

BWA

8.05–26.07.2026



**LEFT IN THE
CLOAKROOM**

Michał Kowalczyś

Michał Iwański

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EXERCISES FOR LETTERS TO THE WIND:

Angels Left in the Cloakroom

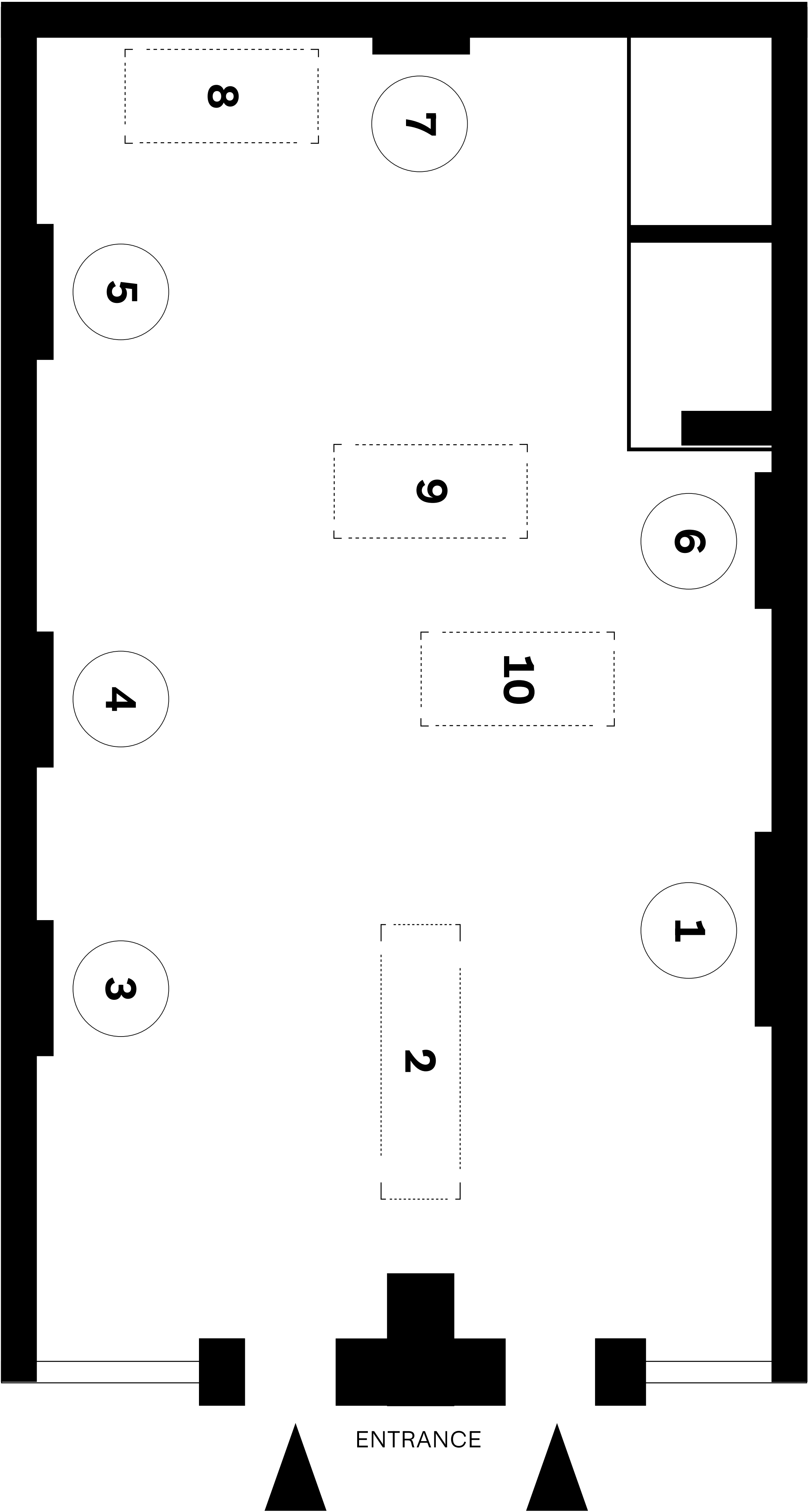
I BEGIN WRITING THIS TEXT in a place where the flexibility of my soft drive's nodes is put to the greatest test – that is, on a tram. Today marks both the anniversary of Jesus' resurrection and Kurt Cobain's death, although that hardly matters here. Attempts to describe the forthcoming exhibition in a theoretical manner seem futile, especially whilst listening to a fellow passenger's delight at the first signs of spring glimpsed through the window. Incidentally, the idea for the exhibition emerged from fervent bursts of intuition, driven by the looming deadline for submitting application forms, and took shape under much the same circumstances as this very introduction.

THE IDEA WAS SIMPLE – the kind with which my intellect blesses me from time to time. Two Michaels. One paints, the other rather does not. One older than the other. One from the south, the other from the north. One fond of narratives of desire, the other quite the opposite. Both with a tendency to create clones of memories, sculpted in the matter of art. Both with a weakness for juggling the semblance of anonymity in the figures that appear in their works. Both with a rather moronic urge to dwell on what the Past has long since devoured, even though History has spat it back out. And so we naively keep feeding these trifles, already digested and excreted in the form of artistic acts, back into History's maw,

hoping that at least a crumb might find its way into the metabolism of the arts and culture. We leave behind the wings generated by our self-image (befitting the artist's breed) in a cloakroom reeking of testosterone and shame, and proceed to lay bare our sullen confessions, scripted by our life stories, before the public.

IT'S ACTUALLY QUITE CONVENIENT BECAUSE THE GALLERY that hosts the exhibition remembers that smell of testosterone and shame all too well. Its molecules once nested in the station toilets described in Michał Witkowski's "*Lubiewo*", published exactly twenty years ago. It was the first book I read after moving to Wrocław. And so, the gallery space will be filled with the reckonings of every unfulfilled romantic contract: receipts for betrayals, cashed cheques written out to the most elusive lovers, and loose change that never quite fell from pockets after all the logical contortions.

The gallery will be strewn with little love notes to naivety, things to look at and – worse still – feel a pang of tenderness for. And then, in a voice detached from it all, let out a snort at the thought of how charmingly funny it is to carry trembling halos above our heads.



- 1. Michał Iwański, *I Trust in You*, 2026, oil on canvas**
- 2. Michał Iwański, *Chain of Hearts*, 2024, papier-mâché and metal**
- 3. Michał Iwański, *Master Key for Paradise*, 2023, papier-mâché**
- 4. Michał Iwański, *Horse Face*, 2026, oil on canvas**
- 5. Michał Iwański, *Walking in Tears*, 2026, oil on canvas**
- 6. Michał Iwański, *Suntanned*, 2026, oil on canvas**
- 7. Michał Kowalczyś, *Amulet (of the Amber Forest)*, 2025, wood and tin**
- 8. Michał Kowalczyś, *Nest*, 2024–2026, metal and sand**
- 9. Michał Kowalczyś, *Amber*, 2024, video**
- 10. Michał Kowalczyś, *Exercises in Letters to the Wind*, 2026, video**

ARTISTS:

Michał Iwański, Michał Kowalczyś

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Michał Kowalczyś

GALLERY CURATOR:

Joanna Kobylt

PRODUCTION:

Monika Muszyńska, Sara Szczegółta

PRODUCTION MANAGER:

Monika Muszyńska

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Olczyk, Źaneta Wańczyk

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Mroczyński

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