, is a commercial enterprise and maintains a roster of artists. In 2001, the three entrepreneurs, who had remained in charge of the curatorial program at Galeria Foksal, cut their ties with the nonprofit and began to independently promote ►



► **Schaulager**

Ruchfeldstrasse 19

Before "Cremaster" there was "Drawing Restraint." Organized by New York-based curator and critic Neville Wakefield, "**Matthew Barney:** Prayer Sheet with the Wound and the Nail" [June 12-Oct. 3] centers on the ongoing Drawing Restraint Archive:



Matthew Barney, *Drawing Restraint 2*, 1988, documentary photograph.

objects, videos and drawings from the 16 (so far) performances that began in 1987, during Barney's undergraduate days at Yale. In each, he engages in physical feats, such as climbing gallery walls or jumping on a trampoline, while attempting to draw. The premise continues within a more complex scenario in *Drawing Restraint 9* (2005), that has Barney and his wife Björk—the Icelandic singer, who has provided the soundtrack—playing lovers aboard a whaling ship. Northern Renaissance works from the Emanuel Hoffman Foundation, which is housed at the Schaulager, and additional loans are installed alongside Barney's work in an attempt to elucidate the artist's elaborate schemes and often baffling themes. The Laurenz Foundation, which runs the Schaulager, and New York's MoMA have jointly acquired the archive, which is being shown in its entirety for the first time.

**Museum of Contemporary Art**

St. Alban-Rheinweg 60

Some 100 works dating from 1978 to 2008 by Vancouver artist **Rodney Graham** are on view in "Through the Forest." Using various formats—books, video, sculpture, painting, installation, music—Graham obliquely refer-

► young Polish artists, most of whom were picked up after having shown at Galeria Foksal. The foundation moved to a separate location, where it functions as a commercial gallery even as it continues to receive some state funds. Its program has included exhibitions of Althamer, Sasnal, Piotr Uklanski, Monika Sosnowska, Paulina Olowka, Artur Zmijewski and Cezary Bodzianowski. Swiss dealer Victor Gisler of Galerie Mai 36 in Zurich, who has been monitoring the Polish art scene since the fall of the Berlin Wall, told *A.i.A.*, "I have often wondered where they draw the line between commercial and nonprofit, because I don't see one."

Przywara continues as director of Foksal Gallery Foundation, but his two colleagues have taken up posts in museums outside Poland. In 2003, Szymczyka was appointed director of Kunsthalle Basel, where his first exhibition showcased the works of Uklanski. Two years ago he and Elena Filipovic organized the 6th Berlin Biennale, which featured an unusually high number of Polish artists—most, if not all, having shown at the Foksal Gallery Foundation. Mytkowska, who continues to mount exhibitions at the Foundation in Poland, became a curator at the Centre Pompidou, Paris, where in 2007 she curated "Le Nuage Magellan," a group show that included works by Olowka.

Mytkowska is also the director of the Museum of Modern Art, Warsaw—currently housed at a temporary location in the city center—which aims to offer a broad view of contemporary Polish art. Plans are in the works to construct a grand new building, designed by Zurich-based architect Christian Kerez, at a cost of \$91 million (financed by the Polish Ministry of Culture and EU capital funds for 2007-13). The museum was to have opened this year but, with the site only just being cleared, that has been pushed back to 2014, in part because of public debate over the museum's necessity and its prominent location on Warsaw's huge central square.

This past spring, Mytkowska co-curated, with Sebastian Cichocki, Ana Janevski and Katarzyna Karwanska, "Early Years" at Berlin's Kunst-Werke Institute for Contemporary Art. This was an exhibition that showcased international artists, numerous Polish ones among them, who had shown at the museum since its establishment by the national government in 2005. Part of a joint Berlin-Warsaw cultural initiative, the 17-artist exhibition included a number of increasingly familiar names—Zmijewski, Olowka, Anna Molska, Agnieszka Polska, the couple known as KwieKulik, all from the Foksal Gallery Foundation stable—along with Yael Bartana, Tania Bruguera, Sharon Hayes and Daniel Knorr. For many observers, such entwined connections raise the question of whether Szymczyka and Mytkowska have truly disengaged from the commercial Foksal Gallery Foundation.



Katarzyna Kozyra, video still from *Cheerleader*, 2006.

Because Foksal Gallery Foundation is regarded as the only commercially viable means to gain international recognition, it undeniably attracts the best national talent. But the foundation now casts a long shadow over the country's art scene, neglecting such

non-Foksal-affiliated artists as Miroslaw Balka (who had some of his earliest shows at Galeria Foksal), Anna Konik, Katarzyna Kozyra and Zofia Kulik, the last selected by co-curators Ruth Noack and Roger Buegel for Documenta 12. Zmijewski, an artist strongly affiliated with the gallery, also took part in Documenta 12. When asked whether the foundation had cooperated with organizers, Buegel stated categorically that there was no collaboration between the Foksal Gallery Foundation and Documenta 12.

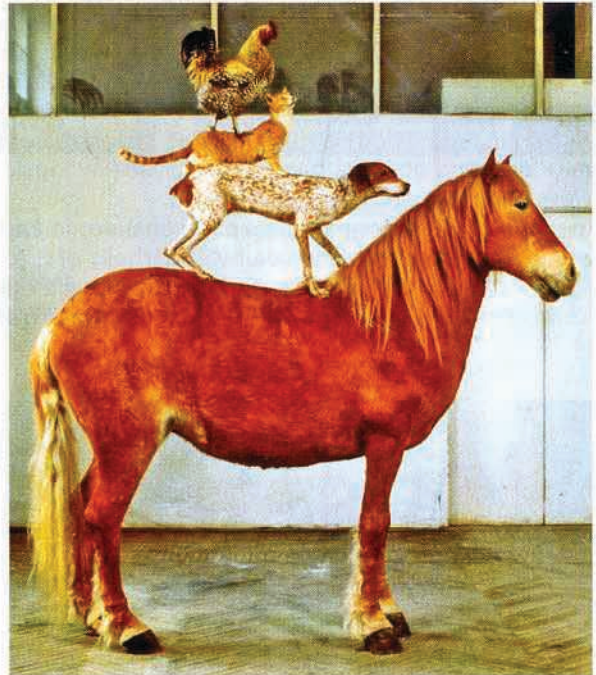
Iris Müller-Westermann, curator at Stockholm's Moderna Museet and co-curator (with David Elliott and Bojana Pejic) of the seminal 1999 exhibition "After the Wall: Art and Culture in Post-Communist Europe," opined to *A.i.A.*, "Mytkowska, Szymczyka and Przywara have cleverly maneuvered Foksal Gallery Foundation into a position of great power, whereby virtually all international attention is now directed toward this so-called foundation. But we need to bear in mind there is more in Poland than the Foksal Gallery Foundation."

—David Ulrichs



WARSAW  
KATARZYNA KOZYRA  
ZACHETA NATIONAL GALLERY

This captivating exhibition, featuring many of Katarzyna Kozyra's sometimes provocative major works, was a homecoming of sorts for the Polish artist. Besides the videos, video installations and photographs for which she is best known, the show included *Pyramid of Animals*, her 1993 thesis sculpture for the Warsaw Academy of Fine Arts, which at the time inspired a frenzy of national condemnation (mixed with occasional ardent support). Alluding to the Brothers Grimm folktale *Die Bremer Stadtmusikanten* (The Town Musicians of Bremen), the sculpture consists of four stacked taxidermy animals—on the bottom a horse, then a dog, cat and rooster. (This work, incidentally, preceded Maurizio Cattelan's very similar *Love Saves Life* by two years.) These animals were already scheduled to be, as the idiotic term goes, "put to sleep" before they attracted Kozyra's attention, so she didn't exactly kill them for her art. However, she was present at their deaths, and used this project, from beginning to end, to uncomfortably investigate death at close quarters.



Above right, Katarzyna Kozyra: *Pyramid of Animals*, 1993, taxidermied animals.

Left, *Punishment & Crime*, 2002, 6-channel video installation.

Both at the Zacheta National Gallery, Warsaw.



Accompanying the sculpture is Kozyra's grainy video of the drugged horse's last agonizing moments as it quivers, topples and dies, and is then summarily butchered. Issues of violence, power and consumption abound in *Pyramid of Animals*, yet there remains something celebratory about the jauntiness of the animals as they appear in the sculpture. It's likely that a big reason this work proved so disturbing in meat-loving Poland is not because of the poor animals, but instead because the artist was a woman resolutely confronting suffering and death, and upending stereotypes of the feminine as life-giving, tender, nurturing and kind.

Kozyra's works often involve exposed bodies in collective performances. For *Women's Bathhouse* (1997), she ventured into a Budapest bathhouse with a hidden video camera. What you see in a looped projection and on multiple monitors are naked women of all ages and physiques as they bathe, rest and scrub themselves: fleshy, nonidealized and at times decrepit women without "feminine" adornment or social insignia. While this willfully voyeuristic work was controversial enough, Kozyra followed it up in 1999 with *Men's Bathhouse*, in which, disguised as a young man with a moustache and prosthetic genitals, and covering her breasts with a towel, the artist secretly recorded men

in their inner sanctum. Corpulent, frail and elderly, padding about on bare feet or slumped on benches, the men convey anything but confident, world-dominating masculinity; instead they seem vulnerable, contemplative and curiously adrift. Kozyra was castigated for spying on and violating unaware naked guys, but the angst she provoked probably had more to do with her visual dismantling of male power.

In challenging taboos, Kozyra confronts potent issues—the ravages of aging and death, or a human propensity for violence—and explores conflicts and nuances concerning gender. Still, her approach can be disarming, her humor offbeat. In her video installation *Punishment and Crime* (2002), male paramilitary enthusiasts wearing women's masks cavort outdoors firing various weapons and creating havoc: an amped-up rendition of boys playing with toy guns. While the masks feminize these weekend warriors and make them appear anonymous and comical, the situation is

also deeply disturbing, even nightmarish. Pretend violence by guys on a lark looks unnervingly close to the real thing.

For the increasingly theatrical and cinematic videos and performances that constitute Kozyra's ongoing project "In Art Dreams Come True," begun in 2003, she is instructed or molded by two experts: the "Maestro" (opera coach Grzegorz Pitulej), who trains her to be a prima donna, and the "Drag Queen" (noted Berlin transvestite Gloria Viagra), who teaches her how to be "female." With her acquired skills, Kozyra assumes different guises and performs various roles: she's a prancing cheerleader in a locker room full of male athletes; a diva practicing and performing onstage; a hermaphrodite opera singer whose prosthetic penis is snipped off before an audience of transfixed young men wearing nothing but towels. Transformational and liberating, these works are charged with all manner of excess, moving from high camp to performance-as-spectacle. Kozyra really pushes herself, exploring her own identity—fluid and malleable, feminine and masculine—and what she is capable of. This exhibition was titled "Casting," and it included a room where people could try out for the role of Katarzyna Kozyra in the artist's upcoming autobiographical movie. Both women and men were encouraged to audition. —Gregory Volk



## Nagroda Arteonu 2010

Zorka Wollny

Wręczenie nagrody  
połączone z wernisażem wystawy:  
28.04.2011, godz. 19

# forum krytyków

numer bieżący

archiwum

aktualia

redakcja

07.05.11

regulamin

reklama

prenumerata

linki

gdzie kupić

partnerzy

nagrody ARTEonu

patronaty

Mecenas Kultury

Grand Front

Apollonia

figuranci

### ARTEon 1/2011



#### Nietykalność „Piramidy zwierząt”, czyli jak ograniczamy dyskurs o sztuce

Katarzyna Kozyra w Zachęcie

Dorota Łagodźka

Na głośnej wystawie prac Katarzyny Kozyry w Zachęcie znalazła się także „Piramida zwierząt”. Status tej pracy wydaje się niepodważalny. Jest debiutem jednej z największych polskich artystek. Na dyskusję nie ma tu już miejsca. Niezależnie od oburzenia tak zwanych zwykłych ludzi, polskie środowisko artystyczne wszelkie próby podważenia zasadności działania Kozyry uznaje za zamach na wolność sztuki. Czy stan ten jest niemożliwy do przewyżyczenia? Czy osoby mówiące „nie” „Piramidzie” muszą być uważane za ignorantów lub wręcz przeciwników sztuki współczesnej?

*Katarzyna Kozyra, „Piramida zwierząt”, 1993, instalacja, ekspozycja w Zachęcie „To nie jest wystawa”, kol. Zachęty Narodowej Gallerii Sztuki, fot. Jacek Gładkowski, materiały prasowe Zachęty*

Artykuł dostępny w wydaniu drukowanym

### ARTEon 1/2011



#### „Piramidka się przekrzywiła”

Katarzyna Kozyra w Zachęcie

Xawery Stańczyk

Otwarta 3 grudnia wystawa ma być w zamyśle Kozyry i kuratorki Hanny Wróblewskiej pomocą dydaktyczną dla chętnych do wzięcia udziału w castingu. Chętni i chętne do wcielenia się w rolę twórczyni – płeć, wiek, podobieństwo fizyczne nie mają tu znaczenia – mogą skorzystać z tej pomocy, przygotowując się do występu przed kamerą. Aby dobrze wczuli się w postać, którą mają odegrać, muszą przeczytać się z nią zapoznać. Prezentowane są więc wszystkie istotne prace. (...) Ekspozycja w Zachęcie byłaby znakomitą, zasłużoną i długo oczekiwaną wystawą retrospektywną Katarzyny Kozyry, jednakże organizatorzy zarzekają się, że nią nie jest, że to tylko dodatek do castingu. Ogłoszenie castingu można by potraktować jako zabieg marketingowy, mający na celu zwrócenie uwagi mediów i publiczności, ale czy naprawdę w wypadku twórczyni tak znanej i kontrowersyjnej podobne zabiegi byłyby potrzebne? Rozsądniej chyba przekształcić pytanie, jakim rządzi się casting (kto zagra główną rolę, kto zagra Kozyrę?) w jego odwrotność: kogo gra Kozyra? Jaką rolę odgrywa?

*Katarzyna Kozyra na tle instalacji „Święto wiosny”, fot. materiały prasowe Zachęty*

Artykuł dostępny w wydaniu drukowanym

**Temat majowego „Arteonu” to sztuka i nauka.** Kamila Pakulobada „Interaktywne przestrzenie – między sztuką, technologią i nauką”, relacjonujemy także kilka wystaw, które przyglądają się związkom między sztuką a nauką, na przykład prezentację w CSW Znaki Czasu w Toruniu zatytułowaną „Statek kosmiczny Ziemia” (recenzja Natalii Cieślak). Przemysław Chodańomawia projekt „Art & science meeting” w gdańskiej Łażni, Xawery Stańczyk wystawę „Konstrukcja w Procesie 1981 – wspólnota, która nadeszła?” w Muzeum Sztuk w Łodzi. Ponadto w najnowszym „Arteonie” o wystawie Neo Raucha w warszawskiej Zachęcie pisze Piotr Bernatowicz, życie i malarstwo Marka Włodarskiego w ramach działu „Archiwum sztuki” analizuje Piotr Słodkowski. Adam Andrzej Fussw „Sztuce młodych” rozmawia z Karoliną Kowalską i Piotrem Łakomym. W najnowszym „Arteonie” także: Piotr Kosiewski relacjonuje wystawę Aernouta Mika w Jeu de Paume w Paryżu, o wystawie „Beyond Re/Production” w Kunstraum Kreuzberg w Berlinie pisze Karolina Majewska, a retrospektywę Ferdinanda Kriweta w Kunsthalle Düsseldorf omawia Greta Julianna Wierzińska. Dorota Łuczak krytycznie przygląda się fotografiom wykorzystywanym w społecznych kampaniach PETA. Paweł Brożyński recenzuje książkę Tomasza Kozaka „Wytepić te wszystkie bestie”, a Natalia Kaliś – powieść o życiu i twórczości Oskara Dawickiego duetu Łukasz Ronduda i Łukasz Gorczyca pt. „W połowie puste”. Sytuację na krakowskim rynku wystawienniczym komentuje Paweł Brożyński.



12.10.10 / **Piotr Bernatowicz** / [MUZEUM NARODOWE W WARSZAWIE BEZ DYREKTORA](#) (komentarzy: 21)

W rankingu Arteonu 2009 (Arteon 1/2010) podsumowującym najważniejsze wydarzenia ubiegłego roku drugie miejsce przyznaliśmy wyborowi Piotra Piotrowskiego na dyrektora Muzeum Narodowego w Warszawie. Rada Powiernicza Muzeum wykazała się, naszym zdaniem, doskonałym nosem proponując to stanowisko jednemu z najbardziej wybitnych i rozpoznawalnych na świecie spośród polskich historyków sztuki, badaczy z niezwykłą wizją, pasją i energią, który dawał szansę na uczynienie z tej instytucji miejsca nie tylko prestiżowego, ale unikalnego w skali światowej.

[archiwum autora](#)

06.10.10 / **Piotr Bernatowicz** / [Natrętni apostołowie sztuki](#) (komentarzy: 8)

Niemal każdy artysta współczesny ma ambicję zrobić pracę w tzw. przestrzeni publicznej. Przypnie – jest to pociągające. Daje złudzenie użyteczności własnej sztuki, porzucenia wieży z kości słoniowej, w której zamyka się – zdaniem tzw. zwykłych zjadaczy chleba – sztuka współczesna. Artysta w przestrzeni publicznej pozbywa się etykiety „galeryjnej mendi” zachowując jednocześnie miano demiurga – kogoś ponad innymi, kto potrafi zmieniać świat, nawet gdy ten świat ma postać zwykłego osiedla.

[archiwum autora](#)

23.09.10 / **Piotr Bernatowicz** / [Od manifestu do biennale](#) (komentarzy: 17)

## ARTeon 5/2006



### Agnieszka Kłos 3% Kozyry

Można to porównać do sportu – mówi o swojej najnowszej pracy Katarzyna Kozyra. Artystka stanęła do zawodów w trudnej dyscyplinie – śpiewu operowego. Na filmie widać, jak wielkie zrobiła postępy. „Opowieść zimowa” to film, który składa się z przegód artystki w świecie marzeń i pragnień z dzieciństwa. Nad projektem zatytułowanym „W świecie sztuki marzenia stają się rzeczywistością” Kozyra pracuje od ponad dwóch, a od pół roku cały sztab specjalistów. A także – do czego przyznała się artystka podczas spotkania autorskiego – rzesza amatorów. Dzięki połączeniu dyscyplin na planie filmowym oraz podczas performanses artyści wiele mogli się od siebie nauczyć.

Najnowszy film Koziry opowiada historię zamkniętej w domu księżniczki (jest to połączenie baśniowej królowej, Kopciuszka i Sierotki Marysi), która pozostaje pod władzą złej mачochy. W tej roli wystąpiła królowa berlińskich klubów gejowskich – Gloria Viagra. Księżniczce towarzyszą karły, które wyręczają ją w najtrudniejszych zadaniach. Punktem kulminacyjnym filmowego przedstawienia jest odkrycie w piwnicy domu księcia, który spał w skrzyni. Film kończy uroczysty koncert, podczas którego Kozyra własnym głosem śpiewa arię operową.

*Kadr z filmu Katarzyny Koziry „Opowieść zimowa”, fot. Materiały prasowe BWA we Wrocławiu*

Artykuł dostępny w wydaniu drukowanym

## ARTeon 12/2007



### Dorota Łuczak Laboratorium Grzegorza Kowalskiego

Wystawa „Warianty. Pracownia Kowalskiego 2006/2007”, prezentowana tej jesieni w warszawskiej Zachęcie, stwarza okazję do przyjrzenia się jednemu z fenomenów polskiej sceny artystycznej – pracowni Grzegorza Kowalskiego. Status tzw. kowalni, w której konsekwentnemu rozwojowi podlega teoria formy otwartej, został wielokrotnie potwierdzony dzięki sukcesom takich artystów, jak Katarzyna Kozyra, Artur Żmijewski czy Paweł Althamer. (...) Według organizatorów, Grzegorza Kowalskiego i Julii Leopold, idea wystawy zakłada konfrontację prac profesora, powstałych w kręgu teorii formy otwartej, z nawiązującymi do nich realizacjami jego studentów i współpracowników. Równocześnie jednak prezentowana ekspozycja, na podobieństwo nowożytnych sztychów, przedstawia warsztat pedagoga.

*Cezary Koczwarski, „Winda”, 2007, kadr z filmu, fot. archiwum artysty, materiały prasowe Zachęty Narodowej Galerii Sztuki*

Artykuł dostępny w wydaniu drukowanym

## ARTeon 5/2007



Artur Żmijewski członek redakcji Krytyki Politycznej oraz autor manifestu „Stosowane sztuki społeczne” został mianowany kuratorem 7. Berlin Biennale w 2012 roku.

[archiwum autora](#)

15.02.10 / **Piotr Bernatowicz** / [SUPLEMENT](#)  
(komentarzy: 60)

W najnowszym numerze Arteonu skupiamy się m.in. nad ciekawym nurtem w polskiej krytyce sztuki, który pojawiła się w ostatnim czasie, a który wyraźnie kontestuje nie tylko główną scenę sztuki współczesnej, ale i towarzyszący jej krytyczny komentarz.

[archiwum autora](#)

24.11.09 / **Piotr Bernatowicz** / [WAŻNE SPOTKANIE !!!!](#)  
(komentarzy: 4)

Uwaga: 1 grudnia 2009 (wtorek) o godzinie 11.00 w Sali Kinowej Muzeum Narodowego w Warszawie odbędzie się spotkanie założycielskie Obywatelskiego Forum Sztuki Współczesnej. Podczas spotkania zostanie poddany dyskusji sposób funkcjonowania Forum oraz zostanie wyłoniony zespół roboczy. Najważniejszymi z punktów programu staną się projekt ustawy o instytutach branżowych (w tym Instytutu Sztuk Wizualnych) oraz sformułowanie postulatów środowiska. Forum jest otwarte dla wszystkich zainteresowanych losem sztuki współczesnej. Uważam, że wszyscy zainteresowani funkcjonowaniem instytucji artystycznych, także ci mający krytyczne zdanie, a może zwłaszcza ci, powinni przyłączyć się do Forum i je kształtować. Termin może nie jest zbyt fortunny, zwłaszcza dla osób spoza Warszawy, ale warto się postarać. Zadaniem spotkania będzie wyłonienie grupy stanowiącej reprezentację środowiska w rozmowach z ministrem kultury.

[archiwum autora](#)

02.11.09 / **Piotr Bernatowicz** / [OBIEG CENZURUJE?](#)  
(komentarzy: 7)

Ostatnie doniesienia Indeksu73.pl pokazują, że zapędy cenzorskie nie są obce niektórym redaktorom Obiegu.

[archiwum autora](#)

28.10.09 / **Piotr Bernatowicz** / [POCHWAŁA JAWNOŚCI](#)  
(komentarzy: 7)

Z reakcji na "List otwarty do prezydenta Miasta Krakowa" wynika, że niemal całe środowisko artystyczne w Polsce jest za organizowaniem konkursów na stanowiska dyrektorów galerii i muzeów. Mam nadzieję, że ten list nie będzie tylko doraźną reakcją na lokalny problem, ale stanie się początkiem reformy w publicznych instytucjach kultury w Polsce

[archiwum autora](#)

[>>](#)

## Krzysztof Jurecki

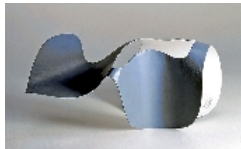
### O czym zapomniano w historii polskiego wideo (1983-2006)

Czym jest najnowsze wideo? Nie ma swego ściśle wyznaczonego obszaru, nie ma stałych reguł, ale ma historię wchodzącą w relacje z innymi dziedzinami plastycznymi, także cyberprzestrzenią oraz performance. Następuje także zbliżenie między fabularyzowanymi filmami a odczytywaniem historii sztuki w formule uprawianej przez Lecha Majewskiego, które będą dążyć do rozbudowanych form literackich („Krew poety”, 2006), grających z widzem w odczytywanie minihistoryjek. Z pewnością pojawią się twórcy podążający śladami tropienia medium w relacji do rzeczywistości politycznej, gdyż trudno dziś sobie wyobrazić film analityczny, pozbawiony współczesnych odniesień ideologicznych czy społecznych. Oczekuję i szukam wideo o charakterze walczącym czy może raczej badającym stany psychologiczne (tożsamość osoby, grupy społecznej etc.) w sposób dokumentalny (Żmijewski), instalacyjny (Lejman – „Oddychająca katedra”) lub w wersji kabaretowej (Łódź Kaliska, Katarzyna Kozyra). Z największą uwagą oczekuję wideo w odmianie medytacyjnej (Zygmunt, Dudek-Dürer, Brzeziński, Rogulski), a nawet parareligijnej, gdyż ta tradycja jest wciąż żywa, choć zaakcentowana przede wszystkim w rosyjskim filmie fabularnym (Andrzej Tarkowski) oraz niemieckim Wernera Herzoga (dokument i fabuła).

*Adam Rzepecki i Grzegorz Zygier, „Every dog has his day”, 1990, fot. archiwum K. Jureckiego*

Artykuł dostępny w wydaniu drukowanym

## ARTeon 12/2008



Magdalena Moskalewicz

### Katarzyna Kobro / Lygia Clark

Działanie nowej przestrzeni Muzeum Sztuki w Łodzi rozpoczęła, obok prezentacji stałej ekspozycji dzieł z międzynarodowej kolekcji, czasowa wystawa prac dwóch artystek: związanej z budowaniem owej kolekcji w latach 30. XX wieku Katarzyny Kobro oraz tworzącej głównie w latach 50. i 60. Lygii Clark. Bardzo ciekawe jest to zestawienie dwóch twórczyń: polskiej (?) i brazylijskiej, awangardowej i neoawangardowej, zainteresowanych podobnymi problemami artystycznymi, tworzących w podobnym, konstruktywistycznym duchu, a dochodzących do różnych wniosków.

*Katarzyna Kobro, „Kompozycja przestrzenna 9”, 1933, ze zbiorów Muzeum Sztuki Łodzi, fot. materiały prasowe Muzeum Sztuki w Łodzi*

Artykuł dostępny w wydaniu drukowanym

## ARTeon 10/2006



Marek Maksymczak

### Role artysty w teatrze niemożliwym

W gronie wykonawców pokazu performatywnego bardzo często znajduje się sam autor całości, który – kreując widowisko – jednocześnie przyjmuje określoną liczbę ról o odmiennym charakterze i funkcji. Kondycja artysty oraz jego pozycja w dziele sztuki objawiają tutaj dosyć sproblematyzowane oblicze. Zastanawiający jest sam akt uczestnictwa w efemerycznym medium artysty, który bądź powołuje do życia nowe byty w iluzorycznym, szybko przemijającym świecie, bądź prezentuje nieznaną wymiar rzeczywistości. Do takich właśnie refleksji skłaniała otwarta na początku maja w warszawskiej Zachęcie wystawa „Teatr niemożliwy”, eksponująca filmy wideo i przedmioty performatywnych działań wybranych polskich twórców.

Widzów wstępujących do sal ekspozycyjnych witały fragmenty przedstawień Tadeusza Kantora: charakterystyczne sceny „Umarłej klasy” oraz jeden z aktów z „Niech szczeną artyści”. W obu widowiskach autor występował na scenie pomiędzy aktorami, w pierwszym z wymienionych dzieł był ubrany na

czarno z owiniętym wokół szyi czarnym szalem, a jego obecność spełniała trudną do ustalenia funkcję. Kantor stojący pomiędzy uczniami-staryszkami ze scen „Umarłej klasy” prezentował się jako demiurg w twórczym akcie, który – kierując aktorami na scenie – wprowadzał uwagi lub gesty nakazujące korygowanie popełnianych przez nich błędów.

Katarzyna Kozyra, „Fassadenconcerto”, performance, Kunsthalle Wien, 2005, fot. Zachęta Narodowa Galeria Sztuki

Artykuł dostępny w wydaniu drukowanym

### ARTeon 10/2003



#### **Violetta Sajkiewicz** **Billboardowa galeria**

Parafrazując tytuł słynnej pracy Barbary Krüger, można powiedzieć, że przestrzeń publiczna jest polem bitwy, codziennej walki toczonej o uwagę przechodniów, o to, by choć na chwilę zatrzymać na sobie ich spojrzenie. Między lipcem 1998 r. a grudniem roku 2002 jednym z terenów tej batalii – tym ciekawszej, że toczonej w imię celów artystycznych, a nie komercyjnych – były tablice reklamowe Zewnętrznej Galerii AMS. W trakcie każdej z jej dziewiętnastu edycji, co dwa, trzy miesiące na czterystu rozmieszczonych w kilkunastu miastach Polski billboardach i citylightach można było zobaczyć prace innego, rodzimego artysty. Wykonywane za pomocą technik komputerowych, fotograficznych lub przynależne do tradycyjnego malarstwa olejnego prace reprezentowały najrozmaitsze strategie gry z reklamą. Czasami, jak prace Anny Jaros i Joanny Rajkowskiej, naśladowały jej język. Innym razem parodiowały go (Paweł Jarodzki) lub unieważniały swą ambiwalencją (Stanisław Dróżdż, Paweł Susid). Dotykały nie tylko oczywistego w tym kontekście problemu konsumpcji, lecz także ról tradycyjnie przypisywanych w społeczeństwie kobietom (Monika Zielińska, Elżbieta Jabłońska) i kwestii społecznych (Jadwiga Sawicka, Katarzyna Kozyra, Marcin Maciejowski). Artyści stawiali uniwersalne pytania o wartości (Rafał Góralski, Marek Sobczyk, Paulina Ołowska, Roland Schefferski), ale bywało również, że włączali się swymi pracami w doraźne wydarzenia polityczne (kampania wyborcza wirtualnej kandydatki na prezydenta RP – Wiktorii Cukt).

*Galeria Twożywo, "Ale będzie sprawiedliwie jak odejdziesz właśnie Ty"*

Artykuł dostępny w wydaniu drukowanym

### ARTeon 8/2005



#### **Anna Borzeskowska** **Matka wszystkich biennale**

Biennale w Wenecji jest sumą oddzielnych ekspozycji przygotowanych przez wszystkie uczestniczące w nim państwa oraz obszernej, problemowej wystawy międzynarodowej i trwa kilka miesięcy. Od 1980 roku urządzone jest Aperto, czyli wystawa młodych artystów. Przez lata zresztą przybywało imprez organizowanych w Wenecji, m.in. od 1932 roku odbywa się festiwal filmowy (od 1935 co roku, dotąd 62 edycje); od 1980 roku w latach, gdy nie ma Wystawy Sztuki Współczesnej, odbywa się Wystawa Architektury (9 edycji). Ponadto organizowane są Festiwal Muzyki Współczesnej (48 edycji), Teatru (36 razy) i Współczesnego Tańca (2 edycje).

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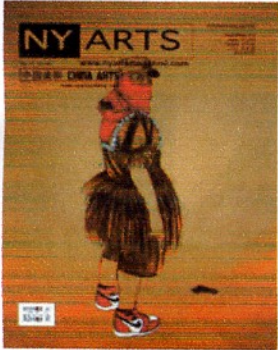


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**Katarzyna Kozyra’s Punishment and Crime - Paulina Pobocho**



Katarzyna Kozyra, Punishment and Crime, 2002. Still from Video Installation. Courtesy of Postmasters Gallery.

Since Katarzyna Kozyra’s 1993 diploma work, Pyramid of Animals, her name has been synonymous with controversy. Here, as in every subsequent project, she mines society’s social fabric and selects some of the most unsavory themes for dissection and presentation. Often her own body is her subject, as, for example, in its cancer-ravaged state in Olympia or, more recently, in the guise of Lou Salomé accompanied by the dog-like personages of Friedrich Nietzsche and Rainer Maria Rilke (Appearance as Lou Salomé). Just as often, she relies on the bodies of others, like the unknowing male and female nudes she clandestinely filmed for Men’s Bathhouse and The Bathhouse, respectively, or the geriatric models that become dancers in The Rite of Spring. In all her work, she forces us into direct confrontation with the pulp of a less than pleasant reality.

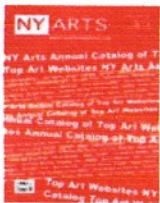


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Punishment and Crime is no exception.

The video installation, presented on one large screen and seven additional video monitors, documents Kozyra and a group of men as they engage in paramilitary activities on a shooting range just outside of Warsaw. Using enormous quantities of homemade explosives as well as a wide range of weaponry (MG42s, flame throwers, rocket propelled grenades, bazookas, etc.), the actors blow up and destroy objects that they have either constructed themselves, such as a rickety wooden shack, or brought to the site, like rusty cars that had already been slated for demolition. A peculiar pastime, the only goals for these war and weapons enthusiasts are the explosions and destructions themselves. And, their actions are entirely illegal. To protect their identities, Kozyra asks them to wear cheap masks with pin-up features and wigs of long, bountiful hair. The end product, the video installation, is a dizzying and seductive montage of explosion upon explosion perpetrated by cartoonish, puppet-like players whose gender is confused, if not concealed. And, whereas the crime is copiously illustrated, the punishment is eclipsed.

The title of the video, Punishment and Crime, is an inversion of the title of Fyodor Dostoyevsky’s famous novel Crime and Punishment. Dostoyevsky tells the tale of a man who commits murder and is then haunted by its memory and his own growing sense of guilt. Viewing Kozyra’s video, we can be certain that a similar fate is not in store for her protagonists. They are, of course, not hurting anyone and putting only their own lives and safety in jeopardy. Absent of any ideological motivation, the gratuitous violence is a nonsensical end in itself that speaks to a particular primal obsession, which begins in youth. But, unlike innocent war games that children, most often boys, play, the dangers here are very real. In fact, in an interview, Kozyra mentions a friend of hers who had to be “scraped from the wall with a spatula” after he was blown apart by an errant explosive. This very real threat of bodily harm can, of course, be interpreted as the punishment. But, Kozyra is rarely this literal and narrow in her address. Moreover, the punishment, as her title suggests, is not a consequence of the crime, as in Dostoyevsky’s novel. Here, the punishment precedes the crime.

And so, we must imagine that these war enthusiasts have already been punished. Like in so many of Kozyra’s works, the subject of Punishment and Crime is only partially that which we see projected on the screen. Outside of our field of vision, but integral to the piece is the context that gave birth to this strange (or not so strange) behavior: the society that cultivates this insatiable need for violence. The crime, which follows, is a possible, and perhaps inevitable, outcome, one which these men are consumed by and destined to enact over and over again.

*Paulina Pobocho is an art historian and writer based in New York. She is currently a PhD candidate at the Institute of Fine Arts, NYU, writing her dissertation on the Polish painter and theater director Tadeusz Kantor, and a teaching fellow at the Whitney Museum of American Art.*

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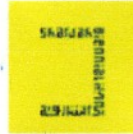
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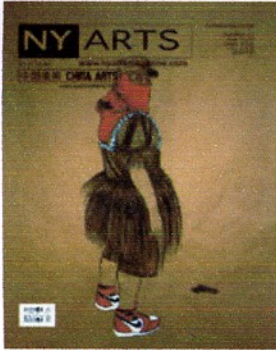
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## Il Castrato: Katarzyna Kozyra and the Open Wounds of Society - Stefano Pasquini



Katarzyna Kozyra, *Il Castrato*, 2006. Performance. Produced by Gender Bender. Photo Credit: M. Oliva Soto.

Katarzyna Kozyra has made strong and provocative works that question the rules of our society: she forced the concept of privacy when she dressed up like a man and attended a men-only spa (Men's Bathhouse); then, she participated in fake war actions, with a group of violent warlords and real weapons (Punishment and Crime). But, in the last few years, Katarzyna Kozyra has begun her most recent project, and one in which art and life are even more entangled. "Only In Art, Dreams Come True," begun by Kozyra in 2003, is a series of performances (which also became videos) in which the artist experiments with personal transformation, a true metamorphosis, just like the caterpillar that becomes a butterfly, or the ugly duckling that becomes a beautiful swan.

Do you remember when you were a kid and thought of yourself as a hero of fairytales, or as the princess waiting for the blue prince? Well, Katarzyna Kozyra still has these dreams, and she thinks that they can become reality through art. Of course, she'll need the help of some magical beings capable of helping her, as our heroine, in this difficult transformation, just like the little mice in Cinderella or the dwarfs in Snow White. So, thanks to two "spiritual" guides—Gloria Viagra, a Berlin drag queen at six-foot-five tall who taught Kozyra the secrets of posture and feminine make-up, and the Maestro, a singing teacher who taught her the most famous arias—the artist began to walk through the scenes in order to become a star of the stage. From Teatro Sociale of Trento to Pittsburgh's Carnegie International, from Vienna's Kunsthalle to the Barbican of London, the artist is now staging actions in which she dances and sings, changing dresses and persona each time.

In Bologna last October, during the festival Gender Bender—dedicated to transgender cultures—Katarzyna realized the performance *Il Castrato*, and the homonymous video, shown in worldwide premiere during Arte Fiera last January. If the relationship between masculine and feminine has been one of the favorite themes of Kozyra (and one of the recurring themes of metamorphic culture, from the prophet Tiresias, to the androgyne in alchemy), the issue is still on the front line in a country such as Italy, where catholic culture is strongly defensive of traditionalist views about family and sexuality. This, however, wasn't always the case. One of the major symbols of "white voice" in lyric music, Farinelli, who died and was buried in Bologna, was the last and most famous representative of this cruel practice (in which young boys were castrated in order to keep their soprano voice timbre)—an operation that, today, could be compared to still-practiced infibulation (the removal of female genitalia). Prior to Farinelli's time, however, the "white voice" procedure was a conventional one without any particular moral implication.

In *Il Castrato*, Kozyra addresses this issue, recreating its full drama at the crucial moment of castration yet simultaneously rendering it in a comic light by surrounding it with transgender figures which move about the scene in a rhythmical coordination. The assisting public (in the video, projected in the back of the actual performance) was made up of sauna-boys, a male-only group citing Men's Bathhouse, filmed in Budapest's Gellért. Next, a catwalk of drag queens, wearing extravagant dresses and high wigs, parodying baroque style, slowly fills the stage. Gloria Viagra, taller than anyone else, enters, accompanied by the Maestro. The public is



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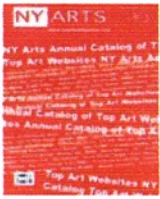
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attentive, some applaud, some react with signs of disapproval. The inspection begins; the Maestro lifts up, one by one, each skirt for the verification.

Behind them all, trying to hide, is Katarzyna, slightly rigid and embarrassed, powdered and meek, like Marie-Antoinette on the scaffold. The undressing begins, out goes the corset and we see a breastless torso. There goes the skirt and, to everyone's dismay, we are in front of a penis. Kozyra is a fake woman; measures need to be taken immediately! Two drag queens enter, bringing operating tools. The Maestro and Gloria begin a long and difficult operation of castration, and at the end, penis and testicles drop on a metal plate, together with a few drops of blood. At this stage, the Castrato starts to sing Schubert's Ave Maria, while his poor attributes ascend to the sky accompanied by two drag queens. The androgynous being, with mechanical movements provoked by the flash-colored armor that flattens her torso, leaves on a white horse from the stage of the performance (changed to a stretcher in the video).

This would be the end if it wasn't that, as in every fairy-tale, a moral is obligatory. The Maestro, Gloria Viagra and the Castrato return to the scene and intone one last Vivaldi aria, In cimento verità (who knows why it's in Polish). The subtitles in the video elucidate: "Towards victory marches steadily he who turns his gaze towards the eyes of the truth, only thus will he discover if it is good or evil." So, with this call to stare into the eye of truth, not hiding behind fake morals, the performance ends.

If someone thinks this is part of a "soft" phase for the Polish artist, who, in the past, used to be much more provocative (during her degree show in 1993, she shocked the Polish art world by displaying a pyramid of Taxidermic animals), in reality, it is just that the artist has found a lighter vein within which to work. Here, she uses the weapon of irony in an effort to turn the knife in some of the most open wounds of our society, the unresolved issues, the questions that—for modesty or morality—we prefer to leave unanswered.

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# KATARZYNA KOZYRA

IN ART DREAMS COME TRUE

Hanna Wróblewska

WHEN, AT THE 1999 Venice Biennale, Katarzyna Kozyra received an honourable mention for her video installation *Men's Bathhouse*, a work examining an exclusively male territory while uniting elements of performance and mise-en-scène, most critics noticed only the work's feminist aspect (a woman's penetration of an area reserved mostly for men) and/or its scandalizing dimension (candid camerawork and violation of one's privacy). Such an interpretation seemed to confirm the reception of her earlier works.

Kozyra gained notoriety in 1993 with her degree project, *Pyramid of Animals*, which, at the time, became a media sensation in Poland, widely discussed by both the daily press and TV talk shows. In a country where a small fraction of the population expressed any interest in

contemporary art, that level of interest in itself was uncanny. Why was the work noticed and why did it stir up such an intense debate? *Pyramid of Animals* was an installation that contained a sculpture made of a stuffed horse, a dog, a cat and a rooster, all mounted one atop the other. One can easily notice the formal reference to the Brothers Grimm story, *The Bremen Town Musicians*, although the artist replaced the donkey with a horse. The work was accompanied by a single-page explication in which the artist described the process of the sculpture's creation. It was that text, revealing the technique and the intention, that sparked off the greatest controversy. Kozyra admitted that she had selected the animals themselves from living specimens already sent for slaughter; that she had participated in and even filmed the process

of the slaughtering and skinning of the horse (the film also accompanies the sculpture); and that the process of creation and participation in death was equally, if not more, important for her than the final outcome of an aesthetic sculpture. This confession outraged first the Academy professors and then the media and the public. Kozyra received her diploma, but the Association for Polish Artists sent an official protest to both the Academy and the Ministry of Culture. The media launched a hate campaign, accusing the artist of killing animals for decorative purposes, and contemporary art of shock tactics, technical impotence and so on. The morality and

*Teatro di Cane. Lou Salomè a Roma, 2005. Performance at Teatro Palladium, Rome. Courtesy of RomaEuropa.*





Clockwise from top left: Winter's Tale, 2005. Multimedia project from the series "In Art Dreams Come True." Courtesy BWA, Jelenia Góra. Photo: Tomasz Mielech; Punishment and Crime, 2002. Video installation. Courtesy Postmasters Gallery, New York; Katarzyna Kozyra with Gloria Viagra at the opening of the exhibition "About Beauty." Performance from the series "In Art Dreams Come True," Haus der Kulturen der Welte, Berlin, 2005; Men's Bathhouse, 1999. Video installation. Courtesy of Zacheta National Gallery of Art, Warsaw; Women's Bathhouse 1997. Video installation.



boundaries of art were discussed. Few acknowledged the true message of *Pyramid of Animals*, which wasn't a work about animals, but a work about death, about killing, and their significance in present-day culture. The artist was telling the viewers that the contemporary culture was a culture of death, that the killing of animals was an everyday occurrence, and, what's more, that it was commonly accepted, provided it followed certain arbitrary standards.

Kozyra's successive works seemed to confirm Kozyra's scandalous image: the 1996 photo installation *Olympia*, when the artist presented her disease-depleted body in the pose of Manet's *Olympia*; the 1997 video installation *Women's Bathhouse*, which demonstrated genuine, unposed femininity through a small video camera she smuggled into a Budapest women's bathhouse; and finally the already mentioned *Men's Bathhouse* from 1999, where the artist, complete with a fake penis, enters into this male territory. The image of an artist exploring above all the cultural taboos associated with human corporality and social stereotypes and behaviours. She violates and transgresses them, frequently raising controversy and exposing herself to the criticism of the outraged audience.

The breakthrough — not so much for the artist herself but rather for the reception of her works — came with *The Rite of Spring* (1999-2002), a video installation based on a reconstruction of Nijinsky's original choreography for Stravinsky's ballet. A choreography that, when shown for the first time in early twenty century, caused a scandal and sank the work for its non-dancing, full of jerky, spastic movements. Kozyra translated an excerpt from that choreography into the language of animation, which allowed her to give the role of the Chosen One (so difficult even for professional actors) to old people. Lying on a white floor, naked, with artificial sexual attributes attached (women with penises, men with artificial vaginas), arranged by professional animators, and photographed from above (resulting in over 20 thousand images), they play solo roles or *corps de ballet*. The video projections were arranged into two circles. In the inner one, three screens showed the soloists dancing the part of the Chosen Victim — a girl that, selected from the crowd, has to dance herself to death to wake up the Earth. In the outer circle, six screens showed the dancing *corps de ballet* — a crowd of Old Men surrounding the Victim. The viewer

*Nightmare*, 2004. From the series "In Art Dreams Come True," performance at Teatro Sociale, Trento. Courtesy Galleria Civica di Arte Contemporanea, Trento. Photo: P. Cavagna.

Opposite: *Pyramid of Animals*, 1993. Mixed media. Courtesy of Zacheta National Gallery of Art, Warsaw.

stands somewhere in between: between the crowd of the dancing Old Men and the Victim 'being danced.'

It is in *The Rite of Spring* that Kozyra's bond with the stage was shown so literally for the first time. On the other hand, it is an atypical work: Kozyra seems to be the 'great absentee' here. Making a fleeting appearance in the film accompanying the *Pyramid of Animals* (as a witness and the "doer"), posed as Olympia in a hospital bed, visible for a moment adjusting the lens of the hidden camera in the women's bathhouse, and finally the main protagonist in the *Men's Bathhouse*, here, in *The Rite of Spring*, she is the invisible director. We see her figure in the set documentary — as one of the animators arranging the bodies on the set, participating physically in that deconstruction of dance.

Kozyra's most recent work, *Faces* (2005), is focused around the ballet. It is also shown in a similar manner formally — the viewer is surrounded by huge screens which show faces demonstrating extreme emotions: above all, efforts of intense concentration and tension. Clenched mouths, rapidly moving eyeballs, frowning foreheads with trickles of sweat. They are the faces of dancers: classical ones, modern ones, hip-hop dancers, captured doing their showpiece performances, eventually their distorted faces turning into masks. They are filmed in such a way that one does not see their bodies in the projected images. One only sees the faces, which during the actual performance are virtually invisible to the viewers. As in *The Rite of Spring*, dance itself is being deconstructed here, separated into the individual movements and frames in a process of tedious animation, and then assembled together again, so that in *Faces* the actor's body is deconstructed. Until now a singular whole, it becomes visible only fragmentarily. Thrown into a circle of faces, the viewer can watch them while being watched himself.

Kozyra plays with the film convention in the video installation *Punishment and Crime* (2002). The title is, of course, an inversion of the title of Dostoevsky's famous novel. To make the film, Kozyra acquainted herself with a group of young people whose hobbies are guns and explosions. They meet in desolate places to indulge in their passions, blasting off their illegally owned guns or explosives. A larger screen shows a film trailer — several minutes of action-packed footage: a shed being blown up, a car exploding, fire, explosions, machine gun fire, flamethrower action. The protagonists wear pin-up girl masks, wigs and necklaces made of bullet shells. Among the voices commenting on the explosions one also hears the artist's voice. From time to time, slow-motion footage shows the spectacular beauty of their destructive activity, and the viewer feels seduced too. One can grasp the rationale of this activity watching footage



on six small screens. Each of the six tapes is an account of over two hours of preparations for the explosions and cannonades shown in the trailer. Construction (the assembling of the shed, the preparation of the car) leads towards deconstruction — destruction. The last monitor shows the punishment. Sunrises illuminate the branches of a tree, and also the dead people hanging from them. Artistic performance merges here with mise-en-scene. What is documentary and what is feature? Are the protagonists men or women? The female principle mixes with the male one. What is true and what is false?

For over two years now Kozyra has been pursuing a project called *In Art Dreams Come True*, uniting the elements of performance and mise-en-scene, cited in the Venice jury's verdict on *Men's Bathhouse*. From today's perspective, this seems to be a far more interesting interpretation trope than 'provocation' or 'feminism.' Here Kozyra is the director, arranging the space of her own expression, the lead actor, and, at the same time, a material and instrument in the hands of others. The outline of the story is simple: wishing to become a 'real woman' and a

'star,' the artist puts herself at the disposal of specialists: Gloria Viagra, a Berlin DJ and transvestite representing for Kozyra the 'real femininity' (makeup, style and dress), and Maestro, an opera singer giving the artist singing lessons and introducing her to the artificial and conventionalized world of opera. With Gloria, wearing matching makeup, Kozyra goes shopping and frequents nightclubs and galleries. With Maestro, she performs tedious vocal exercises aimed at relaxing the muscles responsible for voice emission. She performs with Gloria in a nightclub and performs a striptease as a birthday gift for her. She performs with Maestro on stage in a theater, singing under his stern supervision Mozart's and Gounod's arias, playing out again and again a show of inability and strain. With time, those two worlds start blending, and the mask becomes an essential prop in this theater of transformations and metamorphoses. During the successive transformations, Kozyra changes from an opera diva into the Madonna of Fatima and Maestro plays a cardinal in a rat mask. Kozyra changes into Lou Salome, Maestro enters the role of a dog in a Rilke

mask. Those metamorphoses are also watched by the inhabitants of the Tuscan town of Pelago, of Regensburg in Bavaria, and finally by the dogs of Rome, for which the performance, *Lou Salome a Roma*, is staged. The catalogue of Kozyra's latest presentation at the CAC Warsaw explains that, "Anarchistic creationism pushes her towards fireworks of mystification and total negation of boundaries, weaving and unweaving of conventions... Her primary inspiration is the mechanism of simultaneous development and destruction, a fascination with the changeability of forms." ■

*Katarzyna Kozyra was born in Warsaw in 1963. She lives and works in Berlin and Warsaw.*

*Hanna Wróblewska is Vice Director of Zacheta National Gallery of Art, Warsaw.*

**Punishment and Crime, 2002. Video installation.**  
Courtesy of Postmasters Gallery, New York. All images: Courtesy of the artist.





# JAK ODZYSKAĆ JEZUSA?

Co sztuka współczesna robi dzisiaj z obrazem Jezusa? Przecież uchodzi za bezbożną i bluźnierczą. Nic bardziej mylnego. Wystarczy spojrzeć na nowy projekt Katarzyny Kozyry „Szukając Jezusa”.

DOROTA JARECKA





## WSPÓŁCZEŚNI ARTYŚCI I RELIGIA

**W**potocznym odbiorze związek świata sztuki współczesnej z religią kojarzy się głównie z kolejnymi skandalami. Co kilka lat odżywa w Polsce religijna wojna wokół wizerunków.

Dorota Nieznalska ze swoją „Pasją”, w której poczyniła aluzję do ukrzyżowania, była nawet sądzona za obrazę uczuć religijnych. Jacek Markiewicz z „Adoracją” zgromadził w Zamku Ujazdowskim rozmodlone tłumy, które wywarły nacisk na dyrektora warszawskiego CSW, by nie przedłużał wystawy, a na koniec instalację zniszczyły. Prawicowi politycy złożyli na artystę doniesienie do prokuratury.

No i słynna „Golgota Picnic” Rodrigo Garcíi na Festiwalu Malta w Poznaniu. Przeciw wystawieniu sztuki protestowali ludzie, którzy jej nie znali, zareagowali na sam tytuł. Nieważne, że był ironiczny. Tak jakby „Golgota”, „Pasja” i „Adoracja” były zastrzeżonym znakiem firmowym. Tymczasem artyści uważają, że takim znakiem nie są, a ich prace wchodzi w dialog z Kościołem, czemu trudno się dziwić, bo katolicyzm jest kulturą, w której wyrosli. Zupełnie wyjątkowo ktoś z nich otwarcie krytykuje Kościół – jak Artur Żmijewski w przedstawieniu „Msza” (2011). Najczęściej uprawiają inteligentny, pełen emocji dialog. Nie dziwi też wcale, że pokłon Trzech Króli ustępuje na rzecz wątków pasyjnych i mesjańskich. Wokół nas, mimo pozorów, mniej słodczy, więcej goryczy.

### SYNDROM JEROZOLIMSKI

– Jesus, wait! – krzyczy Katarzyna Kozyra, biegnąc w dół wąskiej uliczki. Jezus macha ręką. – Zaraz wracam – odpowiada. – Jesteś Jezusem, czy tylko myślisz, że nim jesteś? – pyta artystka. – Naturalnie, że jestem.

Po raz pierwszy była w Jerozolimie w 2012 r. przez trzy tygodnie. Spotkała trzech Jezusów. Trzeba ich umieć szukać i odpowiednio zapytać. – Chce-

cie Jezusa? Mamy tu jednego – odpowiada portier ze schroniska ubogich Petra Hostel we wschodniej Jerozolimie. – Jest arabskim emigrantem z Holandii. Przyjechał do Jerozolimy po wielu życiowych nieszczęściach, odnalazł prawdę, czytając Biblię i Koran, w którym odnalazł zapowiedź powtórnego przyjścia Chrystusa.

Kozyra, tak jak Markiewicz, Żmijewski i Paweł Althamer, wywodzi się z pracowni Grzegorza Kowalskiego na Wydziale Rzeźby warszawskiej Akademii Sztuk Pięknych, szczególnie nastawionej na eksperyment i rozwijanie wyobraźni społecznej. Ci, którzy wyszli z tej pracowni, w latach 90. zmienili polską scenę artystyczną. Myślą nie tylko o własnej pracy – o jej formie i treści – ale też o tym, jak będzie odczytana. Tak było od początku. Już „Piramida zwierząt” (1993) Kozyry, w której artystka, parodiując obraz z baśni Grimma, ustawiła jedno na drugim: wypchanego konia, psa, kota i koguta, była zaczepką. Ukazywała to, co jest ukryte pod naskórkiem masowej konsumpcji: okrucieństwo wobec zwierząt, traktowanych nie jak żywe istoty, ale jak materiał. Nie chodziło o obrazę moralności, lecz jej przebudzenie.

Dziś Kozyra pracuje nad filmem „Szukając Jezusa”. Jeździ do Jerozolimy z kamerą, chodzi po ulicach, kościołach, schroniskach. Na razie zmontowała ponad godzinę materiału. Rozmawia z tymi, którzy są przekonani, że żyje w nich mesjasz. Mówi: – Syndrom jerozolimski to banał, wszyscy o tym wiedzą. – Ciekawe – odpowiada artystka – dlaczego taka rzecz jest uważana za banalną. Może to my, którzy tak sądzimy, jesteśmy banalni?

Za rogiem czeka już następny prorok, z wyglądu bardziej przekonujący. Nie nosi skórzanej kurtki, tylko orientalny strój. Pierre jest chirurgiem urodzonym w Szwajcarii, we francusko-żydowskiej rodzinie, który przeszedł na islam. Pozornie cyniczny. O swojej pracy chirurga operującego w szpitalach frontowych mówi z piekielnym humorem. Być



**Katarzyna Kozyra jeździ do Jerozolimy z kamerą, chodzi po kościołach, schroniskach i szuka Jezusa. Rozmawia z ludźmi, którzy są przekonani, że żyje w nich mesjasz**

FOT. MATERIAŁY PRASOWE (6)



► może nie chce zbawiać nikogo prócz siebie. Jest jednym z nielicznych napotkanych przez artystkę mistyków, który posługują się „zachodnim” dyskursem, w tym – autoironią. Jego podróż na wschód, sądzi Kozyra, wynika z europejskiego pragnienia, by zerwać z materializmem, odnowić więzy z duchowością. Robi to z intelektualnej potrzeby. – A ty? – pytam. – Myślę, że jest czas, by odejść od takich pewników, np. że liczy się tylko ekonomia. Od formatowania sztuki według filozofii produktu. Dzisiaj sztuka jest produktem, tak jak twoje zdrowie jest produktem. Wszystko da się sformatować, spieniężyć. – To ucieczka? – Nie! Szukanie alternatywnych metod działania.

Projekt wraz z coraz częstszymi pobytami artystki w Izraelu nabiera kolejnych wymiarów i znaczeń. Kozyrę od lat zajmował problem tożsamości. Kim jestem? Dlaczego jestem tak postrzegana? Jej ostatnia wystawa w Zachęcie nazywała się „Casting” i była rzeczywistym castingiem, artystka poszukiwała osoby, która zagrałaby ją samą w filmie autobiograficznym. „W Tel Awiwie robiłam casting do filmu autobiograficznego i tam pomyślałam: po co ja siebie szukam?! Powinnam Jezusa znaleźć!” – powiedziała w rozmowie z Joanną Ruszczyk. Jednak projekt „Szukając Jezusa” ma także, prócz metafizycznego i egzystencjalnego, jeszcze jeden wymiar – polityczny.

### MESJASZ CZARNY I BIAŁO-CZERWONY

– Skąd wiesz, że jesteś Jezusem? – pyta artystka młodego mężczyznę w czerwonym płaszczu jak z obrazów Rafała. Do płaszcza przyczepiona jest ośmioramienna złota gwiazda. – Mam znamie na plecach – mówi – które nazywa się Pieczęcią Proroka. Kamera stara się nam to przybliżyć, ale bez skutku.

Mesjasze są mesjaszami, także wtedy, kiedy nie mówią. Jak Marc. Marc mieszka nad Morzem Martwym, nosi przepaskę biodrową, żywi się dziennie jednym daktylem. Nie odzywa się do kamery, nie chce rozbudzić w sobie ego. Z ego nie ma za to problemów czarnoskóry mieszkaniowiec osady pod Jerozolimą, który ma dom pełen dzieci, samochód i cudowny widok na półpustynne tereny. – Wmawiają mi, że mam syndrom jerozolimski – mówi – ale ja w to nie uwierzę, chyba że ktoś mi pokaże przekonujące dowody.

Czarny mesjanizm to kolejny wątek filmu Kozyry. – Jeshua ben Josef jest Afrykaninem, to nie ulega wątpliwości, a my jesteśmy prawdziwymi potomkami Abrahama. – Jezus wrócił? – pyta artystka. – Tak, ja jestem Jezusem. – Ale Jezus czynił cuda. – Przecież czyni. Cudem jest to, że się spotkaliśmy.

**Jesus, wait!  
– krzyczy  
Katarzyna  
Kozyra,  
biegnąc  
w dół  
wąskiej  
uliczki.  
Jezus  
macha  
ręką:  
– Zaraz  
wracam**



Logika odkupienia spleta się z koncepcją narodowego wyzwolenia i w tym momencie afroamerykański Jezus staje się nam nieoczekiwanie bliski. Bo czy Jezus nie miał być królem Polski? Czy kolejny polityk nie wciela się właśnie w kolejnego mesjasza? Język mesjański paradoksalnie obecny jest także – a może przede wszystkim – w świeckiej rzeczywistości. Kozyra nie demaskuje mitów, to nie jest projekt prześmiewczy, raczej stara się wejść w samo ich serce, zobaczyć, jak się tworzą.

To zresztą jest kwestia nie tylko politycznej codzienności czy nawet krytyki społecznej. Artystka próbuje wejść w to, co tkwi głęboko w kulturze. Mesjanizm łączy Polaków i Żydów, pociąga artystów po obu stronach Morza Śródziemnego. Kozyra szuka mesjasza w Jerozolimie, a niedawno – jak pamiętamy – izraelska artystka Yael Bartana szukała go w Warszawie. „Mary Koszmary”, „Zamach”, „Mur i wieża” – jej trylogia filmowa, pokazana trzy lata temu na biennale w Wenecji w polskim pawilonie, oparta jest na schemacie znanym z mesjańskich podań. Oto jest zagubiony lud, hipotetyczny lud Izraela. Na Stadionie Narodowym przemawia jego młody przywódca w czerwonym krawacie. Przyrzeka ziemię obiecaną, którą jest Polska. Wedle tej fabularnej narracji do Polski ma wrócić sześć milionów Żydów. Tych, którzy zostali zamordowani w czasie wojny czy tych, którzy dzisiaj mieszkają w Izraelu? To nie jest jasne, a lewicowi Izraelczycy, z którymi solidaryzuje się Bartana, skłonni są odczytywać ten film jeszcze inaczej. Te sześć milionów, które dostaje zaproszenie do powrotu do domu, to także wygnani z Izraela Palestyńczycy. Zaś film można rozumieć jako utopijny projekt połączenia dwóch narodów: żydowskiego z palestyńskim. Kiedy rozmawiałam z Bartaną, mówiła o postaci, która ją szczególnie fascynuje, to żydowski fałszywy mesjasz, Sabbataj Cwi.

Spotkanie Kozyry z Yoramem (jednym z bohaterów jej dokumentu), który, jak mówi, „ogłada boga twarzą w twarz”, tak jak spotkanie Bartany z hipotetycznym polskim mesjaszem, ma więc jeszcze jeden wymiar: spotkania kobiety z heretykiem. Nie jest przypadkiem, że monumentalną książkę o życiu samozwańczego mesjasza Jakuba Franka napisała Olga Tokarczuk („Księgi Jakubowe albo Wielka podróż”). Bo heretyk i feministka spotykają się w specyficznym miejscu: na marginesie dominującej kultury. Razem muszą przebijać się przez poglądową większość.

### AUREOLA NAD BANKIEM

Chrystus mężczyzn jest zupełnie inny. Rzeźbiarz i performer Zbigniew Warpechowski, którego retro-

spektywę mogliśmy oglądać jesienią w warszawskiej Zachęcie, jedną z najważniejszych swoich akcji poświęcił kluczowemu chrześcijańskiemu wizerunkowi. Jego akcja „Champion of Golgotha” była odegrana po raz pierwszy w 1978 r. Artysta rozkładał przenośny krucyfiks, „wieszał się” na nim w stroju sportowca i wygłaszał przemowy w stylu ówczesnej propagandy pomieszane z reklamą papierosów Marlboro. Było to, jak mówił artysta, „przeniesienie kostiumu Chrystusa w kostium championa, sportowego jakiegoś idioty”. Był to także „Chrystus PRL-u, szydzący z przewodniej roli partii i gierkowskiego konsumpcjonizmu”. Ale zapewne także z potocznej religijności.

Jaki byłby w takim razie Chrystus neoliberalizmu? Jacek Markiewicz w filmie z 1993 r., jego szerego i najczęściej złośliwie omawianej „Adoracji”, sparodiował i odtworzył zmysłową „ludową” religijność. Rozebrany, przytulał się do świętej figury (średniowieczny krucyfiks), wywołując zgrozę środowisk katolickich, ale i liberalnych. Myślę, że wcale nie zrywał z religijnością. Przeciwnie – starał się ją w taki ekstatyczny sposób odnowić. Ale jego działanie miało też wymiar antykonsumpcyjny, a więc

krytyczny. A widać to lepiej dzisiaj niż dwadzieścia lat temu, kiedy kapitalizm ze swoją reklamową turbiną dopiero się rozkręcał.

Bo czy nie jest tak, że pod odpowiednim kątem oglądany (zwłaszcza w święta) rynek ujawnia niepokojąco religijny wymiar? Nie chodzi tylko o „święte Mikołaje”, które reklamują kredyty w banku i sprzęt AGD. Chodzi o to, w jakie alegorie układają się obrazy z reklam. Te wszystkie aureole bijące od produktów, usta gotowe do pocałunku w podziękowaniu za prezent, uprawiane na klęczkach adoracje telewizorów z zakrzywionym ekranem, tworzą jeden wielki obraz błogosławieństwa, którym obdarzony zostanie lud, składający swą plastikową ofiarę na świątecznej ladzie. Co w tej sytuacji robić? Zaufać artystom?

Moglibyśmy wreszcie spróbować. W końcu to oni jedyni tworzą przeciwwagę dla przemocy konsumpcyjnego fetyszyzmu. Rzucającego na nasz sposób przeżywania czasu świątecznego cień tak ogromny, że ukrytego w nim bluźnierstwa przeciw wszelkiej duchowości wcale już nie widać.

DOROTA JARECKA

# POSTMASTERS

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## KATARZYNA KOZYRA

*Warsaw, 1963. Lives and works in Warsaw, Berlin and Trento, Italy.*

Katarzyna Kozyra's work points to the most important issues of human existence: identification, identity, transgression. She acts in the realm of cultural taboos referring to the bodily nature of man and to some stereotypes and behavior in the context of social life. She questions and overcomes them while stirring controversy and (usually) subjecting herself to the criticism of outraged critics. She forces us to rethink and verify the settled order of values by unveiling the facts of reality.

*(Hanna Wróblewska)*

Represented by: Postmasters, New York; Zak|Branicka, Berlin; Jiri Svestka, Prague; Steinek, Vienna.

Cheerleader (In Art Dreams Come True) (series), 2006. Video still. Photo: M. Oliva Soto.

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November 13–19, 2008

TimeOut  
New York

## Medium cool



KAWS, *Perils*

### VIDEO

**Katarzyna Kozyra**

Postmasters, see Chelsea

Dwarfs, oversized mushrooms and Victorian furniture are all featured in these color-saturated, highly entertaining investigations into sexuality.

FREE

### SCULPTURE

**Anne Chu**

303 Gallery, see Chelsea

Materials show through in these rough-hewn but beautiful works that evoke flora, fauna and natural processes.

FREE

### PAINTING

**KAWS**

Gering & López, see Uptown

Segmented anthropomorphic parts in cartoon colors mix it up with the graffiti that influenced the artist in these works on canvas.

FREE

### PERFORMANCE

**Cory Arcangel**

New Museum, see Events

The multimedia experience of being a young, connected member of society comes out in an eye-popping performance.

FREE

### PHOTOGRAPHY

**Nikki S. Lee**

Sikkema, Jenkins & Co,

see Chelsea

After pioneering the field of cultural identity in art, the artist turns to Photoshop to create another series of self-portraits.

FREE

### Postmasters

459 W 19th St between Ninth and

Tenth Aves (212-727-3323). Tue–Sat  
11am–6pm.

**Katarzyna Kozyra**, “summertale.” In this last installment of the “In Art Dreams Come True” cycle, which documents Kozyra’s artistic metamorphoses, the artist appears in photographs and a fairy-tale-like video that engages gender stereotypes and conventional notions of morality. A German drag queen and a voice coach led the artist through her elaborate transformations. Through Sat 15.

# POSTMASTERS

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## Katarzyna Kozyra

Summertale

Postmasters

459 West 19th Street, Chelsea  
Through Nov. 15

The Polish multimedia artist Katarzyna Kozyra earned a reputation as a provocateur in the 1990s. For her film "Men's Bathhouse," she disguised herself as a naked man, infiltrated an all-male sanctuary and surreptitiously filmed its nude denizens.

In recent years Ms. Kozyra has been producing elaborate, fairytalelike films that call to mind Matthew Barney. With supernatural clarity and hallucinogenically rich color, "Summertale" relates an engrossingly zany and weird story about a quintet of midget women who live in a rustic cottage surrounded by lush gardens. After a rainy night three full-grown people emerge from giant mushrooms: a tall, red-haired drag queen, a male opera singer and an innocent girl played by Ms. Kozyra.

The midgets, wearing colorful matching peasant dresses, initially welcome the newcomers into their home but turn on them when they discover that the drag queen is not a woman. The midgets disable the men and pull them, unconscious, into a basement room. There they chop their captives up with axes while the girl, bound and gagged, watches in horror. Toward the end the girl appears on an upper-story balcony from which she angrily casts a spell on the midgets in the garden below. In the final scene the midgets have turned into fly agaric toadstools.

What it all means is hard to say. Maybe it is an allegory about the soul's progress as it transcends the duality of male and female. In any case, it is a hoot.

KEN JOHNSON

## Art in Review

THE NEW YORK TIMES, FRIDAY, OCTOBER 31, 2008

The New York Times

WEEKEND Arts FINE ARTS LEISURE

# Carry a Big Shtick

For artists inspired by sketch comedy, off-the-wall characters who can say and do anything are a way to explore weighty political and social issues

BY RACHEL WOLFF

**Meet Taiwan,** a he dressed as a she with high hopes of becoming a superstar diva. And Jonathan Gross-malerman (German for “big painter guy”), an egomaniacal twit who, after inexplicable art-world success, turned to stand-up comedy and pop music. You’ll also find a naked, jail-bound Martha Stewart; a bald and middle-aged Harry Potter; crotchety Scotsmen droning Madonna lyrics; a nun with a Hello Kitty head; a sexpot cheerleader; and a woman in a Valkyrie helmet, clutching a giant foam wedge of cheese.

The lineup may seem more late-night than high art. But these characters are popping up in galleries, museums, and alternative art spaces around the world via video and live performance. Their creators—playing dress-up or directing others to do so for them—use off-the-wall personae as surrogates through whom they can say or do anything. And like the characters on *Saturday Night Live* and *The Daily Show with Jon Stewart*, the current cast of comically inflated archetypes conjured by artists offers an exaggerated look at pop culture and politics.

“Artists who work in the performative vein see the ways in which the performers who work this way have an effect through the physical, the verbal, the narrative,” says Studio Museum in Harlem director Thelma Golden. “They’ve looked at how audiences respond and have seen it as an effective tool in which to imagine their own work. Many of the artists dealing

with sketch and humor are making work that’s also political. It’s a different way of exploring these deep and profound themes.”

Museums and biennials are catching on. Performa07, the second installment of New York’s biennial of performance art, included live pieces by Kalup Linzy as Taiwan and Tamy Ben-Tor as an eccentric quartet of women. This year’s Whitney Biennial featured the sharply satirical videos of Swiss artist Olaf Breuning and the California-based duo Harriet “Harry” Dodge and Stanya Kahn. Last year’s sweeping humor survey at the Mori Art Museum in Tokyo, “All About Laughter,” included memorable characters created by Ben-Tor, Breuning, the Blue Noses Group, and Japanese artist Makoto Aida. And earlier this year London’s Hayward gallery mounted “Laughing in a Foreign Language,” with videos by Linzy, Dodge and Kahn, and Aida. *The Video of a Man Calling Himself Bin Laden Staying in Japan* (2005), by Aida, portrays Osama Bin Laden gorging on sake and tempura: “It’s not like I dig the Japanese,” the subtitle reads.

*Saturday Night Live* premiered in 1975, about the same time that artists like Michael Smith (see p. 132), the Kipper Kids, and Carmelita Tropicana were debuting similar characters onstage at the Kitchen in New York and other venues. “I think that *Saturday Night Live* and *Second City TV* really understood art in some sense,” says Kirby Gookin, who teaches critical

COURTESY THE ARTIST AND TAXTER & SPENGLER, NEW YORK (4)



In *Conversations wit de Churen II: All My Churen*, 2003, and *Chewing Gum, SweetBerry Sonnet*, 2008, video and performance artist Kalup Linzy portrays (from left) the cross-dressing diva Taiwan, as well as his sister Nucuavia, his grandmother, and his club-hopping friend Jada.



studies at New York University and the School of Visual Arts. In 2006 Gookin curated the show "... but I was only acting," inspired by a 1985 Jon Lovitz sketch on *Saturday Night Live*, for the Reina Sofia Museum in Madrid. Gookin says, "With Mike Smith's characters, it wasn't that he was just doing something like *Saturday Night Live*, but they were doing some things like Mike Smith. The two have merged somewhere. As we become more and more a media culture, people are more and more willing to participate in different media forms. Everything ends up on YouTube."

**A still from the Blue Noses Group's *If I Were Harry Potter*, a sketch from their 2003 video series "25 Short Performances about Globalization!"**



The wide presence of video on the Web and the ease with which it is distributed have contributed to this trend. Videos by many of these artists can be found online; most have the homemade haphazardness once associated with early video art and now synonymous with YouTube.

"Usually, artists who do sketch comedy do it 'badly,'" says Ralph Rugoff, director of the Hayward. "There's an amateurish quality to it. That, in a way, is how they distinguish their activity from professional sketch. But I like the kind of lo-fi, do-it-yourself esthetic. If something feels homemade, you associate it more with a particular person and less with a general statement. You can see through low-tech. You're not awed by the sophistication of either the language or the production. So, in a way, you're able to deal more freely with the ideas."

Linzy has kept the art world entertained since 2005, when he introduced his cast of melodramatic alter egos in the group exhibition "Frequency," curated by Golden and Christine Y. Kim at the Studio Museum. His characters' misadventures, documented in a series of low-budget shorts titled *Conversations wit de Churen* (a play on *All My Children* and other soap operas), touch on sexuality, homosexuality, gender, identity, culture, and family. Linzy, who last year received a Guggenheim Fellowship, plays most of the characters himself, electronically changing the pitch of his voice from squeaky to alto to baritone, donning wigs, minidresses, or spandex leotards, depending on the character. Linzy's most recent work, the music video suite *SweetBerry Sonnet* (2008), was purchased by Miami collectors Don and Mera Rubell, who plan to screen it at Art Basel Miami Beach later this year.

"I could always tell when Kalup's video was playing in the gallery because I could hear the laughter—I'm talking full-on hysteria," says Golden. "And I love that as being part of the museum experience. It's the experience I have with Chris Rock."

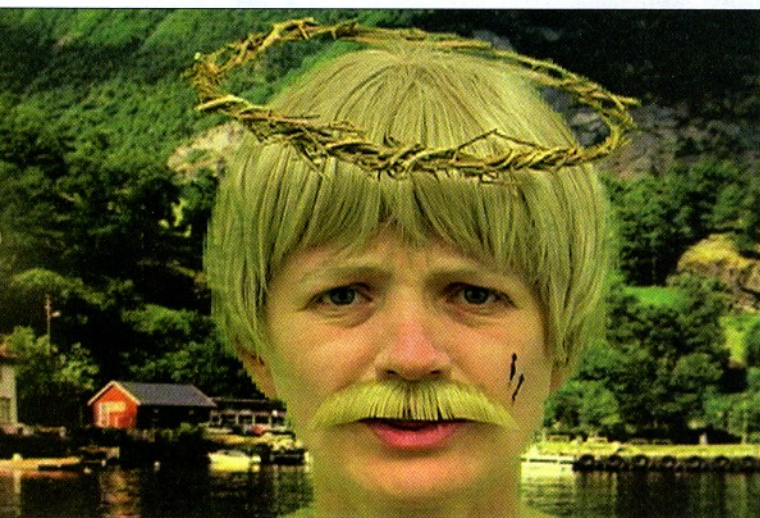
Rachel Wolff is associate editor of ARTnews.





Everything he says is so deeply truthful and so deeply funny. It doesn't make the truth easier to swallow, but it does create different ways to engage different issues in this world. It provokes conversations, but conversations that begin with laughter."

"Adopt a Latin artist" beckons the slogan for the Martin Sastre Foundation for the Super Poor Art. Sastre, whose work was included in the 2005 Venice Biennale, negotiates his path as a Uruguayan artist seeking acceptance in the art world by using



ing Hollywood movie about anti-Semitism and it might explore some of the same issues that appear in her work, but it would feel very different."

In the first installment of *Performa*, in 2005, Ben-Tor performed *Exotica, the Rat and the Liberal* in gallerist Jeanne Greenberg Rohatyn's Upper East Side home. Transforming from the rich, self-important "Exotica" to a blond-bobbed Nazi youth to a European intellectual to, finally, a Long Island Jewish woman rapping, "The Holocaust, the Holocaust, how can you deny it?" Ben-Tor embodied an incongruous cast of characters to explore ignorance and ideology. She continues to probe these ideas in her more recent work. In *Judensau*, presented at *Performa07* (and reprised earlier this year at the Kitchen), Ben-Tor

**In *Gewald*, 2007, Israeli performance artist Tamy Ben-Tor plays an ailing Swedish man wearing a crown of thorns.**

played an Orthodox Jewish dwarf, a brainwashed German woman, and an ailing Swede.

"With Tamy's work, it's avoiding taking a didactic position on something and addressing all of the different complicated sides to the story," says Matthew Lyons, assistant curator at the Kitchen. "She's implicating everyone equally and using character to get all sides of the story across."

Ben-Tor and Sastre are indebted to comedians like Eddie Murphy and Sacha Baron Cohen (a.k.a. British thug-talk show host Ali G), whose characters tap into the discomfort of talking about race and religion. Olaf Breuning, who works with sculpture, installation, and photography, in addition to video, examines this discomfort in his work. His controversial film *Home 2* (2007), featured in this year's Whitney Biennial, follows a thick-skulled American abroad as he navigates Papua New Guinea and Tokyo. The tourist, played by the hilarious Brian Kerstetter, a New York-based writer, can't fathom the people

a visual language that is both farcical and familiar (think Britney Spears or *El True Hollywood Story*). In the video *Latins Do It Better (Madonna Meets Sor Kitty)*, 2008, Sastre stakes out the singer's London town house dressed as a nun with a Hello Kitty head. Waving signs to passersby, "Sor Kitty" uses the most circular of logic to conclude that Madonna is in fact a Latin American artist. She emerges, flanked by assistants. "Adopt a Latin artist," the video concludes. "You'll never regret it."

"These artists are not doing method-acting shtick, and they're not trying to disappear," says Rugoff. "They're not trying to make you forget who they are or identify so intensely with the story or the characters that you forget what it's about. It's another way of allowing you to have the freedom to read it in a different way—maybe it feels less official."

**Katarzyna Kozyra tries to attract attention in *Cheerleader*, 2006.**

Rugoff points to Israeli performance artist Ben-Tor as an example of someone who strikes this balance between actor and artist. She has become known internationally for videos and performances featuring her chameleon-like portrayals, which range from a bumbling office worker to a mustached woman rambling about "the führer." Rugoff says, "You could make a really big, sweep-



and traditions that he encounters. His only touchstones are those of Western culture, making him the American incarnation of Borat, Cohen's clueless Kazakh.

"Look at this city!" he exclaims. "It looks like the remake of a Disney film!" Seeing a boat floating in a Papua New Guinea

bay, he remarks, "Look! There's a boat! It looks like a floating condominium in Miami Beach!" Kerstetter's character speaks with enthusiasm and deluded self-confidence, describing the raised scars on natives' backs as "little alligators"; he poses

signature circular glasses. As a dramatic score swells in the background, the Blue Noses use playfully low-tech effects to teach "telekinesis for blockheads" and "elementary cloning." "Potter" stares blankly into the camera as the objects in front of him jerkily appear, disappear, move, and multiply. Soon he's eradicating crime, poverty, social inequities, and drug addiction, waddling over to addicts and criminals (played by Mizin) and making them evaporate with a touch of his wand.

The Blue Noses' Harry Potter, Ben-Tor's Orthodox dwarf, and Linzy's fleet of bewigged divas and drag queens are

**In Olaf Breuning's film *Home 2*, 2007, his doltish protagonist bonds with locals in Papua New Guinea.**

more extreme than late-night TV characters like Mike Myers's "verklempt" Jewish talk-show host Linda Richman and Eddie Murphy's self-important Gumby. But what further differentiates an artist's sketch from a skit on *Saturday Night Live* is that

these videos and performances are "made specifically to be in a dialogue with other pieces of art—paintings, sculpture—rather than in a dialogue with TV and other mass media," says Phillips. Sometimes that dialogue is embedded in the work itself.

Harriet "Harry" Dodge and Stanya Kahn introduced the

character Lois in their 2002 short, *Winner*. She appeared most recently in the film *I See You Man* (2008), shown as part of Dodge and Kahn's solo exhibition at Elizabeth Dee Gallery in New York. In *Winner*, Lois, played by Kahn, is a spacey struggling artist who's just won a cruise in a radio contest. She forces the station's ambassador (Dodge as Peter the cameraman) to look at her sculptures, which she keeps in the trunk of her car: a ball jammed into a giant peach and covered with packing tape, a candle stuffed into a plastic bag. She



asks Peter what he sees. "I'm not sure what to say," he stammers. "It's OK," Lois says. "Not a lot of people know how to talk about art. It's complicated." ■



shirtless next to them to show off his "markings"—a small tattoo. In Japan he asks locals to wear yellow anime mouse masks and pose with him in the streets. "I'm like a Napoleon, but a big Napoleon," he says to the camera. "I want there to be lots of little yellow mice walking next to me."

"When people are offended by art, it's because it makes them too uncomfortable to really stand it," says Glenn Phillips, senior project specialist at the Getty Research Institute. Last spring Phillips curated the exhibition "California Video: Artists and Histories" at the Getty; the show included a video by Dodge and Kahn, and early works by the Kipper Kids and performance artist Eleanor Antin, whose characters have included a nurse, a king, and a ballerina. "Humor is all about making discomfort comfortable. Ideas that are unpopular, unfamiliar, critical, impossible to digest—humor lets you get away with it. That's why late-night television is the area where most of our political critique happens."

Polish video and performance artist Katarzyna Kozyra focuses on gender, using character and humor to upend expectations. Kozyra, who shows at Postmasters gallery in New York, suited up as a redheaded bombshell for *Cheerleader* (2006). Singing and dancing to Gwen Stefani's "What You Waiting For?" Kozyra fails to attract the attention of a locker room full of male soccer players—until she swaps her miniskirt for a fat suit, a skullcap, and a stick-on penis.

The Blue Noses Group—Siberian duo Viacheslav Mizin and Alexander Shaburov—turn their lens on consumer-based Western society. In *If I Were Harry Potter*, part of the 2003 series "25 Short Performances about Globalization," Shaburov appears on-screen in a robe and the celebrated boy warlock's

**When Madonna herself (far right) entered the shot, Martin Sastre's *Latins Do It Better (Madonna Meets Sor Kitty)*, 2008, made international news wires.**

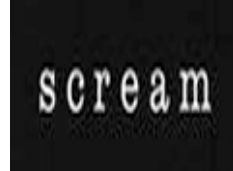
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## New York Fall Shows: Round Two

Katarzyna Kozyra, "summertale," Postmasters Gallery, October 18 – November 15, 2008

Magda Sawon's Postmasters Gallery has always been one of Chelsea's more eccentric and provocative spaces — as its location, just east of Tenth Avenue, for goodness sake (!), might suggest. In keeping with this delicious oddity is Katarzyna Kozyra's "summertale," a video and series of photographs that feature the artist; her spiritual guides, the voice coach Maestro and drag queen Gloria Viagra; and, as the gallery publicity has it, "five female dwarves."

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Katarzyna Kozyra, "summertale" (2007)

Courtesy Postmasters Gallery

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# SHOCK TACTICIAN

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# POSTMASTERS

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ART NEWS · June 2004

## Katarzyna Kozyra

### POSTMASTERS

Katarzyna Kozyra makes art that is at once raw and highly disciplined. The Polish artist's ambitious new installation included nine monitors playing different videos, arranged in an open-ended warren of viewing compartments separated by fake-fur-adorned curtains. The themes of the piece were opera and drag queens, and Kozyra here apprenticed in both arts—or artifices. Guided in her singing lessons by a talented, telegenic, and sexually ambiguous male voice coach, Kozyra repeatedly rehearses scales, breathing technique, and stage movement. Naturally enough, she is practicing the aria of Mozart's Cherubino, a cross-dresser at least twice over in *The Marriage of Figaro*. (Kozyra's work takes its title from Cherubino's aria: "Non so più cosa son, cosa faccio," or "I no longer know what I am or what I do.")

She was also shown being trained by Berlin drag queen Gloria Viagra in makeup and female impersonation. Different episodes played out on the various screens. Sometimes Kozyra is front and center, sometimes she is more an observer. But always she knows how to frame a compelling image. Even in scenes in a male sex club, she positioned herself so as to focus attention on how it must feel to be in her skin right there. Onstage sex acts added another level of artifice—as gum-chewing performers registered pleasure and pain in riveting theatrics.

The real-time element in Kozyra's works lent them



Katarzyna Kozyra, *Non so più cosa son, cosa faccio*, 2004, video still, dimensions variable. Postmasters.

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## Pick of the Litter

At the Carnegie International, Artists of All Stripes

By *Blake Gopnik*

Washington Post Staff Writer  
Friday, October 15, 2004; Page C01

### PITTSBURGH

There are 38 artists showing in the Carnegie International exhibition of contemporary art, which opened to the public Saturday at the Carnegie Museum of Art. Among all those art makers, 13 presented works that meant something to me.

If this were baseball, that would be a fine batting average of .342.

If it were a test in school, 13 out of 38 would come nowhere near a passing grade.

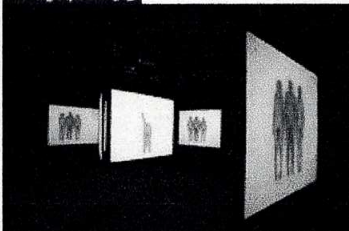
But since it's the art world in 2004, I'd say it's about your average situation. It reflects the huge variety of stuff that now counts as credible contemporary art. There's such a range out there that any reasonable survey is going to be lucky if even one-third of it speaks to any single critic.

Pittsburgh's Carnegie International, once an annual event but now held only twice a decade, is the second-oldest worldwide anthology of contemporary art, and the only major one in the United States. It was launched in 1896, just one year after the Venice Biennale. Patron Andrew Carnegie wanted to support high culture and boost his home town's status, all at one go.

Unlike Venice, however, which always has a pile of national pavilions competing for attention with its main curated show, the last few Internationals have been given over to just one organizer's interests and tastes. This year, the exhibition has been curated by an American, Laura Hoptman. But despite that single guiding hand, the art world's jangling multiplicity comes through loud and clear.

Hoptman doesn't think of her show as an inclusive survey of the current state of things. Her catalogue essay argues that over the half-decade since the last International, there's been a Return

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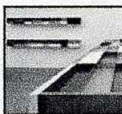


Katarzyna Kozyra's video projection "The Rite of Spring" uses stop-motion pictures of naked elderly people. From *Altany* -- Carnegie International

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Islamic treasures from the Victoria and Albert Museum on view at the National Gallery of Art.



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Once derided or dismissed, minimalism has shaped up as a classic art form.

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The A-list status of painter Peter Paul Rubens is reaffirmed with a flourish in Lille, France.



**Douglas Gordon**  
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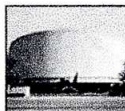
to Values in the art world -- some kind of reengagement with discovering "what it is to be a human being," with the Human Condition that art appreciation classes used to tout. Her show's supposed to illustrate that "ethical" trend. But there are a bunch of problems with Hoptman's account.



**Grant Hill Talks Art:**  
Basketball superstar and art collector Grant Hill discusses Romare Bearden with Blake Gopnik.

**Gyroscope**

Blake Gopnik takes a spin around the Hirshhorn's permanent collection.



For one, a number of her artists had their heyday way more than five years ago. There's cartoonist Robert Crumb, whose mini-survey is a major focus of the International. Crumb's not exactly a new figure on the cultural scene, and trademark Crumb characters like Mr. Natural and Fritz the Cat don't exactly scream 2004. Ditto for the dated, science-fiction fantasies of sculptor Lee Bontecou, whose trademark style jelled in the same acid-tripping years that Crumb's did. There's also a Serbian artist who called himself Mangelos, and who died in 1987. He made conceptual art that would have felt entirely at home in the decade of his death.



**Critical Assembly**  
Art encounters the bomb inside Jim Sanborn's installation at the Corcoran.

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And then there are quite a few talented and well-known artists in the International – Kutlug Ataman, Philip-Lorca diCorcia, Maurizio Cattelan - - who became hot commodities before the trend toward big ideas that Hoptman claims to have spotted. In fact, they were well represented in the international exhibitions of the previous, "superficial" era whose death her show is supposed to mark.

The sheer variety of artworks on display in Hoptman's exhibition argues for the incoherence of the "impulse toward the ethical" she claims unites them. If tame abstraction, funky ceramic art, nostalgic figurative painting, thoughtful video documentary and witty, pseudo-scientific installation art can all count as having the same "impulse" underlying them, then that impulse has got to be so vague and all-encompassing it's hardly worth a thought.

Hoptman's high-flown "humanist" claims have not produced a show notably different from many other surveys of the last decade or more. That's hardly surprising: I cannot think of any work of man-made art that couldn't be spun as somehow bound up with living a human life. Hoptman may be able to read a new humanism into all the pieces in her show, but that doesn't mean that any other viewer will grasp the same thematic thread.

Luckily, the best things in this exhibition don't need to belong to any overarching trend to score their points. They work fine on their own.

Turkish artist Kutlug Ataman presents a large room filled with 40 junk-store TVs, on 40 secondhand stands, with 40 Salvation Army chairs inviting 40 viewers to take a seat and watch the artist's programming. All of the TVs present taped, subtitled interviews with the inhabitants of Kuba, a freewheeling shantytown in Istanbul that is the last refuge for people who don't fit elsewhere in Turkish society. There's a little boy who's never known a different life, and sees a world of fights and gangs as a suitably thrilling setting for his childhood. There's a sober, well-educated older man who's lived in Kuba since before it got its official counterculture name. He feels his neighborhood has lost the utopian sheen that it once had. And there's a dislocated Kurdish woman who sees the multiculti Kuba as her only haven amid ethnic persecution. Ataman gives a brilliantly straightforward, un-arty portrait of an entire social world. The artist never editorializes, and that makes his piece all the more convincingly empathetic. It won the Carnegie Prize for best work in the exhibition.

At the other end of the International's wide range of art comes ceramist Kathy Butterly, one of the show's few impressive finds. Butterly makes odd, misshapen vessels that mix a preposterous amount of fine handiwork with a strangely funky, lumpen sensibility. Butterly's vessels are made of

thin porcelain, fired again and again as she paints on various brightly colored glazes. The precision of Butterly's finish is in fantastic tension with the twisted, contorted, Crumb-like forms of her almost anthropomorphic vessels; her pots nearly come to life as cartoon characters. The exhibition brochure puts it nicely: "They celebrate delicacy and prettiness while acknowledging the unheralded grace of all things quirky, klutzy and old."

Between those two extremes of the almost unmade (in Ataman) and the traditionally handmade (in Butterly) comes a bunch of other interesting work.

Peruvian artist Fernando Bryce has gathered an archive of clippings and documents that record the volatile state of politics and culture in Latin America during the Cold War. But instead of presenting the original faded scraps of newsprint, Bryce has covered the gallery walls with hand-drawn, pen-and-ink facsimiles of all the documents that he's amassed. Ephemeral scraps of ephemeral culture are lovingly archived in a classic fine-art medium; helter-skelter accumulation becomes elegant, even lyrical, repetition, in the grand modernist tradition of Sol LeWitt and Agnes Martin. There's a sense that, if only we take enough care in looking at the world and recording all its nuances in art, we'll make some sense of it. And a much stronger sense of the task's well-intentioned futility.

Polish artist Katarzyna Kozyra also seems to have a vexed relationship with classic art. In a six-screen video projection called "The Rite of Spring," Kozyra presents an animated re-creation of the famous modernist ballet that premiered in 1913, with music by Stravinsky and choreography by Nijinsky. But instead of using the usual tools of stop-motion filmmaking -- clay figures moved the barest hair in every frame -- she uses living senior citizens. She and her assistants place the naked seniors on a plain white ground, then move their static bodies frame by frame to mimic the fluid motions of athletic dancers. The ballet's supposedly archetypal story of pagan youth and sex and death and ritual is pulled limb from limb. Instead of giving everlasting insight into the "primitive" that lives inside us all, the dance becomes a disjointed collection of artificial moves that depend on the modernist artistic context that gave birth to them.

You realize that the 1913 "Rite of Spring" was as much about all the dance that came before -- about what counted as a lovely body, and what such bodies could be asked to do -- as about any story that it told. Re-present the same moves with the same music, but age the bodies that make them, and you've got an entirely different package of meanings. One of the "timeless" masterpieces of modern art is shown to be deeply full of the time and the ideas that surrounded its making. Stravinsky's "Rite" was about the sexist, ageist world he knew, not about primeval truths from way back in the mists of time.

Like many of the best works in this show, Kozyra's work seems more full of irony and doubt and hesitation than of newfound ethical grandeur. It seems to question all the verities of human life. It even questions old clichés that say art will give us ways to come to grips with who and what we humans are.

**The Carnegie International** continues through March 20 at the Carnegie Museum of Art in Pittsburgh. Call 412-622-3131 or visit [www.cmoa.org](http://www.cmoa.org).

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# POSTMASTERS

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## WAS WILL EUROPA?

FLASH ART  
JULY/SEPT 2004

FOR A EUROPE OF DIFFERENCES

(EXCERPT)

In an essay to mark the recent expansion of the European Union, Slavoj Žižek spun Freud's famous question "Was will das Weib?" into a new demand: "Was will Europa?" ("What does Europe want?").

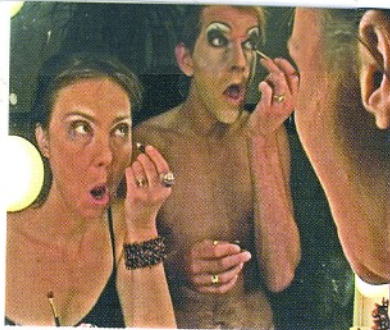
The following dictionary of artists is our response, accepting and expanding Žižek's challenge to try and understand what Europe is, what Europe means, and especially what a 'New Europe' could denote. One method of reformulating this question is to undertake a visual journey.

The artists presented here encompass a multiplicity of forms and practices to signify the new face of the continent, from the ways their individual origins and historical identities inflect their production, to their variations on social and political subject matter that expresses the shifting definition of Europe.

The result is the following survey of 57 of the most compelling emerging artists currently demonstrating the disintegration of borders both within the continent and at its edges.

Today's Europe faces a call for a new responsibility. Between empire and fundamentalism, writes Žižek, "the only alternative is Europe." A new Europe, taking cultural energy from its roots in the East and the West, faces a new capacity, an expanded duty as the sole alternative, to present the world with a new humanism of the Other.

(Research by Francesca D. Shaw and Lavinia Garulli)



**KATARZYNA KOZYRA**

*Warsaw, 1963. Lives in Warsaw.*  
Katarzyna Kozyra's notoriety and controversial status in Poland is legendary, and her works, never sensational for the sake of publicity, continue to elicit extreme responses and heated public discussions. Her installations, formally beautiful and poetic but driven by intense, confrontational content, often present her subjects without their full knowledge and/or consent. Through strategies of infiltration and exposure, Kozyra's works confront myths, taboos, and stereotypes and touch upon larger universal truths about human nature, private behaviors, and conventional standards of beauty.  
**Represented by:** Postmasters, New York.

**Image:** Non so piu cosa son, cosa faccio..., 2004. Video installation.

## KISS KISS BANG BANG

Massimiliano Gioni

Fucili, mitragliatrici, bazooka, lanciafiamme, granate, mortai, missili, mine e pistole: la videoinstallazione *Punishment and Crime* (Castigo e delitto) di Katarzyna Kozyra è un'enciclopedia della violenza, in cui i colpi di arma da fuoco e le esplosioni si succedono a un ritmo devastante. Girato nella campagna polacca, dove un gruppo di appassionati della Seconda guerra mondiale si diverte a simulare azioni di guerra e incursioni di commando tra edifici disabitati e baracche cadenti, *Punishment and Crime* nasce come un documentario su un passatempo piuttosto singolare, ma si trasforma in una metafora del nostro insopprimibile bisogno di violenza quotidiana. Katarzyna Kozyra, infatti, rifiuta qualsiasi eccesso descrittivo: non ci sono parentesi confessionali e nulla ci è dato sapere sulle vite di questi misteriosi personaggi travolti in un vortice di distruzione. Anzi, per nascondere la loro identità, ma anche per dare un valore più assoluto alle loro azioni, l'artista ha convinto i protagonisti a indossare lunghe parrucche e maschere di lattice con fattezze da pin up, che trasformano questi guerrafondai della domenica in inquietanti fantocci dallo sguardo vitreo. D'altra parte, sia che ritragga se stessa come un'Olympia affetta dal cancro (*Olympia*, 1996), sia che metta in posa la sorella sullo sfondo di una gigantesca croce rossa (*Blood Ties*, Legami di sangue, 1995), Katarzyna Kozyra sembra sempre impegnata a trasformare i propri personaggi in emblemi di drammi collettivi. Tutta la sua opera, infatti, si regge su questa tensione tra autobiografia e tragedia corale: da una parte il bisogno di essere presenti in prima persona, di essere testimoni, a costo di mettere a repentaglio la propria sicurezza, infiltrandosi tra gruppi paramilitari o cambiando sesso per potersi nascon-



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## KISS KISS BANG BANG

Massimiliano Gioni

Guns, tommy-guns, bazookas, flame-throwers, grenade, mine-throwers, missiles, mines, pistols: the video installation *Punishment and Crime* by Katarzyna Kozyra is an encyclopedia of violence, when shots of firearms and explosions follow each other at a devastating pace. The action takes place in the Polish countryside, where a group of World War II addicts simulate war actions and commando raids among buildings and ruined huts. *Punishment and Crime* started out as a documentary about a rather strange spare time activity, but has become a metaphor of our irrepressible need of daily violence. Katarzyna Kozyra dismisses any descriptive excess: there are no private conversations and nothing is known about the lives of these mysterious characters blown away in a whirl of destruction. On the opposite, in order to hide their identity but also to give a more absolute meaning to their actions, the artist has convinced the protagonists to wear long wigs and latex masks, with pin-up girl features, which turn these sunday fighters into frightening gloomy puppets.

Moreover, when she portraits herself as an Olympia affected by cancer (*Olympia*, 1996), or when she has her sister pose in front of a gigantic red cross (*Blood Ties*, 1995), Katarzyna Kozyra always seems to turn her characters into emblems of collective dramas. Her whole work indeed relies on a tension between autobiography and universal tragedy. On the one hand, she needs to be a witness, to be present at the price of her own security when she penetrates military groups or changes sex and gender to hide among the men of a turkish bath (*Men's Bathhouse*, 1999). On the other hand, she needs to turn herself and

sformarsi in simboli di azioni e trame collettive, per indagare i meccanismi che regolano la vita di gruppo. L'aspetto più spaventoso di *Punishment and Crime*, infatti, non è tanto il trionfo spettacolare di esplosioni e macerie, come in una sorta di Leni Riefensthal a bassa definizione. Ciò che fa di *Punishment and Crime* una delle analisi più penetranti della violenza contemporanea è il senso di comunione e intensa partecipazione che sembra unire i membri di questo club del massacro. Privi di qualsiasi motivazione ideologica, senza alcun obiettivo strategico, i fantocci di *Punishment and Crime* sembrano agitati da bisogni primari, in qualche modo simili alle scimmie della celebre sequenza di apertura di *Odissea nello Spazio* di Stanley Kubrick: semplicemente appagati dallo scoprirsi parte di un gruppo, condividono una serie di gesti fondamentali, brutali ma senza senso o direzione, capaci tuttavia di identificare gli individui come appartenenti a una tribù. Le azioni dei protagonisti di *Punishment and Crime* non hanno uno scopo apparente, ma il gruppo fornisce loro un alibi, una giustificazione anche per i comportamenti più insensati. Ed è questa la forma di violenza più spaventosa, ben più potente e inquietante di qualsiasi arma di distruzione di massa. I meccanismi di inclusione, i gesti e i rituali che definiscono l'identità sociale degli individui sono temi ricorrenti nell'opera di Katarzyna Kozyra. Da *Pyramid of Animals* – rappresentazione simbolica di un'alleanza tra specie diverse – alle metamorfosi di sesso e genere di *The Bathhouse*, passando per la coreografia di *The Rite of Spring* (La sagra della primavera, 1999-2002), l'opera di Katarzyna Kozyra descrive una sorta di sociologia primaria dell'umanità: è un ritratto di gruppo impietoso, dove le regole dell'omologazione e il senso di appartenenza fanno anche risaltare le differenze e le imperfezioni degli individui. Non



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her characters into symbols of action and collective plot, in order to inquire about the mechanisms that rule a group's life. The most frightening aspect of *Punishment and Crime*, should neither be seen in the triumphant explosions nor in the glorious butcherwork, as in a kind of low-level Leni Riefensthal. What makes *Punishment and Crime* one of the most penetrating analysis of contemporary violence is the sense of communion and intense participation that seems to unify the members of this slaughter club. Deprived of any ideological motivation as well as any strategic purpose, the muppets of *Punishment and Crime* seem agitated by primary needs, in a way similar to the monkeys of the famous scene of *Space Odyssey* by Stanley Kubrick : just individuals gratified by discovering themselves part of a group, they share a series of fundamental gestures, brutal but without any intention or direction, yet able to identify the individuals as members of a tribe. The actions of the protagonists of *Punishment and Crime* do not have a visible aim; the group just gives them an alibi, a justification even for the most absurd behaviours. This utmost form of violence turns out to be far more powerful and frightening than any massive destruction weapon.

The logic of the group, the gestures and the rituals that define the social identity of the individuals are recurrent in Katarzyna Kozyra's work. From *Pyramid of Animals* – symbolic representation of links across different species – to the metamorphosis of sex and gender of *The Bathhouse*, including the choreography of *The Rite of Spring* (1999-2002), Katarzyna Kozyra's work describes a kind of primary sociology of mankind: it is a dreadful group portrait, where the rules of homologation and the sense of appurtenance shed light on the differences and imperfections of the individuals. Not surprisingly, the bodies in Katarzyna Kozyra's mankind museum are often distorted: she never considers the perfect and heroical body from Body Art, but rather a

a caso i corpi nel museo dell'umanità di Katarzyna Kozyra sono spesso deformi, sfatti: non si tratta mai del corpo perfetto ed eroico della body art, quanto piuttosto di un catalogo di variazioni e imprecisioni – un'umanità grottesca e abietta, che ricorda gli antieroi di Dostoevskij, evocati anche dal titolo *Punishment and Crime*. Difficile dire quale sia la punizione che l'artista ha riservato ai protagonisti della sua videoinstallazione. Eppure in uno dei monitor i personaggi mascherati ci appaiono con un cappio al collo, appesi ai rami di un albero, come vittime di un linciaggio: naturalmente si tratta di una semplice simulazione – l'ennesimo gioco di gruppo, che nella tribù trova anche il coraggio per ridere in faccia alla morte.



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catalogue of variations on a grotesque and abject mankind, which recalls Dostoevskij's characters, as also suggested by the title *Punishment and Crime*. It is difficult to say what punishment the artist has reserved to the characters of her video installation. Nevertheless, in one of the monitors, the masked characters appear with a rope around the neck, hung to the branch of a tree, like victims of a lynching: obviously, it is just a mere simulation – the last group game is to find who in the tribe will have the courage to laugh at the face of death.