

**Jakub Woynarowski**

Born in 1982.

Studied at the Faculty of Graphic Arts (diploma at the Animated Film Studio of Professor Jerzy Kucia - 2007) and the Interfaculty Intermedia Studio at the Academy of Fine Arts in Krakow; he currently teaches at the Narrative Drawing Studio at his home academy.

Intermedia artist, independent curator, graphic artist, creator of installations, video, animation (Grand Prix at the 13th National Original Animated Film Festival [OFAFA] – 2007), and comic books (Grand Prix at the 18th International Comic Book Festival – 2007).

Author of books: *Manggha* (Grand Prix of the 1st Polish Competition for Art Catalogues and Albums [OKKAS] – 2011) and *The Story of Gardens*; co-author of *Wunderkamera: The Cinema of Terry Gilliam*.

**Selected exhibitions:****2012**

*Legendy miejskie* / MOCAR / Krakow  
*Rękawiczki Jeffa Koonsa* / CSW Kronika / Bytom  
*CSW Zamek Wawelski* / 4. Artboom Festival  
*Ha-ha* / Bunkier Sztuki / Krakow

**2011**

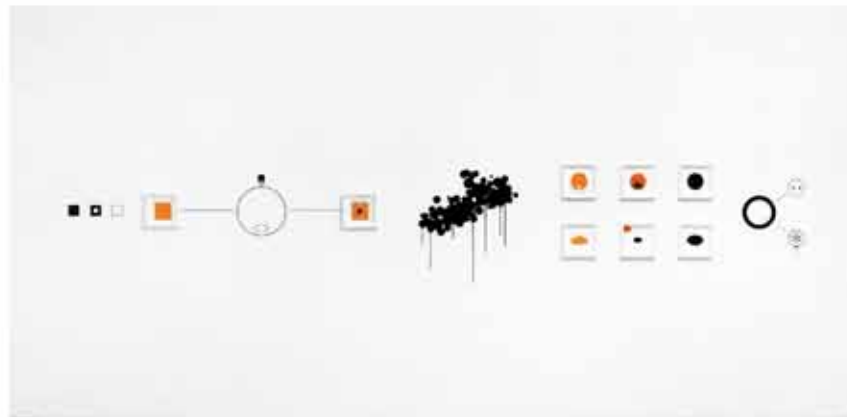
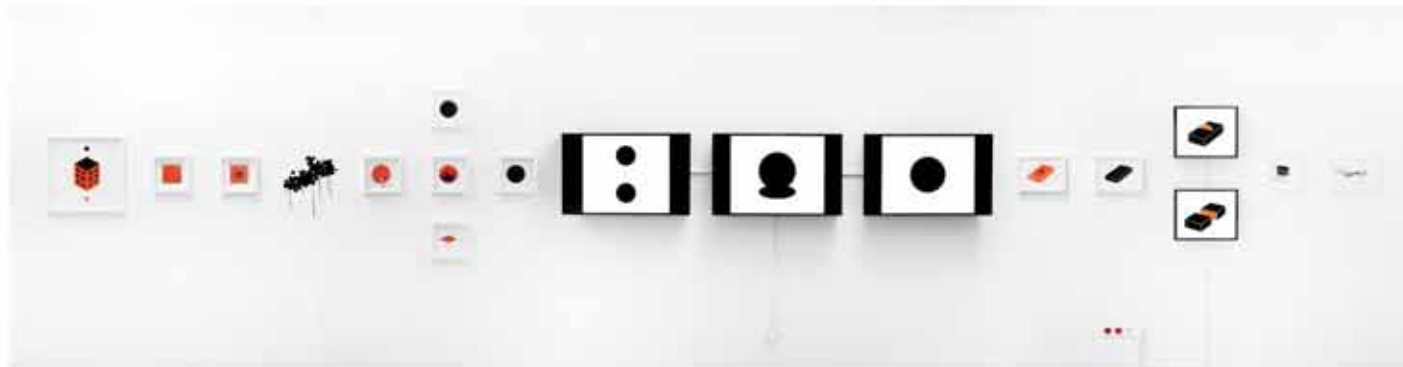
*Wernalina* / Zbiornik Kultury / Krakow

**2010**

*Quadratum Nigrum* / Zbiornik Kultury / Krakow  
*Body in the library* / BWA Design / Wrocław

**2008**

*Sensualia* / Starmach Gallery / Krakow



### Hikikomori

2007 - 2012

installation / graphics / animation / comic book

The term 'hikikomori' (loosely translated as 'separation', 'an alienated being') is applied in relation to the civilisational malaise common among Japanese youth. It is similar to depression. The sufferer seeks isolation from the world and does not leave his room. The work is a metaphorical record of the consecutive stages of the dissolution of the human psyche. It is also inspired by old myths, in which the mysterious 'dark matter' on the one hand causes the destruction of ordinary objects, and on the other keeps our daily reality in one piece. The narrative unfolds in the claustrophobic space of blocks of flats, which is slowly taken over by the mysterious black substance.



### Vernalin

2012

installation / graphics / animation / object

'Vernalin' is a continuation of 'Hikikomori' project, focused on the relation between animate and inanimate matter.



### **In the Air, Ashore and on the Sea** 2008 - 2012

installation / animation / graphics  
/ photomontage

The point of departure for the exhibition constitute plots related to history of the Central Industrial District and Stalowa Wola City – last of the Polish cities which was designed and built from the ground up before 1939.

Location of settlement inside the forest raised not only aesthetics of the living space – it also make easy a camouflage in case of the enemy attack.

In the history of Stalowa Wola plait so two fundamental plots which in the symbolic way can achieve also to global history of the human civilization: confrontation of wild nature and modern technology and collision of technological utopia with a war machine. This fight of elemental powers perfectly gives back the terse formulation coming from the pre-war slogan: „in the air, ashore and on the sea“. In these words resounds an immemorial ambition of the man, to gain control over the world, and at the same time a threat on the side of difficult to curbing inhuman forces.



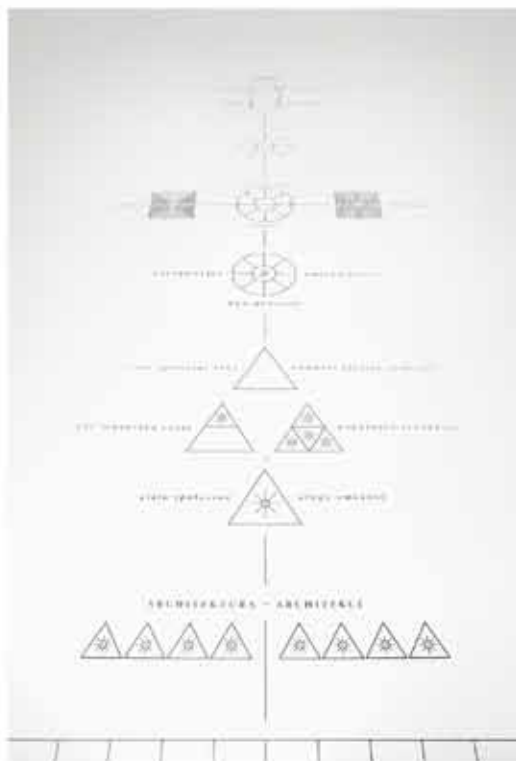
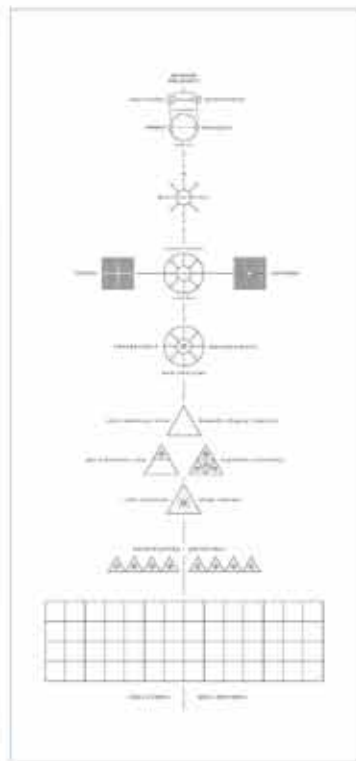
## Partiture

## Utopia

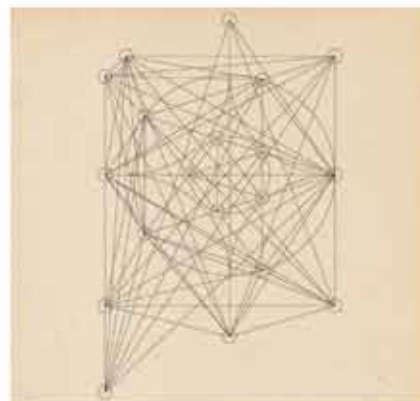
2012

graphics / mural / conceptual work

A set of diagrams, created for Kronika Gallery (Bytom, PL) and Bunkier Sztuki (Cracow, PL) about utopian architecture and philosophical aspects of copyright law.







## Quadratum Nigrum

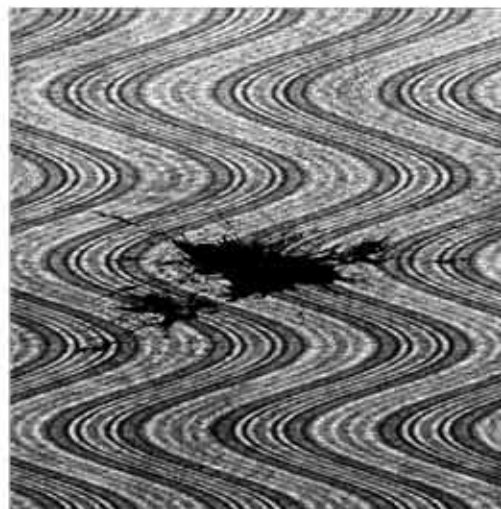
2010

conceptual work / installation / found object

(in cooperation with Mateusz Okoński and Jakub Skoczek)

*Quadratum Nigrum* is a larger artistic venture, which includes multi-threaded activities being realized based on, inter alia, visual atlases (often referring to hermetic codes), archives collections and ephemeral sets of ready-mades.

As an alternative to museal collections based on rational methodology, authors of the project see contemporary curatorial practice, as a return to modern tradition of cabinets of curiosities (*wunderkamer*) – subjective collections of *objets trouvés*.

**Wunderkamera**

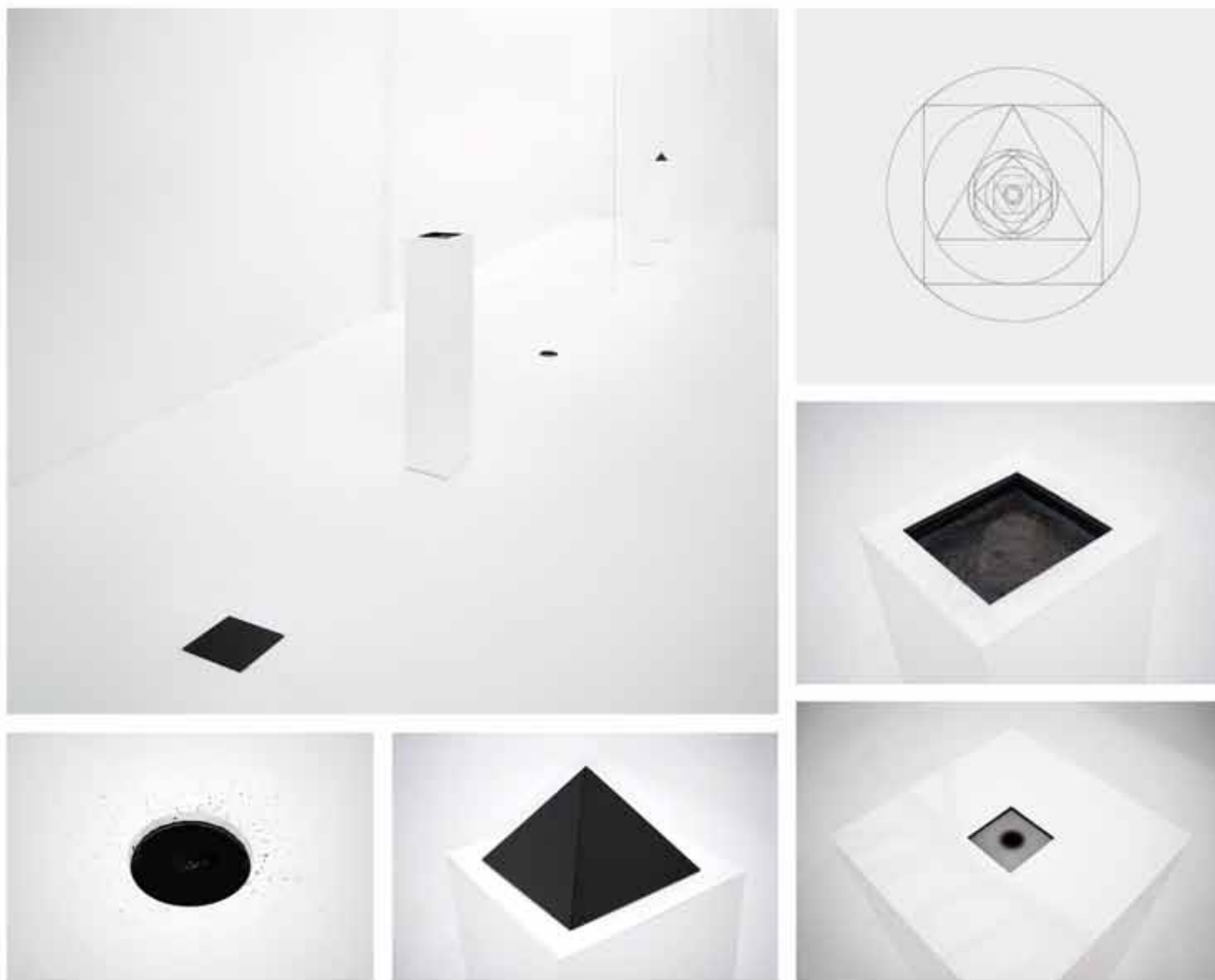
2011

installation / artbook / graphics / collage

(in cooperation with Jakub Mikurda and Mateusz Okoński)

'Wunderkamera' is a work inspired by the art of Terry Gilliam. It consists of a theoretical book of texts and visual essays and also an installation, inspired by Mannerist art and cabinets of curiosities.



**Mundus Subterraneus**

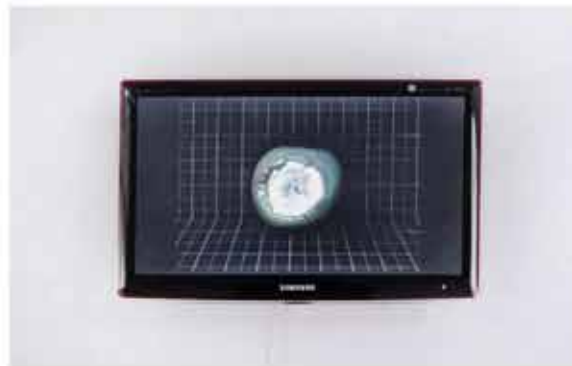
2012

installation / animation / new media

(in cooperation with Jakub Skoczek)

Continuation of *Quadratum Nigrum* project, focused on the connection between XVIIIth century ideas of non-objective art and XXth century art avantgarde. A narrative sequence of six 3-dimensional objects, inspired by the visual story of Genesis created by Robert Fludd.



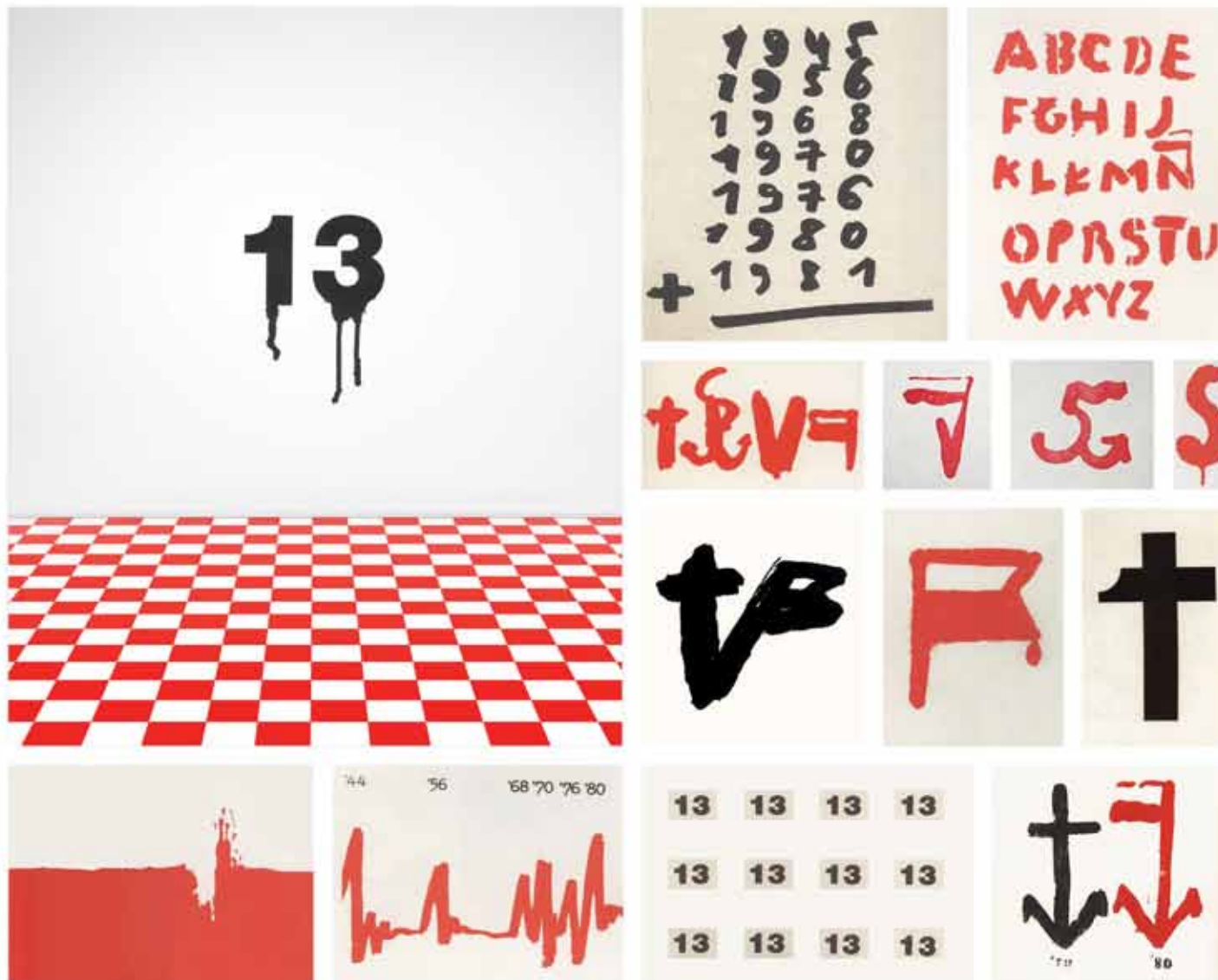


### Ha-ha

2012

installation / found-footage / mural

'Ha-ha' is a project inspired by baroque garden architecture and the XVIIth century abstract art. It also refers to cinematographic work of Stanley Kubrick (*2001: A Space Odyssey*) and Peter Greenaway (*The Draughtsman's Contract*, *A Zed and Two Noughts*).



### The '13' project

work in progress

found object / installation / graphics

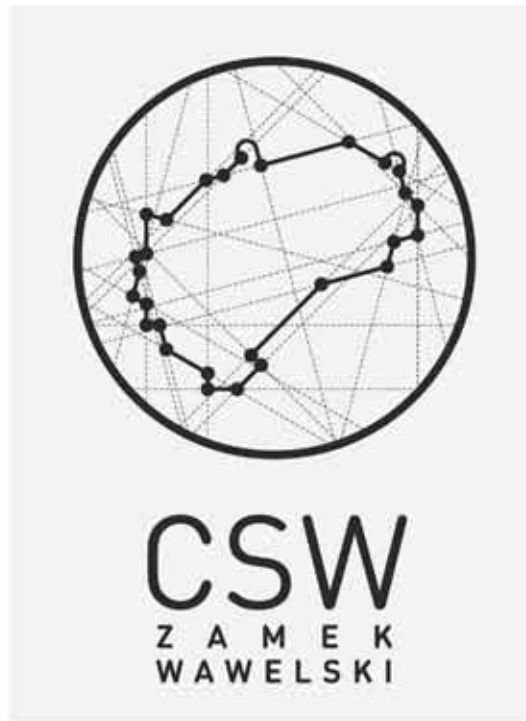
(in cooperation with Jakub Skoczek)

Segment of the project named with the code "13" is focused on formal analysis of the visual language created as a part of conspiratorial actions organized in the 1980s by Polish anti-communist trade union "Solidarity".

Project "13" is a curatorial experiment in which the act of isolating the signs from their original context is an attempt to return to the original authors' strategy of "recycling" signs and objects related to local cultural context.

The intention of project's authors is the study of relations between various elements of the set and the tensions that organize perception of the code, resulting from the multiplicity of channels of distribution and social contexts of its functioning (generating tension between elitism and egalitarianism), diversity of visual narration's forms (text – sign – symbol – object), communication strategies (from informational to emotional communication) and the opposing poetics (pathos – black humor).





### CSW Zamek Wawelski

2012

performance / gonzo curating / site-specific  
/ conceptual exhibition

(in cooperation with Aneta Rostkowska)

The curators of the CSW Zamek Wawelski project invited all visitors to an unconventional guided tour around the Wawel Hill and its surroundings. The tour-performance was an attempt to break the barrier related to the physical and symbolic inaccessibility of the Wawel Castle, which is often perceived as a kind of fortress. The aim of the project was to rediscover the potential hidden in the most recognisable element of the urban fabric of Krakow. The collections of the castle and the extraordinary events with which they are connected provided a stepping stone to a critical reinterpretation of the issues related to the history and tradition of the city. The artists intend to liberate "imprisoned" narrations and used them to construct a living, developing hypertext, which connected works by international artists hidden around the Wawel Hill. The performance furnished an opportunity to present a new vision of curating, prepared by the organisers and published in a dedicated manifesto, which combines the gonzo technique with the reality of the economic crisis (so-called gonzo curating).