

READY STEADY ART!

a summary of
the educational
project
2012–2014

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...READY?

from passers-by to co-creators

The present day affords us a fast-paced life, with spare time a luxurious commodity, and one which does not seem to be used very efficiently. Hurriedness, passivity and laziness are factors behind our preference for readily available portions of information that we are given by the media. These pieces are aimed at mass audiences and are therefore subject to standardisation. The audience is a client, who becomes glutted with information junk, with ideas turned into meaningless slogans. Is there any way to make more people treat art as an intentional experience which would be absolutely independent from the commercial structures of their lives? The predisposition towards a conscious bond with art is indeed a part of the structure of *habitus*, and its quality is built during the socialisation process. Pierre Bourdieu thought that upbringing and education have the most influence on our attitude to art. In view of this, the only suitable way out of the present situation would be educational reform aiming at increased cultural capital.

But perhaps there are other ways, too. Our project *READY, STEADY, ART!*, which we have been realising at the BWA Contemporary Art Gallery since the beginning of 2012, is aimed at those who have little or no relationship with art. The idea of the project is to increase participation in art and culture through a process of forging social relationships. Passers-by are no longer treated as passive individuals, and so they become not only active receivers, but also have elements of creative action, and are equally responsible for its character and for the relationships that occur between the various participants. There is integration at various levels, which apart from 'art-receiver', also include 'artist-receiver' and 'receiver'. The art events take place in different areas of Katowice, complemented by workshops and lectures held in the gallery. 27 artists and educators from across Poland have so far accepted our invitation and have realised a total of 21 artistic actions, including ephemeral performance works as well as extended enterprises with a social mission. There were also five actions realised based on the ideas of the people who entered the annual contest organised within the project.

There is a long way from being accidentally involved in an artistic 'trap' to becoming a conscious participant of cultural life, but a long-term system of small steps seems to produce impressive results. Our project aims to diminish distance between the audience and contemporary art. This is the kind of art that many of us approach with apprehension because we think that it is incomprehensible and hard to interpret, as it requires us to abandon schemata and categorisation. Contemporary art affirms no universal truths about reality, quite the opposite – it is about creating individual and unique expressions. Art is an area of capabilities, and it is entirely up to us whether we realise them or not.

...READY?

– **Aneta Zasucha** (project conception and coordination)

READY STEADY ART!

2012 first edition

second life PIOTR LUTYŃSKI

a painter in urban space IGNACY CZWARTOS

pipephone KATARZYNA JANKOWSKA, MARTA KARALUS

greenery swapject PAWEŁ SZEIBEL

spatial portrait KRZYSZTOF MORCINEK

observing the new world PAWEŁ KULA

art-filled sandpit MONIKA GOETZENDORF-GRABOWSKA

splendid angel LUCILLA KOSSOWSKA

placed under protection MARIA PARCZEWSKA

art in/of reaction TOMASZ WOJTASIK

competition entries

things you don't know about the rawa river LESZEK KAPCIA

1000 dreams MATEUSZ BUTOWSKI

starch it up DOMINIKA KUPKA

2013 second edition

occupy art! JANUSZ BYSZEWSKI

art lover KAROLINA BREGUŁA

innocent eye MARIA STAFYŃIAK

non-duties DOROTA GRUBBA-THIEDE

sunday best ARTI GRABOWSKI

what do we need contemporary art for? PIOTR LUTYŃSKI

a competition entry

an urban carpet ANETA HĄC

2014 third edition

logged in 3D – DESIGN FOR KIDS: MAGDALENA KREIS,
NATALIA ROMASZKAN

the wind in the willows MICHAŁ BRZEZIŃSKI

exercise in unluckiness MONIKA DROŻYŃSKA

performances DANCERS FROM THE BYTOM DANCE DEPARTMENT
PWST KRAKOW: AMANDA BARNAŚ, ANNA MIKUŁA, DARIUSZ NOWAK,
GRZEGORZ ŁABUDA

the art of observation MICHAŁ ŁUCZAK, MAREK WOŹNICZKA

a competition entry

kato dizajn MAGDALENA KREIS, NATALIA ROMASZKAN (WORKSHOP
WITH WZORRO DESIGN)



a painter in urban space



second life

Project 'Second Life' was launched in New York in 2007. Lutyński's idea – *How to bring a dead deer back to life in a big city?* – started as a two-week long performance (a stag's head was mounted on the artist's torso, likening him to a mythical centaur). The world seen through a deer's head changes our viewpoint, our behaviour and other people's reactions, just like when we put on a punk jacket or buy a new car.



Dressed in works of art, the artist embarked on a performative walk along the Katowice streets, hoping that this action would prompt people to ponder over the condition of contemporary art.



pipephone



– *Since there is no way to eliminate urban sounds, at least they can be used in a creative way.*
– **Marta Karalus**



This site-specific installation design makes use of the (audio) space of the city, as well as of natural processes, such as a water flow (a fountain), and at the same time allowing for active audience participation in the construction process. Art in public space that grows out of control, like a virus, could be a way for the participants to express their needs. Constructing a large installation using a simple material – PVC pipes – results in the area becoming both the material and the medium of communication.

The perception of the modern city space is dynamic and engages all senses. An interactive structure of the Pipephone turned into a unique audio recording, an urban music score. Contact microphones, installed inside a new acoustic body, enabled recording of a musical piece that was created in its cells. The soundscape of a city fragment was examined, paying special attention to acoustic ecology; additionally, sounds coming out of the fountain were emphasised, and possibly upgraded to *hi-fi*.



– *Children* helped us build an acoustic instrument in the city – what we did was pierce the urban sound sphere using a system of pipes.
– *Katarzyna Jankowska*

greenery swapject



– I would like to realise an artistic action that would trigger positive social behaviour. My aim is to set up a space where people would be able to swap pot plants. This idea was inspired by my observation of amateur gardeners, who are engrossed in growing various species of plants. I think the city centre could accommodate a place where inhabitants could swap or give away spare pot plants, all free of charge. This *swapject* could become a venue for meetings and exchange of gardening advice. It could become a symbol of certain gardening ideas. It will exist in the city space for two months, allowing people to leave their pot plant and take another one home in exchange.

– Paweł Szeibel



spatial portrait

– My regular job involves arranging displays and working with space, so the workshop turned into a playful spatial task with flat elements. I once made an artwork which featured my son and which consisted of over 2000 pieces that were put together at various intervals, and I used this as a springboard idea for spatial photography. Understanding how sculpture functions in space is a basic task. The idea prompts people to create and shape their aesthetic taste.

– Krzysztof Morcinek



The arrangement of photographic elements and the elements already in the park acted as a spur for a creative compilation; the fun activity involved upsetting the existing scenery with new graphic elements, so creating a spatial structure in relation with nature. The workshop intended to give participants the opportunity to raise their awareness of the connections between the elements that make up scenery.



observing the new world



– My aim was to encourage participants to look at our surroundings in a different way, to see the familiar space with new eyes and to provide it with a new name. My original profession is photography, so I tend to go back to the experiments that I cherish in artistic activity – exploring photography and its peripheries, phenomena of light sensitivity, image projection, constructing optical toys. They are all very important to me and, equally importantly, there is a transposition of these artistic explorations into my educational activity. (...) If you ask me whether I am more of an artist than an educator or the other way round, the answer is not easy, because I can see great affinity between these two occupations. My artistic endeavours quickly fit into and add to my educational activity, while my experience of working with children or adults imbues my artistic activity, so I actually think of the two as inseparable.

– Paweł Kula



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The action, which was preceded by a workshop, included a few happenings in urban space. Each participant prepared a tool which allowed them to observe the New World – a piece of a pipe on a simple tripod. We used this basic telescope to discover new unknown planets, planets thriving with life and abounding in surprising life forms. As we walked around the city, we were looking for our planets and sharing the message coming from this New World.



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art-filled sandpit



– It is not the final product that matters, but the process which is occurring and which is so engrossing that it results in meditation. This was precisely what I offered them to – ‘sand meditation’. The process of touching the material and listening to oneself was actually a moment of tranquil time out. I think the greatest benefit of an art workshop is when children work on their inner selves guided by their own needs. I like it when children are rebellious, in dissent – the more they stray away from the pattern, the more creative they are. Children shouldn’t be disturbed, a conscious teacher should not disturb, but lead, advise and observe. Someone once said that a child does not produce art but an artistic product. I cannot agree with it – the truth is found in what comes from the heart, not from the mind.

– Monika Goetzendorf-Grabowska





photos A. Chrobak



A sandpit – a magical playground and venue for meetings. Fun with sand, building castles and other structures are some of the most natural children’s pastimes. Contact with a natural material helps them develop spatial imagination and stimulates the sense of touch.

The workshop was aimed at young participants and receivers of art – kindergarten children.

Our fun activities revolved around the subject of the surrounding city.

During the first part of the workshop we joined in an effort to recreate activity in our sandpit, including streets, buildings and squares.

The familiar pastime of making sandcastles was used to create a city. It served as an excuse to include the city in our urban pictures, which were realised using decorative coloured sand. Textural, coarse pictures stimulated our fingers to discover the world through touch.





splendid angel



– In this project, I focused on stirring up positive emotions in children, and on securing their conviction that we are protected, guarded by some superior forces, which in this case happened to be Angels. (...) Just putting on the wings empowered them with the right to become their own guards for the rest of their lives – these Angels are in us.

– Lucilla Kossowska



This artistic action, preceded by a workshop, aimed to initiate the participants into the arcana of surrealism – an art movement that draws on the subconscious and has the power to open doors and provide access to our inner world. Workshop participants played a game entitled 'Splendid Angel', during which they brought their 'Guardian Angel' into light and they walked the streets of Katowice dressed in their own handmade wings. The action was supported by the House of Guardian Angels Association (Dom Aniołów Stróżów) in Katowice.

placed under protection



– I asked participants to reveal what were some important words in their lives and what they thought to be important and worth pondering over at that very moment. As a result, we had a chain made up of multiplied words 'love'; 'friendship' was also present, and another long radius included 'work'; 'health' and 'joy' came up, too. I have only mentioned words that have been repeated by many people, and this aspect of community, which is close to everyone, has been undoubtedly amplified by the form. On the other hand, our individuality, which we consider our separateness, constitutes the circle with individual words. Here, we can find, 'imaginativeness' or 'responsibility'. Whoever read all these words, and it was exactly what passers-by did when they bumped into this unexpected object, they wanted to contribute because they felt there was some positive energy resulting from this action. When we question the point of carrying out actions in urban space, then such great engagement of passers-by provides as with a positive answer. I was invited to take part in the **READY, STEADY, ART!** project and it seems very interesting. The idea behind it is to cater for all those who don't visit galleries and to provide them with an opportunity to get in touch with the output of today's art and animation. Nowadays, artists do turn to viewers and ask them to participate, they would like to engage people in the dialogue with their works, and projects like this help build a bridge between artists and viewers. Such projects are usually based on the participation of the otherwise passive audience, converting them into co-authors of certain events. My contribution to the project was an action entitled 'Placed under Protection', referring to the memorable 'No Trespassing' signs, which were essentially meant to protect something that was valuable at the time. Now, what I see as valuable are words that denote what is important to us in our private life. Participants used green cards to write what they give to others, and blue ones to write – as a complementary activity to the previous part – what they get. But then, a question arises: why is it happening in communal, public space – in the street or in a park? This is a question that we animators and educators like to ask ourselves: should public space be reserved only for anonymous acts, or is it an appropriate place for privacy, for sharing personal reflections; can we take the question 'How many times have you been to the museum?' and change it into 'How many times has a museum been to your place?'. I think that our particular action, as well as the whole **READY, STEADY, ART!** project poses this question and answers it at the same time, because it is by means of this type of projects that museums visit the audience.

– **Maria Parczewska**

art in/of reaction

'Art in/of reaction' was a project which involved two meetings comprising elements of psycho-educational workshops and artistic actions in a public space in the Katowice city centre. We gave these meetings a working title of 'A Mask/Masks', because it was the participants who served as a pretext for action and reflection on their identity, the phenomenon of development, their needs and awareness of what is important for them, what they need from others, what they choose to conceal and to reveal.

At the conclusion of the action, masks made by the participants were left in the urban space as an intriguing vestige of the project. We extended our invitation to wheelchair users, who were welcome to come and actively participate in our project.

In the Polish language, *maska* (a mask) is a covering for all or part of the face, with holes for eyes, which is worn during masquerade parties, folk rituals or by actors in a theatre; also, a person with their face concealed by a mask; behaviour whose purpose is to mask real intentions or feelings; a distorted facial expression, as if frozen in a grimace; a cast of a human face; a covering fitting over the nose and mouth to prevent infection from spreading; a part of an oxygen apparatus or an anaesthetic machine, which is fitting tightly over the patient's mouth and nose; a cosmetic face pack; the outer cover of a car, airplane or tank engine; a tool used for covering the field of vision in image editing; natural or artificial covering for military positions. (based on *Słownik języka polskiego*, www.pwn.pl)



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– What I am now concerned within my life is the issue of dealing with various difficult situations and with stress. Of course one could change diet, take up meditation or do physical exercises, but what really matters is support offered by another human being – and this is the issue that participants were supposed to portray on their masks. Who, what, which places or rituals help them handle everyday hardship which might – or might not – stem from their disability. People don't realise that some everyday things that they schedule or the ones that happen to them have an influence on who they are – for example, a morning coffee is a certain ritual that helps us wake up in the morning and start a new day; then, there is a group of supportive people around me; there are places where I can relax and to which I keep returning – this is the kind of reflection that I had in mind.

– Tomasz Wojtasik

10th November streets of Katowice **MATEUSZ BUTOWSKI**



1000 dreams

The concept of the action dates back to an old Japanese legend, according to which a thousand origami cranes made by one person guarantees a fulfilment of this person's one wish. However, my '1000 Dreams' action did not require any single person to make a thousand paper birds by themselves; the important thing was that the inhabitants of Katowice worked together to achieve a common goal – happiness and prosperity. Paper cranes adorned the branches of trees at the Obrońców Katowic Square. The action also related to the concept of Katowice as 'City of Dreams'.

photos B. Kusiak (1), J. Stankowska (2, 3)

26th November BWA Contemporary Art Gallery **DOMINIKA KUPKA**

starch it up!

The familiar and oft-depicted vista of Silesian backyards strewn with drying laundry took on a new surrealist shape. Starch-soaked sheets of white fabric were used to build a spatial sculpture under the arches at the rear of the BWA Gallery building.



29th October

BWA Contemporary Art Gallery, the Rawa river banks

LESZEK KAPCIA



things you don't know about the Rawa river

This action, which won the first award in the READY, STEADY, ART! competition, had a pro-ecological character. Its purpose was to raise awareness among the Katowice inhabitants about the condition of their local river – the Rawa. The action was divided into two stages – first, we took part in a workshop held in the BWA Gallery, and then we visited the river banks. We built vessels and fitted them with physio-chemical water quality test strips.



occupy art!

Each and every protest has a unique structure, bringing forth its own rituals, language, codes of behaviour; dissent, opposition, outrage, demands and growing aggression. Situations that both political and media world thrives on. The word 'occupy', which has been taken over by war, has other connotations, too. Occupying is simply taking up place, filling some space. It also means: residing or being situated in a place, taking hold of a place. The slogan 'occupying art' takes on additional meaning thanks to participants' answers to the question: 'What is art for you?'.

– *For years, I have been realising various actions* in urban, public space. With our Laboratory of Creative Education, we realised plenty of projects that fit this purpose. Basically, we assume that people are not very willing to visit cultural institutions on their own, so these cultural institutions need to visit people instead. We have embraced the idea of active culture, and our actions in open space always involve people who happen to be around. Depending on the type of action, its purpose, whereabouts, the day of the week or the country, each action is organised in a different way. Sometimes people can only

spare us a couple of minutes, but in the case of projects that are carried out at the weekend, in a park, in favourable weather conditions, they often stay with us for a couple of hours. There is a project that we are realising at the moment, which is entitled 'Art Is...', and this is a typical big-city project, which means I don't think that passers-by will stop for a long time, we might be able to get their attention and participation for two minutes at most, and we ask them a question: 'What is art for you?'. Their answers are later written on a sort on white tents, which we have put up here because the form of the project alludes

to an occupation, which is very popular nowadays. In this case what we mean is 'occupying art', which is capturing, taking hold of art. Reactions and answers of inhabitants of Katowice are no different from those from Warsaw, where I have realised this project twice, but there is a noticeable difference between the behaviour of Poles and, for example, Scandinavians, Germans and Americans, who are much more inclined to participate in similar actions. We are still unaccustomed to these types of activities and this is why we tend to steer clear of them.

– *Janusz Byszewski*





innocent eye

There is an old Indian saying; 'when I close my eyes, the world disappears', which brings up questions, such as 'what is the world?' Where and when does it emerge? How different are the worlds of people who cannot hear or see? The key element of this workshop was reflection on the role of sight in communication, culture and cognitive experience. Other issues that we discussed included: How do physical sensations contribute to the way we feel reality? What happens to reality if one of the senses is reduced in the process of cognition?



photos I. Wander

– The motto behind this workshop comes from an Indian saying: 'I close my eyes and the world disappears'. I find it very intriguing, and my artistic and educational experience revolve around the thought of the extent to which we are directed outwards, experiencing the world with our senses, how much of it is built by these senses and how much it changes if we put some of these senses at risk, or one of them at least. What I prepared for the workshop was an exercise that involves looking at some unlabelled photos. It often turns out that a picture is just a fragment of a bigger image that has already been interpreted in our mind, so we are trying to understand what happened in the photo by dipping into the information that we already have about the world and this information often turns out to be a sort of confabulation, fantasising about a certain situation. There were other tasks, which related to the tactility, to sound. I hope this set of exercises can inspire reflection about the role of the eyesight and how it creates the world.

– Maria Stafyniak



art lover



Project 'Art Lover' was a photography presenting an art lover, Everyman, a person who is not a professional art expert and who understands art differently from critics, but who enjoys it tremendously. The presentation 'Art Lover' was displayed on the facade of the BWA Gallery and in public space, and there was also a meeting with the author of the project, who discussed her works dedicated to the theme of the availability of art.

- I have taken up the subject of understanding art because I find myself in a situation when I feel uncomfortable and I think everyone has experienced something similar. We can't understand art because we believe that there is someone out there who can understand it. We judge ourselves in relation to this person, thinking that there is a group of wise men or an institution, or someone setting standards.

- Karolina Breguła

non-duties

The workshop 'Non-duties' for children, teenagers and anyone else who was interested, was a soft exercise in contemporary art analysis. The starting point was *The Head of Saint John the Baptist* by Krystian Jarnuszkiewicz, 1975. The workshop aimed to encourage participants to develop their capability for 'reading' art, including contemporary art. At the end of the workshop we used these thinking processes to build an exhibition and search for an unconventional way of displaying this laboratory material. As for the action in urban space, we walked around the city with a transparent sculpture, whose form was responsive to movement and modification. Walking a sculpture in a city was a kind of paraphrase of 'placing a sculpture under arrest' by Przemysław Kwiek, which happened in 1968 in Warsaw.

- (...) The subject of 'Non-duties' constitutes the antithesis of duties, a dominating tendency to place emphasis on responsibilities, the pressure under which something needs to be done within a certain framework; it is a subtle attempt at removing a spell of all these imperatives - explains

Dorota Grubba-Thiede (...) - The sculpture was inspired by reflection on the hierarchically administered reality, in which one has to find justification for all their actions, and in which art needs to be related to the inner unknown. Sometimes things perish as soon as we name them, and it is at this very moment that the art historian and sculptor in me approach artists, who treat experiments as a breeze of fresh air that has the power to reach people who are in no way related to the world of art.

- Dorota Grubba-Thiede (a fragment of an interview with Aneta Bulkowska in Reflektor)



sunday best



– *Actually, this action is not something I would normally do and it is the first time I have engaged in a social event that is directed at inhabitants and the street. I think I was a bit provoked by the invitation to take part in the READY, STEADY, ART! project, with its social and educational aspect and its aim of encouraging inhabitants to visit a gallery and arousing their interest in new forms of art. My contribution to the project was quite personal – I gave passers-by a white shirt each, as a symbol of celebration – and it was meant to be an invitation to take some time out and celebrate something, using this shirt to convert one day, or maybe just one hour, into a festivity, a unique and personally defined celebration. As for my previous endeavours in urban space, they all had a performative character, rather than being social actions or happenings; I would say their form was an egocentric one, a classic show-off in front of the audience. This action has a purely social character and it is something new to me. People’s reactions are generally very positive, with an accompanying distrust and suspicion, because someone is giving something out for free, but most reactions are nice. What we create on a day like this is a little bit of celebration, new relationships, an opportunity to meet new people.*

– *Arti Grabowski*

Sunday best – a white, clean shirt. This gift is a blank invitation for you to take some time out to celebrate. I would like to give you at least one day that you could use for a celebration of your choice. Let this bleached uniform of ‘extraordinariness’ become a symbolic *tabula rasa*, around which you will create your unique story. Schedule some time for celebration, adjusting it to your needs and free time. Provide the tag of this shirt with some content, building as many stories and legends as you can. Let it become a pretext to get familiar with new places, people, and their traditions; perhaps you might put an end to some conflicts? Use it as a manifestation banner, a comment, a dialogue or mental repose. Think of this shirt as of a negative to be developed, an image to be embroidered, emotions and smell that fill this extraordinary day. We have just one request of you – please come and share your celebration with others during our mid-October exhibition that summarises the project READY, STEADY, ART! at the BWA Contemporary Art Gallery in Katowice. Tell us about your special day – show us photos, documents, texts, artefacts or films. Remember that it is you who decides on the criteria, character and form in which your celebration will be presented to the audience. The results, artefacts, proofs, scripts, texts, descriptions, photos, films, short videos, documents, installations and suggestions concerning the layout and design of your exhibition should be submitted to the BWA Contemporary Art Gallery in Katowice, located at aleja Wojciecha Korfantego 6; submission deadline is September 10, 2013.

Arti Grabowski



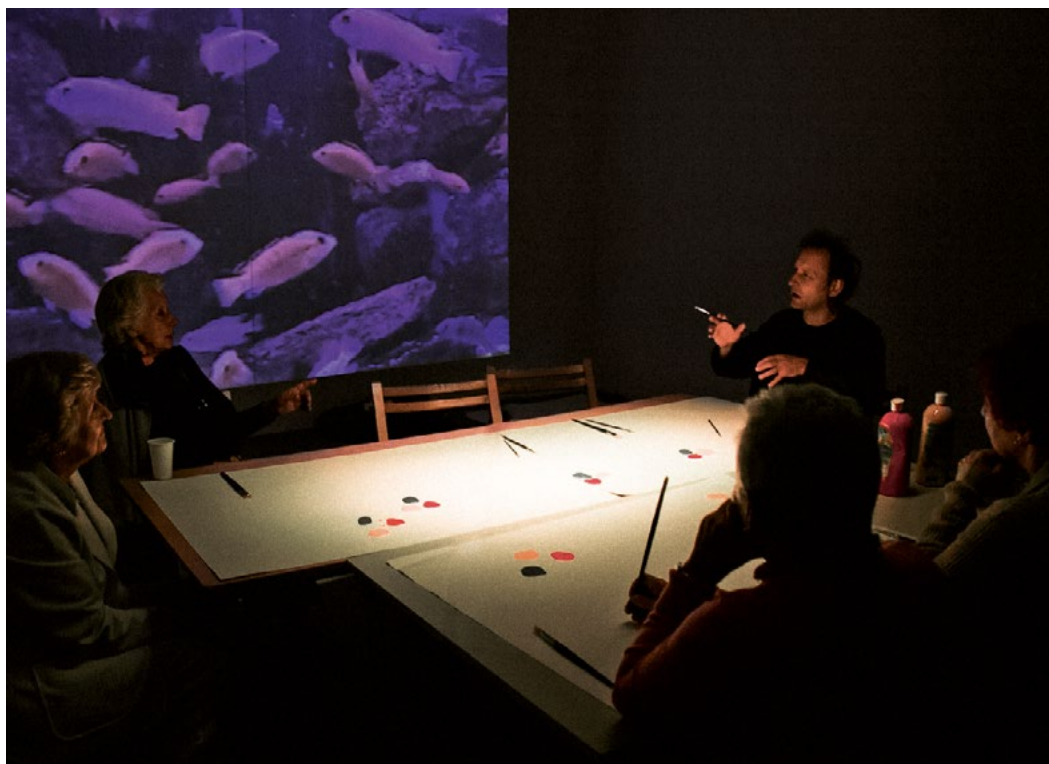
photos A. Zasucha (1,2), T. Dąbrowski (3)

what do we need contemporary art for?

– I would like to talk about an open secret – a phenomenon that relates to contemporary art. No one openly says that in fact nowadays contemporary art is hard to come by, but there is an abundance of 'artworks'. For me, art is something that happens two or three times in a lifetime, because it is so extraordinary. The public is duped into thinking that contemporary art is everywhere – in galleries and museums. I think art visits these places on such rare occasions, that if you wanted to find a picture you like, you would need to roam

the whole world looking out for it. A rational mind comes in useful, but if we want to achieve a deeper and broader understanding of reality, we need to open up our other senses as well. Art is an intermediary, it can be a substitute for religion if it is good one, which poses a problem because it is not easy for everyone to find the right art. I think everyone should find something like this for themselves, a kind of visualisation that would serve as a guidepost in their life.

– Piotr Lutyński



photos A. Tomaka-Wójcik (1), A. Hąc (2), H. Sitarz-Pietrzak (3)

an urban carpet



We used to put aside every tiny piece of textile and made bed covers from old clothes. Nowadays, when everything is available and there is no problem with supply, we could go back to these old techniques of using leftover materials, instead of chucking things out. Also, carpets have an unusually deep history, playing very important roles in the history of humanity. They were used during religious, social, political and family events. There were prayer rugs, which were believed to possess supernatural qualities. Carpets functioned not only as a part of the floor insulation system, protection from cold earth, but also as curtains that separated rooms, as pillows and decorative elements. Traditionally, carpets were woven by women, especially the young ones as they had good eyesight and dainty fingers. Richly decorated carpets and kilims made up a bride's dowry and they stayed in the family forever.

Apart from its recycling function (using old clothes that were brought by Katowice inhabitants), the project had a social aim, as it was supposed to encourage interaction between inhabitants who were invited to join in a communal job of weaving a carpet. The final product – a carpet that was

placed in urban space – could be used by anyone wishing to have a rest in the open air. It was also a conscious and creative effort to change urban space into a place that would be friendly, domesticated and familiar.



3



logged in

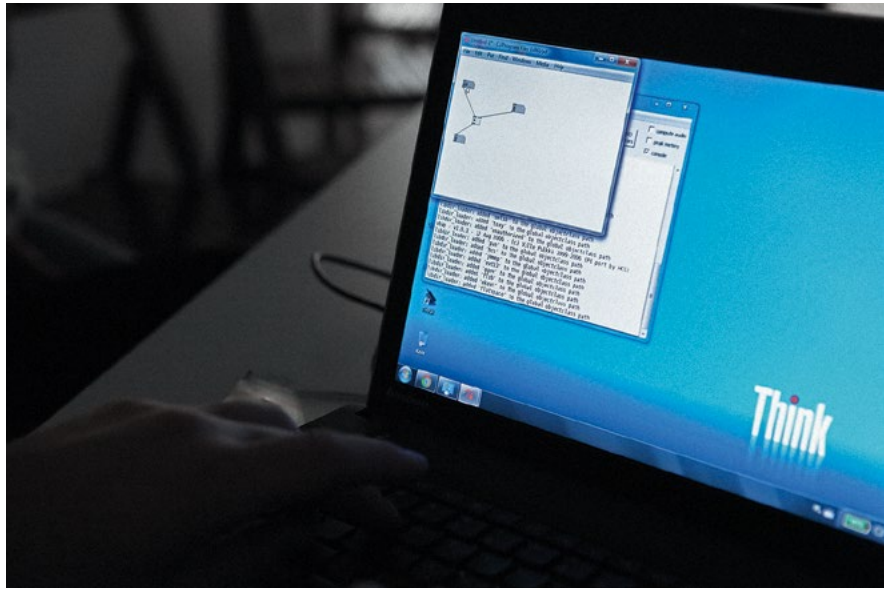
'Logged In' was a two-day-long action involving children aged ten and over. Our Saturday sessions familiarised children with principles of creating logos, typography and graphic design. On Sunday, we created an urban space installation, which referred to the modular character of the gallery's graphic sign.





– The name of our group –
3D – Design for Kids refers to our working style, because we try to work in a three-dimensional mode as opposed to two-dimensional actions. First of all, we would like to trigger a critical look at reality, everyday life, so that we could give it a good examination, but also be able to answer the questions: what is good for us, what do I like, what makes my life comfortable and what do I need?
– Magdalena Kreis, Natalia Romaszkan

the wind in the willows



The aim of the workshop was to familiarise participants with Pure Data programming, which can be used to create sound installations that can trigger interactions between plants. As a result of the workshop, participants devised and tested a program; the testing stage was conducted in urban conditions, in the streets and parks, where we were watching people's and animals' reactions to plants that were trying to get in touch with us by means of sounds.

– Due to their ideological qualities, interactive media only allow for interaction between people, whereas my principal aim was to demonstrate that this sphere of culture could also involve other creatures; all forms of life can not only somehow help us create landscape in the shape of social background, but they could also turn into actors featuring in this background.

– Michał Brzeziński



exercise in unluckiness

– The aim of this action is to join in a walk in search of a four leaf clover, but it is not really important to reach the aim, and there is no way to plan how to achieve this aim. The main thing is that it is a solitary action. The whole point of this endeavour is to focus on a single activity, which in this case is searching.

– Monika Drożyńska

Is happiness a mutation? Could it be a possible interpretation of a meaning of the four leaf clover which is a mutated version of a white clover? Scientists have been so far unable to find out what causes this muta-

tion, but we did not mean to delve into this topic. No more subversion! No more *liking* and *not liking*, no more logical thinking and judging! Also, no more other insane habits of our minds! I hereby announce the beginning of affirmation! Let us have fun! Long live absurd, jokes and fun!

'Play cannot be denied. You can deny, if you like, nearly all abstractions: justice, beauty, truth, goodness, mind, God. You can deny seriousness, but not play. But in acknowledging play you acknowledge the mind, for whatever else play is, it is not matter.'
– Johan Huizinga *Homo Ludens*





– When we perform on the stage, the reception tends to be totally different, and our acknowledgement of this reception is also different from what happens when we go out to people and perform in the street.
– Amanda Barnaś

dancing performances

A series of short performances involving dance and acting related to ordinary situations, which might have happened, yet not necessarily so. Coincidence, fun, grotesquerie. Everyday life shown with a satirical streak. Katowice's hidden corners can provide inspiration for creating art that is close to every passer-by.



– In the theatre we are kind of separated from the viewers, there is the stage and there is the audience, but in the street people mix with us, they pass by, approach us, and we interact with them, too. In the theatre, viewers come to see us, but in the street we are supposed to gather viewers around us or do something directly for them, without any previous arrangement between us.
– Dariusz Nowak

– Our aim was to show everyday situations, the ones that could happen in the street, in a city – but we showed them with a satirical bent. We tried to show the mundane in an unusual way.
– Grzegorz Łabuda



the art of observation

The art of observation has proven to be indispensable for architects and photographers alike. There are certainly few other professions which have seeing space as a key skill. However, seeing quite often stems from knowing, and if we want to see something we need to know how it should be looked at. Workshop participants had an opportunity to familiarise themselves with the most important issues regarding space as seen by architects and photographers. This review was complemented with the basic concepts in architectural theory and key principles in architectural photography.

After the theoretical session, participants dealt with some practical warm-up exercises, and finally, armed with their cameras, they set out to capture Katowice city centre. There were a few tasks in which they had to get to grips with this incredibly difficult space.

Each workshop day was comprised of theoretical and practical parts.



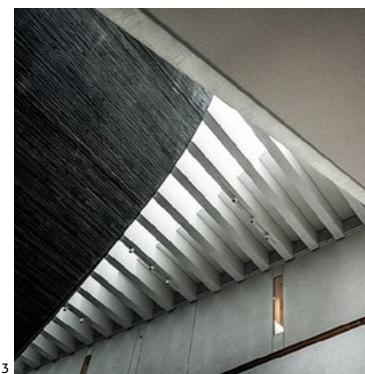


1



2

Photographs taken by workshop participants during the plein-air.



3



4

coverlings

The winners of the competition for the most interesting artistic action within the third edition of the **READY, STEADY, ART!** project were Magdalena Kreis and Natalia Romaszkan, authors of an action realised within the project 'Recipe for Small Design', which they have been coordinating since 2013.

'Recipe for Small Design' is an educational project realised with the cooperation of designers and design groups who come up with the said 'recipes' with recipients of various ages in mind. Their well thought out, ingenious and witty instructions attempt to define and capture design in our nearest environment. All recipes have been made available under the Creative Commons license, so anyone can try and bring the designers' ideas into life by creating new objects.

The Katowice edition of the project involved artists from the group **WZORRO DESIGN**: Natalia Jakóbiec, Kasia Pełka and Marcin Krater.

Under the guidance of designers, workshop participants followed their recipes and created the first ever 'Coverlings' ('Okrywki').

What are 'Coverlings' ('Okrywki')? They are things that can change the appearance of everyday objects, such as jars, mugs or food packaging. 'Coverlings' ('Okrywki') endow plain-looking objects with a unique character. Hand-made 'coverlings' can help you make over your dining table or the whole room.



3D – DESIGN FOR KIDS – MAGDALENA KREIS, NATALIA ROMASZKAN are the creative duo PRZETwórczy. They are students and graduates of humanistic and artistic university departments. Since 2010, they have been collaborating with the Dizajn Gallery at the BWA Wrocław, where they run their educational-artistic project for children and parents entitled *3D – Design for Kids*. They have already been credited with numerous projects, including *Design Now! (Teraz dizajn!)* (2011), *Design for All (Dizajn dla wszystkich!)* (2012), and *Recipe for Small Design* (2013). They are also authors of the publication *Our Design Notebooks (Zeszyty do dizajnu)*. Invited by many cultural institutions and festival organisers, they have travelled across Poland giving workshops. Their project *3D – Design for Kids* have been nominated for an award in the WARTO competition in Wrocław in 2014.

KAROLINA BREGUŁA is a multimedia artist, the author of happenings, and works in installation, video and photography. She graduated from the Film School in Łódź, where she is currently doing her PhD. Her works have been shown in the following exhibitions: the 55th Venice Biennale, the National Museum in Warsaw, Centre for Contemporary Art Ujazdowski Castle in Warsaw, the Laznia Centre for Contemporary Art in Gdańsk, the Atlas Szutki gallery in Łódź, the Kalmar *konstmuseum* in Sweden and Real Art Ways in Hartford, USA, among others. She won the second award in the *Views 2013* competition and the third award in the *Samsung Art Master 2007*. She has received a scholarship from the Ministry of Culture and National Heritage, National Centre for Culture (Young Poland programme) and International Visegrad Fund. Her projects include: *Fire-Followers* (2013), *Art Translating Agency* (2010) and *Let Them See Us* (2003).

JANUSZ BYSZEWSKI is a co-founder of the pARTner group (1983–1990). Since 1989, he has worked as a curator at the Centre for Contemporary Art Ujazdowski Castle in Warsaw, where he founded the Laboratory of Creative Art. Since 1996, he has been running workshops 'Designing Creative Situations' within the specialisation 'Cultural Animation' offered by the *Institut Kultury Polskiej* at the University of Warsaw. His published works include: *Tutaj jestem* (1994), *Inne muzeum* (1996), and (in collaboration with Maria Parczewska): *Designing Creative Situations* (2005), *Dom, moje centrum świata* (2005), *Sztuka współczesna – instrukcja obsługi* (2007, 2009), *Muzeum jako rzeźba społeczna* (2012).

MICHAŁ BRZEZIŃSKI in 2003 he graduated from the Chair of Media and Audiovisual Culture at the University of Łódź. He is a theoretician, artist and curator of Parakino (2008–2010) and the international festival In Out (2009–2011) at the Laznia Centre for Contemporary Art and the NT (New Technologies) gallery (2010) at the municipal cultural centre

in Łódź. His projects are unique on a national scale. Since 2012, when he became a pioneer of bio-art, he has remained its only active representative in Poland. His other interests include affective art and affective interaction. The starting point for his artistic activity is historical awareness, especially with respect to structural film. Since 2011, in the last stage of the artist's highly intellectual output, Brzeziński has created a form of trans-humanist bio-art which is unique in Poland, being devoid of the human subjectivity that is inherent in humanistic culture.

IGNACY CZWARTOŚ is a painter, a graphic artist, co-founder of the Otwarta Pracownia (Open Workshop) Association and Gallery. He studied at Adam Mickiewicz University in Poznań, and at the Department of Education in Fine Arts in Kalisz. He graduated in 1993 under the supervision of Tadeusz Wołański. He has taken part in many individual and group exhibitions. Apart from painting, he works as a press and book illustrator. He has illustrated the following magazines and newspapers: *Świerszczyk*, *Przekrój* (2000–2002), *Gazeta Wyborcza (Duży Format, Wysokie Rzeczy)*, *Charaktery, Psychologia w szkole, Rzeczpospolita*. His drawings adorn coursebooks published by Nowa Era, in *A History of Krakow for Everyone (Wydawnictwo Literackie)*, and a series of guidebooks for children published by the National Museum in Krakow.

DANCERS FROM THE DANCE THEATRE DEPARTMENT IN BYTOM

AMANDA BARNAŚ took her first steps towards becoming a dancer and an actor in the amateur theatre *AleToNic* in Mielec. She has participated in many dance festivals and workshops on modern dance, jazz and funky. She has received training from renowned Polish and foreign dancers, including: Aleksander Kopański, Jacek Łumiński, Eryk Makohon, Jacek Owczarek, Janusz Skubaczkowski, Sebastian Zajkowski, Louise Frank, Sharon Reshef-Armony, John Gallagher, Byron Van Jones, Werner Brechter. In the last two years she has received acting training from Jerzy Świąch, Monika Jakowczuk and Błażej Peszek.

ANNA MIKULA participated in the project 'Open Stage', which was organised by Mościce Art Centre in Tarnów, where she appeared in *Gtebia* (choreography by Marta Pietruszka) and *...dni nasze* (choreography by Janusz Skubaczkowski). She is a finalist of the international Eurovision Young Dancers contest, which was organised by the Ministry of Culture and National Heritage of Poland and tvp Kultura in 2013. She appeared in the re-make of the musical *Metro*, which was realised by students of Ogólnokształcąca Szkoła Muzyczna in Bytom. She collaborated with the College Kibbutzim of Education, Technology and Arts in Tel-Aviv (Israel) – a short performance *After Glow*. She collaborates with Gliwicki Teatr Muzyczny/ Musical Theatre in Gliwice on the production entitled *I Have a Dream*.

GRZEGORZ ŁABUDA a professional ballroom dancer, winner of numerous competitions,

including dance sport contests. He performed in the amateur Teatr Dnia Ostatniego theatre. In 2011–2012 he received tuition from Dorota Pomykała in the Art-Play acting school. He reached the finals in the 3...2...1... *taniec* choreography competition organised by Krakow Dance Theatre. In 2013 he collaborated with a Norwegian theatre Stella Polaris. Since Autumn 2014 he has been performing at the Krakow Chamber Opera in Krakow. He is the author of the exhibition 'Oraz że cię nie opuszczą aż do śmierci' and numerous school performances. He has been an originator, collaborator and co-ordinator of many projects in Poland and abroad. He is currently developing his skills under tuition of artists of international renown.

DARIUSZ NOWAK took up dancing at the age of fourteen. In the beginning, he trained in the style of hip hop, attending workshops run by Polish and foreign choreographers. In 2010 he represented Poland at the IDO Hip Hop and Electric Boogie World Championship competition in Bohum (Germany). From 2010 to 2012 he was a teacher at the 'You Can Do It' dance school and Śląska Szkoła Tańca/Silesian Dance School. In 2012 he took up contemporary dance (mostly in the Polish technique) and modern dance. He represented his school in the finals of the Eurovision Young Dancers 2013 competition, which was organised by the Ministry of Culture and National Heritage of Poland and Polish TV – the preparation for his show included co-operation with Jacek Tyski, a dancer and choreographer of the National Theatre in Warsaw. He reached the finals in the 3...2...1... *taniec* competition organised by Cracow Dance Theatre and Nowohuckie Centrum Kultury/ Nowa Huta Cultural Centre. He participated in the student exchange between the Dance Theatre Department in Bytom and Seminar Ha Kibbutzim in Tel-Aviv. Apart from taking part in many student theatre and dance performances at the Dance Theatre Department in Bytom, he created his own works, which include *Przy Kafce* and *Malowany ptak*. He has received tuition from the most eminent dancers/choreographers from Poland and abroad, including: (contemporary dance) Janusz Skubaczkowski, Sylwia Hefczyńska-Lewandowska, Sebastian Zajkowski, Jacek Łumiński, Jacek Tyski, Louise Frankenhuus, Uri Ivgi, Jianan Qu, Sharon Reshef Armony, Manisha Gulyani, Jack Guller and (hip hop/new style) Tony Czar, Tucker Barkley, Christopher Martin, Koharu Sugawara, Laura Edwards, Erica Sobol and Leroy Curwood.

MONIKA DROŻYŃSKA is an artist and designer. She graduated from the Academy of Fine Arts in Krakow. Her work spans fashion design, embroidery, and working with textiles – the latter is often combined with social actions and installations in public space. From 2004 to 2010 she ran *Punkt*, which is considered to be the first concept store in Poland. She was a finalist in the prestigious British Council International Young Fashion Entrepreneur competition. She has collaborated with the following institutions: the Centre for

Contemporary Art Ujazdowski Castle in Warsaw, Zachęta – the National Gallery of Art and the *Teatr Wielki* Polish National Opera in Warsaw, the Arsenal Gallery in Białystok, the Wrocław Contemporary Museum in, the Laznia Centre for Contemporary Art in Gdańsk, the Museum Quartier in Vienna and the European Cultural Association in Istanbul. She received a scholarship from the Ministry of Culture and National Heritage and the Visegrad Artist Residency Program. She is a finalist in the *Kulturalne odloty* competition organised by *Gazeta Wyborcza* daily and the *Kulturysta* competition organised by Polish Radio Three, on two occasions being nominated for *Pasporty Polityki* award. Her works can be found in the *Bunkier Sztuki* Contemporary Art Gallery, the National Museum in Krakow, the Deutsche Bank collection and private collections.

MONIKA GOETZENDORF-GRABOWSKA is an artist and educator. She has devised, curated and co-organised numerous artistic-educational projects, which include: *Ogólnopolski Przegląd Projektów Edukacyjno-Artystycznych* (1999–2009), *Festiwal Sztuki Małego Dziecka* (2000–2010) and *SEN* (2008). She runs personal growth and creativity workshops, as well as other training programmes. Her interests revolve around the development and methods for the stimulation of creativity. She received a scholarship from the President of the City of Łódź (1994) and the Ministry of Culture and National Heritage (2008). She is a chairperson of the Management Board of the Polish Committee of the International Society for Education through Art. Her work spans photography, artistic installation and commercial design.

ARTI GRABOWSKI graduated from the Academy of Fine Arts in Krakow. He is one of the most renowned art performers of the new generation. In the last ten years he has realised over a hundred of evocative, witty and interpretative actions. He has appeared in the most important performance art festivals, theatre festivals and video art reviews in Europe, Asia, and South and North America. For some years he has been collaborating with the 'Porywacze Ciał' theatre from Poznań, and is a member of the Fort Sztuki Association in Krakow, and the co-organiser and curator of numerous art events in Poland and Europe. With Anna Syczewska, he makes up the curator-artist duo *Toothsystem*. Grabowski engages in art with his whole body, and he is an extremely dedicated performer. In the Polish artistic reality he stands out as a colourful, original and very active person. His main interests revolve around everyday practices. He is interested in the matter of language, dismantling relationships between words and phrases, and in the sensual exploration of the world.

DOROTA GRUBBA-THIEDE is an art historian and sculptor, engaged in research and promotion of the history of contemporary sculpture and Polish contemporary art. Her work also

involves designing the concept and layout of exhibitions. She is a Ph.D. graduate in the Science of Art. Since 2010, she has been a lecturer at the Inter-Faculty Department of the Science of Art at the Academy of Fine Arts in Gdańsk. She is a member of the Polish Institute of World Art Studies.

PAWEŁ KULA pursues artistic endeavours that revolve around his passion to reveal images that are remote from visual experiences available to humans. He is interested in borderline areas of photography, faulty photography processing, actions out of the view of picture-taking devices, found pictures, images that cannot be retained and non-camera techniques. The phenomena of light sensitivity and optics, as well as the prehistory of photography and film, have inspired him to build far-out devices that can be used for the projecting, recording and copying of images. These archaic optical toys function in a new context, becoming a part of his artistic actions and educational workshops. He runs workshops for children and teenagers, using elements of photography, animation and film. He also teaches photography to adults at schools and courses. He co-founded (with Maria Stafiniak) the *Oswajanie Sztuki* association, whose main aim is education through art and democratisation of creativity.

LUCILLA KOSSOWSKA is a painter, educator, English language teacher, member of the Union of Polish Visual Artists and Designers (ZPAP), founder of Institute of Education through Art (IEPS), board secretary for the International Society for Education through Art (InSEA). She continues with her original program 'English through Art', and cooperates with the Children's Art Centre in Poznań and the Municipal Public Library in Opole. Her works have been shown in over forty individual and group exhibitions in Poland and abroad. She has been the recipient of the President of Opole award (2008) and of an art scholarship from the Polish Ministry of Culture and National Heritage (2010). The artist lives in Suchy Bór.

PIOTR LUTYŃSKI works in sculpture, painting, installations, performance and multimedia shows, and he also creates objects and plays experimental music. Among his works are audiovisual shows featuring live animals alongside painting compositions, sculptures, poetry and music. Animals have become co-authors of his artistic actions since the late 1990s. Lutyński believes that live animals help the audience open up to the objects on display and break down the artificiality of gallery events. He performs total actions in city space, combining interdisciplinary concerts with artistic actions (New York, a tour in Germany). Piotr Lutyński is part of the *Otwarta Pracownia* (Open Workshop) Association in Krakow.

MICHAŁ ŁUCZAK was born in 1983 in Giszowice, Upper Silesia, in Poland. He still lives there

but works in Warsaw. For many years he has been documenting Silesia and the changes that this region has gone through since 1989. In 2008–2009 he collaborated with Andrzej Kramarz on a project initiated by Imago Mundi foundation: *Stefania Gurdowa – Negatives Are To Be Stored and Stefania Gurdowa – Time of Innocence*. In 2010 he became a member of the Sputnik Photos collective, contributing to the following projects: *Is (Not) and Distant Place*. Also in 2010, in collaboration with Anka Sielska and Krzysztof Szewczyk, he set up the foundation *Kultura Obrazu*, with a view to popularize documentary photography and graphic design in Silesia. His photography book entitled *Brutal* is a depiction of people and places related to the no longer existing Katowice railway station building. Łuczak's works have been presented in individual and group exhibitions in Poland and abroad, and he has received a few awards. At the moment, apart from being a frequent visitor to Armenia, the artist is working towards his Ph.D. at the Institute of Creative Photography in Opava, Czech Republic.

KRZYSZTOF MORCINEK is a painter, sculptor, author of installations and photo-objects. From 1985 to 1992 he studied painting at the atelier of Professor Zenon Moskwa and printing in the atelier of Professor Eugeniusz Deleka at the Institute of Artistic Education at the Faculty of Fine Arts at the University of Silesia in Cieszyn. In his works, he first and foremost acknowledges various perceptual behaviour and expressions that are related to it, considering them to be the most principal experience which provides us with the key to resolving fundamental problems. His artworks have always combined various techniques and materials, such as feathers, furniture, water, wood, marble, windows, wine and blood. From 1990 to 1998 he ran the independent *Miejsce* gallery in Cieszyn. Additionally, he is an exhibition curator and designer of art-related publications.

MARIA PARCZEWSKA is a psychologist, educator, designer and curator at the Centre for Contemporary Art Ujazdowski Castle in Warsaw. After years-long involvement in therapeutic and visual art practice, in 1990 she joined a team creating educational-artistic programme 'Laboratory of Creative Education', which is mainly aimed at educators, teachers, therapists, rehabilitation centre workers, cultural and artistic tutors. She runs creative workshops and specialist training, and gives lectures, collaborating with numerous institutions in Poland and Europe. For fifteen years she has been devising and realising a specialist programme 'Cultural Animation' at the Instytut Kultury Polskiej at the University of Warsaw; also, she collaborates with the Jagiellonian University in Krakow and the Pedagogium Higher School of Social Sciences in Warsaw. She is an author of books and articles on cultural animation and creativity. She designs books, posters and art-related publications.

COMPETITION WINNERS

MARIA STAFYNIAK is a visual artist, cultural animator and art educator. She uses various media, including drawings, objects, installations and photography. In her artistic endeavours, she explores the language of contemporary culture. She conducts workshops on the language of art. She graduated from the Academy of Fine Arts in Poznań and co-founded the 'Oswajanie sztuki' Association, whose main aim is education through art and the democratisation of creativity.

PAWEŁ SZEIBEL was born in 1983 in Zabrze. He graduated from the Academy of Fine Arts in Katowice, where he worked towards his diploma under the supervision of Professor Jacek Rykała (Painting) and Professor Marian Osisko (New Media). From 2006 to 2007 he attended the University of Castilla-La Mancha in Spain as a Socrates-Erasmus exchange student. He creates pictures, videos and urban space installations. In his art he reaches out to areas that are usually reserved for botanists or gardeners. Experiments play an important role in his art, and he enjoys seeing the unpredictable results of work in progress projects.

The **SZTUKA CIĘ SZUKA** Association focuses its actions in the field of broadly understood contemporary art, aiming to popularise new issues in the area of culture and providing tools that are indispensable in discussion about them. The association uses a model of education that is based on the premise that 'we all learn from each other' and requires the participation of the biggest possible group, including local inhabitants, as well as groups of researchers formed within projects. The association is made up of people who are actively engaged in culture; educators, curators and graphic designers, who all try to provoke situations wherein art could emerge, and in this way they create a laboratory for artistic and aesthetical education.

KATARZYNA JANKOWSKA is a graduate of the Faculty of Fine Art at the Nicolaus Copernicus University in Toruń and also undertook the post-graduate course for museum curators at Jagiellonian University. She is active in the NGO sector in Toruń. She is the president of the *Fabryka UTU* foundation and a member of the 'Sztuka cię szuka' association. Also, she is the author of scripts for multi-layered workshops and educational-artistic actions that are focused on contemporary art. She is the curator of the 'Soundwalks' project.

MARTA KARALUS is a graduate of ethnology and cultural anthropology from the Nicolaus Copernicus University in Toruń, and is also a member of the *Fabryka UTU* foundation and the 'Sztuka cię szuka' association. She is also a curator of the 'Soundwalks' project, an art educator and the author of numerous workshop concepts, which are aimed at the very young receivers of culture; she is a toy designer.

TOMASZ WOJTASIK is a psychologist, trainer, educator, author of numerous projects combining psychoeducation and creative expression; his work draws on a psychodynamic paradigm.

MAREK WOŹNICZKA is an architect and graphic artist who graduated from the faculty of Sculpture at the Wrocław University of Technology. He has participated in numerous architectural competitions, and has collaborated on a few awarded projects. He runs his own studio in Katowice, designing interiors, private houses and public buildings. In collaboration with Filip Springer he created 'Źle Urodzone' – a project presenting the most interesting realisations of post-war modernism in Poland.

WZORRO DESIGN – NATALIA JAKÓBIEC, KASIA PEŁKA, MARCIN KRATER they are friends and designers. Their artistic output includes expositions, events, interiors and products. Each project is a new challenge. They aim for surprising and uncommon solutions. Collaboration with numerous companies and institutions lets them steer away from the rut. They value opportunities to work in interdisciplinary teams, in which they can share their experience in return for professional advice from others.

MATEUSZ BUTOWSKI 'I have joined the READY, STEADY, ART! project as a member of a group making the photography documentation. This involvement led to my participation in the competition and submitting my own idea. The '1000 Dreams action' has been my first ever (and hopefully not the last) realised action.'

ANETA HĄC she was born on 23 May 1986 in Dąbrowa Górnicza. In 2012 she graduated from the Academy of Fine Arts in Katowice, obtaining her diploma in the Intermedia and Digital Techniques Studio under tuition of Dr. Dariusz Gajewski and in the Literature Interpretations Studio under tuition of Dr. Grzegorz Hańderek and Małgorzata Szandata MA.

LESZEK KAPCIA 'I am a retired power engineer and, as much as I can, I take part in all art forms. Art makes my life richer, I think.'

DOMINIKA KUPKA is a Sinologist by education and works as a Chinese language interpreter and trade specialist for China.

MAGDALENA KREIS, NATALIA ROMASZKAN are students and graduates of humanistic and artistic university departments. Since 2010, they have been collaborating with the Dizajn Gallery at the BWA Wrocław.

READY STEADY ART!

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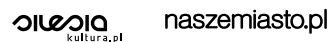
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