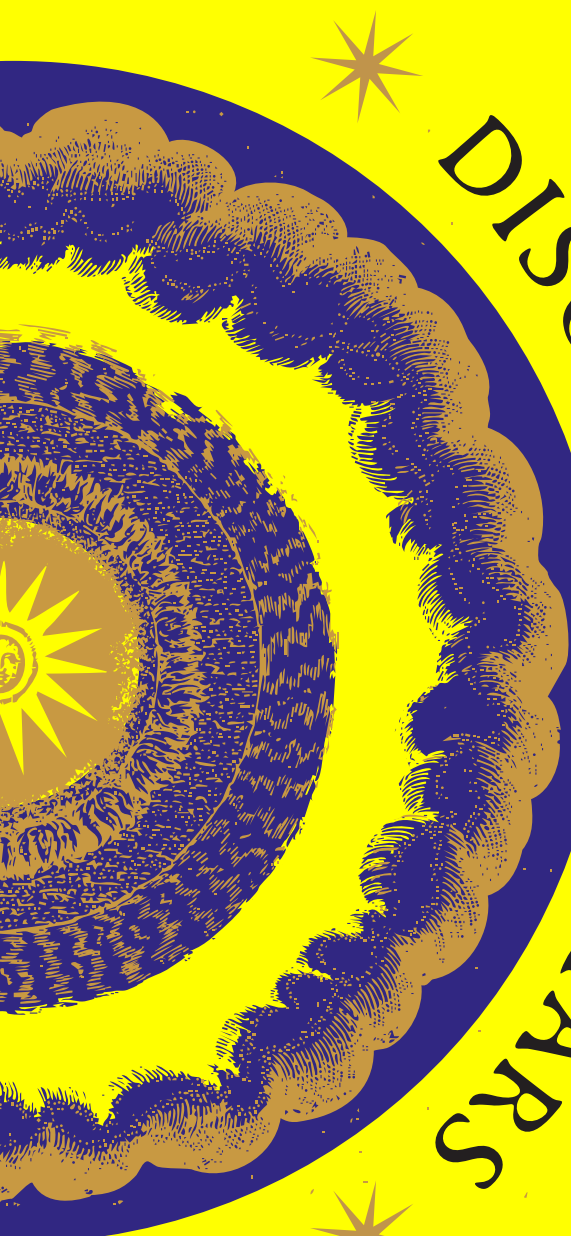


BWA

DISOBEDIENT STARS

25.04–24.08.25

BWA Wrocław Główny gallery
Piłsudskiego 105





ARTISTS:

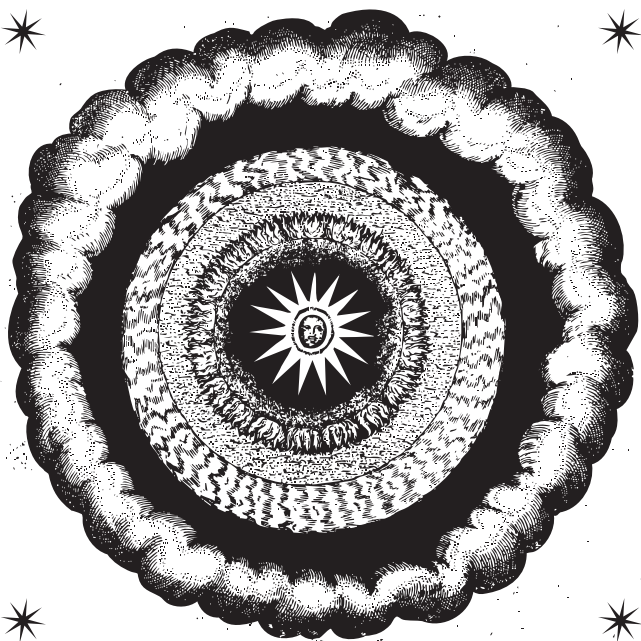
Lauren Darling
Lucjan Demidowski
Tomasz Dobiszewski
Katarzyna Korzeniecka
Natalia LL
Witek Orski
Johan Österholm
Łukasz Radziszewski
Maja Rozbicka
Kama Sokolnicka
Sarah Cameron Sunde
Iza Tarasewicz
Irina Teodorescu
Jakub Woynarowski
Mateusz Wysocki

CURATORS:

Katarzyna Czczot
Joanna Kobyłt

DISOBEDIENT STARS

25.04–24.08.25



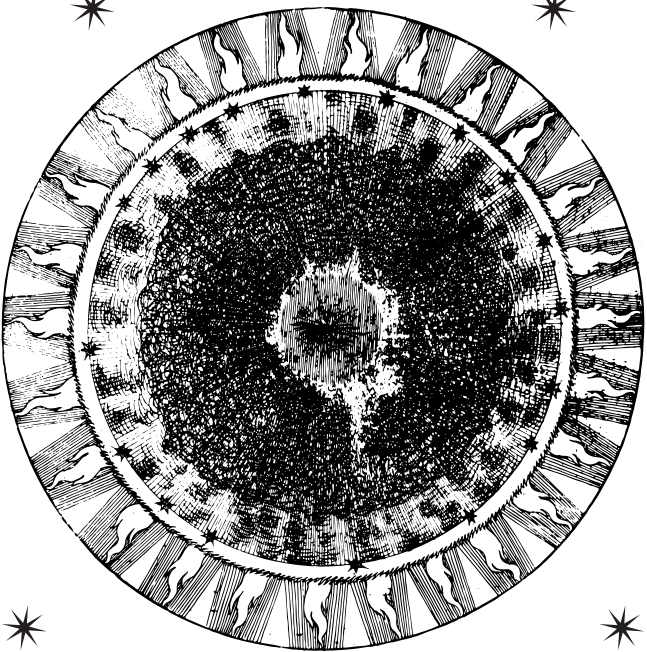
In 2022, as the James Webb Space Telescope began to record galaxies more than 30 billion light years from the Earth, denizens of the planet's largest cities might have struggled to pick out Sirius, a mere nine light years away and the night sky's brightest star in both Northern and Southern hemispheres. A defining paradox of the modern world is the obscuration of the celestial for the vast majority of the Western world, due to ever-increasing light pollution, during a period of spectacular achievements in the field of astronomy. Even as our knowledge of the universe expands, its felt presence in our daily lives is diminishing. In the seventeenth century, a calendar that disregarded the phases of the Moon would have been inconceivable. Astrology was an academic discipline in its own right. Agricultural (e.g. animal husbandry) and medicinal practices were guided by observation of the night sky. Today, a set of knowledge predicated on the effect of celestial

objects upon humans and their surroundings is dismissed as superstition. Our lives course along to a weekly rhythm detached from the Earth's position in space. Ever more rarely do we look up at the stars.

"Biddable, domesticated stars" is the phrase once used by Robert Louis Stevenson to describe the gas lamps illuminating nineteenth-century London. The notion of a night-time that has been tamed, as expressed in Stevenson's formulation, encapsulated the modern era's avowed conquest of nature in an effort to bend natural phenomena to human purposes.

Disobedient Stars pursues an alternate perspective on the relationship between humanity and the cosmos, and the effect of the latter on all of us. It also attempts to retrieve knowledge squandered since the birth of modernity—a knowledge linking terrestrial processes to the positions of celestial objects—and to revive an imaginary of the connection between our bodies and the cosmos. Our intuition tells us that through concentrating on these disobedient stars, we can raise anew the question of what sort of sensitivity is required in the epoch of ecological catastrophe.

WHY LOOK AT THE SKY?



Does the Sun shine differently upon the present-day Earth—the site of unfolding mass destruction? Does twilight settle differently upon it? Do you live in a place where, even on clear nights, not a single star is visible? Perhaps you see some from time to time? If so, be aware that in less than twenty years, even this smattering will be halved. The night sky, which since the dawn of civilization has been a book with humanity's future inscribed in ciphers, is irrevocably vanishing. It is only a matter of time before the stars will be visible exclusively through telescopes. Our future will then be foretold in the heat of a merciless Sun and its annihilating rays.

In his book *Mastery of Non-Mastery in the Age of Meltdown*, the anthropologist Michael Taussig quotes Emily Dickinson within the context of the reality of climate change necessitating broad reconsiderations:

The last Night that She lived,
It was a Common Night,
Except the Dying; this to Us
Made Nature different.

As death menaces the planet,
everything around us appears in
a different light. We absorb, with
increasing potency, new colors and
smells:

We notice smallest things—Things
overlooked before
By this great light upon our Minds
Italicized, as 'twere.¹

We look to the sky to understand the
state of the Earth.

¹ Emily Dickinson, “The Last Night That She Lived,”
in: *The Selected Poems of Emily Dickinson* (New York:
Modern Library, 1996), 207.

✱ **Irina Teodorescu** (text) and
Mateusz Wysocki (music)
*Horoscopes for the Age
of Catastrophe*
sound installation, 2025

Contemporary horoscopes share
something in common: a dearth of tragic
elements. Unlike the prophecies of old,
capable of freezing the blood in veins,
today’s magazines employ astrology as
a measure of reassurance. In the sound
installation *Horoscopes for the Age of
Catastrophe*—the result of collaboration
between writer Irina Teodorescu and
composer Mateusz Wysocki—we hear
voices from the future. Presented in the
format of a radio narrative, unsettling
and suffused with sadness, horoscopes
for the twelve signs of the zodiac are
woven into a poetic tale of an obliterated
world, further examining the need to
reassess what it means to “live well.”



Katarzyna Korzeniecka

Untitled (Saturn)

artist's own technique based on ebru,
cotton paper, 2022

Untitled (Saturn)

artist's own technique based on
ebru, cotton paper, 2022

Untitled (Theia)

artist's own technique based on
ebru, cotton paper, 2022

Untitled (Theia)

artist's own technique based on
ebru, cotton paper, 2022

Untitled (Rising Moon)

artist's own technique based on
ebru, cotton paper, 2022

Untitled (Jupiter's Moon)

intarsia, various types of wood, 2024

Cosmos

intarsia, various types of wood, 2011

The works of Katarzyna Korzeniecka depict the seemingly vanished—a fantastical vision of outer space virtually unbound by time.

The artist creates these works by employing the traditional Middle Eastern paper marbling technique known as ebru, a method in which paints of a specific density are first spread on the surface of water thickened with a special solution, and then transferred onto paper or textile. The uncanny cosmic landscapes derived from this process do not appear to have been created by human hands. Korzeniecka has described herself as “working in dialogue with nature.”

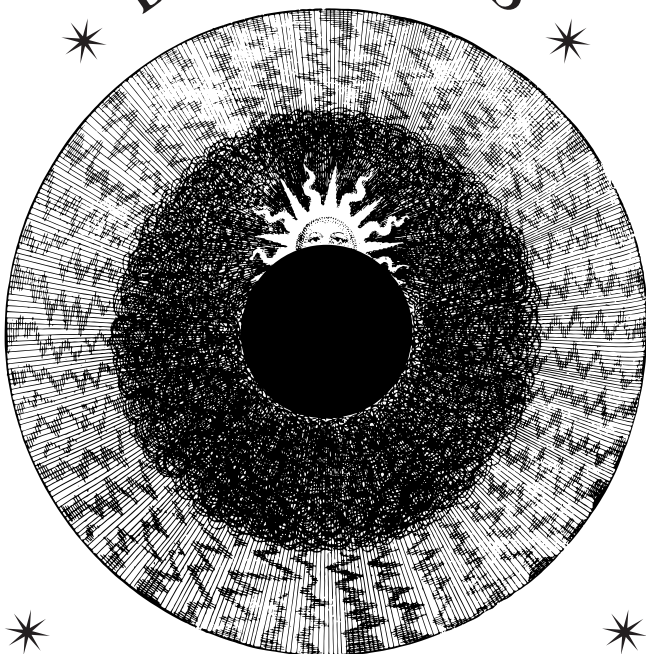
Gravity plays a not insignificant role in this process eluding complete control, for under its influence, paints of varying density may permeate, sink, or displace other colors, yielding characteristic concentric patterns. When, in the sixteenth century, Europeans first laid eyes on Turkish

marbled paper, they are said to have ascribed to it mystical provenance.

Korzeniecka's paintings contain planets, black holes, comets, moons, and meteorites. Variable compositions, interacting with otherworldly subjects, are imbued with a sense of the preternatural. A cosmic tale retold by the artist is that of the hypothesized protoplanet Theia, which collided with the proto-Earth, casting debris off into space that then formed into the Moon. Saturn, too, makes an appearance, as patron god of the melancholic, and perhaps even of all humankind, who savors self-destruction like no other.

In her paintings, Korzeniecka illuminates parallels between the physical mechanisms of the natural world and visual forms arising from processes of artistic creation. We highly recommend lying down or sitting cross-legged on the floor—the very position assumed by astronomers observing the sky from the vantage of the region where ancient techniques of paper dyeing were developed. In his book *The Astronomer's Chair: A Visual and Cultural History*, Omar W. Nasim examines differing postures for the act of skywatching between European, Asian, and African cultures. Whereas Western scholars separated themselves from the Earth with chairs and penetrated the sky with their telescopes, those in countries including India and Egypt maintained a close connection with the physical ground while studying the stars with their naked eye.

BLACK SUNS



In the ancient world, melancholy's combination of sadness and apathy was traced to the behavior of Saturn, a planet believed to be responsible for humoral (bodily fluid) disorders, specifically by triggering excessive secretion of black bile within the human body. It was not until the eighteenth century that this theory began to lose sway; then, in the nineteenth, medicine brought melancholy under the umbrella of depression, with the latter eventually classified as a mental disorder. Melancholia as a concept, however, became embedded in psychoanalysis. Sigmund Freud linked it to unresolved mourning: an individual overwhelmed by melancholia was grieving for a lost object, unconsciously identifying with it rather than attempting to process the loss, thereby sinking into apathy and subjecting themselves to self-aggression. The philosopher Julia Kristeva, who employs psychoanalysis in her work, writes about how we experience loss. For Kristeva, melancholia, in its relation to language, is about the inability to express one's pain—a block that

aggravates feelings of torment and alienation. The eponymous orb in Kristeva's book *Black Sun: Depression and Melancholia* is a reference to a sonnet by Gérard de Nerval.

Romantic poets had a penchant for using this figure, an inversion of the classical motif of the sun as source of light and life. It similarly alludes to the eclipse, with the significance of the experience of loss overlapping with apocalyptic foreshadowing.

Ancient associations of Saturn and the Romantic catastrophism of the black sun likewise surface in Lars von Trier's 2011 film *Melancholia*.

In the exhibition, we turn to images of Saturn and the black sun to narrate the unfolding catastrophe we are in the midst of and attendant feelings of helplessness. We are certain that solastalgia is the melancholia of our era. To lose a cherished landscape is to lose a piece of oneself. We still lack the language to express the longing for such a landscape—and, likewise, for a view of the true night sky.

✧ Witek Orski

What Is Beautiful I Do Not Know Anymore

photographic installation, five photographs measuring 145 × 108 cm, ladder, wood shavings, 2023

Witek Orski's installation *What Is Beautiful I Do Not Know Anymore* is a reinterpretation of Albrecht Dürer's famous copper-plate engraving *Melencolia I* (1514), which depicts a winged female figure seen as the dejected personification of its title. Orski selects motifs to extract from the work's intricate symbolism, translating them into contemporary visual language. Saturn is here, the planet influencing melancholic disposition; so, too, is watercress, a plant thought to alleviate the condition. From among the objects arranged around the seated figure, Orski chooses

an inscrutable polygon, its incongruities representing pursuit of beauty that ends in failure; and a mathematical magic square in the form of a fractured grid. They are joined by a portrait of the teenage Matilda, a variation on Cupid, who, in Dürer's image, is equipped with tablet and concentrated gaze upon it—channeling the very opposite of languid inertia. The five photographs are complemented by a ladder, the root and destination of which are unspecified, as in Dürer's scene, magnifying the sense of being adrift. The installation's title, *What Is Beautiful I Do Not Know Anymore*, paraphrases a sentence from Dürer's notes during a period predating the creation of *Melencolia*.

✱ **Katarzyna Korzeniecka**

Untitled (Eclipse)

artist's own technique based on ebru, cotton paper, 2022

✱ **Jakub Woynarowski**

drawings and photographs from the *Novus Ordo Seclorum* series, 2013

In the work of Jakub Woynarowski, a thread of kinship between iconography of the occult and twentieth-century avant-garde art often appears. The artist spins an idiosyncratic history of art driven by the mindset of a conspiracy theorist, uncovering recurring motifs and concealed connections. The works constellated in the diagram on display in the exhibition are drawn from the artist's *Novus Ordo Seclorum* series. Composed anew, they embrace nonlinear pivots between the motifs present in antique representations of the cosmos. The black sun looming over the French gardens is melded with a frame from Alain Resnais' film *Last Year at Marienbad*, referenced by Lars von Trier in his own *Melancholia*. The black sun is joined by a black square, which—before Malevich brought his brush to it—surfaced on a page of

a seventeenth-century Robert Fludd treatise expounding upon the concept of macrocosm and microcosm: a black square representing the infinitude of the universe. In the margins to each side of the figure of the square, Fludd wrote: “Et sic in infinitum”; “And so on, to infinity.”



Tomasz Dobiszewski

Tracking the Sun –

Performance 18/07/2017

photothermography, fax paper, 2017

Tracking the Sun –

Performance 18/07/2017

sketch, fineliner on paper, 2017

Tomasz Dobiszewski's work is the product of a four-hour experimental performance, the catalytic force of which was the Sun. Across a span of daylight in his apartment, the artist captured the movement of our solar system's star using a camera—or, more precisely, a mirror placed inside it. Over the course of the action, Dobiszewski shifted fax paper within the camera so as to record the movement of the Sun across the sky.

A singed line seventeen meters in length, in addition to serving as an avant-garde gesture of art carried over into everyday life, is forebodingly charged. Our Sun, while essential for the existence of life on Earth, is also an agent of decimation—an inescapable reality in the age of climate change.



Łukasz Radziszewski

Suns

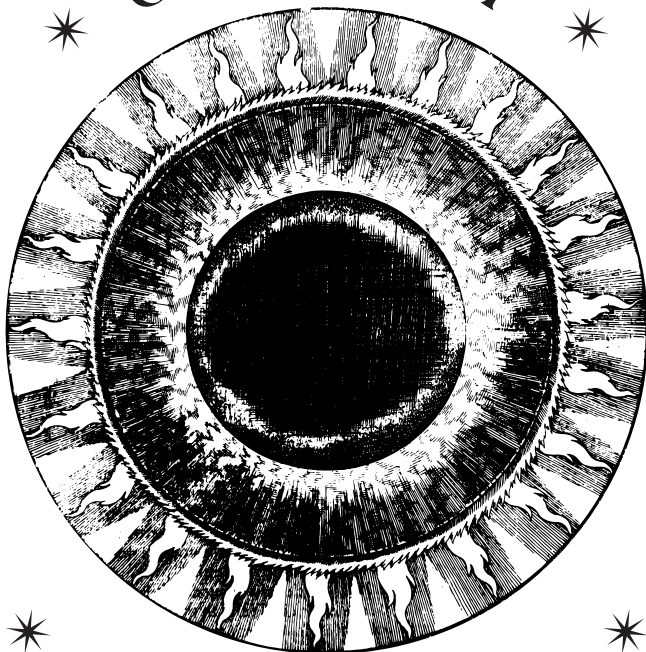
video, 2018/2024

Suns, an artistic experiment, was first presented live in 2018. In its original, performative version, the project was structured on transmissions, spanning time zones, of sunsets for a duration of twenty-four hours. In this exhibition, we present *Suns* in the format of a film, functioning as a register of duration,

transience, and the collective experiencing of time. Within the context of the exhibition in its entirety, the afterimage of Radziszewski's scenario achieves new significance, morphing into the afterimage of a world that already belongs to the past.

The history of art dismisses sunsets and sunrises as mere kitsch, flea market paintings, seaside souvenirs. But seen with one's own eyes, they become themes with the power to fascinate and induce hypnosis. In the awe experienced while beholding the setting sun, perhaps the desire for a life lived in tune with natural rhythms secretly stirs.

THE GRACE OF GRAVITY



Attempts at rising above the force of gravity are part and parcel of the history of science and technology. The dream of flight was an aspiration to untether from one of the fundamental laws of physics. The erection of cathedrals and skyscrapers, or activities such as skydiving, made use of gravity while simultaneously resisting it. Simone Weil used gravity as a metaphor for the Fall—as a force compelling humankind toward materialism, egoism, suffering, and desire’s ultimate enslavement of the sinful body. By this way of thinking, the counterbalance to such gravity is to be found in God’s grace. These two narratives—scientific achievement on the one hand, overcoming the corporeal condition on the other—correlate in a certain sense. Both tell of triumph over matter, of an unshackling from the laws of nature.

In the exhibition, we attempt to assemble an alternative narrative to this saga of gravity as a conquerable force. Our story is narrated by images of free fall, lying down, and suspension.

We explore their political potential. Might they shape a strategy of passive resistance? We explore the possibility of a world in which we do not struggle against our bodies or the laws of physics. In this realm, gravity is a source of grace.

In the face of looming catastrophe, as part of the exercises in falling we encourage the viewer to accede to gravity as our planet's dominant force. Resisting the urge to stretch vertically, let's lie down together, guided by the sensation of gravity's cosmic influence on each of us.

✱ **Kama Sokolnicka**

Jet lag

sculpture, synthetic leather produced in China, brass, 2013

Jet lag, the titular time-zone-change syndrome, is experienced after traveling in a transmeridian direction (east–west, west–east). The most common symptoms include sleep disorders, extreme fatigue, difficulty with concentration, loss of appetite, gastrointestinal issues, headache, and malaise. The intensity of symptoms corresponds to the direction of travel: flights from west to east place a greater burden on the body, which registers the traversal as a reduction in the length of a day; whereas traveling from east to west, into a longer-seeming day, is significantly less taxing.

Jet lag may be understood as a physical internalization of the impact of the Earth's rotation. A black, pseudo-leather material hung on a rod sags like a wilted airplane wing, evoking the physical and mental flagging of the body under the influence of gravity. Illustrating the effect of gravity, Sokolnicka's work is less about lifting weights, expending effort, and exhaustion, but more about freedom, the possibility of rest and correspondent relief. The artist was inspired to create this sculpture after reading Jonathan Crary's book *24/7: Late Capitalism and the Ends of Sleep*. Motivated by the author's theories,

Sokolnicka visualized the saga of utter exhaustion hastened by globalization's breakneck economic acceleration.

✱ **Kama Sokolnicka**

Moonlight

soil, silver sheets, ceramics, 2025

This poetic work by Kama Sokolnicka is based on the effect of the lunar cycle on soil and plant growth. The simple silvering of black soil recalls the conceptual repertoire of gestures, as well as age-old agrarian practices harnessing the gravitational influence of the Moon. Lunar cycles guided when to sow grain or plant leaf vegetables. The four main phases of the Moon were thus termed, respectively: leaf, fruit, root, crop. Tasks such as managing pests and weeds, baking bread and cakes, pickling cabbage or cucumbers, and foraging for mushrooms were similarly structured around lunar phases.

Kama Sokolnicka created this work thinking of nights when the Moon is so bright as to cast shadow. Silvered black earth also brings to mind the eighteenth-century English fairy tale *Jack and the Beanstalk*, in which a handful of magic beans, animated by the auspicious light of a full moon, grow to an extraordinary height, allowing the hero to ascend to the giant's castle and, in the course of the story, alter his fate as a peasant boy. *Moonlight* may be understood as an alchemical catalyst, representing, as in the fairy tale, the uncanny potential of nature to spur transformation in conjunction with cosmic forces.

✱ **Katarzyna Korzeniecka**

Untitled (Origin of Water)

intarsia, various woods, Sericho pallasite (approx. 4.5 billion years old), 29 × 47 cm, 2024

Untitled (Black Hole)

artist's own technique based on ebru, gypsum fiber board, cotton paper, wood, 2022

Within the ebru-marbled fireplace, where one might expect to find a glowing blaze, the artist embedded a representation of a black hole: an object in space with such an intense gravitational field that nothing—neither matter, nor light—can escape, hence its name. Black holes are created when massive stars collapse under the influence of their own gravity, climaxing their life cycles. Korzeniecka begins with a form emblematic of a sense of security in a home's interior, then juxtaposes it with an element of annihilation. This situation—sitting by a fireplace while gazing into the abyss of a black hole (which is, in reality, invisible)—can be understood as a melancholic act of resignation, of surrender. We propose reading abandonment in such a gesture, which, in a contemporary culture fixated on increasing productivity, assumes a subversive quality.

✱ **Natalia LL**
Points of Support
video, 1980

Natalia LL's project *Points of Support*, developed over several years, came to encompass performance, photography, drawings, and text. The video presented in the exhibition is an overarching summary of the artist's creative process.

In her practice, Natalia LL sought to insert her art, rooted in everyday experience, within a wider cosmic dimension. Underpinning her concept is the tension between the infinitude of the universe and the limitations of human perspective.

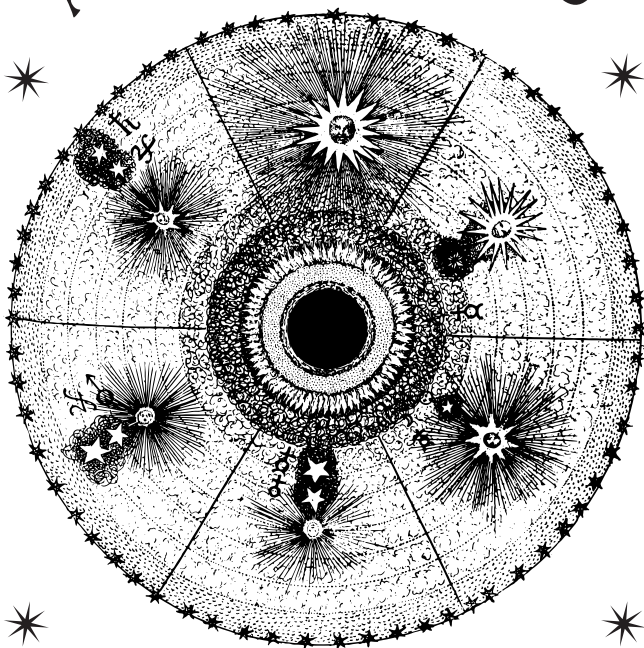
The action *Points of Support* involved the artist mapping eighteen northern constellations by leaving imprints of her naked body upon a meadow in Poland's Pieniny National Park, matching the shape of each constellation with the position of her arms and legs. Initiating points of contact with the ground while submitting to the force of gravity, she assembled a performative imaginarium, underlaying

the cosmic order with a tangible terrestrial field. Converting phenomena of unfathomable scale into a form receptive to human perception, a symbolic replica of the universe materializes. Seeking to merge macro- and microcosms, the artist embraces their impression on her body, allowing for a oneness between the individual and the cosmos. This singular fusion demonstrates that corporeality, rather than diametrically opposed to infinity, is in fact its point of contact.

✦ **Lucjan Demidowski**
Transfigurations
photographs, 1974

Newton is said to have formulated his law of universal gravitation after witnessing the fall of an apple from a tree in his garden. We now know that the very same force that lured the apple to the ground also causes the Earth to revolve around the Sun, and the Moon around the Earth. In his photographic series, Lucjan Demidowski tackles a similar shift in scaling. A globe in the grass, recalling Newton's apple, is here substituted by a stone. The series originally appeared in booklet form, the sense of motion—Earth receding, stone drawing closer—amplified by the reader leafing through its pages. Today, this image resonates with ominous undertone. An abandoned planet is reduced to a parched rock, a stone hurled straight at us.

A RE-ENCHANTED COSMOS



Some of the oldest measurements of time—year, day, month—are inextricably linked to the passage of celestial objects. An etymological trace is preserved in certain languages, e.g. the word “month” derived from Moon. However, in the modern age, two yardsticks, detached from natural cycles, claim precedence: hour and week, both serving the imperatives of labor. In his stories, J. G. Ballard accurately captured the oppressive reality of clock-time. The wearer of a watch inflicts harm upon themselves, for the watch knows how much time a person needs to fulfill a given task, and then urges them to faster completion. Such discipline is imposed not only on humanity, but on non-humans and, indeed, the entire planet, compelled to operate at ever-increasing speeds. As if we did not understand that to accelerate terrestrial processes, we would need to speed up the movement of celestial objects throughout the universe.

Indeed, the Sun does shine differently upon the Earth, the site of mass destruction. From death, paradoxically, new life flows into the world, as in the poetry of Emily Dickinson. Contours grow dark; the vision grows sharp. “Things overlooked before” are outlined in the mind, “Italicized, as ’twere.” The world seen thusly is a cosmos re-enchanted—enchanted because we live in an age when the sight of the sky awash in stars is so rare as to seem supernatural. “Except the Dying,” the world appears in a different light. Each starry night is touched by magic. Under this moon so bright, we see our shadows upon the Earth.

But the cosmos has not sped up. The interval of time between one sunrise and the next is the same. Tidal rhythms are unchanged. The Pleiades are still October’s star cluster. Temporalities attuned to the positions of Sun and Moon endure as an alternative to those of capitalism. A time that prefers not to obey the dictates of global financial markets. A time italicized. A time of magic.



Johan Österholm

Luminous Reign (Toppled)

installation, aluminum, glass, 2021

Some Moon Walks (Dixcart Forest)

moonlit photograph, archival pigment print, 2017

Some Moon Walks (Wild Garlic)

moonlit photograph, archival pigment print, 2017

In his practice, Johan Österholm concentrates on the use of artificial illumination and attendant light pollution. Since the introduction of widespread street lighting—beginning with gas, then arc lighting, and finally, electric—our

view of the night sky has drastically changed. Constellations and stars that were visible to the naked eye in nineteenth-century cities, today require a special set of conditions to be observed at all. The Swedish artist draws inspiration from nineteenth-century celestial photographic plates, such as those reproduced in the French astronomer Camille Flammarion's book *Popular Astronomy*. Working with these reproductions, antiquated from the perspective of the present, the artist rekindles an ancient imaginary.

The toppled streetlamp evokes the uprising of nineteenth-century Parisians, who smashed gas lamps to protest the abuse of power by police and state violence. To the glass inset in the lantern's frame, the artist applied images of the "ancient sky"—patches visible to the naked eye centuries ago, before the systematic process of "taming" the night was launched.

In the same room, we present two photographs by Johan Österholm: a pair of landscapes taken on a moonlit night, revealing the wild terrain of the Isle of Sark in the English Channel. In 2011, Sark was recognized by the International Dark-Sky Association for its preservation of darkness. With no public lighting on the island, negligible vehicle use, and the surrounding sea swallowing light spilling from the nearby islands of Jersey and Guernsey, Sark's night sky is one of the least light-polluted in Western Europe. The artist relied solely on moonlight to create these photographs, using a long exposure to preserve his painterly nocturne.

✧ **Maja Karina Rozbicka**
Lunar Calendars
drawing, 2025

When Maja Karina Rozbicka began designing calendars, in 2015, she initially did so just for herself. From the outset, her practice was informed by the belief that calendars, in their imposition of a specific chronometric regime, were

closely aligned with power. Her early designs, resembling flickering grids, were largely a play on the popular format of wall calendars. In 2022, the artist designed her first lunisolar annual calendar, oriented around the shape of a circle. In addition to this calendar, the exhibition will present a monthly lunar calendar, prepared by the artist for each month of the exhibition.



Iza Tarasewicz

*Multiple Motor Channel
Theory*

installation, oxidized steel, 2021

Iza Tarasewicz's installation is derived from the artist's fascination with the mazurka, a Polish folk dance of yore danced by pairs oriented around a circle, the rotational movement performed with the use of the whole foot. Examining this progression on a schematic level reveals a path resembling that of celestial bodies. The curious choreographic convergence of all these bodies is not without deeper significance. Folk knowledge was rooted in belief in the influence of planets on diurnal life. Agricultural, harvesting, and hunting schedules revolved not only around seasonal changes, but lunar cycles. Sowing, planting, harvesting, pest control, fishing, foraging for mushrooms, and beekeeping were all subject to the phases of a waxing or waning Moon. However, over time, such organic knowledge was pushed to the margins, dismissed as incompatible with the mechanization and increasing productivity of industrial farming. Today, this "squandered" knowledge resurfaces in biodynamic and sustainable agriculture and gardening practices.

The circular structure used by Tarasewicz represents the alternation of seasons, a cyclical passage of time pacing life within traditional farming communities. The artist illuminates not only the underlying structure of the dance, but the understanding of the world it embraces—an intuitive knowledge-set

developed by observing nature, passed down through the generations. Elements resembling hands are additionally linked to the circular structure, a reference to the labor of human hands and dexterous skills that provides an outer context of the knowledge and resourcefulness of our ancestors. The symbolic shape of the hand illustrates the connection between corporeal development and evolution, and can be understood as a metaphor for the ways in which all living things have adapted to life on Earth.

✧ **Kama Sokolnicka**

Good Night

silk, pigment from meteorite,
graphite, 2025

The Polish word for bathrobe, *szlafrok*, is borrowed from the German language, from the verb *schlafen*, “to sleep.” This is an outer garment worn before going to bed and upon getting up the next morning. Kama Sokolnicka’s work is on the subject of sleep rituals (bedtime routines), as well as circadian rhythms underpinning the alternation of waking up and falling asleep. In using pigment, for the inscription, sourced from a meteorite found in Morocco, the artist combined the subject of sleep with a sense of plunging. To the act of falling asleep, submitting to the force of gravity, the presence of an element from outer space is added, inviting us to wonder about the potential of dreaming. Does it lead to experiences beyond the scope of everyday existence?

✧ **Lauren Darling**

The Lunar Chronicles. Blood Moon

mixed media, paper, velvet, blood,
2021

The booklet by British artist Lauren Darling details the phases of blood moons, drawing parallels between the lunar cycle and menstruation. Each page

shows a different phase, from new to full across thirty-one pages. The artist invites us to consider the body and the Moon as reflections of each other. Both cycles follow expansion toward diminishing, and the synchronicity of both is disturbed by an increase in artificial light—an issue that can be helpfully managed by covering bedroom windows.

✱ **Sarah Cameron Sunde**
36.5 / A Durational
Performance with the Sea,
four-channel video installation with
sound, 2013–2022

- *36.5 / Te Manukanukatanga*
ō Hoturoa, Aotearoa-New
Zealand
two right channels, HD video,
12' 23", 2022
- *36.5 / North Sea, Netherlands*
two left channels, HD video,
12' 46", 2015

The original impetus for creating *36.5 / A Durational Performance with the Sea* was Hurricane Sandy striking New York, in 2012. In response, the artist carried out the first of a series of site-specific performances, standing in the waters of a tidal area for a full ebb-and-flow cycle. The performance, re-experienced around the world with the participation of local communities, was aimed at drawing attention to climate change and sea-level rise. The exhibition presents documentation from the North Sea/ Netherlands and Aotearoa New Zealand actions. Water rising against the bodies of performance participants, an ominous indicator of impending deluge, simultaneously refers to the sempiternity and independent nature of lunar tide cycles.

DISOBEDIENT STARS *

Curators: Katarzyna Cieczot, Joanna Kobyłt

Exhibition arrangement and visual identification: Patrycja Orzechowska

Textile form constructions: Andrzej Karmasz

Production: Beata Turek-Józefczak, Gabriela Pezda

Production manager: Monika Muszyńska

Promotion: Joanna Glinkowska

Assembly: Łukasz Bałaciński, Jakub Jakubowicz, Marcel Kiszka, Tomasz Koczón, Marcin Pecyna

Audience engagement: Magdalena Weber, Julianna Biesok, Agata Drąg, Barbara Kaczmarek, Eva Kozárova, Anna Kwapisz, Beata Marszałek, Agnieszka Michoń, Sara Szczegóła, Maja Widera

Editorial oversight: Joanna Osiewicz-Lorenzutti

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Director of BWA Wrocław: Maciej Bujko

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