



Summer season artists: Ewa Babiarz, Przemek Branas, Nicolas Groszpiere, Izabella Jagiełło, Jakub Pionty Jezierski, Dominika Kowynia, Marta Niedbał, Viola Plaga-Głowacka, Maciek Salamon, Justyna Szarowska, Michał Szota, Anna Sztwiertnia, Honza Zamojski

Artists of permanent works: Daniel Brożek, Olaf Brzeski, Hubert Czerepok, Krzysztof Gil, Simone De Iacobis (CENTRALA), Marcin Janusz, Iwona Kałuża, Małgorzata Kuciewicz (CENTRALA), Magdalena Maros, Bartosz Mucha, Marta Niedbał, Paweł Olszczyński, Pracownia Projektowania Ceramiki w Architekturze (Katedra Ceramiki Wydziału Ceramiki i Szkła, ASP im. E. Gepperta we Wrocławiu), Alicja Wysocka

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Solar Negotiations

Summer seems the most self-evident season of the Sun. It promises regeneration, ease, days for lingering, time reclaimed. But it also imposes discomforts—heat, overload, dehydration, dry spells, airless apartments, a yearning for shade—and a rash of solar afflictions that work like ergot in grain: toxic, yet healing when properly metabolized. Summer is no longer a respite from the realities of the rest of the year. It tests whether we are capable of enduring solar excess.

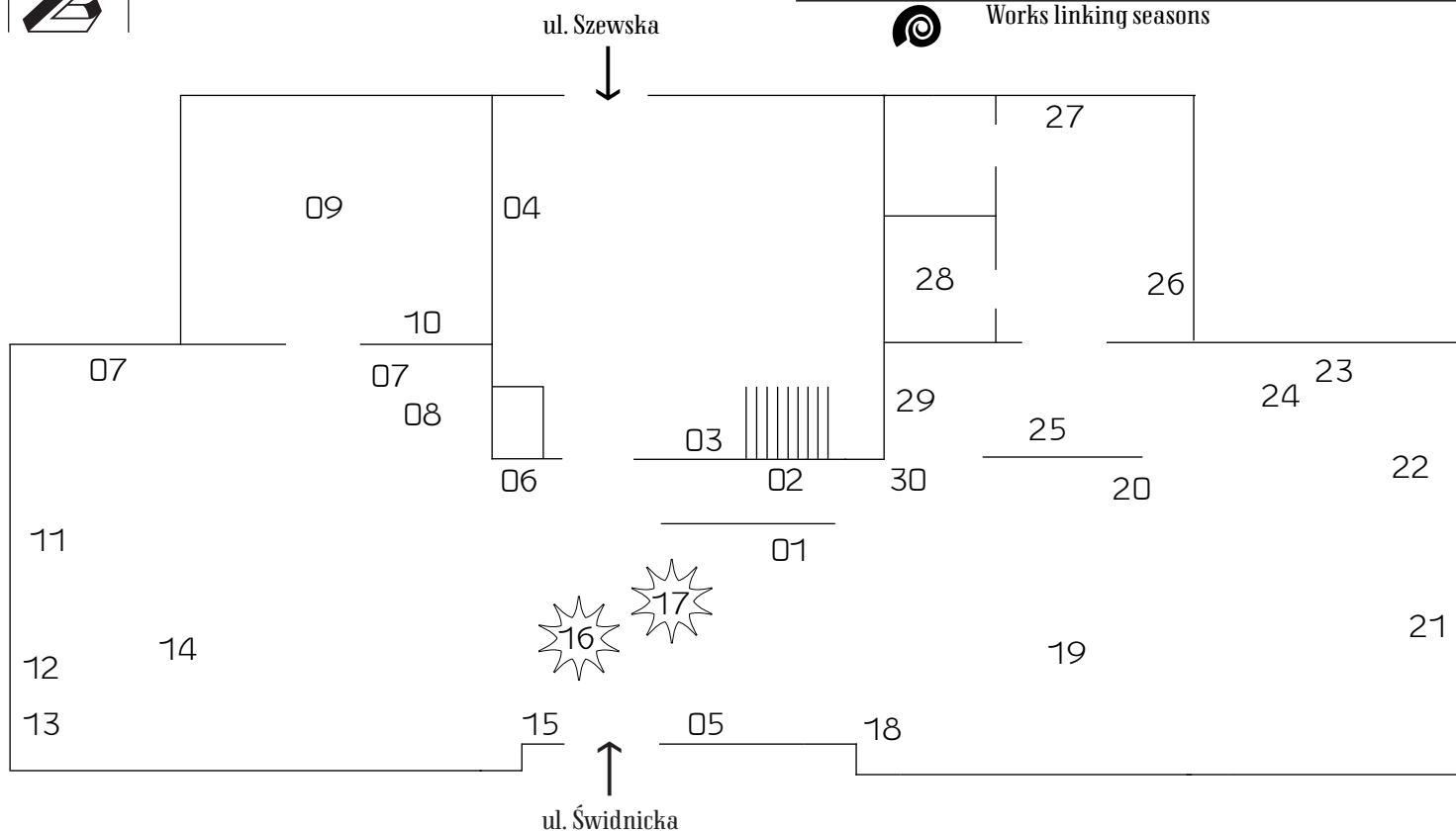
It takes sunlight 499 seconds to reach Earth—not so long on a human scale, but long enough to unsettle the most fundamental understanding of the present. When we say “the Sun is now shining,” our forecast is already old news. Our “now” is lit by past light. We see the Sun as it was more than eight minutes ago. The warmth we become aware of has already been lingering on our skin. The present isn’t a moment. It is a perpetual delay: between the Sun sending out light, the Earth receiving it, and the body belatedly perceiving what the mind has yet to identify.

Here, the Sun is not merely a symbol of life, joy, summertime, energy. It is a force beyond taming. It does not relent, does not yield, does not enter into agreements. All that lives and endures organizes itself in relation to the Sun’s presence. We negotiate, then, not with the will of the Sun, but with its manifestations: light, warmth, radiation, seasonality, drought, shadow, plant growth, evaporation, fading, and the aging of materials. Every blind, arcade, garden, UV filter, calendar, fan, siesta, photovoltaic panel, and arboreal shadow is a hedge against the Sun’s terms.

Solar negotiations do not unfold on a single plane. They are biological, because the body wakes and wearies to the rhythm of light. They are architectural, because for centuries the house, the window, the veranda, the courtyard have been designed to let the Sun in or hold it at bay. They are material, because the Sun works upon the surface of the Earth: it drives the water cycle, nourishes plants, warms stone, fades pigment, leaves its trace in fruit, coal, and amber. They are also political, because in cities gripped by extreme heat, shade is infrastructure and access to cool air is no longer a pleasant luxury but a condition for survival.

Within this entanglement, ferns hold a significant place. These are beings older than humankind, rooted to Earth long before the rise of our institutions, languages, histories, and cities. They remember the Sun of millions of years ago, not in a human sense, but as a record of the relationship between light, water, shadow, and soil. The fern flower, a mythic entity, appears only once a year, on the night of the summer solstice.

The Lifery is an exhibition defined as a situation. A situation is not a sealed statement but a constellation of relations primed to shift. It invites presence, co-habitation, a working out of terms: what we attend to, what we draw into our “now.” The Lifery gallery is a natural setting for tales of the Sun—not as a distant star, but as a force in relation to which one must constantly orientate the body, matter, diurnal rhythms, and the imagination of rest. Behold The Lifery’s east-facing windows for evidence of this!



Summer 2026



softness. When, too, shadows lengthen, soften, assume subtle contours. Through these tall vitrine windows, afternoon light penetrates the gallery, heightening the phenomenon. “The stained glass is activated by the light, producing an enhanced aura,” explains Marcin Janusz. “It was created for visual pleasure, ephemeral as the phenomenon itself.”

Work fabricated by Pracownię Witrażu Gustab (Gustab Stained Glass Workshop). [KR]

03

Krzysztof Gil

Dawn

copper handrail [A]

This work, as with the stained glass window, responds to the need for a space to be experienced on a sensual level. “Since being commissioned to create the handrail for the gallery,” explains Krzysztof Gil, “I began closely studying this seemingly invisible interior element. I have touched various handrails, concentrating on how the haptic influences my spatial experience. I aimed not only to design a functional support for the body as it navigates the stairs, but to channel a certain sensation of movement into the experience.”

Designed for adults, children, and individuals with dwarfism, two sinuous lines set the hand on an adventure. The railing is made from copper, a material with intrinsic antiseptic and antimicrobial properties, its bactericidal and virucidal powers capable of destroying pathogenic cell membranes. Its use is thus prevalent in the realm of health care, from handrails, door handles, and implements to dermatology and skin care, with colloidal copper being used to combat fungal infections and inflammation. Unlike many traditional antiseptics, copper provides a surface with long-lasting antibacterial effects.

Work fabricated by Bartłomiej Majchrzak, Saldator Konstrukcje Spawane (Welding). [KR]

01

Information Source
[RECEPTION]

A hub for support and orientation. Here you will find information about the space and the current exhibition situation, as well as accompanying artifacts and souvenirs. Staff will help guide you through the gallery. [KR]

02

Marcin Janusz
Golden Hour
stained glass, lead [A]

Above the Information Source, a window links the gallery to the office. The frame is filled with stained glass depicting the golden hour phenomenon: the interval of time just after sunrise or before sunset, when the Sun’s rays, cast at a low angle, produce a gilded light of unique

04

Maciej Salamon

Fountain

mixed media, closed water circuit [C]

The fountain transposes solar negotiations onto the plane of the urban body. This is not about the pleasure of vacation or the decorative presence

of water, but about the question of who can enjoy the Sun without consequence and who bears the cost of exposure. With heatwaves becoming the seasonal norm, access to shade, water, and cool air is no longer a matter of comfort—it is a precondition for safety.

The work also touches on unscripted strategies for inhabiting urban space: lingering in a courtyard, sitting without apparent purpose, claiming in-between patches of the grid where the body can breathe. There is something both cleverly transgressive and quietly tender in the body's search for spatial respite, beyond the programmed itinerary of mass urban attractions.

In Solar Negotiations, water is not the opposite of parching. It is a medium that reflects light, amplifies its presence, disperses and animates it. In water, solar rays resurface as reflection, sheen, shimmer, and flashing sightlessness. Coolness is never entirely separate from exposure.

This work represents summer not only as a season but as a social arrangement. A tan, access to water, the ability to take shelter from the heat—all of these betray information about class, labor, visibility, and the right to regeneration. The Sun does not shine equally on everyone; those denied the means to seek shelter bear the brunt. [BS]

05

Justyna Szarowska

Flos Somnii

textile with drypoint print [C]

Flos Somnii reaches toward a flower that can be neither found nor held. The fern flower—a biological impossibility, for ferns do not flower—belongs to the order of mythic promise: it is said to appear on the night of the summer solstice, at the threshold between light and darkness. At every turn, it eludes biology, empiricism, and possession. As with the Sun, there is no opportunity for a parley. One may wait, watch, repeat the ritual—but one cannot compel its presence.

In the exhibition space, the work shifts attention from exposure to sunlight toward the mitigation of its effects. The print has been applied to a lightweight fabric that gathers and channels currents of air. On hot days, the slightest breath of wind can alleviate discomfort. A breeze does not negate the action of the Sun, but makes it bearable. The fabric works in a similar way. It does not block light but disperses it, softens it. Drawing light through itself, it sets it in motion.

A plant ancient beyond the reach of human chronology, the fern introduces yet another order of time. Bound to moisture, shadow, and a flourishing subverting the logic of full exposure, the flower of legend is a paradox: a luminous flash attributed to a plant that ordinarily chooses dappled shade. This paradox is embedded in the work's material. A shifting situation of seeing plays across its diaphanous surface. The image is never stable.

Flos Somnii evokes a yearning for epiphany and a longing for reprieve in an age of excess. A slight stirring of air is enough for the image to recompose itself. A thin layer of fabric softens the edge of direct light. [BS]

06

Ferns from the Herbarium [C]

Objects presented courtesy of the Herbarium of the Natural History Museum of the University of Wrocław.

07

Izabella Jagiełło

CaSO₄·2H₂O

Geoalchemy installation, charcoal drawing, projection [C]

Lapis specularis (the “transparent stone”) is a translucent variety of gypsum and one of the purest examples of solar geology. It forms through processes dependent on the Sun's energy. Once extracted, it begins to work with light: transmitting it, reflecting it, scattering it, snagging it on cracks and impurities, trapping it within internal structures. Here, transparency is not purity. It is a record of the conditions in which this mineral grew, fractured, absorbed foreign particles, and crystallized in underground darkness. In antiquity, *lapis specularis* was used by wealthy Romans as a precursor to windowpanes. Pliny the Elder, in his *Natural History*, described Roman *specularia*: structures resembling today's greenhouses, in which transparent panels of *lapis specularis* were used to cultivate more delicate plants outside their typical growing season.

The charcoal drawings narrate the same story through a different substance. Coal, too, is the product of accumulated solar energy: the

ancient matter of plants—ferns, horsetails, and clubmosses—transformed by pressure, temperature, and time. Between gypsum and coal, a quiet axis of the exhibition emerges: the Sun recorded, once as a transparent crystal left behind by evaporated water, once as the dark residuum of primordial plant life.

08

Gypsum, CaSO₄·2H₂O

places of origin: Lubin and Polkowice-Sieroszowice mine [C]

Objects presented courtesy of the Kazimierz Maślankiewicz Mineralogical Museum of the University of Wrocław.

09

Honza Zamojski

Grey Wolf

video, 19'15" [C]

The moonlit wolf belongs to lunar imagination—and yet the Moon shines only with borrowed light. Here, the Sun is reduced to reflection: weakened, cooled, indirect. The film reveals a world that does not vanish after dark, but operates at a shifting scale of visibility.

The footage recorded by camera traps does not capture any dramatic encounters between human and animal. On the contrary, it operates through the withdrawal of human presence, substituting technology unaffected by impatience. The process yields glimpses of animal activity that ordinarily elude our field of vision. Here we have a different mode of negotiation entirely: not through entry, appropriation, and exposure, but through the purposeful limitation of human presence, with the camera employed as discreet instrument.

The exhibition coincides with the season when wolf pups first leave the den, tentatively attempting to read their new world: learning scents, gauging distances, dangers, and the boundaries of family territory. Summer here is anything but a season of ease. It is a time of growth—and a survival test. Light, temperature, access to water, the presence of humans, detritus, roads, and habitat fragmentation shape the terrain young life must learn to navigate.

The film eschews stereotypical images of the wolf, from threatening and demonic to solitary and romantic. Family, routine, care, vigilance, and vulnerability replace human projections. Offscreen in these nocturnal recordings, the Sun remains a central presence in the calendar of reproduction, the warmth of summer, and the light reflected from the Moon. Then begins its dusking retreat—after which nocturnal life emerges.

Compilation of footage recorded as part of research projects conducted by the Association for Nature “Wolf” between 2018 and 2024. Project realized by Monika Zamojska and Honza Zamojski. [BS]

10

Bartosz Mucha

Hearth

salt lamp, oak, electrical installation [B↔]

We invited Polish designer Bartosz Mucha to tackle the challenge of *Hearth*—a commissioned installation with salt lamp. The resultant work is a product of our conversations and Mucha's imagination, developed in dialogue with the concept of *The Lifer* and our shared thinking about the hearth as a hub for gathering and regeneration. Here we understand the hearth to be one of the earliest forms of architecture: an elemental point of orientation around which people gather. The design of the lamp should embody this energy: warm, grounding, and inviting. It is a single, central object around which visitors can be together, can “sit around the fire” for a time.

Work realized in collaboration with Kłodawa Salt Mine Co. [KR]

11

Nicolas Groszpiere

Heliogram (Purple Peach), Heliogram (Blue Afterimage), Heliogram (Red Afterimage)

heliograms, velvet on board, oak frame [C]

In conventional photography, exposure lasts a fraction of a second, arresting a moment. In heliograms, this process unfolds over months. The image is not captured in an instant but emerges over the long

duration of a surface exposed to the action of the Sun. This is simultaneously a season of accumulation and attrition. Light deposits its presence while bleaching the intensity of the pigment. In this sense, the heliogram is a record of a displaced “now”: it is composed of countless portions of light that reached the Earth and settled into the material over months as the trace of irreversible change.

The heliogram is not, then, a photograph of the Sun, but a remnant of its action. It reveals light not as a metaphor for clarity, but as a force that transforms matter: discoloring, weakening, effacing. This is photography without a shutter—but not without time, which becomes the primary medium.

12

Przemek Branas
Sun of Leaves



a unique piece made from eucalyptus leaves, nails,
and cardboard

Sun of Leaves is a mask made from eucalyptus leaves. The work is processual in nature. Over the course of the exhibition, the leaves respond to environmental conditions—light, temperature, humidity—gradually shifting in color, texture, and degree of desiccation. The intense green of the organic material fades as the leaves grow brittle and crumble. At the same time, they release the subtle fragrance of the essential oils present within eucalyptus.

Works presented courtesy of Lisowski Gallery. [KP]

13

KinoMANUAL (Aga Jarzab & Maciej Bączyk)
Dream Lamp: Winter Showroom



fragment of a kinetic installation

14

Ewa Babiarz
Lumbricidae, Earthworms

object, fabric, armature [C]

Ewa Babiarz’s installation shifts attention away from the Sun’s more evident associations—light, heat, summer—toward what is usually hidden. Earthworms are light-sensitive creatures, averse to exposure, bound to moisture, darkness, and decomposed matter. Their lives unfold on the underside of solar visibility; and yet without the work of these creatures, there would be no soil capable of sustaining terrestrial life. Earthworms loosen, aerate, and enrich the earth, process organic matter, and co-create the conditions for plant growth upon which human survival depends.

In the exhibition, the earthworm becomes a figure of negotiation conducted not directly with light but with its effects: desiccation, overheating, depletion. It reminds us that life is not reducible to the visible, but is constituted by the labor of overlooked organisms.

The walk-in installation shifts the scale of encounter. The visitor does not observe the earthworm from outside, but enters a model of the body of a creature considered both peculiar and unremarkable. This inversion of perspective invites us to think of soil not as a resource, substrate, or neutral surface, but as a living, complex ecosystem—a community of organisms, matter, and moisture. Soil contains its own deep time: that of decomposition, endurance, and the slow renewal of the conditions for life.

15

Viola Plaga-Głowacka
Summer in the City, from the Seedling series

artist’s own technique, recycled glass and stained glass,
steel elements [C]

The glass cactus was made from bottles salvaged near the artist’s studio. This glass carries the trace of nocturnal urban life—unofficial, sporadically loud, marginal—that reveals itself on city streets the next morning. Melted down, the bottles lose their former function but not the memory of the circuit they came from. The form of a young cactus speaks of survival under conditions inhospitable to growth. Here, it is not an exotic sign of the desert but a model of urban adaptation: life that must limit its losses, conserve its resources, and persist in spite of overheating.

Glass works with light differently than a plant does. It does not photosynthesize, but it transmits sunlight, refracting and reflecting it. The object thus simultaneously becomes plant, waste, and filter. It demonstrates that solar negotiations concern not only nature but the used matter of the city: the bottle, the street, the energy of night, the furnace. Recovery. What was discarded returns as a form capable of receiving light—not as a promise of easy regeneration, but as a sign that survival often hinges on materials already compromised, broken down, isolated from the official order of the city.

16

Alicja Wysocka
Score for The Lifery

deck of eleven cards [A]

Score for The Lifery is a dispersed choreography activated through cards, microgestures by exhibition attendants, and the flow and interchange of visitors. Even before *The Lifery*’s opening, artist and choreographer Alicja Wysocka worked together with gallery staff to develop a set of microgestures channeling the space’s specific atmosphere. For visitors, she prepared a set of cards which aim to stimulate the imagination, proposing that the very act of moving through an exhibition is a form of adventure. [KR]

17

Jakub Pionty Jezierski
Burnout / Ignorant Pyrography

(series) pyrography on board [C]

These are works about light that, ceasing to be a neutral condition of seeing, gathers itself as a physical force: heating, burning, branding, transforming matter. Pyrography—the technique of drawing with fire, temperature, and pressure—renders an image that is the mark of contact preceding any representation.

Jezierski, a graphic designer and illustrator, works against the logic of rapid semiotic circulation. In place of an image that is backlit, digital, instantaneous, and transient, what emerges is one that is slow, irreversible, inscribed into its base of support like a wound, raw or scarring. Burning is not decoration but procedure. An irreparable act.

In the works of the *Burnout / Ignorant Pyrography* series, the tension between the triviality of the message and the gravity of the technique resonates with particular force. Slogans, abbreviations, jokes, and the aggregate of visual language ordinarily unfolding as vanishing scroll are here treated with excessive material seriousness. What was intended as fleeting and offhand is instead burned in. Pyrography becomes not so much an archaic craft as an exercise in attending to the effects of energy. The trace left by fire is a reminder that every form of visibility has its temperature.

The following works from the series will appear and disappear throughout the exhibition space: *Schadenfreude, Could Have Done Better, Grinding, Enjoy Your Coffee, Pluralism, Moral Kombat, Equigenesis, Abnegaction, Pyramid of Demotivation, Emancipayshun*. [BS]

18

Daniel Brożek
Wind and Sea

field recordings [A]

In 2025, Daniel Brożek embarked upon an artistic journey to Okinawa, venturing there at the invitation of curator Naoko Uchima, with whom BWA Wrocław had established a residency partnership. The recordings you hear near the daybed were made during this journey. [KR]

19

Anna Sztwiertnia
Magnetic Field

concrete, steel, glass, stones, epoxy resin [C]

Magnetic Field I, Magnetic Field II
epoxy resin [C]

The Sun’s influence on our planet is not limited to light and temperature. The star also emits solar wind—a surge of charged particles bombarding the Earth’s magnetic field. The Earth is not a sealed sphere cushioned by the lower atmosphere, but a body buffeted by solar current.

Furthermore, the Sun is not a stable disc of light but a dynamic system of plasma, magnetic fields, flares, coronal mass ejections, and solar wind. Heliophysics is the study of these phenomena: the Sun as an active star and its influence on interplanetary space and the Earth itself. The scientific field expands our understanding of weather into deep space.

The planet's magnetic field forms a dynamic shield around it. It does not negate the Sun's influence but contends with it: deflecting some particles, dispersing energy, directing it toward the polar regions. These interactions produce the aurora borealis in all its grandeur—but also disturbances that can interfere with satellites, communications networks, GPS, and power grids. These solar negotiations are underpinned by an invisible infrastructure, churning before manifesting as image.

The object-sculpture translates this relationship into form without attempting to explain it literally. It works instead with the imagination of the field: an interconnected system of forces, directions, tensions, and flows, impacting space beyond the threshold of visibility. [BS]

20

Michał Szota
What's the Time (Cash O'Clock)
digital work [C]

This clock does not organize the day through the neutral indication of hours but converts every moment into a sales pitch. Time is no longer pegged to the circadian rhythm of the body, light, and rest. It becomes a never-ending deal about to expire. BUY NOW!

Once upon a time, the Sun governed morning, midday, dusk, season, solstice, the time of growth, and the time of regeneration. The modern clock severed these rhythms from the body, and consumerist doctrine went further still: it converted each unit of time into the pressure of choice and the impulse to decide, instilling false urgency. "Now" is no longer a state of presence but a purchase window about to slam shut.

The work strikes at the paradox of present-day summer. A season that was meant to offer respite operates under the duress of intensification: excursions, bargains, bucket lists, diversions, bodies put on display, leisure allotted by limited time offers. Even regeneration can be obtained at a special price—but only if you ACT NOW!

Szota's clock does not measure time. It exposes its appropriation. In a universe where the solar "now" in fact reaches us on delay, consumerism advertises a cult of immediacy: buy now, (re)act now, don't hesitate! The work reveals the mechanism of coercion. Decoupled from its relationship to light, the body, and diurnal rhythms, time is reduced to an expiring coupon. [BS]

21

Marta Niedbał
Embroidery and hay mattress [B↔]

"Time thickens on a mattress of hay," observes artist Marta Niedbał, in a note about this work, an embroidery on the fabric used to make hay-stuffed sleeping pallets known as sienniki. "The fabric, in colors of oxidized metals, is alive, it breathes. The embroidered network with radiating stitches evokes the nervous and circulatory systems, veins of ore, streams of blood, bronchial trees. I see in these drawings rosettes with the power to protect slowly closing scars. I imagine a burning forehead, wiped with a damp linen cloth. I think about illness, how it was perceived in folk beliefs, as coexisting in the body with healing. Illness was not to be expelled but calmed, treated as a living entity, a fluid force that needed to be allowed space to rest. It was perceived as something that occupies space, has its own range and weight." [KR]

Mask 

SCOBY (Symbiotic Culture of Bacteria and Yeast) is a layer of cellulosic biofilm produced by acetic acid bacteria and yeast during fermentation. It is not a fungus but a living ecosystem that transforms tea and sugar into kombucha, a popular drink associated with renewal and healing. The form of Mask, made in 2021 from cellulose cultivated by the artist, echoes both the sheet masks of contemporary skin care and centuries-old folk paper cutouts (wycinanki)—symbols of life-giving force and alchemical transformation. Summoning us toward a spring awakening, the work is augmented by a formula written by the artist, a helio-incantation for regeneration: "Be the green lioness de-

vouring the sun, the light-licking heliophyte, the fecund photosynthate, the liq-uid sulfate, the vitriol that scours matter pure. Suckle and sear yourself against this sun. Be born anew."

22

Olaf Brzeski
Breath of the Southern Wall
polyurethane resin, soot [A]
The Door Handle
copper, steel [A]
Glorifier
gypsum linen sacks, steel [B]

In 2013, as part of the exhibition *Midnight Show*, we presented Olaf Brzeski's work *Breath*, which drew attention to uncanny animistic forces at play in the gallery when it is not being observed by viewers. The work remained in the gallery ever since, and this year we restored it to its original form with a smoke costume. We also commissioned two additional elements from the artist for the interior: *The Door Handle*, which activates new layers of imagination; and *Glorifier*, which references Brzeski's earlier *Sculpture Eaten by a Snail*, created in 2008. In *The Lifer*, the pedestal, a foundational motif in the artist's sculptural practice, serves as both a sculptural and scenographic element, providing a basis for the presentation of the works of other artists in a changing, seasonal configuration. [KR]

23

Dominika Kowynia
Angry Girl
oil on canvas [C]

The painting captures a scream at the moment when powerlessness morphs into force. The open mouth is not merely a sign of emotion; in the red of a screaming throat, emotion is linked to temperature.

It is no accident that we describe rage in the language of heat: something in us boils, our blood runs hot. Anger quickens the breath, tenses the muscles, drives the body to respond. In this sense, a scream is also a way of releasing excess—an attempt to expel what can no longer be suppressed beneath the surface.

At the apex of summer heat, birds open their beaks to regulate body temperature. Their cry seems silent, but it is a signal that the limits of endurance have been reached. Kowynia's subject stands among those who advocate for beings and elements denied a voice by anthropocentric political systems: animals, plants, soil, rivers, overheating ecosystems. [BS]

24

Magdalena Maros
Three Cuddling Forms
glazed stoneware, wheel-thrown [B↔]

Created as part of the *Design for the Psyche* cycle, these three objects function as subtle tools for soothing, serving to regulate tension and support the relaxation process through mindful experience. Their efficacy is based on multi-sensory contact, combining tactile, visual, and auditory sensations. Each form has a unique geometry and texture, with elements hidden inside softly shifting and resonating during use. The objects can be placed wherever feels right on sensitive parts of the body, such as the neck or below the collarbone. They gently adapt to the body's contours, adhering to the individual like tender, mysterious entities. [KR]

25

Iwona Kałuża
Archival photographs [B↔]

The building you are in was constructed in 1956 on Youth Square, which was laid during the postwar period upon a vast pile of rubble, becoming the foundation for a network of residential and commercial buildings. This particular space was occupied by a furniture store of regional reputation. In the 1980s, it was replaced by the Mały (Small) Salon, one of BWA Wrocław's exhibition spaces. In 1993, the gallery, switching pro-grammatic tacks, was renamed Design, later Polonized as Dizajn. This historical spatial palimpsest is narrated in a corner shaped by research conducted by Iwona Kałuża. The archival record will be sup-

plemented over time with materials gathered from public and private archives. Feel free to carry it to a comfortable spot to look through at your own pace, and then simply return it to the station. [KR]

26

Ceramics in Architecture Studio

The Sourcery

windowsills, outdoor planters [A]

At the Academy of Art and Design in Wrocław, within the Department of Ceramics and Glass, the Ceramics in Architecture Studio operates under the guidance of Professor Gabriel Palowski and architect Daria Kieżun. There, in the late autumn of 2024, we met with the workshop's students, together with Marta Mnich representing the team working on the gallery's architectural renovation. The task set for them was to design a wall in The Sourcery, referencing the material culture of historic spas, as well as windowsills and outdoor planters. They had at their disposal a modest budget and abundant encouragement to use and creatively transform reclaimed materials. In the gallery, we present the results of this collaboration— a process based on continuous negotiation between the imagination and practical budgetary and production constraints, and the search for a common language between imagination and matter, time, and technological possibilities. Realized with the participation of: Wiktoria Mazurczyk, Igor Piątek, Dominik Pieckowski, Xymena Smreczak, Beata Izabela Zając, Hanna Ziarkowska; coordination and specialist supervision: Dr. hab. Gabriel Palowski, Prof. ASP, and architect Daria Kieżun. [KR]

27

Hubert Czerepok

Tomorrow Never Dies

neon [A]

A blue neon sign glows in various modes, deconstructing the optimistic mantra, "Tomorrow Never Dies." This was the title of a 2011 exhibition, developed with Hubert Czerepok, in which the works on display were meant to be buried in the ground and left to be for a century. This, however, never transpired. It was the renovation of the gallery that allowed for the concept to be carried out, with the collection of objects embedded in the wall of the building for posterity—the gallery itself doing double duty as a time capsule.

Neon sign fabricated by Jacek Zamojski (AR NEON). [KR]

28

The Kitchen

audio programs [C]

The kitchen, with its alchemical and inspired aura, becomes a portal to other worlds. Its character is underscored by sound, shifting with the seasons. Here we present audio programs devoted to the Wrocław Irrigation Fields and BWA Wrocław's new location on Kolejowa Street, as well as conversations with artists visiting the gallery. [KR]

29

Centrala (Simone De Iacobis, Małgorzata Kuciewicz)

Chronobiological Clockwork

in progress [A]

The clock created by the Centrala design group is an attempt at a simple yet multilayered representation of time, envisioned as a set of overlapping rhythms of the world. Instead of one single order, the clock shows different scales of duration—from daily fluctuations in light to slowly unfolding cosmic cycles. Its structure incorporates the rhythm of day and night along with the crepuscular transition between the two; the lunar cycle with its connection to luminosity and tides; the varying spans of the thirteen zodiacal constellations around the ecliptic; and the conventional division of the year into twelve roughly equal months. One specific layer of the clock is formed by a dial with phenological seasons, a calendar emerging throughout the year based on observations of animal, plant, and fungal life in the Wrocław Irrigation Fields—an area of particular interest and activity for BWA Wrocław since 2020. The longest perspective is introduced by the apparent retrograde motions of Venus and Mars, which extend beyond earthly measures of time. [KR]

30

Paweł Olszczyński

Collection of ceramic objects

vase, incense burners [B↔]

The works are based on the motifs of the star and of hair, recurring in the artist's practice for years. Here, hair carries contradictory meanings: fragility and strength, weakness and power. Initially, this motif appeared in pencil drawings—a fundamental tool—as braids and plaits resembling ropes and cords. Over time, they were "armed" with spiky forms, evoking both ancient weapons and stars or comets, heralding change and the collapse of a certain entrenched order. These drawn figures found material form in ceramics. The series of planters for BWA Wrocław combines utilitarian function with sculptural form, referencing Polish design of the 1950s, the period when the building housing the gallery was constructed. Each object is unique, handmade, using aventurine glaze with a metallic sheen that evokes associations with minerals, earth, and the cosmos. [KR]

■ The Lifery as Compass

The entrances to The Lifery align almost exactly along the compass axis, deviating from the east–west line by only a few degrees. This is enough for The Lifery to begin functioning as a simple solar instrument. It does not measure time precisely, but it orients the body toward the points of the compass.

The two entrances are not equivalent. The western entrance faces the busy street, where the institution encounters the bustle, noise, and spectacle of the urban stage. The eastern entrance operates as a passage from the rear, leading toward a small square—less representational, hidden (or hiding), closer to a moment of suspension, insubordinate. This difference illustrates how orientation toward the Sun is never purely geographical. It is also sensorial, architectural, social, and political.

The physical Lifery is not only the site of an exhibition but one of its elements. On the first floor, the office windows seen from the eastern side bear grilles in the shape of many-rayed suns. This is not decoration added to the exhibition but a found form. Becoming visible, it begins to work. [BŚ]