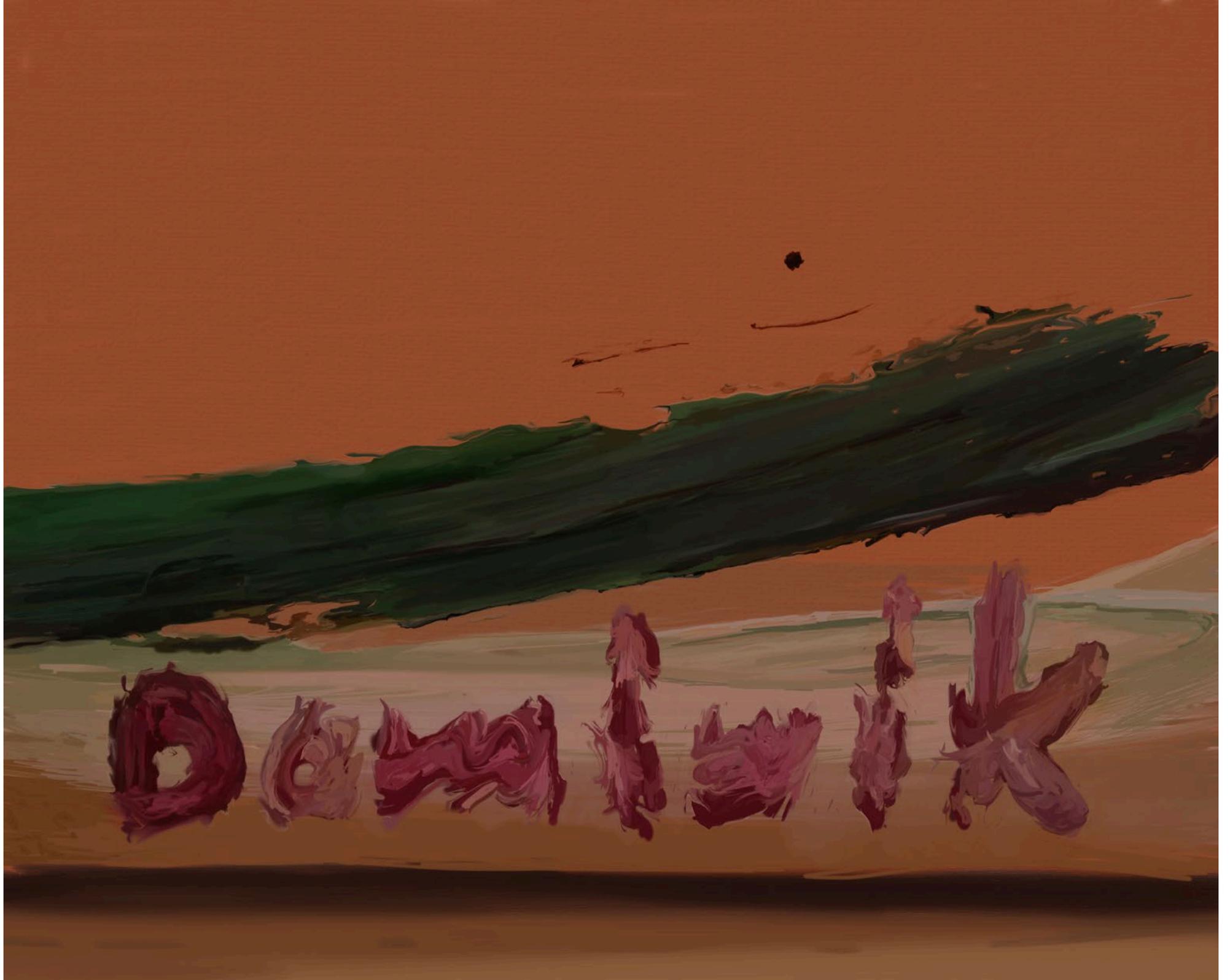


michał szuszkiewicz

painter 16

Salon Akademii, Czym się zajmujesz? (collective exhibition), Warsaw

“Painter” is the name of the computer program in which the project is created and at the same time a reference to the painters’ signatures, ‘stolen’ from the museum. The digital series summarizes the 2-year employment period in the Collections of the National Museum in Warsaw. Works are hijacked from warehouses. Although the images are not copies in the literal sense of the term, there is the problem of imitation in the sense of copyright. The signature contains an individual gesture and a certificate of authenticity. The artist’s signature subjected to painting interpretation loses its original meaning. Detached from the ground, suspended in digital space, it takes a long way to finally materialize again.



Lenica



H.S.

Rosenstein

1961





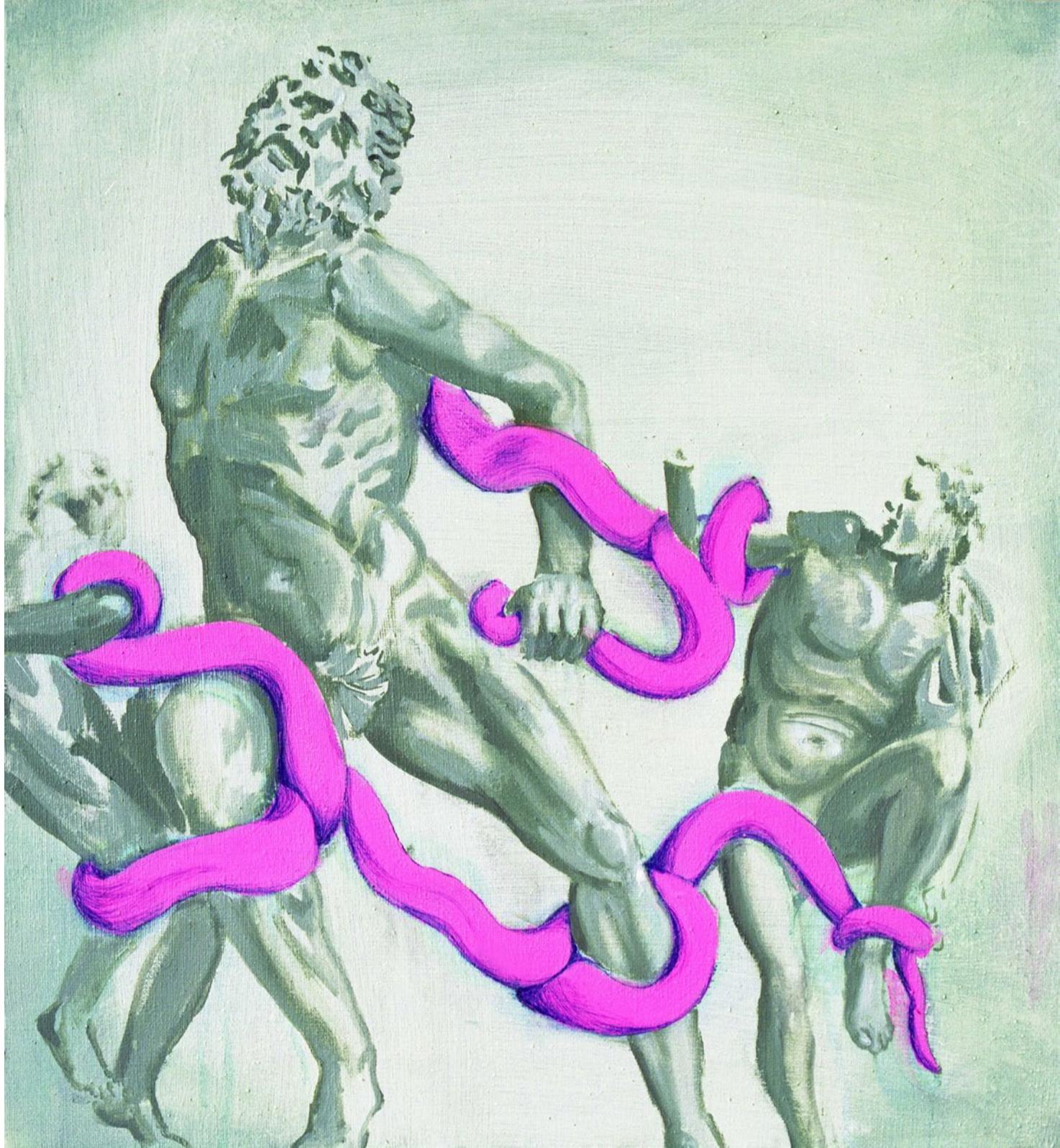
fontainebleau

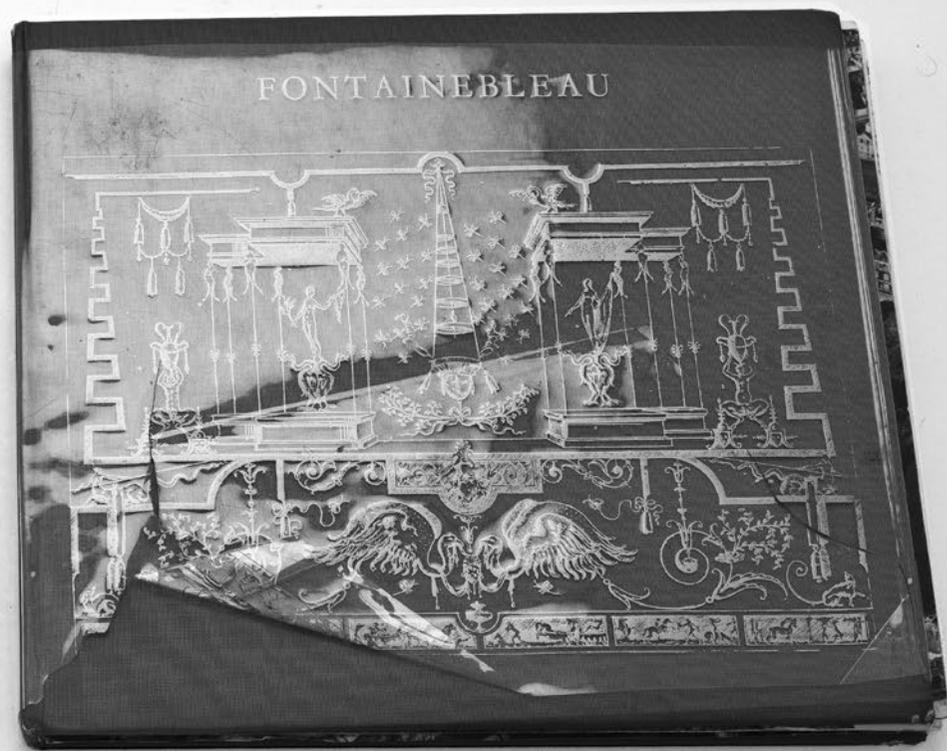
Dorota Kozieradzka/Michał Szuszkiewicz,
studio Lapolka
kurator: Marcin Krasny

Centre for Contemporary Art Ujazdowski Castle, Warsaw 2009

The project was inspired by an old album about Fontainebleau. The place has here a purely allegoric function. The tissue of the project is photography, design and painting.

We create a world of our own, using the contemporary means of expression. It is a transcription of a collaboration that derives from mutually shared inspiration and which combines the different disciplines of visual art. The original album provided the context and was the main source we referred to. The esthetic diversity, just like the multiplicity of meanings hidden under the formal layer, are the elements borrowed from the album's esthetics. The construction of the publication based on the non evident compositions, determines the entirety of the project.















50



NOWE ZIEMIE

Dorota Kozieradzka i Michał Szuszkiewicz

Video installations / painting

museum-junge-kunst.de

Curator: Wojciech Kozłowski

Co-Curator: Armin Hauer

The starting point of the exhibition is the location of the PackHof on the river of a divided city. The Oder, which flows directly at the exhibition location, divides the geographical space into a historical, political and mental one. The twists and turns of history triggered this situation and spawned two cities - Słubice and Frankfurt (Oder). The inhabitants on both sides of the river communicate with each other but still know little about each other. Despite many connections, this basic situation of "little knowledge of each other" has not changed much.

Artists use the form of fairy tales, traditional applications to refer to the entire area of ambiguities, misunderstandings and understatements in history.

They give no solutions, do not tell real events, they only try to recreate the field of misunderstanding, differences in cultural heritage, and also examine their own view of "German". They return to the still unfinished reflection on the possibility of dialogue spoken in different languages, from other positions, with often unknown intentions. They wonder how and why history is today a space of an incompletely overcome division.

NEUE GEBIETE

30.04. - 05.07.2015

Dorota Kozieradzka
Michał Szuszkiewicz
Videoinstallationen/ Malerei



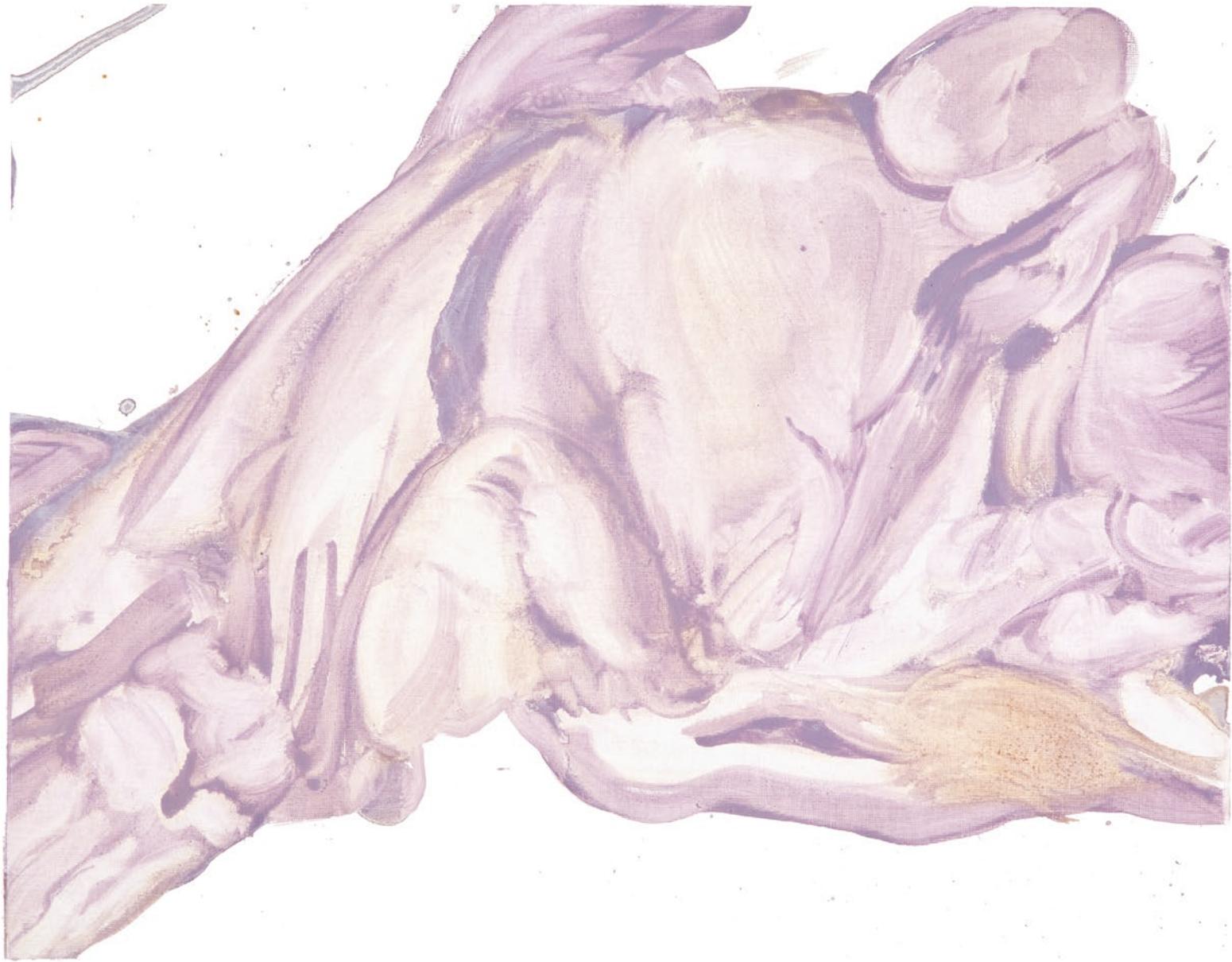
Die Ausstellung entstand in Zusammenarbeit mit der Galeria BWA Zielona Góra und dem Museum Junge Kunst Frankfurt (Oder).
Gefördert vom Ministerium für Wissenschaft, Forschung und Kultur des Landes Brandenburg und der Stadt Frankfurt (Oder).
Das Projekt ist realisiert mit Mitteln des Ministers für Kultur und Nationalerbe der Republik Polen.

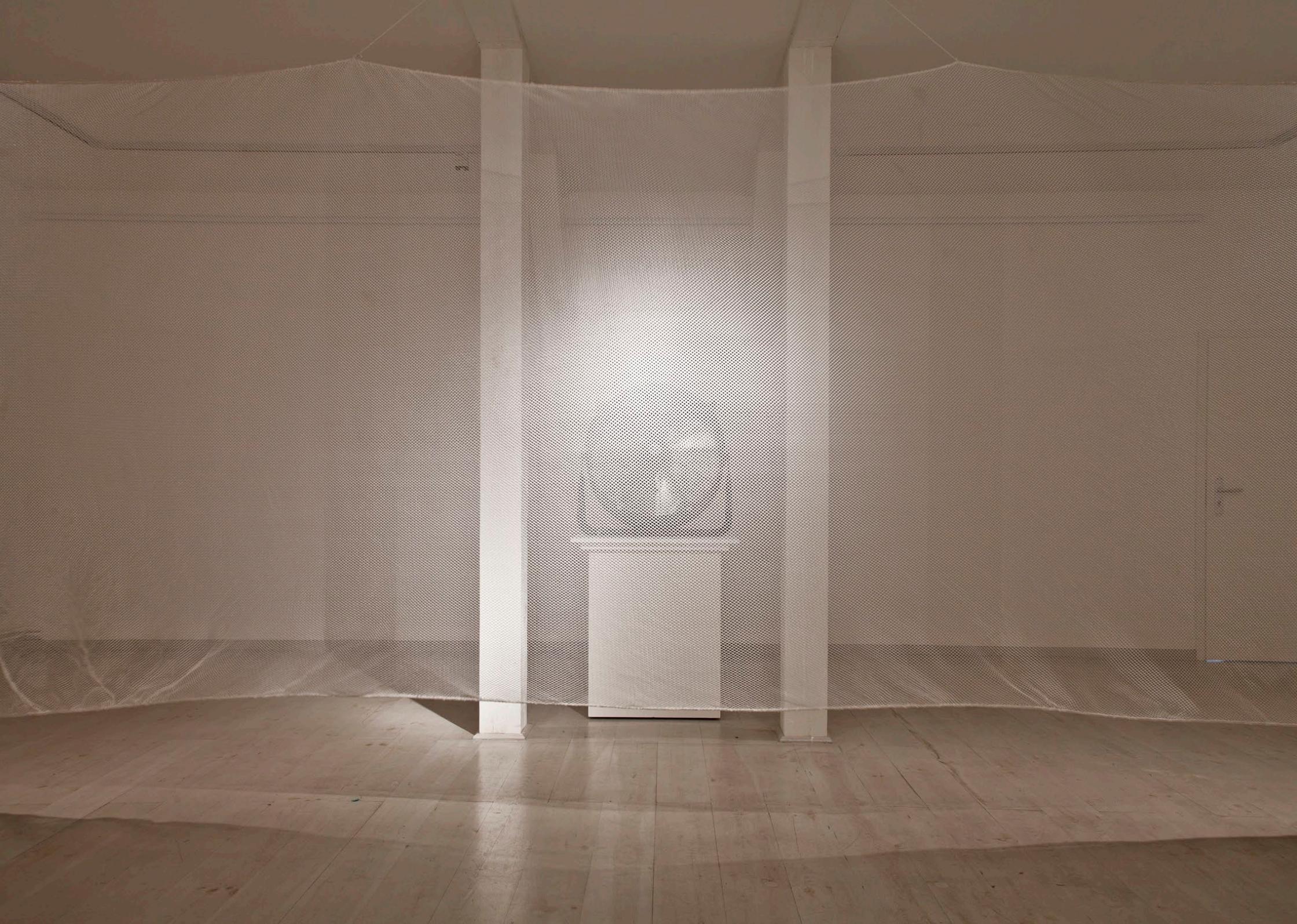
Packhof
Museum Junge Kunst
15230 Frankfurt (Oder)
C.-Ph.-E.-Bach-Straße 11

www.museum-junge-kunst.de

Öffnungszeiten
Di – So 11:00 – 17:00 Uhr



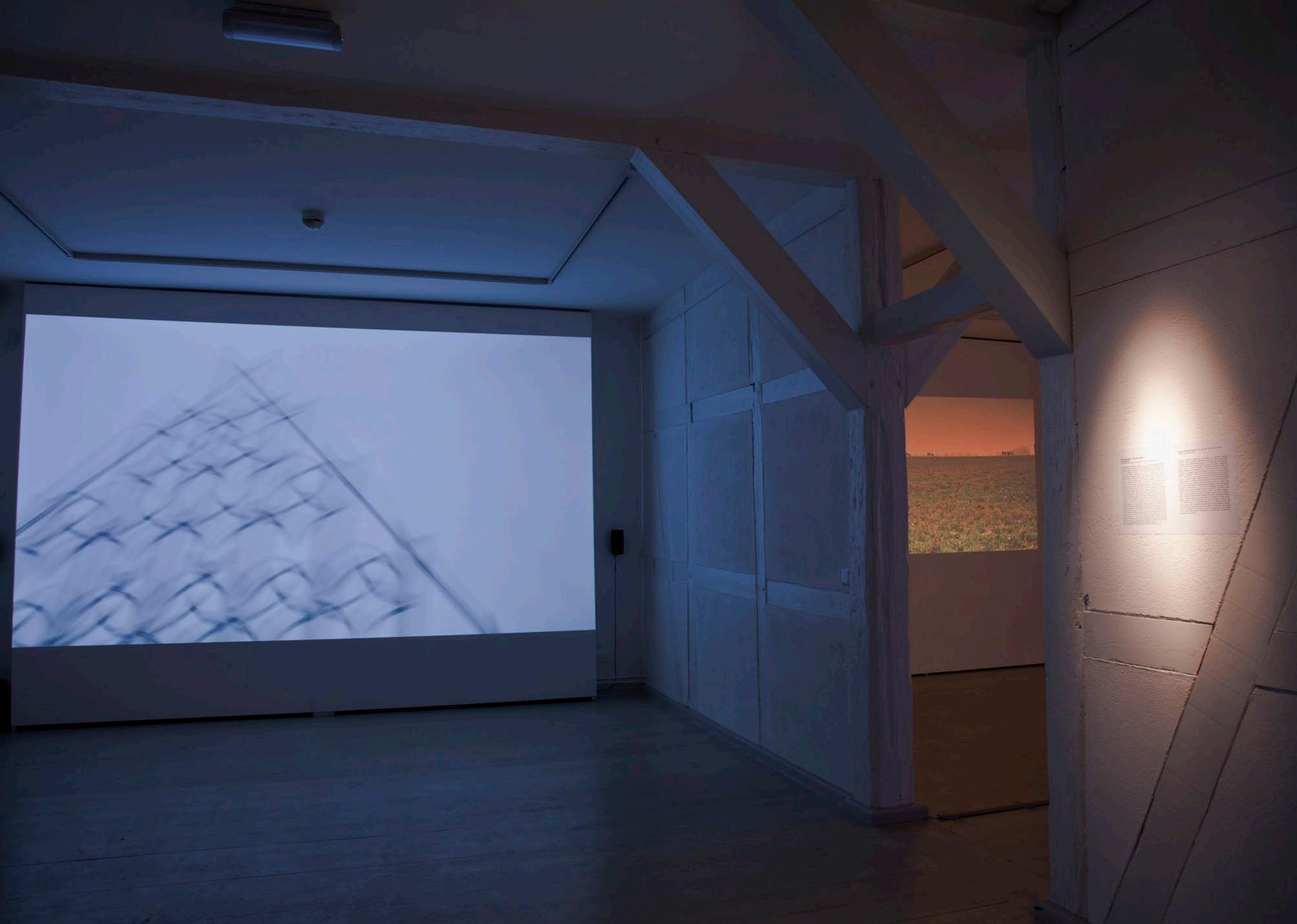








Dorota Kozieradzka / Michał Szuszkiewicz
Übertragung
2015, Installation
Transmisja
2015, Instalacja







00:02:39

00:10:13





nowa kolekcja

WizyTująca Galeria, Warszawa

“The possibility of the ultimate disconnecting from an object which is somewhere beyond the picture, is still present in the perspective of the artist’s painting, sometimes it appears very distant and sometimes very close. What would happen if such disconnection really happened? (...) Crossing the border of abstraction would be its end and the beginning of something new at the same time: a birth of the alien life form.”

Stach Szablowski

Hahnemühle Öl- und Acrylmalpapier

Bei diesem Öl- und Acrylmalblock haben Sie eine exzellente Qualität ausgewählt.

Dieses hochwertige Papier mit Leinenstruktur verhindert, dass die Öl- und Acrylfarben durchschlagen. Die Farben werden nicht aufgesaugt und bleiben lange verwischar. Es entstehen keine Fetthöfe im Papier.

Hahnemühle Öl- und Acrylmalpapiere eignen sich für Öl- und Acrylfarben gleichermaßen.

Hahnemühle Oil and Acrylic paint paper

Choosing this Oil and Acrylic paint block, you have made an excellent quality choice.

The linen-type surface and genuine colour reproduction ensures best results for all oil and acrylic painting techniques. Colours do not get absorbed and can be smeared for a long time.

Hahnemühle Papier l'huile et acrylique

Avec ce papier à l'huile et acrylique, vous avez choisi une excellente qualité.

Ce papier de qualité supérieure et avec une structure de toile de lin empêche la pénétration de l'huile et acrylique. Le papier ne boire pas les couleurs et ils resteront longtemps avant s'effacer. Ils n'ont pas les taches des graisses dans le papier.

Le papier l'huile et acrylique Hahnemühle convient de même pour les couleurs l'huile et acrylique.

Hahnemühle papel de óleo y acrílico

Ha elegido un bloc de óleo y acrílico de una calidad excelente. Este papel superior con estructura de lino no deja pasar el óleo y acrílico. Las pinturas no se absorben y pueden ser borradas por mucho tiempo. No aparecen acumulaciones de grasa en el papel.

Hahnemühle papeles de óleo y acrílico son igualmente aptos para las pinturas al óleo y los acrílicos.

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Our range comprises a wide choice of high quality papers:

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En nuestra gama hay una gran variedad de papeles de óleo y acrílico:

Öl- und Acrylmalpapiere Oil and Acrylic paint papers Papiers l'huile et acrylique Papeles de óleo acrílico

- Palettenblock, 60 g/m²
- Öl- und Acrylmalblock, 230 g/m²
- Öl- und Acrylmalblock, 240 g/m²
- Acrylmalblock, 360 g/m²
- Acrylmalblock, 450 g/m²
- Öl/AcrylSelection 10, 230 g/m² - 450 g/m² (mit unterschiedlichen Oberflächen, with different surfaces, avec différentes surfaces, con distintas superficies)

Diese Öl- und Acrylpapiere sind in allen gängigen Block- und Bogenformaten erhältlich. Fragen Sie Ihren Künstlerfachhändler. Er berät Sie gern.

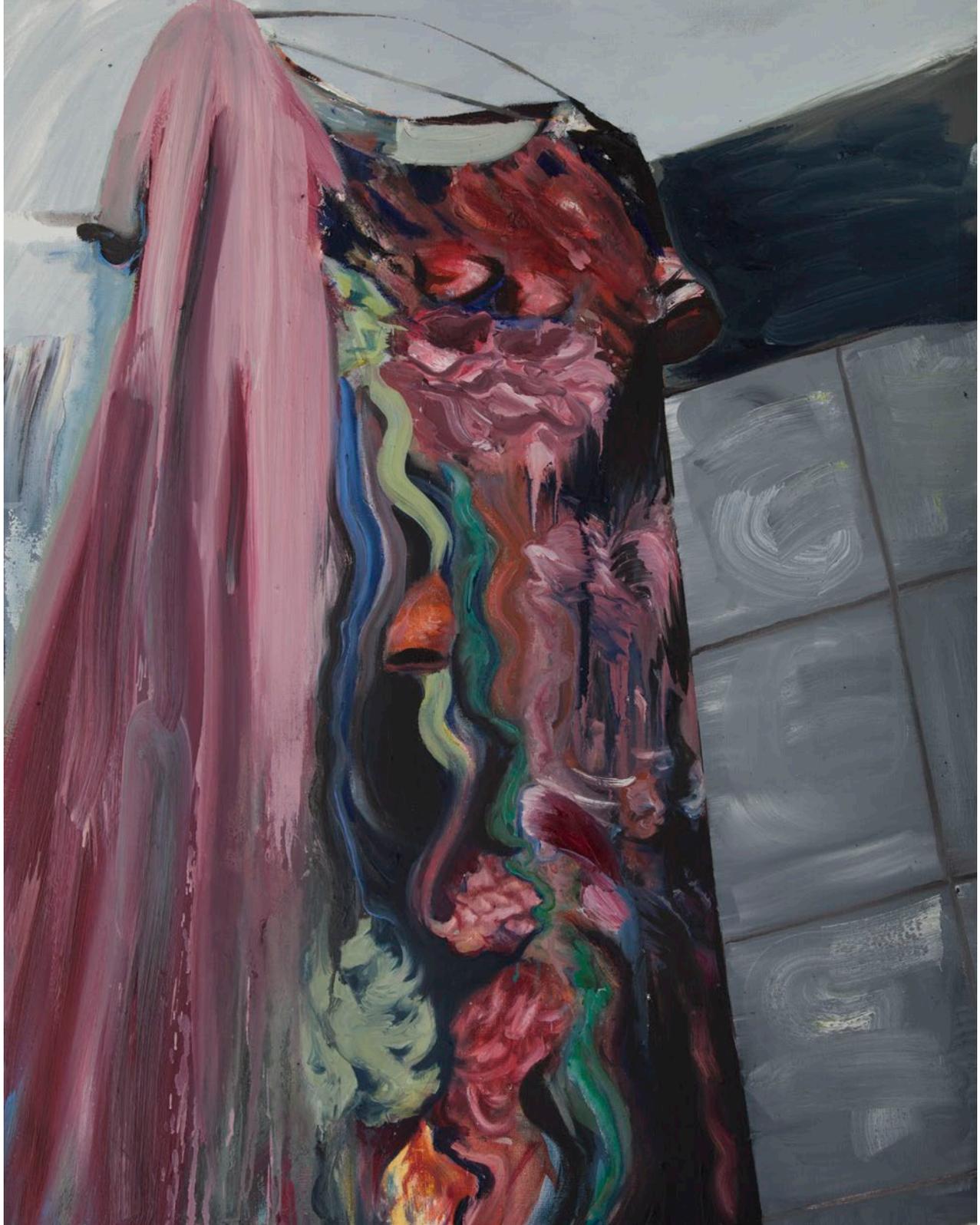
These Oil and Acrylic paint papers are available in blocks and sheets in all usual sizes. For further information, please contact your specialist dealer.

Ces papiers à l'huile et acrylique sont disponible en blocs et feuilles dans les formats courants. Pour plus d'information, veuillez contacter votre revendeur.

Estos papeles de óleo y acrílico están disponibles en todos los formatos corrientes de blocs y hojas. Para más información pregunte a su tienda de materiales de bellas artes.













legenda

Dorota Kozieradzka i Michał Szuszkiewicz

kurator: Krzysztof Żwirblis

Galeria STUDIO PKiN Warszawa

“The Legend” is esthetic journey through interior of the Palace of Culture and Science, edifice build on the fundament of leftist ideals, that turned into a sign of domination of forced system and forced power.

The exhibition is accompanied by a legend written by the artists, which tells about the magic spring hidden in the undergrounds, fulfilling, wishes of the city residents, a source of wellbeing and prosperity, doesn't take care of citizens any longer. According to the tale the Palace is an emanation of dream of some pauper, who discovered the spring and died by it. And the artists take us on tour through this dream, this legend, in a very sublime way, using projections and photographs which present the life of the building, the life going by itself, with own circuits of energy and media, apparently without a need for human presence. Meanings aren't built through quotations from iconography of the Palace, but with the documentation and animation of its mechanics, constructions and interior design: that more practical (rows of chairs at the theatre and more ornamental (candelabra). Shootings were taken also in other Warsaw buildings, overwhelming by their dimensions (fortifications, filter station, Opera House).



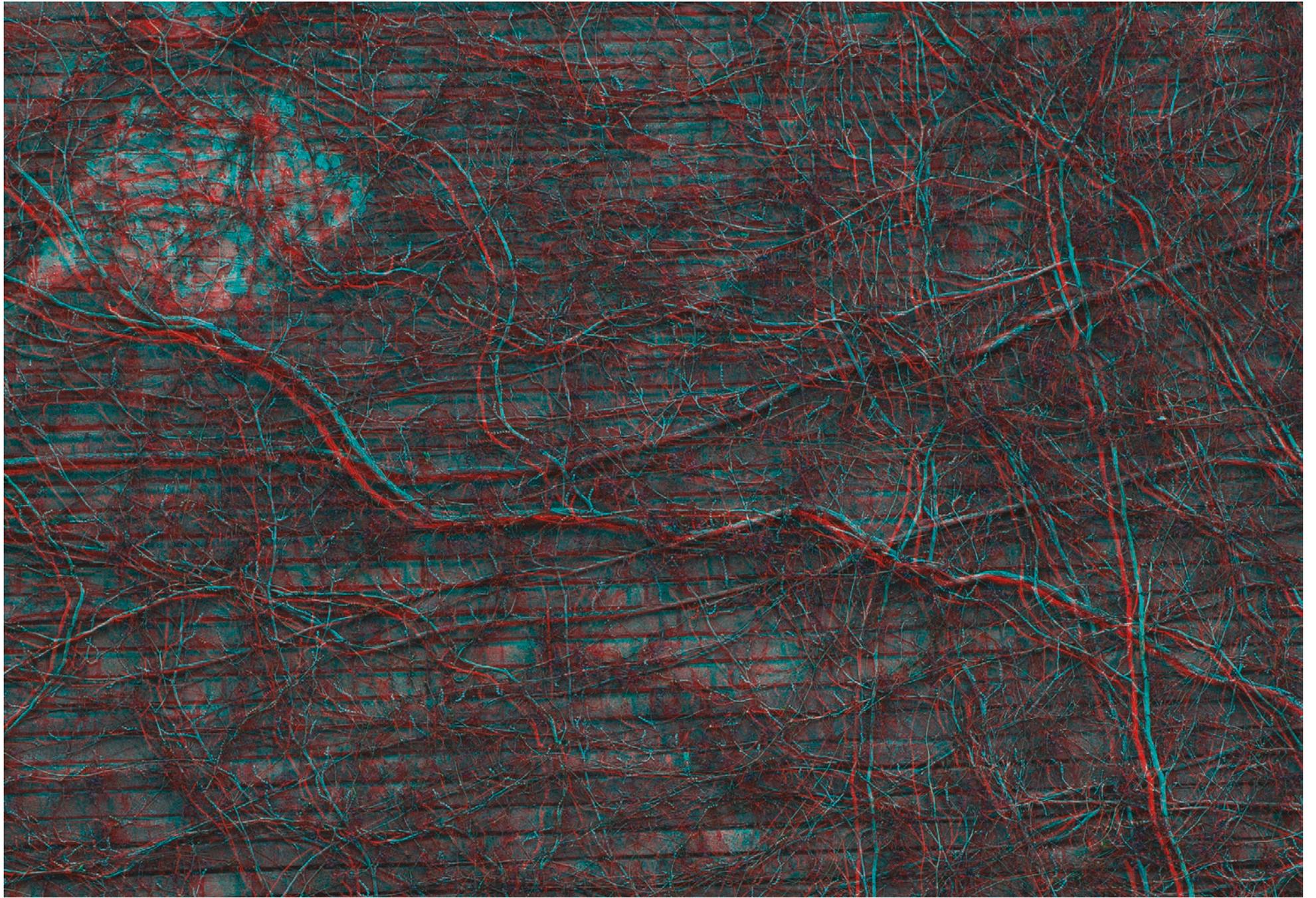


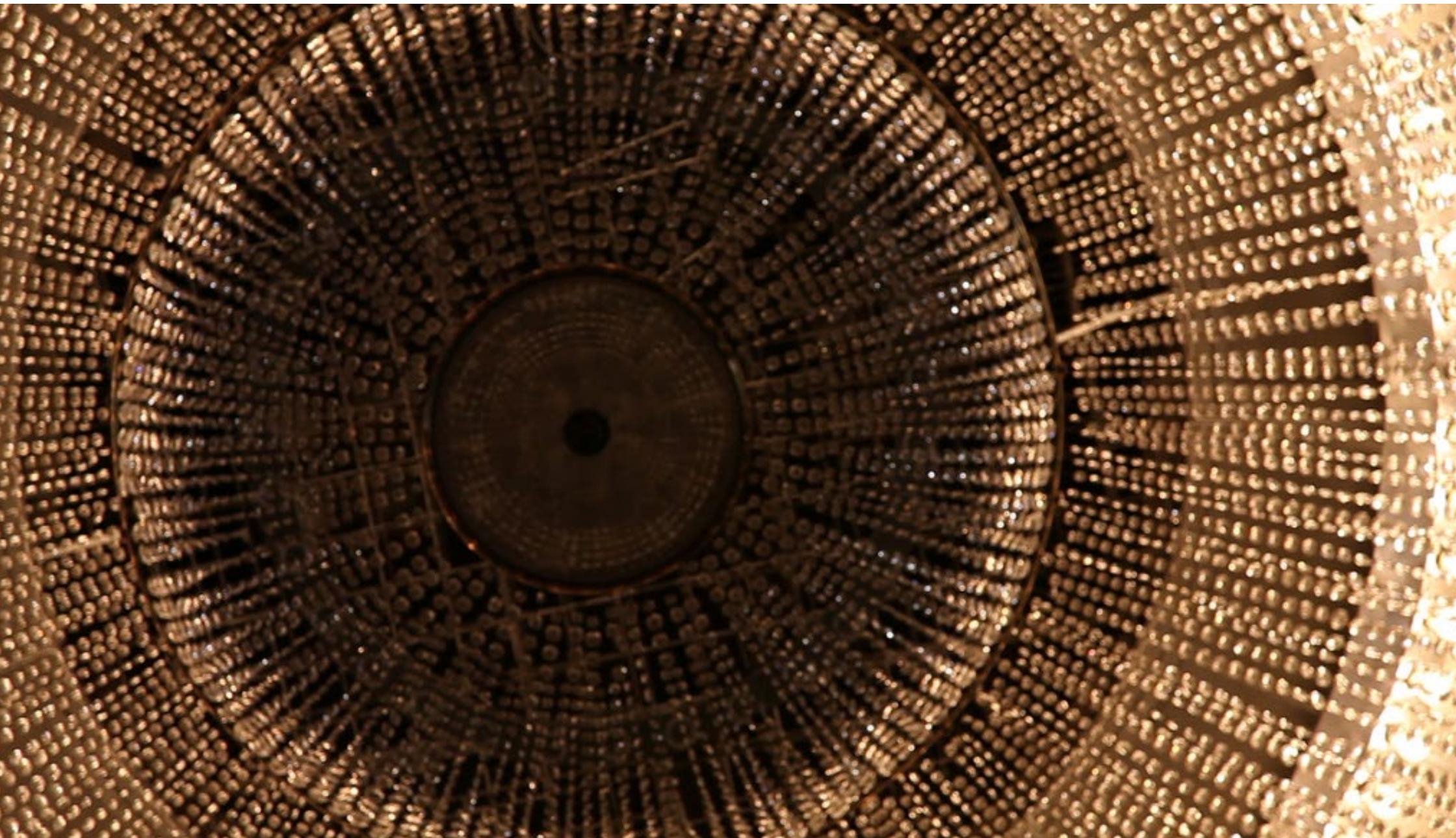
"Niech to miasto spotka zagłada, niech
runą piękne domy i pałace, niech bogaci
stracą wszystko, co mają, a ja wtedy będę
mieszkała w pałacu większym niż wszystkie,
jakikolwiek widział świat."

Nie wierzył, że tak się stanie, ale ta myśl
sprawiła mu przyjemność i w ten oto sposób
stała się jego życzeniem.











ramię oporu

Baltic Gallery of Contemporary Art,
Man-Machine (collective exhibition) Słupsk
video 00:47:24, 2018; oil on paper (3 pages from a magazine)

In the “Arm of Resistance” the biological transformation process takes place. The motor organ defends itself against the inevitable. Ultimately, however, the arm will have to adapt to the new role and take on assigned tasks, including those set by virtual reality.





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Armour

inter

