



4 Mediations Biennale Poznań

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21.09.- 26.10.2014

POZnań*
*Miasto know-how



Invitation

We cordially invite you with a guest
to celebrate the opening of

4 Mediations Biennale Poznań

on **21.09.2014** at **12 p.m.**
in the National Museum in Poznań

and award ceremony (**Mediations Biennale Award**)
for prof. Jan Berdyszak for the lifetime achievements
in the field of art.

Special exhibition **Jan Berdyszak *Beyond Illusion***
in the Polish Art Gallery of XIV-XVI century

Banquet at 8.30 p.m. in Bazar Poznański, Paderewskiego street 7



MUZEUM NARODOWE
W POZNANIU



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Programme:

- 12.30 p.m. **Berlin Heist** curators - Shaheen Merali, Kerimcan Gülerüz
National Museum in Poznań and Raczyński Library
- 5.00 p.m. **The Limits of Globalisation** /Polish Art Tomorrow
curator - Sławomir Sobczak, Culture Centre Zamek
- 7.00 p.m. **Shifting Africa** curator - Harro Schmidt,
Gallery of Jesuits, ARTYkwariat

each exhibition is accompanied by a performance programme



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Invitation for the opening of

MONA Inner Spaces (MUSEUM OF THE NEWEST ART)
on **20.09.2014** at 6 p.m.

Latex Ideology
Individual Attitudes

Gwarna 7a Street

PENvolution

at 7.30 p.m.
in the main hall of Gallery MM
Św. Marcin 24 Street

Banquet at 8.30 p.m. on the terrace of Gallery MM

patronage:

Wielkopolska Province Governor
Mayor of Poznań
District Administrator of Poznań

organizer:



partners:



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Main Programme Exhibitions:

Berlin Heist - or the enduring fascination with walled cities

Curators: Shaheen Merali i Kerimcan Güleriyüz

Assistants: Marta San Gregorio and Malgosia Wosinska

Artists: Artists Anonymous / Kader Attia / Marc Bijl / Thorsten Brinkmann /
Nezaket Ekici / Azin Feizabadi / Thomas Florschuetz / Simon Fujiwara / Carla Guagliardi/
Johannes Kahrs / Jonathan Meese / Leila Pazooki / Julian Rosefeldt / Enis Rotthoff/
Esra Rotthoff / Christoph Schlingensiefel / Iris Schomaker / Lars Teichmann /
Mathilde ter Heijne / Ming Wong / Michael Wutz / Thomas Zipp.

Venue: National Museum in Poznan and Raczyński Library

Granice Globalizacji / Polish Art Tomorrow

Curator: Stawomir Sobczak

Co-curator: Katarzyna Kucharska

Artists: Ewa Axelrad / Michał Bałdyga / Izabela Chamczyk / Rafał Czepiński /
Elvin Flamingo / Agelika Fojtuch / Nicolas Gropierre / Kornel Janczy /
Jakub Jasiukiewicz / Ola Koziot / Tomasz Kulka / Artur Malewski / Marcin Mierzicki /
Urszula Pięregończuk / Liliana Piskorska / Michał Szlaga / Katarzyna Szeszycka /
Natalia Wiśniewska.

Venue: Culture Centre ZAMEK

Shifting Africa

Curator: Harro Schmidt

Co-curators: Raphael Chikwka, National Gallery Harare, Zimbabwe / Serge Olivier
Fokoua, RAVY-Festival Yaounde, Kamerun / Martin Baasch, Lagos Live Festival, Nigeria /
Jelili O. Atiku, AfIRIperFOMA Festival Harare, Zimbabwe.

Artists: Jude Anogwih, Nigeria / Jelili Atiku, Nigeria / Edson Chagas, Angola /
Virginia Chihota, Zimbabwe / Jim Chuchu, Kenya / Julie Djikey, DR Congo /
Em'kal Eyongakpa, Cameroon / Christian Etongo, Cameroon / Serge Olivier Fokoua,
Cameroon / Sam Hopkins / Kenya, Hervé Yamguen, Cameroon / Portia Zvavahera,
Zimbabwe / Rolf Bier, Germany / Wolf Böwig, Germany / Dennis Feser, Germany /
Kristian von Hornsleth, Denmark / Norbert Meissner, Germany / Tom Otto, Germany /
Peter Puype, Belgium / Claudia Wissmann, Germany.

Venue: Gallery of Jesuits, ARTykwariat

Main Programme - conference



Postglobal Future Conference, 25 - 27.10.2014

Curators: Saul Ostrow (PSI New York) / Peter Funken (Kunstforum) / Tomasz Wendland
(MONA Inner Spaces).

Venue: Collegium Maius, Adam Mickiewicz University, Fredry 10 street

Programu towarzyszący - wystawy:

MONA Inner Spaces (Muzeum Sztuki Najnowszej)

Latex Ideology

Curator: Jung Me Chai

Coordinator: Anna Tyczyńska

Artists: Deokyeoung Gim / Hojun Song / Na Hyun / Won Seoung / Yang Jinwoo

Individual Attitudes

Artists: Noam Braslavsky / Jarema Drogowski / Jannis Markopoulos / Koiji Ohno /
Jannis Markopoulos / Jagoda Przybylak / Błażej Rusin / Gary De Smet.

PENvolution

Curator: Kerstin Schulz

Artists: Shige Fujishiro / Susanne Hoffmann / Ai Kobayashi / Rusty Squid/
Team of Designer / Kerstin Schultz / Andrzej Wasilewski / Lucky Zerembe Mkandawire,

The concept:

4th Mediations Biennale in Poznan is an artistic event, which programme is created as a result of a dialogue, and sometimes a confrontation of various creative attitudes in the context of Polish and Central-European culture. The event is known for its dialogue with Asia, and recently with South and North America. This year, the main programme of Mediations will have three exhibitions under a common title; When Nowhere Becomes Here. In the post-global world, in the face of changing paradigms, 'Nowhere' may be any place in the world. 'Nowhere' lost its geographic justification.

In 2012, in a conversation with former Minister of Culture and National Heritage, Bogdan Zdrojewski, I expressed my conviction that Polish culture, European culture, and even International culture is undergoing a new renaissance, which is very difficult to judge at this present moment, while in the centre of gigantic cyclone-like global changes. At the bottom of that there lies free information transfer, which creates new individual awareness, a variety of attitudes, a need for self-realisation and participation in the dialogue. The renaissance gives life to other new phenomena. Byung-Chul Han in his book 'Transparency Society', while referring to Baudrillard, writes: We are not presently experiencing the end of Panopticon, on the contrary, it is the beginning of a new, contra-perspective Panopticon' [translated by e.w.walters from given text, 2014]. If its idea, which zeros the difference between the centre and periphery, was a feature of renaissance, then the epoch would manifest itself as a wonderful state of creating 'an objective' and 'transparent space'. Baudrillard writes: In the objective space the space of renaissance transparency was a basis for a despotic observation (invigilation) of the Almighty (...) Transparency is nothing more than an ideal control [translated by e.w.walters from given text, 2014]. The Almighty is the only one who thinks in terms of perspective - the sight of the supervisor reaches all corners of a cell, while he himself stays invisible for the prisoners.

A question comes forward of whether this new renaissance is not a way of having total authority. I wonder to what extent art becomes a tool of that strategy. I ask to what extent 120 biennale dispersed around the world participate in the total Panopticon of millions of individuals which are called by Musil 'Der Mensch Ohne Eigenschaften' (A man without properties). Most of artistic production lacks of courage to think perspective and utopia. Art creates a virtual reality (artificial), but most often becomes an illustration of someone else's reality, a commentary to events, which USA minister of defence, Donald Rumsfeld sees often as non-existent. What is more, he assures that they are yet to happen. Art is partly manipulated, partly it manipulates by itself, and most of all with all pleasure it writes itself into an ideology of consumption. Art lacks dignity and awareness of self, the leadership of that can be found in the Western model built on the art market, art fairs and grand events which are subjected to the strategy of profit.

When Nowhere Becomes Here – refers to notions of 'nowhere' and 'here', which lost their present geographical meaning. In post-global reality mobility is a simultaneous 'nowhere and here'. Excess becomes a feature of our civilisation. Being in one place does not exclude being present in the second, or even third place. The three exhibitions in the main programme and a number of events in the accompanying programme of this year's Mediations Biennale are not linked with each other apart from their location in Poznan. Multiculturalism, diversity, and even the variety of attitudes are a symptom of postglobal order. The simultaneity of everything decentralizes idea of value. At the same time, in 14 locations in the world there are exhibitions happening under a common umbrella term of post-global mediations. Each of those distant places for its residents is 'here', and for the stranger 'nowhere'.

Mediations Biennale is both an initiator and a participant in a dialogue. Towards the end of 4th Mediations Biennale, during an international conference Post-global Future (25-27.10.2014), all of our partners shall present different perspectives of upcoming, post-global future.

In Poznan, three incompatible exhibitions in the main program will create a field of tension, at random realizing to us some of the present coordinates in which we live. This year Biennale logo consists of random coordinates, which are in permanent motion making us unable to identify any 'here', but on the same time any 'nowhere'.

The exhibition entitled **Berlin Heist** in National Museum and Raczyński Library can be seen as a landing of the international art scene from Berlin – one of the capitals of international contemporary art. We invited to realise Berlin Heist two curators. They are: Shaheen Merali – former director of Haus der Kulturen der Welt in Berlin and Kerimcan Gulyeruz – an owner of Empire Project gallery in Istanbul. Their task was to present Berlin not only to Polish and International public, but also to Berlin's one. The phenomena of the Berlin melting pot will present itself differently from a perspective of a place 2 hours away, in the context of the so rarely visited city of Poznan.

The capital of Germany is a metropolis where international artistic life flourishes on a spectacular scale. It is difficult to say who is a Berlin artist, since there are artists from the entire world living and working there. They have there their secondary studios and long residencies. Years after the famous words of John Kennedy - a US president: Ich bin ein Berliner, spoken during his visit to Berlin in 1963, it can be said by anyone who stops by there. In Berlin, there are also many artists from Poland. They seem to be drawn by a blooming commercial art market and a possibility to make real international contacts through many different galleries, which have their other branches in other countries. The contacts can also be made thanks to the constant flow of curators, critics, uncountable exhibition openings, Berlin Biennale, art markets and finally the actual interest in art of magazines and newspapers.

On coming back to Poland, we can observe a dramatic civilisation acceleration in every respect. For many years, Polish art has been walking its own paths. It is unique, distinguishable in the world, unbelievably fertile, and in the recent years it undergoes an unbelievable renaissance, which will only be able to be assessed in a few years. It's shocking though that on inviting artists to participate in Mediations Biennale we tend to hear the question: where is Poznan? It's not surprising when a conversation takes place somewhere far from Poland. A journey to Poland as a travel destination is usually put away for later, in the nearby capital of Germany.

The concept of an exhibition of artists living in Berlin has got two justifications. The first is an attempt to face the phenomenon of that art circle and its presentation to Berlin people through a mirror grounded in the context of Polish Poznan. Second is a real interest in our art, getting rid once and for all of the iron curtain, constant co-operation, mediations. **The Limits of Globalisation** is an exhibition which will be dedicated to Polish art. It will take place in Zamek Culture Centre, it will be curated by Sławomir Sobczak. The exhibition is a presentation of 18 Polish artists discovered through a research project entitled Polish Art Tomorrow. They were selected out of 200 artists creating new art perspectives in Poland after the year 2000.

The exhibition poses questions about the character of that art and makes an institutionalised contextualisation of Polish Art from that period at a large international review, which is biennale. The artists invited to the exhibition are aware of the specific times, they are working in. Their artwork surpasses geographical barriers and it becomes an element of global language of agreement. The exhibition is an opportunity not only to examine formal, stylistic and content-based traits of global art. It also puts forward questions about the character of messages formulated after 2000 by Polish artists, and it attempts to find their place in the contemporary network. As a result, the exhibition lays bare contemporary ideological, moral and artistic barriers.

A very important element of the main programme of 4th Mediations Biennale in Poznan is an exhibition entitled **Shifting Africa**, which is going to be presented twice. First in Jesuits Gallery in Poznan, and next at Kunsthalle Faust in Hanover. The curator of the exhibition is Harro Schmidt. The exhibition will present for the first time in Poland not only the art of Africa, but also reflections on the continent.

Africa still remains a big question mark for us, an enigmatic 'nowhere'. It is a perfect proof that despite unlimited access to the internet and an ease of travelling, our knowledge is consistently subjected to limitations. In the overflow of data we are unable to make full use of it, even though it is there readily accessible. The ease of access to everything keeps us dormant. Our sight, flicking everyday through images on the net, does not encourage our sensitivity, the opposite, it intensifies the paralysis. 'Nowhere' refers both to relations inside such metropolises as Berlin and to complex relations between Berlin and Poznan. Finally, 'Nowhere' makes references to the distant Africa.

4th Mediations Biennale entitled When Nowhere Becomes Here undertakes a challenge posed nowadays for art by the post-global reality. It aims to go deeper into areas placed between virtual images of our imaginations and making space for possibilities for their observation and analysis.

In the spaces created by the curators of 4th Mediations Biennale's exhibitions, all Nowheres shall meet. The art will disclose a series of new artistic strategies; used as individual research tools by nomadic artists, who draw their inspirations from both local and global experiences.

During 4th Mediations Biennale in Poznan, we shall meet – here so that from various autonomous perspectives we could look into the panopticon of contemporary reality and future of post-global world.

*Tomasz Wendland
artist, initiator and art director
of Mediations Biennale, Poznan*