

Persons
Projects

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Jarosław Kozłowski – Portfolio of selected works



Jarosław Kozłowski is one of the leading conceptual artists coming out of Poland. He initiated the international artistic network NET (1971) and took part in the artistic movement Fluxus. During the 60s and the 70s he was engaged in analytical reflection and linguistic studies as well as performance art and was considered one of the most consequential conceptualists. In the 80s, the artist began to create large-scale installations in which he criticized of how art functions in society, there were series of works devoted to de-mythologizing art. During the 90s and until the present time, Kozłowski has been the author of a number of spectacular installations in which he deals with problems of modernist traditions and the social and political context of art.

Born in 1945 in Srem. In the years 1963-1969, he studied painting at the State Graduate School of Visual Arts in Poznań (today the University of Arts in Poznań), where he has also taught (painting and drawing) since 1967. In the years 1981-1987, he served as the academy's rector. He has also taught at Statens Kunstakademi in Oslo (1992-1997), Rijksakademie van Beeldende Kunste in Amsterdam (1992-2004), Academy Without Walls in Lusaca (1999, 2001), and at the Faculty of Pedagogy and Fine Arts of the Adam Mickiewicz University in Poznań (2005-2010). He is currently professor at the University of Arts in Pozna. In 1971, he initiated the NET project- an international artistic exchange. Between 1972-90, he founded and then ran the Akumulatory Gallery in Poznań, which presented the work of Polish and international avant-garde artists. In 1991-1993, he was programming curator of the gallery and collection of the Centre for Contemporary Art Ujazdowski Castle in Warsaw. Fellowships with The British Council in London (1979) and DAAD Berlin (1984-85). He lives and works in Poznań.



Present-Absent, 1970
exhibition view at Centre of Contemporary Art
Torun, 2017

present

PRESENT

present

present

absent

~~ABSENT~~

absent

absent



Drawings

exhibition view at Modern Art Museum
Krakow, 2017



Surface Drawings, 1979, drawing, 150 x 122 cm, each, 4 drawings

Jaroslav Kozłowski's Object Drawings (Waiting for Beckett) destabilize the notion of an object. Drawn over until they are blackened, the chair, the table, the clock, cause them to be de-objectified, so that its function is taken over by the drawing. So there are two tables, two chairs, two clocks. Which are more "real"?



Object Drawings (Waiting for Beckett), 2010, installation



Facts

exhibition view at Centre of Contemporary
Art Torun, 2017

Jaroslav Kozłowski investigates the correlations between image and word, between what we can see, what we can invent, and what we can imagine. By using iconic images, symbols, catch phrases and pictures as his base material to conceptualize from, the artist then proceeds to abstractly draw over these visual representations to the point we can no longer recognize what they originally were. This action drawing invokes then the possibility of reflection as means of seeing what was once visible and now only imagined. "Facts" from 1976 is the first work of this kind. It was created in 1977 for the Paris Biennial. The 9 abstract, pencil drawings are contrasted with sets of possible explanations, and the vagueness of the drawings makes it impossible to favor any of the given possibilities. The principle of repetition used in these realizations is characterized by an interesting ambiguity.

As Luiza Nader writes: "Solipsistic is a subject that has lost ties with the outside, ties with meaning, which functions only in terms of internal reference. (...) However, I am present in the structure of the text - as a compulsive habit of writing, repeating, rewriting, as a language that is not a sign, but an activity, a habit. But does this multiplication (...) signify a regression of meaning or its restoration? Is there a question about presence in repetition, or is it just absence?"



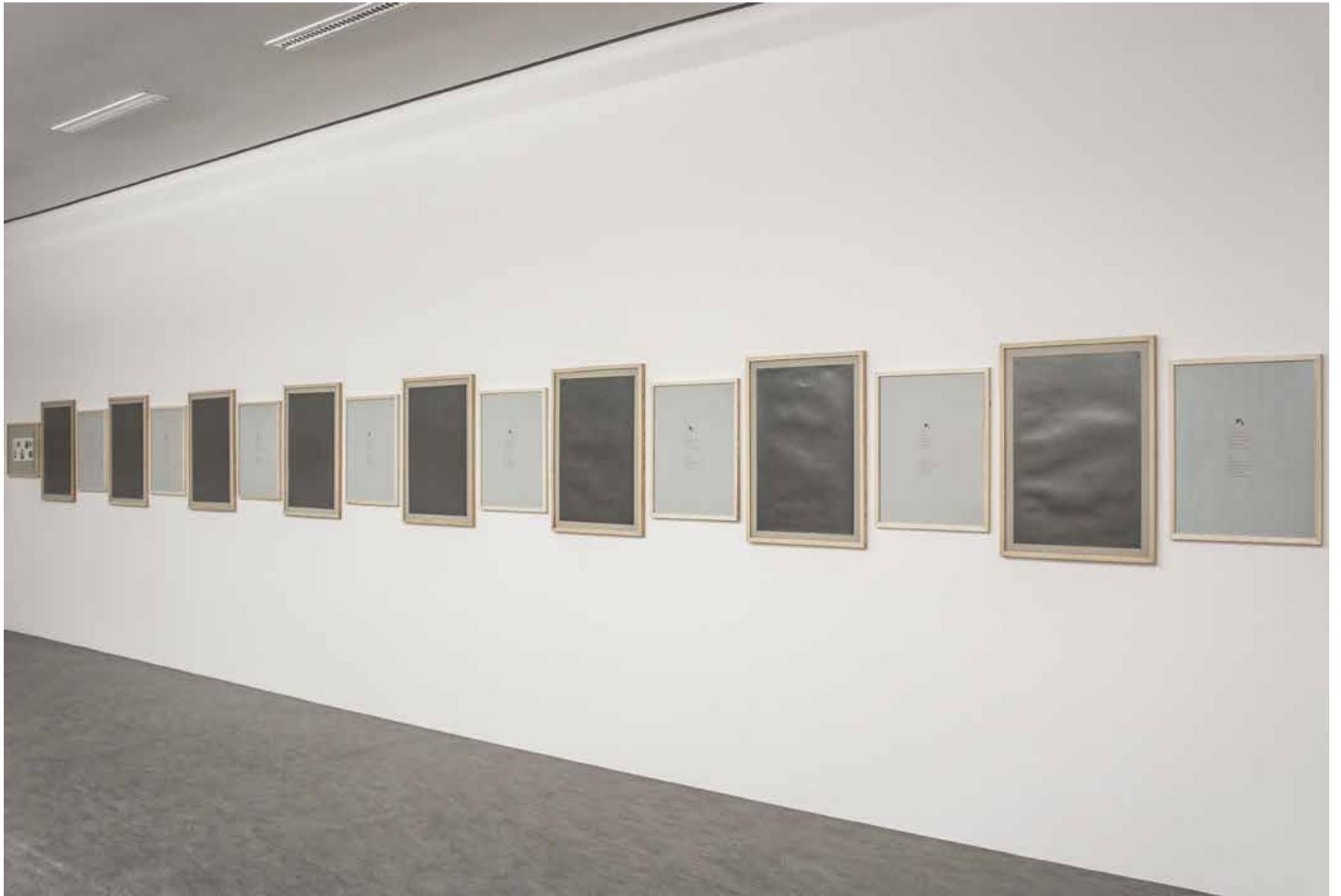




Photo-graphics, 1973, 10 photo, 50 x 59,5 cm each









Color

Exercises in Freedom. Polnische Konzeptkunst
Staatliche Kunstsammlungen Dresden, 2018

Colour, 1978, 8 works on paper, 100 x 70 cm each
Jarosław Kozłowski's work "Color" from 1978 consists of a horizontal row of eight unicolored cardboard panels. The artist had requested friends to designate the unspecified red color tone of the paper. The answers are printed centrally on the panels, they range from "reddish" via "purple" and "rosy" through to associative comparisons: "like the sky before storm" or "like a heliotrope." Though the panels have the same color, the designations all differ from one another, by which the artist illustrates two things: that the relation between an object and its linguistic denotation is arbitrary, and that even a monochromatic color field can thus be perceived in entirely different ways.



„WRZOSIOWY”
„HEATHERY”

„CZERWONAWY”
„REDISH”

„RÓŻOWAWY”
„PINKISH”



Recycled News 2

exhibition view at Atlas Sztuki
Lodz, 2014

Recycled News 2, work on paper, exhibition view at Bunkier Sztuki Krakow, 2008

Jarosław Kozłowski revisits obsolete painting techniques, and asks how painting can be an answer to the current problems of the contemporary world. *Recycled News II*, consisting of hundreds of newspaper pages garishly painted with watercolours, with its incredible accumulation of press from all over the world, shows us how the media with their mass distribution of information, maintain the myth of diversity. The multilingual collection of newspapers includes titles from different regions of the world. Language, place of publication and political leaning notwithstanding, these newspapers are all similarly framed, similarly dependent on the rhythm-and-repetition aesthetics, and similarly illegible. Newspapers formed in decorative panneau reveal their aesthetisation. Kozłowski casts doubt on the veracity of the media, having meticulously painted over the entire pages of the newspapers and in doing so, he questions the role of media in the contemporary media-governed reality.





Recycled News 2, work on paper, exhibition view at Bunkier Sztuki Krakow, 2008



Other projects

Situation, 1968, exhibition view at Centre of Contemporary Art Torun, 2017

In Masks (2006), Jarosław Kozłowski continues his analytical and critical reflections on painting and the way it is received and interpreted. Each of the 27 abstract watercolor paintings, often reflecting the viewer, is used as a mirror of negation. Kozłowski raises questions about what images hide, mask and what they reveal.





Cover Your Image (Masks), 2010, 32 works on paper, 50 x 40 cm each

In *Masks* (2006), Jarosław Kozłowski continues his analytical and critical reflections on painting and the way it is received and interpreted. Each of the 27 abstract watercolor paintings, often reflecting the viewer, is used as a mirror of negation. Kozłowski raises questions about what images hide, mask and what they reveal.

One does not have to be familiar with either Duchamp or Warhol howe in order to clearly recognize the effect, which extends far beyond the context of art. Just like when in 1982, Kozłowski painted a wall in green at the gallery Akumulatory 2 and wrote upon it with red color: "*Green Wall* out of context (e.g., political)." For the secret service, this was enough to have the exhibition closed the next day. The same work – only in grey color – that was shown at The New Museum of Contemporary Art in New York (1990) shortly after The Wende, in turn, caused a stir and induced several political commentaries on the grey reality behind the Iron Curtain.





GREEN WALL
OUT OF THE CONTEXT
(e.g. POLITICAL)

Worlds and Colors, exhibition view at ŽAK | BRANICKA 2017, installation, 17 bags



Transit, 2005, installation, 24 paintings, 24 suitcases, 24 alarm clocks

Fluxus Room - Nomadic Version, 2015, installation

Bedrooms, kitchens studios, living rooms, etc., realised since 1995, comprise *Nomadic Versions*, titled with the names of the places or geographical regions where they have been made. Created on site, using locally sourced furniture and furnishing, all are mobile, equipped with wheels. Most of them, assembled with borrowed objects, functioned only for the duration of the exhibition where they were presented.



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