

A Nesting

This autumn, The Lifery becomes a nest-like space. Catching the tail end of summer's rays, shifting through the season of harvest celebrations and gathered stores, we prepare ourselves for the chillier, duskier moments of the year. Soft objects, textiles, nests, and dens convey coziness through layers of sense and thought.

This edition of The Lifery is an attempt to encourage an honest—or at least willing—approach to an autumn of fading gold. One born in October can hardly feel otherwise. I always welcome autumn, worn out by summer's heat. This year, for the first time, the temperature itself drove me to tears. A small child in my arms, I was fed up, drenched in sweat, unable to find an oasis of shade or bottled water. Oh yes, a child! Since March, I have been a mother, the proud parent of a daughter of spring. Everyone—including her father, spring-born himself—agreed it was the ideal time to enter the world. The possibility for spontaneous strolls, the removal of layers, and summer fun just around the corner. While I do appreciate and enjoy these aspects, my own parents opted for an autumnal launch. I turned out just fine.

Since March, I cradle, therefore I am. I hold my daughter not only in my arms but in swaddle wraps, sleeping bags, snuggly bunting, miniature duvets, cloth nappies, and blankets. In our house, we shrink all of these nouns to their diminutive forms through every Polish grammatical case. This experience of motherhood—although I prefer to think of it as an experience of parenthood—inspired the guiding motif of this autumn's exhibition-situation. We cradle ourselves, and in so doing, we cradle autumn.

Autumn bears its share of gloomy, difficult, muddy, rotting, dispiriting hours—but it also yields much to cherish: a resonant quality of light and palette of colors, the balm of slowing down and settling into quietude. The exhibition taps autumn's traditional aesthetic to glean what is good and useful from the season. What is worth nurturing and collecting. Mud and sugar, chestnuts and straw. Let's fall into it together!



Autumn 2026

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.

You will find under the small bowl a family keepsake belonging to the exhibition curator—this tiny chestnut fell at her mother's feet the day she went into labor. Kept by her mother, Elżbieta, for almost 40 years, it is a compelling proof of the autumnal provenance of Magdalena herself.

02 Marcin Janusz *Golden Hour* stained glass, lead [A]

The golden hour and the golden Polish autumn? Sounds like a perfect match. Although the days grow shorter in autumn and the sun travels ever lower in the sky, some days can still offer a spectacular play of light and color. The stained glass window in the gallery, composed of warm yellow and orange glass pieces, guarantees such effects year-round. Enjoy it, even on the greyest days!

"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 Pracownia Witrażu Gustab (Gustab Stained Glass Workshop).

03 Andrzej Tobis *Palette, Beet Harvest, Basal Leaf* from the *A–Z: German-Polish Illustrated Dictionary* series photographs in display cases [C]

Since 2006, Tobis has been exploring the Polish landscape seeking visual counterparts of entries from a 1954 German-Polish illustrated dictionary published in Leipzig. The clumsy translations, linguistically ambiguous terms, and expressions that no longer fit present-day contexts create a space for imagination. Travelling across the length and breadth of the country, the artist captures unique images and intertwines them with words.

The selection of autumn-related entries presented at the Lifery helps us look at this time of year with a sense of humor, adopt a distance, and perhaps even look at it with a degree of affection.

04 Anna Story *Ceramic object* vessel-type model [C]

There is light, there is shadow. Autumn sees less and less light, and still it seems to produce more shadow. The artist, who lives in Iceland, presents the results of her experiments with the deconstruction of shadow. The starting point is a sugar bowl (sugar again!) decorated in the traditional Rococo style known from Ćmielów ceramics, which Story had found in a Reykjavik thrift store. By employing her creative process, the artist turns the utilitarian object into a vessel-type model inspired by the original shape. The outcome is a warped and uncanny object that clearly casts a shadow of its own. Can the darkness and hardships of autumn be approached creatively?

05

Agata Lankamer
Fatal Strategies 2

object made of colored sugar [C]

The work captures the last sunrays from the previous season. It furthers the solar themes the artist explored previously and negotiates the endurance of the hot star. Agata Lankamer's sun is both sweet and eerie. Sweet in the literal sense, because it is made of sugar mixed with food coloring. It smiles, somewhat ominously though. Its rays seem to be dissolving, melting from their own heat. It seems tired after a hot summer, weary of itself. Its structure also resembles leaves, affording an autumnal mood to the work. There is energy in the sugar—quick, pleasurable, even addictive—and there is the solar energy too. Let us recharge our batteries before the colder, darker time of year comes.

06

Przemek Branas
Sun of Leaves



unique object made of eucalyptus leaves, nails and cardboard
Work showcased courtesy of the Lisowski gallery.

07

Marta Niedbał
Mask



dried and fired SCOBY from kombucha fungi and bacteria,
set in glass

Based on works which originated in previous seasons, the artist creates a sequence of masks. Brought together, they intrigue the viewer as to which of them represent which seasons. Can summer happen in autumn? Can winter occur in spring? The climate change and increasingly frequent weather anomalies observable nowadays blur the characteristics of the individual seasons.

08

Anna Jochymek
Invade the Space!
video [C]

The video documents a performative activity the artist completed in her own apartment. Warsaw, block of flats, 10th floor, 63 m². Jochymek stuffs the entire space with cubic blocks of straw, precisely arranging them within the interiors. Over a ton of straw, 24 hours.

Straw is harvested even before the end of summer. Straw bales and cubes are scattered all around Poland's rural scenery in August and September. The material will be used in subsequent seasons, among other things, as animal fodder and bedding, as shrub cover in horticulture, and as fuel (biomass).

The artist performs an action that reverses somewhat that of enveloping or wrapping. Rather than using straw as insulation, she fills, stuffs, packs her apartment full of it. This creates a contrast between the organic matter and the pre-fabricated concrete panels her block is made of, confronting the rural material with the urban fabric. She deprives the space of its usability, creating a subversive form. The process can be interpreted as hoarding taken to the point of absurdity.

Anna Jochymek's work will be on view through November 15. From November 18, this space will present ■ Agata Grzybowska's video installation *Hamnet: Even as a Shadow, Even as a Dream*, produced in collaboration with the American Film Festival.

09

Joanna Piotrowska
photographs from the Shelters series
gelatin silver prints [C]

Most of us associate makeshift hideouts and “bases” with childhood activities, but surely all of us still dream, from time to time, of such a safe shelter. The artist made this photographic series in Warsaw, Lisbon, London, and Rio de Janeiro. The pictures depict adults whom Piotrowska invited to make their own home hideouts. Made of textiles, clothing, furniture, books, and cherished personal effects, they always display a highly

individual character. What would your hideout look like?

In 2019, the photographs were displayed at the BAZA exhibition, curated by Magdalena Kreis as part of the Children's Art Biennale. Putting them on show in the Lifery is a conscious gesture of repetition, of revisiting certain themes.

Works from the Collection of the ING Polish Art Foundation.

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 Lifery 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.

11

Magdalena Skotnicka
Hugi

installation [C]

The installation, consisting of five simple soft objects hanging loosely from the ceiling, is conceived as a performative space. The artist explains that “Hugi are about trusting your own body when you are surrounded by the unknown, about a tender presence that takes the place of your need for logical answers. Hugi seek to convince you that fear has an important place within us, and that, rather than running away from it, you should embrace it in a safe hug.” Skotnicka draws inspiration from a child's free unstructured movements driven by imagination and intuition. She channels through the body and bodily movement what is helpless, what requires taming and being nested. The bulky, yet tender forms invite viewers to touch them, recline on them, and sink into them. Instead of situating ourselves in our heads, let's be in our bodies!

■ Magdalena Skotnicka's work will be on view through October 31. From November 4, this space will present an installation by the Texpol collective.

12

Dominika Olszowy
Heart in Rags

object: loose-weave cotton, concrete, glue, resin, confetti [C]

In 2020, Olszowy created the work titled Hay Man's Wet Dream, which displays clear autumnal undertones. The Lifery displays a different item from her body of works. Visually, it evokes a muddy autumn landscape—such that is probably hated by almost everyone. The sculptural installation is made of cotton nappies, concrete, confetti, and resin. Large, dirty, and melting away, the Heart becomes a kind of welcomer at the entrance to the gallery. Slightly battered, somewhat grotesque, sleepy and frightening, and yet—by virtue of the colorful flecks of confetti—also friendly and cheerful, as it seems. This work is emblematic of Olszowy's approach to art, where difficult and painful topics intertwine with humor and surrealism.

13

Paweł Szeibel
Resistencia

object made of rush and reed [C]

The sheaf-like installation was inspired by a rain and wind protection garment worn historically by shepherds in Spain's Galicia. Conical in shape to allow rainwater to flow downwards, corozas or carapuchos were a form of mobile shelter worn directly on the body.

The cape created by Szeibel is made of natural elements and offers protection from the elements. It consists of rush and reed, plants typical of wetlands. They are moisture-resistant and retain their elasticity after

drying. The artist collected the plants in his immediate surroundings and hand-wove them by means of traditional craft techniques.

It is no accident that the work is displayed here, in the entrance hall, where outerwear, umbrellas, and bags are left. No doubt, visitors to the exhibition will create here an additional, ephemeral composition from their own deposited items.

The artist invites you to step underneath the cape, just as you enter a shelter or a makeshift hut. Please, do it with care though.

Pinus silvestris

object made of pine needles [C]

The shedding of needles by pines is a natural process. This occurs in autumn, sometimes earlier, if the summer has been exceptionally hot. Coniferous trees drop their oldest, inner needles after several seasons. These form a layer that protects the soil around them and their root system from frost.

The work consists of small bundles of Scotch pine needles, which the artist collected while walking in the woods. Stacked, they serve as a record, a field diary from the time spent in the forest. Together, they create a peculiar collection that can inspire more insightful observation of nature or be a form of meditation.

14

Krzysztof Gil

Dawn

copper handrail [A]

In addition to helping the body climb the stairs, this object, created specifically for the Lifery, also offers a tactile adventure. Its undulating lines allow one to experience an unusual sequence of movements. The design of the handrail makes it usable by adults and children alike.

Indeed, the vibrating handrails can also stir a bit of anxiety. Will they really provide adequate support while you are ascending the staircase? Will you find support in something that is not necessarily straightforward and familiar? How to move on when reality—even if only because of the autumn weather—stirs confusion?

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

15

Karolina Balcer

Rollercoaster

textile (tufting) installation [C]

The work is presented in the context of a permanent fixture in the Lifery—Krzysztof Gil's copper handrail. The twisting and curving track in Balcer's tufted piece manifestly corresponds to the bent rail. Being an amusement park attraction, a rollercoaster is an adventure, but in figurative terms, it also denotes a situation marked by sudden and intense emotional turns. The twists, drops, and uplifts provide experiences ranging from exhilaration to fear.

For many people autumn is the most psychologically challenging time of year. The autumn blues—and sometimes depression—are a familiar reality. It is the absence of sunlight that causes low mood, fatigue, lack of motivation, and an increased need for sleep. Fortunately, your autumnal mood drop will be compensated for by an uplift in the seasons to come.

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.

17

Jakub Jakobiszyn

Harvest Festival Welcomers

photography and zine [C]

Jakobiszyn, also known as "Korbusje" (literal Polish transcription of the surname of the famous architect Le Corbusier), invites us into the world of joyful harvest festival decorations. Made by rural populations from straw, hay, and flowers, but increasingly also from everyday objects, they are assembled to celebrate the end of the harvest season. Jakobiszyn documents the contemporary aesthetic of the feasts, which has evolved from thankfulness and festivity to crudeness, bawdiness, and gaudiness. Far from criticizing it, the artist just observes with fascination the successive roadside structures he spots while driving across rural areas.

The zines are available for free (until the stock lasts).

18

Archival photographs from the 3D or Design for Children educational project [C]

concept and fabrication: Magdalena Kreis and Natalia Romaszkan

The 3D or Design for Children project lasted nine years, until 2019. The artists who ran it and the participating children spent countless hours sitting on cushions or mats which covered this floor. In addition to providing a comfortable setting for educational activities, often involving larger format materials or sizeable three-dimensional objects, they also formed a plane for creative interaction.

The photographs in the album document the workshop activities. One of them was delivered in the emptied space of the Dizajn gallery, which was then awaiting a new exhibition. Taking advantage of the total freedom and the opportunity to work all over the floor, the children were invited to create a carpet. They adorned the cool stone floor with colorful patterns made from duct tape. The floor itself became the main protagonist here. It will be no different this winter at Żytnia—stay tuned!

19

Iwona Kałuża

Archival photographs [B↔]

Right next to the album lies the Chronicle, which has been designed and edited by Iwona Kałuża herself. Browse it to find archival materials about the place you are in.

20

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.

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 respires. 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."

■ Unspool, little thread, like a person's life
No one expects what tomorrow will arrive
(fragment of folk song)

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 2018. In The Livery, 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.

23

Anna Story
Light object [C]

The polar night does not occur to its full extent in Iceland. Nonetheless from November onwards, the days become very short there, offering by far too little light. This deficit of sunlight inspired Story to create a series of lamps, one of which is featured here. The artist conceived the ceramic forms after a two-year maternity leave. She revisits her loss of connection with clay as her artistic medium of choice, but also her strong urge to create "despite the reconfiguration of the brain, the matroscence, lack of sleep, and reorganization of day-to-day routines and life in general." The glass shades are reclaimed 1960s pieces, which Story avidly searches for at flea markets to repurpose them.

Working with clay and creating ceramic forms is somewhat akin to enveloping. Shaping forms with your hands is a delicate process that calls for gentleness and calmness. The artist recalls her sensation of having stiff, "wooden" hands when she started working on the lamps. Over time, she allowed her hands and intuition to guide her.

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.

25

Edgar Bāk
Vertigo
 kilim rug [C]
Formica
 site-specific graphic intervention [C]

Kilim rugs serve both decorative and practical purposes—they insulate, give warmth, provide sound-proofing to interiors, and are sometimes used to partition rooms into smaller spaces. Geometric and floral motifs have been the most common patterns traditionally featured on these textiles.

In Vertigo, the vibrant pattern is inspired by what is artificial in nature and what is organic in technology. The ordered grid seems to quiver, pulsate and throb in the viewer's eye. And yet, on account of the subdued color, rather than overstimulating or causing fatigue, it produces a soothing, relaxing effect. It invites into an autumnal hypnosis.

Bāk's kilim rug, made in 2025, ushers the viewer into the extensive system of patterns scattered all over the Livery's interiors, on its walls, floors, and windows. The geometrical design that envelops the gallery's space was inspired by the underground structures of anthills. During the colder seasons, ants descend to the lower reaches of their nests, their deeper chambers, where temperatures are several degrees warmer than outside.

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.

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).

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.

29

Karolina Balcer
Kitchen Mess
 textile (tufting) installation [C]

Hanging this work here might seem a bit of a cliché, or—to use a colloquial, kitchen term—a bit overdone. However, the kitchen mess in the kitchen is intentional. First, it encourages visitors to venture more boldly into the less obvious spaces of the Livery. Second, it creates an intriguing dynamic between art and reality. Will the Livery's kitchen always be tidy, or will it gravitate towards a state similar to that in the image?

The work also raises the question of whether mess is a matter of neglect or perhaps of a more controlled disorder. Speaking of neglect, what causes it? As the saying goes: "a scattered mind breeds a scattered life." Kitchen chaos can also be a sign of creative activity—preparing a meal, sharing it with others, experimenting with products and recipes. This brings us into a space of comfort and the sensual pleasure

associated with food. Nourishing, warming meals eaten in good company provide energy for the autumn.

30

Jagoda Dobecka

Comfort Is

artbook (cover: screen printing on fabric, book interior: digital printing on recycled paper) [C]

Kuchyně pod Čtyřlístkem

(Kitchen under the Four-Leaf Clover)

artbook (digital printing) [C]

Jagoda Dobecka’s cookbooks display a direct correspondence to what goes in the Livery’s kitchen. During workshops in Poland, Slovakia, and the Czech Republic, the artist collected recipes for dishes offering pleasure and a sense of security. This is her artistic interpretation of the concept of “comfort food,” which she refines through get-togethers and shared cooking. Through food, the participants of her workshops recall carefree moments, happiness, and sensual pleasure. Precise measurements and proportions matter less than the weight of memories, the sentimental value. Pancakes, Sauerkraut stew known as bigos, soup, tea with lemon—these are all good ways of seeking comfort in autumn. What will you cook today to indulge in a little pleasure?

31

Centrala (Simone De Iacobis, Małgorzata Kuciewicz)

Chronobiological Clockwork [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.

32

Julita Goździk

Dreaming Body

hand embroidery on a quilt [C]

The work alludes to Arnold Mindell’s book, in which the psychologist proposes viewing the human body as a source of signals associated with dreams and unconscious information. Attending to these hints may be helpful in understanding your mental, medical, and emotional states.

A quilt is a soft, warm, enveloping object, closely linked to sleep, horizontal position, and regeneration. It can serve as a domestic refuge, or can be used for making a hideout or a makeshift base. The face powder-like color of the material is always just as gentle.

Sleep deprivation leads to irritability, decreased concentration, poorer immunity, and illness. After they have given birth to a child, most mothers experience sleep disruptions. Nighttime feedings, staying awake, stress, and the inability to catch up on sleep during the day due to responsibilities all lead to poor sleep hygiene. And you? What have you dreamt about today?

You may touch the exhibit, but please do not lie on it.

33

Paweł Olszczyński

Collection of ceramic objects

planters, vase, incense burners [B↔]

The works are based on the motifs of the hair 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 resem-

bling 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.



Autumn season artists: Karolina Balcer, Edgar Bąk, Przemek Branas, Jagoda Dobecka, Julita Goździk, Jakub Jakobiszyn, Anna Jochymek, Agata Lankamer, Marta Niedbał, Dominika Olszowy, Joanna Piotrowska, Magdalena Skotnicka, Anna Story, Paweł Szeibel, Andrzej Tobis

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, Alicja Wysocka

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Accessibility coordination:
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Guest appearances: Agata Grzybowska, Texpol

English translation: Krzysztof Kowalczyk, Joanna Osiewicz-Lorenzutti

Visual identification: Natalia Kubacka, Marian Misiak

Performative actions at the opening:
Ukojenie (Zuzanna Kořta, Małgorzata Wrzosek), Magdalena Skotnicka

Audience engagement: Agata Drag, Filip Kopeć

Production: Joanna Sokalska

Loans: ING Polish Art Foundation Collection, White & Case Warsaw Collection

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