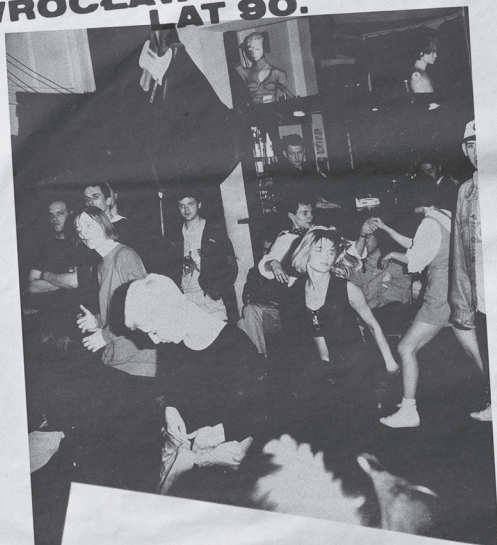


**SCENA Z MIASTA
WROCLAW NIEZALEZNY
LAT 90.**



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**CITY SCENE:
WROCLAW'S INDEPENDENT
CULTURE OF THE 1990S**

6.03–17.05.2026

STUDIO BWA WROCLAW
RUSKA 46A/301
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The exhibition's title, *City Scene: Wrocław's Independent Culture of the 1990s*, emphasizes the local, communal nature of a phenomenon that shaped the image of Wrocław culture in the aftermath of 1989. "Scene" refers both to music and to the broader artistic community—the people, places, and ideas that co-created an alternative cultural circuit. "City" highlights the organic bond between this creative action and Wrocław, its spaces and social energy. Combined with the specification "Independent Culture of the 1990s," the title establishes the temporal and conceptual framework of the exhibition. This is a story about freedom, experimentation, and grass-roots culture-making during a decade of transformation.

City Scene: Wrocław's Independent Culture of the 1990s

The exhibition tells the story of a decade during which, amidst systemic transformation, a new independent culture took shape in Wrocław. In clubs, squats, and galleries, musicians, performance artists, and visual artists gathered, establishing a communal space for experimentation, freedom of expression, and collaboration.

The roots of this energy extend back to the 1980s, when the Luxus Group, the band Kormorany, and the milieu around the Entropia Gallery developed an open formula for melding visual arts, music, and performance, and Arek Marczyński's independent music label Antena Krzyku fostered the DIY ethos foundational to the scene's activities. As Wojciech Kozielski recalls: "This was probably one of the few cases of such synergy between the visual arts and music communities. What was happening in Luxus or Entropia corresponded with what Kaman, Miki Mousoleum, Klaus [Mitffoch], and Kormorany were up to." Adds Arek Marczyński: "It was precisely Wrocław's climate that encouraged the spheres to mix. Minor ideological differences didn't matter—there was one shared enemy."

The exhibition foregrounds the people, places, and artifacts that defined Wrocław's independent scene: bands such as Kormorany, Serpent Beat, Program, Kaman, Job Karma, Lech Janerka, and Musk; clubs including Amsterdam, Podium, Samo Życie, and Rekwizytornia; and galleries Entropia, Lśnienie, BWA, On Ostrów Island, and others.

On the 1990s scene, musicians and visual artists collaborated, leading to joint concerts, installations, visual projects, and performances. These events merged different fields of art. Creators from the period recall a sphere for

experimentation and the interchange of ideas. The exhibition seeks to bring this phenomenon closer—both for those who experienced it firsthand as well as for younger audiences just now discovering Wrocław’s alternative history.

City Scene presents not only archival documentation of the past, but also narrates a story about how independent culture shapes urban space, community, and local imagination.

Through photographs, films, zines, posters, and concert memorabilia we can visualize and absorb the climate of that decade—an era when music and visual art coexisted in a symbiosis of mutual inspiration.

City Scene is a story of a Wrocław that pulsed to its own rhythm, combining music and visual arts into a psychedelic, experimental, and independent artistic landscape. It is the history of an alternative city that developed its own narratives, distinctive aesthetics, and singular independent culture. The era continues to serve as inspiration for creators and audiences up to the present day.

“Let’s Say Things Are Good”: On Perspectives of the Underground

“Let’s say things are good” is the last lyric of the opening song of Wrocław band Klaus Mitffoch’s second album. The band broke up in 1989, shortly after releasing this album, which came out after the band changed its name in the aftermath of the departure of half its lineup, including the vocalist. It’s no accident that we quote this lyric, even if it doesn’t quite fit within the temporal framework adopted while working on *City Scene*. It does, however, perfectly capture a dependency that seems significant given the currents presented at the exhibition.

Unlike the group’s better known debut album, this second album was consigned to obscurity for many years; it wasn’t until a reissue brought it out from the shadows that it was possible to appreciate it as an independent statement. It is a kind of archetype: the forgotten album of a seminal band that stopped playing way too soon, an artifact of fates unjustly forgotten, serving as a capsule for the memory and collective experiences of those fortunate enough to experience them live. For listeners a decade later, that might have been Los Lovers. A decade after that, Kurws’ first concerts. For still others, Norymberga on the roof of the Wrocław Contemporary Museum. Or maybe something completely different? Maybe one had to be there to know?

Social archiving carries the promise of rediscovering remarkable events, through their

documentation, that the world chose to forget. Shift to another decade, or even switch in another city, and beneath the initial layer, a whole other set of artifacts will be there for the unearthing. And it may turn out that it wasn't about the exceptional quality or uniqueness of the recordings themselves, or about the bands that missed out on popularity by fifteen minutes, or about the transgressive peak reached by chance during a low-key concert. It might be that, more significant from this perspective, is observation of processes of archiving and recalling ephemeral phenomena than their substance itself. The archive has value as a social phenomenon, for the collection is invariably comprised of blurred images and hissing tapes. Searching for something within a social archive is usually rewarded with disappointment, for the band on the hissing tape sounds much better in imagination and memory than on the documentary record.

The most significant element of any artistic underground is that it existed, giving rise to a network of interconnection between creators and recipients, establishing an enduring ecosystem of collaboration. Here is the essence of it all: in grass-roots, culture-building communities that demand to be remembered, generating evidence of their own existence. This impulse was the wellspring for the exhibition we have developed.

1a

Zbigniew Zaranek, Paweł Jarodzki opening at Index club, 1988, 29'55"

1b

Paweł Jarodzki's flyer-invitation for his own thirtieth anniversary jubilee of creative endeavor, and his poster for an exhibition at Index club as part of the jubilee

2

Andrzej Jarodzki at Na Jatkach Club with portraits of Wrocław artists painted by him in the background, 1995. Photograph: Andrzej "Futer" Jarodzki

3a

Dariusz Brygier, *Major for Senate*, 1989, 8'36".
Editing: Mateusz Korsak

3b

Tomasz "Mniamos" Stępień, *Painting Świdnicka*, 1991, 8'36". Editing: Mateusz Korsak

4

Poster for the *Paintings and Action* event by the Office of Plastic Surgery and Regeneration of Feeling. From the archive of Krzysztof Skarbek

5

Collection of ephemera from actions and independent concerts in the 1990s. From the archives of Łukasz Medeksza and Łukasz

6

Stan Oskarżenia rehearsal, lineup: Łukasz "Mały" Medeksza, Andrzej "Lokówa" Grzelak, Łukasz "Łysy" Kiciński, Paweł "Pajdo" Pajek, 1994.
Photograph: Łukasz Medeksza archive

Arek Bagiński at ALERT Info Shop on Kuźnicza Street, 1997. ALERT, a part of the Anti Nazi Front activist network, was a meeting place and distribution point for indie printed matter and recordings. Photograph: Łukasz Medeksza

Klinika concert (Rafał "Rodżer" Bachórz and Kaśka Konarska) at Podium club at Świebodzki Station, October 21, 1994. Photograph: Michał Sapuń

Fate concert (Asia "Fasolka" and Marcin "Mooha" Grewling) at Podium club at Świebodzki Station, October 21, 1994. Photograph: Michał Sapuń

Infekcja concert (from left: "Biały," "Mokry," "Słoma") in Niemodlin, April 12, 1995.
Photograph: Krzysztof Czartoryski

7

Cinema 1

8

Dariusz Bufnal, Serpent Beat concert at Amsterdam club, December 18, 1993. Photograph: Bartosz Wawryszak

Mariusz "Kajtek" Janiak, Serpent Beat concert at Amsterdam club, December 18, 1993.

Photograph: Bartosz Wawryszak

Anna Semrau, Serpent Beat concert in the Black Salon of the Związki Twórcze Club, 1998. Photograph: Dariusz Bufnal archive

Mariusz "Rudy" Krajewski and Dariusz Bufnal, Serpent Beat concert in the Black Salon of the Związki Twórcze Club, 1998. Photograph: Dariusz Bufnal archive

Serpent Beat poster by Dariusz Bufnal. From the archive of Paweł Czepułkowski

9

Audience at Amsterdam club during Hurt concert (in the foreground on the right, exhibition curator Paweł Piotrowicz), September 9, 1994. Photograph: Rafał Witczak

Dominik and Agata at the squat on 69 Reja Street, Punx Piknik festival, 1998. Photograph: Łukasz Medeksza

Audience at Maanalainen and Samba i Dżungla concert at Amsterdam club on Borowska Street, 1994. Photograph: Stanisław Sielicki

F.F.O.T. (Fridge Full of Tufana) concert at Discus students' club (left: Błażej "Kafar" Kafarski, front: Kuba "Kencho" Skalski, right: Marcin "Esencja" Kalitczuk, drums: Łukasz "Laska" Laskowski), 1997 or 1998. The band later changed its name to F.F.O.D. (Feel The Funk Or Die). Photograph: Krzysztof Smyk

10

Map of Wrocław, c. 2000

11

Tomasz "Mniamos" Stępień, *Wrocław 1999*, 2019, 25'08"

12

Job Karma during recording of the album *Newson* (Aureliusz Pisarzewski and Jacek Groszek), February 2000. Photograph: Maciek Frett

Job Karma concert during "Industrial Night" at Arsenał on Cieszyńskiego Street (from left: Aureliusz Pisarzewski, Maciek Frett, Jacek Groszek), June 1999. Photograph: Bartosz Wawryszak

13

Cinema 2

14

Maciek Kurowicki with banner prepared by Marek Happener on the occasion of the "Wielka Wroclawska" award given by the *Wieczór Wrocławia* newspaper, photo session in room on Norblina Street, 1995. Photograph: Rafał Witczak

Chance meeting in Market Square (Igor Paszula, Eleni, Maciek Kurowicki), 1993 or 1994. Photograph: Rafał Witczak

Hurt concert (on stage: Andrzej Dudzic and Tomek Lektarski) at Amsterdam club, September 9, 1994. Photograph: Rafał Witczak

Hurt home rehearsal (from left: Igor Paszula, Sebastian Lejman, Maciek Kurowicki), 1992. Photograph: Rafał Witczak

First Hurt concert (on left: Jacek "Długi" Dobrzaniecki), Rekwizytornia club, 1992. Photograph: Rafał Witczak

Hurt at Więzienna pub (from left: Igor Paszula, Maciek Kurowicki, Andrzej Dudzic), 1993 or 1994. Photograph: Rafał Witczak

15

Rafał Supranionek at Infekcja concert at Amsterdam club, 1994. Photograph: Łukasz Medeksza

16

Andrzej Hejne, vocalist of the Funny Hippos, 1998 or 1999. Photograph: Jacek Świątek

17

Program concert at Podium club on Pasterska Street (from left: Marcin Witkowski, Tomasz "Fromage" Gimbut, Kostas Georgakopoulos, Tomek "Kopi" Borkowski, Wojtek Dobrowolski), 1997. Photograph: Bartosz Wawryszak

18

Kormorany concert at butcher's shop on Kuźnicza Street (now Kalaczakra cafe), as part of the *Nieporozumienie* [Misunderstanding] action (from left: Jacek "Tuńczyk" Fedorowicz, Krzysztof "Konik" Konieczny, Paweł Czepułkowski,

Aneta, Artur "Gaja" Krawczyk, Piotr "Blusmen" Jankowski, Marzena Gołacka), November 1, 1995. Photograph: Bartosz Wawryszuk

19

Kormorany in their studio at PWSSP State College of Fine Arts (from left: Piotr "Blusmen" Jankowski, Krzysztof Konieczny, Marzena Gołacka, Jacek "Tuńczyk" Fedorowicz, Paweł Czepułkowski), 1995. Photograph: Paweł Czepułkowski

20

Kormorany posters by Paweł Czepułkowski and printing plate for band poster with drawing by Bożena Grzyb-Jarodzka

21

Krzysztof "Kaman" Kłosowicz, 1989. Photograph: Jacek Braun

22

Musk at Samo Życie club (from left: Marek Plichta, Paweł "Gofry" Chyliński, Tomasz "Cheero" Chomka), 1994. Photograph: Teresa Poręba

23

Świdnickie Passage (from left: Mariusz "Kajtek" Janiak and, next to him with guitar, Tomasz "Cheero" Chomka), Entropia Gallery posters in background. Photograph: Mariusz Jodko

24

Kormorany poster by Paweł Czepułkowski

25

Entropia Gallery Cinema

26

Entropia Gallery materials

27

Blazir (BDzieduszycki) stencil at Agata Saraczyńska's house on Wiązowa Street, 2026. Photograph: Paweł Starzec, from the *Anew* series

28

Blazir (BDzieduszycki) and Michał Badowski during assembly of the *Żelazny anioł* [Iron Angel] installation for the opening of Lśnienie Gallery, likely summer 1989. Photograph: Blazir (BDzieduszycki)

29

T-shirt of street-fighting veteran and Oławska Street squatter, hand-printed with stencil technique, 1991, made by Blazir (BDzieduszycki)

30

Printmaking and animation workshops at BWA Mały Salon on Świdnicka Street, as part of the International Sound Basis Visual Arts Festival, 1990. Photograph: Paweł Dąbrowski

31

Lech Janerka band concert at the Wrocław Philharmonic, as part of the International Sound Basis Visual Arts Festival (Bożena Janerka, Lech Janerka, Marek Majewski, Bartosz Straburzyński), 1990. Photograph: Paweł Dąbrowski

32

Interhaus action by Michał Litwiniec and Filip Filipiuk, first-year philosophy students who had just met within the university walls. Riding a wave of friendship and creativity, they annexed (with the dean's permission) the basement of the building at No. 8 Plac Teatralny. The space opened on the first day of spring 1991.

Interhaus action (from left: Dariusz "Pele" Pal, Shatas Židrunas, Michał Litwiniec, Filip Filipiuk, Tomasz "Cheero" Chomka), 1991. Photograph: Krzysztof Jański

Interhaus action (from left: Filip Filipiuk, Tomasz "Cheero" Chomka, Shatas Židrunas, Piotr "Blusmen" Jankowski), 1991. Photograph: Krzysztof Jański

Interhaus action (left: Tomasz "Cheero" Chomka, Shatas Židrunas, background: Dariusz Balawender, NN, and further back: Piotr "Blusmen" Jankowski, Krzysztof "Zupa" Żurek), 1991. Photograph: Krzysztof Jański

Interhaus action (Krzysztof "Zupa" Żurek), 1991. Photograph: Krzysztof Jański

33a

Czakry świata Kalijugi [Chakras of the Kali Yuga World] poster by Jacek "Ponton" Jankowski, performed by Kormorany (on the roof of the Oławska squat)

33b

Oławska squat. Photographs: Witek Zadziorko
The Oławska squat was a living and gathering space for the city's freaks, hosting concerts and parties and housing a gallery and studio. Established in 1990, it was abandoned, in the summer of 1991, due to constant problems with the police and attacks by nationalists. It was likely the first squat in Poland. After visiting Wrocław,

the photographer, Witek Zadziorko, a journalist for the *Tygodnik Podhalański* weekly, came away greatly impressed with the people, the city's atmosphere, and the active milieu at the time.

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Witek Zadziorko on the roof of the Oławska squat.
Photograph: Blazir (BDzieduszycki)

35a

Opening of Luxus Group's *Róża mózgow* [Brain Rose] exhibition at the BWA Awangarda gallery on Wita Stwosza Street, October 17, 1995.

Photograph: Bartosz Wawryszuk

Kormorany concert at a butcher's shop (now Kalaczakra cafe) on Kuźnicza Street (from left: Jacek "Tuńczyk" Fedorowicz, Paweł Czepułkowski, Krzysztof "Konik" Konieczny), November 1, 1995.

Photograph: Bartosz Wawryszuk

Job Karma concert during "Industrial Night" at Arsenal (from left: Aureliusz Pisarzewski, Maciek Frett), June 1999. Photograph: Bartosz Wawryszuk

Opening of Luxus Group's *Róża mózgow* [Brain Rose] exhibition at the BWA Awangarda gallery on Wita Stwosza Street, October 17, 1995.

Photograph: Bartosz Wawryszuk

Fugazi concert (front: Ian MacKaye and Guy Picciotto, back: Brendan Canty and Joe Lally) at Tunnel club, September 21, 1999. Photograph: Bartosz Wawryszuk

The Ex concert (from left: Terrie "Ex" Hessels, Luc Klaasen, G.W. Sok, Katherina Bornefeld, Andy Moor) at Wagon club, March 27, 2000.

Photograph: Bartosz Wawryszuk

Kormorany concert at a butcher's shop (now Kalaczakra cafe) on Kuźnicza Street (from left: Artur "Gaja" Krawczyk, Michał Litwiniec, Aneta, Marzena Gołacka), November 1, 1995.

Photograph: Bartosz Wawryszuk

Fugazi concert (front: Ian MacKaye and Guy Picciotto, back: Brendan Canty and Joe Lally) at Tunnel club, September 21, 1999. Photograph: Bartosz Wawryszuk

Opening of Luxus Group's *Róża mózgow* [Brain Rose] exhibition at the BWA Awangarda gallery on Wita Stwosza Street, October 17, 1995.

Photograph: Bartosz Wawryszuk

Fugazi concert (front: Ian MacKaye and Guy Picciotto, back: Brendan Canty and Joe Lally) at Tunnel club, September 21, 1999. Photograph: Bartosz Wawryszuk

Program in rehearsal space amidst industrial buildings in the vicinity of Fabryczna and Wagonowa Streets (from left: Tomasz "Fromage" Gimbut, Tomek "Kopi" Borkowski, Marcin Witkowski, Kostas Georgakopoulos, Wojtek Dobrowolski), 1997 or 1998. Photograph: Bartosz Wawryszuk

Opening of Luxus Group's *Róża mózgow* [Brain Rose] exhibition at the BWA Awangarda gallery on Wita Stwosza Street, October 17, 1995. Photograph: Bartosz Wawryszuk

The Ex concert at Wagon club (front: Luc Klaasen and G.W. Sok), March 27, 2000. Photograph: Bartosz Wawryszuk

Michał Litwiniec, Kormorany concert in a butcher's shop (now Kalaczakra cafe), November 1, 1995. Photograph: Bartosz Wawryszuk

Kormorany concert at a butcher's shop (now Kalaczakra cafe) on Kuźnicza Street (from left: Artur "Gaja" Krawczyk, Michał Litwiniec, Aneta, Marzena Gołacka), November 1, 1995. Photograph: Bartosz Wawryszuk

Fireboys concert during "Industrial Night" at Arsenal (Paweł Borwa and Artur "Grochu" Grochowicki), June 1999. Photograph: Bartosz Wawryszuk

Opening of Luxus Group's *Róża mózgow* [Brain Rose] exhibition at the BWA Awangarda gallery on Wita Stwosza Street, October 17, 1995. Photograph: Bartosz Wawryszuk

Kormorany concert at a butcher's shop (now Kalaczakra cafe) on Kuźnicza Street (from left: Jacek "Tuńczyk" Fedorowicz, Paweł Czepułkowski, behind: Michał Litwiniec, Piotr "Blusmen" Jankowski, seated: Krzysztof Konieczny, Aneta, Marzena Gołacka), November 1, 1995. Photograph: Bartosz Wawryszuk

Paweł Jarodzki, BWA Awangarda gallery, October 17, 1995. Photograph: Bartosz Wawryszuk
Kobong concert at Podium club on Pasterska Street (from left: Maciej Miechowicz, Bogdan Kondracki, Robert Sadowski), 1997. Photograph: Bartosz Wawryszuk

Fireboys concert during "Industrial Night" at Arsenal (from left: Artur "Grochu" Grochowiecki, Maciek "Gumiak" Hajduga, Aleksander "Olsen" Kierecki, Rafał Supranionek), June 1999.

Photograph: Bartosz Wawryszak

The Ex concert (from left: Terrie "Ex" Hessels, Luc Klaasen, G.W. Sok, Katherina Bornefeld, Andy Moor) at Wagon club, March 27, 2000.

Photograph: Bartosz Wawryszak

Audience during Fugazi and Starzy Singers concert at Tunnel club, September 21, 1999. Photograph: Bartosz Wawryszak

Starzy Singers concert (from left: Bartłomiej "Manetka" Tyciński, Maciej Moruś, Maria Strzelecka, Sławomir "Seszel" Sierzputowski, Maciej "Dziadek" Żurek) at Tunnel club, September 21, 1999.

Photograph: Bartosz Wawryszak

35b

Jacek "Ponton" Jankowski's poster for Luxus Group's *Róża mózgow* [Brain Rose] exhibition

Paweł Jarodzki's flyer for an organizational meeting for Luxus Group's *Róża mózgow* [Brain Rose] exhibition

Catalogue for Luxus Group's *Róża mózgow* [Brain Rose] exhibition, by Jacek "Ponton" Jankowski

36

Former squat on Purkyniego Street, now partially containing the Wrocław Academy of Fine Arts, 2025. Photograph: Paweł Starzec

Courtyard of the first Wrocław squat (9 Oławska Street), 2025. Photograph: Paweł Starzec

Former Katakumby club in the "Zodiac" dormitory, currently office space (106 Grunwaldzka Street), 2025. Photograph: Paweł Starzec

Former squat at 69 Reja Street, currently a playground and parking lot, 2025. Photograph: Paweł Starzec

Hall of Mirrors, Schaffgotsch Palace (34 Kościuszki Street), 2025. Photograph: Paweł Starzec

Former Amsterdam club, currently Lower Silesian Sports Federation building (1/3 Borowska Street), 2025. Photograph: Paweł Starzec

37

Paweł Czepułkowski archive, 2026. Photograph: Paweł Starzec, from the *Anew* series

Boxes containing Paweł Piotrowicz's archive, in the attic on Kleczkowska Street, 2026. Photograph: Paweł Starzec, from the *Anew* series

Paweł Piotrowicz archive in the apartment on Olbińska Street, 2026. Photograph: Paweł Starzec, from the *Anew* series

Bartosz Wawryszuk archive, 2026. Photograph: Paweł Starzec, from the *Anew* series

Entropia Gallery archive, 2025. Photograph: Paweł Starzec, from the *Anew* series

38

"Biały," Agata, and Dominik on the couch, in the bar of the squat at 69 Reja Street, 1997 or 1998. Photograph: Krzysztof Smyk

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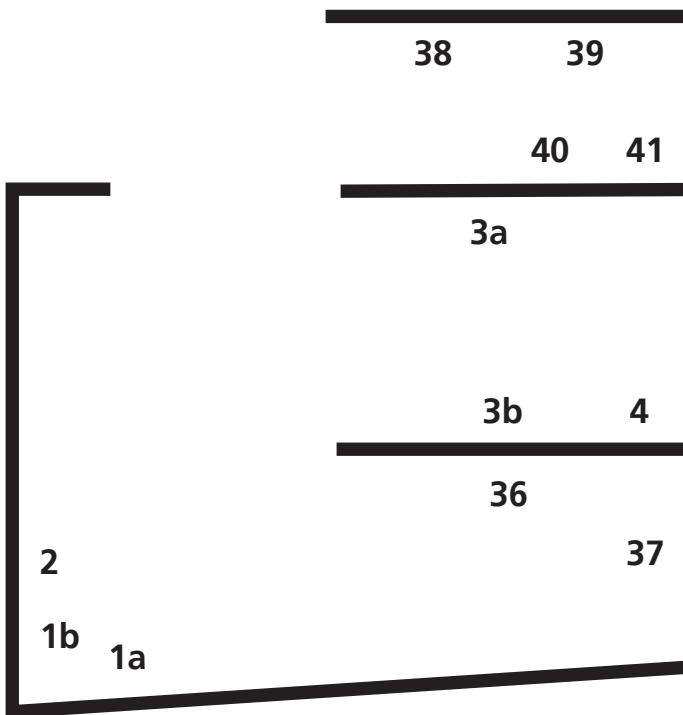
Arek Marczyński and Liliana Karambidou touring with the bands Nomeansno, Program, and Hard Time, Eskulap club, Poznań, 1996. Photograph: Roland Okoń

40

Job Karma concert posters. From the archive of Maciek Frett

41

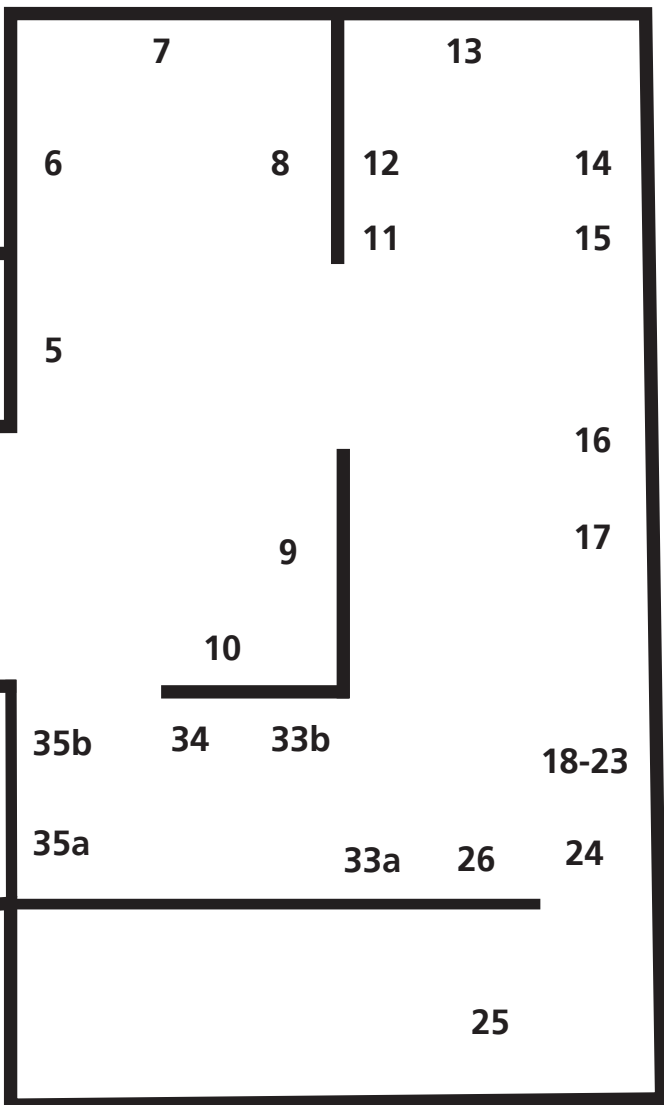
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Curators: Paweł Piotrowicz, Paweł Starzec
Studio BWA Wrocław curator: Joanna Stembalska

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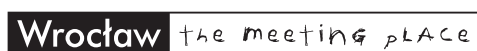
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