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## KAMILA WOLSZCZAK

“We need to cultivate a bit of anthropomorphism - the idea that human agency has some echoes in nonhuman nature- to counter the narcissism of human in charge of the world.” Jane Bennett (2010)  
Broken artefacts or debris are socially perceived as dirt. For me these are other-than-human beings and I work as a guide and mediator to bring them to life. The found matter and I are working in situ or we migrate to new places. Assembling together we gather an ex-centric presence, unwanted memory and lack of control with imaginary stories for increasing speculative visions in daily life. That co-creation uses a range of visuals media, assemblages, including performative sculpture, objects, performance, situations, walks, storytelling, audio and text. To animate and activate invisible worlds, I read urban public space as the scenography of human traces. With relational aesthetics and sticky, flexible materials, participatory experiences we create a vision of unheard voices to register the traces and compose new beings. That co-creative process proves the power of otherness and cooperation as a magic tool for real shifts in socio-matter relations.

### WEBSITES

visual art & performance

[kamilawolszczak.com/](http://kamilawolszczak.com/)

### SOCIAL MEDIA

[www.facebook.com/kamilaelzbieta1](https://www.facebook.com/kamilaelzbieta1)

[www.instagram.com/kamila\\_wolszczak/](https://www.instagram.com/kamila_wolszczak/)

[www.instagram.com/speculative.artefacts](https://www.instagram.com/speculative.artefacts)

[www.linkedin.com/in/kamila-wolszczak-a1376076/](https://www.linkedin.com/in/kamila-wolszczak-a1376076/)

### MEMBER OF ARTISTS' INITIATIVE/COLLECTIVE/INCUBATOR

founder of SUW Art Mediation, founder of Art Ambulance education, co-founder of PARAprformance, member of Reshape network and Performance Site

### MEMBER OF A PLATFORM, DIGITAL OR OTHERWISE

Stichting Ruimtevaart

P.S.(performance site) den Haag

### EDUCATION

2022 - Story Jam: New Neighbours Storytellers

2022 United, The NNF Utrecht, NL

2021 - Performing Public Space Artistic Research

2022 Fontys Hogeschool voor de Kunsten  
diploma

2019 - WE LIVE HERE 2019: ANCESTORS &

- 2019 STRANGERS. Guided by choreographer Simone Aughterylony NB projects & BAU Platform for Dance and Performance, Amsterdam
- 2017 - THE MARATHON – BERLIN PERFORMANCE  
2017 ART WORKSHOP. Guided by international artists Dagmar I. Glausnitzer-Smith, Zierle and Carter, PASHIAS and Francesco Kiàis. CELL63 artplatform in Neukölln, BERLIN
- 2014 - Aesthetic and Bias Bezael Academy of Fine  
2014 Art end Design
- 2011 - Art Mediation, Department of Sculpture and  
2013 Painting Academy of Fine Arts in Wroclaw diploma

## EXHIBITIONS

- 2024 Cartographies of Matter The Balcony The Hague, Netherlands The Cartographies of Matter exhibition explores the relations formed between bodies and matter through movement. Part of Kamila Wolszczak's artistic research on speculative artefacts, the works presented form paths and points of traces to experiment with the materiality of public space within the gallery space. The accelerated rhythm of life in cities has turned them into core grounds for neoliberal politics; our way we move and experience our surroundings becomes more and more individualist. New physical and conceptual connections cannot emerge spontaneously, while relating to other human or more-than-human bodies and structures is deemed almost unnecessary. At the same time, the ecological and social dimensions of our movement are highly overlooked. How can we re-imagine our co-existence within the urban environment? Kamila Wolszczak's research suggests speculation as a counter-practice to reimagine our collective being within the urban environment. The visual artist works with a variety of media and participatory processes, using the practice of walking as the means for deeper exploration. She reads the surroundings of public space as a

## PROJECTS

- 2019 Tape, body & space Kleintjekunst Stichting Amsterdam, Netherlands [kleintjekunst.com/](http://kleintjekunst.com/) Development of relational performance art for children till 5 years old.

scenography of human traces and non-human signs waiting to be translated. Her focus is on imaginaries that act as social tools for new possibilities to emerge. The artist works with combinations of organic matter to other natural or artificial materials such as clay, plastic and glue. The sense of touch works as a guide into experiencing, understanding and co-creating. Driven through curiosity and wander, she proposes an open-ended approach to being with(in) our surroundings by engaging with them in unexpected ways. This alternative practice of cartography proposes a deeper questioning and reflection on the politics of human movement. The exhibition aspires to create a symbolic space for reflection; an encounter with the aesthetics of waste, dirt, rupture. The narrative revolves around sculptural representations meant to trigger and invite viewers to critically navigate space. The works presented are formed through literal and metaphorical traces left behind; they are references to the overlooked and call for a shift in our perception. To follow various materials that are socially perceived as dirt is opening a new door to imaginary worlds every single time; new paths of possibilities for collective storytelling. Kamila Wolszczak

[kamilawolszczak.com/cartographies-of-matter/](https://kamilawolszczak.com/cartographies-of-matter/)  
Solo

2024 Fingers and Treasures Limburg  
Biennale Maastricht, Netherlands  
[marres.org/program/limburg-biennale-2024/](https://marres.org/program/limburg-biennale-2024/)  
Group

2024 How to End Pictura Dordrecht,  
Netherlands  
[www.pictura.nl/programma2024](https://www.pictura.nl/programma2024)  
Group

2023 Fingers and Treasures Gastatelier de  
Vindplaats Amsterdam, Netherlands It  
is a participatory installation created  
with Co-makers from Kindcentrum de  
Vindplaats in Amsterdam. The  
installation contains ceramic, broken  
artefacts, collage, written and audio  
storytelling.

[kamilawolszczak.com/fingers-and-treasures/](http://kamilawolszczak.com/fingers-and-treasures/)  
Solo

- 2023 Art to Make You Travel The Hague, Netherlands Over het werk: niet-menselijke-wezens (en-ik) onthullen als gidsen en bemiddelaars hun leven. In 'Summer feet' zien we de plotselinge ontmoeting van menselijke voeten met de stekels van zee-egels in de Adriatische Zee. De blik van de toeschouwer wordt gestuurd naar de tijdelijke relaties van uiteenlopende lichamen in hetzelfde zoute water. Wolszczak heeft daarmee haar persoonlijke herinnering aan 'zwemmen in Kroatië' willen visualiseren."  
[www.heden.nl/nieuws/blog/uitgelicht-kamila-wolszczak](http://www.heden.nl/nieuws/blog/uitgelicht-kamila-wolszczak)  
Group
- 2023 Common Grounds The Hague, Netherlands I have presented 2 performative sculptures: 'my traces, got up and went' + 'my traces felt, got up and flew away'  
[thegreyspace.net/program/bermuda-open-studios-03-06-2023/](http://thegreyspace.net/program/bermuda-open-studios-03-06-2023/)  
Group
- 2023 Affect Aliens the SPRING Artistic Programme by the Gabriel Caruana Foundation Birkirkara, Malta It is a co-creative exhibition featuring works by Florinda Camilleri, Kamila Wolszczak, Sarah Bonaci, Romeo Roxman Gatt. You can find there a series of my newest performed matter sculptures, created during the residency in Malta. "The works explore the points of encounter between human and more-than-human bodies as sites of creative potential." says curator Elyse Tonna  
[gabrielcaruanafoundation.org/product/flo\\_kw\\_2/](http://gabrielcaruanafoundation.org/product/flo_kw_2/)  
Group
- 2023 Fingers and Treasures Amsterdam, Netherlands ceramic installation and storytelling as an outcome of the residency at Gastatelier de Vindplaats  
Solo
- 2022 Performing Public Space Show Case Tilburg, Netherlands y artistic research during the MA Performing Public Space was titled 'Invisible relations: more-

than-human perspective within public space'. This research investigates interdisciplinary methods including subjective walks, assemblages, texts, audio-storytelling, interventions and participatory performance. The showcase of the research contains an installation with Instax photos I took of the broken artifacts\* their imprints in the clay. I connected those pictures and sculptures with speculative texts which I wrote about my view on the live of artifacts. I found the artifacts on desire paths\*\* in the urban environment of Scheveningen in The Hague. The aim of my research was to answer the question, how to reveal the agency of invisible human traces in public space?

\*Artifacts are broken elements of artificial items made/given shape by humans, left in public space. \*\*Desire path or short cut path are physical spaces created by human walking, an endless human desire and need-driven intervention, act of unconscious co-creation, urbanism failure.

[www.seafoundation.eu/masters-performing-space-tilburg-graduation/invisible-relations-more-than-human-perspective-within-public-space-by-kamila-wolszczak/](http://www.seafoundation.eu/masters-performing-space-tilburg-graduation/invisible-relations-more-than-human-perspective-within-public-space-by-kamila-wolszczak/)  
Group

2021 This Art Fair Saved in dust Amsterdam, Netherlands Saved in dust In my artworks I confront daily life, disgust, contemplating nature and man with their by-products while prettying up the concept of dirt. During this live action, I am an operator, conductor and moment catcher. I'm referring to the seemingly irrelevant micro world saved in dust. The invisible becomes visible, all together on a plastic layer. This performance is the continuation of the growing visual archive of presence, here and now. [thisartfair.com/artist/kamila-wolszczak/](http://thisartfair.com/artist/kamila-wolszczak/)  
Solo

2021 What Blocks the Light exhibition at Forma Otwarta You see things that I've imagined Oleśnica, Poland 'Wolszczak's work confronts disgust, contemplating nature through its by-products while prettying up the concept of "dirt." This

new body of work, You see things I imagined, expands the artist's performance based oeuvre into a sculptural representation. Translucent materials contrast with collected artifacts, juxtaposing "cleanliness" with an encrusted patina. While the context of global germophobia informs the inclusion of single use gloves and the collection of natural specimens.' Sam Stevens [magazynszum.pl/to-co-blokuje-swiatlo-neo-christophera-chunga-i-kamili-wolszczak-w-formie-otwartej-olesnicy/](https://magazynszum.pl/to-co-blokuje-swiatlo-neo-christophera-chunga-i-kamili-wolszczak-w-formie-otwartej-olesnicy/)  
Duo

2020 Wrocław 70/20 Symposium of Contemporary Art Walk with Elka Wrocław, Poland  
[open.spotify.com/episode/3bFuEYiI9WBtMILcuHyZ60?go=1&utm\\_source=embed\\_v3&si=z7bWSWv8Rlu2mX7ZRVnYKg&t=0&nd=1](https://open.spotify.com/episode/3bFuEYiI9WBtMILcuHyZ60?go=1&utm_source=embed_v3&si=z7bWSWv8Rlu2mX7ZRVnYKg&t=0&nd=1)  
Solo

2019 Connecting...A Voyage Through Invisible Seas Group exhibition: Kamila Wolszczak / Sithabile Mlotshwa / Yuchen Li Amsterdam, Netherlands The title refers to the settlement of dust and pollution in private and public spaces and the social search for a place and role on earth as a resident, neighbor, traveler and migrant. Settlement is a presentation of records of ephemeral moments from everyday life on adhesive tapes and other sticky surfaces, which are an analogue microworld recorder and metaphysical measure of reality, point, line, abstract composition of situations. Carefully selected elements from different places of the artist's residences, travels and meetings left a trail. Processed and designed with a view on the dialogue between the ephemeral and material world, they are elements of an exhibition consisting of an installation and performance. The artist asks herself and her audience about pollution as the witness of our everyday activities and its impact on our lives. An equally intriguing question is the identity and attachment to a place and trying to settle in a place just like dust. Wolszczak's works invite people to reflect on these issues, as well as to take part in a performance one to one

with the artist in order to create a temporary community of settling. 'Settlement' it's a dimension that is outside of anthropocentric perspective, which brings us closer to an understanding of the human/non-human dynamics. Embedding is the continuation of the individual exhibition 'Draught' and project 'Layers' implemented since 2012. In recent presentations, Wolszczak presented the relations of time, motion and place, the movement of dust and adhesive tapes as analogue dust-recording machines.

[kamilawolszczak.wordpress.com/settlement/](http://kamilawolszczak.wordpress.com/settlement/)  
Group

2018 Time P.S. International Live Event The Hague 'Time-Line-Movement', public space archive.

[kamilawolszczak.wordpress.com/time-line-movement/](http://kamilawolszczak.wordpress.com/time-line-movement/)  
Solo

2018 Silence matters Vienna, Austria Olivia Schellander and Kamila Wolszczaks' collaboration derives from their individual interests in the topic of orality, storytelling and the process of (oral) transformation. For Silence Matters they choose to work with chewable material and gum as a mediator to create a duo performance.

Duo

2018 The ring #2 performance TERYTORIA Performance Festival in CSW Totuń The core of the performance is based on a game, fight, relationship and sisterhood between women. Kamila & Dominika used the words based on ID details, statement of Greta Thunberg, love songs and various body/objects relations. They build up the new context layers and mixed with specific elements as a wooden rocking horse, beach ball with world print, as symbols of childhood and colonization. There is a interactive part of the circle formed by Silesian coal which refers to climate changes and ignorance.

[kamilawolszczak.wordpress.com/paraperformance/](http://kamilawolszczak.wordpress.com/paraperformance/)  
Duo

2017 DRAUGHT Wrocław "Draught" is a continuation of the long-term project

"Layers", which I started in 2012 in Valencia and "Track records" - a record extended between Świnoujście and Ustka in 2015. Draught is a presentation of recording activities in a process where the common denominator is a transparent adhesive tape treated as an analog recorder of the microworld and a metaphysical measure of reality, point and line in the artist's hands. The title of the exhibition refers to both the everyday phenomenon of air movement, which is the pressure difference, as well as to pulling the tape medium in different spaces, catching invisible life movements in the tape. It is an attempt to visualize air migration in public and private space and the relationship between them. An important aspect is also the uncontrolled registration of reality that carries other lives invisible to our eyes. This is a form of a subjective archive of reality in different ways, but always through the same medium of 50mm x 66m roll of adhesive tape.

[www.entropia.art.pl/view\\_news.php?id=466](http://www.entropia.art.pl/view_news.php?id=466)

Solo

## INTERNATIONAL EXCHANGES/RESIDENCIES

- 2024 Kunstfort Vijfhuizen, Netherlands [st-lab.katherinaheil.de/](http://st-lab.katherinaheil.de/)
- 2023 Stichting de Resident Amsterdam, Netherlands Found Voices of Matter, site-specific project engaging local community from Amsterdam-West. [www.stichtingderesident.nl/over-ons](http://www.stichtingderesident.nl/over-ons)
- 2019 Witte Rook Breda, Netherlands SUWaczek is de kleinste kunstgalerie in Breda uitgevonden door Kamila Wolszczak en gemaakt met kinderen. Elk van de jonge kunstenaars verzamelde 75 objecten. Deze objecten, of kleine schatten, gaan over gemeenschappelijke verhalen uit Polen en Nederland. Ze komen uit twee culturen waarmee deze jonge

## COMMISSIONS

- 2023 Found in Sand Fontys Tilburg, Netherlands Residency at WijWest community center in Tilburg. [wijwest.nl/activiteiten/doe-je-mee-aan-een-walkshop-voor-een-nieuw-kunstproject-in-de-wijk/](http://wijwest.nl/activiteiten/doe-je-mee-aan-een-walkshop-voor-een-nieuw-kunstproject-in-de-wijk/)



kunstenaars goed bekend zijn. De objecten werden getransformeerd in tweetalige, kleurrijke helden van het dagelijks leven. Deze expo is te zien vanaf zaterdagmiddag 26 oktober t/m 10 november a.s. te zien in de NEXT entree buitenvitrine. Scan de QR-code en luister naar de SUWaczek-gids in het Nederlands, Pools of Engels.  
<https://stedelijkmuseumbreda.nl/artikel/pop-up-expositie-kamila-wolszczak-witterook.nu/artikelen/connecting-communities-during-suwaczek/>

2019 Cross Attic Prague, Czech Republic  
PARAperformance on residence in Cross Attic, presentation of Ring #4  
SISTERHOOD performance.  
[crossattic.com/page/2](http://crossattic.com/page/2)

2018 Malta Festival Poznań Poznań, Poland  
The main theme of this year's Malta Generator – the urban section of Malta Festival Poznań – is "doubting locality". One of the main ways of working with this issue are the "The architecture of relations" residencies implemented by artistic duos on Poznan estates, which were constructed in 1930s as a part of a social residential estates program. Inhabited until this day, they are the epitome of architectural projects the creators of which believed that engineering designs have the power to change social relations, elevating them above merely designing residential buildings. This seemingly utopian thinking has for a time been a dream put to action and offered the opportunity to have relatively decent living conditions to those who were for various reasons excluded. The residencies are held by duos of artists from various parts of Poland: Michał Mioduszewski and Arek Pasożyt, Kamila Wolszczak and Marcin Zalewski, Karolina Włodek and Adam Martyniak. Marcin Zalewski and Kamila Wolszczak became fascinated with the space of the Social Welfare Estate constructed in 1933. For over a dozen of years it has been a scene of an ongoing feud with the city regarding the purchase of land with preferential prices for long term inhabitants. The artists and the locals bring back one of the empty houses to

life, where they created a Micro-museum of Social Remembrance "The Sarmatian Home". The museum has been open during the Night of Museums on 19 May. The artistic project will finish on 17 June with a picnic during the Lotaryńska Street Celebration Day. The "Sarmatian Home" design is a response to the lack of communal spaces, where inhabitants could work together. It is also an attempt to look at the past, the present and the future of the Social Welfare Estate, which increasingly more often becomes an object of interest for developers, who strive to introduce their own brand of "exoticism" to the location. Confrontation with personal objects belonging to the inhabitants presented on the exhibition aims to return the estate its rightful place in the communal memory of Poznanians. Creating a grass-roots institution presenting the stories and the objects belonging to the inhabitants of the estate is only one element of the residency. The artists also planned workshops for children from the local primary school no.48, there will be classes devoted to urban planning and the architecture of the estate. The effects of the teaching about the heritage of the Welfare Care Estate and the innovative thought of the Inter-war architects will be additionally presented at a school in Southern America with which the artists have made contact. Curators: Joanna Pańczak, Agnieszka Różyńska, coordinator: Mateusz Nowacki [malta-festival.pl/en/program/generator/dom-sarmackibr-kamila-wolszczak-marcin-zalewski](http://malta-festival.pl/en/program/generator/dom-sarmackibr-kamila-wolszczak-marcin-zalewski)

2018 Leeuwarden, Netherlands Let's draw our Friesland, artist in residence during Leeuwarden ECOC 2018 [rotary.frl/kamila-wolszczak/](http://rotary.frl/kamila-wolszczak/)

## SALES/WORKS IN COLLECTIONS

2023 Gabriel Caruana Foundation Birkirkara, Malta

## PUBLICATIONS

2023 Walking with speculative artefacts in public space of Amsterdam Book Soapbox Journal

- for Cultural Analysis Kamila Wolszczak  
Amsterdam, Netherlands  
[www.soapboxjournal.net/](http://www.soapboxjournal.net/) The publication  
of The 'Walking as Research Practice'  
(WARP) research group led by Prof. Dr  
Alice Twemlow and Tânia A. Cardoso.
- 2021 The Climate Plateau Catalog Warsaw,  
Poland [climateplateau.art/Kamila-  
Wolszczak-3](http://climateplateau.art/Kamila-Wolszczak-3) The responsible art in public  
debate. Platform hosted by Propaganda  
Gallery Warsaw.
- 2019 Mediacja Sztuki (Art Mediation) Book  
Academy of Fine Arts in Wrocław Art  
Mediation department Wrocław, Poland  
[www.asp.wroc.pl/?  
module=StaticContent&controller=Main&id=121](http://www.asp.wroc.pl/?module=StaticContent&controller=Main&id=121)  
Concept of art mediation practices.
- 2019 Art as a meeting Catalog Biennial of Art for  
Children Poznań, Poland  
[biennaledladziecka.pl/news-  
biennale/biennalowa-ksiazka-sztuka-jako-  
spotkanie/](http://biennaledladziecka.pl/news-biennale/biennalowa-ksiazka-sztuka-jako-spotkanie/) Biennial of Art for Children,  
catalog with a text about my project  
SUWaczek LAB (Children's Art Gallery)
- 2019 Kiwi z PL. Opowieści performerów Book  
Artes Liberales University of Warsaw  
Warsaw, Poland [kiwizpl.pl/](http://kiwizpl.pl/)
- 2016 16th Media Art Biennale WRO 2015 TEST  
EXPOSURE Catalog WRO Art Center  
Wrocław, Poland  
[issuu.com/wroartcenter/docs/wro2015](http://issuu.com/wroartcenter/docs/wro2015)  
Text about GG SUW exhibition, 2015

## REVIEWS

- 2022 FieldAcademy - sensorial heritage  
Blog/Vlog Anne Florence Neveu  
Amsterdam, Netherlands  
[fo.am/blog/2022/10/28/fieldacademy-  
sensorial-heritage/](http://fo.am/blog/2022/10/28/fieldacademy-sensorial-heritage/) The text about the  
performative walkshop in Amstel Park.  
Participants and I were seeking broken  
artefacts in the unmistakably human  
park.
- 2021 Jennie Klein on Welcome to the  
lunchtime event from 10 to 4 am  
Website Jennie Klein United States  
[www.flowsymposium.org/blog/jennie-](http://www.flowsymposium.org/blog/jennie-)

## AWARDS AND GRANTS

- 2019 Grant by Marshall of the Lubelskie Grant  
by Marshall of the Lubelskie Region, PL  
Lublin, Poland Grant for artistic  
development.
- 2014 PUK SUW Polish Ministry of Culture and  
National Heritage Warsaw, Poland Grant of  
the Ministry of Culture and National  
Heritage for art mediation projects  
development.

[klein-on-lunchtime-event-from-10-4pm](#)

- 2020 Website Breda, Netherlands  
[witterook.nu/artikelen/connecting-communities-during-suwaczek/](#)
- 2019 TV Breda, Poland  
[polonia24.tvp.pl/45076086/28102019-najmniejsza-galeria-sztuki?fbclid=IwAR1H93XjB4L58QOuptnFWVHNywc0AEoZpB3PaBeMjavy6w5UKoHLqfQl-ps](#)
- 2019 Website Magdalena Kreis Poznań, Poland  
[www.youtube.com/watch?v=DJ0IzlhvXnY](#)

## SECONDARY ART-RELATED ACTIVITIES

- 2020 - Children's Art Gallery, Old School  
2020 Amsterdam
- 2018 - Lecture in Izolyatsia, Kiev,  
2018 Ukraine <https://izolyatsia.org/en/project/interactive-playground/wolszczak/>
- 2018 - How to tell an exhibition: from a visual  
2018 object to a literary performance, tutor,  
The Ujazdowski Castle Centre for  
Contemporary Art, Warsaw, PL
- 2017 - EEPAP Plenary trips grant for IETM  
2019 Plenary Meetings
- 2016 - Head of Komuny Paryskiej 45:  
2017 artistic/cultural and social studio.  
<http://www.wroclaw2016.strefakultury.pl/pracownia>
- 2013 - Art Mediator and AIR program  
2018 coordinator in Wro Art Center, Wrocław



Cartographies of Matter, 2024



Fingers and Treasures, 2024



Tactile walk, 2024  
performance, 1h



Performed Matter #1-15, 2023  
ceramic and found matter



Fingers and Treasures, 2023  
ceramic, collage, storytelling



Performed Matter - Head, 2023  
Performative sculpture, 28cm x 26.6 cm



Performed Matter - Hands , 2023  
Performative sculpture, 1) 20 x 20.5 x 6.5cm and 2) 22 x 18 x 8 cm



Invisible relations: more-than-human perspective within public space, 2022



, 2022  
sculpture + text, 3m x 50cm x 30cm



Walk with Speculative Artifacts, 2022  
performative walkshop, 3h