

CV



name: Weronika Zalewska

based in: Warsaw, Poland

age: 27

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Academic Path

October 2022 - ... Roaming Academy / Dutch Art Institute

October 2020 - June 2022 MA in Media Arts, Academy of Fine Arts, Warsaw, Poland

September 2017 - August 2020 BA in Autonome Vormgeving (Multimedia Arts), KASK School of Arts, Belgium

August 2015 - January 2017 BA in Product Development and Integrative Technology at Copenhagen School of Design and Technology, Denmark

Work experience (Selected)

March 2022 - ... Writer and researcher for the upcoming digital archive of post- artistic practices made by Bureau for Postartistic Practices

January 2022 - ... Writer and researcher at Miastozdzczenie (eng. City Rewilding)

September 2021 - ... Communication & bookstore maintenance at Bęc Zmiana Foundation

September 2021 - ... Contributing editor at NN6T (Notes na 6 Tygodni) magazine

September 2021 - January 2022 Content co-creator of *Potentials of culture in the processes of city-making* report for the Cultural Bureau of the city of Warsaw

November 2020 - ... Co-curator of Video Art section at HER Docs Festival (in duo with Bogna Stefńska)

May 2020 - September 2020 Textual content creator and editor of *Architecture of In-between*, a book by Shervin Sheikh Rezaei, published by Art Paper Editions

September 2019 - ... Educational reviewer at art education consultancy Elia / EQ Arts

March 2019 - September 2019 Freelance writer and content manager for Subbacultcha Belgium

January 2016 - July 2016 Assistant Art Curator at Dome of Visions, Copenhagen

Recent exhibitions (Selected)

1) *The Discomfort of Evening* group exhibition / Zachęta National Gallery of Art / performative program in September 2022

2) SOON / Spectra Art Space solo show / August 2022

2) Deschool! group exhibition / Galeria Arsenał in Białystok / July 2022

3) (K)łącza / performance at Gdynia Food Halls by invitation of halo kultura / July 2022

4) *Safe space* group exhibition / BWA Dizajn in Wrocław/ June 2022

5) *Wąski prześwit na dole nieba* group exhibition /HER Docs Film Festival / October 2021

6) *Artystyczna Podróż Hestii* competition / Museum of Modern Art in Warsaw / June 2021

7) *Warszawa w Budowie* group exhibition / Modern Art Museum of Warsaw/ October 2020 - January 2021

8) *Solidarity and Agency* group exhibition / Galeria Arsenał, Białystok / April - August 2020

Weronika Zalewska / Portfolio

Bio

Weronika Zalewska - artist, poet, 1/2 of the Miastozdzczenie project, involved with Bureau of Postartistic Practices. She works mainly with text, sound and video and is involved in activities at the junction of art and activism. The main themes of her works are human-non-human relations and spaces of permeation, collision, interaction, coexistence. In her works it is often the matter that is the narrator. In the coming months, her works will be shown, among others, at BWA Dizajn in Wrocław, Galeria Arsenał in Białystok and Galeria Promocyjna in Warsaw.

Upcoming exhibitions:

- 1) 17.06.2022 - 18.09.2022 / *Safe Space* / BWA Dizajn in Wrocław
- 2) 23-29.06.2022 / *(my) natural? history* (graduation show) / CUKRY Warszawa
- 3) 1-2.07.2022 / *k)łącza* (performance together with Yulia Krivich) / halo kultura
- 4) 6.07 - ... / *uncanny valley* / Galeria Promocyjna in Warsaw
- 5) 7.07 - ... / *Unschooling* / Galeria Arsenał in Białystok

as well as cultural grant from Krytyka Polityczna for the project „Zachęta bis” during June-October 2022

Ślinne

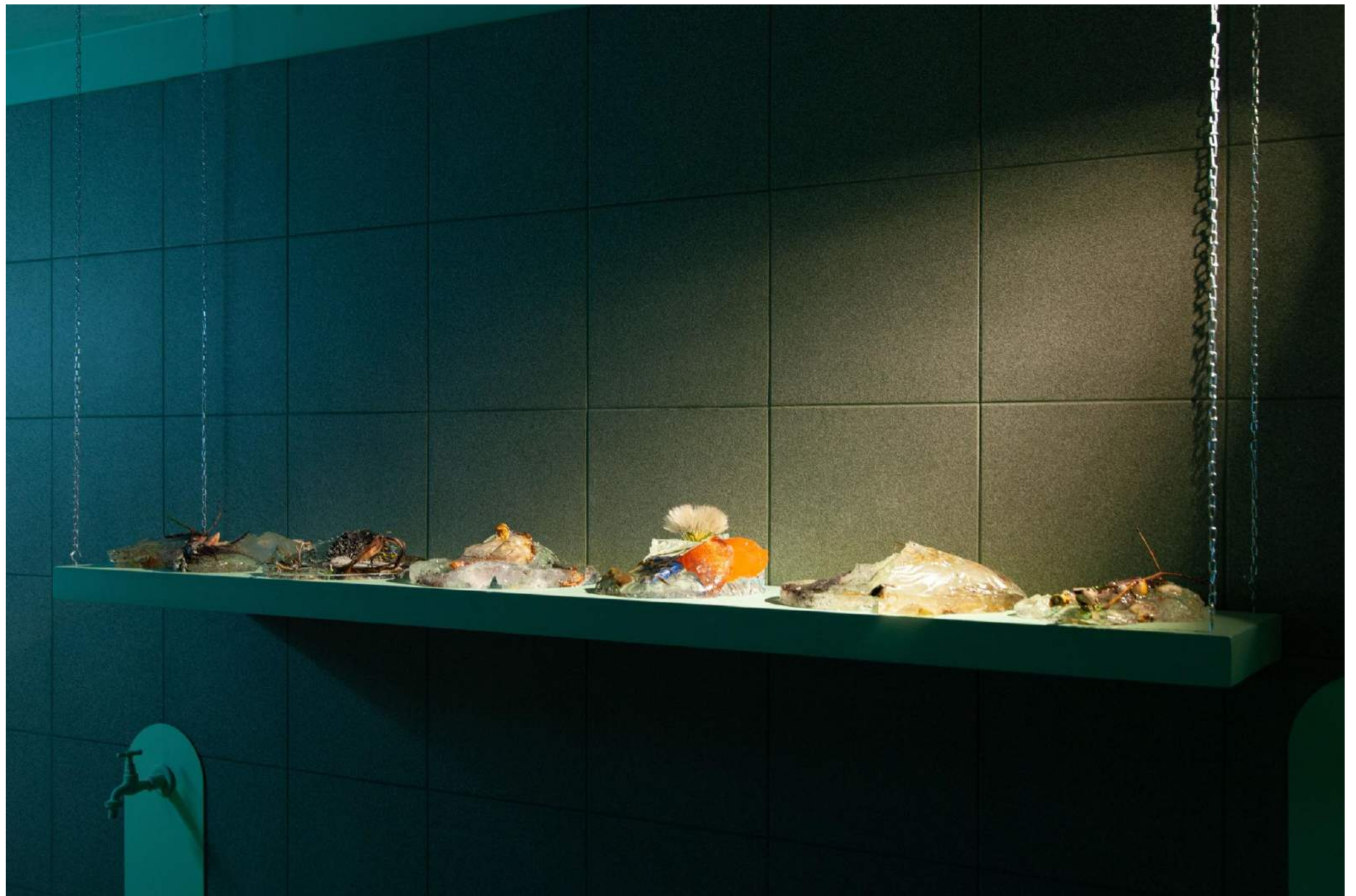
year: 2022

technique: sound installation + sculptures

location: Dizajn BWA in Wrocław

In-between the exhibition space and toilets there is a space to pour water into the bottles. There you can find my audio piece "ślinne" (pl. adj. from saliva as well as "inne" meaning "different"/ "other"), a part of Safe Space exhibition. In the text readings, I refer to the body's immunology through saliva - a transparent meeting place, uncontrolled absorption, a mouth open to the world, feeding, pollution - and everything in between. Embedded in saliva is dust, dog hair, coffee from Ethiopia, fumes from cars driving by the window, fragments of a loved one's skin. The politicality of saliva, the fear of it, the desire to exchange it. Saliva is a hyperobject, traveling through organisms and places. It carries stories of human-non-human entanglements and overly arbitrary judgments - our balance depends on non-human microbes, yet we most often make "non-human" visible when it brings illness. What does everything in between tell us about? "Ślinne" is an inconspicuous manifesto of naturo-culture, as are transparent blocks of paraffin that, despite their transparency, carry stories of interspecies ecological entanglement. From oil extracted from the depths of the earth to relaxing candles and creams, paraffin is a symbol of non-transparency, of seeing productive "external costs" as something that doesn't touch us which, when out of sight, doesn't exist. Into the transparent, quivering material, the artist inserts a variety of elements, collected in a wasteland in Warsaw's Czerniakow, a hybrid habitat of plant diversity and objects left behind by people. Both the text and the sculptures are not romantic "we are one," but also "we are in trouble together." It's a demonstration of how much can be seen by getting closer, overcoming guilt, discomfort, disgust, to meet the other that is near, that is within us, with which we are intertwined.





Kiosk (K)łącza

year: 2022

technique: durational performance

location: Gdynia Food Halls

On the 1st and 2nd of July we made an exchange kiosk at Gdynia Food Halls due to the invitation of halo kultura. Together with Yulia Krivich and Marta Romankiv we developed (k)łącza, a project reflecting on the food crisis caused by war as well as food as a grassroots support system in difficult times. Back to basics. Soil underneath the ground. Neighbours. Grandma recipes. Leftovers. And global entanglements nonetheless.

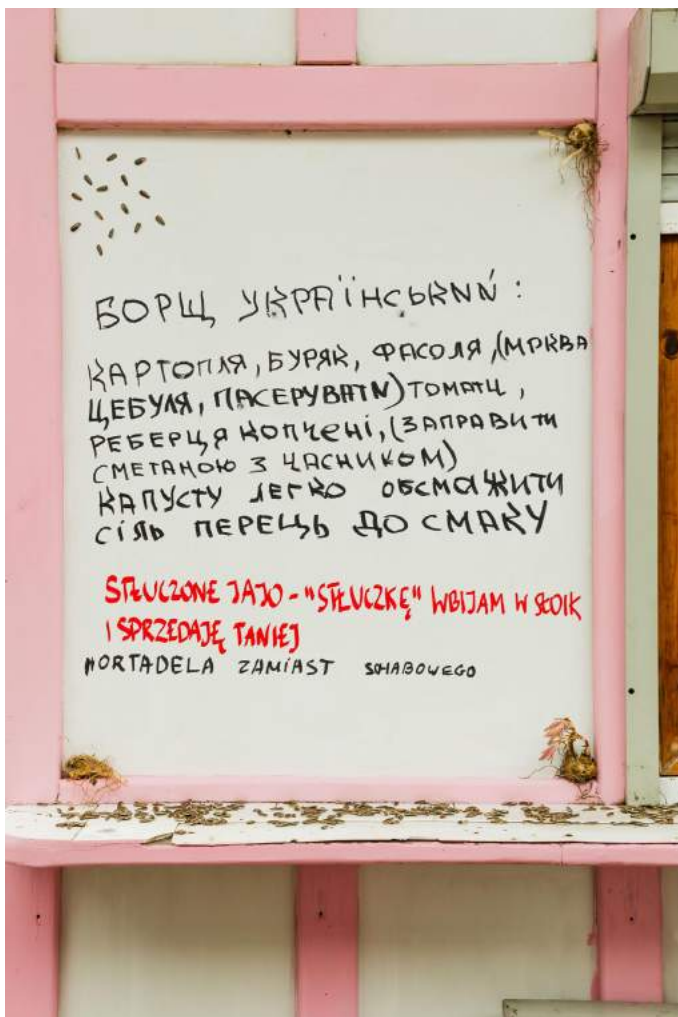
Having cooked food the ingredients of which connect to the current blockade of export in Ukraine, we shared it with workers and visitors of food halls, with a request to be given a recipe in exchange. A recipe for base food for difficult times, or a story of how people support each other through food in crisis. We gathered transnational and transgenerational stories that resonated with both communal warmth and difficult survival. As from today's Ukraine, as from post-war and communist Ukraine and Poland.

Having a memory of women selling and wrapping sunflowerseeds in newspapers on the streets of Ukraine, we have created informational newspaper on food crisis, containing, among many, recipes of resistance, world map of Ukraine's food export as well as poetry.

(k)łącza: pl. łącza - rhizomes, łącza - connections. Rhizomes, tubers, roots are setting a metaphor of underground sharing systems and their power.







visitors from future

year: 2022

technique: performance / disobedience

location: Zachęta National Gallery of Art

visitors from future, a performance of 14 female artists, came as a response to the political choices that continue killing polish art institutions, freedom of expression and the presence of most crucial themes of reflection such as ecology, feminism and worker rights. After the announcement that Zachęta National Gallery, the most important polish art institution, is coming under the wings of Janusz Janowski, chosen with no jury competition, lacking experience, and announcing a program with historical, patriotic content and no mention of living female artists, we departed on a venture, and decided to enter the grey zones of the institution. We have entered a realm that refuses to speak the language of politicians, choosing imagination and playfulness as the form of disobedience instead. Entering Zachęta, we were not using our voices, yet carried the Wikipedia-like notes from the future written on our backs. Among others: 2031- *Compulsory environmental and anti-discrimination education across the European Union*; 2044 - *Cultural Workers strike introduces Unconditional Basic Income*; 2038 - *Discovery of a fungus that enables communication between all organisms in the biosphere*. We entered „Japanese Avantgarde 1950-1960” exhibition as a homage to collective, non-conformist works in times of crisis, strolling through the exhibition spaces as a living, connected organism. This suggested the arch between times, an urge for critical discussion, curiosity, playfulness, response. Embodying the experiment. To be continued.

press coverage: <https://nn6t.pl/2022/01/23/2137-czyli-przybyski-z-przyszlosci-w-zachecie/> ; <https://wyborcza.pl/7,75410,28024764,happening-w-zachecie-ochroniarz-kto-jest-odpowiedzialny.html> ; <https://archiwumprotestow.pl/protest/occupy-zacheta-przybyski-z-przyszlosci/?id=10170> ; <https://www.dialog-pismo.pl/przedstawienia/czas-autorefleksji-czas-glupienia>





(is love) about keeping things private

year: 2021

technique: video ; length: 5:14

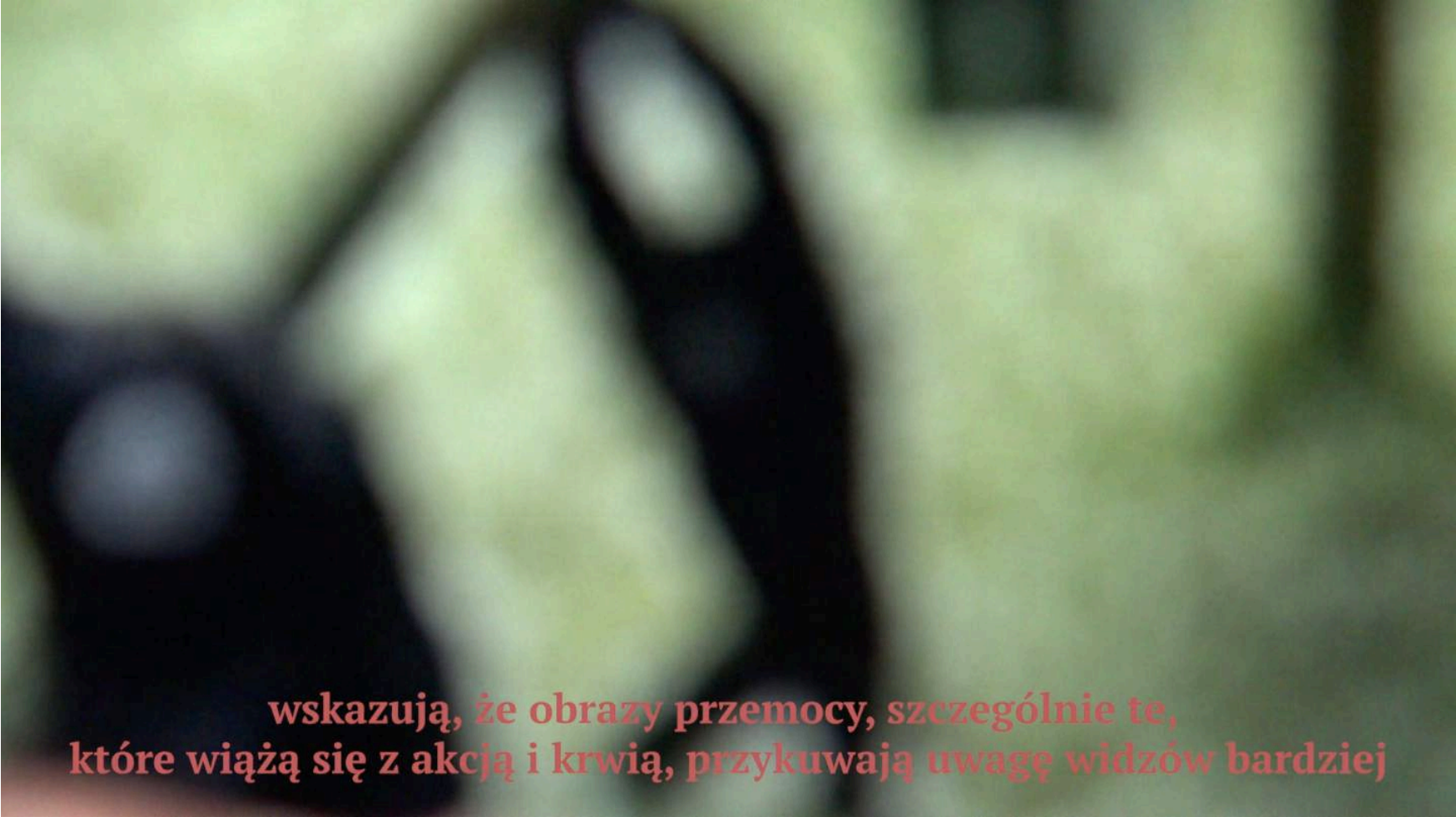
"(is love) about keeping things private" is a visual and poetic rhetoric on the notion of love that transcends the private and the romantic, the human and the inhuman, the planned and the open. Questioning the models of love and violence presented in mass culture that influence our everyday life, Weronika Zalewska enters into a dialogue with bell hooks' book "All About Love" and explores the potential of love to build relationships based on respect, commitment and openness to transformation - qualities that are the potential building blocks of healthy social ecosystems. Referring critically to the film's title, the artist observes animals in enclosed, man-made spaces, engaging in a dialogue with the complexities of modern love as it is unpacked. Acknowledging both the pain and potential of tender observation, the film is also a tribute to the many contemporary female scientists whose work has chosen to dissolve the Enlightenment approach to objectivity for good.

video link: <https://youtu.be/akBgv-anRZ4>

video page from HER Docs Film Festival: <https://www.herdocs.pl/filmy/%28is-love%29-about-keeping-things-private>

A blurry photograph of a person lying down in a grassy field. The person is wearing dark clothing and is positioned in the center of the frame. The background is a soft-focus green field. At the bottom of the image, there is a line of text in a reddish-brown color.

Zacząć myśleć o miłości jako o działaniu, a nie uczuciu,
to jeden ze sposobów



wskazują, że obrazy przemocy, szczególnie te,
które wiążą się z akcją i krwią, przykuwają uwagę widzów bardziej

Opolno 2071

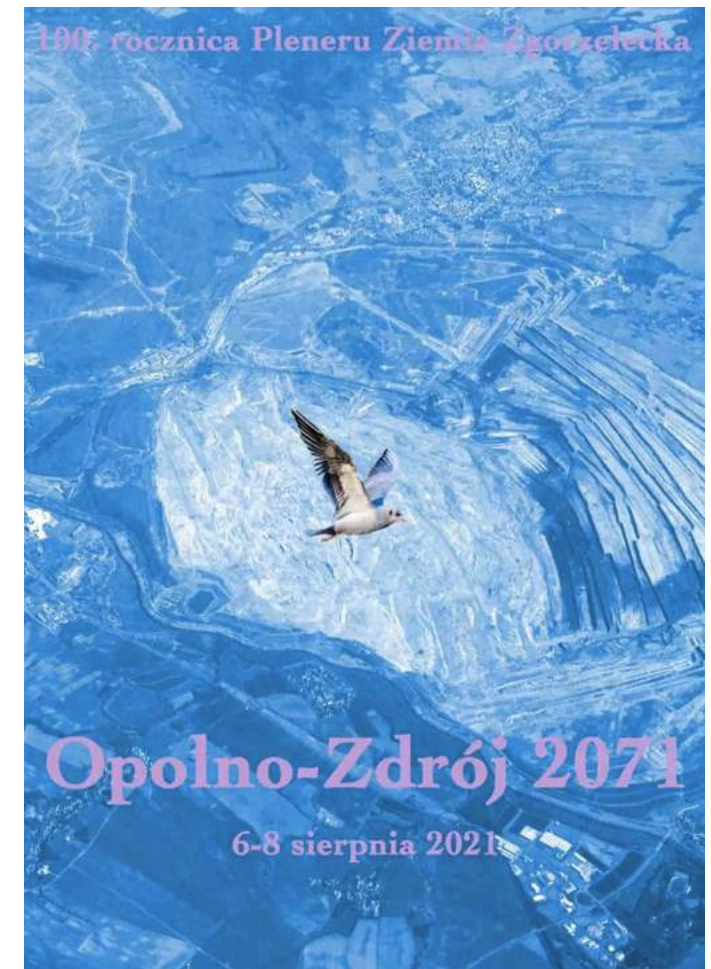
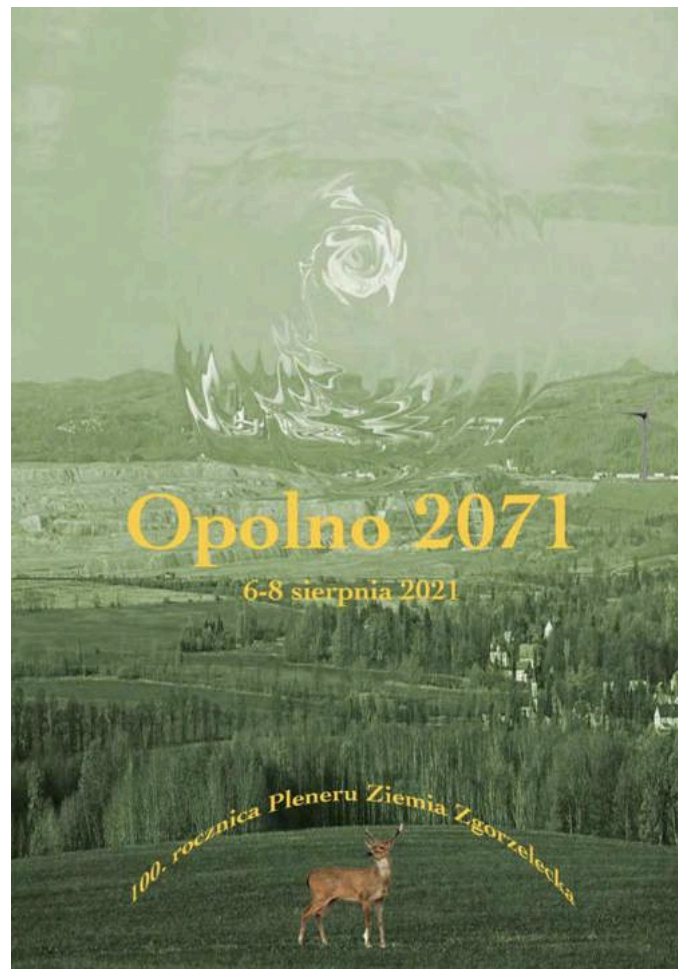
technique: plein air

year: 2021

50 years after the first ecological plain air, entitled Ziemia Zgorzelecka, had happened in Poland (supposedly the first one in Europe overall), we came back to its location, at the edge of a brown coal mine of 16 km long. We wished to use the soft skills of post artistic practices, in a place where even ecological activist fail to engage with the community, spraying „No future” on the local fences. Back in the 70s, the subject of ecological impact of industries, and the limits of growth was sinking in, but in summer 2021 the town Opolno Zdrój didn't seem to have transformed much, other than 30% of the town have been torn down - including historical sanatory architecture, and its inhabitants have been relocated. Without much artistic agenda, we took first steps to provide space of getting to know, encountering, discussing, to cultivate in years to come. Among our actions were: the parade of sanatory well-being, research on air & communities, dying textiles with plants found on plots where houses have been torn down by the coal mine, writing down children stories on local trees, film projections on indigenous ecological disobedience, writing down postcards from Opolno 50 years ahead, experimental pickle workshop (...).

press coverage: <https://magazynszum.pl/w-strone-plenerow-krytycznych/> ; <https://nn6t.pl/2021/07/04/sztuka-i-ekologia-6-8-08-2021-opolno-zdroj/> ; <https://magazynszum.pl/podcast/godzina-szumu-41/>





(plein air posters designed by me)

Balast developments. Islands of possibility

year: 2021

technique: video collage ; length: 5:18

By laying piles of rubble collected from one of the most expensively sold plots of land in Warsaw on a busy Warsaw street, the artist asks questions about the subjectivity of the land and the invisibility of the side effects of spatial transformation. In the video work, elements that are traces of previous functions of the plot and its users become entities standing out from the surroundings, emerging from the obscured spaces. Apparent scraps and remnants become leaven for the creation of micro-islands, which refer both to the child's imagination and to the very issue of memory and the creation of the future in a more bottom-up, participatory way.

video link: <https://youtu.be/ZnDCtVsR4SI>







Rapid archeologies

year: 2021

technique: installation, metal rack and elements found in the ground

The installation shows a collection of unusual postcards, created after illegally entering construction sites and collecting scraps of materials and plant tips, which will soon be cleared from the land. Rapid Archeologies is a grassroots and rather clumsy attempt to preserve fragments of the complexity of a place, in a cluster of plastic or in a dried up snail shell. It's an insight into the micro scale we usually walk over, trample over, and which bears witness to our presence and the uneasy urban interdependence of organisms and matter.





One morning of slippery happenings

year: 2021

technique: video ; length: 5:18

The video is a paradocumentary reflection on the presence of non-human beings in our everyday life. Using a scoby, I create fictional creatures that, when encountered at the rubbish bins in the morning, raise questions about the human need to annex everything that is left alone. The strange creatures remind us for a moment of interspecies connections and similarities, far from romantic visions of nature, through tissues that speak of both connection and loss and death.

Link do video: <https://www.youtube.com/watch?v=4OGjM4ExNUM>



Przejmując wibracje od ziemi...



**z nieznanym, które staje się coraz bardziej
wytworzone przez człowieka**



**Jakie jest znaczenie “środowiska naturalnego”
w dzisiejszych czasach?**

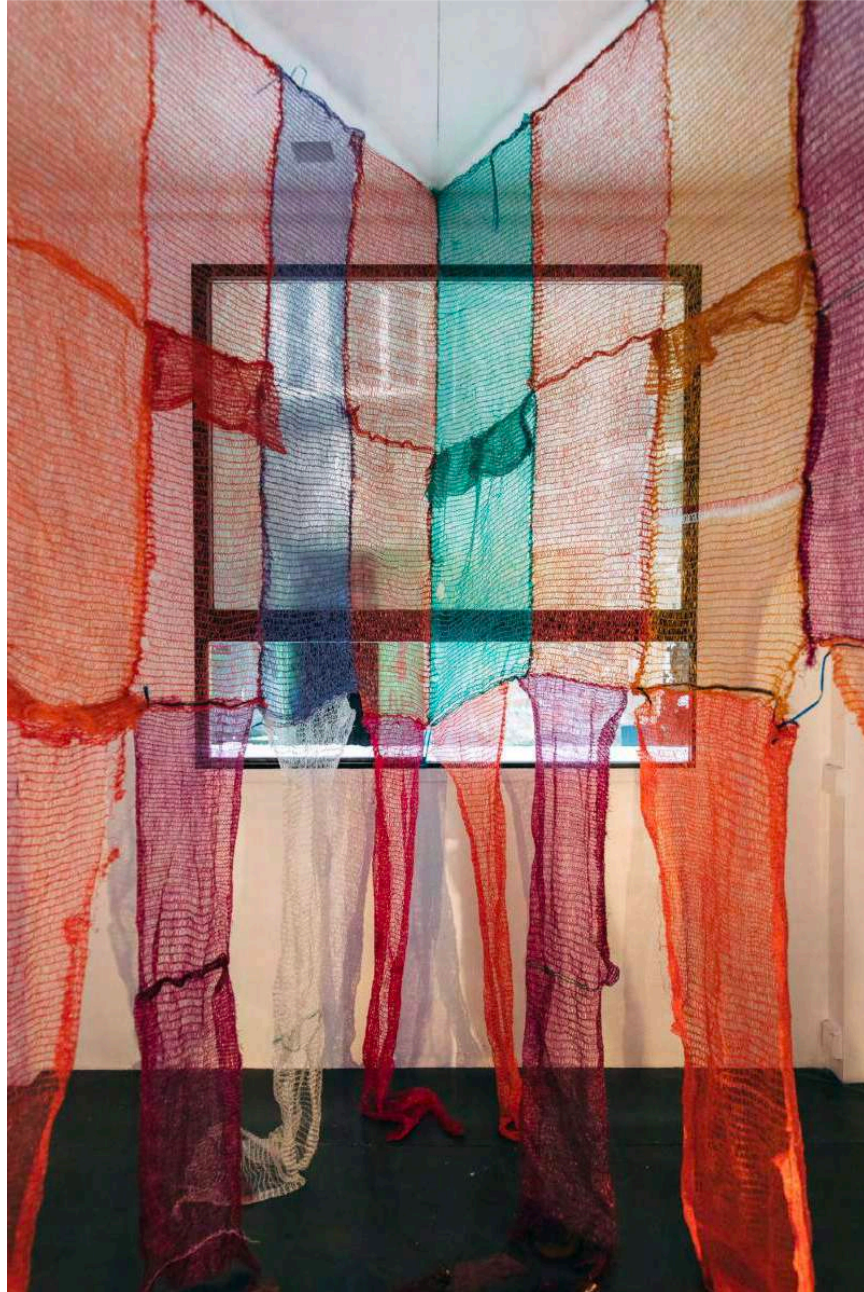
History of free time

year: 2021

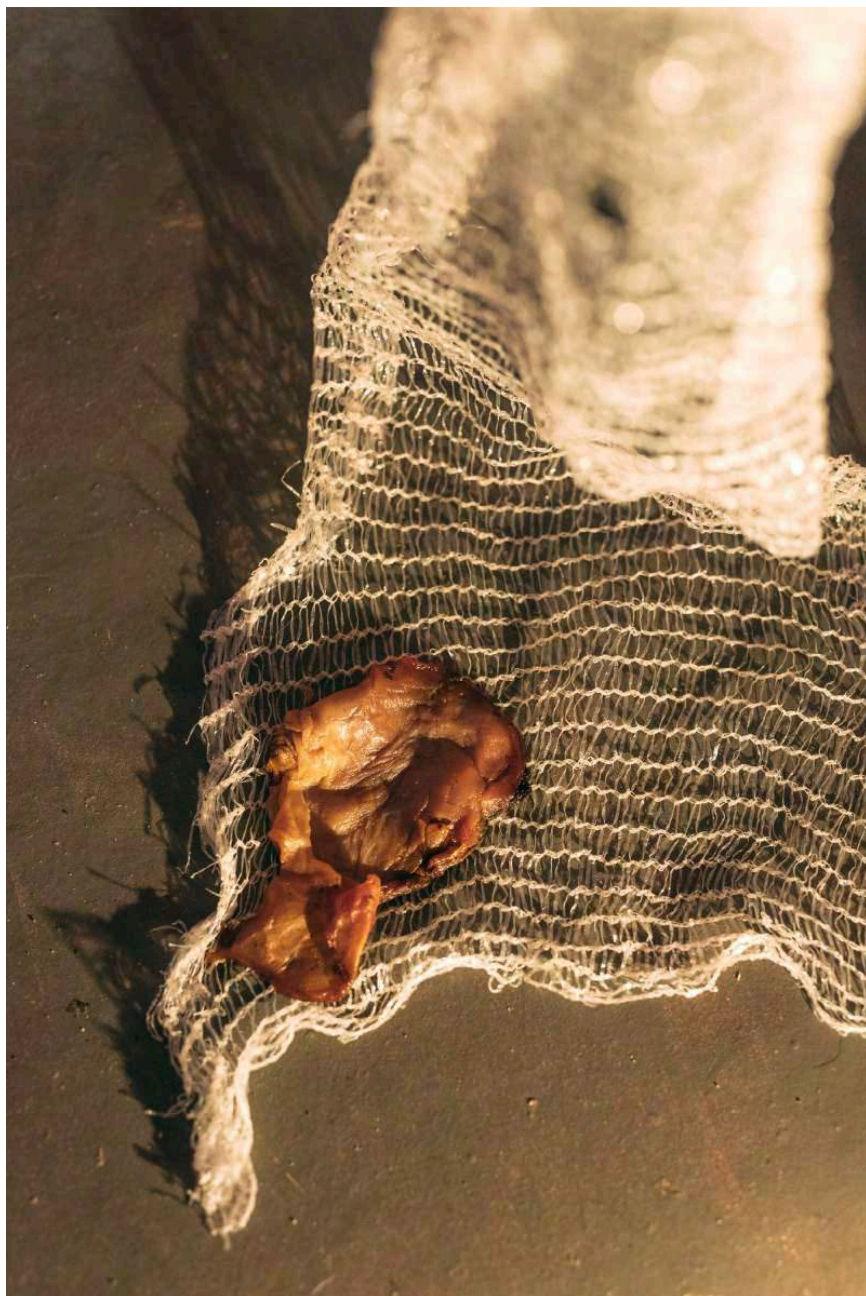
technique: audiovisual installation, textiles, scoby

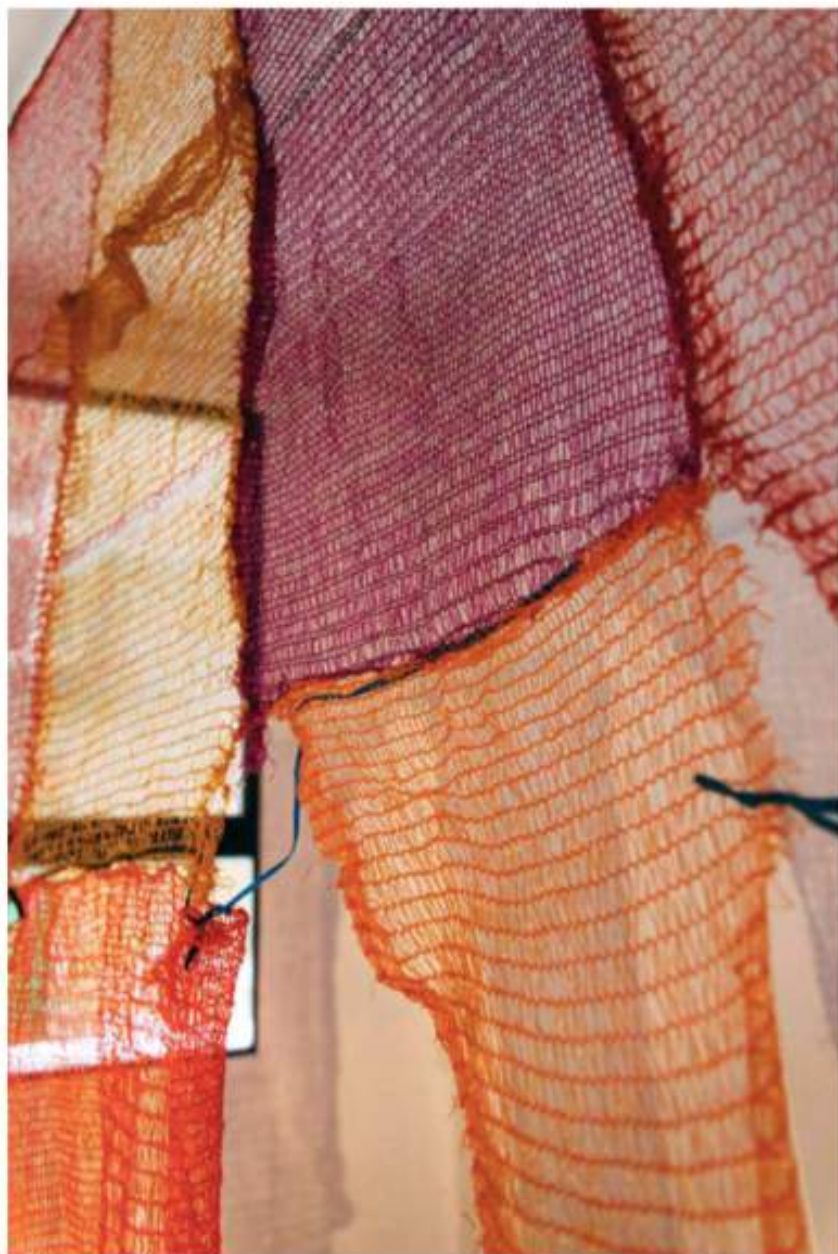
History of Free Time is an audiovisual installation that creates a narrative about the condition of a young girl/artist in the late capitalist reality of casual work, invisible contracts, creative combinations and the economy of the gift. Between the desire for a warm voice and the repetitiveness of shop dialogues, between the plastic bags of vegetables that end up in the bin every day and the infinite grid of excels suspended in the cloud, I create a reflection on the attempt to find balance and agency in order to invert hierarchies, if only for my own purposes. I make art out of vegetable labour because it means metres of free material and research during working hours.... but it also demonstrates the nature of free time as a reflection of working time. "The History of Free Time" is a reflection on juggling between option one and option three, on dilemmas towards work ethics and the economics of time, and on the quiet perversions and grey areas created by those who pull the strings. The leisure time spent weaving nets is an ironic reference to the Marxist theory that assumes leisure develops and transforms the individual, who can then return to work transformed, with a more honest knowledge of self and society. Work creates man, and then man-creates work....

Installation was shown as a solo show in Złoty Kiosk, Wrocław as well as in Museum of Modern Art in Warsaw.









There are limits to growth (but not to love?)

year: 2020

technique: video animation ; video length: 5:25

This work is a reflection on the possibilities of collective, alternative, community-based artistic practices and their clash with system-structural limitations. I have chosen the form of instagram filters, which are a kind of symbol of the overproduction of often banal content to "fill the space". By taking over this space, I try to use it to ask questions or broaden perspectives. At the same time, however, the messages seem to get lost in the crowd, clashing with each other. By putting my loose thoughts more broadly - interspersed with excerpts from an interview with the School of Love collective - into the idea of love's potential to transcend the individual into the public political and social sphere, I try to show the importance of imagination working for change.

This work was made for *Solidarity and Agency* exhibition at Galeria Arsenał, Białystok.

Link to video: <https://solidarityandagency.online/weronika-zalewska/>



Miłość społeczna



i narzędzi krytycznych,
jakie mamy w rękach.



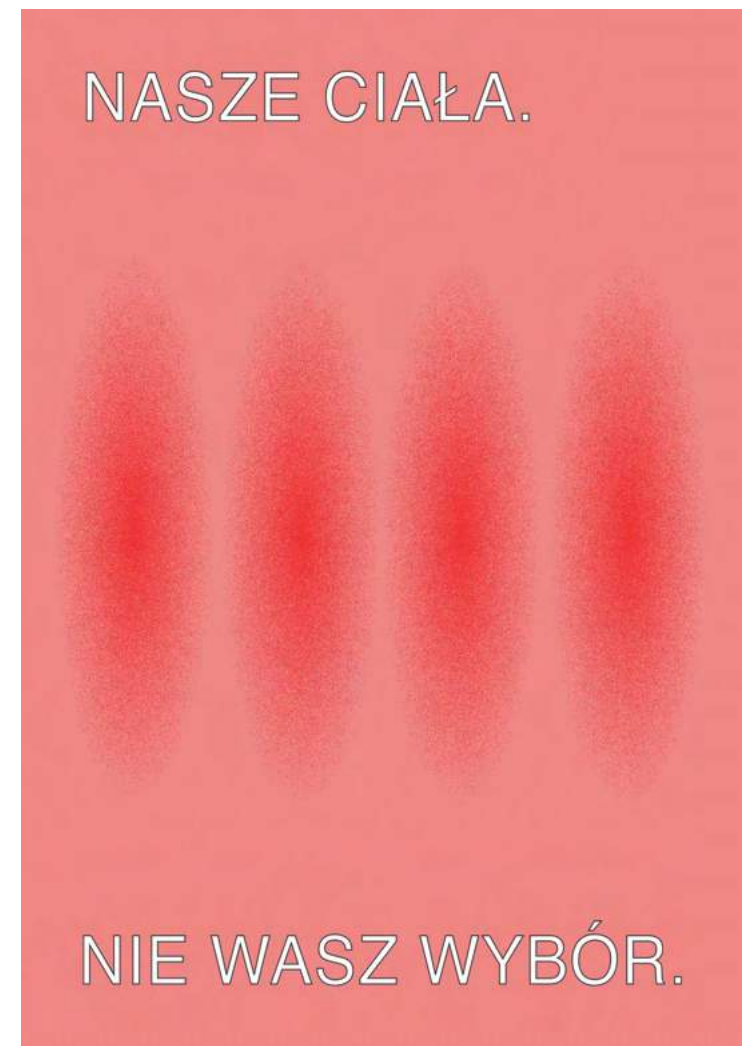
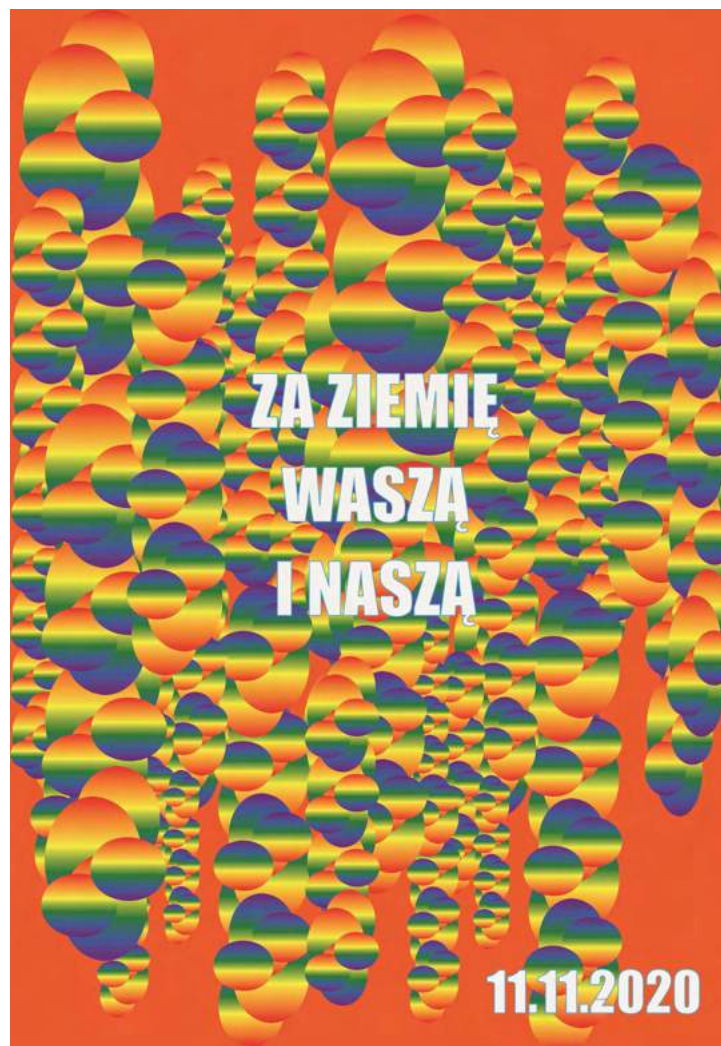
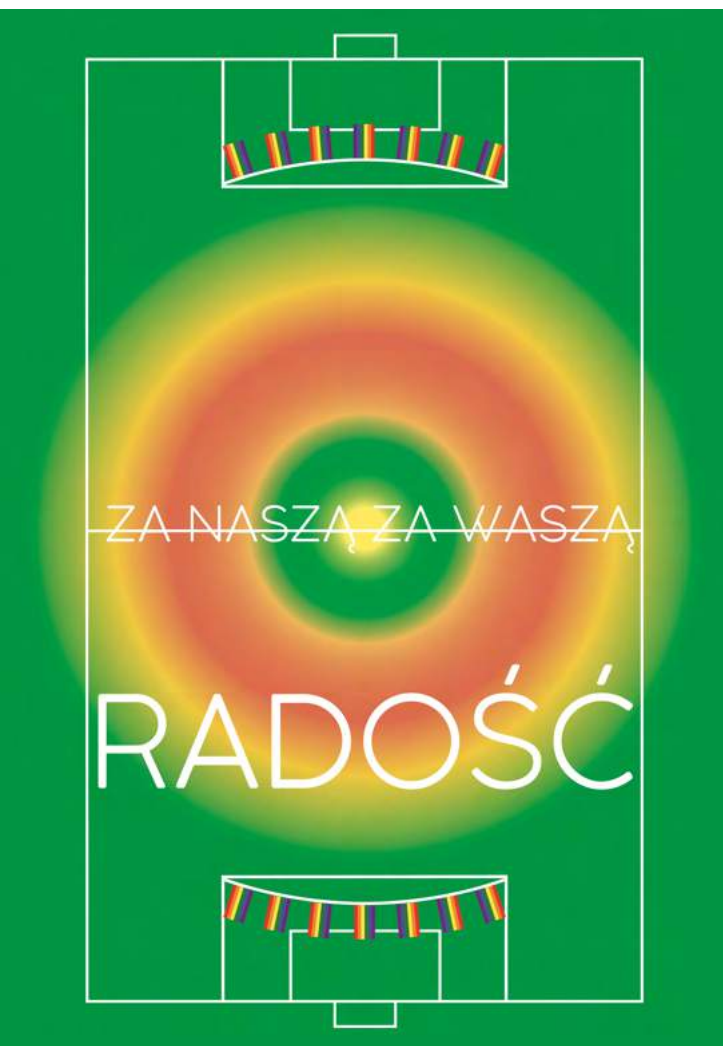
Kto podejmuje decyzje?

For Yours and Ours

technique: posters in city space / post-artistic intervention

The project *Za Naszq i Waszq* (For Yours and Ours) is a series of posters and animations which showed up in Warsaw public space around 11th of November- the Polish independence day. Though celebrating the sovereignty brought back after 123 years of annexation, this date is currently much associated with the biggest nationalist march in Poland, organized in Warsaw, propagating a model of white, masculine, conservative Catholic patriotism. In 2020, a group of artists and cultural makers came together and designed feminist, pro-ecological, anti-fascists posters that used as the inspiration the legendary slogan „For Freedom Yours and Ours” first created during the fight for independence. This project came together with the women+ struggle against the abortion ban and the ongoing discrimination of LGBTQ+ community, expressing our longing for both cultural and systematic inclusivity. I feel manifesting the solidarity between discriminated communities and practicing intersectional feminism is the only reasonable logic that can bring a wholesome change, and changing the public landscape by even such small diversional actions has the potential to speak out (here done without clear authorship and the embedded individual precarity) and let an alternative perspective appear between the moving bodies and their digesting eyes.

the work has been mentioned in Linda Nochlin fanzine made by KIOSK, Ghent





Letter

year: 2020

technique: performance in public space

The work is a loose recreation of Tadeusz Kantor's "Letter" from 1967. When the transparency of the May presidential election was in question and protests were forbidden due to pandemic restrictions, a group of artists took to the streets of Warsaw with an absurd banner reading "Live not, die" to protest against the use of the current crisis for political manipulation and lack of transparency, while candidates other than the ruling president were not even carrying out their campaigns due to safety, and the president was using the public TV and political meetings for his winning. The letter went from the Polish Post Office building to the Sejm of the Republic of Poland, where it was handed over to the parliamentary depository. Amplifying the absurdity of the times, the artists were fined PLN 10,000 per person for failing to keep their social distance. The fine was later cancelled as a result of public support and the intercession of RPO Adam Bodnar.

The work is now part of the collection of the Museum of Modern Art in Warsaw.

press coverage: <https://www.theartnewspaper.com/2020/05/28/blatant-censorship-polish-government-issues-artists-with-finesthen-withdraws-them> ; <https://www.dwutygodnik.com/artykul/8958-siedmioro-wspanialych.html> ;





School of Love (membership in collective: 2017-2020)



SOL is a platform for collective practices that stem from reflections on the notion of Love as a public concern and a political mode of being that should be taught in schools. It was initiated in 2016 by students and teachers from the Autonomous Design department at KASK school of Arts (Ghent, BE) *, but consists of artists and researchers from different fields. SOL is practiced through regular weekly meetings, events, workshops and performances that engage with the exploration of Love and School as charged with potential for change in society. SOL aims to contribute to the perception of school as more than just a safe incubator that prepares the inexperienced to an existing reality outside of it. We approach school as a place for experiment, reflection and collectivity, that can change society instead of adapting to it. We insist on learning how to deal with the unknown, rather than in learning how to know.

Chosen work: Syntrofi (conversational performance)

year: 2019



Syntrofi [σύντροφοι] is a greek compound word - coming from feed [trofi] + together [syn] - which means: "companions, comrades, lovers..."

Syntrofi takes on a perspective of a vulnerable observer, who looks into art and education institutions from within the position of the marginal and the excluded. Around the lunch table audience and performers will become Syntrofi. Personal stories on privilege will be served, chewed on, and digested through conversations and engaged togetherness that acknowledge the complexity of contradicting desires.

You are welcome to share food for thoughts and food for the stomach, which will no doubt be nourishing, but not necessarily easy to swallow.

event website: https://www.viernulvier.gent/en/agenda/1104/Syntrofi/School_of_Love/

