

KAROLINA BREGUŁA

portfolio



I am a Polish multimedia artist. I create photography, video, installations and happening.

Throughout the 11 years of my art practice I have been doing a lot of social projects focusing on the issues of diversity, tolerance, cultural differences, language barriers and historical conflicts causing the distance between people of different countries and nations. Some of them became really successful in starting a fire of a true social debate.

Having thought a lot about the influence of art I naturally started researching the art reception. I wanted to find out who goes to galleries, what are their aims and needs, what is the general understanding of contemporary art. The conclusions I made led me to focus my art practice on the the art receiver, the artist, the piece of art and the culture institution.

I am researching unprofessional art receivers and their relation to modern art. I am looking for the place for art in today`s society and the role the art heritage can play in contemporary world. Building the meanings and auto analysis of culture have become the sense of my latest artistic activity.

She have graduated form the National Film Television and Theatre School in Łódź where I now has been working on my Phd. I am this years Ministry of Culture Scholarship's holder.

I live and work in Warsaw.

solo exhibitions

2011

Corrective photographs - documentation, Archeology of Photography Gallery, Warsaw, Poland
Corrective photographs, Public space, Warsaw, Poland
Art Lover, Public space, Centre for Contemporary Art „Łaźnia”, Gdańsk, Poland
Useful art, Galeria Wschodnia, Łódź, Poland

2010

Good Neighbours, Halo Galeria, Olsztyn, Poland
Let them see us, Akademickie Centrum Kultury, Lublin, Poland
Good Neighbours, Galeria Szara, Cieszyn, Poland
Summer in the middle, Plac Konstytucji, Warszawa, Poland

2008

Artistic emergency service, Galeria XS, Kielce, Poland
The married women (Karolina Breguła & Ola Buczkowska), Galeria znad Wisły, Vilnius, Lithuania
Lovebook, Galeria Pauza, Cracow, Poland

2007

Power, Museum of Cinematography, Łódź, Poland
Lovebook, Galeria 65, Warsaw, Poland
The married women (Karolina Breguła & Ola Buczkowska), Galeria Nowych Mediów, Gorzów Wielkopolski, Poland
Video camera, Galeria Nowych Mediów, Gorzów Wielkopolski, Poland

2006

All I see is the palace, Polish culture days, Uppsala, Sweden
All I see is the palace, Desigh Hu, Budapest, Hungary
The married women, (Karolina Breguła & Ola Buczkowska), Galeria Program, Warsaw, Poland
The married women (Karolina Breguła & Ola Buczkowska), Galeria FF, Łódź, Poland
Warsaw, Galeria Kawiarnia, Warsaw, Poland
Let them see us, Collegium Polonicum, Słubice, Poland
Let them see us, Fachhochschule, Potsdam, Germany
Let them see us, Main LIBS, Frankfurt, Germany

2005

All I see is the palace, Galeria Jubileuszowa Pałacu Kultury i Nauki, Warsaw, Poland
All I see is the palace, Galeria Traffic, Warsaw, Poland
Let them see us, Neues Rathaus, Gottingen, Germany
Let them see us, Landtag, Stadt- und Landesbibliothek, Potsdam, Germany

Let them see us, Jugendzentrum Glad-House, Cottbus, Germany
Let them see us, Börgeramt Innerstadt, Köln, Germany

2004

An artist for sale (Karolina Breguła & Wojciech Rudzki), Jazzgot, Warsaw, Poland
Let them see us, Galeria „5”, Górnośląskie Centrum Kultury, Katowice, Poland
Let them see us, Galeria INTACTO, Katowice, Poland
Let them see us, Goethe Institute, Bucharest, Romania
Let them see us, Atrium der ver.di Bundesverwaltung, Berlin, Germany
Let them see us, Zagłębiowski Instytut Sztuki, Sosnowiec, Poland
Let them see us, Galeria Czarna Łódź Podwodna, Wrocław, Poland

2003

Let them see us, Galeria Towarzystwa Sztuk Pięknych „Pałacyk”, Warsaw, Poland
Let them see us, Galeria Burzym & Wolff, Cracow, Poland
Let them see us, CSW „Łaźnia”, Gdańsk, Poland

happenings

2012

Runda med förklaring av offentliga utsmyckningar, Kalmar Museum of Art, Kalmar, Sweden

2011

Useful Art, Stary Browar Park, Poznań, Poland
Art Translating Agency, Centre for Contemporary Art „Łaźnia”, Gdańsk; Centre for Contemporary Art „Ujazdowski Castle”, Warsaw; BWA Warszawa, Warsaw, Zachęta National Gallery; Le Guern Gallery, Warsaw
Wschodnia Gallery Archive Reconstruction, Galeria Wschodnia, Łódź, Poland

2009

Good Neighbours, *Watching tv*, Grodno, Belarus
Good Neighbours, *Borrowing salt and sugar*, Kaliningrad, Russia

2008

Artistic emergency service, Train station, Kielce, Poland
Good Neighbors, *Shopping*, Lviv, Ukraine
Good Neighbours, *Waving hello*, Cieszyn, Poland
Good Neighbours, *Overhearing*, Zlin, Slovakia

some group exhibitions

2012

Artificiality, Archeology of Photography Gallery, Warsaw, Poland
It's time for sneakers, Kunstlerhaus, Dortmund, Germany

2011

Otulina, Kordegarda Gallery, Warszawa, Poland
Young Polish Artists on Tour, Uqbar gallery, Berlin, Germany

2010

Brzuch Atlasa, Atlas Gallery, Łódź, Poland
Open City Festival, public space, Lublin, Poland
Homo Ars Erotica, National Museum, Warsaw, Poland
Failier in art, Emdes Gallery, Wrocław, Poland

2009

Kolekcja Zdarzeń – sztuka istnieje poza obrazem: pokaz kolekcji Dariusza Bieńkowskiego, Atlas Gallery, Łódź, Poland
Video Punkt, Studio Gallery, Warsaw, Poland

2008

Iluzja jako źródło cierpień, Galeria Bielska BWA, Bielsko Biała, Poland
Red Eye Effect, Centre for Contemporary Art „Ujazdowski Castle”, Warsaw, Poland
Polsk kvinnodagbok, Konsert&Kongress, Uppsala, Sweden
Biennale of Young European Art Supermarket Sztuki, Warsaw, Poland
Pętle czasu, Festiwal Józefa Robakowskiego, Łódź, Poland
Free Form Festiwal, Fabryka Trzciny, Warsaw, Poland
Samsung Art Master, Centre for Contemporary Art, Warsaw, Poland
Versus, Fotospace, Festiwal WrocławNonStop, Wrocław, Poland

2006

Poza, Real Artways, Hartford, USA
Love and democracy, Centre for Contemporary Art „Łaźnia”, Gdańsk, Poland
Film School student exhibition, Galeria 65, Warsaw, Poland

2005

EAF diploma graduation exhibition, Galeria Wozownia Toruń, Poland
Festival of Photography in Łódź, Poland

2004

Wroclawnonstop, II Festiwal Młodej Sztuki, Wrocław, Poland
Biennale of Young European Art „Supermarket Sztuki”, Warsaw, Poland
Love and democracy, Art Poznań, Poznań, Poland
From Targowa to Złota, Warsaw, Poland

2002

Art Poznań Targi Sztuki, Poznań, Poland
House of Photography exhibition, Galeria Strefa, Warsaw, Poland

2001

Tretton, GFU diploma graduation exhibition, Galleri 5, Stckholm, Sweden

prizes

2012

Ministry of Culture Scholarship

2009

The One Minutes Poland - 1st and 3rd prize

2008

Samsung Art Master - 3rd prize

residencies

2013

Art Quarter, Budapest, Hungary
ISCP New York, USA

2012

WARP Artist Village, Belgium

2012

Objectifs, Singapore

FIRE-FOLLOWERS

work in progress

**to be exhibited at Atlas Sztuki Gallery
in January 2013**

Fire-Followers is a fake documentary about a quiet city in the northern Europe. Throughout the ages it has burned regularly. The modern methods helped to protect it from fires so the inhabitants could finally live without thinking that any moment a new catastrophe would appear. However, the fear has never left them anyway. The whole city is talking about a group of respected art historians who believe that the regular destructive fires burning down the museum collections have become the nature of local art. Without the fires, the progress of art would be impossible. In their opinion, if the art heritage is not destroyed, the young artists will not be able to work. The historians think that only fire can help to come out of a deadlock. The residents of the city suspect that the art historians are running a secret organization which aims to set the fires destroying the historical art. The museums, the galleries and the private art collections are all considered to be in danger. People get rid of valuable art pieces to protect their lives and houses, the vicinities of the museums become more and more desolate. There is no proof of the existence of the dangerous secret organisation which everyone is afraid of. Still, the fear and paranoia are growing, casting a shadow on a peaceful city life.







KIPPENBERGER COOKIES

2012, installation

In November 2011 a cleaner at Ostwall Museum in Dortmund destroyed a Martin Kippenberger work by removing limescale which was an element of the artwork. The irreversible destruction of the piece of art which caused an uproar in the media, was not documented comprehensively by the museum at the time.

Ostwall Museum is run according to the theory of *Museum As Powerstation* by Alexander Dörner. The theory criticizes the old-fashioned art institutions which, according to its author, are just a place of collecting relics and escaping from life. Dörner suggests replacing this concept with that of a museum as a catalyst for interactive discussion and development.

In the context of the concept of the Museum as Powerstation the cleaning of the work seems to be a highly interesting performative act which should prompt some analysis from critics and museum alike. Even if performed unconsciously, the act does rise the issue of access to art and the relation between the art and the art receiver.

To commemorate the event in Dortmund I baked *Kippenberger Cookies*. They are an energy sugar dose decorated with icing, a reminder of the limescale removed from the original Kippenberger artwork.

The guests at the Kunstlerhaus had to make the decision whether they will eat the cookies presented in such an ambiguous manner.





CORRECTIVE PHOTOGRAPHS

2011, photography installations

Zofia Chomętowska was a photographer who worked in Warsaw from the early thirties. She photographed the city with its prewar architecture, the war time, war destructions and the rebuilding of the city after the Warsaw Uprising. 7 chosen pictures out of Zofia Chomętowska archive were installed in the city space in form of huge city wallpapers. In the new context the old pictures changed their meaning and instead of documenting commented on the contemporary city by showing what it lacks.

curator of the project:
Karolina Lewandowska

Corrective photographs is a project commissioned by Archeology of Photography Foundation as a part of the *Living Archive* Project.







EXPLAINING THE ART EXHIBITION

2011, performances

Explaining the Art Exhibition is a continuation of the project *Art Translation Agency* which is a web-based project started in 2010.

The project is a web page where people are invited to order an explanation of a piece of art. The Agency answers the questions sent by the users by giving interpretations different than the scholarly ones.

By interpreting in a non-traditional way *Art Translation Agency* is planning to create a commotion on the art information market.

The performances titled *Explaining the Art Exhibition* are live versions of the Art Translation Agency. They took place in BWA Gallery (Warsaw), Centre of Contemporary Art Łaźnia (Gdańsk), Zachęta National Gallery (Warsaw), Centre for Contemporary Art Ujazdowski Castle (Warsaw) and Le Guern Gallery (Warsaw); all between May and August 2011. Two of them were conducted by Karolina Breguła and three by other translators who collaborate with the Art Translation Agency.

Explaining the Art Exhibition is a project chosen for the young contemporary art show *Przeciąg* and is going to be performed during the festival exhibition in November 2011.





ART TRANSLATING AGENCY

2010, internet project

Art Translation Agency is a web-based organization where people are invited to order an explanation of a piece of art. The translators, who collaborate with the agency either work within the field of culture or are art lovers though not professional artists themselves. The translators suggest interpretations often different than the scholarly ones. This way they present each work as an unfinished form, open for different interpretations and inviting participants to create new meanings.

Art Translation Agency intends to reveal that contemporary art happens to be difficult and everyone, even professionals in the field, must put a lot of effort into interpretation. At the same time the project is an experiment exploring what will happen to the famous works of art when they are viewed with a bit more freedom.

By interpreting in a non-traditional way Art Translation Agency is planning to create a commotion on the art information market.

Art Translation Agency is my diploma work at the National Film Television and Theatre School in Łódź, Poland.

[o biurze](#) [tłumaczeni i tłumacze](#) [przyjaciele](#) [kontakt](#) [subskrypcja](#) [szukaj](#)

BIURO TŁUMACZEŃ SZTUKI

Sztuka współczesna bywa trudna. Każdemu zdarza się nie rozumieć intencji artystów. Jeśli masz problem z interpretacją dzieła sztuki, zamów u nas jego tłumaczenie. Postaramy się Ci pomóc.

ZAMÓW TŁUMACZENIE

15 sie 2010



Chciałabym poznać znaczenie „Ever is over all” Pipilotti Rist. M.

Karolina Breguła: W instalacji Pipilotti Rist piękna bohaterka w zwiewnej sukience spokojnym krokiem przemierza nieznaną nam miasto, niosąc ogromny kwiat. Idzie wąskim chodnikiem wzdłuż którego, zamiast trawników i drzew, ławek czy stojaków na rowery, mija rzędy samochodów – okupantów przestrzeni należącej się pieszym użytkownikom miasta i źródła toksyn, które ich zabijają. Bohaterka filmu, miejska wojowniczką, uzbrojona w narzędzie reprezentujące niezwykłą naturę, z uśmiechem na twarzy i pewnością, że to, co robi jest słuszne, podejmuje walkę z samochodami. Przechodnie uśmiechają się do niej z sympatią i wdzięcznością, sygnalizując, że ma w nich sprzymierzeńców. Na sąsiednim ekranie instalacji widzimy wielki kwiat, który przedzielił się przez ramy obrazu i metaforycznie zalewa miasto. Bohaterka, zwyciężczyni małej potyczki w wielkim w konflikcie natura vs postęp, jak dumna władczyni kroczy przez zdobywane miasto ze swoim perłem z niepokonanego kwiatu. Praca Pipilotti Rist świetnie wpisuje się w rodzącą się w Polsce debatę na temat rozwoju przestrzeni publicznej. Stworzona w 1997 roku, może dzisiaj posłużyć jako komentarz i przestroga, Polskie miasta, choć powinny stanowić komfortową przestrzeń życiową swoich mieszkańców, spychają ich na margines i uniemożliwiają im funkcjonowanie. To może budzić agresję.

[dodaj własne tłumaczenie]

09 sie 2010



Proszę, wytłumaczcie mi pracę Kamila Kuskowskiego „HWDP”, którą zobaczyć można w warszawskiej Zachęcie. Dziękuję, Adam W.

Paweł Marczewski: Praca Kamila Kuskowskiego, znany z miejskich murów napis „H.W.D.P.” (konieczone z błędem ortograficznym) ułożony w neon z policyjnych kłopotów, to dla mnie ironiczny komentarz do procesu wchłaniania buntu skierowanego przeciwko instytucjom, władzy, autorytetowi przez oficjalne struktury. Umieszczenie w przestrzeni galerijnej napisu-kodu, którym znaczą się przestrzeń miejską w symbolicznym wysiłku zagarnięcia jej dla siebie, włączenie go w obieg sztuki, oznacza świadome odebranie mu prostej, chuligańskiej, bezrozumnej siły – świadczy o tym choćby fakt, że staram się go na użytek Biura Tłumaczeń Sztuki opisać i zanalizować. Dodatkowo znaczenia niesie materiał, z którego wykonano napis. Pieszołowicie ułożony, wygląda raczej jak efektywny neon reklamowy, niż nabazgrana sprayem obelga pod adresem stróżów prawa. Tak jakby siły pilnujące porządku postanowiły przy użyciu maszyny reklamowej odwrócić symboliczne znaczenie skrótu „H.W.D.P.”, przekształcić prosty bunt w znak towarowy, rozbrajając go tym samym i kompromitując. Pozostało już tylko czekać, kiedy światło policji zostanie uzczone koncertem Hemp Gru.

Wojtek Rudzki: „Hwdp” to próba zwrócenia uwagi na rolę znaku we współczesnej kulturze miejskiej. Przy czym należy tu się doszukiwać inspiracji bardziej w zainteresowaniu semiotyką niż street artem. Artysta abstrahuje litery z ich naturalnego kontekstu. Przenosi je z ulicy na ścianę galerii, oczyszcza z wszelkich cech indywidualnych – charakteru pisma autora (rozpoznawalnego w tradycyjnych technikach flamastra, czy farby w sprayu), konkretnej przestrzeni osiedla itp. Litery przedstawione są jedynie za pomocą symbolicznych, równo i geometrycznie ułożonych kropek. Wszystko to, żeby odrębnie przedstawiony ciąg znaków, doprowadzić do abstrakcji, oddzielić znaczące od znaczonego. Stąd, jak myślisz, decyzja o przedstawieniu liter za pomocą migających policyjnych świateł. Znak, niejako auto tematycznie, zwraca na siebie uwagę, żąda pierwszeństwa i podkreśla, że jest uprzywilejowany.

Kuba Wandachowicz: Skróty HWDP oznacza HUJ W DUPE POLICJI, co wie każde dziecko na dzielnicy, więc nie ma co udawać, że jest inaczej. Należy podkreślić, że środowiska identyfikujące się za pomocą tego skrótu reagują agresją wobec najmniejszych nawet prób jego twórczej reinterpretacji. Można to potraktować jako wyzwanie i sprawdzian osobliwej odwagi i spróbować odczytać w nim jakąś inną treść (vide: rysunek satyryczny Krzysztofa Ostrowskiego z cyklu „Plastelina”, gdzie skróty ten został skonfrontowany z wizerunkiem mikrogo hiphopowca i opisany hasłem „Hormon Wzrostu Dał Plamę”). Artysta ułożył ów skróty z policyjnych syren, dzięki czemu jednoznacznie opowiedział się za kanoniczną interpretacją skrótu. Dzięki temu, że syreny pracują, praca posiada wymiar praktyczny – doskonale sprawdziłaby się jako iluminacja jakiejś hiphopowej imprezy. Sprzeciw wobec policji został tu wyrażony za pomocą atrybutów tejże. Syreny policyjne, zwykle budzące strach w świecie ludzi identyfikujących się, zwykle bezpodstawnie, z ruchem gangsta, tu zostały wykorzystane jako radośna iluminacja blokowiskiej balangi. Że niby takie zaanekowanie atrybutu wroga i rozbrojenie go przy pomocy własnych obrzędów i rytuałów...

Podstawowe pytanie, które należy sobie zadać podczas kontemplacji tego dzieła: Czy Artysta zajął te syreny policji, czy kupił na Allegro?

[dodaj własne tłumaczenie]

09 sie 2010



Witam! Przesyłam zdjęcie rzeźby, które znalazłem w internecie. Zdjęcie bardzo mi się podoba i od dłuższego czasu mam je na pulpicie swojego komputera. Nigdy nie zastanawiałem się, co ono oznacza. „Biuro tłumaczeń sztuki” to świetna okazja, by wrzeszcze o tym pomyśleć. Zamawiam tłumaczenie tej rzeźby (jej autorami są prawdopodobnie Dinos i Jake Chapman). Wojciech Markowski

RECONSTRUCTION OF WSCHODNIA GALLERY ARCHIVE

2011, happening

My series *Useful art* references events that have taken place in the Wschodnia gallery. In order to prepare this series, I needed access to the gallery archives. In discovering that they were not catalogued or organized, I decided to begin my work with putting the existing archival materials in order.

On April 15th 2011 as part of the „Art and Documentation” festival I publicly organized the Wschodnia Gallery archives.



USEFUL ART - RICHARD LONG'S
A LINE MADE BY WALKING
2011, happening

Useful art is a series of repetitions known artistic gestures re-performed in a new context which gives them a contemporary useful meaning. The project is an inquiry about the place of art in the contemporary society. It is supposed to cause the thought about how the context of art influences its reception as well as redefine and replace the borders between the art piece and the art receiver.

The conceptual art, which was meant to decrease the production of art objects, is now filling the museum collection storages in form of photographs and films with documentations.

By the project *Useful art* the artist is trying to turn the old art pieces into ideal non-physical objects.





**USEFUL ART - BRUCE NAUMAN'S
SELF PORTRAIT AS A FOUNTAIN
2009, happening**

Useful art is a series of repetitions known artistic gestures re-performed in a new context which gives them a contemporary useful meaning. The project is an inquiry about the place of art in the contemporary society. It is supposed to cause the thought about how the context of art influences its reception as well as redefine and replace the borders between the art piece and the art receiver.

The conceptual art, which was meant to decrease the production of art objects, is now filling the museum collection storages in form of photographs and films with documentations.

By the project *Useful art* the artist is trying to turn the old art pieces into ideal non-physical objects.



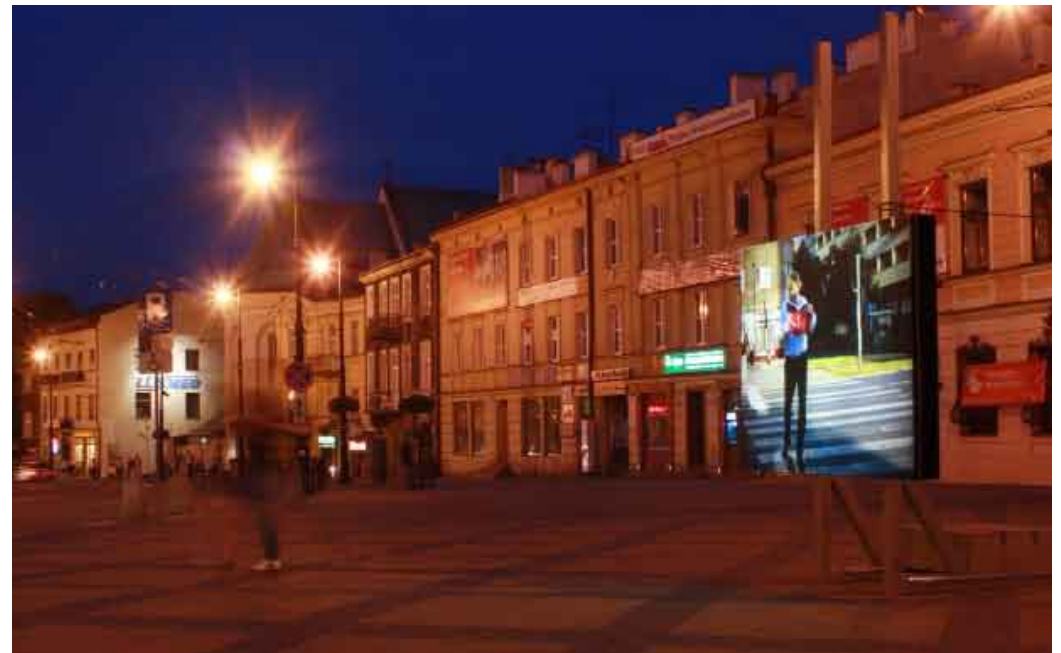


ART LOVER

2010, photography, lightbox

A portrait of a person, the everyman, who is not an expert on art. Although he often understands it in a different way than the artists and the critics suggest, he derives pure joy from it.

The picture is presented in form of a big format light box in the context of a recognizable art institution.





TELESCOPE

2010, public space installation

The installation was placed in a viewing point of Lublin. It was an object resembling a telescope which people use to watch the distant parts of their city. In fact, it allowed the user to reach much farther. Thanks to a monitor hidden in its body, the user was able to see the distant coast of Israel. From time to time, people walking along the harbour of the distant land were waving warmly towards the viewer.

The project addresses the relations between nations that share a difficult piece of history, which influences the way the new generations look upon each other. The telescope put its audience in the uncomfortable situation of near personal interaction with a person of a different nation thus forcing an unplanned and maybe unwanted contact.





SUMMER IN THE MIDDLE

2010, public space installation

Summer in the middle was a white cube placed at a communist style square in the centre of Warsaw, in the middle of a severe winter. Inside the cube one could watch the four channel video projection in warmth showing a summer image of the square where the installation was placed. *Summer in the middle* allowed the viewer to have an illusion of travelling in time.





I DON'T UNDERSTAND

2009, video

A video in which I repeat fragments of conversations about art that I had with anonymous people in the years 2007-2009. The words they say I put in my own mouth to reveal the fact that although we are unwilling to admit that, the feelings of confusion, dislike or naive delight are not unfamiliar to most people.



VIDEO CAMERA

2007, video

A film in which I recite a video camera manual in all European languages, simultaneously presenting its contents by moving my hands. My aim is to show the video cam technology as a carrier, which through its documentary nature is comprehensible, intelligible and beyond linguistic borders.

The film won the 3rd prize in the Samsung Art Master competition.



ARTISTIC EMERGENCY SERVICE

2008, happening

There is a Polish saying *It is as bitterly cold as on the railway station in a city of Kielce*. Thanks to the saying it is a well known fact that it is cold on the station.

As an artist I want to help people. That is why I decided to address the fact that the passengers in Kielce are freezing. I realized that I cannot help by doing art, so I decided to use my everyday artistic tools to warm up the passers-by.

The action took place on the railway station in Kielce on December 13th 2008.



GOOD NEIGHBORS

2007-2009, a series of happenings

Good neighbors is a series of gestures typically exchanged by people living close to each other performed towards people from neighbouring countries. Neighbors ask each other for coffee, borrow salt and sugar from one another, watch a match on tv together and help with watering flowers. In the project actions, such situations were transferred to the world of people who do not know each other, speak different languages and come from different cultures.





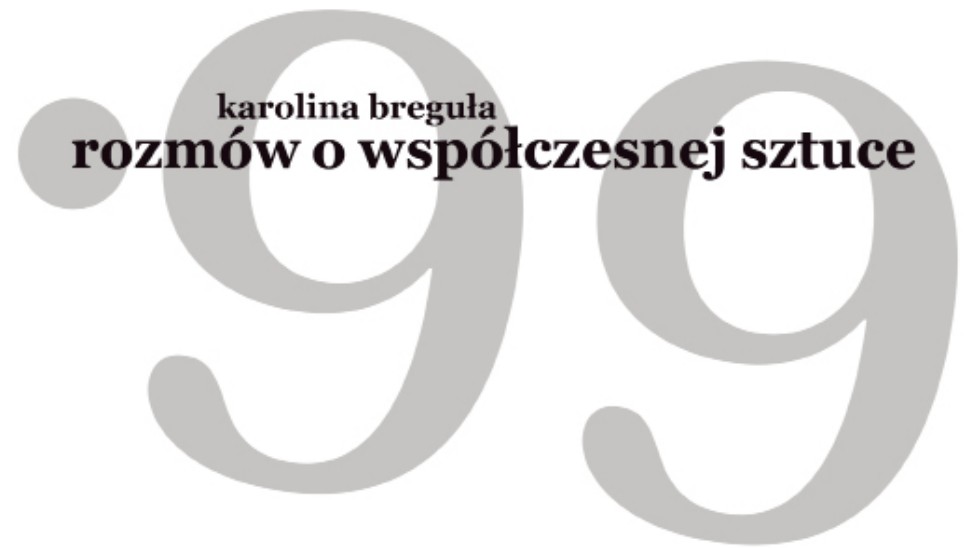




**66 CONVERSATIONS
ABOUT CONTEMPORARY ART**

2007, text

The record of my 66 interviews with people who are not professionally connected with art. By the conversations I try to recognize the tastes and needs of a person who is not equipped to interpret art.



blaszak gabinet

LET THEM SEE US

2003, photography

Let them see us is series of portraits of Polish homosexual couples who went for a walk holding hands. The pictures from the exhibition were used as part of a billboard campaign under the same name.



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