

Zbigniew Libera:

It's Not My Fault That This
Sculpture Rubbed Against Me



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GAETANO MOTELLI
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22.11.2015
20.03.2016

ZBIGNIEW LIBERA:
TO NIE MOJA WINA
ZE OTARŁA SIĘ
OMNIE TARZEŻBA



GENERAL ZAGADNIENIA

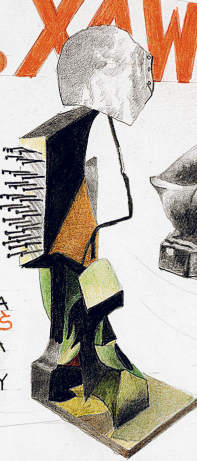


KURATOR
ANNA TUROWICZ



WYSTAWA JUBILEUSZOWA
W MUZEUM RZEŹBY
IM. XAWIEREGO DUNIKOWSKIEGO

AGNIESZKA TARASJUK



JERZY JARNUSZKIEWICZ
MATTHEW FRERE-SMITH
LEOPOLD LEWICKI
ALINA ŚLESIŃSKA
XAWERY DUNIKOWSKI
MARIA PAPA-ROSTKOWSKA
TEODOR ROSZAK
ZUZANNA JANIN
MAGDALENA GROSS
HENRYK STAŻEWSKI
HENRYK WILIŃSKI
EDWARD KRASIŃSKI
MARIA JAREMA
WANDA CZEKKOWSKA

HENRYK KUNA
JERZY BERES
OLGA NIEWSKA
LUDWIK LILLE
ALFONS KARNY



The 50th Anniversary of the Museum of Sculpture at the Królikarnia Palace

Headed by Agnieszka Tarasiuk, Królikarnia pursues a programme that is the closest to the concept of the critical museum, introduced by Piotr Piotrowski. This theory consists in developing a variety of perspectives on the museum collection, embracing various historical and social contexts, and thereby activating the process of analysing the museum's social function and encouraging interaction with its audiences. The museum should act as a participant in the process of working through contemporary issues that actively engage viewers. Those were the goals set by Agnieszka Tarasiuk in 2011, when she became the Head of the Museum of Sculpture at the Królikarnia Palace — branch of the National Museum in Warsaw, a venue that has seen a number of changes to its profile.

In 1965, the Xawery Dunikowski Museum was founded to house the estate of the eminent sculptor and gather artefacts related to his life and work. Later, the programme of Królikarnia evolved towards temporary modern art exhibitions, while preserving a reduced permanent display of Dunikowski's works. A restructuring of the National Museum in Warsaw, which gave the Wilanów Palace Museum and the Royal Łazienki Museum the status of independent entities, created a need to find a new place for the museum's sculpture collection. Thus, in 2001, the Królikarnia Palace became the Xawery Dunikowski Museum of Sculpture, a branch of the National Museum in Warsaw that stores a wide variety of nearly 6000 works, mostly from the 20th century.

The collection inspired Agnieszka Tarasiuk, the curator of Królikarnia, to review the found estate, an idea that lay at the foundations of the spectacular exhibition "SKONTRUM" in 2011. The museum holdings, which have thus undergone a revealing exploration, continue to serve as the basis for various stories that often refer to the history of the Królikarnia Palace and the architectural sculpture in Warsaw, bring back to life the history of forgotten women artists, such as Sara Lipska and Maria Papa Rostkowska, and relate to the questions of sound and

space. The majority of exhibitions-stories at the Museum of Sculpture are created with the participation of contemporary artists.

This time, the invited artist is Zbigniew Libera, who was encouraged to provide a critical insight into the sculpture collection at the Królikarnia Palace and build his own narrative around the holdings. An art historian may only feel envious of the artist's freedom to adopt different perspectives, his directness and the pertinence of associations and commentaries. Libera grouped the selected works according to a variety of links: formal connections between the works or kinship voluntarily built by artists. Yet, Libera claims that he was not the one to choose the sculptures from the Królikarnia collection, quite the opposite — the sculptures attacked him. The artist's collaboration with the works, with the invited curator, Joanna Turowicz, and with Agnieszka Tarasiuk, Head of the Museum of Sculpture, brought a very interesting result — yet another intriguing chapter of work with the museum collection.

Agnieszka Morawińska
Director of the National Museum
in Warsaw

Joanna Turowicz

Zbigniew Libera's Atlas of Sculptures — Dogmas and Heresies, Tropes and Associations

Surrounded by a thicket of trees and shrubs whose dense layer covers the Mokotów scarp, Zbigniew Libera is digging under the Classicist Królikarnia Palace in order to disappear in the black hole of the museum (the metaphor coined by the French museologist Jean Clair offers a pertinent definition of this situation). Akin to a demon, he roams dark tunnels, recesses and halls tightly filled with sculptures. In an environment marked by manic *horror vacui*, the hunter and the prey sometimes exchange gazes. The suggestive film that promotes the jubilee exhibition* is an allusive supplement that portrays what cannot be seen in the exhibition itself. After all, the selection of sculptures made by the outstanding artist upon the invitation of the National Museum in Warsaw comes as a result of our numerous common research trips to the labyrinths of galleries and storage spaces of the Museum of Sculpture at the Królikarnia Palace and at the edifice of the National Museum in Jerusalem Ave. (Let us add that the Museum of Sculpture looks after nearly 6000 items registered in the museum inventory, of which around 3500 are sculptural works created since the 16th century until the present day.)

The artist eventually chose around 40 sculptures, objects and spatial forms, connecting them in intriguing groups on the basis of a criterion that — to follow Ludwig Wittgenstein — may be referred to as “family resemblance.” Works by artists of seminal importance for Polish art were juxtaposed with projects by forgotten artists, taken out of the recesses of storage spaces for the first time ever. The selection of sculptures is supplemented with the artist's commentary that adopts the form of large-scale photographs and drawings created by Libera using pencil and crayon specifically for this show. The exhibition may bring to mind Aby Warburg's *Mnemosyne Atlas*, a work that has retained its inspirational power owing to the fact that it eliminates the clear-cut differentiation between

* Film by: Jan Szewczyk, collaboration: Joanna Turowicz.

artistic and scholarly activities. A fragment of the museum collection juxtaposed with panels filled with drawings, created on the basis of press photographs, catalogues and albums, among other sources, becomes somewhat of Zbigniew Libera's own “atlas of sculptures,” or rather “atlas of ideas.” On our way from the central rotunda through the subsequent halls of the museum, we follow associations and visual rebuses, which often undermine recognised authorities and paradigms of art in a heretic fashion. The stormy stories of the artists' lives: friendship and betrayal, love and hatred, mutual inspirations, dependencies and social conditions — these are yet further fascinating tropes that emerge as we roam the museum halls, which contain separate visual essays.

The exhibition can also be understood as an original self-narrative that concerns the artist himself. What really happened during the lengthy expeditions to the storage spaces, and who was the actual “hunter” — was it Libera or the sculptures? The artist says that “objects try to catch our eye, and the rays of their flashes are hooks that ensnare us.” And also: “we never focus on something that is not connected in a certain way with our own desires and actions.” These statements correspond to the psychoanalytical theory of gaze formulated by Jacques Lacan. According to the French scholar, it is objects that look at us with the light that they emit in our direction, and their gazes constitute us as subjects captured in thus created images.

Here begins our journey through the exhibition, but let us remember to exercise caution — the walk through the museum halls may activate our own desires and phantasms. The walls of the central rotunda, our starting point, are surrounded by a monumental panorama that shows Henryk Kuna's *Rhythm* — a female nude entranced in prayer amid lush greenery. The axis of the rotunda (the axis of the palace and of the exhibition, at the same time) is indicated by Iza Tarasiewicz's work *Nexus*, a beautiful minimalist installation made of rope, caoutchouc and hemp fibre, which audaciously climbs up the Palladian dome.

Hall 1

gaze and power

A headless model ecstatically clenches her hands on her lap — the only 19th century statue in the exhibition (*Sitting Woman* by Gaetano Motelli) coupled with a photograph of a headless artist (*Dürer* by Zbigniew Libera) form a rather unexpected pairing. Unexpected and self-ironic, because — as theorists of image (for instance, John Berger and Laura Mulvey) remarked already in the 1970s — the rule that connects power and gaze reads: the one who looks has power! Therefore, the proud “Cubist-flavoured” nude by Katarzyna Kobro from 1948 gazes blatantly in the direction of a male “testosterone” group. Jerzy Beres’s *Beautiful Phantom* shows off his body in the middle, a sculpture akin to a Proto-Slavic object of pagan cult. Next to him, Henryk Kuna’s *Strongman* and Albin Maria Bończa-Boniecki’s *Athlete* flex their muscles. Especially the latter sculpture is Libera’s true discovery — a hitherto unexhibited figure of a barbarian that forms a swastika-like shape, complete with a subtitle that reads *20th Century* and the date *1939* carved on the plinth. *The Gazes of White Goddess* critically scan those patriarchal and war tropes. Libera’s panel refers the famous book by Robert Graves, devoted to matriarchal cults, as well as to the biographies of three artists: Olga Niewska, Leni Riefenstahl and Zofia Kulik. Even though their art is very different, their common feature is a game they play with patriarchal clichés, for instance when they feature naked models, who are often male. Imbued with admiration, or maybe even desire, Niewska’s and Riefenstahl’s gazes at the proud inhabitants of Africa betray an emancipatory character. It is worth adding that the Polish sculptress took care to provide her portraits with names, a strategy that disappeared from the later practices related to exhibiting and collecting her works. Featured in the show, the portrait of a man signed in Arabic as *Ali Ibn Abduh al-Fanni* (*Ali Son and Servant of Allah, Artist*)** arrived in the museum as a nameless *Black Man’s Head*.

** The inscription can be seen on the lost version of the work, whose photograph forms part of the Collection of the National Museum in Warsaw.



Albin Maria Bończa-Boniecki (1908–1995)
Athlete (20th Century), 1939–1995
painted plaster, 76 × 81 × 43.5 cm

More recently, it was Zofia Kulik who made numerous attempts to deconstruct the signs, symbols and social rituals of Fascist culture understood in a psychoanalytical perspective — following Wilhelm Reich and Klaus Theweleit — as a way to create a reality that results from the history of the male “self”, shaped in hostile opposition to the demonised woman. This is probably the most pertinent context in which to locate *The Seascape. Kobro / Strzemiński* a panel that refers to the dramatic story of the collapse of the marriage of the outstanding avant-garde couple, Katarzyna Kobro and Władysław Strzemiński, which happened during the times of war and Fascism.

Hall 2

risky liaisons

An intriguing couple situated in the centre of the hall attracts attention — Mika Mickun's half-naked sensual *Woman Sitting on a Plinth* accompanied by a large speckled rabbit (*Ofelia Resting* by the duo Kijewski/Kocur). Akin to a 18th century pastoral scene, they are keeping an eye on their little herd, which — upon a closer look — is more akin to a fantastic bestiary. It consists of a woman-plant (*Bellissima* by Alina Szapocznikow), *Crab* by Anna Kamieńska-Łapińska, *Rooster* by Ludwik Lille and *Drake* by Magdalena Gross, as well as a cast of an anonymous man registered in the museum inventory as... *Head of a Killed Negro*.

The Rococo court art, which brings to mind sensual pleasure, is often underpinned with perversity and the horror of approaching revolution and violence. Here, there is also an ominous shadow that looms from the background of our "Arcadian group" — a panel that portrays Mika Mickun near a ceramic furnace, as well as many other various furnaces. Represented in words and images, phantasmal structures suddenly appear in anchoring points, where the meaning of the entire phantasmal dramaturgy is condensed — as Andrzej Leder claims, following Jacques Lacan. In the Polish imagination, furnaces (definitely in Plural) activate a plethora of phantasmal scripts underpinned with trauma. An ordinary kitchen stove (from Libera's drawing) may acquire a suspicious ambiguity once we discover the story behind the little statue *Drake* by Magdalena Gross, the first sculpture created by the artist right after the war. During the German occupation of Poland, the outstanding wildlife artist received help from Jan and Antonina Żabiński, a married couple who kept her in hiding on the premises of the zoological garden in Warsaw (a friend of director Żabiński, before the war Gross often portrayed exotic animals from the zoo). The artist managed to survive the Holocaust changing her hideouts many times. The animals in the zoo were killed at the beginning of the war. When Gross returned to the ruined capital city in March 1945, she had no choice but to use representatives of the ordinary street fauna as her models.



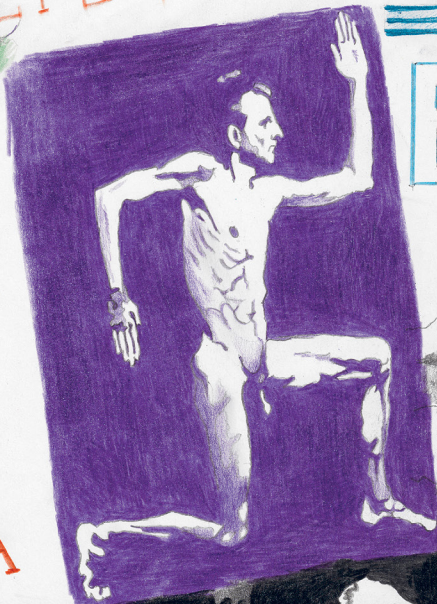
Mika Mickun (1886–1974)
Woman Sitting on a Plinth, 1939
glazed pottery, 95 × 45 × 30 cm



LIBERA

SPÓJRZENIA BIAŁEJ BOGINI

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Hall 3

histoire de l'art à rebours

Having entered the spacious central hall, it is easy to fall prey to a delusive sense of alleviation, harmony and order — these are the 1960s as represented by Polish Neo-Constructivism. The arranged geometrical forms are a pleasure for the eye. A monumental photographic panorama presents a project by Marian Bogusz, divided into three elements, carried out in 1965 during the 1st Biennial of Spatial Forms in Elbląg. That significant event, organised by the EL Gallery in collaboration with the Mechanical Works “Zamech”, consolidated the presence of Modernism not only in the intellectual landscape of Poland, but also in the physically existing visual landscape. A consistent group of works that bear a “family resemblance” consists of metal spatial forms from the 1960s, created by Jerzy Jarnuszkiewicz and Marian Bogusz, and aluminium *Construction* by Matthew Frere-Smith. Strong expressive qualities are the distinctive feature of the sculptures by the American artist of Polish descent Theodore Roszak — especially *Basket Weaver*.

This sense of harmony — and likely also complacency — may be disturbed by Libera's panel *Histoire de l'art à l'époque de Mieczysław Porębski*, which features a gargantuan three-door wardrobe with an abstract sculpture by Leopold Lewicki from the 1930s (the same that forms part of the show) and the head of... Professor Porębski located at the top. The composition refers to a confession made by the doyen of Polish art history: Lewicki's work, which lay throughout the war on a wardrobe at Tadeusz Brzozowski's apartment, was the only abstract work that Porębski knew at the time. “Such wardrobe — Libera confesses — is a nightmare for me, a synonym of priggish petty bourgeoisie. My mum had a similar one. After her death, it turned out that it contained hundreds of shoes, clothes, sets of bed-clothes and other things gathered throughout the years.” The banishment of the meritorious professor onto the wardrobe for — as the artist explains — “the strategy of doing the French lesson, promoting stable and bourgeois art,” will undoubtedly provoke a debate concerning the Polish history and theory of art.



Leopold Lewicki (1906–1973)
Musical Composition, 1934–1935
wood, metal sheet, nails, 70×42×35 cm

Hall 4

more than life at stake

Despite the Iron Curtain and the policy of isolation, owing to artistic journeys a certain exchange of knowledge and flow of information existed already at the turn of the 1950s. Libera's panel titled *More than Life at Stake, Episode 51: The French Connection*, in combination with sculptures by Alina Szapocznikow, Alina Ślesieńska, Maria Papa Rostkowska and Wanda Czełkowska, brings to mind the pre- and post-war migrations of Polish artists, who mostly chose Paris as their destination. The biographies of the above enumerated sculptresses can provide an excellent basis for film scripts that would tell the story of their growing up during the war, love and betrayal, their dramatic decisions concerning emigration (Szapocznikow and Papa), and of course their art. There is also the aspect of artistic rivalry, stoked up by the milieu and culture, but also by internal imperatives (Libera addresses this topic in the panel *Polish Wunderteam*).

Implementing the artistic idiom of modernity after the political thaw in Poland, when the Communist regime was relaxed after Stalin's death, the elegant organic abstract works remain highly individualised: Szapocznikow's *Firebrand* resembles a flaming heart, Ślesieńska's fantastic *Composition* is a kind of organic architecture, and the suggestive cleft *Head* by Czełkowska may disgust and fascinate at the same time, akin to *abject*. The sculpture that closes the group is *Kiss (Zuzanna and xxx)* from the 1990s by Zuzanna Janin; the work drips with candyfloss throughout the exhibition, slowly revealing the metal skeletons of lovers tangled in an embrace.



Alina Szapocznikow (1926–1973)
Firebrand, 1962
plaster, 110×90×60 cm

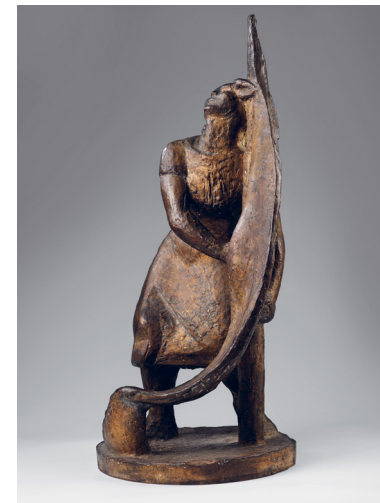
Hall 5

artistic clans

The hall *Henryk Wiciński and the Jarema Clan* comprises pre-war works by artists from the avant-garde Cracow Group — Maria Jarema's abstract *Composition* and Henryk Wiciński's *Sitting Girl*, featuring Cubist deformation. In 1939, the artist left for Lviv to flee the Germans. His *Girl with a Banner*, created in that city in 1941, can be recognised as the first Polish Socialist Realist sculpture. Filled with drawings and texts, Libera's panel conveys the most dramatic (and the most mysterious, at the same time) moments from the life of the prematurely deceased artist, his complicated relations with the artistic Jarema clan — Wiciński, who had emotional ties with Maria, his friend from the studies at the academy of fine arts, married her twin sister, but the family brought their relationship to a collapse. Another impressive group of objects in the hall — a young male nude by Alfons Karny amid exquisite statues of dominant women by Xawery Dunikowski — can also be understood as an allusion to Wiciński's story.

The third "family group" comprises works by Henryk Stażewski and Edward Krasiński, while Libera's accompanying panel brings back to memory yet another "artistic clan," a family connected not with blood ties but with a shared fate. "Mewa hung out with Henio. But she had a husband, Jaś. The three of them lived together. But Henio always had a more separate room" — wrote Miron Białoszewski, a regular at the apartment that belonged to Mewa — Maria Ewa Łunkiewicz-Rogoyska — and Stażewski, which functioned as a salon. After Mewa's death, at her request, Stażewski was joined by Edzio, as their friends nicknamed Edward Krasiński.

Composition 1966 (Object in Space) by Edward Krasiński — metal rods with sharpened projections combined with Stażewski's table, stool and tray — is supplemented by Mika Mickun's *Bust of a Boy*. My own subjective associations compel me to discern a similarity between the melancholic boy and the children from Michael Haneke's film *The White Ribbon*, growing up in a stifling society that becomes ever more Fascist. To recall the consequences of that process, let us return to the first hall.



Henryk Wiciński (1908–1943)
Girl with a Banner, 1940–1941
bronze, 30 × 20 × 20 cm

Works presented at the exhibition

Rotunda

Iza Tarasewicz (b. 1981), *Nexus*, 2013, metal cord, hemp fibre, asphalt and caoutchouc mass, 1000×1000 cm, Rz.W.1027

Zbigniew Libera (b. 1959), *Henryk Kuna's "Rhythm" in Skaryszew Park in Warsaw*, 2015, photographic panorama, 350×960 cm

Hall 1

Katarzyna Kobro (1898–1951), *Standing Female Nude*, 1948 / cast 1989, bronze, 47×14.5×11 cm, Rz.W.995
Katarzyna Kobro (1898–1951), *Female Nude – Sitting*, 1925–1927 / cast 1994, graphitised plaster, 27×30×16 cm, Rz.W.909
Zbigniew Libera (b. 1959), *The Seascape. Kobro / Strzemiński*, 2015, pencil and crayon on paper, 50×70 cm

Gaetano Motelli (1805–1858), *Sitting Woman (Headless)*, 1855, marble, 125×65×70 cm, 131906 MNW

Zbigniew Libera (b. 1959), *Dürer*, 2011, colour photograph, 42×29.7 cm

Jerzy Bereś (1930–2012), *Beautiful Phantom*, 1963, wood, 140×60×185 cm, Dep.2441
Albin Maria Bończa-Boniecki (1908–1995), *Athlete (20th Century)*, 1939–1995, painted plaster, 76×81×43.5 cm, Rz.W.987
Henryk Kuna (1879–1945), *Strongman*, before 1939, marble, 77×30×21 cm, Rz.W.541

Olga Niewska (1898–1943), *Black Man's Head*, 1934–1936, red sandstone, 45×26.5×36 cm, Rz.W.772
Zbigniew Libera (b. 1959), *The Gazes of White Goddess*, 2015, pencil and crayon on paper, 50×70 cm

Hall 2

Magdalena Gross (1891–1948), *Drake*, 1945–1946, polychromed plaster, 54×49×22 cm, Rz.W.1005
Władysław Hasior (1928–1999), *Fly*, 1974, mirror, glass, rubber, wire, plastic, fake fur, 50.5×40×9 cm, Rz.W.988
Anna Kamińska-Łapińska (1932–2007), *Little Crab*, ca. 1972, glazed pottery, 25×25×20 cm, Rz.W.106
Kijewski/Kocur, Marek Kijewski (1955–2007) and Małgorzata Malinowska (b. 1959), *Ophelia Resting*, 1997, fabric, epoxy resin, plywood, 126×132×46 cm, Dep.MKr 17
Ludwik Lille (1897–1957), *Rooster*, ca. 1956, terracotta, 18×20×21 cm, Rz.W.676
Mika Mickun (1886–1974), *Woman Sitting on a Plinth*, 1939, glazed pottery, 95×45×30 cm, Rz.W.664
Alina Szapocznikow (1926–1973), *Bellissima*, 1959, terracotta, 64×35×30 cm, Rz.W.178

Anonymous, item registered in the museum inventory as *Head of a Killed Negro*, 19th–20th century, 27×14×20 cm, Rz.W.793

Zbigniew Libera (b. 1959), *Mika Mickun and Furnaces*, 2015, pencil and crayon on paper, collage, 50×70 cm

Hall 3

Theodore Roszak (1907–1981), *Basket Weaver*, 1957, bronze-coated steel, 55×39×41 cm, Rz.W.547
Theodore Roszak (1907–1981), *Spatial Construction*, 1943, wood, metal, 32×21×12 cm, Rz.W.548
Leopold Lewicki (1906–1973), *Musical Composition*, 1934–1935, wood, metal sheet, nails, 70×42×35 cm, Rz.W.376
Zbigniew Libera (b. 1959), *Histoire de l'art à l'époque de Mieczysław Porębski*, 2015, pencil and crayon on paper, 50×70 cm

Marian Bogusz (1920–1980), *Spatial Form – Proposal for the Eastern Wall in Warsaw*, 1968, iron, 90×100×45 cm, Rz.W.164
Matthew Frere-Smith (1923–1999), *Construction*, 1962, aluminium, 93×164×20 cm, Rz.W.46

Jerzy Jarnuszkiewicz (1919–2005), *Spatial Form Model for the Elbląg Biennial 1965 (Road Sign Composition / Greeter)*, 1965, iron, 175×140×70 cm, Rz.W.1041

Zbigniew Libera (b. 1959), *Spatial Forms by Marian Bogusz in Tysiąclecia Ave. in Elbląg*, 2015, photographic panorama, 960×300 cm

Hall 4

Wanda Czełkowska (b. 1930), *Head*, 1966, plaster, 50×40×32 cm, Rz.W.509

Maria Papa Rostkowska (1923–2008), *Untitled*, 1962, 36×51×28 cm, 33×18 cm base, terracotta, Rz.W.1030

Alina Szapocznikow (1926–1973), *Firebrand*, 1962, plaster, 110×90×60 cm, Rz.W.181
Alina Ślesieńska (1922–1994), *Composition*, 1970s, plaster, 85×87×70 cm, Dep.MKr 22

Zuzanna Janin (b. 1961), *Kiss (Zuzanna and xxx)*, 1997, 100×80×70 cm, 56×60×57 cm, wire, candyfloss, Dep.MKr 50

Zbigniew Libera (b. 1959), *More than Life at Stake, Episode 51: The French Connection*, 2015, pencil and crayon on paper, collage, 50×70 cm

Zbigniew Libera (b. 1959), *Polish Wunderteam*, 2015, pencil and crayon on paper, 50×70 cm

Hall 5

Maria Jarema (1908–1958), *Composition*, 1934–1936 / cast 1995, patinated plaster, 52×20×22 cm, Rz.W.635

Henryk Wiciński (1908–1943), *Sitting Girl*, 1933–1934 / cast 1962, bronze, 45×81×40 cm, Rz.W.441

Henryk Wiciński (1908–1943), *Girl with a Banner*, 1940–1941, bronze, 30×20×20 cm, Rz.W.445

Zbigniew Libera (b. 1959), *Henryk Wiciński and the Jarema Clan*, 2015, pencil and crayon on paper, 50×70 cm

Xawery Dunikowski (1875–1964), *Portrait of a Lady in a Black Dress*, before 1924, polychromed plaster, 138×90×45 cm, MKr 407

Xawery Dunikowski (1875–1964), *Portrait of a Lady*, 1936, according to the first version of the sculpture before 1924, wood, 139×89×39 cm, MKr 83
Alfons Karny (1901–1989), *Nude Boy (Kazik)*, 1928, bronze, 142 (+ 5 cm base)×45×52 cm, Rz.W.339

Edward Krasiński (1925–2004), *Composition 1966 (Object in Space)*, 1966, welded iron, 250×196 (89)×8 cm, Rz.W.510
Mika Mickun (1886–1974), *Bust of a Boy*, 1927, glazed pottery, 35×34×19 cm, Rz.W.669
Henryk Stażewski (1894–1988), *Table*, before 1988, painted wood, 68×72×60 cm, Rz.W.698
Henryk Stażewski (1894–1988), *Stool*, before 1988, painted wood, 40×40×40 cm, Rz.W.699
Henryk Stażewski (1894–1988), *Tray*, before 1988, painted polystyrene, diameter 32 cm, Rz.W.701

Zbigniew Libera (b. 1959), *Henryk Stażewski's Flight*, 2015, pencil and crayon on paper, 50×70 cm

Programme of collateral events

29th of November / Sunday / noon
Meeting with the authors of the exhibition — Zbigniew Libera, Joanna Turowicz and Agnieszka Tarasiuk

22nd of January / Friday / 6 p.m.
Performative tour of the exhibition for people with sight impairment

24th of January / Sunday / noon
Tour of the exhibition in English

Artists' Film Portraits

8th of December / Tuesday / 7 p.m.
Screening of films *Trace (Ślad)* directed by Helena Włodarczyk and *Every Touch Leaves a Trace. Alina Szapocznikow (Każde dotknięcie zostawia ślad. Alina Szapocznikow)* directed by Anna Zakrzewska and Joanna Turowicz. The screening is followed by a discussion with the filmmakers, devoted to the protagonist of the films — Alina Szapocznikow

19th of January / Tuesday / 7 p.m.
Screening of films: *Polish Contemporary Sculpture (Polska rzeźba współczesna)* by Konstanty Gordon and *Hasior* by Jerzy Passendorfer.

Ewa Tatar, art historian and critic, will comment on the screened films

16th of February / Tuesday / 7 p.m.
Screening of the film *It's Coming True (Spełnia się)* by Gawęł Kownacki. The screening is followed by a discussion with the filmmakers, devoted to the protagonist of the film — Jerzy Beres

Family Workshops

Group ticket (for 2–5 people) — 25 zł
Register at:
edukrolikarnia@mnw.art.pl

13th of December / Sunday / noon
Wooden Bricks — carpentry workshop

17th of January / Sunday / noon
Sculptural Collages — creating new objects for the exhibition

21st of February / Sunday / noon
The Things that Sculptures Have to Say — workshop in storytelling

13th of March / Sunday / noon
One's Own Atlas — workshop inspired by the work of Aby Warburg

Meeting by a Sculpture

A cycle of mini-lectures in the space of the exhibition held on Thursday evenings. Works from the collection of the Museum of Sculpture at the Królikarnia Palace are discussed by outstanding specialists: curators, art historians and theorists with specialised knowledge concerning the works in the exhibition and their authors.

14th of January / Thursday / 6 p.m.
Meeting with Anka Ptaszkowska by the works of Henryk Stażewski

28th of January / Thursday / 6 p.m.
Meeting with Andrzej Przywara by Edward Krasiński's work *Composition 1966 (Object in Space)*

11th of February / Thursday / 6 p.m.
Meeting with Prof. Agata Jakubowska by Alina Szapocznikow's work *Firebrand* (1962)

3rd of March / Thursday / 6 p.m.
Meeting with Prof. Waldemar Baraniewski by Jerzy Jarnuszkiewicz's work *Spatial Form Model for the Elbląg Biennial* (1965)

Workshops for Adults

Feel cordially invited to carpentry workshops devoted to furniture-making inspired by works by Henryk Stażewski. During the cycle of three workshops, each participant (individually or in a group) is offered an opportunity to build their own item of furniture and take it home. Workshops for people without experience in DIY. Materials and tools are provided by the organiser.

Cost of making one item of furniture: 480 zł
Register at:
edukrolikarnia@mnw.art.pl

17th of February, 24th of February, 2nd of March / Wednesday / 6 p.m.
Carpentry workshop for adults run by the group Wióry lecq

Details available at:
www.krolikarnia.mnw.art.pl

Zbigniew Libera: It's Not My Fault That This
Sculpture Rubbed Against Me
22nd of November 2015 — 20th of March 2016

A jubilee exhibition on the occasion of the 50th
Anniversary of the Xawery Dunikowski Museum
of Sculpture, branch of the National Museum
in Warsaw

Director of the National Museum:
Agnieszka Morawińska

Curator of the Museum of Sculpture:
Agnieszka Tarasiuk

Exhibition under the honorary patronage of the
Minister of Culture and National Heritage

Artists: Jerzy Bereś, Marian Bogusz, Albin Maria
Bończy-Boniecki, Wanda Czełkowska, Xawery
Dunikowski, Matthew Frere-Smith, Magdalena
Gross, Władysław Hasior, Zuzanna Janin, Maria
Jarema, Jerzy Jarnuszkiewicz, Anna Kamińska-
Łapińska, Alfons Karny, Kijewski/Kocur, Katarzyna
Kobro, Edward Krasiński, Henryk Kuna, Leopold
Lewicki, Zbigniew Libera, Ludwik Lille, Mika
Mickun, Gaetano Motelli, Olga Niewska, Maria
Papa Rostkowska, Theodore Roszak, Henryk
Stażewski, Alina Szapocznikow, Alina Ślesieńska,
Iza Tarasewicz, Henryk Wiciński

Selection of works from the collection of the
Museum of Sculpture: Zbigniew Libera

Curator of the exhibition: Joanna Turowicz

Drawings and photographs: Zbigniew Libera

Architecture of the exhibition: Agnieszka Tarasiuk

Curatorial collaboration:
Katarzyna Kucharska-Hornung

Production of the exhibition: Ewa Kozik

Lighting arrangement: Krzysztof Radziwiłow

Collaboration on outdoor photographs:
Michał Jaworski

Print: book & art

Graphic design: Full Metal Jacket

Promotion of the exhibition: Piotr Drewko

Conservation of works for the exhibition:
Marta Bielicka-Konieczna, Agnieszka
Czubak, Zbigniew Godziejewski, Bogusław
Jańczak, Jolanta Meder-Kois, Joanna Lis, Ewa
Parandowska, Marcin Ślesik, Piotr M. Zalewski

Team of the Museum of Sculpture:
Piotr Drewko, Mariusz Grzelak, Antonina Gugala,
Alicja Gzowska, Monika Janicka, Aleksandra
Kardaczyńska, Małgorzata Kowalczyk, Ewa Kozik,
Katarzyna Kucharska-Hornung, Julia Łuczywo,
Anna Maciąga, Joanna Torchała, Andrzej
Urbaniak, Ewa Ziemińska

Media patrons of the exhibition: Co Jest Grane,
Gazeta Wyborcza, TVP Kultura, Trójka — Polish
Radio Three

Guidebook to the exhibition

Cover photo:
Wanda Czełkowska, *Head*, 1966, plaster,
50 × 40 × 32 cm, photo by Piotr Ligier

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Tuesday through Sunday from 11.00 a.m. to 6.00 p.m.
On Thursdays: from 11.00 a.m. to 8.00 p.m.
Monday: closed

Admission to the Museum is free