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POLACCO  
ROMA



FONDAZIONE  
PASTIFICIO CERERE

# ***In Polonia per saziare l'amore***

curated by **Ilaria Gianni and Luca Lo Pinto**

In the framework of:

## ***In Polonia, cioè dove?***

***Exhibition cycle on the Polish contemporary art scene***

Opening: Thursday 25 September 2014 at 19.00

Public opening: 25 September – 28 November 2014

**Fondazione Pastificio Cerere**  
via degli Ausoni 7, Rome

**free entry**

**press release**

Roma, September 2014

In the framework of ***In Polonia, cioè dove?*** (*In Poland... that is, where?*) – a project dedicated to exploring the contemporary art scene in Poland – the Polish Institute in Rome and the Pastificio Cerere Foundation present the exhibition ***In Polonia per saziare l'amore*** (*In Poland to satisfy love*) **curated by Ilaria Gianni and Luca Lo Pinto, held from 25 September to 28 November 2014** at the Foundation's spaces.

The exhibition is the second event in the ***In Polonia, cioè dove?*** project, **conceived by Ania Jagiello**, head of the contemporary art program at the Polish Institute, **and by Marcello Smarrelli**, artistic director of the Pastificio Cerere Foundation.

***In Polonia per saziare l'amore*** is structured in three episodes, each of which includes an exhibition and a live essay. The project, realized in collaboration with MOCAM, Museum of Contemporary Art in Krakow, aims to explore the Polish Neo-avantgarde and its influences on artists of later generations. Starting from the conceptual artist **Edward Krasiński** (Luck, 1925 – Warsaw, 2004), and moving through a portrait of the '60s and '70s with the photographs of **Tadeusz Rolke** (Warsaw, 1929), the project concludes with the first Italian exhibition dedicated to **Krzysztof Niemczyk** (Warsaw, 1938 – Krakow, 1994), self-taught painter, musician, writer and performer, and legendary exponent of the Polish Neo-avantgarde.

## **THE PROJECT, STRUCTURED IN THREE EPISODES**

### **Episode 1 – Edward Krasiński**

The film ***Edward Krasiński's Studio*** (2012) made by French-American artist **Babette Mangolte**, will be on show **from 25 September until 21 October 2014**. The film was shot in Warsaw in 2011 and premiered at the Berlin Film Festival in 2013.

On **Thursday 25 September, at 18.30**, the video will be introduced by art historian **Luiza Nader**, who will explore the figure of Edward Krasiński and the uniqueness of his work starting from an analysis of the studio/apartment that the artist shared with Henryk Stazewski (1894-1988, Polish artist and member of the avant-garde of the '20s and '30s). Krasiński's studio, initially abandoned in the years following his death, was transformed by the Foksal Gallery Foundation into a house-museum currently known as the "Avant-Garde Institute." Nader will interpret Krasiński's selected works and interventions in the studio stressing their affective and affirmative value, focusing on their historical context and present potential. , The film will remain on show until October 21, 2014.

### **Episode 2 – Tadeusz Rolke**

**From 22 to 30 October 2014** the project will feature the photographs of **Tadeusz Rolke**, who documented the Polish art scene of the '60s and '70s. Rolke's photographs depict actions, happenings and personalities through original compositions and from a privileged point of view.

On **Wednesday 22 October at 18.30**, Rolke's highly articulated work will be presented by **Robert Jarosz**, head of the archive of the Museum of Modern Art in Warsaw. The talk will investigate the artist's active role in the cultural history of twentieth-century Poland. The photographs will remain on show until 30 October 2014.

### **Episode 3 – Krzysztof Niemczyk and Paulina Olowska**

**From 3 to 28 November 2014**, *In Polonia per saziare l'amore* will conclude with a **presentation of the work of Krzysztof Niemczyk, previously unseen in Italy**. A self-taught painter, musician, writer and legendary exponent of the Polish avant-garde, Niemczyk acted on public space and life, remaining external to those artistic establishments that could guarantee any security. His weapon was scandal. He was linked to Tadeusz Kantor, to the Krzysztofory Kraków Gallery and to the Foksal Gallery in Warsaw. The exhibition includes portraits of Niemczyk taken by Eustachy Kossakowski, photographs of his actions, his letters and stories, and the only novel penned by the artist, *The Courtesan and the Chicks*, copies of which were smuggled into Italy from Communist Poland in 1969, by Achille Perilli. All of the material in the exhibition is borrowed from the archives of Anka Ptaszkowska and Jozef Chrobak.

**On Monday 3 November, at 18.30**, **Anka Ptaszkowska**, art critic, co-founder of the Foksal Gallery, and intimate friend of the artist, will reflect on Krzysztof Niemczyk's research through her own recollections, and will present a selection of archive material.

In addition, the opening evening will feature an **original performance by Paulina Olowska** (Danzica, 1976), an homage to Niemczyk and the activities of the Polish artistic community of the '60s and '70s. Olowska, whose work shares many links with the avant-garde, the neo-avantgarde and modernist symbolism, is one of the protagonists of Poland's contemporary art scene.

We thank for their collaboration the Broadway 1602 Gallery, the Foksal Gallery Foundation of Warsaw, the MOCAK Museum of Contemporary Art in Krakow and the Museum of Modern Art in Warsaw.

## **BIOGRAPHIES**

### **Episode 1 – Edward Krasiński**

**Edward Krasiński** (Luck, 1925 – Warsaw, 2004) was one of the principle exponents of the Polish Neo-avantgarde of the '60s and '70s. After studying painting at the Academy of Fine Arts, Krasiński began creating environmental installations in the 1960s, as well as taking part in the happenings of Tadeusz Kantor, one of the most important figures in twentieth-century theater. In subsequent years, Krasinski introduced the use of blue scotch into his actions and installations, applying it to various objects, to his drawings, and to the walls of both private and public spaces.

**Babette Mangolte** (Montmorot, France, 1941) is a French-American artist, filmmaker and photographer. Born and raised in France, she studied cinematography at the École Nationale Supérieure de la Photographie et de la Cinématographie during the 1960s, one of the first women to do so. In 1970, encouraged by the art critic Annette Michelson, she moved to New York, where she began shooting

experimental and short films such as *What Maisie Knew* (1975), *The Camera: Je, La Camera: I* (1977), (*NOW*) and *Richard Serra Film Portrait* (1976). In the following decades she continued creating conceptual documentaries, including *Sky in Location* (1982) and *Les Modèles de Pickpocket* (2003). Her recent film *Edward Krasinski's Studio* was shot in Warsaw in 2011 and presented at the Berlin Film Festival in 2013.

**Luiza Nader** is an art historian and assistant professor at the University of Warsaw. Her research focuses on central European avant-garde and neo-avantgarde movements, with particular emphasis on post-1939 art history and its critical potentialities. Her texts and interviews have been published in numerous catalogues, journals and anthologies and her book *Konceptualizm w PRL (Conceptual Art in the Polish People's Republic)*, published in 2009, was nominated for the prestigious Jan Długosz prize. She has recently curated the exhibition *Włodzimierz Borowski. The net of time* (Muzeum Sztuki Nowoczesnej, Warsaw, 2010-2011), and is currently at work on her next book, on Władysław Strzemiński's collage series *To my friends the Jews* (1945-1947).

## **Episode 2 – Tadeusz Rolke**

**Tadeusz Rolke** (Warsaw, 1929) is a photographer whose archive constitutes a rich documentation of sixty years of Polish and European history. He has photographed Warsaw in ruins and in reconstruction, covering, among other events, the protests against the Communist regime and the changes of the post-1989 period. He was, in addition, a master of fashion photography. He played a crucial role in the Polish and German art scenes of the postwar period, documenting numerous Neo-avantgarde happenings and specializing in editorials on artists and artworks for various art magazines. His work has been published in numerous collections and exhibited widely. He is currently a professor in the department of photojournalism at the University of Warsaw and co-founder of the publishing house *edition.fotoTAPETA*.

**Robert Jarosz** (1966) is a researcher, editor and founder of the TRASA WZ private archive dedicated to Polish popular culture of the years 1956-1989. He is curator of the Artists' Archive project at the Modern Art Museum in Warsaw, which offers access to over 4000 images by renown Polish photographers, among them Tadeusz Rolke, and co-curator of the permanent exhibition of the Polish Rock Museum in Jarocin. He is co-author, with Michał Waszchnik, of the book *Generation*, which traces the evolution of underground and alternative cultural identities in Poland. Jarosz is also author of numerous articles on the punk and reggae scene in Warsaw in the early 1980s, which he situates within the broader context of the national and international cultural-political history of the period.

## **Episode 3 – Krzysztof Niemczyk and Paulina Ołowska**

**Krzysztof Niemczyk** (Warsaw, 1938 – Krakow, 1994), a self-taught painter, musician, writer, was one of the most incisive figures of the Polish avant-garde, particularly active in Krakow. During the second half of the '60s, he became linked to Tadeusz Kantor's Cricot 2 Theatre group, to the Krzysztofory Kraków Gallery and to the Foksal Gallery. His performances have often provoked scandal and indignation and all of his research – which shares affinities with the work of figures like Jack Smith or certain artists of the Situationist movement – is characterized by a transgressive and intransigent attitude to reality.

**Paulina Ołowska** (Danzica, 1976) lives and works in Mszana Dolna. She began her studies in the United States, at the School of the Art Institute of Chicago, continuing at the Academy of Fine Arts in Danzica and at the Rijksakademie in Amsterdam. In her research, industry, free time and socialist symbolism occupy the same visual and cultural space. Her work focuses on forgotten figures and minor histories, citing popular aesthetics – primarily linked to Poland's communist period – through fashion photographs, political propaganda posters, album covers, graffiti, newspapers and advertising billboards. Her works – paintings, drawings, performances, installations and collages – borrow images from modernism, as well as from theatre (set designs, *tableaux vivants*), creating a contamination of cultural references linked to consumerism, feminism and design. Her works have been exhibited at the Venice Biennale (2003), the Stedelijk Museum (Amsterdam, 2004 and 2013), the Istanbul Biennale (2005), the Berlinale (2008), Tramway (Glasgow, 2010), the MoMA in New York (2011), and Carnegie International (2013).

**Anka Ptaszkowska** (1935) is an art critic and co-founder of the Foksal Gallery in Warsaw. Since 1970 she has resided in Paris, where she opened the Galerie 1-36 and later the space Vitrine pour l'Art Actuel. She

has taught contemporary art history at the Academy of Fine Arts in Caen and her writings have been published in various catalogues and magazines, such as *Struktury*, *Współczesność* and *Artpress*. She is the author of several books, including the *Treaty on the life of Krzysztof Niemczyk for the use of young generation* (ed. Ha! Art., 2007), *I believe in freedom but my name is not Beethoven* (ed. Slowo / obraz terytoria, 2010) . She collaborated on several exhibitions as *Echange entre artistes. Pologne-USA*, Musée d'Art Modern de la Ville de Paris, 1982.

### **INFORMATION**

Fondazione Pastificio Cerere  
via degli Ausoni 7, Rome

### **OPENING TIMES**

Monday – Friday 15.00-19.00, Saturday 16.00-20.00

### **FREE ENTRY**

All of the talks will accompanied by a simultaneous translation

### **CONTACTS**

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