

# WIEK PÓŁCIENIA

Sztuka w czasach planetarnej zmiany WIOSNA – LATO 2020

THE PENUMBRAL AGE

Art in the Time of Planetary Change SPRING – SUMMER 2020

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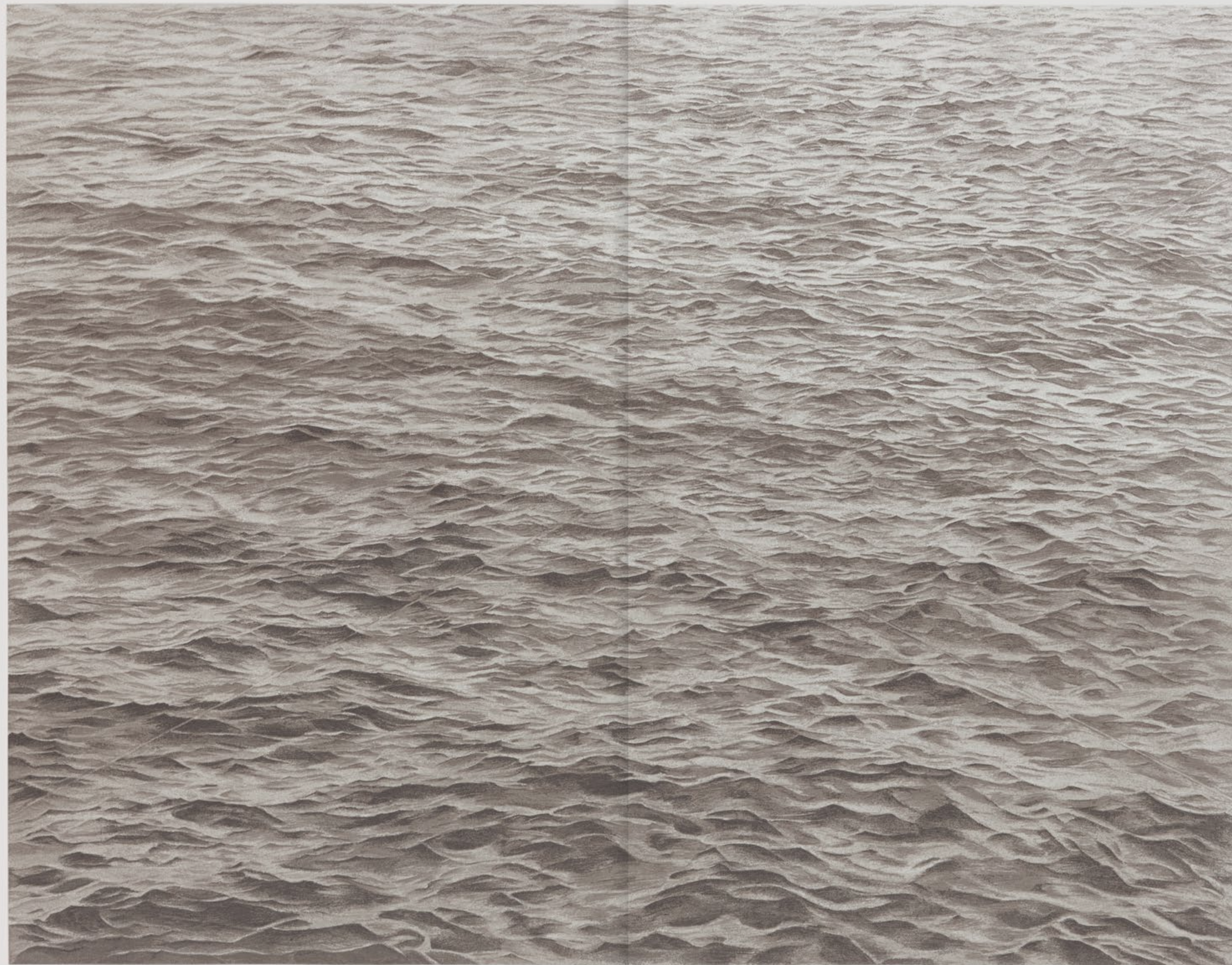


Aby  
 żyć w świecie, który nie  
 ociepla się z miesiąca na mie-  
 siąc, trzeba było urodzić się w roku  
 1985 lub wcześniej. Jeśli zatem masz  
 mniej niż 35 lat, nie możesz znać świata  
 sprzed zmiany klimatu. Mimo to twoje ciało  
 wie, że susze, powodzie i rosnący poziom  
 morza są zupełnie niezgodne z przeszłymi  
 doświadczeniami. Coś jest nie tak. Musimy  
 więc „odwidzieć” wpojone nam spo-  
 soby widzenia świata i zacząć sobie  
 wyobrażać nową relację z tym,  
 co zwykliśmy nazywać  
 naturą.

– Nicolas Mirzoeff, *Jak zobaczyć świat*

In order to  
 have lived in a month where  
 the world was not warming month  
 by month, you need to have been born  
 in 1985 or earlier. If you were born after  
 1985, you have never known what the pre-climate-  
 changed world was like. Your body knows  
 nonetheless that the drought, the floods, and the  
 rising seas are out of joint with past experience.  
 It just feels wrong. So, we have to imagine that  
 past, “unsee”—to use China Miéville’s term—  
 how it has taught us to see the world, and  
 begin to imagine a different way to  
 be with what we used to  
 call nature.

– Nicolas Mirzoeff, *How to See the World*



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# Wprowadzenie

Żyjemy w czasach planetarnej zmiany, która dotyczy nas wszystkich, bez wyjątku. Zmiany klimatyczne wpływają na każdą sferę życia, także na myślenie o sztuce – systemach jej produkcji, dystrybucji, jej społecznej funkcji oraz jej relacji do innych dyscyplin, przede wszystkim nauki. Wystawa *Wiek półcienia* składa się z prac artystycznych z ostatnich pięciu dekad, bazujących na obserwacji i wizualizacji przemian zachodzących na kuli ziemskiej. Stanowi przestrzeń do dyskusji na temat „zarządzania nieodwracalnym” oraz nowych form solidarności, empatii i bycia razem w obliczu kryzysu klimatycznego.

Tytuł wystawy zaczerpnęliśmy z książki *Upadek cywilizacji zachodniej. Spojrzenie z przyszłości* Naomi Oreskes i Erika M. Conwaya z 2014 roku, w której wiekiem półcienia nazywa się nasze czasy widziane przez bohatera z przyszłości jako „okres antyintelektualizmu, który (...) uniemożliwił podjęcie działań opartych na wiedzy naukowej” i doprowadził do tragedii. Jesteśmy świadkami tego procesu: ustalenia nauki przestały być postrzegane jako

rozstrzygające, nie przekonują ludzi do działania. „Nauka staje się wierzeniem. Wierzenia stają się nauką. Wszyscy mogą wierzyć we wszystko i nie wierzyć w nic. Możemy wiedzieć wszystko i nie wiedzieć nic. Każdy czuje się ekspertem w każdym możliwym temacie” –

pisal w „The Atlantic” amerykański pisarz i historyk Ibram X. Kendi, analizując sceptycyzm wobec zmian klimatycznych czy wręcz wypieranie tego (tzw. denializm klimatyczny) zagrożenia. Kryzysowi kultury eksperckiej i nauki towarzyszy wzmacnianie się ruchów fundamentalistycznych negujących m.in. teorię ewolucji, szkodliwość smogu, podważających wpływ działalności człowieka na klimat.

Najwyraźniej dane statystyczne, wykresy, szokujące relacje fotograficzne i filmowe z miejsc dotkniętych katastrofą ekologiczną nie działają już wystarczająco mocno na wyobraźnię.

Obserwacje artystów są pokrewne tym naukowym, zazwyczaj nie konfrontują jednak odbiorcy z nadmiarem liczb, rosnącymi gwałtownie słupkami infografik, „pornograficznymi” obrazami biedy i dewastacji. Sztuka dysponuje szeregiem *dziwnych narzędzi* (Alva Noë, 2015), których możemy użyć do wsłuchiwania się w „znaki na niebie i ziemi”. Gdy zawodzą powszechne narzędzia dialogu i perswazji, artyści umożliwiają „skok w wyobraźni”, pracując na emocjach, konfrontując się z niezrozumiałym i nieznanym. Jak twierdzi teoretyk kultury wizualnej, Nicholas Mirzoeff: „musimy *odwiedzić* wpojone nam sposoby widzenia świata i zacząć wyobrażać sobie nową relację z tym, co zwykliśmy nazywać naturą”. Sztuka może przyjść nam z pomocą, organizując pracę wyobraźni, czasem skuteczniej niż narzędzia wypracowane w polu nauki i polityki środowiskowej. Wystawa *Wiek półcienia* obejmuje pięć dekad i wskazuje na wzmocnienie refleksji środowiskowej w sztuce przełomu lat 60. i 70. XX wieku oraz w drugiej dekadzie XXI wieku. Ten pierwszy okres wiąże się z intensyfikacją ruchów pacyfistycznych, feministycznych i antyrasistowskich oraz formowaniem się współczesnego ruchu ekologicznego. W 1970 roku po raz pierwszy obchodzono Dzień Ziemi, w 1971 założony został Greenpeace, a rok później międzynarodowy *think tank*. Klub Rzymski, opublikował raport *Granice wzrostu*, opisujący wyzwania, przed którymi stoi ludzkość wobec wyczerpywania się zasobów naturalnych. W tym samym czasie pojawiły się nowe zjawiska artystyczne, takie jak konceptualizm, *antyforma* czy sztuka ziemi (*land art, earth art*). Artystki i artyści, wprowadzając „geologiczne” myślenie o sztuce, korzystali z nietrwałych, organicznych materiałów lub dążyli do całkowitej dematerializacji dzieła. Wiele z ówczesnych propozycji na zawsze zmieniło myślenie o roli instytucji sztuki oraz relacji pomiędzy praktyką artystyczną, pracą zawodową i aktywizmem. Mierle Laderman Ukeles, traktująca opiekę nad domem i macierzyństwo jako część swojej pracy artystycznej; Bonnie Ora Sherk, przekształcająca miejskie nieużytki w oazy zieleni, czy Agnes Denes, łącząca sztukę z cybernetyką i rolnictwem – to część rewolucji kontrkulturowej, która ostatecznie nie spełniła pokładanych w niej nadziei.

Sztuka ziemi to dla nas dużo więcej niż nurt sztuki zachodniej charakterystyczny dla przełomu lat 60. i 70. XX wieku.

Podążając za myślą pakistańskiego artysty i aktywisty Rasheeda Araeena, czerpiąc z jego programu *ekoestetyki*, poszukujemy „globalnej sztuki planetarnej zmiany”. Działania związane z „kanoniczną” sztuką ziemi, takie jak *Rzucanie kamieniem wokół szczytów* MacGillycuddy's Reeks Richarda Longa, w której autor podąża za wyrzucaniem przed siebie kamieniem, plany „terraformowania” Roberta Morrisa czy program telewizyjny Gerry'ego Schuma (przykład użycia nowych mediów do popularyzacji „organicznej” sztuki uprawianej na pustyniach czy w lasach), sąsiadując na wystawie z pracami z XXI wieku – służącymi ekologicznej edukacji (Futurefarmers, Ines Doujak, Center for Land Use Interpretation), protestowi (Suzanne Husky, Frans Krajcberg, Akira Tsuboi) czy też odwołującymi się do duchowości

i ezoteryki (Shana Moulton i Nick Hallett, Teresa Murak, Tatiana Czekalska i Leszek Golec). Artystki i artyści sięgają po wyrafinowane i nieoczywiste formy relacjonowania zachodzących zmian, takie jak nagrania terenowe (Anja Kannieser), poetyckie komunikaty tekstowe (Hamish Fulton), rysunkowe zapisy snów i wizji (Quavavau Manumie) czy instalacje z przedmiotów, które morze wyrzuca na brzeg (Simryn Gill). Ich prace pomagają zwiualizować to, co wydaje się wszechobecne i obezwładniające. Mogą mieć przy tym abstrakcyjną formę, oddziaływać emocjami i stać się narzędziem konfabulacji, jak w wypadku grafik Viji Celmins, w których realistyczna kompozycja przedstawiająca widok morza jest w istocie studium konstruowania wyobrażeń na temat natury. Podobnie jak płyta z dźwiękami oceanu z cyklu „environments” (środowiska) Irva Teibela, będąca „asamblażem” nagrań fal z różnych miejsc, o zmiennej prędkości i częstotliwości.

Już w 1872 roku Claude Monet z zachwytem obserwował barwy i światło na zadmionym niebie portu w Hawrze, czemu dał wyraz w słynnej *Impresji, wschodzie słońca*. W prezentowanej na wystawie pracy *Beautiful Sheffield* (2001) współczesnej brytyjskiej artystki Tacity Dean, tęskniącej za utraconym bezpowrotnie wiejskim krajobrazem Anglii, smog to po prostu smog, a sadza odkłada się

czernią na większej części kompozycji. Seria prac Roberta Barry’ego z 1969 roku, które polegały na wypuszczaniu do atmosfery gazów szlachetnych, może być dziś ujęta w ramy refleksji na temat inżynierii klimatycznej, podobnie jak wypełniona pyłami i pigmentami diorama Dory Budor, do wnętrza której transmitowane są zjawiska akustyczne z placu budowy gmachu Muzeum Sztuki Nowoczesnej w Warszawie.

Praca ta odsyła nas do wyzwań związanych z samym muzeum i jego nową siedzibą na placu Defilad – dużą inwestycją w centrum miasta.

W obszarze zainteresowań uwrażliwionych na zmiany środowiskowe artystek i artystów znajdują się takie zagadnienia, jak dług klimatyczny, postantropocentryzm, nieuniknione wyczerpanie złóż paliw kopalnych, skutki nieograniczonej akumulacji dóbr i wzrostu gospodarczego, planetarne ekobójstwo i kolonialna eksploatacja. Wszystko to jest kontekstem dla sztuki ziemi. Proponujemy więc objęcie tym terminem szerokiej panoramy praktyk artystycznych dotyczących relacji człowieka z innymi gatunkami, materią nieożywioną i całą

planetą oraz prowadzonych przez artystów i aktywistów działań „nieartystycznych” (od ogrodów społecznościowych po walkę o prawa ludności rdzennej i zakładanie partii politycznych). Sztuka ziemi w tym ujęciu nie jest przypisana do żadnego medium, specyficznego materiału czy też regionu geograficznego. Może objąć także działania, które nie funkcjonują pod szyldem sztuki. Jednym z przykładów byłyby lodowe stupy z Ladakh – tworzone przez inżyniera Sonama Wangchuka lodowce, o fascynującej formie i jasno przypisanej funkcji, jaką jest zaopatrywanie w wodę mieszkańców pustyni położonej u podnóża Himalajów.

Jeszcze nigdy czas nie biegł tak szybko. To, co wcześniej trwało miliony lat, dziś rozgrywa się w ciągu kilku dekad. W 1947 roku Isamu Noguchi zaproponował wzniesienie na pustyni *Memoriału dla człowieka*, ogromnego, przypominającego ludzką twarz reliefu, który można by oglądać z kosmosu. Miał być śladem po cywilizacji, która w wyniku wojny nuklearnej poszukiwać będzie dla siebie nowego domu, osiedlając się na Marsie. Fantazje o „planecie B” się nie spełniły. Mamy tylko jedną Ziemię. Świadomość katastrofalnej sprawczości gatunku ludzkiego, jak i nieuchronności końca ładu, jaki znamy, wymaga innego spojrzenia na działalność człowieka – spojrzenia pozbawionego antropocentrycznej buty, „nie-ludzkiego” i bliższego geologii niż naukom humanistycznym. Dopiero kiedy zmienimy perspektywę i zrozumiemy, że żyjemy równocześnie „w więcej niż jednej skali”, dostrzeżemy konsekwencje procesów zachodzących po rewolucji neolitycznej (a później rewolucji przemysłowej i powojennym przyspieszeniu gospodarczym). Dary, które przynosi nam tzw. cywilizacja, są jednocześnie naszą trucizną. *Eat Death* [Jedzcie śmierć!], konkludował amerykański artysta Bruce Nauman w swojej złowieszczej pracy z 1971 roku. Życie w stanie pogłębiającego się kryzysu zmusza nas do fundamentalnej zmiany w myśleniu o całym systemie organizacji społecznej oraz do konfrontacji z dylematami natury etycznej i egzystencjalnej (migracje klimatyczne czy nowe konflikty klasowe). Świat sztuki, z muzeami i rytuałami organizowania rzeczy i idei, nie jest wyjątkiem („na martwej planecie nie będzie muzeów!”, parafrazując hasło Młodzieżowego Strajku Klimatycznego) i wymaga głębokich przemian systemowych. Zaangażowanie w tę dyskusję traktujemy jako powinność muzeum, a nie jako kolejną modę czy nurt w sztuce.

W kontrze do tezy o „zwrocie ekologicznym” czy popularności „sztuki o antropocenie” podkreślamy stałość refleksji środowiskowej, opartej na ciągłości i odpowiedzialności.

Nasze działania są częścią szerszego nurtu, stawiającego na solidarność i współpracę, widocznego w programach i wystawach, które w ostatnich latach zainicjowano między innymi w Muzeum Sztuki w Łodzi, Centrum Sztuki Współczesnej Zamek Ujazdowski, Biennale Warszawa, Galerii Kronika w Bytomiu, Teatrze Powszechnym, BWA Opole i innych instytucjach w całej Polsce.

Sztuka z pewnością nie ochroni nas przed katastrofą, ale pomoże nam uzbroić się w *dziwne narzędzia* służące pracy wyobraźni i współodczuwania. Mierle Laderman Ukeles, w swym pamiętnym manifeście z 1969 roku, postawiła pytanie: „A po rewolucji, w poniedziałek rano, kto przyjedzie odebrać twoje śmieci?”. W dziełach sztuki z ostatnich dekad poszukujemy nie tylko wizualizacji procesów zachodzących na kuli ziemskiej, wypatrujemy także możliwych propozycji

na przyszłość. Jeśli ekologiczna katastrofa już się wydarza (z czym zgodziliby się z pewnością mieszkańcy doszczętnie zdevastowanych wysp Nauru czy Banaba na Pacyfiku), wspólnie zastanawiamy się czy kiedykolwiek uda nam się posprzątać ten planetarny bałagan i na nowo zbudować relacje z innymi czującymi istotami? Czy uda nam się zacząć jeszcze raz?

# Introduction

We live in a time of planetary change affecting each and every one of us. Climate change influences every sphere of life, including thinking about art: the systems of its production and distribution, its social function and its relation to other disciplines, especially science. The Penumbra Age is composed of artistic works from the last five decades, based on observations and visualizations of the changes underway on planet Earth. It provides a space for discussion on “managing the irreversible” and new forms of solidarity, empathy and togetherness in the face of the climate crisis.

The title of the exhibition is drawn from the book *The Collapse of Western Civilization: A View from the Future* by Naomi Oreskes and Erik M. Conway (2014), where the protagonists from the future date the “period of the penumbra” from the “shadow of anti-intellectualism that fell over the once-Enlightened techno-scientific nations of the Western world during the second half of the twentieth century, preventing them from acting on

the scientific knowledge available at the time” and leading to tragedy. We are witnesses to this process: scientific findings have ceased to be regarded as dispositive and do not persuade people to act. As the American writer and historian Ibram X. Kendi wrote in *The Atlantic*, analysing scepticism about climate change or outright rejection of the threat (climate denialism): “Science becomes belief. Belief becomes science. Everything becomes nothing. Nothing becomes everything. All can believe and disbelieve all. We all can know everything

and know nothing. Everyone lives as an expert on every subject.”

The crisis in the culture of expertise and science is reinforced by fundamentalist movements denying such scientific findings as evolution and the harmfulness of air pollution, and disputing man's impact on climate.

Clearly, statistics, charts, graphs, and shocking photo and film reports from places affected by ecological disaster no longer make much of an impact on the imagination.

Observations by artists are akin to those of scientists, but they typically do not confront viewers with an excess of numbers, soaring bar graphs, or “pornographic” images of poverty and devastation. Art has “strange tools” (Alva Noë, 2015) at its disposal, which we can use to discern “wonders in the heavens and signs on the earth.” When ordinary tools of dialogue and persuasion fail, artists enable an “imaginative leap” by working on the emotions, confronting the incomprehensible and the unknown. As the theoretician of visual culture Nicholas Mirzoeff puts it, we must “unsee” how the past “has taught us to see the world, and begin to imagine a different way to be with what used to be called nature.” Art can help by organizing the work of imagination, sometimes more effectively than the tools developed by science and environmental policy.

*The Penumbra Age* spans five decades, and highlights the strengthening of environmental reflections in the art of the late 1960s and early 1970s as well as the second decade of the 21st century. The first period is linked with intensification of pacifist, feminist and anti-racist movements and the formation of the contemporary ecological movement. The first Earth Day was held in 1970, Greenpeace was founded in 1971, and the next year a think-tank, the Club of Rome, published the report *The Limits to Growth*, describing the challenges posed for humanity by the exhaustion of natural resources. At the same time new artistic phenomena arose, such as conceptualism, anti-form, land art and earth art. While introducing “geological” thinking about art, artists used impermanent organic materials or sought to entirely dematerialize the

work of art. Many of those proposals changed forever the thinking about the role of art institutions and the relationship between artistic practice, professional work, and activism. Mierle Laderman Ukeles, treating household chores and motherhood as part of her artistic work, Bonnie Ora Sherk, transforming urban wastelands into green oases, and Agnes Denes, combining art with cybernetics and agriculture, were all part of the countercultural revolution, which ultimately failed to live up to the hopes placed in it.

For us, land art is much more than a stream of Western art emblematic of the late 1960s and early 1970s.

Following the thought of the Pakistani artist and activist Rasheed Araeen, drawing from his "eco-aesthetics" agenda, we seek "global art for a changing planet." Actions connected with the "canonization" of land art, such as Richard Long's *Throwing a Stone around MacGillycuddy's Reeks*, in which the artist followed a stone he tossed before him, the "terraforming" plans of Robert Morris, or Gerry Schum's television programme (an example of the use of new media to expose audiences to "organic" art practised in deserts or forests), are accompanied in this exhibition by works from the 21<sup>st</sup> century, employing ecological education (Futurefarmers, Ines Doujak, the Center for Land Use Interpretation), protest (Suzanne Husky, Frans Krajcberg, Akira Tsuboi), and involving spirituality and esoterics (Shana Moulton and Nick Hallett, Teresa Murak, Tatiana Czekalska, Leszek Golec). Artists resort to refined and striking forms for conveying the changes occurring, such as field recordings (Anja Kanngieser), poetic textual reports (Hamish Fulton), drawings of dreams and visions (Quavavau Manumie), and installations from objects which the sea has tossed up on the beach (Simryn Gill). Their works help visualize what seems omnipresent and overwhelming. They may take abstract form, playing on the emotions and becoming an instrument of confabulation, as in the graphics by Vija Celmins, where a realistic composition presenting a view of the sea is in essence a study in constructing a vision of nature—much like the disk of ocean sounds from the *environments* series by Irv Teibel, an "assemblage" of recordings of waves from various sites, with different speed and frequency.

In 1872 Claude Monet observed with delight the colours and light in the smoky sky over the port of Le Havre,

which he captured in his famous painting *Impression, Sunrise*. In a work presented at the exhibition, *Beautiful Sheffield* (2001), by the contemporary British artist Taciy Dean, yearning for the irretrievably lost rural landscape of England, smog is simply smog, and grime accumulates as blackness across most of the composition. A series of works by Robert Barry from 1969 consisting of releasing inert gases into the atmosphere may be regarded today as a reflection on the theme of climate engineering, much like the diorama by Dora Budor filled

with dust and pigments, into which acoustic phenomena from the construction site for the new building of the Museum of Modern Art in Warsaw are transmitted.

This work turns us to the challenges connected with the museum itself and its new home on Plac Defilad—a huge development in the city centre. Artists sensitive to environmental changes also address such issues as climate debt, post-anthropocentrism, the unavoidable exhaustion of fossil-fuel deposits, the effects of limitless accumulation of goods and economic growth, planetary ecocide and colonial exploitation. All of this is the context for land art.

We thus propose to extend this term to cover a broad panorama of artistic practices concerning humans' relations with other species, inanimate matter, and the entire planet, as well as "nonartistic" ventures by artists and activists (from community gardens to the battle for the rights of native

populations and the establishment of political parties). Land art in this sense is not confined to any one medium, specific material, or geographical region. It can also cover activities that do not occur under the banner of art.

One example is the ice stupas in Ladakh, India, artificial glaciers created by engineer Sonam Wangchuk, with a fascinating form and a clearly defined function of delivering water to inhabitants of the desert at the foot of the Himalayas.

Time has never spun so fast. What used to take millions of years now plays out in just a few decades. In 1947 Isamu Noguchi proposed to erect *Memorial to Man* in the desert, a huge relief sculpture resembling a human face which could be viewed from space. It was supposed to leave a trace of a civilization that would seek a new home following a nuclear war by settling on Mars. But fantasies of "planet B" have not been fulfilled. We have just one Earth. The awareness of the catastrophic agency of the human species, as well as the inevitable end of the order we know, requires another view of the activity of mankind—a vision stripped of anthropocentric arrogance, non-human and closer to geology than the humanities. Only when we change our perspective and recognize that we live simultaneously on more than one scale will we perceive the consequences of the processes occurring since the Neolithic revolution (and later the industrial revolution and the post-war economic boom). The bounty we receive from "civilization" is also our poison. *Eat Death*, the American artist Bruce Nauman concluded in his prophetic work from 1971. Life in a state of deepening crisis forces us to fundamentally change our thinking about the entire system of social organization and to confront ethical and existential dilemmas (climate migrations and new class conflicts). The world of art, with its museums and rituals for organizing objects and ideas, is no exception (to paraphrase the slogan of the Youth Strike for Climate, "No museums on a dead planet!") and requires deep systemic transformation. We treat engagement in this discussion as a duty of the museum, and not as just another fashion or stream in art. Countering the calls for "ecological restoration" or the popularity of "art of the Anthropocene," we stress the permanence of environmental reflection, based on continuity and responsibility. Our actions are part of a broader stream, counting on solidarity and cooperation, evident in the programmes and exhibitions launched in recent

years at Muzeum Sztuki in Łódź, Ujazdowski Castle Centre for Contemporary Art in Warsaw, Biennale Warszawa, Galeria Kronika in Bytom, Teatr Powszechny in Warsaw, BWA Opole, and other institutions throughout Poland.

Art will certainly not protect us against catastrophe, but it can help us arm ourselves with "strange tools" for the work of imagination and empathy. In her memorable manifesto from 1969, Mierle Laderman Ukeles posed the question: "After the revolution, who's going to pick up the garbage on Monday morning?" In works of art from recent decades we not only seek a visualization of processes occurring on our planet, but also discern possible proposals for the future. If ecological catastrophe is already happening

(as the residents of the inundated islands of Nauru and Banaba in the Pacific would certainly agree), together we wonder, will we ever manage to clean up our planetary mess and rebuild our relations with other sentient beings? Will we manage to start over again?



# Prace

## • 1

Jonathas de Andrade  
(ur. 1982 w Maceió, Brazylia)

*Ryby*  
2016  
wideo 37'00". Dzięki uprzejmości Gallerii Vermelho, Gallerii Continua, Alexander & Bonin.

Jonathas de Andrade od ponad piętnastu lat mieszka w jednym z największych miast w północno-wschodniej Brazylii – Recife. W swojej twórczości często opowiada długą i skomplikowaną historię regionu, poszukując głębokich korzeni jego aktualnej sytuacji. Bada zorganizowaną wokół systemu plantacji cukru kolonialną eksploatację ludzi i środowiska; szuka źródeł obecnych napięć na tle rasowym w legitymizującej uprzedzenia i przemoc zachodniej nauce; przypomina o kładącej się cieniem na współczesność pamięci niewolnictwa i handlu ludźmi, a także eksploruje dziedzictwo powoli popadającej w ruinę architektury „tropikalnego modernizmu” drugiej połowy XX wieku. W swoich pracach de Andrade wychodzi od lokalnej historii po to, by konstruować wypowiedzi o wiele bardziej uniwersalne i mające szeroki zasięg oddziaływania. Nieustannie powraca do wątków związanych z władzą, podziałami rasowymi i klasowymi; obrazów pracy oraz problematyki związków pomiędzy wzorami męskości a indywidualną seksualnością i wrażliwością. De Andrade swobodnie nawiązuje do stereotypów i egzotyzujących klisz na temat Brazylii, bawi się niejednoznacznościami, balansując na cienkiej granicy pomiędzy prawdą a fikcją. Jego projekty to poprzedzone rozległymi badaniami złożone procesy, w które artysta często angażuje lokalne społeczności. Jego prace przyjmują ostatecznie różnorodne formy – filmu, fotografii, instalacji, rysunku lub performansu.

W prezentowanej na wystawie pracy *Ryby* spleta się kilka najistotniejszych dla de Andrade wątków. Artysta świadomie nawiązuje w niej do konwencji powolnych filmów etnograficznych, uwypuklając hipnotyzujący tropikalny krajobraz i pozwalając nam obserwować „lokalnych mieszkańców w ich naturalnym otoczeniu” – nakręcony na taśmie 16-mm obraz skupia się na postaciach dziesięciu rybaków mieszkających w rejonie delty rzeki São Francisco. De Andrade parodiuje zachodnie wyobrażenia na temat Brazylii i jej mieszkańców – zatopione w ciepłych kolorach, leniwe od gorąca kadry długo skupiają się na bujnej przyrodzie i refleksach światła na wodzie, by wreszcie ujawnić sylwetki muskularnych, pięknych, męskich ciał. W momencie gdy każdy z rybaków łapie swoją rybę, ciężar filmu niespodziewanie przesuwa się z problematyki kolonialnej na relacje międzygatunkowe. W kolejnych scenach obserwujemy niepokojący, nieopisany przez etnografów „rytuał”, w czasie którego mężczyźni przytulają, głaszczą, a nawet całują ryby próbujące wyrwać się z czułego, lecz śmiertelnego uścisku. De Andrade portretuje relacje ludzi ze zwierzętami i środowiskiem jako oparte na przemocy, kontroli, eksploatacji i dominacji, a jednocześnie wciąż dziwnie bliskie, złożone i niejednoznaczne, nie pozwalając na łatwą ocenę i wydawanie jednoznacznych wyroków. Ostatecznie rzekomy, pełen erotycznego napięcia „rytuał” jest zmyślony, ale rybacy, tak jak ich ofiary, są prawdziwi.

## • 2

Isabelle Andriessen  
(ur. 1986, Niemalandy)

*Plaża w stadium terminalnym*  
2018  
ceramika, metal. Dzięki uprzejmości artystki.

Na powierzchni rzeźbiarskich instalacji Isabelle Andriessen toczą się procesy przypominające postępującą chorobę. Ceramiczne, gładkie obiekty, niczym zarażona wirusem skóra lub ciało wyrzuconego na brzeg rozkładającego się wieloryba, pokrywają się z czasem dziwną wysypką, wielokolorowymi pęcherzami i kryształami. Aluminiowe elementy pocą się, a skraplająca z nich woda tworzy rdzawe wycieki i kałuże. Andriessen nazywa swoje ostatnie realizacje „rzeźbami zombie”, zwracając uwagę na ich niepokojący status, podkreślający nikłą i nieoczywistą granicę pomiędzy żywą i martwą materią. Nieustannie mutujące obiekty składają się na nieprzewidywalny system, który, wprawiony w ruch przez artystkę, zaczyna rządzić się swoimi prawami. Połączone rzeźbiarskie formy trawia, wchodzą w interakcję z otoczeniem, rozrastają się i rozkładają równocześnie.

Zachęcając do bliskiej obserwacji starannie wyselekcjonowanych materiałów, Andriessen zwraca uwagę na nieodwracalne procesy zachodzące na naszej planecie. Fragmenty instalacji *Plaża w stadium terminalnym* pełnią funkcję skamielin z przyszłości, oglądane z małego dystansu przywodzą na myśl wyludnione, postindustrialne krajobrazy. Świat, w którym pozostały jedynie chemikalia i inne substancje nieulegające rozkładowi, które tworzą nowe formy życia, znane jedynie z apokaliptycznych narracji. Niezrozumiały i pozornie tylko odległy ekosystem, w którym nie mamy już żadnej mocy sprawczej.

## • 3

Rasheed Araeen  
(ur. 1935 w Karachi, Pakistan)

*Mapa przygotowawcza dla regionu Śródziemnomorza*  
2007  
długopis, wydruk mapy. Dzięki uprzejmości artysty i Grosvenor Gallery, Londyn.

*Pomiędzy czarnymi liniami*  
2002  
długopis, wydruk mapy. Dzięki uprzejmości artysty i Grosvenor Gallery, Londyn.

*Projekt kolektywnego gospodarstwa rolnego w Beludżystanie*  
1998  
druk cyfrowy, plastik. Dzięki uprzejmości artysty i Grosvenor Gallery, Londyn.

*Śródziemnomorskość*  
2002  
długopis, tusz, wydruk mapy. Dzięki uprzejmości artysty i Grosvenor Gallery, Londyn.

*Śródziemnomorze*  
2001–02  
flamaster, tusz, wydruk mapy. Dzięki uprzejmości artysty i Grosvenor Gallery, Londyn.

*Śródziemnomorze 1 – rysunek wstępny*  
2009  
flamaster, wydruk mapy. Dzięki uprzejmości artysty i Grosvenor Gallery, Londyn.

*Śródziemnomorze 2 – rysunek wstępny*  
2009  
flamaster, wydruk mapy. Dzięki uprzejmości artysty i Grosvenor Gallery, Londyn.

*Związek krajów śródziemnomorskich*  
2009  
flamaster, wydruk mapy, papier. Dzięki uprzejmości artysty i Grosvenor Gallery, Londyn.

*Związek śródziemnomorza*  
2002  
flamaster, wydruk mapy. Dzięki uprzejmości artysty i Grosvenor Gallery, Londyn.

Rasheed Araeen jest autorem rzeźb i instalacji, performansów, tekstów teoretycznych. Po przeprowadzce do Londynu w 1964 zaczął łączyć działalność artystyczną z zaangażowaniem politycznym (wstąpił m.in. do Partii Czarnych Panter), krytyką kolonializmu i globalizacji. W 1978 roku Araeen założył pismo „Black Phoenix”, reaktywowane w 1987 roku pod nazwą „Third Text”, które do dziś pozostaje jednym z najważniejszych magazynów poświęconych historii sztuki w perspektywie postkolonialnej.

Araeen sformułował program ekoestetyki, wyartykułowany w serii esejów składających się na książkę *Art Beyond Art. Ecoaesthetics: A Manifesto for the 21st Century* [Sztuka poza sztuką. Ekoestetyka: Manifest XXI wieku], 2010. Postuluje w niej wyjście poza gatunkowy suprematyzm *Homo sapiens* i uwolnienie „kreatywnych energii wolnej kolektywnej wyobraźni”. Program Araeena jest antyimperialistyczny, antykolonialny i antykapitalistyczny. Krytyce zostaje poddany sam system, w którym funkcjonuje sztuka, podtrzymujący hierarchie, gloryfikujący wzrost i postęp, napędzany intelektualnym paliwem nowoczesności, separujący twórcze energie od codziennych życiowych procesów i petryfikujący je w postaci „narego” – narcystycznego ego artysty.

Araeen używa terminów *nominalizm* i *kosmoralizm*. Ten pierwszy polega na uruchomieniu przez artystów użytecznych procesów, realizowanych przez lokalne społeczności – płynnych, trwałych, opartych na zrównoważonym rozwoju. Przykładowo, w 2001 roku Araeen zaproponował, sięgając po swoje inżynierskie doświadczenie, budowę tamy na pustyni w Beludżystanie, która pomogłaby zatrzymać wodę z okresowych rzek, a tym samym zapewnić lepsze warunki do życia dla koczowniczej ludności. Tama byłaby jednocześnie rzeźbą i w pełni funkcjonalnym rozwiązaniem inżynierskim. Druga propozycja, *komsoruralizmu*, jest totalną wizją sieci kooperatyw i ekologicznych wiosek, opartych na sprawiedliwej współpracy między globalną Północą i globalnym Południem, której rezultatem byłoby m.in. ponowne zalesienie Sahary. Na wystawie prezentowane są rysunki związane z obiema koncepcjami: projekt farmy czerpiącej energię z wiatrów monsunowych (nominalizm) oraz wybrane mapy z serii *Mediterranea*, Unii Śródziemnomorskiej, nowej formy współpracy gospodarczej i kulturowej pomiędzy Europą, Azją i Afryką, gdzie podstawowym środkiem transportu jest rozległa sieć kolejowa (kosmoralizm).

## • 4

Robert Barry  
(ur. 1936 w Nowym Jorku, Stany Zjednoczone)

*Seria gazy obojętne / Hel, neon, argon, krypton, ksenon / Od zmierzonej objętości do nieokreślonej ekspansji*  
1969  
typografia. Dzięki uprzejmości The Embassy, Bruksela.

Robert Barry jest artystą konceptualnym, który od lat 60. XX wieku w radykalny sposób testuje granice materialności i widzialności sztuki. Używał fal radiowych, telepatii, wywiadu, budynku galerii (zamkniętej na czas wystawy), a nawet plotki jako medium dla swojej twórczości. Na przełomie lat 60. i 70. Barry współpracował intensywnie z Sethem Siegelabem, kuratorem i galerzystą, który szukał nowych formatów „wystawiania” konceptualnych dzieł sztuki (poprzez eksperymentalne wydawnictwa, tomiki poezji, instrukcje, ksero A4 czy raporty z rozproszonych po kuli ziemskiej działań) oraz szukał sposobów na wprowadzenie ich na rynek sztuki.



i zamieszkiwanych przez inne mniejszości: Sulukule i Tarlabası, w okolicach parku Gezi i placu Taksim. Rząd wyszarpuje ostatnie publiczne przestrzenie, rozbudowując nowe inwestycje miejskie w publiczno-prywatnym, lukratywnym partnerstwie. Eksploatacja ziemi jest tak samo opłacalna jak wyzysk pracowników. Eksploatacja wszystkich możliwych zasobów wysysa to, co wspólne, degraduje środowisko i zabiera ostanie prawa pracownikom, którzy zasiedlają slumsy metropolii. Wszyscy razem, pozbawieni wspólnotowości, praw i własności, siedzimy w brzuchu drapieźnych agentów neoliberalnego porządku. Wideo Alice Creicher eksploruje drapieżną logikę późnego kapitalizmu, wywodząc temat z kilkuletniego researchu, który artystka prowadziła wspólnie z artystą Andreasm Siekmannem, dotyczącego prywatyzacji tego, co wspólne: nasion, prawa do ziemi oraz własności intelektualnej. Zwierzęta w swojej groteskowej wędrówce personifikują chciwość, niesprawiedliwość, zniszczenie i paradoksalne pragnienie przetrwania w erze zaprojektowanych przez ludzkość katastrof.

## • 12

Czekalska + Golec

Tatiana Czekalska  
(ur. 1966 w Łodzi, Polska)

Leszek Golec  
(ur. 1959 w Świebodzicach, Polska)

*Columbarium*  
1996  
brąz. Dzięki uprzejmości artystów.

*Homo Anobium św. Franciszek 100% rzeźby*  
1680–1985  
drewno. Dzięki uprzejmości artystów i Centrum Rzeźby Polskiej w Orońsku.

Tatiana Czekalska i Leszek Golec są aktywistami ekologicznymi, używającymi sztuki jako narzędzia do walki o sprawiedliwość, równość i empatię międzyludzką. Ich twórczość ma charakter medytacyjny i duchowy, artyści odnoszą się do buddyjskiej solidarności z wszystkimi formami życia, jednocześnie cytując język sztuki konceptualnej i minimalizmu. Od 1996 roku artyści pracują w duecie jako Czekalska + Golec. Efektem ich pracy mogą być rzeźby, fotografie, obiekty, ale także niematerialne transfery: energii, środków finansowych czy troski. Korzystają z takich formatów, jak wystawa, katalog czy wernisaż, aby podważyć antropocentryczny ogład świata, sięgają przy tym po nie ludzkich współpracowników: owce, koty czy gołębie. Przykładowo, wystawa *T. atrica METAMORPHOSIS IMPERFECTA* (2004) służyła obserwacji pająka wykonującego niemal niedostrzegalny dla ludzkiego oka „performans”, polegający na zrzućaniu wylinki.

Pierwsza praca pokazana na wystawie to *Homo Anobium. Świąty Franciszek 100% rzeźby 1680–1985*. Jest to rzeźba św. Franciszka z Asyżu, patrona ekologii, wykonana przez anonimowego twórcę ponad cztery wieki temu, a następnie drążona przez kołatkę drukarza. Praca nad formą rzeźby została sprowadzona do celu, kreatywności czy hierarchii gatunkowych. *Columbarium*, zainstalowane na fasadzie Muzeum, to dom dla gołębi wykonany z brązu, traktowany jednocześnie jako „bateria energetyczna”. Nazwa kolumbarium, budowli cmentarnej z czasów starożytnego Rzymu, kryjącej nisze na urny z prochami zmarłych, pochodzi od łacińskiej nazwy „domu dla gołębi”. W zależności od tego, czy spoglądamy na nie okiem ludzkim czy ptasim, nisze w ścianie grobowca mogą być miejscem tymczasowego bądź wiecznego spoczynku.

## • 13

Archiwum Betsy Damon: Keepers of the Waters [Strażnicy wody] (Chengdu i Lhasa) w Asia Art Archive

Betsy Damon  
(ur. 1940 w Nowym Jorku, Stany Zjednoczone)

Yin Xiuzhen, *Buty z masłem z jaczego mleka*  
1996 / 2020  
fotografia, druk cyfrowy, papier. Dzięki uprzejmości Betsy Damon i Asia Art Archive.

Li Jixiang, *Czyszczenie rzeki*  
1996 / 2020  
fotografia, druk cyfrowy, papier. Dzięki uprzejmości Betsy Damon i Asia Art Archive.

Li Jixiang, *Czyszczenie rzeki*  
1996 / 2020  
fotografia, druk cyfrowy, papier. Dzięki uprzejmości Betsy Damon i Asia Art Archive.

Yin Xiuzhen, *Fragment nieba*  
1996 / 2020  
fotografia, druk cyfrowy, papier. Dzięki uprzejmości Betsy Damon i Asia Art Archive.

Zhang Xin, *Inna droga*  
1996 / 2020  
fotografia, druk cyfrowy, papier. Dzięki uprzejmości Betsy Damon i Asia Art Archive.

Zhang Xin, *Inna droga*  
1996 / 2020  
fotografia, druk cyfrowy, papier. Dzięki uprzejmości Betsy Damon i Asia Art Archive.

Yin Xiuzhen, *Mycie rzeki*  
1996 / 2020  
fotografia, druk cyfrowy, papier. Dzięki uprzejmości Betsy Damon i Asia Art Archive.

Dong Song, *Stemplowanie wody*  
1996 / 2020  
fotografia, druk cyfrowy, papier. Dzięki uprzejmości Betsy Damon i Asia Art Archive.

Liu Chengying, *Wysokość 3650 m, 25°C*  
1996 / 2020  
fotografia, druk cyfrowy, papier. Dzięki uprzejmości Betsy Damon i Asia Art Archive.

Betsy Damon jest feministką, aktywistką i artystką środowiskową. Jej wczesne performanse, jak *7000 Year Old Woman* [7000-letnia kobieta], (1977), wiązały się z zaangażowaniem artystki w ruch feministyczny. Damon założyła samopomocową organizację No Limits for Women Artists, walczącą z seksizmem i wykluczeniem kobiet w środowisku artystycznym. Na początku lat 90. – po zrealizowaniu kilku prac artystycznych dotyczących zmian klimatycznych, jak odlew koryta wyschniętej rzeki, *A Memory of Clean Water* [Pamięć czystej wody], (1985) – artystka postanowiła całkowicie poświęcić się ochronie zasobów wodnych, zagrożonych przemysłową i rolniczą działalnością człowieka. W 1991 roku założyła organizację pozarządową Keepers of the Waters [Strażnicy wody], której celem jest wsparcie projektów naukowych, edukacyjnych i artystycznych, związanych ze zwiększaniem świadomości na temat kryzysu wodnego. Organizacja zaangażowana jest m.in. w poszukiwanie rozwiązań dla rzeki Chyenne w Dakocie Południowej, skażonej promieniotwórczymi odpadami uranu.

W latach 90. Damon podróżowała do Chin, inicjując projekty artystyczno-aktywistyczne związane z ochroną rzek, głównie Funan (która przepływa przez miasto Chengdu, kulturalne i ekonomiczne centrum kraju na południowym zachodzie) i Lhasę (Tybetański Region Autonomiczny). Zorganizowany we współpracy

z artystą Dai Guanyu i antropologiem Zhu Xiaofengiem, kilkutygodniowy Festiwal Strażników Wody w Chengdu w 1995 roku, cztery lata później doprowadził do otwarcia parku tematycznego Living Water Garden [Ogród żywej wody], którego motywem przewodnim jest uzdatnianie wody do picia. W zorganizowanym w 1996 roku trzydniowym wydarzeniu artystycznym w Lhasie (również we współpracy z Dai Guanyu i Zhu Xiaofeng), brali udział twórcy z regionu oraz goście ze Stanów Zjednoczonych i Szwajcarii. Na zdjęciach prezentowanych na wystawie znajdują się prace takich artystek i artystów, jak: Liu Chengying (Chengdu), Zhang Xin (Szanghaj), Li Jixiang (Chengdu), Yin Xiuzhen (Pekin) i Song Dong (Pekin).

## • 14

Tacita Dean  
(ur. 1965 w Canterbury, Wielka Brytania)

*Piękne Sheffield*  
2001  
fotografiura, papier. Dzięki uprzejmości Tate: dar artystki 2002.

Tacita Dean studiowała malarstwo na Slade School of Art w Londynie, ale od połowy lat 90. posługuje się głównie filmem i fotografią. Jej filmowe prace, realizowane na analogowych materiałach, zazwyczaj taśmie 16-mm, można określić jako medytacje nad upływającym czasem, naturą i medium, które powoli odchodzi w zapomnienie na rzecz nośników cyfrowych. Długie, nieruchome ujęcia niejednokrotnie skupiają się na zjawiskach naturalnych, takich jak zachód słońca, parująca ziemia, lub śladach pozostawionych przez człowieka w otaczającym go krajobrazie. Filmowe odwołania można odnaleźć także w pracach Dean wykonywanych innymi technikami – naturalistycznych rysunkach kredą na wielkoformatowych tablicach czy fotografiach i pocztówkach poddanych autorskiej obróbce.

Pokazywana na wystawie praca *Piękne Sheffield* jest częścią większej serii zatytułowanej „Rosyjskie zakończenie” [*The Russian Ending*], składającej się z dwudziestu czarno-białych fotografiur (obraz fotograficzny przeniesiony został na metalową płytę, wytrawiony za pomocą światłoczułej emulsji, a następnie pokryty farbą i odbity w prasie). Podstawę każdej z ujętych w portfolio odbitek stanowi pocztówka znaleziona przez Dean na pchlim targu, przedstawiająca tragiczne wydarzenie – wypadek lub katastrofę naturalną. Zbiorczy tytuł serii odwołuje się do początków duńskiej kinematografii, kiedy każdy z produkowanych filmów miał dwie wersje – kierowaną na rynek amerykański, kończącą się happy endem, oraz przeznaczoną dla rosyjskiej publiczności wersję o pesymistycznym wydźwięku. Na każdy z wybranych przez Dean kadrów nałożone są odręczne notatki artystki, przywodzące na myśl uwagi reżyserskie dotyczące pracy kamery, oświetlenia, nastroju czy dźwięku. Grafiki traktować więc można jako pomysły na odrębne filmy, które rozegrają się w wyobraźni odbiorcy.

W *Pięknym Sheffield* jedna z inskrypcji naniesionych na industrialny krajobraz przedstawiający zatopioną w mroku fabrykę z dymiącymi kominami brzmi: „Rosyjskie (pasterskie) zakończenie... !kajmy za przeszłością” [„the Russian (pastoral) Ending ... we must weep for the past”]. Dean wyraża tu tęsknotę za zniszczonym przez przemysł sielskim pejzażem Anglii, którą wzmagać mają efekty filmowe sugerowane przez autorkę w towarzyszących kadrowi zapiskach, podkreślające gęstość smogu i sadzy, usuwające z przedstawienia wszelkie cechy „bukolicznej błogości”. Całości wyimaginowanego filmu dopełnić miały chór śpiewający patriotyczny hymn *Jerozolima* [*Jerusalem*], oparty na poemacie Williama Blake’a.

## • 15

Liu Chengying, *Wysokość 3650 m, 25°C* | *Altitude 3650 m, 25°C, 1996 / 2020.*



•15

Thierry De Cordier, *Dyskurs alpejski* | *The Alpine Discourse*, 1987

## •15

Thierry De Cordier  
(ur. 1954 w Oudenaarde, Belgia)*Dyskurs alpejski*  
1987sitodruk, papier. Dzięki uprzejmości  
Muzeum Van Abbe, Eindhoven.

Thierry De Cordier jest artystą, filozofem i pisarzem. Po ukończeniu malarstwa na Akademii Sztuk Pięknych w Gandawie nie mógł nigdzie zagrać miejsca. Tak rozpoczęła się trwająca wiele lat tułaczka artysty, podczas której rozmyślał w samotności i pisał wiersze. Przez chwilę miał nadzieję, że odzyska spokój w swoim ogrodzie, w którym zgłębiał tajniki uprawy roślin i właściwości ziół oraz chował się przed cywilizacją. Nie udało mu się jednak ukończyć skołatanej duszy ani wtedy, ani wówczas, kiedy po przeprowadzce do Ostendy (1982–86) „zwrócił się plecami do innych, a twarzą w stronę morza”, podziwiając i malując potęgę oceanu. Jego proces twórczy napędzany jest przez, romantyczne z ducha, niepokój i melancholię, powodowane brakiem identyfikacji ze współczesnym, zorientowanym na ciągły postęp, konsumpcję i rozrost światem. Artysta twierdzi, że nie ma „absolutnie nic wspólnego z XX wiekiem”, a jego mroczne, utrzymane w ciemnej kolorystyce obrazy morza i gór odczytywać można jako metaforę wewnętrznych zmagania.

De Cordier żyje w ciągłym rozdarciu pomiędzy pragnieniem pustelniczej izolacji a chęcią dzielenia się swoimi rozmyślaniami z otoczeniem. W jego dorobku znajdują się projekty architektoniczne, modele i instalacje, które pełnią wiele, nierzadko wykluczających się funkcji – schronu, pracowni, siedliska, szopy ogrodowej, świątyni, miejsca spotkań oraz otwartej platformy, z której artysta może komunikować się z publicznością. W swoich performansach, odbywających się zarówno w miejscach wyludnionych, z daleka od cywilizacji, jak i w miastach, De Cordier wykrzykuje komunikaty, których zazwyczaj nikt nie słucha. Podobny motyw pojawia się wielokrotnie w jego grafikach, na przykład *Dyskursie alpejskim*, przedstawiającym samotnego człowieka, *alter ego* artysty, stojącego nad skalnym urwiskiem i odczytującego trzymany w rękach tekst w stronę rozległego, górskiego krajobrazu. Widniejąca pod kompozycją odrębna adnotacja w języku francuskim głosi: „zdecydowałem się zmienić świat”. Pod jedną z kolejnych odbitek tej samej pracy, która znajduje się w prywatnej kolekcji, artysta napisał już coś innego: „zdecydowałem się obciążyć sobie język”.

## •16

Agnes Denes  
(ur. 1951 w Budapeszcie, Węgry)*Pola pszenicy – konfrontacja: wysypisko  
Battery Park, Dolny Manhattan – widok  
z lotu ptaka*  
1982C-print, papier, edycja 6. Dzięki uprzejmości  
artystki i Leslie Tonkonow Artworks + Projects,  
Nowy Jork.*Pola pszenicy – konfrontacja: wysypisko  
Battery Park, Dolny Manhattan – z Agnes  
Denes stojącą w polu*  
1982C-print, papier, edycja 6. Dzięki uprzejmości  
artystki i Leslie Tonkonow Artworks + Projects,  
Nowy Jork.*Pola pszenicy – konfrontacja: wysypisko  
Battery Park, Dolny Manhattan – ze Statuą  
Wolności widoczną po drugiej stronie  
rzeki Hudson*  
1982C-print, papier, edycja 6. Dzięki uprzejmości  
artystki i Leslie Tonkonow Artworks + Projects,  
Nowy Jork.*Pola pszenicy – konfrontacja: wysypisko  
Battery Park, Dolny Manhattan – żniwa*  
1976czterokolorowa litografia, papier Rives BFK,  
edycja 36 / 50. Dzięki uprzejmości artystki  
i Leslie Tonkonow Artworks + Projects,  
Nowy Jork.*Systemy izometryczne w przestrzeni  
izotropowej – projekcje map: hot dog*  
1976czterokolorowa litografia na papierze Rives  
BFK, edycja 6 / 50. Dzięki uprzejmości artystki  
i Leslie Tonkonow Artworks + Projects, Nowy Jork.*Systemy izometryczne w przestrzeni  
izotropowej – projekcje map: jajko*  
1976czterokolorowa litografia, papier Rives BFK,  
edycja 36 / 50. Dzięki uprzejmości artystki  
i Leslie Tonkonow Artworks + Projects,  
Nowy Jork.*Systemy izometryczne w przestrzeni  
izotropowej – projekcje map: ślimak*  
1976czterokolorowa litografia, papier Rives  
BFK, edycja 48 / 50. Dzięki uprzejmości artystki  
i Leslie Tonkonow Artworks + Projects,  
Nowy Jork.

„Moje prace to kompozycja, proces, miejsce inspiracji, żyzne pole, matematyczny las, rozwiązanie problemu, filozofia ziemi, natura wyartykułowana przez ludzką inteligencję” – mówi o swojej twórczości Agnes Denes. Denes uważa się za prekursorkę sztuki środowiska, a jej liczne działania w przestrzeniach publicznych koncentrują się na próbach poszerzenia świadomości ekologicznej w środowiskach intensywnie przetwarzanych przez ludzi, takich jak miasta czy obszary przemysłowe i poprzemysłowe. W powstających od lat 60. pracach Agnes Denes wykorzystuje transdyscyplinarną wiedzę, łącząc dynamikę procesów przyrodniczych i organizacji społeczeństw. Jednym z jej najśłynniejszych działań jest *Pola pszenicy – konfrontacja: wysypisko Battery Park, Dolny Manhattan – widok z lotu ptaka* z 1982 roku, w ramach którego artystka oczyściła ze śmieci wysypisko w centrum Manhattanu i posiała na tym obszarze dwa akry pszenicy. Na miejsce przywieziono dwieście ciężarówek ziemi i ręcznie wykopano dwieście osiemdziesiąt pięć bruzd na ziarno. Zakończeniem czteromiesięcznego procesu były sierpniowe żniwa. Z ziarna otrzymano pięćset kilogramów mąki, która następnie podróżowała wraz z *The International Art Show for the End of World Hunger* [Międzynarodowa wystawa dla zakończenia głodu na Ziemi], zorganizowaną przez Minnesota Museum of Art. Co znaczące, miejsce, w którym artystka posiała pole, znajdowało się pomiędzy Wall Street i World Trade Center, naprzeciwko Statuy Wolności. Zestawienie urodzajnej gleby i rosnącej na niej pszenicy – archetypicznego symbolu dostatku – z ikonami globalizacji i ekonomii opartej na spekulacji finansowej stanowiło konfrontację nieprzystających do siebie sposobów myślenia o dobrobycie. Denes podkreśla, że swoim działaniem chciała zwrócić uwagę na niewłaściwe priorytety globalnej ekonomii i bankierów z Wall Street, którzy prowadzą *business as usual*, produkując jednocześnie, jako efekt uboczny systemu ekonomicznego, nierówności i *dług klimatyczny*. Po zakończeniu projektu ziemię oddano pod budowę luksusowego kompleksu apartamentowców.

Z kolei w cyklu „Systemy izometryczne w przestrzeni izotropowej – projekcje map” z 1976 roku, Denes sięga po matematyczne formuły pomiarów i map Ziemi, rzutując je na rysunki form o plastycznych kształtach, na przykład jajka, cytryny, hotdoga lub ślimaka. Zakłócenie przyzwyczajenia myślowych i znanej perspektywy sprawia, że oswojona reprezentacja planety przenosi się w nieznanne wymiary i wytwarza nowe relacje. Denes zadaje pytanie o to, jak usystematyzowane sposoby reprezentacji danych topologicznych wpływają na sztywność reguł produkowania wiedzy i sposób myślenia o relacji ludzi i planety.

## •17

Ines Doujak  
(ur. 1959 w Klagenfurt nad Wörthersee, Austria)*Populacja duchów*  
2019historyczne druki, papier, płyta Alu-Dibond.  
Dzięki uprzejmości artystki.

Ines Doujak jest austriacką artystką zorientowaną na tematy queer i feministyczne, zajmuje się także problematyką antyrasistowską i antykolonialną. Współtworzy projekt *Czółenka tkackie, ścieżki wojenne* [Loomshuttles / Warpaths], który skupia się na naświetlaniu złożonych i asymetrycznych relacji między Europą a Ameryką Południową za pośrednictwem historii tkanin andyjskich. W swoich działaniach artystka często używa tekstyliów, które traktuje jako starożytny produkt globalny, służący niczym mapą pokazującą, w jaki sposób różnorodne formy i konsekwencje polityki kolonialnej wiążą przeszłość z teraźniejszością.

W ramach wystawy prezentowane są prace z cyklu kolaży zatytułowanego „Populacja duchów” z 2019 roku. To wielobarwne obrazy, wycinanki stworzone na podstawie XIX- i XX-wiecznych przyrodniczych tablic edukacyjnych i atlasów medycznych pochodzących m.in. ze zbiorów Muzeum Trađu w Bergen. Choć w Europie epidemie trađu wygasły już w XVI wieku, strach przed zakażeniem panował jeszcze długo, przede wszystkim dlatego, że traď uznawano za karę za grzechy. Chorzy na traď byli wykluczani ze wspólnot, tracili większość praw i byli zmuszani do opuszczenia swoich rodzin. Używano wobec nich separującego języka, który uprawomocnił odebranie im praw i własności – chorych na traď określano mianem paszytów i szkodników. Kolaże Doujak przedstawiają hybrydy skonstruowane z ludzkich ciał, roślin, robaków, warzyw, ptaków, gadów i płazów. Ludzkie ciała są poranione, pokryte krostami, grzybami, naroślami, jednocześnie tędotwate i piękne. Przewodnym tematem kolaży jest desperacja, którą artystka uznaje za wiodącą siłę ekonomiczną współczesnego świata. Całe populacje migrują w poszukiwaniu stabilności ekonomicznej i klimatycznej, uciekają w kierunku najsłabszego nawet promienia nadziei, by znaleźć się w najgorszym położeniu: ludzie i zwierzęta są deportowani, sprzedawani i napiętnowani, kończą jako wyjątkowo tanie i jednorazowe towary. Ines Doujak nie wyróżnia w kolażach żadnego gatunku, łącząc ciała ludzkie z ciałami zwierząt i roślinami, konstruując międzygatunkowe istoty funkcjonujące na równych zasadach. W swoich barokowych kompozycjach przyspila ekonomii rozpaczy, jednocześnie przywraca zmęczonemu gatunkowi ludzkiemu witalną siłę i spleta go w tańcu z innymi bytami.













[Uważaj!] z 1972 roku, *Eat Death* to wypowiedź performatywna, sformułowana w trybie rozkazującym, dosłownie znaczy „jedź(cie) śmierć”. Problematyka nieuchronności i wszechobecności śmierci, przemijania i pożerającej powoli wszystko entropii to także jeden z niustannie powracających w twórczości Naumana wątków.

W kontekście katastrofy klimatycznej *Eat Death* można rozumieć jako wskazanie naczelnego imperatywu działalności ludzkiego gatunku. Nauman z charakterystyczną dla siebie ironią demaskuje metaboliczny mechanizm napędzający cywilizację ludzką, która od kilkunastu tysięcy lat dosłownie żywi się śmiercią, zabija, by przetrwać, nie potrafiąc znaleźć innej drogi rozwoju niż charakterystyczna dla epoki *nekrocenu* „akumulacja poprzez wymieranie”.

## • 51

Nishiko  
(ur. 1981 w Kagoshimie, Japonia)

*Projekt naprawczy po trzęsieniu ziemi*  
2019 / 2020

instalacja, drewniana platforma i przedmioty.  
Dzięki uprzejmości artystki.

„Moim zdaniem, wyjątkowa troska i oddanie mają leczniczy potencjał” – twierdzi Nishiko, której rozbudowany *Projekt naprawczy po trzęsieniu ziemi* trwa od 2011 roku. Rozpoczął się chwilę po tym, jak tsunami i poprzedzające je trzęsienie ziemi zniszczyło znaczną część wybrzeży Japonii. Nishiko udała się wówczas do dotkniętego klęską regionu Tohoku, gdzie zebrała zniszczone przez kataklizm przedmioty oraz opowieści świadków tragicznych wydarzeń. Na przestrzeni lat artystka „wskrzesała” wiele z tych obiektów, które poddała procesowi uważnej, pełnej pietyzmu renowacji. Nishiko podkreśla, iż zachowane na ich powierzchni szwy i „blizny” odgrywają rolę fizycznych świadectw klęski żywiołowej. *Projekt naprawczy po trzęsieniu ziemi* przechodził kilka etapów, podczas których artystka konserwowała znalezione przedmioty publicznie (2011–12), budowała dla nich specjalne skrzynie i przekazywała je „rodzicom zastępczym” – osobom, które zgodziły się przyjąć obiekty pod swój dach (2013), lub też zamawiała rysunki zaginionych rzeczy, oparte na wspomnieniach i ustnych opisach ofiar kataklizmu (2018). Po siedmiu latach od tsunami, Nishiko pojechała do nadmorskiego miasta Tofino w Kanadzie, gdzie zbierała resztki japońskich, porwanych przez morze materiałów, wyrzuconych na brzeg po drugiej stronie Pacyfiku. Podczas gdy w Japonii trudno już znaleźć pozostałości po kataklizmie – przeprowadzono tam gruntowne prace remontowe i wylano ogromne ilości betonu, żeby zabezpieczyć przed nawrotem fali – do Kanady wciąż doptywają fragmenty materialnych śladów tragedii. Artystka skatalogowała i nadała numer identyfikacyjny 1249 sztukom zgromadzonych w Tofino mikroplastików, które zalegają w oceanach, stwarzają ciągłe zagrożenie dla tamtejszej fauny i flory.

Rozbudowywany multimedialny *Projekt naprawczy po trzęsieniu ziemi* to nie tylko świadectwo tragedii, to także namacalny dowód i wizualizacja kryzysu klimatycznego – podnoszących się wód, anomalii pogodowych, problemu zalegających w morzach odpadów, które nie podlegają biodegradacji. Podejmując się zmusznej naprawy znalezionych przedmiotów Nishiko apeluje o uważność i troskę – wartości, które są szczególnie cenne w niepewnych czasach planetarnej zmiany.

## • 52

Isamu Noguchi  
(ur. 1904 w Los Angeles, zm. 1988 w Nowym Jorku, Stany Zjednoczone)

*Pomnik człowieka*  
1947 / 2020

fotografia, druk cyfrowy, papier. © 2020  
The Isamu Noguchi Foundation i Garden Museum, Nowy Jork / Artists Rights Society (ARS), Nowy Jork.

*Pomnik człowieka [Memorial to Man]*, tytułowany też *Sculpture to be seen from Mars* [Rzeźba do oglądania z Marsa] Isamu Noguchiego z 1947 roku, to najwcześniej datowana praca pokazywana w ramach wystawy *Wiek półcienia*. Wyobraźnia tworzącego ją artysty wyprzedziła jednak rozwój technologii i rozwój wypadków – pomnik dla gatunku ludzkiego, którego model zbudowany z piasku uwiecznia czarno-biała fotografia, miał być oglądany z Marsa w czasach, gdy ludzi na Ziemi już nie będzie.

Amerykański twórca o japońskich korzeniach pracował na pograniczu wielu mediów – rzeźby, architektury, dizajnu, projektowania przestrzennego, ceramiki. Na grunt amerykańskiego modernizmu przeschępniał elementy zaczerpnięte ze sztuki dalekiego Wschodu, szczególnie Japonii i Chin. W latach 20. Noguchi asystował Constantinowi Brâncușiemu w Paryżu, po powrocie do Stanów Zjednoczonych przez kilka dekad tworzył scenografie do tanecznych spektakli wybitnej choreografki, Marthy Graham. Z czasem zaczął wykonywać projekty publiczne, m.in. place zabaw, fontanny oraz parki miejskie. Po ataku na Pearl Harbor w 1941 roku artysta zaangażował się w działania polityczne. Dobrowolnie, przez siedem miesięcy przebywał w obozie dla internowanych w Arizonie, gdzie przetrzymywano Japończyków przesiedlonych przymusowo z Zachodniego Wybrzeża. Na stworzenie *Pomnika człowieka* wpłynęło doświadczenie głębokiego niepokoju związanego z zimną wojną oraz atakami atomowymi na Hiroshimę i Nagasaki w 1945 roku. Ponad dekadę przed pierwszą udaną wyprawą amerykańskich astronautów na Księżyc, Noguchi zbudował model pomnika przedstawiającego uproszczoną, zgeometryzowaną ludzką twarz przywodzącą na myśl zarówno antyczne wizerunki, jak i futurystyczną wizję człowieka. Monumentalna realizacja zbudowana z piaszczystego podłoża miała być zlokalizowana na pustyni „w jakimś nieochianym miejscu” i widoczna z kosmosu (sam nos, wyznaczający skalę pomnika, mierzyć miał ponad półtora kilometra długości). Pracy Noguchiego nieodmiennie towarzyszy pytanie – czy cywilizacji dążącej uparcie do zniszczenia swojego gatunku i całej planety należy się jakiegokolwiek upamiętnienie? Czy patrząc na kulę ziemską z kosmicznego dystansu chcielibyśmy widzieć ludzką twarz?

## • 53

OHO

*Katalog – Rodzina Šempas*  
Galeria Centrum Studentów w Belgradzie  
1976  
Dzięki uprzejmości Moderna galerija, Lublana.

*Nauczanie grupowe w Čezsoča*  
1970

5 zdjęć czarno-białych. Dzięki uprzejmości Moderna galerija, Lublana.

*Projekty letnie*  
1970  
wideo 29”11”. Dzięki uprzejmości Moderna galerija, Lublana.

*Rodzina Šempas*  
1971

20 zdjęć czarno-białych, fot. Bojan Breclj, 1971.  
Dzięki uprzejmości kolekcji Marinko Sudac.

Działalność słoweńskiej grupy OHO, przypadająca na lata 1966–71 (daty założenia i rozwiązania są płynne i dość umowne), opisywana jest jako „transcendentalny konceptualizm”. W pierwszej fazie członkowie grupy poświęcali się *reizmowi*, projektowi filozoficzno-artystycznemu, polegającemu na nieantropocentrycznym oglądzie świata i odkrywaniu rzeczy takich, jakie one są, bez hierarchii ważności i poza funkcją. Oddawali się m.in. tworzeniu „popularnej sztuki”, która mogłaby być dostępna na pudełkach od zapalek sprzedawanych na bazarach. W drugiej fazie eksplorowali możliwości *nowej sztuki*, czerpiąc z arte povera, sztuki ziemi, konceptualizmu, antyformy etc. Wiele z ich działań miało miejsce w naturze i polegało na poetyckich i nietrwałych interwencjach z użyciem łatwo dostępnych materiałów: sznurków czy patyków. W ostatniej fazie członkowie OHO podjęli się próby wyjścia ze świata sztuki poprzez radykalne praktyki edukacyjne, ćwiczenia ezoteryczne oraz rolnictwo. Skład grupy się zmieniał, zwłaszcza w pierwszym okresie, gdy OHO funkcjonowała bardziej jako „ruch” artystyczny, w którym brali udział przedstawiciele różnych dyscyplin: poeci, filmowcy, rzeźbiarze.

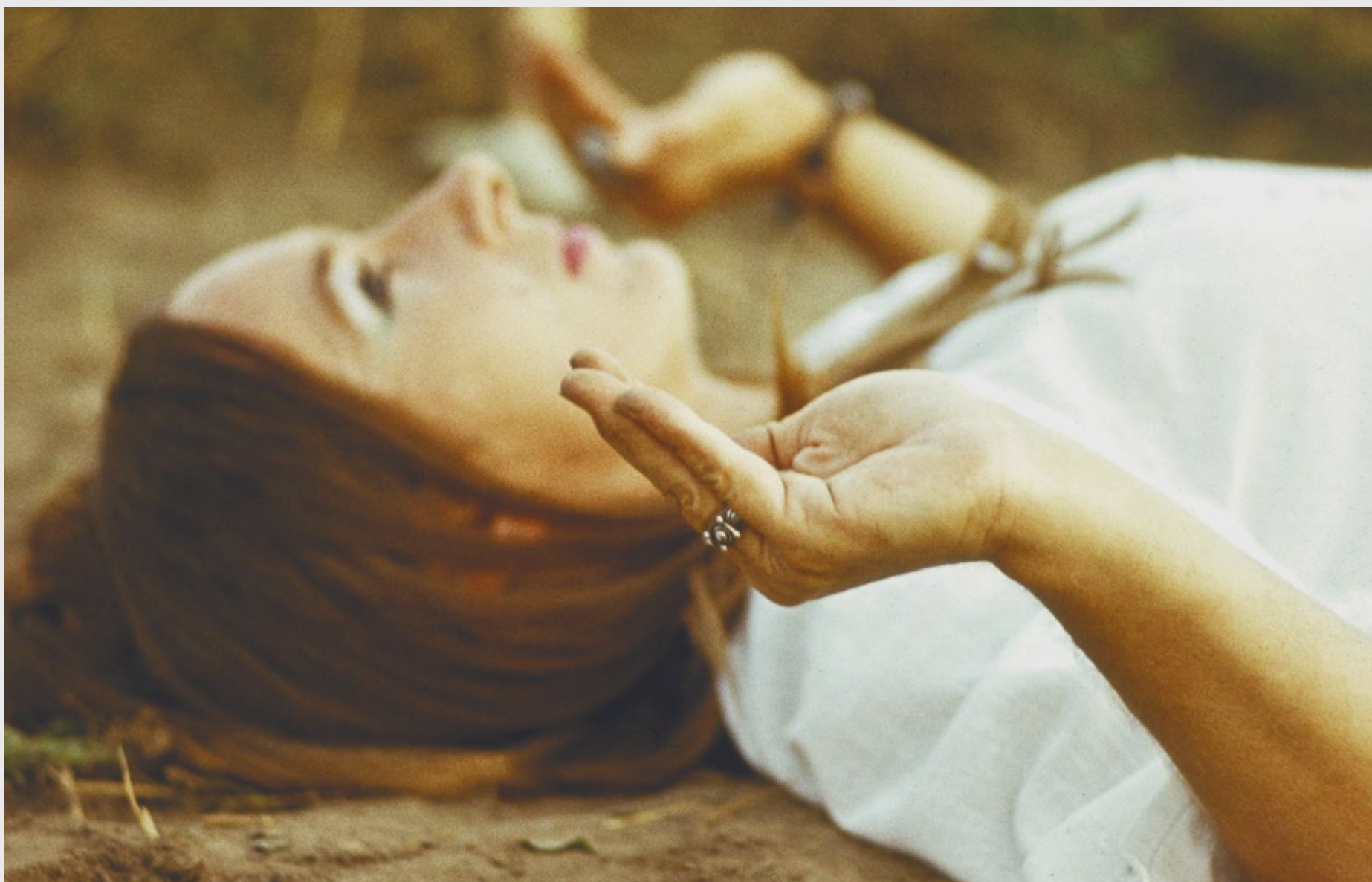
Dokumentacje prezentowane na wystawie koncentrują się na ostatnim etapie istnienia grupy. Film *Letnie projekty 1970* to przegląd akcji grupy, w różnych konfiguracjach osobowych, przeprowadzanych poza galerię, opisanych za pomocą diagramów i instrukcji. W 1970 roku OHO została zaproszona do udziału w wystawie *Information* w MoMA w Nowym Jorku. W odpowiedzi artyści skupili się wówczas na działaniach, które określali jako „solanie” (szkolenie), organizując dwie letnie sesje w wioskach Zarica i Čezsoča. Nie pracowali nad żadnym konkretnym projektem, ale w świadomy, konceptualny sposób podchodzili do wspólnego mieszkania, gotowania, spacerowania, oddychania, poszukując wzorów zachowań oraz relacji między sobą nawzajem i z naturą. Były to przede wszystkim ćwiczenia z uważności, poprzez które trenowano się w postrzeganiu OHO jako „kolektywnego ciała”. W tym czasie wspólnie dyskutowano nad możliwością opuszczenia sztuki i całkowitej zmiany modelu funkcjonowania w społeczeństwie. W kwietniu 1971 roku główni członkowie grupy przeprowadzili się do opuszczonego domu na wsi w zachodniej części Słowenii i założyli komunę o nazwie Rodzina Šempas. Medytacje, uprawa ziemi, codzienne sesje rysunku, tkanie, ceramika, hodowla zwierząt – były kontynuacją dotychczasowych poszukiwań OHO, w obszarze posthumanizmu, duchowości i sztuki ziemi. Po roku Rodzina rozwiązała się, na wsi pozostał wyłącznie Marko Pogačnik, który do dziś kontynuuje prace na rzecz lokalnej wspólnoty i środowiska naturalnego, podejmuje także próby „leczenia ziemi” poprzez stworzoną przez siebie metodę „litopunktury”.

## • 52

Isamu Noguchi, *Pomnik człowieka* | *Memorial to Man*, 1947.



•56

Maria Pinińska-Bereś, *Modlitwa o deszcz* | *Praying for the Rain*, 1977 / 2020.

s. 58–59 | p. 58–59

•64

Rudolf Sikora, *Wykrzyknik* | *Exclamation Mark*, 1974 / 2020.

## •54

Dennis Oppenheim

(ur. 1958 w Electric City, Waszyngton, zm. 2011 w Nowym Jorku, Stany Zjednoczone)

*Wyreżyserowane zbiory*

1966

fotografie, mapa, maszynopis, papier, zamontowane na płycie. Dzięki uprzejmości Tate, Fundusz Amerykański Tate Gallery, praca nabyta w 2000 roku, dzięki uprzejmości anonimowego darczyńcy.

Dennis Oppenheim był pionierem sztuki conceptualnej, sztuki ziemi i body artu. Jako jeden z pierwszych artystów używał technik filmowych i fotograficznych w kontekście performansu oraz badał pojęcie sztuki *site-specific*. W powstających w latach 60. i 70. „pracach ziemnych” analizy systemów społecznych i przemysłowych nakładają się na obserwacje natury. W realizacjach z lat 1970–74 Oppenheim eksperymentował z własnym ciałem, badając zachodzące w nim zmiany i jego relacje z otoczeniem. W słynnym wideo *Reading Position for Second Degree Burn* [Pozycja czytelnicza pod poparzeniem drugiego stopnia] Oppenheim, leżąc przez pięć godzin na plaży z rozłożoną na brzuchu książką, wystawił się na bezpośrednie działanie promieni słonecznych. W latach 80. w centrum jego zainteresowań znalazły się maszyny, których działanie, zobrazowane w serii instrukcji, artysta przyrównywał do procesu artystycznego. Na lata 90. i kolejną dekadę, aż do śmierci twórcy, przypada okres tworzenia dużych konstrukcji w sferze publicznej, oscylujących na granicy rzeźby i architektury.

*Wyreżyserowane zbiory* to jedna z kilku prac ziemnych powstałych pomiędzy 1966 a 1970 rokiem, w których Oppenheim ingerował w zastany krajobraz, traktując go jak materię rzeźbiarską albo płótno. Na polu pszenicy w Pensylwanii kierowca kombajnu, idąc za wskazówkami artysty, przed zebraniem plonów z całego pola, najpierw wyciął na nim „linearne wzory”. Dla Oppenheima najważniejszym aspektem akcji był proces tymczasowej zmiany pejzażu, zderzenie cykli natury z ingerencją przemysłową. Prace takie, jak *Wyreżyserowane zbiory* czy zbliżona realizacja pod tytułem *Cancelled Crop* [Przerwane zbiory] z 1969 roku, w której artysta zaniechał wykorzystania zebranego ziarna sprzeciwiając się sztywnej logice ekonomii, krytykują instrumentalizację natury. Istnieją dziś wyłącznie jako dokumentacja fotograficzna i zbiór notatek, które zgodnie z zamierzeniami Oppenheima, nie odnoszą się do konkretnego, fizycznego obiektu czy miejsca, tylko rozciągniętego w czasie procesu, który już dawno przeminął.

## •55

Prabhakar Pachpute &amp; Rupali Patil

Prabhakar Pachpute

(ur. 1986 w Ćandrapurze, Indie)

Rupali Patil

(ur. 1984 w Punie, Indie)

*Kolacja z martwymi maszynami*

2017

rycina / MDF, drewno, farba drukarska, akwarela, gwasz. Dzięki uprzejmości artystów.

Rupali Patil wraz z Prabhakarem Pachputem od wielu lat podróżują po świecie, poświęcając uwagę przemysłowi wydobywania paliw kopalnych, rolnictwu i masowej hodowli oraz wpływowi działań gatunku ludzkiego na *nieodwracalne*,

*planetarne zmiany*. W swoich pracach próbują uchwycić więzi łączące odległe geograficznie społeczności górników z Polski, Turcji, Niemiec, Indii, Australii, które są sobie bliskie w podobnym przywiązaniu do tradycji i szacunku do węgla oraz miłości do narzędzi, dzięki którym wykonują swoją pracę. Artyści tworzą wspólnie mapy doświadczeń i praktyk, śledząc transgraniczne połączenia wynikające z przywiązania do pracy. Są najbardziej znani z ogromnych, hipnotycznych rysunków wykonywanych bezpośrednio węglem na ścianie oraz murali, w których surrealistyczne motywy łączą się z krytycznymi komentarzami politycznymi, społecznymi i ekologicznymi. Instalacje przygotowywane przez Rupali Patil i Prabhakara Pachputego to sugestywne krajobrazy końca przyszłości, badające konsekwencje eksploatacji środowiska przez ludzi i ich maszyny. W tym procesie spełnia się epoka antropocenu, w której człowiek jest gigantyczną siłą geologiczną i ekologiczną, formującą powierzchnię Ziemi na wielką skalę, jednocześnie zmieniając przyszłość całej planety.

Doświadczenie warunków pracy i życia w regionie zdominowanym przez przemysłową eksploatację natury jest dla Patil i Pachputego podstawą ich twórczości artystycznej. Indie, jako kraj oparty na gospodarce węglowej, są w wysokim stopniu kształtowane przez mechaniczną działalność ludzką. Wydobycie węgla, nazywanego w Indiach „czarnym złotem”, nie tylko zapewnia dostęp do energii elektrycznej milionom osób, ale również jest jednym z głównych towarów eksportowych, determinujących wzrost gospodarki kraju. Jednocześnie w związku z wydobyciem ogromne połacie terenu są poddawane szybkiemu procesowi wylesiania i zanieczyszczenia, powodując degradację nie tylko flory i fauny, ale również wielkopowierzchniowych upraw zboża, ryżu i bawełny, co prowadzi do plagi głodu. Biedni i głodujący, wywłaszczeni z ziemi, są tanią siłą roboczą systemu kapitalistycznego, który zabrał im wszystko, opierając się na wizji nieskończonej eksploatacji zasobów, które właśnie się kończą. *Kolacja z martwymi maszynami* autorstwa Rupali Patil i Prabhakara Pachputego to praca, przedstawiająca maszyny i narzędzia górnicze zasiadające przy stole w scenie przypominającej Ostatnią Wieczerzę. Artyści łączą w niej wszystkie wątki swojej praktyki artystycznej. Zadają pytanie o to, czy przemysł paliw kopalnych zrównuje ludzi z maszynami? Czy w efekcie ludzkość przeminie, a zostaną jedynie maszyny, które będą ostatnimi rozbitkami po wielkim *ekobójstwie*? Czy maszyny nas wyzwolą? Na ostatnie pytanie twórcy odpowiadają przecząco – ich propozycja to postulat przeciw-pracy. Nie potrzebujemy mniej pracy ludzkiej, potrzebujemy mniej pracy w ogóle, aby przetrwać jako gatunek na wyeksploatowanej do granic możliwości planecie. Język sztuki Patil i Pachputego jest wyczulonym sejsmografem i przekąźnikiem współczesnego uwikłania gatunku ludzkiego w wielkie, zachodzące na planetarną skalę procesy.

## •56

Maria Pinińska-Bereś

(ur. 1951 w Poznaniu, zm. 1999 w Krakowie, Polska)

*Aneksja krajobrazu*

1980

druk vintage, papier. Dzięki uprzejmości Fundacji im. Marii Pinińskiej-Bereś i Jerzego Beresia oraz Galerii Monopol.

*Modlitwa o deszcz*

1977 / 2020

wydruk cyfrowy, papier. Dzięki uprzejmości Fundacji im. Marii Pinińskiej-Bereś i Jerzego Beresia oraz Galerii Monopol.

*Zachód słońca na jeziorze*

1984

sklejka, płótno, akryl. Dzięki uprzejmości Muzeum Ziemi Chełmskiej im. Wiktora Ambroziewicza w Chełmie.

Maria Pinińska-Bereś była, rzeźbiarką i jedną z prekursorów sztuki kobiecej w XX wieku, znaną przede wszystkim z subtelnych prac rzeźbiarskich – osobistych i ironicznych. Krytycy w jej twórczości często odnajdują wątki feministyczne, choć sama artystka dystansowała się wobec takich interpretacji, uznając jednocześnie figurę kobiety i relację ciała z otoczeniem za jeden z głównych tematów swojej twórczości. Dokumentacja działań prezentowana na wystawie pochodzi z przełomu lat 70. i 80., kiedy Pinińska-Bereś tworzyła akcje i obiekty z użyciem różnych sztandarów. Wszystkie przedmioty używane w jej działaniach performatywnych były dobierane z niezwykłą precyzją i prezentowane jako autonomiczne instalacje po zakończeniu działań. Sztandary nie tylko odgrywały rolę rekwizytów w performansach, ale były również elementem definiującym relację ze światem oraz jej tożsamość jako artystki. Twórczość Pinińskiej-Bereś charakteryzuje wyjątkowy, czuły i bliski stosunek wobec środowiska, jako otoczenia efemerycznego i jednocześnie poddającego się zmysłom. Jej działania artystyczne przeddefiniują relację człowieka z otaczającym go światem. Pinińska-Bereś działała, odczuwając otoczenie wszystkimi zmysłami: dotykając, głaszcząc, wachając i się zanurzając.

Jednym z takich nieinwazyjnych zmysłowych działań była *Aneksja krajobrazu* – akcja wykonana podczas pleneru w Miastku w 1980 roku – będąca próbą utożsamienia się ze skrawkiem łąki, aktem przymierza z naturą. Artystka wspięła się na wzgórze, którego zbocze było wygrodzone palikami i sznurkiem, wbiła tam sztandar. Schodząc w dół malowała napotkane kamienie na różowo. U podnóża wzniesienia powiesiła na ogrodzeniu tablicę z napisem „Teren zaanektowany czasowo”. Akcja *Modlitwa o deszcz* była próbą zmysłowego dostrojenia się do naturalnego rytmu przyrody, odbyła się w pobliżu domu Pinińskiej-Bereś, na peryferiach Krakowa. Artystka klęcząc na łące, przytulała twarz do trawy i odrzucała leżące wokół kamienie, tworząc przestrzeń na kształt okręgu. Następnie nożem wycinała fragmenty trawy z korzeniami, niczym miękkie fragmenty skóry, wyznaczając okrąg za pomocą różowych sztandarów. Na koniec akcji, podobnej do szamańskiego rytuału, położyła się twarzą do nieba, a dłonie ułożyła na kształt miseczek, oczekując na deszcz. W relacji do akcji efemerycznych pozostawała twórczość rzeźbiarska Pinińskiej-Bereś, m.in. prace nazywane przez samą artystkę rzeźbami pejzażowymi. Prezentowana na wystawie praca *Zachód słońca na jeziorze* stanowi materialny odnośnik do działań performatywnych. Eliptyczny kształt przebity został, czarnym tym razem, sztandarem. Usunąć, wstawić: Od lat 60. Pinińska-Bereś pracowała z mniej klasycznymi materiałami rzeźbiarskimi, poszukując struktur lekkich i miękkich – stosowała sklejkę, papier maché, a przede wszystkim tkaniny (szyte, pikowane, haftowane); jej znakiem rozpoznawczym pozostał na zawsze kolor różowy.

## •57

Agnieszka Polska

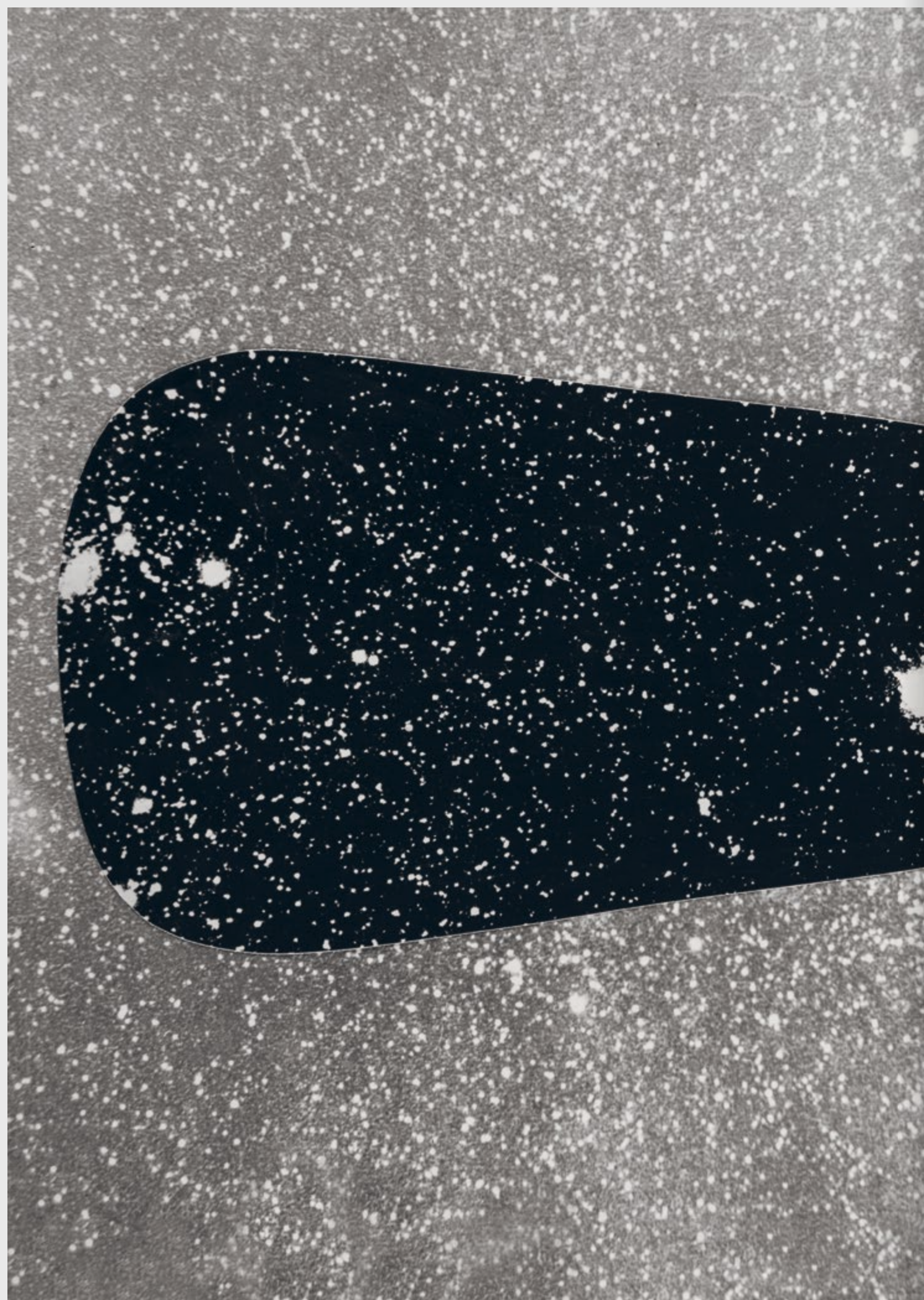
(ur. 1985 w Lublinie, Polska)

*Kieliszek benzyny*

2015 / 2020

druk cyfrowy, papier. Dzięki uprzejmości artystki.

Agnieszka Polska w swoich filmach i pracach graficznych często dokonuje nagłej zmiany perspektywy (czasowej, przestrzennej, symbolicznej) – radykalnego przeskoku w skali



# Errata

Wystawa *Wiek półcienia. Sztuka w czasach planetarnej zmiany* w Muzeum Sztuki Nowoczesnej w Warszawie nie odbyła się w planowanym terminie (20 marca – 7 czerwca 2020) z powodu pandemii koronawirusa SARS-CoV-2. Sytuacja ta wpłynęła także na liczbę prac pokazywanych na wystawie oraz sposób ich prezentacji.

Na wystawie nie prezentujemy następujących prac, których opisy znalazły się w przewodniku:

•14 Tacita Dean

*Piękne Sheffield*  
2001

•40 John Latham

*Opuszczony Land Art: Pięć siostr*  
1976

*Pięć siostr Bing*  
1976

•54 Dennis Oppenheim

*Wyreżyserowane zbiory*  
1966

## Nowe prace prezentowane na wystawie, nieujęte w przewodniku:

## •72 Akademia Ruchu

Czuwanie II

1977

wideo 1’21”

16 mm, transfer cyfrowy. Dzięki uprzejmości Stowarzyszenia Przyjaciół Akademii Ruchu.

Teatr Akademia Ruchu powstał w Warszawie w 1973 roku. Jego założycielem i kierownikiem artystycznym był Wojciech Krukowski. Od samego początku swej aktywności Akademia Ruchu jest znana jako „teatr zachowań” i narracji wizualnej. Grupa działała na pograniczu różnych dyscyplin – teatru, sztuk wizualnych, sztuki performans i filmu. Cechy wspólne w procesie twórczym Akademii Ruchu to: ruch, przestrzeń i przesłanie społeczne. Związane z tym było przekonanie, że radykalizm artystyczny i przesłanie społeczne nie muszą się wykluczać.

W działaniu zrealizowanym podczas festiwalu FAMA w Świnoujściu członkowie Akademii Ruchu leżeli w bezruchu na sąsiadującym z plażą, pustym parkingu. Leżąc, przybierali dramatyczne pozy: „Ich trwające ok. pół godziny zniemuchomienie w dość ekspresyjnych pozach sugerowało obraz pozostałości jakiejś kaźni czy może tylko jej przecucie”. Ten obraz został zestawiony z nagraniem nieruchomych ciał plażowiczów, opalających się na pobliskiej plaży. Film powstały z połączenia tych obrazów wyświetlano na „ślepych” ścianach domów. Obrazy te przywołują dziś protesty w stylu *die-in*, których uczestnicy kładą się na ulicy, udając martwych – format używany na całym świecie podczas demonstracji ruchów ekologicznych, takich jak Extinction Rebellion.

## •73 Pécsi Műhely [Warsztat Pecz]

Kopalnia piasku

1971

wideo 4’51”. Dzięki uprzejmości artystów i galerii acb w Budapeszcie.

Izolacja drzewa

1971

wideo 5’42”. Dzięki uprzejmości artystów i galerii acb w Budapeszcie.

Rozwijanie rolki papieru – bieganie – wzgórze 1971 wideo 2’11”. Dzięki uprzejmości artystów i galerii acb w Budapeszcie.

W kwietniu 1971 roku w lokalnej gazecie „Dziennik Kraju Zadunajskiego” pojawiła się informacja o powstaniu nowej grupy artystycznej Warsztat Pecz, jednej z niewielu istniejących wtedy na Węgrzech. Założycielami kolektywu byli związani z miastem Pecz neoawangardowi artyści: Károly Halász (ur. 1946), Ferenc Ficzek (ur. 1947 – zm. 1987), Károly Kismányoky (ur. 1943), Sándor Pinczehelyi (ur. 1946) i Kálmán Szijártó (ur. 1946). Pięciu twórców poznało się we wczesnych latach 60. w liceum artystycznym i współpracowało od 1968 roku. W swoich wczesnych, skupionych na problematyce koloru i formy, eksperymentach graficznych i malarskich inspirowali się konstruktywizmem oraz Bauhausem, z czasem jednak zwrócili swoją praktykę w stronę sztuki conceptualnej. W latach 1970–72 członkowie Warsztatu Pecz, w szczególności Károly Kismányoky i Kálmán Szijártó, przeprowadzili w okolicach

WIEK PÓŁCENIA. Sztuka w czasach planetarnej zmiany

Peczu kilkanaście pionierskich, jednych z najwcześniejszych w Europie Środkowo-Wschodniej, działań land artowych. Uważali, że ich akcje są istotnymi eksperymentami z pogranicza nauki i sztuki, a ich przebieg skrzętnie fotografowali i filmowali oraz opisywali w szczegółowych notatkach. Polegały one przede wszystkim na wprowadzaniu w krajobraz geometrycznych form, zazwyczaj wykonanych z kolorowych papierów, i obserwowaniu relacji powstających pomiędzy pozornie naturalnym i odizolowanym tłem a zewnętrznymi, abstrakcyjnymi elementami. Środowiskowe działania Warsztatu Pecz podkreślały sztuczność koncepcji natury, która w ich praktyce zawsze jawiła się jako fenomen współtworzony przez aktywność ludzką. Eksperymenty węgierskich artystów nie odbywały się w romantycznym „dzikim” otoczeniu, lecz w krajobrazie wyraźnie zmodyfikowanym przez działalność człowieka, m.in. na terenie kamieniołomów i kopalni piasku, na wylesionym wzgórzu czy w lesie graniczącym z obszarem budowy ogromnej wieży telewizyjnej.

Na wystawie prezentowana jest filmowa dokumentacja trzech działań Warsztatu Pecz z 1971 roku. W zapisie *Kopalnia piasku* w kilku ujęciach, nakręconych z różnych perspektyw, obserwujemy rolę niebieskiego papieru, która staczając się po ścianie kopalni, podkreśla jej rytmiczne, dynamiczne ukształtowanie.

Rozwijanie rolki papieru – bieganie – wzgórze odbyło się z kolei na terenie kamieniołomu. W czasie działania członkowie grupy oraz zaprzyjaźnione z nimi artystki i artyści korzystali z rolek czerwonego papieru, które z widoczną radością rzucali z wiatrem, staczali z pagórków i rozrzucałi swobodnie na trawie, tworząc najróżniejsze układy i kompozycje. Izolacja drzewa to jeden z najbardziej rozbudowanych land artowych projektów Warsztatu Pecz. W ramach eksperymentu artyści pomalowali wyschnięte drzewo w biało-czerwone pasy, po czym na powrót ustawili je w lesie, by zbadać „na ile oddziela się ono od swojego środowiska i w jakie relacje wchodzi z nim po tym, jak zostało zmodyfikowane”.

## •74 Vivian Suter (ur. 1949 w Buenos Aires, Argentyna)

Bez tytułu niedatowany, technika mieszana, płótno. Kolekcja Muzeum Sztuki Nowoczesnej w Warszawie.

Na wystawie *Wiek półcienia* prezentowane są prace artystów, którzy chwilowo lub na stałe opuścili świat sztuki, by żyć z dala od cywilizacji, oddawać się rolnictwu lub działalności aktywistycznej (OHO, Peter Nadin, Thierry De Cordier). Vivian Suter odwrotnie – zaszyła się w dżungli, aby tworzyć sztukę. Nad wulkaniczne jezioro Atitlán w Gwatemali trafiła na początku lat 80., kontynuując samotną wyprawę samochodową po Stanach Zjednoczonych. Nie potrzebowała wiele czasu, by zamienić elegancką Szwajcarię, gdzie dopiero co, w Kunsthalle Basel, odbyła się ważna, zbiorowa wystawa z jej udziałem, na byłą plantację kawy w środku tropikalnego buszu. Tam, mieszkając z matką, Elisabeth Wild, także artystką, przez trzydzieści lat tworzyła w odosobnieniu, używając materiałów, które miała pod ręką (farby do malowania ścian, naturalnego kleju, tanich lokalnych tkanin), z daleka od galeryjnego i muzealnego obiegu, do którego jej prace trafiły dopiero po ponownym odkryciu artystki i prezentacji jej malarskich instalacji na documenta w Atenach i Kassel w 2017 roku. Na przestrzeni kilku dekad malarstwo Suter oddalało się coraz bardziej od europejskich tradycji i nawyków, których nabrała w szwajcarskiej akademii sztuk pięknych. Swoje żywe, lekkie, nieskrępowane gestem ani paletą barw płótna malarka niejednokrotnie pozwala dokończyć naturze, przed którą czuje respekt. Obrazy wystawia więc na bezpośrednie działanie promieni słonecznych i wody. Farby miesza z roślinami, ziemią,

naturalnymi pigmentami. Suter za punkt przełomowy w swojej twórczości uznaje moment, kiedy w 2005 roku sprowokowana przez huragan lawina błotna zniszczyła jej przechowywany w przydomowych pracowniach dorobek: „Wtedy widziałam to jako katastrofę, ale gdy [obrazy] zaczęły wysychać, pojawiły się kolory i zdałam sobie sprawę, że muszę zacząć pracować z naturą, nie przeciw niej”. Swoje pozbawione sygnatur i dat płótna artystka pokazuje w formie luźnych, nienaciągniętych na krosna, nawarstwionych fragmentów, które komponuje przestrzennie w wielowymiarowe, immersyjne instalacje zwisające nieskrępowanie z sufitu, leżące na podłodze, możliwe do oglądania z każdej strony. Wszystkie prace traktuje jako jedną, niekończącą się serię, współtworzoną z naturą całość.

Na wystawie prezentujemy po raz pierwszy instalację z kolekcji Muzeum Sztuki Nowoczesnej w Warszawie, na którą składa się dziewięć obrazów artystki. Barwne, utrzymane w różach, czerwieniach i pomarańczach płaszczyzny dopełniają zapożyczone z natury detale – ślady materii organicznej i zaschniętego błota, które odsyłają nas do zatopionej w zieleni pracowni Suter i odbywającego się, w dużej mierze na świeżym powietrzu, wspomaganego wiatrem, stońcem i deszczem, swobodnego procesu twórczego.

## Uległa zmianie forma prezentacji czterech prac filmowych, które są wyświetlane raz dziennie w audytorium znajdującym się w przestrzeni wystawy:

## •68 Maria Waško

Wspólnie zasadzić drzewo

1995

58’00”

Każdy wtorek, godz. 18:00

## •11 Alice Creischer

W zóładku drapieźników

2012 / 2013

22’23”

Każda środa, godz. 19:50

## •43 Nicholas Mangan

Nauru, notatki ze świata kredy

2010

11’54”

Każdy czwartek, godz. 19:50

## •33 Karrabing Film Collective

Syreny lub Aiden w krainie czarów

2018

26’29”

Każdy piątek, godz. 19:50

# Errrata

The exhibition *The Penumbral Age: Art in the Time of Planetary Change* at the Museum of Modern Art in Warsaw was not held at the originally scheduled time (20 March – 7 June 2020) due to the SARS-CoV-2 coronavirus pandemic. This situation also affected the number of works presented at the exhibition and the manner of presentation.

We are not showing the following works described in the guide:

<p>•14 Tacita Dean</p>	<p>•40 John Latham</p>	<p>•54 Dennis Oppenheim</p>
<i>Beautiful Sheffield</i> 2001	<i>Derelict Land Art: Five Sisters</i> 1976	<i>Directed Harvest</i> 1966
	<i>Five Sisters Bing</i> 1976	

## New works presented at the exhibition but not included in the guide:

### •72 Akademia Ruchu (The Academy of Movement)

*Vigil II*  
1977  
video 1'21"  
16 mm, digital transfer. Courtesy of the Association of Friends of the Academy of Movement.

The Academy of Movement theatre was founded in Warsaw in 1973. The founder and artistic director was Wojciech Krukowski. From the start, the Academy of Movement was known as a "theatre of behaviour" and visual narrative. The group operated on the boundary of various disciplines: theatre, visual arts, performance and film. The shared characteristics in the creative process of the Academy of Movement are motion, space, and social message. This was connected with the belief that artistic radicalism and social commentary must not be mutually exclusive.

In the performance at the FAMA festival in Świnoujście, members of the Academy of Movement lay still in an empty parking lot next to the beach. While lying down, they assumed dramatic poses: "Their motionlessness for about half an hour in quite expressive poses suggested an image of the aftermath of torture or perhaps only the experience." This image was juxtaposed with a recording of the motionless bodies of sunbathers on the nearby beach. The film created from the combination of these images was projected on the blank walls of houses. These images today suggest "die-in" protests in which the participants lie down on the street playing dead—a format used throughout the world during demonstrations by ecological movements, such as Extinction Rebellion.

### •73 Pécsi Műhely (Pécs Workshop)

*Sand mine*  
1971  
video 4'51". Courtesy of the artist and acb Gallery, Budapest.

*The separation of the tree*  
1971  
video 5'42". Courtesy of the artist and acb Gallery, Budapest.

*Rushing Paper Roll – Running – Hill*  
1971  
video 2'11". Courtesy of the artist and acb Gallery, Budapest.

A notice was published in April 1971 in a local newspaper in Pécs announcing the formation of a new artistic group called the Pécs Workshop, one of the few art collective existing at that time in Hungary. The founders were neo-avant-garde artists associated with the city of Pécs: Károly Halász (born 1946), Ferenc Ficzek (1947–1987), Károly Kismányoky (born 1943), Sándor Pinczehelyi (born 1946) and Kálmán Szijártó (born 1946). The five had met in the early 1960s in art high school and worked together since 1968. In their early graphic and painting experiments, focused on the issue of colour and form, they were inspired by constructivism and the Bauhaus, but in time they

turned their practice toward conceptual art. In 1970–1972 the members of the workshop, especially Kismányoky and Szijártó, conducted a dozen of more pioneering land-art projects in the Pécs area, some of the earliest in Central & Eastern Europe. They believed that their actions were important experiments at the boundary of science and art, and they sedulously photographed and filmed the course of their projects and described them in detailed notes. They mainly involved introducing geometrical forms, typically of coloured paper, into the landscape, and observing the relationships arising between the apparently natural, isolated background and the external, abstract elements. The environmental actions by the workshop underlined the artificiality of the concept of nature, which in practice is always manifest as a phenomenon jointly created by human activity. The experiments by the Hungarian artists were not conducted in a romantic "savage" environment, but in a landscape clearly modified by human activity, e.g. on the site of quarries and sand pits, on a deforested hill, or in a wood bordering the construction site for a huge television tower.

The exhibition includes film documentation of three of the actions by the Pécs Workshop from 1971. In the recording of *Sand mine*, in several shots filmed from various perspectives we observe a coil of blue paper rolling along the wall of the pit, stressing its rhythmic, dynamic shape.

*Rushing Paper Roll – Running – Hill* was conducted on the site of a quarry. During the action, members of the workshop and their artist colleagues used coils of red paper, which they joyfully threw into the wind, rolled from hills, and tossed randomly on the grass, creating the most varied arrangements and compositions. *The separation of the tree* was one of the workshop's most extensive land-art projects. In the experiment, the artists painted a withered tree in red and white stripes and then replaced it in the forest, to examine "how it separates itself from its environment, and into what relation it comes after the process."

### •74 Vivian Suter (b. 1949 in Buenos Aires, Argentina)

Untitled  
Undated, mixed technique, canvas. Collection Museum of Modern Art in Warsaw.

*The Penumbra Age* presents some works by artists who have temporarily or permanently left the world of art to live far from civilization and devote themselves to agriculture or activism (OHO Group, Peter Nadin, Thierry De Cordier). Vivian Suter made the opposite move: she hid in the jungle to make art. She reached the volcanic Lake Atitlán in Guatemala in the early 1980s on a continuation of a solitary automobile trip around the United States. It didn't take long for her to swap elegant Switzerland, where an important group show including herself had just been held at Kunsthalle Basel, for a former coffee plantation in the middle of the tropical bush. There, living with her mother, Elisabeth Wild, also an artist, for thirty years she worked in isolation, using materials she had at hand (house paint, natural glue, cheap local fabrics), far from the gallery and museum circuit, which her works reached when the artist was rediscovered and her painting installations were presented at Documenta in Athens and Kassel in 2017. Over the course of several decades, Suter's painting had departed further and further from the European traditions and habits she had learned at the Swiss art academy. The artist sometimes allows nature, for which she holds great respect, to complete her lively, light canvases, uninhibited in gesture and the palette of colours. She thus exposes her paintings to the direct impact of sunlight and water. She mixes paints with vegetation, earth, and natural pigments. Suter identifies the turning

point in her work as the moment in 2005 when a mudslide triggered by a hurricane destroyed her oeuvre stored in the studio near her home: "At the time I saw it as just a catastrophe," she told the *Guardian*, "but as they started drying, the colours began to come out, and I realized that I had to start working with nature and not against it."

The artist exhibits her unsigned, undated canvases in the form of loose, layered fragments, not stretched on a loom, which she composes spatially into multidimensional, immersive installations, dangling unhindered from the ceiling or lying on the floor, which can be viewed from any angle. She treats all her works as a single, unending series, a whole created jointly with nature.

During *The Penumbra Age* we present for the first time an installation, part of the collection of the Museum of Modern Art in Warsaw, comprising nine of Suter's paintings. The colourful planes, in pinks, reds and oranges, are completed by details borrowed from nature—traces of organic matter and dried mud, which transport us to Suter's studio, in its utopian greenery, and to her creative process, occurring largely in the fresh air, aided by wind, sun and rain.

## The form of presentation of four film works screened daily in the auditorium within the exhibition space has changed:

### •68 Maria Waśko

*To Plant a Tree Together*  
1995  
58'00"

Every Tuesday at 6:00 pm

### •11 Alice Creischer

*In the Stomach of Predators*  
2012 / 2013  
22'23"

Every Wednesday at 7:30 pm

### •43 Nicholas Mangan

*Nauru notes from a Cretaceous World*  
2010  
11'54"

Every Thursday at 7:30 pm

### •33 Karrabing Film Collective

*The Mermaids, or Aiden in Wonderland*  
2018  
26'29"

Every Friday at 7:30 pm









Więcek interesowały związki rzeźby, architektury i pejzażu. Brała udział w konkursach na rzeźby publiczne i projekty zagospodarowania przestrzeni m.in. starego koryta rzeki Warty, trasy Muzeum Narodowe–Zalew Zegrzyński oraz stoczni w Ustce.

W 1962 roku zrealizowała projekt, funkcjonujący wówczas pod nazwą *Pomnik Siarki*, dla Przedsiębiorstwa Kopalnianego i Zakładów Przetwórczych Siarki im. Marcelego Nowotki w Machowie koło Tarnobrzega. Odkrycie złóż siarki, dokonane w 1953 roku w Mokrzeszowie pod Tarnobrzegiem, było jednym z najbardziej znaczących momentów w historii polskiego powojennego przemysłu. Na ogromną skalę zaczęto produkować tam nawozy sztuczne i produkty chemiczne (w tym leki) na bazie siarki. Wydobycie znacznie zmalało w XXI wieku, teren przedsiębiorstwa poddano częściowo rewitalizacji, ale wciąż jest to jedyne miejsce na świecie, gdzie siarkę wydobywa się w sposób kopalniany.

Pomnik Więcek był tymczasowy, nie wiadomo kiedy dokładnie uległ destrukcji, z relacji pracowników wynika, że niszczał latami. Historyczka sztuki Anna Maria Leśniewska opisywała: „W tym konkretnym przypadku inspiracją była litera «S» jak siarka, najprostsza forma, dla wszystkich jednoznacznie czytelny znak. Aby zrealizować ten projekt, wykonała stelaż drewniany i na jego strukturę narzuciła najprawdopodobniej cement, ponieważ dla artystek wówczas tworzących był to najprostszy zabieg”.

## • 71

Andrea Zittel (ur. 1965 w Escondido, Kalifornia, Stany Zjednoczone)

*Rezonator ideologiczny #3* 2010 lateks, sklejka A / C. Dzięki uprzejmości artystki i Sadie Coles HQ, Londyn.

Andrea Zittel studiowała na Uniwersytecie Stanowym w San Diego i w Szkole Designu w Rhode Island. Mieszka na pustyni w Kalifornii, nieopodal Parku Narodowego Joshua Tree, gdzie od 1999 roku prowadzi A–Z West: miejsce badań nad modelami nowych form zamieszkiwania, adaptacją do zmieniających się warunków klimatycznych i tworzeniem użytecznej sztuki. Zittel założyła jednoosobową firmę A–Z Administrative Services (A–Z Usługi Administracyjne), problematyzując granice pomiędzy dziełem sztuki, rzemiosłem i przedmiotami codziennego użytku. Zittel buduje „jednostki mieszkalne”, niewielkie moduły, zapewniające przetrwanie na pustyni, czy też konstruuje dostosowane do potrzeb indywidualnego użytkownika tak zwane wehikuly do ucieczki, służące odizolowaniu się od społeczeństwa (z wyboru bądź konieczności). Artystka bada granice redukcji rzeczy i zasobów potrzebnych małej społeczności do przetrwania: ubrań, wody, metrów kwadratowych domu etc. W eksperymentalnych pustynnych jednostkach mieszkalnych A–Z West Zittel gości co roku kilkadziesiąt osób uczestniczących w zajęciach Instytutu Eksperymentalnego Życia [Institute for Investigative Living], wspólnie gotując, opiekując się roślinami, organizując projekty artystyczne. Sztuka Zittel interpretowana może być obecnie poprzez pryzmat kryzysu klimatycznego: potrzeby „głębokiej adaptacji”, przygotowań na czasy niedoboru.

Praca prezentowana na wystawie należy do serii „Rezonatorów ideologicznych”, lateksowych obrazów na sklejce, poświęconej doświadczeniu świata natury poprzez dotyk. Stylistycznie Zittel nawiązuje do języka reklamy i propagandy, jednocześnie czerpiąc z ikonografii dwóch na pozór przeciwstawnych tradycji: modernizmu i New Age (stałe obecnych w sztuce artystki). Artystka pisze: „Podobnie jak religie New

Age, tak i nowoczesna, i współczesna sztuka podkreśla wagę indywidualnego autorstwa, ciągłego poszukiwania nowych i alternatywnych rozwiązań, ma też zdolność do wchłaniania pluralistycznych systemów wierzeń”. Słońce w czasach kryzysu klimatycznego, pojawiające się jako „korporacyjne logo” w pracy Zittel, staje się śmiertelnym wrogiem (życie na pustyni, a w przyszłości prawdopodobnie na całej planecie, zorganizowane jest wokół strategii unikania promieni słonecznych), może stać się także źródłem odnawialnej energii i przyjemności.

# Works

## • 1

Jonathas de Andrade (b. 1982 in Maceió, Brazil)

*O Peixe (The Fish)* 2016 video 37’ 00”. Courtesy of Galeria Vermelho, Galleria Continua, Alexander & Bonin.

Jonathas de Andrade has lived for over fifteen years in Recife, one of the largest cities in north-east Brazil. In his work he often recounts the long, complicated history of the region, seeking the deep roots of its current situation. He examines the colonial exploitation of people and environment organized around the sugar plantation system; seeks the sources of current racial tensions in Western science legitimizing prejudice and violence; revisits the memory of slavery and human trafficking, which continues to cast a shadow over the contemporary world; and also explores the legacy of the Tropical Modern architecture of the second half of the 20<sup>th</sup> century, which is slowly collapsing into ruin. In his works, de Andrade emerges from local history to construct much more universal statements, exerting a broad impact. He continually returns to themes of power, racial and class divisions, depictions of labour, and the issue of the connections between ideals of masculinity and individual sexuality and sensitivity. De Andrade freely alludes to stereotypes and exoticizing clichés of Brazil, toying with ambiguity and balancing on the thin line between truth and fiction. His projects are preceded by extensive research, complex processes in which the artist often engages local communities. His works ultimately assume various forms—film, photography, installations, drawings, and performance.

Several of de Andrade’s key themes are interwoven in the work presented at the exhibition, *The Fish*. In this work, he consciously alludes to the convention of slow-moving ethnographic films, accentuating the hypnotic tropical landscape and allowing us to observe “local inhabitants in their natural setting.” The image, recorded on 16 mm film, focuses on the figures of ten fishermen living in the São Francisco river delta. De Andrade parodies Western images of Brazil and its inhabitants: frames bathed in warm colours, lazy from the heat, focus long on the lush vegetation and reflections of light on the water, to finally reveal the profiles of beautiful, muscular, masculine bodies. At the moment when each fisherman catches his fish, the weight of the film unexpectedly shifts from colonial issues to interspecies relations. In the next scenes, we observe a disturbing “ritual,” not described by ethnographers, when the men embrace, stroke and even kiss the fish attempting to escape their tender but deadly grip. De Andrade portrays human relations with animals and the environment as founded on violence, control, exploitation and dominance, but at the same time as strangely close, complex and ambiguous, eluding an easy assessment or unequivocal judgments. The supposed “ritual,” full of erotic tension, is ultimately invented, but both the fishermen and their victims are real.

## • 2

Isabelle Andriessen (b. 1986, Netherlands)

*Terminal Beach* 2018 ceramics, metal. Courtesy of the artist.

On the surfaces of the sculptural installations by Isabelle Andriessen processes are underway suggesting a progressive illness. Smooth ceramic objects, like the virus-infected skin or body of a beached, decomposing whale, become covered over time with a strange rash of multi-coloured blisters and crystals. The aluminium elements perspire, and the water dripping from them forms rusty discharges and puddles. Andriessen calls her recent projects “zombie sculptures,” drawing attention to their disturbing state, stressing the thin, fuzzy boundary between living and dead matter. The continually mutating objects form an unpredictable system which, once set into motion by the artist, begins to be governed by its own laws. The combined sculptural forms feed, interact with the environment, simultaneously growing and decomposing.

Encouraging close observation of the carefully selected materials, Andriessen draws attention to the irreversible processes occurring on our planet. Fragments of the installation *Terminal Beach* function as fossils from the future. Viewed up-close they call to mind depopulated post-industrial landscapes. A world in which only chemicals and other nondegradable substances remain, creating new forms of life known only from apocalyptic narratives. An incomprehensible but only seemingly distant ecosystem in which we exert no agency.

## • 3

Rasheed Araeen (b. 1935 in Karachi, now Pakistan)

*A Proposal for a Collective Farm in Balochistan* 1998 digital print, plastic. Courtesy of the artist and Grosvenor Gallery, London.

*Between the Black Lines* 2002 pen on printed map. Courtesy of the artist and Grosvenor Gallery, London.

*Mediterranea* 2001–02 felt-tipped marker, ink pen, printed map. Courtesy of the artist and Grosvenor Gallery, London.

*Mediterranismo* 2002 pen, ink, printed map. Courtesy of the artist and Grosvenor Gallery, London.

*Mediterranean Union* 2002 felt-tipped marker, ink pen, printed map. Courtesy of the artist and Grosvenor Gallery, London.

*Preliminary Drawing for Mediterranea 1* 2009 felt-tipped marker, printed map. Courtesy of the artist and Grosvenor Gallery, London.

*Preliminary Drawing for Mediterranea 2* 2009 felt-tipped marker on printed map. Courtesy of the artist and Grosvenor Gallery, London.

*Preparatory map for Mediterranea* 2007 pen, printed map. Courtesy of the artist and Grosvenor Gallery, London.

*Union of Mediterranean Countries* 2009 felt-tipped pen, printed map, paper. Courtesy of the artist and Grosvenor Gallery, London.

Rasheed Araeen is the author of sculptures and installations, performances as well as theoretical texts. After moving to London in 1964 he started to combine artistic activity with political engagement (he joined, inter alia, the Black Panther Party), criticism of colonialism and globalization. In 1978, Araeen founded and began editing the journal *Black Phoenix*, revived in 1987 under the name *Third Text*, which to this day remains one of the most important magazines devoted to the history of art from a postcolonial perspective.

Araeen formulated an ecoaesthetics program, expressed in a series of essays making up the publication *Art Beyond Art. Ecoaesthetics: A Manifesto for the 21st Century* (2010). In it, the artist postulates going beyond the supremacy of the Homo sapiens species and unleashing the “creative energy of the free collective imagination.” Araeen’s program is anti-imperialist, anti-colonial as well as anti-capitalist. The system—wherein art functions—itself is criticized, which maintains hierarchies, glorifies growth and progress, powered by the intellectual fuel of modernity, separating creative energies from everyday life processes and petrifies them into “narego”—the narcissistic ego of the artist.

Areaeen uses the terms *nominalism* and *cosmoruralism*. The first one consists in launching useful processes—fluid, lasting, based on sustainable development—by artists, then implemented by local communities. For example, in 2001, Araeen proposed—utilizing his engineering experience—building a dam in the Balochistan desert, which would help retain water from periodic rivers, thus providing better living conditions for the nomadic population. The dam would be both a sculpture and a fully functional engineering solution. The second proposal, *cosmoruralism*, is a complete vision of a network of cooperatives and ecological villages based on fair cooperation between the Global North and Global South, which would result in, amongst other things, the reforestation of the Sahara. The exhibition shall present drawings related to both concepts: a farm project deriving energy from monsoon winds (nominalism) as well as selected maps from the *Mediterranea* series, the Mediterranean Union, a new form of economic and cultural cooperation between Europe, Asia and Africa, where an extensive railway network is the primary means of transport (cosmoruralism).

## • 4

Robert Barry (b. 1936 in New York, USA)

*Inert Gas Series / Helium, Neon, Argon, Krypton, Xenon / From a Measured Volume to Indefinite Expansion* 1969 letterpress. Courtesy of the Embassy Brussels.

Robert Barry is a conceptual artist who has been radically testing the limits of materiality and visibility of art since the 1960s. In his work, he has made use of carrier waves of a radio station, telepathy, interviews and ideas, a gallery building (closed for the duration of the exhibition), and even gossip as a medium for his work. At the turn of the 1960s and 1970s, Barry collaborated intensively with Seth Siegelaub—a curator and gallerist—who was searching for new forms of “exhibiting” conceptual works of art (through experimental publications, poetry books, instructions, A4 photocopies, or reports of activities scattered around the globe), and he was also looking for ways to enter them into the art market.

In 1969, Siegelaub organized a solo exhibition of Robert Barry based on releasing the five noble

gases (of the existing six): helium, neon, argon, krypton, and xenon around Los Angeles—on the beach, amid the palm trees of Beverly Hills, in the Tehachapi Mountains, and the Mojave Desert. The only physically tangible evidence of Barry's work was a poster issued in 800 copies. The poster was nearly blank other than containing one line of text with basic information: the artist's name, title of the work, address of a post office box and the phone number of Seth Siegelaub's gallery. By calling the gallery, you reached an answering service with a recorded message describing the work. Noble gases are low reactive, do not form any chemical compounds easily nor do they participate in biological processes. The artist's work—although invisible and immeasurable—is theoretically infinite (the unbounded and continuous scattering of non-reactive gas molecules into the atmosphere) and can be perceived in terms of *deep time* meditation. Siegelaub: "He has done something and it's definitely changing the world, however infinitesimally. (...) Something real but imperceptible."

## 5

Kasper Bosmans  
(b. 1990 in Lommel, Belgium)

*Legend: A Temporary Futures Institute*  
2016  
acrylic on panel. Courtesy of the Museum of Contemporary Art Antwerp.

*Wolf Corridor & Stamp Forest*  
2020  
household paint. Courtesy of the artist and Gladstone Gallery New York / Brussels.

Kasper Bosmans describes himself as a "history nerd." He employs painting and sculpture, creates installations, and makes institutional interventions. His works are based on historical research and stories, symbols, anecdotes and concepts from the past collected by the artist, which Bosmans strips from their broader context and juxtaposes with each other in precise "pictogram" compositions. The characteristic signs, ornaments and legends used by the artist derive from various eras, but in these original combinations they gain contemporary cultural meanings. Elements drawn from different political and social orders—government records, royal insignia, myths, crafts, technical instructions, maps and folk art—are confronted without hierarchical divisions, in distinct, colourful paintings from the *Legends* series, allowing the imagination to wander freely around seemingly contradictory themes. The stories elaborated by the Belgian artist, infected with humour, often address legal systems, markets, capitalism, war and ecology. Bosmans reinterprets fragments of the past to bring out invisible relations of power which have shaped hierarchies, concepts and symbols. His intuitive works, closely connected to language, demonstrate that decorative form and precision can go hand in hand with deep exploration of issues. "Art is decoration that makes you cleverer," Bosmans says, and stresses that he is interested in the moment when seemingly innocuous decorations become a political declaration, and embellishments assume their proper content.

The painting *Legend: A Temporary Futures Institute* (2016), from the collection of M HKA in Antwerp, is a graphic translation of the "Four Futures," a model of social changes developed by Jim Dator, director of the Hawaii Research Center for Futures Studies at the University of Hawaii. In 1979 Dator published his theory that all narratives of social change can be classified into four categories: continued growth, collapse,

discipline, and transformation. Bosmans visualized these concepts in his characteristic style, dividing the composition into four parts.

The frieze executed by Bosmans specially for *The Penumbraal Age* comprises motifs fitting within the narrative of the impact of urban growth concentrated along roads connecting cities on the migration of animals. In this system, small zones of artificially regulated woodlands—"stamp forests"—are separated by a network of highways. High-speed transit arteries break apart natural ecosystems, including the "European wolf corridor"—a migration trail for these predators. These isolated wooded areas are too small to provide a habitat for animals. To maintain populations of endangered species, ecological connectivity must be ensured on a continent-wide scale.

## 6

Boyle Family

*Elemental Study for the Barcelona Site (Red Mudcracks with Rivulets, Green Mudstones and Shells), World Series*  
1968–78  
mixed media, resin and fiberglass. Courtesy of the Boyle Family DACS.

*Sardinia, Elemental Study (Brown Scarp), World Series*  
1968–78  
mixed media, resin and fiberglass. Courtesy of the Boyle Family DACS.

*Map Showing 1,000 Sites, World Series*  
1968 / 2020  
digital print, paper. Courtesy of the Boyle Family DACS.

Boyle Family is an family artistic collective founded by Mark Boyle and Joan Hills. Rooted in the 1960s counterculture, Boyle and Hills together created multimedia projects including painting, sculpture, installations and performances. They were also pioneers in the "liquid light shows" popular at that time, executed live at concerts and other artistic events. They were closely associated then with the famed UFO Club in London and the group Soft Machine. When their children Sebastian (born 1962) and Georgia (born 1963) grew up, they joined the creative ventures of their father and mother and the group began to function under the family name. Since then their work has been shown all over the world. The group represented the UK at the Venice Biennale in 1978 and the São Paulo Biennial in 1987.

The most recognizable projects by the Boyles are studies of the surface of the Earth from the *World Series*, launched in 1968 at the exhibition *Journey to the Surface of the Earth* at the Institute of Contemporary Arts in London. There, during a happening accompanying the show, guests with their eyes covered fired shots and threw darts at a map of the world hanging on the wall. The random points on the globe designated by these shots and darts were used in the following years to guide the activities of Boyle Family, who visited the indicated locations and carefully documented what they found under their feet. This led to the creation of precise, 3D casts of the surface of the earth, made in a proprietary technique that remains a secret to this day, using materials found on the site—dust, grass, concrete, stones, snow and debris—as well as paints and resins, fixing the whole in the form of a shell. Preserved in a characteristic square format, this three-dimensional modelling of the earth offers

an encyclopaedic overview of the varied terrain, from swamps to housing estates, from deserts to parking lots and the ocean floor. It is also an exceptional archive of samples from the given spaces and times. It is even possible that with the changes underway on the Earth, these "constructs of nature" will be the only material trace of a state that no longer exists.

## 7

Agnieszka Brzeżańska  
(b. 1972 in Gdańsk, Poland)

*The Vistula Fabric*  
2018  
dye, unprimed canvas. Courtesy of the artist.

Agnieszka Brzeżańska is a painter, ceramist, video artist, as well as author of photographic works, but also an herbalist as well as sailor. The distinctive nature of Brzeżańska's artistic practice is described by curator Agnieszka Tarasiuk: "Her area of interest extends from archeology to futurology, from botany and evolutionism to esotericism and philosophical systems of the East. With flippancy, the artist moves between the works of recognized scientific authorities and the visionary ideas of intellectual rebels, reaching for cognitive systems marginalized by modern science, such as alchemy, parapsychology, indigenous knowledge or matriarchal traditions." Works from recent years are marked by apocalyptic motifs: the end of the world order and the mass extinction. Concurrently, Brzeżańska's art carries within it a proposal to change the way we think about our relationship with the planet, built on the foundation of utility and community.

The work *The Vistula Fabric* (2019) was created by immersing cotton fabric in the waters of the Vistula River. Fragments of organic matter deposited themselves onto it: algae, river mud, or pollutants all dress the fabric in the character of an abstract painting. The work was created on the occasion of river activities under the event *Flow*, organized by Agnieszka Brzeżańska together with Ewa Ciepielewska as well as the Razem Pamoja Foundation. The Vistula—suffering from drought and threatened by plans for the development of inland waterway shipping and river regulation—is still one of the largest, partly wild rivers in Europe. *Flow* on the Solny scow—with a constantly changing constellation of guests and colleagues—is an experiment of being together, a kind of water "plein-air," not burdened with the obligation to produce artifacts or to name and author things that arise during open artistic processes.

## 8

Dora Budor  
(b. 1984 in Zagreb, Croatia)

*Origin III (Snow Storm)*  
2019  
custom environmental chamber (reactive electronic system, compressor, valves, 3D printed elements, aluminium, acrylic, LED light, glass, wood, paint), organic and synthetic pigments, diatomaceous earth, FX dust, felt. Courtesy of the artist.

In her installation *Origin III (Snow Storm)* (2019), an edition of which was created especially for *The Penumbraal Age*, Dora Budor alludes to environmental test chambers used by factories to examine the impact of atmospheric conditions and the passage of time on their products.

Budor's glass object, filled with pigments and particles, recalls a terrarium or a diorama from 19<sup>th</sup>-century museums of natural history, displaying a phenomenon or narrative scene in a three-dimensional composition. In *Origin III (Snow Storm)*, eruptions of miniature geysers cause particles ejected into the air to settle in the form of mounds and craters. The composition evolves and changes its appearance like a landscape subjected to natural processes over a span of centuries. In creating the *Origin* series, originally comprising three objects of similar shape, Budor alluded to the colour scheme and composition of paintings by J.M.W. Turner (1775–1851), who captured violent and fleeting meteorological phenomena as well as traces left in the air by expanding industry. Turner displayed his unfinished canvases behind his studio, where they were exposed to the immediate impact of rain and snow, leaving "unique markers of time and space." The version of *Origin* presented at the exhibition, using lighter hues, alludes to Turner's painting *Snow Storm—Steam-Boat off a Harbour's Mouth* (1842). The steamboat leaving port struggles with the swirling snow. In the dynamic, almost abstract composition, the clouds blend with the grey smoke from the boat, waves crash against rocks, and the sail is illuminated by rays of sunshine breaking through the storm. A similarly elemental scene plays out in Budor's foggy work, depicting the circulation of particles, meteorological phenomena, and the interface of nature with industrial production. The installation is connected to the construction site for the new building of the Museum of Modern Art in Warsaw on Plac Defilad. Acoustic phenomena occurring on the construction site are recorded and converted in real time into code, which then controls the intensity of the movements of air occurring under the glass cover of *Origin III (Snow Storm)*, responsible for the fleeting visual impressions created by the wafting particles.

## 9

Vija Celmins  
(b. 1958 in Riga, Latvia)

*Night Sky #1 (Reversed)*  
2002  
paper, aquatint, photo engraving, dry needle. Courtesy of the artist and Zuzāns Collection.

*Strata*  
1983  
paper, mezzotinta. Courtesy of the artist and Zuzāns Collection.

*Untitled (Ocean with Cross #1)*  
2005  
paper, silkscreen print. Courtesy of the artist and Zuzāns Collection.

In 1944, Vija Celmins and her family fled Latvia to Germany ahead of the Soviet Army, and four years later emigrated to the United States. For the first few months in an American school she mainly drew, as she didn't know a word of English. Soon after she began to collect pictures cut from magazines and books found in used bookstores. In 1962 she began art studies at UCLA. After a period of painterly experiments and a fascination with pop art and abstract expressionism, Celmins limited her palette to black, grey and white. For many years she rejected painting, and began to draw and explore other graphic techniques.

Celmins' early drawings from 1967 / 1968 feature pictures of cloud formations and historical photographs from the period of the Second World War, torn from various publications, as well as original takes on the surface of the moon

and Mars based on materials from Soviet and American space probes. An integral element of the compositions is the uneven edges of scraps of paper presented in the drawings, fragments of texts, and folds, underlining the artist's concept which was aimed not at realistic copying of the photographed theme, but a flat modelling of three-dimensional objects, shreds of paper.

A breakthrough in Celmins' work occurred when she was walking her dog on Venice Beach in Los Angeles and began to take photos of the ocean and make drawings copying selected fragments of the ocean's surface on paper. The surface of the ocean, and later also deserts, the starry sky, and spiderwebs, became recurrent motifs which the artist is associated with to this day. Celmins points out that when drawing she does not return to the moment of observing nature or try to evoke the memory of the impressions accompanying that observation. She focuses on the medium, on the surface. She experiments with the pressure of the graphite, the intensity of hues, and repetitiveness of textures, the printing press, the format of the paper, or the white frame surrounding the presentation. In Celmins' work, the observation of nature and atmospheric phenomena become a point of departure for an individual recreation or reconstruction of nature. In some of her works the artist includes subtle signs unmasking the photographic illusion. In the graphic work presented at the exhibition *Untitled (Ocean with Cross #1)*, there is a noticeable crosscutting through the composition, constructed from thin, white, diagonal lines. In *Strata*, the starry firmament is captured in a geometric grid rescaling infinity to the dimensions of the sheet.

## 10

Center for Land Use Interpretation

*Bingham Canyon Mine to Kennecott Smelter, Utah*  
2018  
video 23'00". Courtesy of the Center for Land Use Interpretation.

The Center for Land Use Interpretation (founded in Los Angeles in 1994) deals with "exploring, examining, and understanding land and landscape issues," undertaking interdisciplinary reflection on planet modification through agricultural, industrial, military or tourism activities of *Homo sapiens*. As a student, Matthew Coolidge, the founder, met Robert Smithson—one of the pioneers of Land Art and an advocate for introducing the perspective of *geological time* in reflections on art. The scientific and philosophical spirit of Smithson's art is present in the Center's programs. CLUI organizes exhibitions, provides archives, runs a residency program in the Wendover Desert (Utah), publishes scientific books as well as guidebooks, and organizes trips to hard-to-reach corners of the United States, including nuclear test sites. The organization also established the conceptual American Land Museum, covering the territory of the entire United States. Its collection consists of objects and locations cataloged by the Center's team (closed factories, dumps, aircraft cemeteries, mockups of cities for military exercises, bings, etc.). Critic, theoretician and curator Lucy Lippard wrote that CLUI is the most significant heir to the conceptual art of the 1960s and '70s, still, at the same time, it is difficult to "recognize" their activities as art.

The exhibition presents a film made using the *flyover* technique, documenting the aerial view of Bingham Canyon Mine—an open-pit copper mine, the largest man-made excavation on earth—a kind of *Capitalocene* monument. Over 17 million tonnes of copper, 5,900 tonnes

of silver and 715 tonnes of gold have been mined here during the time frame of a century. CLUI: "The Landscan is meant to speak for itself, and, like a lot of 'visual art,' is meant to be absorbed on its own terms. It is not appropriate for us to write about it, to interpret it, as it already is an interpretation of the landscape."

Following the trend of projects related to the revitalization of industrial areas, in 1973 Robert Smithson made an official request to Kennecott Copper Corporation—the management company of Bingham Canyon Mine. He suggested that they stop mining and instead change the status of this place into a work of art, referring in its form to a nineteenth-century cyclorama.

## 11

Alice Creischer  
(b. 1960 in Gerolstein, Germany)

*In the Stomach of Predators*  
2012 / 2013  
video 22'23". Courtesy of the artist and KOW Gallery, Berlin.

In the video work *In the Stomach of the Predators*, four strange characters—a wolf, a hyena, a bear and a jackal—go on a journey. Each of them is a symbolic embodiment of the predatory logic of capitalism: privatization, monopoly, appropriation of land, and deprivation of rights. To understand these symbolic figures, the elements of costume, decoration, and artefacts must be carefully examined. The animals set out in quest of what was once a common good, but was taken to make room for exploitation of creatures and their environment by an external force.

We begin our journey on the island of Spitsbergen, home of the Svalbard Global Seed Vault. Deep under the earth and permafrost rests the entire biodiversity of Earth, stored in hundreds of thousands of dormant seeds. The seed banks are funded by the same corporations that conduct biotechnology experiments, marketing highly processed, high-output, resistant strains grown on industrial-scale farms throughout the world. In this manner, Monsanto, Pioneer and Syngenta quell the concerns associated with destruction of plant biodiversity. A huge mixture of diverse plant genes systematically disappears into bunkers guarded by predatory agro-corporations.

The journey next takes us to Benin, where a form of land ownership is being introduced which never existed here before, as in many other countries. Co-ownership and the individual right to use what is common was engrained in local knowledge and custom. Under new laws, the national authorities divide the land, expropriating the owners and selling the real estate, first managing to evict the residents. We are witnesses to the next colonial division of Africa. Eviction clearances are also underway in Istanbul, in Sulukule and Tarlaşaşı, the oldest Roma districts, also inhabited by other minorities, near Gezi Park and Taksim Square. The government is uprooting the last public space, expanding urban projects in a lucrative public-private partnership. Exploitation of land is just as profitable as exploitation of workers. Exploitation of all possible resources sucks up what is held in common, degrades the environment, and strips of their last rights the workers settling in the slums of the metropolis. Deprived of community, rights and property, all of us together nestle in the belly of voracious agents of the neoliberal order.

Alice Creischer's video explores the predatory logic of late capitalism, drawing on topics from research which the artist conducted over several years

along with artist Andreas Siekmann concerning the privatization of the commons: seeds, land rights, and intellectual property. In their grotesque journey, the animals personify greed, injustice, destruction, and a paradoxical desire for survival in the era of catastrophes designed by humanity.

## • 12

Czekalska + Golec

Tatiana Czekalska  
(b. 1966 in Łódź, Poland)

Leszek Golec  
(b. 1959 in Świebodzice, Poland)

*Columbarium*  
1996  
bronze. Courtesy of the artists.

*Homo Anobium St. Francis 100% sculpture*  
1680–1985  
wood. Courtesy of the artists and Centre of Polish Sculpture in Orońsko.

Tatiana Czekalska and Leszek Golec are ecological activists who use art as a tool to fight for justice, equality, and inter-species empathy. Their work is meditative and spiritual; the artists refer to Buddhist solidarity with all life forms while at the same time citing the language of conceptual art and minimalism. The artists have been working as the duet Czekalska + Golec since 1996. Their work assumes the form of sculptures, photographs, objects, but also intangible transfers: energy, financial resources or concern. They use formats such as an exhibition, catalog or an opening to undermine the anthropocentric view of the world while including non-human collaborators: sheep, cats or pigeons. For example, the exhibition *T. atrica METAMORPHOSIS IMPERFECTA* (2004) served to observe a spider performing an almost imperceptible to the human eye “performance”—moulting.

The first work we are showing in the exhibition is *Homo Anobium. St. Francis 100% sculpture 1680–1985*. It is a sculpture of St. Francis of Assisi, patron of ecology, authored anonymously over 4 centuries ago, and then drilled by woodworm larvae. A customary approach to the form of the sculpture was abandoned, no longer being dominated by the regime of purpose, creativity, or the hierarchies of species. *Columbarium*, installed on the facade of the Museum, is a house for pigeons made of bronze, treated concurrently as an “energy battery.” The word columbarium—a cemetery building from the times of Ancient Rome, with niches for funeral urns to be stored—comes from the Latin name “house for pigeons.” Depending on whether we look at them with a human or bird eye, niches in the wall of the tomb can be a place of temporary or eternal rest.

## • 13

Betsy Damon Archive: Keepers of the Waters  
(Chengdu and Lhasa) at Asia Art Archive

Betsy Damon  
(b. 1940 in New York, USA)

Liu Chengying, *Altitude 3650 m, 25°C*  
1996 / 2020  
photography, digital print, paper. Courtesy of Betsy Damon and Asia Art Archive.

Zhang Xin, *Another Road*  
1996 / 2020  
photography, digital print, paper. Courtesy of Betsy Damon and Asia Art Archive.

Zhang Xin, *Another Road*  
1996 / 2020  
photography, digital print, paper. Courtesy of Betsy Damon and Asia Art Archive.

Yin Xiuzhen, *A Piece of the Sky*  
1996 / 2020  
photography, digital print, paper. Courtesy of Betsy Damon and Asia Art Archive.

Li Jixiang, *Cleaning the River*  
1996 / 2020  
photography, digital print, paper. Courtesy of Betsy Damon and Asia Art Archive.

Li Jixiang, *Cleaning the River*  
1996 / 2020  
photography, digital print, paper. Courtesy of Betsy Damon and Asia Art Archive.

Yin Xiuzhen, *Shoes with Yak Butter*  
1996 / 2020  
photography, digital print, paper. Courtesy of Betsy Damon and Asia Art Archive.

Dong Song, *Stamping the Water*  
1996 / 2020  
photography, digital print, paper. Courtesy of Betsy Damon and Asia Art Archive.

Yin Xiuzhen, *Washing River*  
1996 / 2020  
photography, digital print, paper. Courtesy of Betsy Damon and Asia Art Archive.

Betsy Damon is a feminist, activist and environmental artist. Her early performances, such as *7000 Year Old Woman* (1977), were associated with the artist's commitment to the feminist movement. Damon founded the self-help organization No Limits for Women Artists, fighting sexism and the exclusion of women in the artistic community. In the early '90s—after carrying out several artistic works on climate change, such as casting a dry riverbed, *The Memory of Clean Water* (1985)—the artist decided to devote herself entirely to the protection of water resources, threatened by industrial and agricultural activities. In 1991, she founded the NGO Keepers of the Waters, which aims to support scientific, educational, and artistic projects related to raising awareness about the water crisis. The organization is involved in, amongst others, seeking solutions for the Cheyenne River in South Dakota, which is contaminated by radioactive uranium mill waste.

In the 1990s, Damon traveled to China to initiate artistic and activist projects related to river protection, mainly with the Funan River (which flows through the city of Chengdu, the cultural and economic center of the country in the southwest) and the Lhasa River (Tibet Autonomous Region). Organized in cooperation with artist Dai Guangyu and anthropologist Zhu Xiaofeng, the 1995 Keepers of the Waters festival in Chengdu—lasting several weeks—four years later led to the opening of the Living Water Garden, a water-themed ecological park that functions as a water treatment plant. In 1996, during a three-day artistic event organized in Lhasa (also in cooperation with Dai Guangyu and Zhu Xiaofeng), artists from the region as well as guests from the United States and Switzerland participated. The photographs presented at the exhibition include the works of the following artists: Liu Chengying (Chengdu), Zhang Xin (Shanghai), Li Jixiang (Chengdu), Yin Xiuzhen (Beijing), and Song Dong (Beijing).

## • 14

Tacita Dean  
(b. 1965 in Canterbury, UK)

*Beautiful Sheffield*  
2001  
photo-etching on paper. Courtesy of the Tate. Presented by the artist 2002

Tacita Dean studied painting at the Slade School of Fine Art in London; but since the mid-90s, she has been mainly using film and photography. Her film works—carried out on analogue materials, usually 16mm film—can be described as meditations on the passing of time, nature, and the medium that is slowly falling into oblivion in favor of digital media. Long, still shots often focus on natural phenomena, such as a sunset, steam rising from the earth, or human footsteps in a surrounding landscape. Film references can also be found in Dean's works made with other techniques—naturalistic chalk drawings on large-format boards or photographs and postcards that have been processed by the author.

*Beautiful Sheffield*, a work being shown at the exhibition, is part of a larger series entitled *The Russian Ending*, consisting of twenty black and white photogravures (the photographic image was transferred to a metal plate, etched with a photosensitive emulsion, then covered with paint and printed in a press). The basis of each of the prints included in the portfolio is a postcard found by Dean at a flea market depicting a tragic event—an accident or a natural disaster. The collective title of the series refers to the beginnings of Danish cinematography, when each of the films produced had two versions—directed for the American market, having a happy ending, and a version with pessimistic overtones intended for Russian audiences. Each of the frames selected by Dean are superimposed with the artist's handwritten notes, reminiscent of a director's remarks regarding camera work, lighting, mood, or sound. The graphics can, therefore, be treated as ideas for separate films that will play out in the recipient's imagination.

In *Beautiful Sheffield*, one of the inscriptions on the industrial landscape depicting a series of dark chimneys emitting black smoke into a grey and heavy sky reads: “The Russian (pastoral) Ending ... we must weep for the past.” Here, Dean is expressing longing for the idyllic landscape destroyed by the industry of England, which is to be intensified by the film effects suggested by the author in the notes accompanying the frame, emphasizing the density of the smog and soot, removing all features of “bucolic bliss” from the depiction. The final image of this imaginary film would be complemented by a soundtrack of a choir singing the patriotic anthem *Jerusalem*, based on the poem by William Blake.

## • 15

Thierry De Cordier  
(b. 1954 in Oudenaarde, Belgium)

*The Alpine Discourse*  
1987  
silkscreen on paper. Courtesy of the Van Abbe Museum, Eindhoven.

Thierry De Cordier is an artist, philosopher and writer. After completing his painting studies at the Royal Academy of Fine Arts in Ghent he could never settle down. Thus began the artist's many years of peregrinations, when he contemplated in solitude and wrote poetry. For a while he hoped that he could achieve peace in his own garden, where he explored the mysteries of plant cultivation and the properties of herbs, and hid

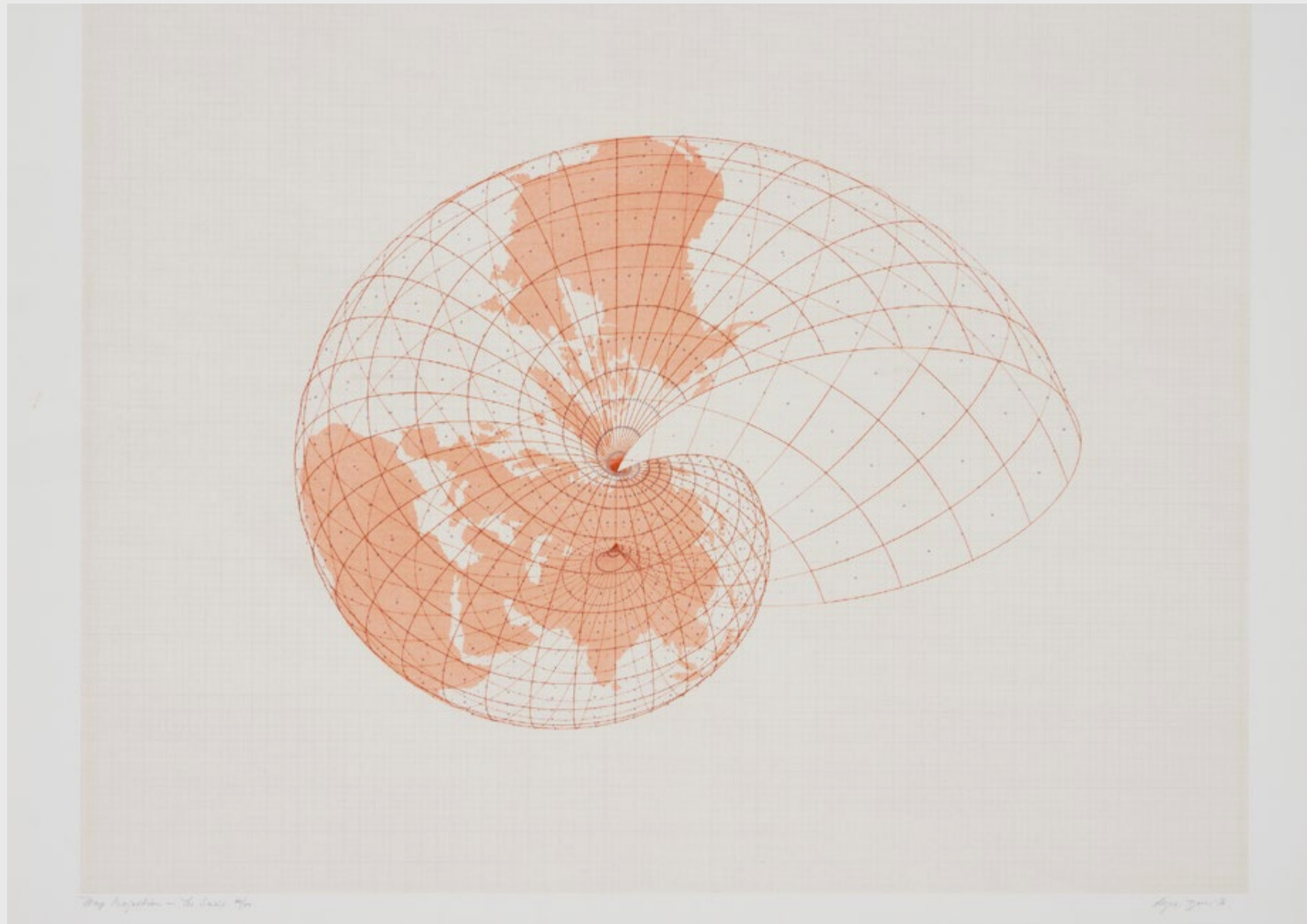
## • 13

Zhang Xin, *Inna droga* | *Another Road*, 1996 / 2020.



## •16

Agnes Denes, *Systemy izometryczne w przestrzeni izotropowej – projekcje map: ślimak* | *Isometric Systems in Isotropic Space – Map Projections: The Snail*, 1976.



from civilization. But he didn't manage to heal his battered spirit then, nor when, after a move to Ostend (1982–86), "he turned his back to others and his face to the sea," admiring and painting the power of the ocean. His creative process is driven by anxiety and melancholy, romantic in spirit, caused by a lack of identification with the contemporary world oriented toward constant progress, consumption and growth. The artist claimed to have "absolutely nothing in common with the 20<sup>th</sup> century," and his gloomy, dark-hued paintings of the sea and mountains can be interpreted as a metaphor for internal struggles.

De Cordier lives constantly torn between a desire for hermitic isolation and a wish to share his thoughts with his surroundings. His work includes architectural designs, models and installations playing numerous, sometimes mutually exclusive functions, as a shelter, studio, abode, garden shed, temple, meeting place, and an open platform from which the artist can communicate with audiences. In his performances, held at depopulated sites and also in cities, De Cordier proclaims messages which no one has usually heard before. A similar motif recurs in his graphics, for example the silkscreen print *The Alpine Discourse*, presenting a lone man, the artist's alter ego, standing on a rocky ledge and reading out a text held in his hands toward the vast mountain landscape. The handwritten notation below the composition states in French, "I decided to change the world." Under another print of the same work, found in a private collection, the artist wrote instead, "I decided to cut out my own tongue."

## •16

Agnes Denes  
(b. 1951 in Budapest, Hungary)

*Isometric Systems in Isotropic Space – Map Projections: The Egg*  
1976

four-color lithograph on Rives BFK paper, edition of 36 / 50. Courtesy of the artist and Leslie Tonkonow Artworks + Projects, New York.

*Isometric Systems in Isotropic Space – Map Projections: The Hot Dog*  
1976

four-color lithograph on Rives BFK paper, edition of 6 / 50. Courtesy of the artist and Leslie Tonkonow Artworks + Projects, New York.

*Isometric Systems in Isotropic Space – Map Projections: The Snail*  
1976

four-color lithograph on Rives BFK paper, edition of 48 / 50. Courtesy of the artist and Leslie Tonkonow Artworks + Projects, New York.

*Wheatfield – A Confrontation: Battery Park Landfill, Downtown Manhattan – Aerial View*  
1982

C-print, paper, edition of 6. Courtesy of the artist and Leslie Tonkonow Artworks + Projects, New York.

*Wheatfield – A Confrontation: Battery Park Landfill, Downtown Manhattan – The Harvest*  
1982

C-print, paper, edition of 6. Courtesy of the artist and Leslie Tonkonow Artworks + Projects, New York.

*Wheatfield – A Confrontation: Battery Park Landfill, Downtown Manhattan – With Agnes Denes Standing in the Field*  
1982

C-print, paper, edition of 6. Courtesy of the artist and Leslie Tonkonow Artworks + Projects, New York.

*Wheatfield – A Confrontation: Battery Park Landfill, Downtown Manhattan – With Statue of Liberty Across the Hudson*  
1982

C-print, paper, edition of 6. Courtesy of the artist and Leslie Tonkonow Artworks + Projects, New York.

"My work is a composition, a process, a place, a field of grain, a mathematical forest, benign problem solving, nature articulated through human intelligence, philosophy in the land"—says Agnes Denes about her work. Denes considers herself a precursor of environmental art, and her numerous activities in public spaces focus on attempts to expand ecological awareness in environments intensively processed by people, such as cities or industrial and post-industrial areas. In the works created since the 1960s, Agnes Denes utilizes trans-disciplinary knowledge, combining the dynamics of natural processes and the organization of societies. One of her most celebrated activities is *Wheatfield – A Confrontation: Battery Park Landfill, Downtown Manhattan* from 1982, which cleared the landfill in downtown Manhattan and sowed two acres of wheat in that very spot. Two hundred trucks' worth of soil were brought to the site and two hundred and eighty-five grain furrows were dug by hand. The end of the four-month trial was the August harvest, yielding five hundred kilograms of flour from the grain, which then traveled to twenty-eight cities around the world in an exhibition called *The International Art Show for the End of World Hunger*, organized by the Minnesota Museum of Art. Importantly, the location of where the artist sowed the field was located between Wall Street and the World Trade Center, opposite of the Statue of Liberty. The combination of fertile soil and wheat growing on it—an archetypal symbol of prosperity—with the icons of globalization and economics based on financial speculation constituted a confrontation of incompatible ways of thinking about prosperity. Denes emphasizes that her actions desired to call attention to our misplaced priorities in the global economy and Wall Street bankers who run *business as usual*, producing *climate debt* and inequality as a side effect of the economic system. After the project was completed, the land was commissioned for the construction of a luxury apartment complex.

In turn, in the series *Isometric Systems in Isotropic Space – Map Projections* from 1976, Denes reaches for the mathematical formulas of measurements and maps of the Earth, applying them in drawings of organic shapes, e.g. eggs, lemons, hot dogs, or a snail. The disruption of mental habits and known perspectives causes that the familiar representation of the planet moves into unknown dimensions and creates new relationships. Denes asks the question of how systematized ways of representing topological data affect the rigidity of the rules for producing knowledge and the way of thinking about the relationship between people and the planet.

## •17

Ines Doujak  
(b. 1959 in Klagenfurt, Austria)

*Ghostpopulation*  
2019

historical prints montaged on black paper mounted on alu-dibond. Courtesy of the artist.

Ines Doujak is an Austrian artist with a queer-feminist, anti-racist, anti-colonial focus. She co-creates the long term and ongoing project *Loomshuttles / Warpaths*, which centers on highlighting the complex and asymmetrical relations between Europe and Latin America through the history of Andean textiles. The artist's

activities often include textiles, treated as an ancient global product, serving as a map showing how the various forms and consequences of colonial policy tie the past to the present.

Under the exhibition, works from the collage series titled *Ghostpopulations* from 2019 shall be presented. These are multi-colored images, cutouts created on the basis of 19th and 20th century nature educational boards and medical textbooks from, amongst others, the collections of the Leprosy Museum in Bergen. Although leprosy epidemics in Europe ceased already in the 16th century, fear of infection continued for a long time, primarily because leprosy was considered a punishment for sins. Leprosy patients were excluded from their communities; they lost most of their rights and were forced to leave their families. Society used a language that separated them and legitimized the withdrawal of their rights and property—leprosy patients were described as parasites and pests. Doujak's collages depict hybrids constructed of human bodies, plants, worms, vegetables, birds, reptiles and amphibians. The human bodies are wounded, covered with pimples, fungi, growths—all leper and beautiful at the same time. The focal subject matter of the collages is desperation, which the artist considers the leading economic force of the modern world. Entire populations migrate in search of economic and climate stability, fleeing towards even the slightest ray of hope just to find themselves in the worst position: people and animals are deported, sold and branded, ending up as extremely cheap and disposable goods. Because Ines Doujak in her collages combines human bodies with animal bodies and plants, the species become obscure. This in turn results in the interspecies beings all functioning on equal terms. In her baroque compositions, she immobilizes the economy of despair while simultaneously restoring vitality to the tired human species and entwines it in a dance with other entities.

## •18

Jimmie Durham  
(b. 1940 in Houston, Texas, USA)

*A Dead Deer*  
1986

skull, bone, wood, paint, string, plastic. Courtesy of the Museum of Contemporary Art Antwerp.

"This is what he gave me as a name gift; that I would always see whatever was dead if it were within my field of vision. For more than thirty years I have seen every dead bird and animal every day wherever I am."

This is how the American artist, poet and activist Jimmie Durham described his relationship with animals in 1984. Famed for his engagement in the battle for the rights of native peoples in the American Indian Movement, Durham has largely devoted his artistic activity to undermining the assumptions, prejudices and stereotypes underlying Western culture, deconstruction of national discourses and identities, and unmasking of the symbolic and literal violence experienced around the world by minorities and oppressed groups. Durham creates drawings, graphics, collages, films and photographs, presents performances, and writes ironic essays, full of black humour, often analysing colonial histories and revealing the omnipresence of colonial images and heritage in contemporary culture. The best known are his sculptural assemblages, such as stone or wood combined with synthetic elements, glass, steel, fragments of clothing, and trivial everyday items, often supplementing the work with text. By stressing his membership of the Cherokee tribe (which



The catalyst for their activism was an exhibition of two hundred contemporary artists organized in 1984 at MoMA, New York, among which there were only a dozen or so women and a few non-white people. Guerrilla Girls did not intend to argue with the facts, but instead wanted to say things as they were—the history of art is the history of patriarchy, and the world of art is primarily male and white, not because of the outstanding quality of the work of white men, but because of the systemic discrimination inscribed in it.

In their iconic posters, Guerrilla Girls illustrate facts about sexism and inequality, use mocking visualizations to reveal gender and ethnic prejudices as well as corruption in politics, art, film, and pop culture. The Guerrilla Girls' protests are supported by quantitative data on the world of art, film, and theater. According to the members of the group, the main task of the artists and activists is to ask basic questions, for example: Why is the world of art primarily a place for white men? Guerrilla Girls challenge mainstream narratives, revealing injustice and exclusion. They have implemented hundreds of projects (in the form of posters, actions, protests, books, films, or stickers) around the world. They also intervene and organize exhibitions in museums, stigmatizing discriminatory practices in art institutions—e.g. in 2015, they displayed a projection on the façade of the Whitney Museum criticizing income inequalities in the world of art.

*10 Trashy Ideas About the Environment* from 1994 ridicules attitudes characteristic of *climate denialism*—arguments negating climate change in the name of individual comfort are given in the form of quotes. Today, Guerrilla Girls' work can be read as a voice in the debate on the individual responsibility of each and every one of us for the climate catastrophe and the simultaneous lack of necessary system solutions. As the latest data shows, individual attitudes are important, but it is the sins of *Capitalocene*, such as *ecocide* resulting from the extraction of fossil fuels, *terraforming* through quarries or large-scale animal breeding farms that are the main factors leading us directly towards a climate catastrophe.

## •26

Małgorzata Gurowska  
(b. 1977 in Warsaw, Poland)

*Red*  
2007–19  
paper (notebook – 96 pages – A4 size), dye (red)  
155,000 drops. Courtesy of the artist.

It takes about 155,000 cochineal larvae to produce a kilogramme of carmine (carminic acid, also known as E120), a popular red organic dye. Until the 16<sup>th</sup> century carmine was most often produced from the Polish cochineal, and before the expansion of transatlantic trade the larva of this insect was one of the biggest export goods from Lithuania and Poland. Polish cochineals were particularly intensively exploited in the territory of Red Ruthenia (in what is now south-eastern Poland and north-western Ukraine), although it is unclear to what extent the name of the region is related to the valuable pigment. In the process of producing carmine from the Polish cochineal, its larvae were soaked in boiling water, dried in the sun or in an oven, and then chopped or ground and dissolved in rye kvass. This valuable product was then sold at a huge profit abroad, for example to Germany, Venice or Tuscany, mainly for use in the textile industry. Carmine was also extensively used for dyeing (including cardinals' capes called *mozzette* and the red coats of the British army) and in painting.

After the colonization of Central America, carmine pigment began to be made from the more productive Mexican cochineals, which feed on prickly-pear cactus and from which red pigment had been derived as far back as the time of the Mayans and Aztecs. In the 19<sup>th</sup> century the demand for carmine steadily grew in Europe, and it began to be used as a food dye and as one of the main ingredients of the cosmetic rouge very popular at the time. In the second half of the 19<sup>th</sup> century interest in the substance rapidly declined, but it is now undergoing a real renaissance, as many manufacturers of cosmetics and foods use carmine as a "natural" substitute for synthetic colouring agents.

Małgorzata Gurowska dripped 155,000 drops of red ink (not containing carmine) onto an A4 notebook. Gurowska is a Polish visual artist, curator and lecturer affiliated with the Warsaw Academy of Fine Arts, of which she is also a graduate. In her artistic and design practice, Gurowska reflects the perspective of non-human beings, drawing attention to their subordinated position and revealing how they are exploited by the human species. The work *Red* presented at the exhibition is a conceptual monument to insects treated for centuries as a cheap resource. The work alludes not only to the complex and violent history of carmine, but also to the deep, longstanding ties between humans and animals. These modest larvae play a huge role in economic, commercial and geopolitical processes, and accompany us in our everyday life. Traces of the insects are found in food and cosmetics, and also in the names of colours and a geographical region—and in Polish the month of June.

## •27

Anna & Lawrence Halprin

Anna Halprin  
(b. 1920 in Winnetka, Illinois, USA)

Lawrence Halprin  
(b. 1916 in New York, d. 2009 in Kentfield, USA)

*Experiments in Environment Workshop.*  
*Build a Driftwood City, Ann Hallecks*  
*+ Steve & Bob—a Site for Rituals*  
1966 / 2020  
digital print on paper. Lawrence Halprin  
Collection, The Architectural Archives,  
University of Pennsylvania.

*Experiments in Environment Workshop.*  
*Build a Driftwood City*  
1966 / 2020  
digital print on paper. Lawrence Halprin  
Collection, The Architectural Archives,  
University of Pennsylvania.

*Experiments in Environment Workshop.*  
*Build a Driftwood City*  
1966 / 2020  
digital print on paper. Lawrence Halprin  
Collection, The Architectural Archives,  
University of Pennsylvania.

*Experiments in Environment Workshop.*  
*Build a Driftwood City*  
1966 / 2020  
digital print on paper. Lawrence Halprin  
Collection, The Architectural Archives,  
University of Pennsylvania.

*Experiments in Environment Workshop.*  
*Build a Driftwood City*  
1966 / 2020  
digital print on paper. Lawrence Halprin  
Collection, The Architectural Archives,  
University of Pennsylvania.

*Experiments in Environment Workshop.*  
*Sensory Walk*  
1966 / 2020  
digital print on paper. Lawrence Halprin  
Collection, The Architectural Archives,  
University of Pennsylvania.

*Halprin Cabin, Sea Ranch. Activities Within Cove*  
1980 / 2020  
digital print on paper. Lawrence Halprin  
Collection, The Architectural Archives,  
University of Pennsylvania.

*RSVP Cycles Publication. Ecoscore Study*  
*for Sea Ranch*  
ca. 1969 / 2020  
digital print on paper. Lawrence Halprin  
Collection, The Architectural Archives,  
University of Pennsylvania.

*Sea Ranch, CA Ecological Planning.*  
*Radiation Impact Chart*  
1963 / 2020  
digital print on paper. Lawrence Halprin  
Collection, The Architectural Archives,  
University of Pennsylvania.

*Sea Ranch, CA Landscape Survey.*  
*Driftwood on beach*  
ca. 1964–70 / 2020  
digital print on paper. Lawrence Halprin  
Collection, The Architectural Archives,  
University of Pennsylvania.

*RSVP Cycles Publication Ecoscore for*  
*Sea Ranch*  
ca. 1969 / 2020  
digital print on paper. Lawrence Halprin  
Collection, The Architectural Archives,  
University of Pennsylvania.

Between 1966 and 1971, the dancer and choreographer Anna Halprin (born 1920 in Winnetka, Illinois) and the landscape architect Lawrence Halprin (born 1916 in Brooklyn, New York, died 2009 in Kentfield, California) organized a series of workshops in San Francisco, at their home in Kentfield, and in Sonoma County, where the Sea Ranch, a settlement of homes embedded in the landscape, was erected. Designed in 1962, the Sea Ranch was located on a 10-mile stretch of coastline three-and-a-half hours north of San Francisco. In his adaptation projects, Lawrence Halprin paid attention to the harmonious fusion of aesthetics and ecology. In creating the plan for development of the Sea Ranch, he was inspired by the culture of the Pomo Indians, natives of California who "lived lightly on the land." Along with four other architects working on the Sea Ranch, he created a set of construction principles to be followed when erecting modest, low-rise wooden homes on the site, "responding to the spirit of the place, its terrain, its climate, its vegetation." These same rules applied to the green areas surrounding the buildings; the gardens could be planted only with vegetation native to the area. The team was also responsible for insisting on maintaining public access to the ocean and prohibiting privatization of the coastline.

Seeking to visualize the philosophy guiding him in creating the Sea Ranch and drafting the guidelines for the community planning to live there, Lawrence Halprin prepared a diagram, "ecoscore" depicting in the organic shape of a seashell the history of the lands adapted for construction of the settlement, reaching back to the Jurassic period. This original diagram was intended to remind the architects, builders, developers and residents of the Sea Ranch of the history of the region, its native settlers, and the layers of earth and rock under their feet built up over millennia.

During their cross-disciplinary Experiments in Environment workshops, involving students of architecture and dance, choreographers and landscape designers, Anna and Lawrence Halprin

## •27

Anna & Lawrence Halprin, *Warsztaty dot. eksperymentów w środowisku naturalnym. Zbuduj miasto z dryfującego drewna* | *Experiments in Environment workshop. Build a Driftwood City*, 1966/ 2020.



•30

Ice Stupas Project, *Lodowa stupa w Ladakh* | *Ice Stupa in Ladakh*, 2015 / 2020.

often used various types of instructions or diagrams to serve the participants as a basis for further improvisation. They even created their own cooperation methodology, called the "RSVP Cycle," which could be applied to any type of group activity (R for "resources" immediately available; S for "score," a record of instructions assisting in the work; V for "valuation," meaning assessment of the value contributed to the process by each participant; and P for "performance" of the real work).

The improvisational workshops were intended to stimulate collective creativity. For several weeks the participants explored the immediate environment together and took part in exercises led by the Halprins or their invited guests. The exhibition features design drawings and instructions by Lawrence Halprin for the architectural adaptation of the Sonoma coast, along with documentation of exercises conducted at the Sea Ranch. During "sensory walks," groups of students experienced the surroundings through various senses, focusing on each one in turn and excluding others, thus selecting among the stimuli reaching their consciousness. Deep integration with the environment and exercises in togetherness also became the basis for workshop entitled "Driftwood City," where the participants were tasked with building a shelter from wood and branches washed up on the beach.

•28

Mitsutoshi Hanaga  
(b. 1953 in Tokyo, died in 1999, Japan)

*Collective of Monks Praying to Kill Owners of Corporations Responsible for Environmental Pollution at the Suzuka River in Yokkaichi*  
1970 / 2020  
digital print, paper. Courtesy of Mitsutoshi Hanaga Project Committee (Taro Hanaga, Gallery Kochuten and Aoyama Meguro).

In 1970, a group of Buddhist monks from the Shingon and Nichiren schools and their three lay persons (a hippie, a Christian, and a student) went on a pilgrimage to Japan, from Toyama to Kumamoto. They adopted the name Jusatsu Kito Sodan, i.e. Group of Monks Bringing the Curse of Death. It was one of the most radical but also poetic ecological and anti-capitalist manifestations in the history of Japan. Equipped with conch instruments and books with the curses of Abhichar (based on, among others, Vedic rituals from the 9th century), the monks wandered from factory to factory where they camped and performed their ceremonies. Their intention was to bring death to factory directors through prayers. The activities of Jusatsu Kito Sodan were a response to the environmental pollution and mass poisonings in Japan after a series of epidemics in the mid-1960s. New diseases appeared, such as itai-itai, caused by cadmium contaminated rice, a side effect of hard coal mining. Japanese industrialists connected to, inter alia, American businesses and those protected by the government remained unpunished. One such example is, amongst others, the activities of Chisso Corporation, which for 34 years—aware of the damages it was causing—discharged wastewater with high mercury content into the Shiranui Sea. This poisoned thousands of people and caused severe Minamata disease in many.

The actions of Jusatsu Kito Sodan can be analyzed in terms of a radical artistic experiment or performance that combines spirituality as well as general concern for the well-being of people and the natural environment. According

to Buddhist beliefs, primarily under the Shingon Tantric School, people are part of the cosmic environment, on par with all other life forms. Jusatsu Kito Sodan's journey around Japan was documented by photographer Mitsutoshi Hanaga. In his work, Hanaga concentrated on three topics: butoh, actions of neo-avant-garde artistic groups, and street demonstrations, mainly pacifist and ecological movements. The activities of Jusatsu Kito Sodan impressed Hanaga to such a great extent that he decided to become a monk and enter a Buddhist monastery.

•29

Suzanne Husky  
(b. 1975 in Bazas, France)

*La Noble Pastorale (The Noble Pastoral)*  
2016 / 2017  
tapestry. Courtesy of the artist.

Suzanne Husky is an artist, gardener, and environmental activist. Her approach to life and art is best reflected by a statement published on her website:

*I vow to myself and each of you  
To commit myself daily to the healing of our  
world and the welfare of all beings.  
To live on Earth more lightly and less violently  
in the food, products and energy I consume.  
To draw strength and guidance from the living  
Earth, the ancestors, the future beings,  
and my brothers and sisters of all species.  
To support each other in our work for the world  
and to ask for help when I feel the need.*

*To pursue a daily practice that clarifies my mind,  
strengthens my heart and supports me in  
observing these vows.*

Living between the United States and France, for years the artist has been fascinated by gardening and ethnobotany. She is trained in permaculture and herbal medicine. In her work she often deals with humans' relations with the environment and other species, and also pursues themes like over-exploitation of natural resources and globalization. She and Stéphanie Sagot founded *Le Nouveau Ministère de l'Agriculture* [the New Ministry of Agriculture], an initiative in which they create works devoted to criticism of agribusiness and the technologies associated with industrial agriculture. Husky documents the lives of activists as well as individuals and communities following the "back to the land" philosophy and deciding to pursue a separate, ecological life based on recycling of goods and recovery of the urban landscape, countering the ideology of growth driven by capitalism.

The title of Husky's tapestry presented at the exhibition, *La Noble Pastorale*, alludes to a folk theme popular in the 14<sup>th</sup> and 15<sup>th</sup> centuries and often adopted by court artists. In the Middle Ages, against a background in the typical pattern known as *millefleur* ("thousand flowers"), i.e. small plant and animal elements, a figural scene was placed extolling rural life and craft. In Husky's work, in the centre of the composition, in place of courtiers playing peasants there is a masked activist blocking the clearcutting of a forest to make way for construction of some "giant useless infrastructure"—another supermarket, dam or airport.

•30

The Ice Stupa Project

*Ice Stupa in Ladakh*, photo by Sonam Wangchuk  
2015 / 2020  
photography, digital print, paper. Courtesy of the artist.

The so-called ice stupas (stupa is the name of a simple Buddhist shrine in which relics are stored) are man-made warehouses used for storing winter water in the form of conical shaped ice heaps to deal with drought in the Indian region of Ladakh. In desert areas, located at an altitude of over 3000 meters above sea level, it almost never rains, and agriculture is dependent on water from seasonally melting glaciers flowing down from the Himalayas. Currently—as a consequence of global warming—water no longer reaches the villages at the foot of the mountains, and when it does, it does so violently, destroying buildings and bridges.

The idea to create these ice stupas came from engineer Sonam Wangchuk (b. 1966 in Uleytokpo, Ladakh, a region under Indian administration), previously known, inter alia, as the founder of SECMOL (Students' Educational and Cultural Movement of Ladakh)—an organization specializing in experimental, "non-Western" education and renewable energy sources. Wangchuk's life inspired Bollywood cinema; parts of his biography were used in the comedy *3 Idiots* (directed by Rajkumar Hirani, 2009) about the adventures of three engineering students facing the absurdities of the traditional education system.

Wangchuk and his team use gravity and temperature differences between day and night to create the ice stupas. Using a simple pipe system, they direct water from peaks to the villages in the valleys below. The ice stupas, several meters high, melt slowly, supplying farmers with water until early summer. A beneficial side effect of erecting ice stupas is also the draining of lakes, which form as a result of the violent ripping of large fragments of glaciers, blocking the outflow of water and causing floods. According to local legends, in Ladakh, people have specialized in "breeding" glaciers for centuries. In the thirteenth century, an ice barrier was used to stop the invasion of Genghis Khan's army.

•31

Nabil Ahmed / INTERPRT  
(b. 1978 in Dhaka, Bangladesh)

residency programme  
2020  
(meetings, reading group, timeline, films),  
Museum on Pańska 3  
INTERPRT was commissioned by TBA21—Academy

Nabil Ahmed is the initiator of the INTERPRT collective, whose task is to collect and analyze evidence in order to prosecute crimes committed in the natural environment, mainly in the Pacific. By using charts, films, interactive maps, exhibitions and lectures, INTERPRT members lobby for *ecocide* to be a criminal offense under international law. At the same time, they reflect on the need for system changes, such as the responsibility of large fuel companies for climate change. Ahmed asks: "How do you punish a crime whose effect will only be detectable in a few decades? Whose victims—for example, the inhabitants of an island in the Pacific Ocean that will sink in half century—have often yet to be born?"

Ecocide means human activities (usually military or industrial) that lead to the destruction of entire ecosystems. The term was introduced by the





## 39

Nicolás Lamas (b.1980 in Lima, Peru)

*Tools* 2016 plastic case, animal bones. Courtesy the artist and Meessen De Clercq.

In his installations, provoking a sense of strangeness, Nicolás Lamas collides objects of everyday use with organic forms. Combining in one composition products of nature such as honeycombs, bones or hay with the cold order of technology results in the deconstruction of the cognitive and sensory structures guiding our perception of reality. The artist manipulates familiar substances to undermine the logic of the material. He seeks ruptures and holes in scientific discourse, our customs and our notions of the shape of nature. He explores and explodes them using alien matter. He has created a sleeping bag filled with hay, a boulder emerging from a scanner, and a map displaying clumps of dust instead of continents. What has been drilled into us in the laborious process of study, what has been measured and included in instructions for use, disintegrates in Lamas's work. We recognize only fragments of the world as we know it. The rest of it is parcelled out and shifted into other arrangements. The artist is fascinated by the remnants of things, organisms and discourses. As an archaeologist he digs them up, but he does not attempt to recreate the whole from the fragments he finds. To the contrary, by questioning historical determinism, he magnifies the fragmentation of data. Lamas's artistic practice provokes questions on the rapid obsolescence of technology and methods for storing information. For his sculptures, the artist often himself proposes the appropriate architecture, as an integral part of the installation. Shelves and brackets, drawers, cabinets and chests left open a crack, place Lamas's objects in a kind of post-human archive, which, as if borrowed from the future, could be a souvenir left over from our world—documentation of our obsessions and rituals, our need for classification, and consumerism.

## 40

John Latham (b. 1921 in Livingstone, North Rhodesia, now Maramba, Zambia, d. 2006 in London, UK)

*Derelict Land Art: Five Sisters* 1976 wood, photographs, glass jar and shale. Courtesy of the Tate: Purchased 1976.

*Five Sisters Bing* 1976 books. Courtesy of the Tate: Purchased 1976.

APG (Artists Placement Group)—an artistic initiative founded in 1966 in London by John Lathamand and Barbara Steveni (b. 1928 in Mashhad, Iran)—was a radical experiment aimed at changing the marginal role and position of artists in society. APG's ambition was to "delegate" the artist from their isolated, encapsulated in her / his own codes world of art, to a non-artistic environment associated with paid work: offices, private companies, service companies, hospitals, etc. Art under APG was to aid in "making decisions," and the artist—by undertaking daily, paid work outside the world of art—was to play the role of a creative "incidental person." APG operated until 1989, but its mission continued until 2008 under the banner of O+I (Organisation and Imagination).

THE PENUMBRAL AGE. Art in the Time of Planetary Change

One of APG's contracts was the employment of John Latham in 1975–76 at the Scottish Office's Development Agency in Edinburgh. The artist's task was to consult and develop a "feasibility study" regarding the adaptation or removal of nineteen bings (or spoil tips) in the Midlothian region of Scotland. These bings were the remains of mining processes that began in 1860s designed to extract and distil products from oil-bearing shale for use as paraffin fuel. For every barrel of fuel obtained in this way there was a half a ton of waste. Latham treated the bings as "process sculptures" and proposed "nominating" them as monuments of historical, cultural and natural significance. The proposal was partially implemented—a group of bings called the Five Sisters became protected by the Ancient Monuments and Archaeological Areas Act. Latham also proposed the erection of large sculptures, in the form of books (Latham often used the theme of books in his work) on the summits of the bings, emphasizing the cultural connotations of the 19th-century bituminous bings. Despite formal similarities of the bings to American earthworks (Robert Smithson or Michael Heizer), Latham was closer to the ready-made tradition, the auto-destructive art of Gustav Metzger as well as the political and ecological artistic practice of Joseph Beuys. Nominating bings to the rank of landscape-as-art can also be read as the abolition of a dichotomy between what is "natural" and what is "artificial."

## 41

Richard Long (b. 1945 in Bristol, UK)

*Throwing a Stone around MacGillycuddy's Reeks* 1977 black-and-white photograph, graphite and colour pencil. Courtesy of the Van Abbe Museum, Eindhoven.

“Why stop skimming stones when you grow up?”

Richard Long is one of the most important and best-known creators of land art. He bases his entire artistic practice on solitude, often in distant and hard-to-access sites around the world, on hikes and excursions lasting several days, documenting his course using photographs, drawings, maps and texts. Long often intervenes in the environment he traverses, leaving behind traces of his presence. Using primitive materials found in the area—stones, sticks or pieces of wood—he arranges simple, temporary sculptures, often in the shape of a line, cross or circle. Photos of temporary, delicate interventions in an empty, harsh landscape, such as *A Line Made by Walking*, a simple track trodden into a field by the artist, have become his most famous works. In his sculptural activity, Long also introduces into gallery spaces the sticks and stones gathered during his travels, or chips of rock from quarries, arranging them into simple, geometrical compositions based on the motif of concentric circles, lines or spirals.

The status of the British artist's practice, the fundamental issue of which is man's relation to nature and the landscape, remains ambiguous. For many critics Long represents yet another incarnation of the 19<sup>th</sup>-century white colonizer and conqueror; the artist has been accused many times (e.g. by Rasheed Araeen) of failure to interrogate his own privilege, a lack of interest in the condition of local inhabitants, and ignoring the political, social and ecological problems afflicting the sites he visits. He has also been accused of naively romanticizing nature, constructing a false image of visited places as savage and unspoiled, and treating the landscape as a pure background isolated from the lone artist / wanderer, just waiting for his creative intervention.

But Long's oeuvre may also be understood as a sign of man's connection to the environment and of the impact of human activity on the entire planet. The clear distinction between figure and background evaporates in his works: each intervention by the artist adds to the landscape, just as every human action, however slight, leaves its imprint on the whole environment. The exhibition includes documentation of the work *Throwing a Stone around MacGillycuddy's Reeks*, Long's journey through a mountain range in Ireland, during which a stone he found served as his guide and companion. To start his hike, the artist picked up the rock,threw it, and moved forward to the place where the stone fell, picked it up and threw it again. Over two and a half days Long repeated that action 3,628 times, until he had walked around the entire chain of mountains, then replaced the rock where he found it.

## 42

Antje Majewski (b. 1968 in Marl, Germany)

*Passages* 2019 oil on canvas. Courtesy of the artist and neugerriemschneider, Berlin.

The large-format oil painting *Passages* (2019) by Antje Majewski portrays a magnified view of the delicately crafted, sinuous passageways that bark beetles burrow in the trees that they infest. The artist visualizes the passages created by the bark beetle (*Ips typographus*) and the spruce wood engraver (*Pityogenes chalcographus*) in the monumental landscape format using painterly qualities that deftly straddle the figurative and the abstract. During extended periods of drought experienced in recent years, monoculturally raised spruce trees can become weak, transforming them into veritable breeding grounds for these beetles. This leads to drastic ecological and economic consequences. The vast increase of bark beetles has become an indicator of an unbalanced ecosystem, provoking questions about biodiversity, sustainable development, climate change, and resilience. The painting and history of the bark beetle are interwoven with Majewski's own family history—the artist follows in the footsteps of her ancestor, Karl Leberecht Krutzsch (1772–1852), a researcher of soil chemistry and bark beetles at Germany's first forest university. His grandson—Hermann Krutzsch (1819–1896), a professor at this same academy—was instrumental in developing sustainable forestry practices.

*Passages* is a part of the *The Forest* exhibition, which consists of paintings, videos, and collages from archival materials, in which Antje Majewski transfers her often globally oriented attention to the more local ecosystem—currently threatened by human intervention. The starting point for these works are Central European forests, imperiled by record high temperatures in recent years, above all the deforested Flechtingen Hills in Saxony-Anhalt and the forests around Tharandt, a town located in the Ore Mountains on the border between Germany and the Czech Republic. The artist's grandfather, forestry scientist Heinrich Krieger (1887–1966), avidly photographed this area, especially around Tharandt. He was especially taken by the forest's capacity as a dynamic system that is much more fertile, resilient and lush when various species grow in it than when it is planted as a monoculture. The works from the *The Forest* exhibition are closely linked to the artist's family history, showing how all the generations are affected by the symbiotic relationship between the forest and the human species.

## 43

Nicholas Mangan (b. 1979 in Geelong, Australia)

*Nauru—Notes from a Cretaceous World* 2010 video 11'54", Courtesy of the Collection Lafayette Anticipations – Fonds de dotation Famille Moulin, Paris. Film is temporarily screened in the Penumbral Cinema on the exhibition's website: wiekpolszenia.artmuseum.pl

The photograph presented in the exhibition shows the tarmac of Nauru International Airport.

Nicholas Mangan is an artist of the *Capitalocene* epoch. He pursues long-term research projects in which he tracks processes occurring over centuries and complex links between global capitalism, exploitation of resources, and destruction of the landscape, the interests of powerful corporations, global politics, wars and migrations. He creates essayistic narratives from the perspective of *deep time*, reflecting geological processes, long-term transformations of the environment, and their consequences. The artist's works arising out of his research employ conciseness and straightforward explanations, while adopting expansive forms combining many complementary elements: photos, videos, installations, objects, sculptures and collages.

The works of Krzysztof Maniak begin to arise during the artist's walks through forests, meadows, and hills in his hometown in the Lesser Poland Voivodeship. These places are both the background for his activities as well as provide the building materials for his temporary installations and are used as props in performances. Over the past decade, Maniak carried out hundreds of interventions, work with objects and actions: from simple actions (trampling down paths, squeezing through blackthorn bushes, measuring the spacing between trees using his own body, etc.) to more extensive, multi-stage ones (e.g. finding deer bones, ending with their burial—Untitled, Deer, 2018). Each of the exercises performed by Maniak in a rural environment shows—with humorous literalness—the “artificiality” of nature as a concept, entity and experience. Nature is “produced,” becoming such constructs as a bouquet of wild flowers in a vase, a wheat field, or a commercial forest.

This is the case with the project *Nauru—Notes from a Cretaceous World*, fragments of which are presented in the exhibition. Its protagonist is coral limestone, a deposit arising from fragments of corals mixed with the remains of sea organisms, which commonly occurs in the Republic of Nauru, an island nation in Micronesia. Mangan's film traces the history of cones of coral limestone which were removed from Nauru and erected in the courtyard of Nauru House, a 52-storey tower built in Melbourne, Australia, in 1977. The building was the symbol of the wealth of the micro-state, whose main source of income was opencast mining of phosphorites, exported for the production of fertilizers. The rapacious exploitation of Nauru's resources quickly led to devastation of the landscape and environmental collapse, which practically prohibited agriculture on the island. Today the residents of Nauru survive largely on low-quality, imported, canned foods. The rapidly depleting phosphorite reserves and the food crisis led to political and economic destabilization of the country, which declared bankruptcy in 2004 and was consequently forced to sell the famed Nauru House. In 2005, the cones of coral limestone disappeared from in front of the tower. In December 2005 Nauru's only airline suspended its operations for financial reasons. As a result the country was temporarily cut off from the world—for almost a year the only way to get there was by ships that rarely sailed to the island.

Mangan became interested in the island's history when he came across an offer of excursions to Nauru, stressing the uniqueness of its barren, almost lunar landscape—one of the republic's concepts for recovering from its economic collapse. Another idea for resolving the crisis was to lease out a portion of the island to the Australian government for the purpose of refugee camps, which still exist to this day, where migrants seeking to reach the coast of the continent are housed.

The words allegedly spoken by Bernard Dowiyogo, country's corrupt president, ironically sum up Nauru's story. When he was forced to resign in 2003, he left for the United States, where he died from diabetes and heart failure—illnesses common among inhabitants of the island, attributable to their poor diet. Just before his death the former president supposedly proposed that to rescue the island's economy, the coral limestone remaining on the island should be used

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to produce coffee tables decorated with fossils of tiny sea creatures—an ideal luxury product for the American market.

The photograph presented in the exhibition shows the tarmac of Nauru International Airport. It is encrusted with coral limestone that shines in the sunlight, becoming a symbolic monument commemorating the complex relationships between geological processes, natural resources and Nauru's history, economy, and politics. Mangan's video, which is the most important part of the *Nauru—Notes from a Cretaceous World* project will be shown in the cinema space as part of special screenings program as well as in the Penumbral Cinema on the exhibition's website: wiekpolszenia.artmuseum.pl.

## 44

Krzysztof Maniak (b. 1990 in Tuchów, Poland)

*A Sculpture for Insects* 2019 mixed technique. Courtesy of the artist. The lawn outside the Museum on the Vistula behind the terrace of Paloma bistro.

The works of Krzysztof Maniak begin to arise during the artist's walks through forests, meadows, and hills in his hometown in the Lesser Poland Voivodeship. These places are both the background for his activities as well as provide the building materials for his temporary installations and are used as props in performances. Over the past decade, Maniak carried out hundreds of interventions, work with objects and actions: from simple actions (trampling down paths, squeezing through blackthorn bushes, measuring the spacing between trees using his own body, etc.) to more extensive, multi-stage ones (e.g. finding deer bones, ending with their burial—*Untitled, Deer*, 2018). Each of the exercises performed by Maniak in a rural environment shows—with humorous literalness—the “artificiality” of nature as a concept, entity and experience. Nature is “produced,” becoming such constructs as a bouquet of wild flowers in a vase, a wheat field, or a commercial forest.

*A Sculpture for Insects* is both a destruct as well as effect of interspecies collaboration. The installation—presented outside the Museum building—is another materialization of the work, which was first exhibited in the artist's garden in the summer of 2019 where it served as a feeder and shelter for insects. It consists of prefabricated organic elements, such as polypore, honey or a hornet's nest, and products resulting from the exploitation of natural resources, such as sugar and chocolate. The presence of the sculpture for non-humans provokes questions about what and who we will want to save being witnesses of the *mass extinction event*, and whether the things we call art today will find any new function in a reality after the “human era.”

## 45

Manumie Qavavau (b. 1958 in Cape Dorset, Qikiqtaaluk, Nunavut)

Untitled 1994–95 graphite, coloured pencil, ink on paper. Courtesy of the artist and West Baffin Eskimo Cooperative.

Untitled 1997–98 graphite, coloured pencil, ink on paper. Courtesy of the artist and West Baffin Eskimo Cooperative.

Untitled 2006–07 graphite, coloured pencil, ink on paper. Courtesy of the artist and West Baffin Eskimo Cooperative.

Untitled 2006–07 graphite, coloured pencil, ink on paper. Courtesy of the artist and West Baffin Eskimo Cooperative.

Untitled 2009 graphite, coloured pencil, ink on paper. Courtesy of the artist and West Baffin Eskimo Cooperative.

Untitled 2012 graphite, coloured pencil, ink on paper. Courtesy of the artist and West Baffin Eskimo Cooperative.

Untitled 2016 graphite, coloured pencil, ink on paper. Courtesy of the artist and West Baffin Eskimo Cooperative.

Untitled 2016 graphite, coloured pencil, ink on paper. Courtesy of the artist and West Baffin Eskimo Cooperative.

The works of Manumie Qavavau—an Inuit artist, drawer and meticulous print-maker—flow between two extremes: narrativity and surrealism. Transformation is a recurring theme, suggesting a fluid relationship between the human and animal world, as well as between nature and technology. In his drawings, the whale becomes a huge ship with a hull and mast instead of a dorsal fin; a woman lies on a bed of seaweed, having a fish fin instead of a leg; and the birds and fish alternate with hooks and harpoons, representing the interdependence between their lives and people's lives. Along with transformation, there is also potentiality—a small man holds two giant bird wings in each hand, seeming to consider the possibility of escape or the potential to become another being.

Manumie Qavavau is known for his graphic works and intricate compositions with ink and colored pencil. His interests include Inuit legends and mythology, Arctic nature and illustrations of contemporary Inuit life. Along with depictions of the sea, a recurring theme for Qavavau is *Inugagulligaq*, or members of the Inuit tribes referred to as *little people*. The artist's inspiration stems from the stories told to him by his father, *Inugagulligaq*, who lives in an Inuit society. Qavavau is a representative of already the next generation of Inuit artists who have contributed to the Canadian GDP—the art of this indigenous peoples has been selling well since the 1950s. However, Inuit life has not improved—the inhabitants of Nunavut suffer from poverty, are plagued by alcoholism and domestic violence. Art, especially traditional drawing, is the only chance for getting out of poverty.

Qavavau's works are the real *end of nature*, i.e. nature understood as a setting of action uncontaminated by human interventions. We observe the end of the world through the glass of a broken bottle, but the world also looks at us, in the form of a glacier with the head

of a large bird ready to attack; the human species is trapped together with other various species of animals, fish, and birds in a *monstrous problem*. The artist’s drawings are also a record of nightmares that torment him in connection with the *sixth mass extinction* and the *irreversibility of the changes brought about by the Anthropocene era*. In his delicate, subtle—at first glance—drawings, the ice cracks, the horizon burns, but the tourists are blithely camping, being watched by hiding indigenous Arctic inhabitants.

## • 46

Robert Morris (b. 1931 in Kansas City, Missouri – d. 2018 in Kingston, New York, USA)

*Earth Project* 1969 lithograph on paper. Courtesy of the Van Abbe Museum, Eindhoven.

Robert Morris was one of the most prolific American artists in the second half of the 20<sup>th</sup> century. He worked as a theoretician, sculptor, and conceptual artist, and his works and extended essays had a huge impact on the growth and intellectual foundations of minimalism. Morris also practised land art. His first direct intervention in the landscape was *Steam* in 1967, an installation comprising a layer of rocks, from under which puffs of steam emerged. The artist was interested in prehistoric cultures, early humans’ relations with natural materials, and Neolithic astronomical observations. The fruit of these inquiries is Morris’s most famed and spectacular land art project, *Observatory*, an earth construction in the Netherlands composed of two mounds, arranged in concentric circles, the outer one having a diameter of 71 metres. The work is arranged to mark the spring and autumn equinoxes as well as the winter and summer solstices. Morris referred to his work as a “modern Stonehenge.”

The exhibition includes three selected lithographs from *Earth Projects*, a set of ten large-scale land-art projects designed by Morris, devoted to phenomena such as “sandstorms, earthquakes, ploughed fields, sudden temperature changes, Indian mounds, concrete dams, formal gardens, the steam rising from city streets, natural disasters and their consequences, suburban hedges and gravel paths, burning industrial waste, and dumps for huge quantities of materials” (*Earth Projects*, 1969). In Morris’s vision, the earth is an object subjected to endless “terraforming”; the vast scale of human activity has such a big impact on the planet that its effects cannot be separated from what is usually called “natural processes.” Landscape and environment, culture, architecture and industry, represent a single continuum shaped at every moment by processes of human and non-human sources. For a reality in which man no longer constitutes the central touchstone, Morris designed artistic works surpassing the human spatial and temporal scale—they are so big that they cannot be encompassed by our vision in their entirety, and they could exist for tens of thousands of years. These unrealized projects seem even more telling in the Anthropocene epoch, in which fantasies of shaping entire planets to the human will are paradoxically fulfilled, leading to climate catastrophe. In this situation, can we imagine more fitting monuments than a gigantic cloud of dust created by buried jet engines (*Dust*), a mound of boulders erected in a lake and a basin in the earth representing its negative reflection (*Pits and Piles*), or covering the entire surface of a river with a layer of burning oil (*Burning Petroleum*)?

## • 47

Shana Moulton & Nick Hallett

Shana Moulton (b. 1976 in Oakhurst, California, USA)

Nick Hallett (b. 1974 in Boston, Massachusetts, USA)

*Whispering Pines 10* 2019 video, 35’00”. Courtesy of the artist.

Shana Moulton works at the intersection of video, performance and installation art. In 2002 she launched the *Whispering Pines* series of video works, named for a section of cabins in a campground near Sierra National Park, where she was raised. In her films Moulton plays the heroine, named Cynthia, the alter ego of the artist. Cynthia, suffering from agoraphobia and hypochondria brought on by the toxicity of the world around her, refuses to leave her home. In her colourful hallucinations, which are sometimes the result of unconventional self-medication, items of everyday use come to life and begin to function contrary to their original purpose, offering surrealistic solutions. Routine actions performed obsessively by the heroine transform into bizarre rituals with a complex choreography. Seeking a remedy for her anxiety and fear of her surroundings, Cynthia explores various methods of meditation and relaxation, approaching spiritualism and New Age philosophy. The world depicted in Moulton’s works, accosting the aesthetic of kitsch, stuffed with goods and substances of unknown origin, is a subtle criticism of consumerism propped up by self-help guides and the advertising industry.

The ecofeminist spirituality and exploration of alternative models for life are also essential elements of the narrative of *Whispering Pines 10*, a continuation of the film series begun years before by Moulton in cooperation with composer Nick Hallett (born 1974). The video opera revolves around Cynthia’s anxiety caused by the climate crisis. Realizing the scale of the ecological catastrophes playing out on earth, the heroine prepares for an internal transformation and overcoming of her reclusive attitude. An inner voice counsels her to face her fears, leave home, and fight to defend the environment. This is accompanied by a melodic call by the famed activist Julia “Butterfly” Hill, who in an act of civil disobedience lived for nearly two years (1997–98) at the top of a 200-foot-tall sequoia in California called Luna to protest logging by the Pacific Lumber Company. “What is your tree?” is the question asked in her aria by Julia Butterfly, played in the opera by vocalist Katie Eastburn. This succeeds in mobilizing Cynthia to emerge from her psychedelic solitude.

## • 48

Teresa Murak (b. 1949 in Kielcewice, Poland)

Photographs from the series *Summer 1987, 15 July –15 August, Lilehammer, Norway* 1987 black and white photographic DOP prints. Museum of Modern Art in Warsaw.

Teresa Murak has been cultivating a unique form of land art since the 1970s, referring to the relationship between the human body and other forms of animate and inanimate matter (cress, mud, leaven, etc.) while drawing on pagan and Judeo-Christian spirituality.

The performance *Summer 1987, 15 July – 15 August, Lillehammer* was created during an artistic plein-air in Norway (from Poland also Jan Berdyszak, Grzegorz Kowalski, Danuta Maćczak, and Jan Stanisław Wojciechowski participated in it). The artist worked with bread leaven, placing it in a swampy area of a Norwegian forest, and covering it with fabric. The leaven required care—adding water and flour, heating with the flames of a bonfire built close by, removing the crust. After four weeks, it grew to a diameter of one and a half meters. The organic sculpture—created in the harsh Scandinavian landscape, subject to changes and interactions with other organisms—was a testament to transformation, even a spiritual *transformation*.

The exhibition also presents works on paper from the *For the Earth* series (1980s), situated amid the projects “cosmic sculptures,” including *Sculptures for the Earth* from 1974 implemented in the Swedish town of Ubbeboda. This sculpture consisted of a hollow hemisphere carved into the ground and a small, round hill next to it formed from the excavated earth of its neighboring hollow hemisphere (162 centimeters deep, i.e. the artist’s height). Murak’s art is characterized by a conservative approach to the natural environment—treated as a divine gift, deserving of protection and respect, but at the same time, constituting a depository of resources for humanity.

## • 49

Peter Nadin & Natsuko Uchino & Aimée Toledano

Peter Nadin (b. 1954 in Bromborough, England)

*The First Mark* 2008 video 9’13”. Courtesy of the artist.

Peter Nadin studied fine arts at the University of Newcastle. In 1976, he moved to the United States, where he worked as a construction worker, wrote poetry, and painted. Together with Jenny Holzer he ran an "artist consulting office" offering practical aesthetic services and with Chris D’Arcangelo, an experimental gallery at 84 West Broadway (where Jeff Koons, Dan Graham, and Daniel Buren presented their works). In 1987, Nadin bought the nineteenth-century Old Field Farm in the Catskill Mountains, New York, devoting himself to farming and animal husbandry. In 2006, he published the novel *The First Mark: Unlearning How to Make Art*.

The film *The First Mark* was made in collaboration with the Japanese agriculture and ceramics artist Natsuko Uchino and film director Aimée Toledano. It is a record of farm work, a meditation on an artist’s social role, and the need to go beyond stubborn divisions: between art and non-art, nature and culture, the world of humans and non-humans. In the 1990s, Peter Nadin visited Cuba as a United States delegate to the South American Beekeepers’ Conference. He observed that in Cuba farm work is often combined with cultural activities: theater, dance, or visual arts— the villages had an abundance of local community centers with stages for dancing and small galleries. Inspired by this discovery, he soon returned to practicing art, utilizing in his sculptures materials found on a farm, amongst others, propolis, egg shells, and honey. Merging agriculture, poetry and art is the unique way in which Nadin experiences the landscape (also through its "consumption") and in which he is building new interspecies relationships.

## • 50

Bruce Nauman (b. 1941 in Fort Wayne, Indiana, USA)

*Eat Death* 1973 lithograph on paper. Courtesy of the Van Abbe Museum, Eindhoven.

Bruce Nauman is one of the most important living American artists. In the early 1960s he studied mathematics and physics at the University of Wisconsin, while also expanding his interests in the field of art. In 1964 he decided to abandon painting for good, and a year later began art studies in California. Since then he has pursued his own consistent but highly varied artistic practice, freely moving among numerous media: sculpture, performance, film, sound, photography, installation, video, drawing and graphics. Nauman’s work, which has thousands of ardent followers all over the world, as well as hundreds of implacable critics, stands out for its unusual precision and intellectual rigour. The artist tests the possibilities of art, which he treats as a tool for examining the fundamental conditions and manners of human existence in the world. He avoids unequivocal statements, often blurring and complicating the meaning of his works, seeking to make them more proposals for systems of thought than clear statements. His intellectual patrons are Samuel Beckett and Ludwig Wittgenstein. Nauman places the body (emerging from performance art and body art) and language (alluding to the conceptual tradition, which is close to him) at the centre of his artistic reflections.

The lithograph presented at the exhibition, *Eat Death*, is one of numerous works in graphic form which Nauman creates based on various types of linguistic games. In them the artist manipulates words, blurring their meanings by repetition and transformation, constructing surprising anagrams and palindromes or bringing out their “hidden” meanings—here stressing the word *eat* as forming the core of the word *death*. But this work is not only a conceptual / philosophical play on language. Like the famed *Pay Attention* (1973), *Eat Death* is a performative statement, phrased in the imperative. The issue of the inevitability and omnipresence of death, transience, and entropy slowly devouring all, is one of the threads continually recurring in Nauman’s work.

In the context of climate catastrophe, *Eat Death* can be understood as an indication of the overriding imperative of the action of the human species. With his characteristic irony, Nauman exposes the metabolic mechanism driving human civilization, which for thousands of years has literally fed on death, killing to survive, failing to find another path to development than the “accumulation through extinction” characteristic of the *Necrocene* epoch.

## • 51

Nishiko (b. 1981 in Kagoshima, Japan)

*Repairing Earthquake Project* 2019 / 2020 installation, wooden platform and objects. Courtesy of the artist.

“In my point of view, extreme care and dedication generate a potential for healing,” says Nishiko, whose extensive *Repairing Earthquake Project* has been ongoing since 2011. It began shortly after the tsunami and the earthquake preceding it destroyed a large portion of the Japanese coastline. Nishiko headed then to the disaster-stricken Tohoku region, where she collected objects destroyed by the

catastrophe and stories of the witnesses of the tragic events. In the years since, the artist has “resuscitated” many of these objects, submitting them to a careful process of renovation, full of reverence. Nishiko stresses that the sutures and “scars” on their surface serve as physical testimony to the catastrophe. The *Repairing Earthquake Project* has passed through several stages, during which the artist publicly repaired the found objects (2011–12), built special cases for them, and turned them over to “foster parents” who agreed to take the objects in (2013), or commissioned drawings of lost objects, based on the recollections and oral descriptions by the victims (2018). For seven years after the tsunami, Nishiko travelled to the coastal town of Tofino in Canada, where she gathered remnants of Japanese materials carried off by the sea and tossed up on the opposite coast of the Pacific. While it is now hard to find remnants of the cataclysm in Japan itself, where thorough renovation work was conducted and huge quantities of concrete were poured to protect against a recurrence of the waves, fragments of material traces of the tragedy continue to reach Canada. The artist has catalogued and numbered 1,249 pieces of microplastics gathered in Tofino, which by lingering in the oceans pose a constant threat to the flora and fauna there.

The sweeping multimedia *Repairing Earthquake Project* is not just witness to a tragedy, but also tangible proof and visualization of the climate crisis: rising water levels, meteorological anomalies, the problem of non-biodegradable waste lingering in the oceans. Through the painstaking repair of found objects, Nishiko appeals for vigilance and concern—values particularly precious in uncertain times of planetary change.

## • 52

Isamu Noguchi (b. 1904 in Los Angeles, d. 1988 in New York, USA)

*Memorial to Man* 1947 / 2020 photography, digital print, paper. ©2020 The Isamu Noguchi Foundation and Garden Museum, New York / Artists Rights Society (ARS), New York.

*Memorial to Man*, also called *Sculpture to Be Seen from Mars* (1947), by Isamu Noguchi is the earliest dated work shown in *The Penumbra*l Age. But the imagination of the artist creating it outpaced the development of technology and the flow of events. The monument to humanity, a sand model of which is captured in a black-and-white photograph, was supposed to be viewed from Mars at a time when there were no longer any people left on Earth.

Noguchi, an American artist of Japanese origin, worked across numerous media: sculpture, architecture, design, spatial planning, and ceramics. Onto American modernism he grafted elements drawn from the art of East Asia, particularly Japan and China. In the 1920s Noguchi assisted Constantin Brâncuși in Paris, and after returning to the US, for several decades he created set designs for dance performances by the distinguished choreographer Martha Graham. With time, he began to execute public projects, including playgrounds, fountains, and urban parks. After the attack at Pearl Harbor in 1941, the artist became involved in political activities. For seven months he stayed voluntarily at an internment camp in Arizona, where other Japanese-Americans from the West Coast were forcibly detained.

The creation of *Memorial to Man* was influenced by the experience of deep anxiety connected with the Cold War and the atomic attacks on Hiroshima and Nagasaki in 1945. More than two decades before the first successful lunar

expedition by American astronauts, Noguchi built a model of a monument presenting a simplified, geometrical human face calling to mind both ancient images and a futuristic vision of humanity. The monumental project, built on a sand foundation, was supposed to be located in the desert, “in some unwanted place,” and visible from space (to indicate the scale of the monument, the nose alone was supposed to be over 1.5 km long). Noguchi’s work is still accompanied by the question: Does a civilization stubbornly aiming at destroying its own species and the entire planet deserve any memorial? If we gazed at Earth from a cosmic distance, we would want to see a human face?

## • 53

OHO

*Catalogue – The Šempas Family, Students’ Center Gallery in Belgrade* 1976 Courtesy of the Moderna galerija, Ljubljana.

*Group Schooling in Čezsoča* 1970 5 b / w photographs. Courtesy of the Moderna galerija, Ljubljana.

*Summer Projects* 1970 video 29’11”. Courtesy of Moderna galerija, Ljubljana.

*The Šempas Family* 20 b / w photographs, photo by Bojan Breclj 1971 Courtesy of the Marinko Sudac Collection.

The activities of the Slovenian OHO group—active from 1966–71 (these dates are rather arbitrary)—are described as “transcendental conceptualism.” The development of the group can be divided into three rather distinct phases. In the first phase, members of the group devoted themselves to “reism,” a philosophical and artistic project based on a non-anthropocentric view of the world and discovering things as they are, a world of things, where there would be no hierarchical difference between people and things—seeing things beyond their function. They devoted themselves to, inter alia, creating "popular art" that could be found on matchboxes sold in bazaars. In the second phase, the group established a dialogue with the contemporary artistic avant-garde: the artists used the principles of Arte Povera, Land Art, Conceptual Art, Anti-form, etc. Many of their activities took place in nature and consisted of poetic and transient interventions using readily available materials: strings or sticks. In the last phase, OHO members undertook to leave the world of art through a combination of Conceptual Art and a kind of esoteric and ecological approach. The group’s composition was changing, especially in the first phase, when OHO functioned more as an artistic “movement,” which was attended by representatives of various disciplines: poets, filmmakers, sculptors.

The documentation presented at the exhibition focuses on the last phase of the group’s existence. The film *Summer Projects 1970* is a review of the group’s actions in various personal configurations, implemented outside the gallery, described using diagrams and instructions. In 1970, OHO was invited to participate in the exhibition *Information* at MoMA in New York. In response, the artists then focused on activities they referred to as “šolanje” (schooling), organizing two summer sessions in the villages of Zarica and Čezsoča. They did not work on any specific

project, but in a conscious and conceptual way approached living, cooking, walking, and breathing together, looking for patterns of behavior and relationships with each other and with nature. They were primarily mindfulness exercises, through which they trained in order to perceive OHO as a “collective body.” During the exercises members collectively discussed the possibility of abandoning art and completely changing the way they functioned within society. In April of 1971, the main members of the group settled on an abandoned farm in the western part of Slovenia and started a community—the Šempas Family. Meditation, cultivation of land, daily drawing sessions, weaving, ceramics, and animal husbandry were all a continuation of OHO’s hitherto searches into posthumanism, spirituality, and land art. After a year, the family went their separate ways, only Marko Pogačnik remained in the village, who continues to work for the benefit of the local community and environment while attempting to “heal the land” through his original “lithopuncture” method.

## • 54

**Dennis Oppenheim**  
(b. 1958 in Electric City, Washington, d. 2011 in New York, USA)

*Directed Harvest*  
1966  
photographs, map and typescript, paper, mounted on board. Courtesy of the Tate: Presented by the American Fund for the Tate Gallery, courtesy of an anonymous donor 2000.

Dennis Oppenheim was a pioneer of conceptual art, land art, and body art. He was one of the first artists to use film and photographic technologies in the context of performance, and examined the concept of site-specific art. In his “earthworks” created in the 1960s and 1970s, analysis of social and industrial systems overlaps with observations of nature. In projects from 1970–74, Oppenheim experimented with his own body, examining the changes occurring in the body and its relations to the environment. In the famous video *Reading Position for Second Degree Burn*, Oppenheim lay for five hours on the beach with a book spread over his chest, exposing himself to the direct impact of the sun’s rays. In the 1980s he focused on machines, whose operation, depicted in a series of instructions, he compared to the artistic process. The 1990s and the following decade, up until his death, was a period of creating large structures in the public sphere, bordering on sculpture and architecture.

*Directed Harvest* is one of several earthworks created between 1966 and 1970 in which Oppenheim intervened in the existing landscape, treating it like a sculptural material or canvas. In a wheat field in Pennsylvania, the operator of a combine followed the artist’s instructions, cutting “linear patterns” through the field before harvesting the entire field. For Oppenheim the crucial aspect of this action was the process of temporary alteration of the landscape, striking at the cycle of nature with an industrial intervention. Works like *Directed Harvest* and the similar project *Cancelled Crop* (1969), in which the artist declined to use the gathered seed, rejecting the ruthless logic of economics, criticize the instrumental use of nature. They exist today only as photographic documentation and a set of notes, which according to Oppenheim’s intentions do not refer to a specific physical object or site, only a process extended in time, which has long ago passed.

## • 55

**Prabhakar Pachpute** & **Rupali Patil**

**Prabhakar Pachpute**  
(b. 1986 in Chandrapur, India)

**Rupali Patil**  
(b. 1984 in Pune, India)

*Dinner with Dead Machines*  
2017  
engraving / MDF, wood, ink, watercolour, gouache. Courtesy of the artists.

For many years, Rupali Patil and Prabhakar Pachpute have travelled around the world drawing attention to the mining industry, agriculture, factory farming of animals, and the contribution of human activity to *irreversible planetary change*. In their works they attempt to capture the bonds between geographically distant communities of miners from Australia, Germany, India, Poland and Turkey, who are close to each other in their similar attachment to tradition and respect for coal, as well as their love for the tools they use to perform their work. Together the artists create maps of experience and practice, tracing cross-border connections arising from devotion to labour. They are best known for huge, hypnotic drawings made with coal directly on walls, and for murals in which surrealist motifs combine with critical political, social and ecological commentaries. The installations prepared by Rupali Patil and Prabhakar Pachpute are suggestive landscapes of the end of the future, examining the consequences of exploitation of the environment by humans and their machines. The *Anthropocene* epoch is played out in this process, where man acts as a gigantic geological and ecological force, shaping the surface of earth on a huge scale while altering the future of the entire planet.

For Patil and Pachpute, the experience of working and living conditions in a region dominated by the industrial exploitation of nature is the foundation for their artistic work. As a coal-based economy, India is shaped to a great degree by mechanical human activity. The extraction of coal, known in India as “black gold,” not only ensures access to electricity for millions of people, but is the source of one of the main export goods driving the country’s economic development. Meanwhile, due to mining, vast surfaces undergo deforestation and contamination, degrading not only flora and fauna, but also large-scale plantings of grain, rice and cotton, leading to famine. The poor and hungry, stripped of their land, offer a cheap workforce for the capitalist system which has deprived them of everything, relying on a vision of endless exploitation of resources which are now running out.

*Dinner with Dead Machines* by Rupali Patil and Prabhakar Pachpute is a work presenting mining machines and tools sitting at the table in a scene suggesting the Last Supper. In it, the artists combine all aspects of their artistic practice. They ask, Does the mining industry equate people with machines? As a result, will humanity pass, leaving only machines, which will be the final survivors of the great *ecocide*? Will machines set us free? Their answer to the last question is no. What they propose is a demand for counter-labour. We don’t need just less human labour, we need less labour in general, in order to survive as a species on a planet exploited to the limits of its capacity. The language of Patil and Pachpute’s art is a sensitive seismograph and a transmitter of the contemporary complicity of the human species in vast processes occurring on a global scale.

## • 56

**Maria Pinińska-Bereś**  
(b. 1951 in Poznań, d. 1999 in Kraków, Poland)

*Annexing the Landscape*  
1980  
vintage print, paper. Courtesy of Maria Pinińska-Bereś and Jerzy Bereś Foundation and Galeria Monopol.

*Praying for the Rain*  
1977 / 2020  
digital print, paper. Courtesy of Maria Pinińska-Bereś and Jerzy Bereś Foundation and Galeria Monopol.

*Sunset on a Lake*  
1984  
plywood, canvas, acrylic. Courtesy of the Wiktor Ambroziewicz Museum of the Chełm Land in Chełm.

Maria Pinińska-Bereś was a sculptor and precursor of women’s art in the 20<sup>th</sup> century, best-known for her subtle, personal, ironic sculptural works. Critics often identify feminist aspects in her work, but the artist distanced herself from such interpretations, while acknowledging the female figure and the relation of the body with the environment as major themes in her work. The documentation of actions presented at the exhibition come from the late 1970s and early 1980s, when Pinińska-Bereś created actions and objects using pink banners. All of the objects used in her performative actions were selected with extreme precision and presented as autonomous installations after completion of the actions. The banners not only served as props in performances, but also as an element defining her relation to the world and identity as an artist. Pinińska-Bereś’s work is characterized by a special, sensitive and close relationship to the environment, as an ephemeral surrounding but also subjected to the senses. Her artistic actions redefine humans’ relation to the surrounding world. Pinińska-Bereś acted while experiencing the surroundings with all her senses: touching, stroking, sniffing, and submerging in it.

One of these non-invasive sensuous actions was *Annexing the Landscape*, performed during the plein-air in Miastko in 1980, an attempt to identify with a patch of meadow, an act of alliance with nature. The artist climbed up a hill which had its slopes fenced with stakes and string, and planted a flag on the top. While walking back down she was painting pink the stones she spotted along the way. Finally, at the foot of the hill, Pinińska-Bereś hanged a tablet with a caption saying “Temporarily annexed area” on the fence. *Praying for the Rain*, an attempt at sensuous tuning into the innate rhythm of nature, was held near Pinińska-Bereś’s home on the outskirts of Kraków. Kneeling in the meadow, the artist buried her face in the grass and tossed out the stones lying about the area, forming a space in the shape of a circle. Then with a knife she cut out fragments of grass with the roots, like soft sections of skin, marking out a circle using pink banners. At the end of the action, as in a shamanistic ritual, she lay with her face to the sky and her hands outstretched in the shape of a bowl, waiting for rain. Pinińska-Bereś’s sculptural work also related to her ephemeral actions, including what the artist called “landscape sculptures.” *Sunset on a Lake*, shown in the exhibition, constitutes a material reference to her performative actions. An elliptical shape was demarcated, this time with a black banner. From the early 1960s Pinińska-Bereś worked with less-classical sculptural materials, seeking light, soft structures. She used plywood, papier-mâché, and in particular textiles (stitched, quilted, embroidered). The colour pink always remained her hallmark.

## • 57

**Agnieszka Polska**  
(b. 1985 in Lublin, Poland)

*Glass of Petrol*  
2015 / 2020  
digital print, banner. Courtesy of the artist.

In her films and graphic works, Agnieszka Polska often makes a sudden change in perspective (temporal, spatial, symbolic)—a radical leap of scale within a single work. Departing from a detail or individual history, Polska fluently passes to a narrative on phenomena affecting the entire planet or even the solar system. In one story she combines facts, speculations and fictions. She examines the relations between science and language, sound and image, experimenting with stimuli exerting a strong physical impact on viewers.

The narrators of her films include historical figures, forgotten conceptual artists, demons, and even personified stars. In the film *The New Sun* (2017) the personified Sun gazes from a distance at Earth and human actions with tenderness and sadness. In the video *The Demon’s Brain* (2018), inspired by Andreas Malm’s book *Fossil Capital*, the artist portrays the fate of a medieval messenger, whose adventures confront us with the sources of contemporary problems of industrialization and global warming. *The Happiest Thought* (2019), which we present in connection with *The Penumbraal Age* in special screenings in the planetarium of the Copernicus Science Centre, is a video essay on the largest mass extinction to date, which occurred over 250 million years ago and wiped out nearly 90% of life on earth.

In *Glass of Petrol* (2015), a slender wineglass full of petrol is placed against a deep black background, in a space without any reference points, which may call to mind the boundlessness of the cosmos. It is a collage of two photos found by the author on the same page of a magazine from the 1980s. In one symbolic image Polska confronts a photo illustrating an article about human dependence on fossil fuels with an ad for champagne. She managed to create a strongly expressive image, associating with luxury, pleasure and excess a liquid on the surface of which the characteristic tiny bubbles are still ripening, soon to fill the glass and dangerously overflow. No doubt it has already gone to the heads of those who have been quaffing it without moderation over the past decades.

## • 58

**Joanna Rajkowska**  
(b. 1968 in Bydgoszcz, Poland)

*Greetings From Jerusalem Avenue. A Nest. Night, 31 May 2019*  
2002 / 2019  
found object. Courtesy of the artist and the l’étrangère Gallery, London.

Joanna Rajkowska’s works often take the form of long-term processes developing over time. The artist treats them as living organisms that blossom and age or change with the seasons. In her practice, Rajkowska employs varied techniques and tools, creating films, objects, installations, happenings etc. She has also worked on projects in public space, which are always rooted in the specific site, exploration of local identity and history, including traumatic and repressed themes, and the existing relationships and organisms inhabiting the area. As the artist says on her website: “She is interested in the

limitations and the limiting of human activities, multiplicity of agencies and human and non-human relations. The outcomes of her works range from urban axes and architectural projects, through geological fantasies, excavation sites to underwater sculptures.”

The best-known project in public space designed by Joanna Rajkowska is *Greetings From Jerusalem Avenue* (2002), in other words the famous artificial palm tree on Charles de Gaulle roundabout in Warsaw. The work’s meaning has changed many times. Originally the palm was intended to recall the long history of Polish / Jewish relations and draw attention to the tangible, painful absence of the Jewish community from contemporary Warsaw. With time, however, the artist’s original aim was blurred, as the palm itself, a seductive but alien element in public space, became a cult symbol of the capital, surrounded many times by artists and activists during various happenings, protests and manifestations. In 2019, the UNEP / GRID-Warsaw Centre, in conjunction with Joanna Rajkowska and the ad agency Syrena Communications, organized an action called *Death of the Palm Tree*, when the tree symbolically withered, the green treetop temporarily replaced by drooping, drab brown leaves. This action performed on one of the most visible symbols of the city was intended to draw public attention to the climate changes caused by man and to warn against their consequences. Contrary to the dreams of some, climate change will not cause exotic trees to grow in Poland, and the society will not cash in—or figuratively “crack coconuts”—on the increased temperatures. The plastic palm tree in the centre of Warsaw takes on a new meaning, becoming a disturbing symbol of the breakdown in relations between the human species and the planet—a local monument to the Anthropocene.

The work *A Nest*, shown at the exhibition, is a real bird’s nest which the artist found at the top of the artificial tree during the *Death of the Palm Tree* action. As Joanna Rajkowska writes: “A tangle of numerous branches—the nest was insulated with down, feathers and mineral wool. My trash is your home. ... Life doesn’t give up. It endures. ... I hope the birds manage in a better place. After all, they are just dinosaurs who survived the last mass extinction.”

## • 59

**Jerzy Rosołowicz**  
(b. 1928 in Winniki, now Vynnyki, Ukraine, d. 1982 in Wrocław, Poland)

*Creatorium of the Millennium Stalagmatic Column*  
1970  
photograph, paper, photogram Courtesy of the Wiktor Ambroziewicz Museum of the Chełm Land in Chełm.

Jerzy Rosołowicz studied at the Academy of Fine Arts in Wrocław and remained affiliated with the artistic community in that city until the end of his life. For the first few years after leaving school he created paintings inspired by the work of Paul Klee and Joan Miró, and also experimented with matter painting. In the 1960s he began to organize his works around pulsing, rhythmic geometrical compositions. He believed that geometry, inspired by absolute, natural forms, stripped of subjective warping, constitutes the perfect expression of the ideal of “eutral action.” He also created objects and reliefs, often using arrangements of optical lenses, which he set in polychromed wood (the *Spherical Reliefs* series), metal and glass surfaces (the famed *Neutronicons*).

One of the most important concepts in Rosołowicz’s work was “neutrality.” The theory of “neutral action” he elaborated from the

1960s aimed at persuading people to direct their activity toward creating a balanced, sustainable world. As far back as the ’60s Rosołowicz feared a catastrophe threatening the planet, and self-annihilation of *Homo sapiens* caused by environmental destruction and nuclear wars. He clearly realized the consequences of the conflicts inherent in human activity. But his aim was not so much to limit this activity as to consciously mitigate the tensions and undesirable effects generated by it, in order to create optimal living conditions for individuals and entire societies. The model of “neutral action” propagated by Rosołowicz, in theory lacking any utilitarian functions, was intended to become a universal solution for the entire planet. The artist believed that his concept should be realized first in the fields of art and science, particularly architecture, urban planning, physics, cybernetics and engineering.

Rosołowicz also elaborated his theoretical deliberations in conceptual proposals such as the *Neutrdrom*, an object designed at the Wrocław ’70 symposium comprising a cone 100 metres high and a sphere with a diameter of 35 metres, which inspire human creativity and also serve as an ideal space for performing neutral actions. *Creatorium of the Millennium Stalagnatic Column*, presented in the exhibition, is another scientific / artistic device designed by the artist. The human role in this project is reduced to creating and maintaining conditions allowing geological processes to freely proceed on a scale of *deep time*—over the course of a thousand years, the dripping of water saturated with calcium carbonate would create a column one meter tall. The *Creatorium* provides a model example of “neutral action,” which does not consist at all of passivity, but of bringing human activity closer to the rhythms of the environment and the planet.

## • 60

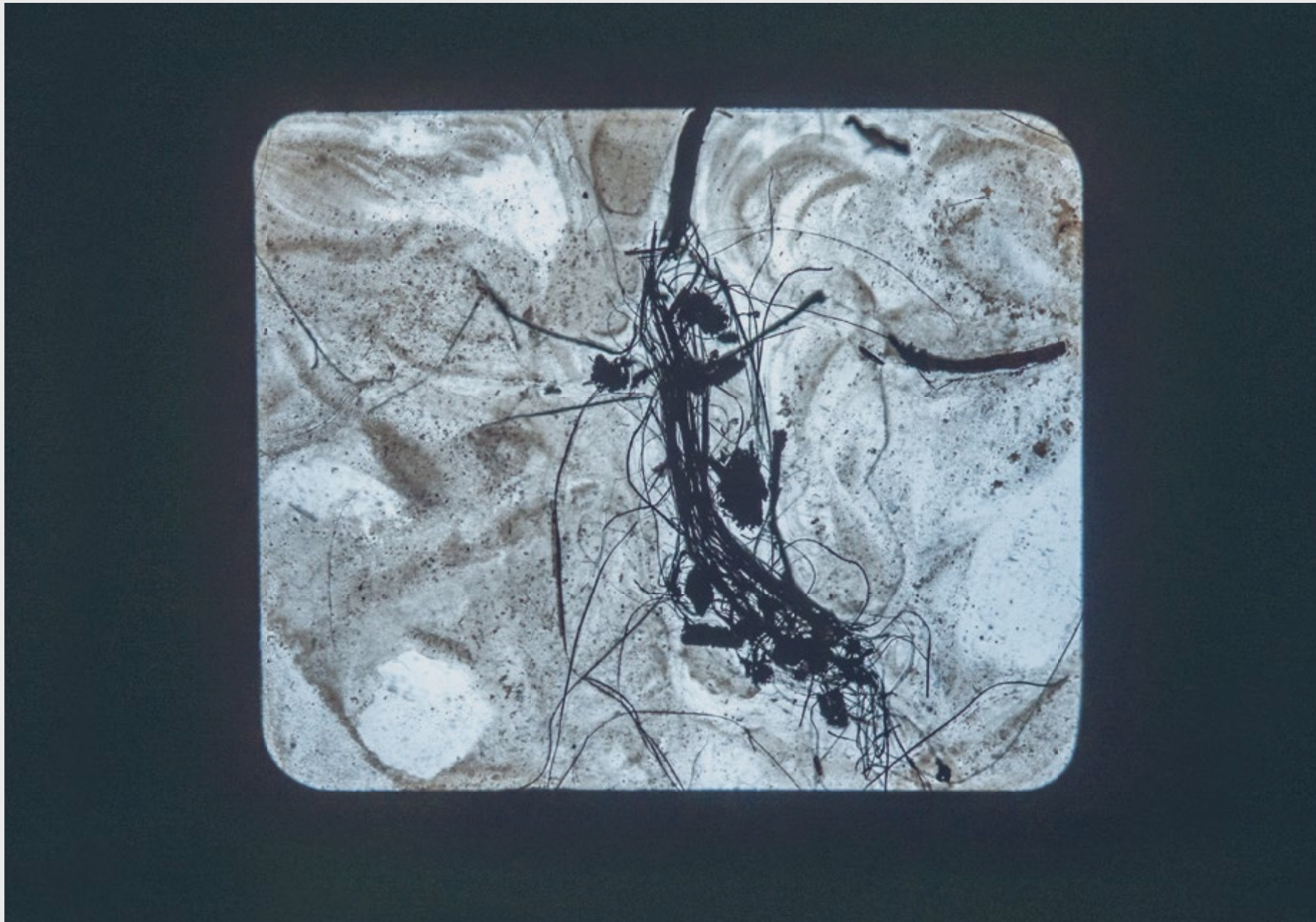
**Oscar Santillán**  
(b. 1980 in Ecuador)

*How Rivers Think*  
2018–19  
slideshow. Courtesy the artist and 80M2 Gallery.

Before Oscar Santillán sets to work, he conducts thorough research. He is driven by curiosity and a desire to comprehend complex phenomena. He often cooperates with “scientists, philosophers, music composers, anthropologists, and all types of experts, those who innovate and those who keep ancient traditions alive.” In *How Rivers Think*, Santillán alludes to an anthropology work by Eduardo Kohn, *How Forests Think*, which summed up many years of observations by the author on the relations between natives of the Upper Amazon region in Ecuador with other beings inhabiting this exceptionally rich ecosystem. Kohn’s book challenges the view of anthropology as a science setting humans apart from other beings. In his own work, Santillán explores the same geographical region as the anthropologist Kohn. During a journey down the river the natives call Kushuimi, a tributary of the Amazon, every 600 metres he collected a sample of water containing fragments of vegetation from the nearby rain forest. The eighty samples were then poured into specially prepared slides. When the transparencies are illuminated, the seemingly abstract, varied forms reveal miniature ecosystems containing numerous organisms coexisting and undergoing shared processes.

•60

Oscar Sántillan, *Jak myślą rzeki* | *How Rivers Think*, 2018–19.



•62

Bonnie Ora Sherk, *Siedząc w bezruchu I* | *Sitting Still I*, 1970 / 2020.





consequence of the accident was Japan's return (temporarily assumed) to fossil fuels as the primary energy source.

Akira Tsuboi paints on plywood, each work reports one event and is divided into three boards. The stories presented by Tsuboi are a record of the artist's meetings with the witnesses of the disaster. He interviewed paramedics, teachers, monks, employees of the power plant, cleaning services and social assistance centers, farmers, etc. The paintings have extensive titles that describe the chosen topic in a matter-of-fact way, devoid of metaphors: *A nuclear power plant worker dies on August 22, 2013, Collecting topsoil as a decontamination method, On July 1st, a woman set herself on fire in the place where her home used to stand*, etc.

Tsuboi creates "protest paintings" and, as he admits, is driven by anger. He uses art to document the chaos of crisis management, corruption, the tragedy of the forced evacuation, the cruelty towards people and animals, censorship, concealing information about the contamination and radiation diseases. Staying away from the artistic mainstream, Tsuboi presents his work in the form of books, during protests, and improvised exhibitions in public spaces (which is why he often meets with police interventions). In the context of contemporary art, these works were presented at the Gwangju Art Biennale in 2018. The artist's work was compared—in the pages of the magazine "ArtAsiaPacific"—to Japanese "reportage painting" from the 1950s, amongst others, to Nakamura Hiroshi and Yamashita Kikuji.

## • 68

Maria Waško  
(b. 1956 in Łódź, Poland)

*To Plant a Tree Together*  
1995  
video 58' 00". Courtesy of the artist.

Ryszard Waško  
(b. 1947 in Nysa, Poland)

*Co-existence – 7 Paths of Roses*  
1995  
sand painting (ca. 100m x 50m, Negev Desert, Israel), digital print, paper. Courtesy of the artist.

*Construction in Process* was an artistic festival, defined by its founders, the conceptual artists Ryszard and Maria Waško, as an international artistic event. The first edition was held in 1981 in Łódź, inspired by the international exhibition *Pier+Ocean: Construction in the Art of the Seventies* at the Hayward Gallery in London. As Ryszard Waško explained, "In the title of the Łódź exhibition, *Construction in Process*, I sought to show the significance of both key aspects of art in the '70s, although the word 'process' had to be understood in a much broader meaning and context."

The point of departure for the substantive framework of the festival was the tradition of Constructivism. The motto for the show was the statement by Mieczysław Szczuka, one of the cofounders of the Blok group, that "art cannot be an empty ornament of society," and the artist must be involved in organizing life. During the festival, the artists did not focus on merely creating works, but also served as organizers, curators, activists and producers. The neo-avant-garde initiatives were an attempt to find a method for exchange of ideas between East and West at the level of reflections not only on linguistic analyses, but also conceptualization of art and artistic interventions. Through Construction

in Process, Ryszard Waško introduced Western art into the public space of Łódź, which was largely censored and excluded from artistic actions. In 1981, when Poland was suffering from economic and political crisis, he managed to invite foreign artists to Łódź, where at their own cost, without any institutional assistance, they came to create art in the city's factory spaces.

The exhibition presents documentation from the fifth edition of *Construction in Process, Coexistence*, held in 1995 in the Negev Desert in Israel, marking the Year of Peace in the Middle East. About 130 artists, poets, musicians, critics and politicians took part. A key element of the festival was cooperation between Palestinian and Israeli artists. This edition of *Construction in Process* was aimed at addressing Europe's colonial image of the Middle East, where democracy borders on bloody, endless conflict, where major world religions meet, where constant tension prevails. The public and the artists opening the exhibition did not find many of the works scattered in the desert, for which there was no map. Ryszard Waško executed a work entitled *Co-existence – 7 Paths of Roses* in a desert crater. It was intended as a sand painting 100 metres long, prepared with the assistance of dozens of other artists at dawn on the opening day. Black, white and red sand was excavated from the crater and carried in buckets to the place indicated by the artist. Seen from above, from the edge of the crater, the image had the shape of a human figure, drawn with a finger in the sand.

## • 69

Lawrence Weiner  
(b. 1942 in New York, USA)

*The Salt of the Earth Mingled With the Salt of the Sea*  
1982 – 1996  
silkscreen on paper. Courtesy of the Van Abbe Museum, Eindhoven.

In an interview conducted by Ursula Meyer Lawrence Weiner said: "Industrial and socioeconomic machinery pollutes the environment and the day the artist feels obligated to muck it up further art should cease being made. If you can't make art without making a permanent imprint on the physical aspects of the world, then maybe art is not worth making. In this sense, any permanent damage to ecological factors in nature not necessary for the furtherance of human existence, but only necessary for the illustration of an art concept, is a crime against humanity."

One of the first works by the American pioneer of conceptual art Lawrence Weiner was to install crater sculptures in a field in California by setting off a series of dynamite explosions. Although by the early 1960s Weiner had already completed some visually spectacular works—he experimented not only with explosives, but also with painting techniques—from the middle of the decade his works began to assume an increasingly subtler form, e.g. by using a line to demarcate a fragment of space. In 1968 Weiner radically limited his material interventions in reality and focused on the very concept of the work of art, which he regarded as the most important element of artistic practice, compared to which execution of the concept became secondary. Since then Weiner has created mainly textual works based on linguistic descriptions of an action or object taking a form of a publication (*Statements*, 1968) or inscriptions installed on gallery walls or in public space. What is key

for the artist is to maintain the free circulation of artistic concepts and to communicate them to audiences, who can do as they wish with the concepts shared with them.

The exhibition presents Weiner's work from 1982 *The Salt of the Earth Mingled with the Salt of the Sea*. As usual in the case of the conceptualist's works, the essence of the work cannot be clearly defined: the text printed on paper, the linguistic description of an action, or perhaps the very concept of mingled salts. The use of the past tense, characteristic for Weiner, indicates that this mixture already exists. Perhaps the artist is not referring at all to an artistic concept, but to deep geological processes which over the long term cause various types of material to merge and accumulate as a homogenous residue, or to the law of entropy, according to which slowly but inexorably all differences in the universe are eroding, and everything that exists will be reduced to the level of uniform matter? In the Anthropocene epoch Weiner's work also becomes a sober description of the process underway before our very eyes of the rapid rise in sea levels.

## • 70

Magdalena Więcek  
(b. 1924 in Katowice, Poland, d. 2008 in Egypt)

*Composition / Severance*  
1961  
plaster, steel. Courtesy of Daniel Wnuk.

Magdalena Więcek was a prominent sculptor and author of monuments. Her oeuvre went through major transformations: from plaster and concrete realistic sculptures, through amorphous structures derived from the natural environment, and until the '70s—when she experimented mainly with abstract compositions and shapes related to the realm of ideas. At the end of the 1950s, naturalistic motifs became very obvious in the artist's work—inter alia, in the sculptural series "Florals" and "Close to the Earth," which continued throughout the 1960s, as well as in individual works such as *Nature / Collisions* (1958) and *Duo / Tree* (1959–60). One of her most recognized works from this period, *Close to the Earth* (1962) is exhibited in the park around the Rijksmuseum Kröller-Müller in Otterlo, Netherlands.

Więcek was interested in the relationships between sculpture, architecture and landscape. The artist partook in competitions for public sculpture and space development projects, among others, the old riverbed of the Warta River, the Museum—Zegze Reservoir Route, and the Ustka Shipyard. In 1962, she implemented a project functioning at that time under the name *Sulfur Monument* for the Marcelli Nowotko Sulphur Mine and Processing Plant in Machów near Tarnobrzeg. The 1953 discovery of sulfur deposits in Mokrzyśzów near Tarnobrzeg was one of the most significant moments in the history of Polish post-war industry. Chemical fertilizers and chemical products (including medicines) based on sulfur began to be produced there on a large scale. Mining significantly decreased in the 21st century; the area of the past enterprise was partially revitalized, yet it is still the only place in the world where sulfur is mined. Więcek's monument was temporary; it is unknown when exactly it was destroyed. According to employee accounts, it was slowly deteriorating for years. Art historian Anna Maria Leśniewska described: "In this particular case, the inspiration was the letter 'S' for sulfur, the simplest form, a sign everyone would understand. To make this project, she made a wooden frame and most likely placed cement over its structure, because for the artists working back then, it was the simplest method."

## • 71

Andrea Zittel  
(b. 1965 in Escondido, California, USA)

*Ideological Resonator #3*  
2010  
latex, A / C plywood. Courtesy of the artist and Sadie Coles HQ, London.

Andrea Zittel studied at San Diego State University as well as the Rhode Island School of Design. She lives in the California desert near Joshua Tree National Park, where since 1999 she has been running A-Z West: a place for the creation of useful art as well as research functioning as an evolving testing grounds for living—a place in which spaces, objects, and acts of living all intertwine into a single ongoing investigation into what it means to exist and participate in our culture today as well as adapt to the changing climatic conditions. Zittel founded the one-man company A-Z Administrative Services, problematizing the boundaries between a work of art, crafts, and everyday objects. Zittel builds "living units," small modules to ensure survival in the desert, or constructs tailored to the needs of the individual user so-called "escape vehicles" so that they may isolate themselves from society (by choice or necessity). The artist researches the limits of reducing the things and resources that a small community needs to survive: clothes, water, square meters of a house, etc. Every year, Zittel hosts dozens of people in the experimental desert living units of A-Z West. They participate in the classes of the Institute for Investigative Living by cooking together, caring for plants, and organizing artistic projects. Zittel's art can currently be interpreted through the prism of the climate crisis: the need for "deep adaptation," preparation for times of scarcity.

The work presented at the exhibition belongs to the series *Ideological Resonators*—latex plywood images dedicated to experiencing the world of nature through touch. Stylistically, the artist refers to the language of advertising and propaganda while drawing on the iconography of two seemingly opposing traditions: modernism and New Age (incessantly present in the artist's art). The artist writes: "Like New Age religions, both modern and contemporary art emphasizes the importance of individual authorship, the constant search for new and alternative solutions, and also has the ability to absorb pluralistic belief systems." The sun in times of a climate crisis—appearing as a "corporate logo" in Zittel's work—becomes a deadly enemy (life in the desert is strategically organized to avoid sunlight, and in the future, this avoidance can take on a global scale), but it can also become a source of renewable energy and pleasure.



# Ewa Bińczyk

## Glossary

### Anthropocene

Name for the contemporary, geologic “human epoch,” proposed in 2000 by Eugene F. Stoermer and Paul J. Crutzen (winner of the 1995 Nobel Prize in Chemistry for his work in atmospheric chemistry). The Anthropocene is an epoch of intense human impact on the planet—the lithosphere, the hydrosphere, and the atmosphere—in which *homo sapiens* as a species has become a hyperagent, a causative force of geological significance. In the human era, humanity is carrying out dangerous, simultaneous modifications to many key parameters of global systems. This is demonstrated by data from the field of Earth System science showing that “planetary boundaries” have been crossed, particularly due to climate change, degradation of soil, acidification of the oceans, disruption of Earth’s biogeochemical cycle (i.e. the circulation of oxygen and phosphorus), and the rate of loss of biodiversity (the sixth mass extinction). According to Stoermer and Crutzen, the symbolic beginning of the Anthropocene was patenting of the steam engine by James Watt (1784), launching the period of the Industrial Revolution, intensive combustion of fossil fuels and emissions of CO<sub>2</sub> into the atmosphere. Currently the start of the Anthropocene is identified with the Great Acceleration arising out of industrialization and the tightening of international commercial relations after the Second World War.

### Business as usual

Popular term for continuing established, familiar practices and embracing existing solutions. In the context of the debate on the urgent need to introduce an effective pro-climate and pro-environmental policy, this term refers to practices and solutions hindering any major changes. A focus on business as usual, i.e. economic and social models adhering to the accepted status quo, demonstrates the limits of imagination in the Anthropocene epoch.

### Capitalocene

Concept introduced by Andreas Malm at a seminar in 2009. From 2012 it was picked up by Donna J. Haraway and Jason W. Moore. According to Moore, the Anthropocene (human epoch) should be replaced by the more accurate label of the Capitalocene. The notion of a “human” epoch suggests a monolithic notion of “humanity,” concealing the causes of the global environmental crisis and failing to attribute responsibility for the crisis. In Moore’s view, the true beginning of the Anthropocene was the “long 16<sup>th</sup> century” (1450–1650). He criticizes the belief in the exceptional role of the industrial revolution as Anglocentric. The point was not the use of coal in industry or industrialization based on scientific and technological innovations, but rather the much earlier changes establishing the logic of markets. Intensification of production was preceded by major cultural events. In Europe the feudal system collapsed, replaced by the imperative of accumulating capital and accumulating labour. An omnipresent regime of private property was established (covering both land and means of production). The proletariat was born, along with practices of exploiting a cheap workforce. This gave birth to the Capitalocene. The exploitation of fossil fuels is just an impulse that drove the speed of modern economic growth based on the flow of capital.

### Chthulucene

A label proposed by Donna J. Haraway as an alternative to the Anthropocene. The notion of the Chthulucene alludes to the species of spider *Pimoida chthulhu*, occurring in California, whose name is derived from the language of the Goshute people in Utah, a Shoshone tribe. “Chthonic” refers to the strength of Earth, exerting its presence in everything around us. By introducing the term Chthulucene into the debate on the global environmental crisis, Haraway attempts to create a symbolic space for a new philosophy of multi-species kinship, highlighting the importance of the deep, irreducible interdependency of all living beings making up Earth’s ecosystems.

### Climate debt

The notion raised in the context of discussions of climate justice and the radical conflict of interest between the classes of poisoners / hyperconsumers and classes of the victims of eventual destabilization of climate. Socio-economic inequalities are inseparably bound up with the problem of the global environmental crisis. Categories of climate security and climate division take on new meanings. The notions of “luxury emissions” and “subsistence emissions” of greenhouse gases are also introduced. Every day, citizens consuming the most in developed countries incur a huge climate debt to future generations and contemporary injured parties. The greenhouse gas emissions of the poorest residents of developing countries are incomparably smaller. The notion of climate debt is also tied to issues of historic climate liability of developed countries towards developing countries. For example, Bolivia has contributed little to the climate crisis but suffers decisively from the crisis, as it draws water from glaciers that will soon vanish. Thus it is a “climate creditor” of other countries, in particular the countries that historically and today consume the most.

### Climate denialism

Also known as climate-change scepticism. An irrational attitude of ignoring, rejecting or denying findings of the empirical sciences (such as climatology and Earth System science) on anthropogenic climate change (i.e. destabilization of the climate caused by human activity). As shown by numerous empirical studies of science, a major cause of climate denialism has been disinformation campaigns sponsored by the fossil-fuel industry and carried out by “merchants of doubt.” These are quasi-experts hired by interested parties to stir up an atmosphere of controversy and a cacophony of objections to well-documented facts on climatology.

### Ecocide

Anthropogenic ecocatastrophe, destruction of ecosystems in a territory caused by human activity. The debate on the Anthropocene generates reflections on the existential importance of ecocide of planetary scope.

### End of nature

The Anthropocene is a post-natural, post-environmental epoch in which nature in the sense of a background for our actions uncontaminated by human interventions no longer exists. Given the hyperagency of *homo sapiens*, which has become a force of geological scope, the notion of “post-nature” is introduced into debate on the human epoch. Nature has ended, wild nature no longer occurs, it is an artefact or a human construct in a trivial sense, as the activity of man fundamentally impacts the functioning of nature in numerous aspects. In the Anthropocene, the boundary between what is natural and what is manmade becomes increasingly problematic. Many interesting concepts in the glossary of the Anthropocene present the issue of the end of nature, such as technofossils, plastisphere, the Great Pacific Garbage Patch, migration corridors, assisted migration of species, weather modification, climate engineering, and ecosystem services.

### Fossil capitalism

An economic and political system based on dependence of most sectors (power, industry, agriculture, transport, construction, etc) on combustion of fossil fuels (coal, oil and gas).

### Geoengineering (climate engineering)

Intentional, technology-based manipulation of Earth’s climate system intended to halt processes reinforcing destabilization of the climate. Geoengineering is based on interventions on a broad, planetary scale, thus differing from weather modification technologies such as cloud seeding using silver iodide. The most important types of geoengineering are carbon engineering (capturing carbon dioxide (CO<sub>2</sub>) from the atmosphere and safely storing it) and solar engineering, aimed at managing sunshine in order to raise the Earth’s albedo (i.e. the ratio of reflected to absorbed solar radiation). Solar technologies of climate engineering include proliferation of algae in the oceans, as they which would consume excess CO<sub>2</sub> and then fall to the ocean floor, thanks to which CO<sub>2</sub> would be stored naturally in the depths of the oceans, “whitening” of clouds close to the surface of the oceans through nebulizing of water by thousands of ships, launching trillions of tiny mirrors reflecting solar radiation into orbit, and introducing into the stratosphere small particles (aerosols) reflecting solar radiation. The last of these methods is the most broadly discussed. It appears to be the cheapest and capable of being applied from the territory of a single country. It involves placing in the stratosphere massive quantities of hydrogen sulphide or sulphur dioxide (SO<sub>2</sub>), which over several years, by gradually oxidizing and forming fine particles of sulphate aerosol, would disperse solar radiation. The best-known proponents of research on climate engineering include physicist David W. Keith, atmospheric chemist and Nobel laureate Paul Crutzen, and climatologists Ken Caldeira and John Shepherd. Climatologist Mike Hulme is one of the most prominent critics of the hypertechnology of dispersing sulphates in the stratosphere.

### Irreversibility

A key ecophilosophical and existential problem in the age of the global environmental crisis, discussed in the debate about the Anthropocene. A wide range of concepts making up the typical glossary of the Anthropocene represent the problem of irreversibility. These include crossing planetary boundaries, a world without precedent, irrevocability, irremediable loss, critical or tipping points, crossing thresholds, planetary turn, point of no return, ratchet effect, domino effect, “decade zero.” Given the impasse in pro-climate and pro-environmental policy, the unambitious political demands of the Anthropocene boil down to managing irremediable losses.

### New Pangea

Symbolic term for Earth as a global, unified supercontinent, a “biosphere of our own making.” The New Pangea is the effect of human actions, particularly colonization and globalization, facilitating numerous transcontinental bioinvasions by various species of animals and plants. One of the best-known examples of bioinvasion is the invasion of Australia by the European rabbit in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, and the invasion of Lake Victoria by the Nile perch in the 1950s. These processes are intensifying in the Anthropocene epoch. Bioinvasions often seriously destabilize ecosystems.

### Planetary turn

Pushing planetary systems (atmosphere, hydrosphere and lithosphere) out of balance. This involves processes with powerful destabilizing potential, disruption of the functioning of the planet as a whole.

### Post-anthropocentrism

The rhetorical strategy of post-anthropocentrism consists of undermining the bias resulting from human chauvinism. Post-anthropocentric critical models are constructed primarily in response to threats arising out of the arrogance inherent in anthropocentric thinking. Humanists of the late 20<sup>th</sup> and early 21<sup>st</sup> centuries in disciplines like ecolinguistics, anthropology, animal studies, biohistory, environmental ethics, and science and technology studies write of the need for a post-anthropocentric turn. The value of multi-species ecojustice is stressed in this context, post-humanistic positions are created, and there is discussion of the ecological transformation of the humanities and development of political ecology. Climatic and ecological corrections to social and philosophical theories are being developed.

### Sixth mass extinction

Dramatic crisis of the loss of biodiversity caused by human activity, characterizing the Anthropocene epoch. Geology depicts five mass extinctions in the history of Earth: Ordovician, Devonian, Permian, Triassic, and Cretaceous. They occurred as a result of cosmic catastrophes, climate changes, and volcanic eruptions. Currently it is estimated that by 2050 about a million species may die out, i.e. 24% of all species of flora and fauna living on Earth. The figure may reach 50% by the end of the 21<sup>st</sup> century. The rate of contemporary extinctions is 10,000 times faster than extinction due to natural causes. Thus the human epoch is also referred to as the Necrocene: the epoch of extinction. The causes of the contemporary mass extinction include habitat loss, climate change, and hunting.

### Terraforming

Often equated in public debate with “geoengineering,” as both terraforming and geoengineering broadly involve scientific and technological projects for modifying the environment and “tinkering” with planetary conditions. But the aim of terraforming is to adapt conditions on the Moon or another planet (such as Mars) so that humans could survive there. The aim of geoengineering is to hold back processes reinforcing destabilization of the climate. In this respect, colonization of other planets seems entirely illegitimate in ethical terms, so long as humans cannot prove that they can inhabit Earth in harmony with other species, without bringing about a critical destabilization of planetary systems such as the hydrosphere, atmosphere and lithosphere.

### Wicked problem

“Wicked” problems arise out of poorly understood systems of relationships without clear boundaries. They result from feedback loops among numerous factors, from their unpredictable interactions. This concept was introduced in the 1970s by the social planning theorist Horst W.J. Rittel. Climate destabilization and the global environmental crisis are undoubtedly problems of this type. They are complicated, extensive and overwhelming problems with no clear solution. Facing a problem like climate change requires fundamental questioning of existing behaviours: energy policy, fiscal policy, subsidies, and economies’ fixation on fuelling consumption and further growth of GDP. The environmental costs of social growth and the requirement for integrity of ecosystems can no longer be ignored.



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Przewodnik

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