



REVENGE ON REALISM

THE FICTITIOUS MOMENT IN CURRENT POLISH ART

MICHAL BUDNY, IGOR KRENZ, ZBIGNIEW LIBERA,
BARTEK MATERKA, HONORATA MOCHALSKA & ANDRZEJ
BLACHUT, ZBIGNIEW ROGALSKI, SZYMON ROGINSKI

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KRINZINGER PROJEKTE

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REVENGE ON REALISM

by Severin Dünser, exhibition curator

Realism is a term used to refer to a realistic mode of representation which seeks to depict things the way they are, without anything illusionistic. In the era of reality TV series this appears to be a hopelessly idealistic endeavour. Reality seems to be democratized under the sway of the media. Advertising, too, contributes to this, being omnipresent on the streets of Warsaw. Having emerged only at the beginning of the 1990's, it was a new medium offering a new field of activity for creative individuals, including a number of artists. However, already in the 1960's there had been artists who worked with reality – artists such as Andrzej Partum, Jan Swidzinski, Anastazy Wisniewski, Leszek Przyjemski or the artist pair KwieKulik who had used »positive negation« to comment on reality. Zbigniew Libera has dedicated a piece to these artists, asking art critics to write

texts on them. For this project he used the layout of large Polish papers, having the texts set and published («Masters« series, fig. 1). In this way he was able to subvert the media, giving the artists presented in the articles the public space he felt they deserved. This exhibition also presented works from the »Positives« series in which he reconstructed photographs with a negative connotation and lent them positive meaning. He questioned what appeared to be photography's inherent objectivity by publishing these photographs in newspapers, reintroducing them to the flow of imagery. Igor Krenz, too, works with the credibility of the medium, in this case, of video. He visually processes experimental setups. In "Fire is better than Scissors", for instance, he proves by empirical means that fire is more suited to triggering off a chain reaction, at the end of which a

Korzenie sztuki krytycznej

Zachęta wystawia „Zaświadczenie”

Krytyka w Zachęcie powraca znowu zbliżając gminni polak...

MARION A WENZEL

Latami w Zachęcie pojawiały się i znikały jak...



prezentacji jest 1/30 miliona w Polsce nie przy...

Znaczącą przysławność

Ojciec tego doświadczenia głosił już Amos...

możesz jeszcze przeczytać, a będzie się w twórczym...



rozwiązaniem. To akcent...



nie przeszedł się do stworzenia... 2. g...

Za sztuką wielu żołnierzy

Ważniejsze są te propozycje na obiekty...

Wystawa „Zaświadczenie” jest składa się z...

Ważniejsze są te propozycje na obiekty...

fig. 1: Zbigniew Libera, pages from the »Masters«-Series, 2003

bottle is burst. Before our very eyes he lets balls and matchboxes (fig. 2) disappear, and he does this in the same matter-of-fact way in which he demonstrates the likelihood of being able to catapult a stone into a can. With a wink he shows that the only right side of the video image actually exists by letting the bottle burst on that side (fig. 3). While Krenz caricatured the physical essence of the subject and thus also science and research, Michał Budny is interested in the ordinary appearance of things. He translates the world of everyday things (cell phones, CD players, houses, ...) into artworks, using cheap material such as packaging paper. For his grave stone he uses packaging material as one of the few

available in the system that existed at that time. In his piece »Snow« he reconstructs a snowbank, using the tracks made by a dog and by a motorcycle. His »Announcements« (fig. 5) address something ephemeral. Here he merges yellowed paper with texts that have faded. Information that is just as non-functional can be derived from his map (fig. 4) in which the focus is on their entity, their very form, practical qualities. By contrast Honorata Mochalska and Andrzej Blachut are interested in the disolution of the object. In the exhibition they present three small sculptures that resemble animals (fig. 6). Using photographs they tell short stories about their personalities, lending them something intrinsic which, in turn, relativizes their status as objects. Nevertheless, the figures oscillate between objecthood and subjectivity, holding the materiality



fig. 2: Igor Krenz, Disappearance of the Matchbox, 2001, Video, 38”

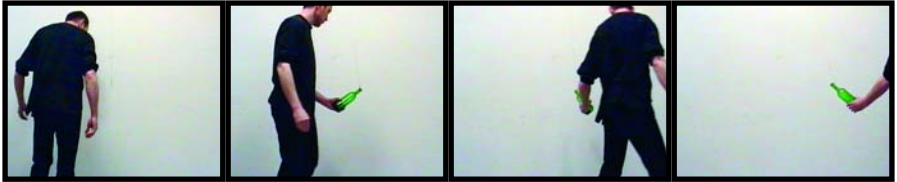


fig. 3: Igor Krenz, Only the left Side of the Screen exists, 1998, video, 48”

and chromaticity of classical sculpture in suspense. In »Untitled« (fig. 7) they reverse the game: the visitor to the exhibition is invited to stand on a pedestal and to assume the role of an object. Mochalska and Blachut document the poses and presentations of people by means of photographs. While the audience is staging itself in their work, Szymon Roginski is interested in stylizing the environment. During his nightly drives through Polish regions he seeks out places and non-places, in which he waits for certain atmospheric moments. He photographs at night to make best use of light as an auratic element. His unrealistic scenarios are usually artificially illuminated – from his own car if necessary (fig. 8). The final product is atmospherically charged portraits of places on the fringes, which he describes himself as being apocalyptic landscapes, post-

nuclear places from computer games. For Bartek Materka photography remains too glued to the surface since he models his paintings more after graphic art. In Vienna he is showing a series of works in which he reflects the macrocosm of nature – just as his own perception of it which he reduces to a child-like, naïve interpretation of small details forming part of a larger whole. He shifts his fascination with organic aspects to architecture the structures of which he seeks to reveal by simplifying their representation (fig. 12). The canvas lies between proximity and distance as a meta-level. In another series he paints in structures consisting of numbers and letters from which he recomposes his imagery (fig. 10 & 11). If, in Marterka, the essential of his stylistic diversity is to be found between the lines, one must really delve into Zbigniew Rogalski’s painting. Here a parallel world



fig. 4: Michal Budny
Map, 2005
cardboard, paper, scotch tape, ed. 10
1,5 x 35 x 11,5 cm



fig. 5: Michal Budny
Announcements, 2002-3
cardboard, old paper, scotch tape
4 x 53 x 75 cm

emerges, which consists primarily of color. In between one can see the artist, filling this world with color, or a carpet being submerged in paint (fig. 13). And when he is not in the process of painting bank notes, he merges with his girlfriend to form a sort of ball («Zbylina»). This tangle of body parts remains both figurative and abstract. The color stays aloof of the things constantly being reflected anew in Rogalski's works. In another series he refers to art history. Works shimmer dimly through a window that is fogged over. The artist seems to inscribed his approach to art, drawing letters on the glass with his finger (e.g., "Jealousy", fig. 14). This time we assume his gaze and it is becomes unclear which world lies on the other side of the picture – the only thing that is certain is that it gives us a glimpse of something that is, to quote the artist, "realer than reality".



fig. 6: Honorata Mochalska & Andrzej Blachut,
Untitled, 2004
exhibition view, Krinzinger Projekte, 2005



fig. 7: Honorata Mochalska & Andrzej Blachut,
Untitled, 2004
exhibition view, Krinzinger Projekte, 2005

REVENGE ON REALISM

von Severin Dünser, Ausstellungskurator

Als Realismus bezeichnet man einen wirklichkeitsnahen Darstellungsstil, der versucht die Dinge an sich frei von Illusionen abzubilden. In Zeiten von Reality-TV-Serien scheint dies ein hoffnungslos idealistisches Unterfangen zu sein – Wirklichkeit scheint unter der Leitung der Medien demokratisiert zu werden. Auch die Werbung trägt ihren Teil dazu bei, sie ist heute im Straßenbild Warschaus allgegenwärtig. Erst Anfang der 90er Jahre aufgekommen, bot sie als neues Medium Beschäftigung für Kreative, darunter auch viele Künstler. Doch eine Auseinandersetzung mit der Wirklichkeit gab es in Polen schon in den 60er Jahren, als Künstler wie Andrzej Partum, Jan Swidzinski, Anasztazy Wisniewski, Leszek Przyjemski oder das

Künstlerduo KwieKulik sich mittels »positiver Negation« zur Realität äußerten. Zbigniew Libera hat diesen Künstlern eine Arbeit gewidmet, in der er Kunstkritiker Texte über sie schreiben ließ. Er verwendete dazu das Layout der großen polnischen Zeitungen, in deren Gewand er die Texte setzen ließ und veröffentlichte (»Masters«-Serie, Abb. 1). Auf diese Weise unterwandert er die Medien, gibt den in den Artikeln vorgestellten Künstlern den Raum, den sie seiner Meinung nach in der Öffentlichkeit verdient hätten. Weiters sind in der Ausstellung Arbeiten aus der Serie der »Positives« zu sehen, in der er historische, negativ konnotierte Fotos nachstellt und sie positiv besetzt. Er stellt die dem Medium Fotografie inhärente scheinbare Objektivität in Frage, indem er diese Fotos in Zeitungen veröffentlicht, wieder in den Fluss der Bilder einbindet.



fig. 8: Szymon Roginski
 Mazowsze #1, 2004
 lambda-print on aluminium, ed. 5
 130 x 160 cm



fig. 9: Szymon Roginski
 Pomorze zachodnie #1, 2004
 lambda-print on aluminium, ed. 5
 130 x 160 cm

Auch Igor Krenz arbeitet mit der Glaubwürdigkeit des Mediums, in diesem Fall des Videos. Bei ihm sind es Versuchsanordnungen, die er visuell aufbereitet. In »Fire is better than Scissors« etwa beweist er empirisch, dass Feuer geeigneter ist eine Kettenreaktion in Gang zu setzen an deren Ende die Zerschlagung einer Flasche steht. Er lässt vor unseren Augen Bälle und Streichholzschachteln (Abb. 2) verschwinden, so nüchtern wie er die Wahrscheinlichkeit vorführt, einen Stein mittels Katapult in eine Dose zu treffen. Nicht zuletzt weist er uns mit einem Augenzwinkern darauf hin, dass nur die rechte Seite des Videobildes wirklich existiert, indem er eine Flasche daran zerschellen lässt (Abb. 3). Während Krenz das physikalische Wesen der Dinge und die damit verbundene Wissenschaft und Forschung kariert, geht es Michal Budny um die

äußere Erscheinung. Er übersetzt die Welt des Alltäglichen (Mobiltelefone, CD-Player, Häuser, ...) in Kunstwerke und verwendet dabei billiges Verbrauchsmaterial. Für seinen Grabstein verwendet er Verpackungspapier aus der Zeit des Sozialismus um eine Marmorierung der Oberfläche zu simulieren – ein klares Statement für jeden Polen, gab es im damaligen System ja nur diese und wenige andere Verpackungsmaterialien öffentlich zu kaufen. In der Arbeit »Snow« bildet er eine Schneeverwehung nach, in der noch die Spuren eines Hundes wie auch eines Motorrads eingedrückt sind. Um Vergänglichkeit geht es auch in seinen »Announcements« (Abb. 5), in denen er mit vergilbtem Papier Schriftzüge nachbildet, die schon am verblassen sind. Ebenso wenig funktionale Information kann man seiner Landkarte (Abb. 4) entnehmen, bei der wie auch bei seinen

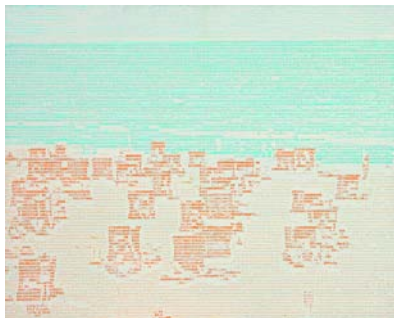


fig. 10: Bartek Materka, Untitled, 2004
oil on canvas, 120 x 150 cm



fig. 11: Bartek Materka, Untitled, 2004
oil on canvas, 100 x 150 cm

fig. 12 (right): Bartek Materka, Untitled, 2004
oil on canvas, 60 x 200 cm



anderen Arbeiten deren Entität, deren reine Seinshaftigkeit im Vordergrund steht.

Im Gegensatz dazu versuchen Honorata Mochalska und Andrzej Blachut die Auflösung des Objekts. In der Ausstellung zeigen sie drei kleine Skulpturen die an Tiere erinnern (Abb. 6). Sie erzählen mittels Fotos kleine Geschichten über die Wesen und geben ihnen ein Eigenleben das ihren Objektstatus relativiert. Trotzdem schwanken die Gestalten zwischen Objekthaftigkeit und Subjekthaftigkeit - die Materialität und Farbigkeit klassischer Skulptur hält sie in einer Schwebel. Bei »Untitled« (Abb. 7) kehren sie das Spiel um: der Ausstellungsbesucher wird eingeladen sich am Podest zu versuchen, sich selbst in einen Objektstatus zu versetzen.

Mochalska und Blachut dokumentieren die Posen und Präsentationen der Leute

mit Fotografien – während sich bei ihnen das Publikum selbst inszeniert, geht es bei Szymon Roginski um ein Stilisieren der Umwelt. Bei seinen nächtlichen Fahrten durch Polens Regionen sucht er tagelang Orte und Unorte bei denen er auf gewisse Stimmungsmomente wartet. Bei Nacht fotografiert er um Licht als auratisches Element optimal ausnützen zu können. Seine irrealen Szenarien erhalten ihre Beleuchtung meist durch künstliches Licht, wenn notwendig sogar vom eigenen Auto (zum Beispiel durch das Bremslicht wie in Abb. 8). Heraus kommen atmosphärisch aufgeladenen Portraits von Orten aus dem Abseits, die er selbst als apokalyptische Landschaften, post-nuklearen Plätzen aus Computerspielen ähnelnd, bezeichnet.

Für Bartek Materka bleibt die Fotografie zu sehr an der Oberfläche haften, weshalb er sich in seiner Malerei mehr an



fig. 13: Zbigniew Rogalski
 Ocean Feeling, 2004
 oil on canvas, 130 x 180 cm



fig. 14: Zbigniew Rogalski
 Untitled (Inspired by Yves
 Klein - Jump to the void)
 2004, oil on canvas
 140 x 100 cm

der Grafik orientiert. In Wien zeigt er eine Serie von Arbeiten in denen er den Makrokosmos der Natur reflektiert – wie auch die eigene Wahrnehmung derselben, die er auf eine kindlich-naive Interpretation des Kleinen im großen Ganzen reduziert. Die Faszination am Organischen trägt er weiter in die Architektur, deren Strukturen er durch eine Vereinfachung der Darstellung wieder zu Tage fördern will (Abb. 12). Zwischen Nähe und Ferne liegt die Leinwand als Metaebene: in einer anderen Serie malt er selbst in Strukturen bestehend aus Zahlen und Buchstaben, aus denen sich wieder Bilder zusammensetzen (Abb. 10 & 11). Wenn bei Materka in seiner Vielfalt an Stilen das Wesentliche zwischen den Zeilen zu suchen ist, muss man bei Zbigniew Rogalski in die Bilder hineinschauen. Darin tut sich eine Parallelwelt auf, die hauptsächlich aus Farbe besteht.

Dazwischen ist der Maler zu sehen, wie er gerade diese Welt mit Farbe ausfüllt oder in einen Teppich daraus eintaucht (Abb. 13). Und wenn er nicht gerade dabei ist Banknoten zu malen, verschränkt er sich mit seiner Freundin zu einer Kugel (»Zbylina«). Dieses Knäuel aus Körperteilen bleibt dabei gleichzeitig gegenständlich wie abstrakt, die Farbe steht über den Dingen, wird in Rogalskis Arbeiten ständig neu reflektiert. In einer anderen Serie bezieht er sich auf die Kunstgeschichte. Werke schimmern unscharf durch ein angelaufenes Fenster, seinen Zugang zu den Arbeiten scheint der Künstler mit dem Finger ins Glas geschrieben zu haben (z. B. »Jealousy«, Abb. 14). Dieses Mal nehmen wir seinen Blick ein und es wird unklar welche Welt auf der anderen Seite des Bildes liegt – sicher ist nur dass es ein Einblick auf etwas ist das wie er sagt »realer als die Realität ist«.



MICHAL BUDNY

In my childhood a piece of paper was like a promise of adventure, a possibility to create my own world of some real elements. Fear of the other children made me closer to a piece of paper which was like an asylum. I could put some distance and blow town in my piece of paper. I observe surroundings

and I try to understand it, deriving subjects of my life. Paper, cardboard change into objects, notes on them are fingerprints, scratches of tools, traces of common activities. I am aware that things are not permanent or long-standing but it happens that I would like to make them continued as long as I can.



Gravestone, 2003
cardboard, old cover paper
87 x 66 x11 cm



Snow, 2005

cardboard, paper, scotch tape

3 elements, 100 x 65 x 12,5 cm / 58 x 65 x 12,5 cm / 95 x 165 x 12,5 cm

IGOR KRENZ

Films (logical mind games) are based on different assumptions where the title contains a thesis and the contents of the film itself provides a proof of the assumption. They question the existing systems of values and point to the relations between the motivation for activity, the activity itself, and its result.

&

Films are a result of experiments, carried out on commonly accepted ideas. Ideas presented in a different context, questioned, and challenged, change their ascribed meaning. And then, absurd comes in. Absurd which is not a nonsense but rather is a meeting of two or more true statements. Results in contradiction, which may become a new entity.

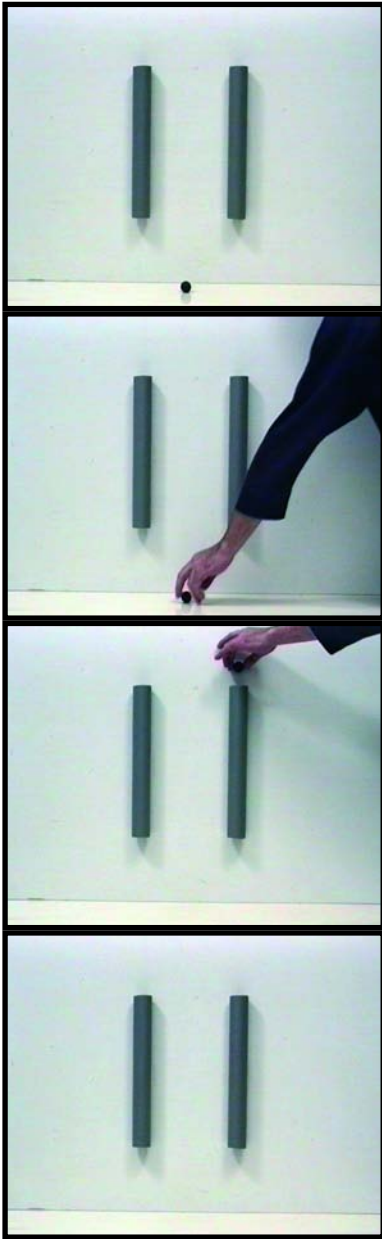
&

Motivation and action are more important than results of it. To exist a movie should have the beginning at the beginning but it does have to have the end. Watching a movie twice does not equal watching the same movie, they may be different, although they are identical.

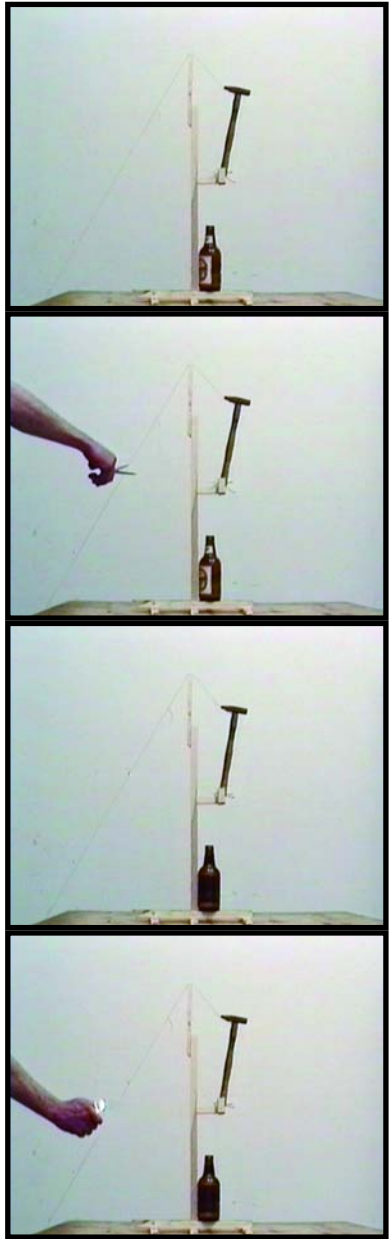
...



Stone and Can, 1998
Video, 10' 12"



Double Disappearance of the Ball in parallel Space, 1999, Video, 45"



Fire is better than Scissors, 1990
Video, 27"

ZBIGNIEW LIBERA

Libera's work refers to commercial colloquialism and social behaviour patterns – also the ones modelled by media and advertising. These works exert a similar influence as computer viruses. After a particular system has been recognised, its similarities are recreated. However, they are contaminated by some specific feature which reveals, or »projects«, certain qualities of the system and its patterns of functioning.

Piotr Ryerson from Zbigniew Libera
Correcting Devices, CCA Warsaw 1996



Che (Positives-Series), 2003, black and white photograph, ed. 10, 120 x 180 cm



Bikers (Positives-Series), 2003, c-print, ed. 10, 120 x 180 cm



Nepal (Positives-Series), 2003, black and white photograph, ed. 10, 120 x 180 cm

BARTEK MATERKA

At the moment I am working at least in two areas of my interest. Actually all of them came from my early fascination with photography. One of them concerns organisms, I am trying to come through the tissue of my everyday surrounding. This I make in my paintings with plants, insects which I am enlarging so that they come out as very complex beings which normally can hardly be noticed and also in the cityscapes which I am diminishing to embrace them more easily and understand a little bit.

The other one regards the ways in which comprehensible images can be produced. Once I worked with the offset and silkscreen printing machines I got hooked on finding out how I could use that experience in my painting. To split

the image and uncover its structure and look into the inside not only skim the surface. That's also why raw photography has never satisfied me enough. It also includes the paintings I make out of the letters which are the equivalent of the screen in the printing process.

I don't think I would ever devote myself to one aspect of painting, as each discovery leads me to another search, that's why I don't focus on working out the style, I'd rather name anything appropriately to its nature which, whether I want it or not, will always be my subjective view. I try not to declare any strict statements when I don't know what's behind the next hill, I think that it would make all of my efforts end up in vain.



Untitled (Flower), 2004
oil on canvas, 35 x 35 cm



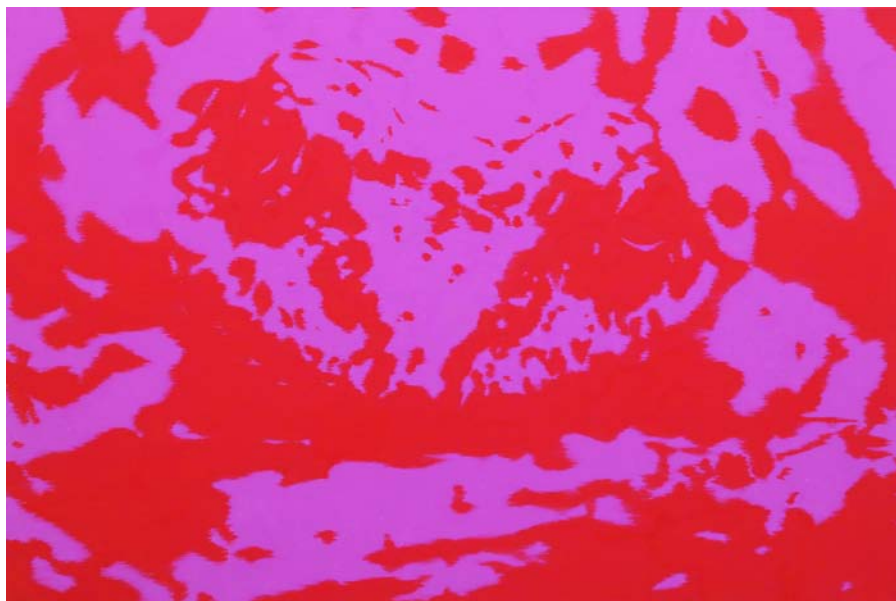
Untitled (Insect), 2004
oil on canvas, 75 x 75 cm



Untitled (Plants), 2004
oil on canvas, 120 x 130 cm



Untitled (Trees), 2004
oil on canvas, 150 x 100 cm



Untitled (Frog), 2004
oil on canvas, 100 x 150 cm

MOCHALSKA & BLACHUT

It would seem to you that I know something about it, maybe, but to me it seems different.

Chapter I When I came back

When I came back home, that sculpture was simply standing on our floor. Bwahootek showed me a drawing (scribbling) from which it originated. It was mine, but I thought I had never seen it before.

~~There were more drawings on that piece of paper, even better than that.~~

Hectic. New inhabitant, maybe intruder.

Chapter II About something else (where)

A place we live in is in the center of the city. I like it, but it's not our place really. This thought keeps hidden in the back of my head and I'm not able to tidy it up (that place). One hundred and five steps leads to the park where I take myself for a walk, just hoping to get rid off it (that thought), fight it with the smell of evaporating ground? Or anything.

Chapter III A walk, when it's ready

We are looking at each other (we and the sculpture). There is white dust all over our flat, maybe I'll hover it tomorrow. We go for a walk. We walk past other people, who had the same thought (they wanted a walk, too).

Chapter IV Not ready



Untitled, 2004

objects (paper-mâché, plaster, ed. 5, 37 x 33 x 18 cm / 10 x 10 x 4,5 cm); photos (series of 8 lambda-prints, ed. 5, 58 x 43 cm / 37 x 50 cm)

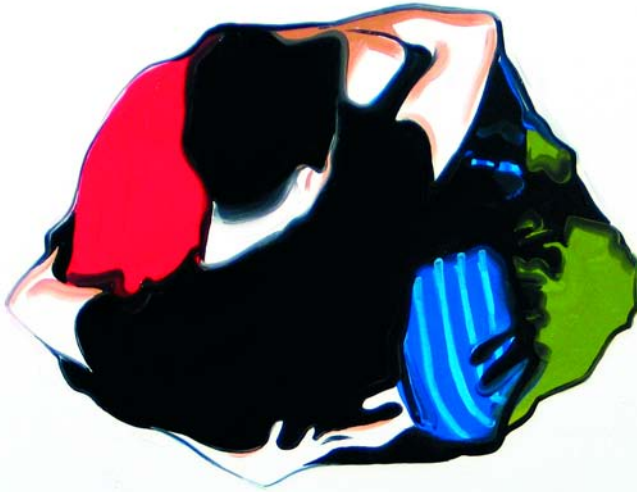


Untitled (Vienna), 2005
pedestal 80 x 16 x 16 cm, 3 balls \varnothing 5,8 / 7,3 cm
lambda-prints on pvc, ed. 3
41 x 31 cm each

ZBIGNIEW ROGALSKI

(...) While in those paintings the compositional approach is taken from portraiture in his symbiotic Zbylina series (all 2004) Rogalski utilizes an overhead view to allow his subjects – intertwined lovers – to become increasingly abstract, something that lends these images a strong sense of movement, as if the paintings

capture a twisting and rotating embrace. As in dance, it is as if the struggle for definition – whether of the Self or an intense personal relation – is something that can only be expressed in bodily re-negotiations expressed in the endless nuances of posture. Here the overhead view – one of the hallmarks of modernity



Zbylina, 2004, oil on canvas, 90 x 90 cm

(i.e. the view from a tower block onto the street or from airborne transport as opposed to the one from beneath an awe inspiring painted cupola preaching from above). In these works however, the overhead view is more claustrophobic – it might be that of a brief low altitude outer body experience or just a domestic

ladder. This view gives Rogalski the chance in his paintings to adopt an attitude of studied detachment at close quarters that nevertheless implies a longing to return.

Dominic Eichler
Berlin, June 2004



Zbylina, 2004, oil on canvas, 90 x 90 cm

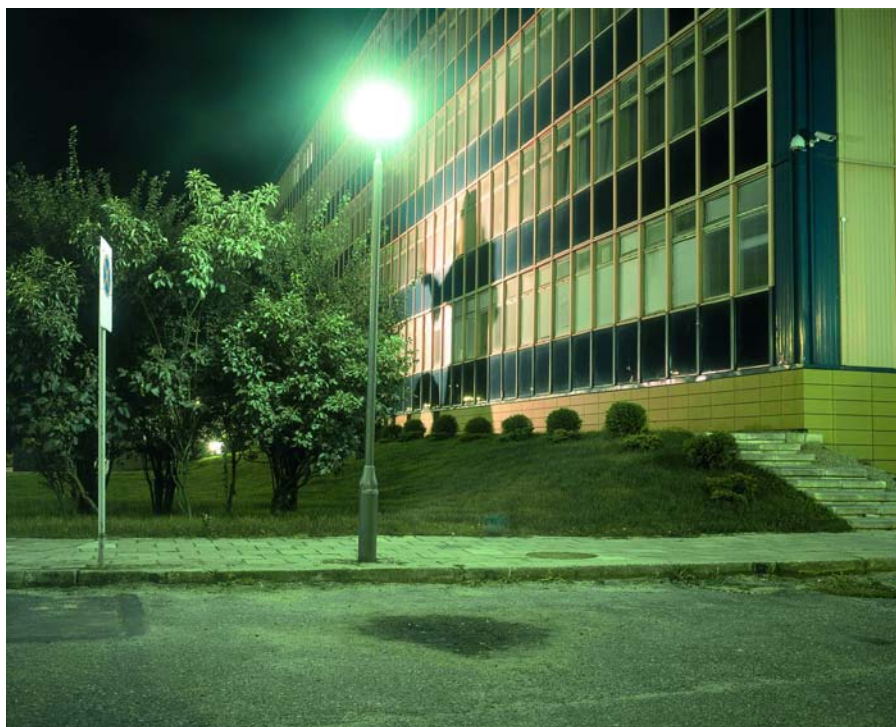
SZYMON ROGINSKI

At night, across the gloomy landscape of cities and small towns, neon lights shine bright, odd lamps illuminate monuments, civil buildings and factories. Streets are deserted. No one leaves home after dark and instead of lamps, windows are lit up by the light of a TV screen, which is the only »window to the world« in these places.

Driving by night and taking photos of those apocalyptic landscapes I feel as if I was discovering new worlds, constantly ready to face the unknown. There are times when I don't see sunlight for days. Those moments make me believe in the bizarre reality resembling post-nuclear locations from console games.



Dolny Slask #1, 2004, lambda-print on aluminium, ed. 5, 130 x 160 cm



Opole #1, 2004, lambda-print on aluminium, ed. 5, 130 x 160 cm

BIOGRAPHIES

MICHAL BUDNY

Born 1976 in Leszno.

Lives and works in Warsaw.

SOLO EXHIBITIONS

2004

Center for Contemporary Art Ujazdowski Castle, Warsaw, PL

2003

Raster, Warsaw, PL

GROUP EXHIBITIONS

2005

Prague Biennale, Prague, CZ

Revenge On Realism, Krinzinger Projekte, Vienna, A

2004

From My Window. Artists and their Territories, Ecole Nationale Superieure des Beaux-Arts, Paris, F

Jahresgaben 2004, Westfaelischer Kunstverein, Muenster, D

Emilly Tsingou Gallery, London, GB

Nowa Huta. Kunst aus polnischer Sicht, Westfaelischer Kunstverein, Muenster, D

Rheinschau. Art Cologne Projects, D

The Parallel Action, Foksal Gallery Foundation, Cieszyn, PL

At home, The Letterkenny Art Centre, Letterkenny, IRL

Die leichte Arbeit, Kulturbrauerei, Berlin, D

Prym, BWA Gallery, Zielona Gora, PL

Pluzzle, galerie griedervonputtkamer, Berlin, D

IGOR KRENZ

Born 1959 in Katowice.

Studied 1981 - 86 at the Academy of Fine Arts in Warsaw. From 1990 on focused on video and photography. Founded ZF KINO Experimental Video and New Media Group in 1999. Became member of Azorro Group in 2001.

Author of about 60 films.

Lives and works in Warsaw.

SELECTED SOLO EXHIBITIONS

2004

Arsenal Gallery, Bialystok, PL

2003

Raster/TR Gallery, Warsaw, PL

Media Art Biennial Wro '03, Wroclaw, PL

2002

Projektor Gallery, Art Center, Poznan, PL

2001

MDK, Szubin, PL

2000

Center of Contemporary Art, Okna Gallery, Warsaw, PL

SELECTED GROUP EXHIBITIONS

2005

Revenge On Realism, Krinzinger Projekte, Vienna, A

2004

De ma fenetre, Ecole Nationale Superieure des Beaux-Arts, Paris, F

My Blood is Electric, Spitz Gallery, London, GB

Sometimes I'm happy, sometimes I'm sad, Recent strategies in Polish Video Art, The School of Art Institute of Chicago, USA

Videozoom, Sala Uno Gallery, Rome, IT

Polish Test Card, Current Tendencies in Polish Video Art, Bunkier Sztuki Gallery, Krakow, PL

Le Plateau Gallery, Paris, F

Pankow Gallery, Berlin, D

Le Tribu Festival, Dijon, F

Meeting Point Festival' 04, Kronika Gallery, Bytom, PL

Arts Centre, Letterkenny, IE

Video-Medeja - 8'th International Video Festival, Novi Sad, CS

ESF Festival, Novosibirsk, RU

Last few days of laboratory space, Center of Contemp. Art, Warsaw, PL

Terra Polska, Kulturbrauerei, Berlin, D
Interkosmos, Raster, Warsaw, PL
2003
Public Space in Polish Video Art,
Transmediale Events, Berlin, D
New Video from Poland, Atelie Nord,
Oslo, NO
Videokont, Media Art Festival, Lublin, PL
l' Epicerie, Teatr Academia, Warsaw, PL

ZBIGNIEW LIBERA

Born 1959 in Pabianice.

Lives and works in Warsaw.

SELECTED SOLO EXHIBITIONS

2004

The Masters and The Positives, Atlas
Sztuki, Lodz, PL / PGS, Sopot, PL /
BWA Awangarda, Wroclaw, PL / Galeria
Miejska Arsenal, Poznan, PL / Biblioteka
Plockiego Tow. Naukowego, Plock

The Positives, Casino Luxembourg,
Luxembourg / Gallerie RLBO, Marseille,
F / Gallerie Danysz, Paris, F
2000

The other type of prison, American-
European Art Associates, New York, USA
1998

Correct me if I'm wrong, Guy Mc Intyre
Gallery, New York, USA
1997

Gallerie Wang, Oslo, NO

Gallerie Faurschou, Copenhagen, DK

SELECTED GROUP EXHIBITIONS

2005

Revenge On Realism, Krinzinger Projekte,
Vienna, A

2004

Memories du Temps de L'immaturite,
Passage de Retz, Paris, F

Paisatges Mediatics, Fundacio »la
Caixa«, Lleida, PL

De Ma Fenetre, Des Artistes et Leurs
Territoires, Ecole des Beux Arts, Paris, F

Pod flaga bialo-czerwona, Museum for
Contemporary Art, Tallinn, EE / Centre
for Contemporary Art, Vilnius, LT

Privatisierungen, Zeitgenössische Kunst
aus Osteuropa, Institute for Contempo-
rary Art, Berlin, D

Warszawa–Moskwa/Moskwa–Warszawa
1900 – 2000, Zacheta, Warsaw, PL

Apparemmment Leger, Semaines Europe-
ennes de L'image, Le Havre, F

Od represji do promocji, BWA Arsenal,
Poznan, PL

EU Positive, Kunst Akademie, Berlin, D
2003

Neuropa, Gallery XXI, Warsaw, PL

Integracja, Program Gallery, Warsaw, PL
2002

Mirroring Evil, Jewish Museum, New
York, USA

2001

Ironia, Fundacio Joan Miro, Barcelona, ES
Irreligia, Atelier 340, Brussels, BE

Anteprima Bovisa, Milano Europa 2000,
Milano, IT

Negocjatorzy sztuki, Bunkier Sztuki,
Kraków, PL

Na wolności / w koncu, Królikarnia,
Warsaw, PL

Zimna Wojna, Stowarzyszenie Teatralne
Laznia, Kraków, PL

2000

Scena 2000, CSW Zamek Ujazdowski,
Warsaw, PL

In Freiheit / Endlich, Staatliche Kunst-
halle, Baden-Baden, D

After the Wall, Hamburger Bahnhof,
Berlin, D

What, how and for whom, HDLU,
Zagreb, HR

L'Autre Moitie De L'Europe, Jeu De
Paume, Paris, F

The Toy Show, Nikolai Fine Art, New
York, USA

1999

Aspects / Positions, MUMOK, Vienna, A
After the Wall, Moderna Musset,
Stockholm, SE

Pink for boys, blue for girls, NGBK,
Berlin, D

Persuasion, Lombard and Fried Gallery,
New York, USA

Absence/Presence, Nash Gallery, Uni-
versity of Minnesota, Minneapolis, USA
1998

Medialisation, Edsvik Konst, Stock-
holm, SE

At the time of writing, CSW Zamek
Ujazdowski, Warsaw, PL

Antoni, Delvoye, Lemmerz, Libera, Quinn,
Fauschou Gallery, Copenhagen, DK
1996

Universalis, XXIII Biennale, Sao Paulo, BR
The Thing Between, Technische Samm-
lungen der Stadt Dresden, D
1995

Beyond Belief, MCA, Chicago, USA
New Is for New Years, Künstlerhaus
Bethanien, Berlin, D
1994

Medienbiennale Minima Media, Leipzig, D
Europa, Europa, Kunst und Ausstellungs-
halle der Bundesrepublik Deutschland,
Bonn, D
1993

Emergency, Aperto 93, XLV Biennale di
Venezia, IT

Unvollkommen, Museum Bochum, D

BARTEK MATERKA

Born 1973 in Gdansk.

Graduated from the Academy of Fine
Arts in Cracow in 2004.

Works and lives in Cracow.

SOLO EXHIBITIONS

2004

Raster, Warsaw, PL

GROUP EXHIBITIONS

2005

Revenge On Realism, Krinzinger Projekte,
Vienna, A

MOCHALSKA & BLACHUT

Honorata Mochalska was born 1973 in
Poddebice. Andrzej Blachut was born
1970 in Kamienna Gora.

Graduated from the Academy of Fine
Arts in Wroclaw.

Work and live in Warsaw.

SELECTED SOLO EXHIBITIONS

2004

TR, Warsaw, PL

2001

Juice Moment, Galeria Entropia,
Wroclaw, PL

Bagatt Showroom, Warsaw, PL

1999

Kiss a cat, Galeria Miejska, Wroclaw, PL
Animation Supplies & Equipment,

Galeria Entropia, Wroclaw, PL

Pink Planet, Galeria 312, Wroclaw, PL
1998

Nice objects, Galeria Entropia, Wroclaw

SELECTED GROUP EXHIBITIONS

2005

Revenge On Realism, Krinzinger Projekte,
Vienna, A

2004

Emily Tsingou Gallery, London, UK

2003

Drawing Book, Raster, Warsaw, PL

2001

Relax, Galeria Arsenal, Bialystok, PL

2000

Assembly Kit, Centre of Polish Sculpture,
Oronsko, PL

ZBIGNIEW ROGALSKI

Born 1974 in Dabrowa Bialostocka.

Graduated from the College of Arts in

Suprasl in 1994. Studied 1995 -1999 at the Painting Department of the Academy of Fine Arts in Poznan (M.A., Prof. Jerzy Kalucki). Member of Magisters 2000 – 2002 (together with Hubert Czerepok).

Lives and works in Warsaw.

SOLO EXHIBITIONS

2005

Death of Partizan, Raster Gallery, Warsaw, PL

2004

Mute, Zbigniew Rogalski, Galerie griedervonputtkamer, Berlin, D

2003

Self-portrait Under The Canvas, Arsenal Gallery, Bialystok, PL / Raster Gallery, Warsaw, PL

Painting, BWA Gallery, Zielona Gora, PL / Kronika Gallery, Bytom, PL

2000

Painter, Center of Contemporary Art Zamek Ujazdowski, Warsaw, PL

Child In Time, ON Gallery, Poznan, PL 1999

Painting, Arsenal Gallery, Bialystok, PL

GROUP EXHIBITIONS

2005

Revenge On Realism, Krinzinger Projekte, Vienna, A

2004

PLuzzle, Galerie griedervonputtkamer, Berlin, D

From My Window, Galerie de l'Ecole Nationale Superieure des Beaux-Arts, Paris, F

Galerie Rüdiger Schöttle, Munich, D

Under The white-red Flag - New Art From Poland, Contemporary Art Center, Vilnius, LT

National Centre for Contemporary Arts in Moscow, RU

Breakthrough Grote Kerk, Hague, NL 2003

Malerei, Johnen + Schöttle, Cologne, D
Under The white-red Flag - New Art from Poland, Art Museum of Estonia, Talin, EE
The Age of Romanticism, Polish Institute in Kiev, UA

2002

Rowelucja, Raster Gallery, Warsaw, PL

All Right, Kunst Büro, Vienna, A

2001

Poznan - Slubice, Prowincjonalna Gallery, Slubice, PL

Fish Eye, Baltic Gallery Of Art, Slupsk, PL
4-th National Exhibition Of Young Painting, Awangarsa Gallery, Wroclaw, PL

Relax, Arsenal Gallery, Bialystok, PL

Kolmo K Ose, Dom Umeni, Opava, CZ
Young Polish Painting, Arsenal Gallery, Lublin, PL

2000

A Model Kit, Center Of Polish Sculpture, Oronsco, PL

Scene 2000, Center Of Contemporary Art, Zamek Ujazdowski, Warsaw, PL 1999

Polish Geometrical Abstraction, Awangarda Gallery, Wroclaw, PL

The Young Art From Poznań, B Gallery, Frankfurt/Oder, D

Painting Biennial, Bielska Gallery, Bielsko Biala, PL

SZYMON ROGINSKI

Born 1975 in Gdansk.

Works and lives in Warsaw.

SOLO EXHIBITIONS

2004

TR, Warsaw, PL

GROUP EXHIBITIONS

2005

Revenge On Realism, Krinzinger Projekte, Vienna, A

2004

Zasiedzenie, Arsenal Gallery, Poznan, PL

IMPRINT

This catalogue is published on the occasion of the exhibition »Revenge on Realism - the fictitious moment in current Polish art« (March 4th – April 23rd 2005) at Krinzinger Projekte, Vienna.

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Edited and published by Krinzinger Projekte, Schottenfeldgasse 45, 1070 Vienna, Austria

idea for the exhibition:
Dr. Ursula Krinzinger

curatorial concept / editorial office /
graphic design: Severin Dünser

translation of the introduction:
Camilla Nielsen

print: Druckerei Goldstein, Obachg. 26,
1220 Vienna, Austria

cover: detail of Michal Budny's »Gravestone«, 2003 (see page 14)

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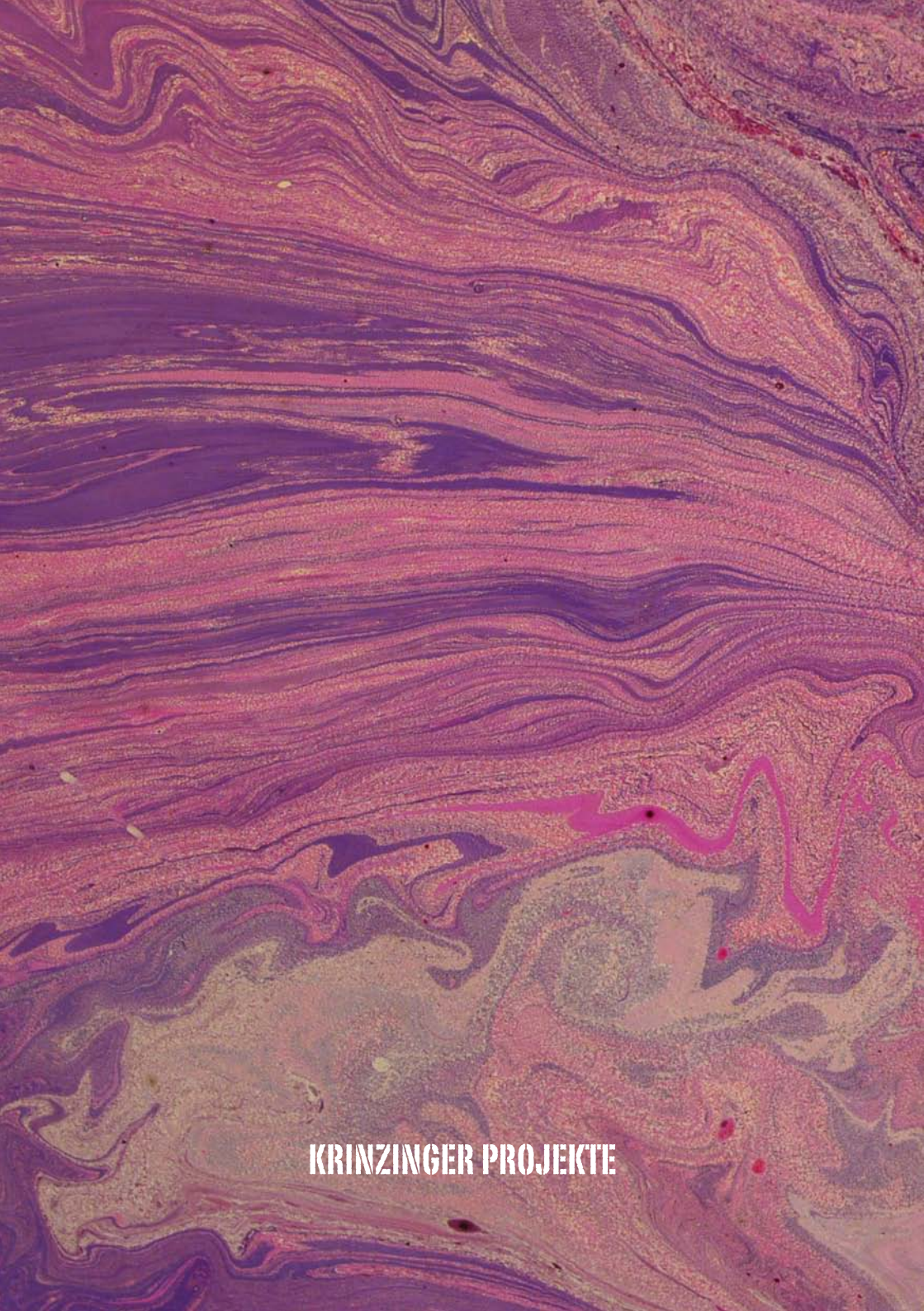
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We would like to thank the following persons and institutions:

Lukasz Gorczyca, Michal Kaczynski and Agnieszka Sural / Raster gallery, Warsaw
Jacek Michalak / Atlas Sztuki, Lodz
Cesary Kruk / Polnisches Institut Wien





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