KAMILA WOLSZCZAK

“We need to cultivate a bit of anthropomorphism - the idea that human agency has some echoes in nonhuman nature- to counter the narcissism of human in charge of the world.” Jane Bennett (2010) Broken artefacts or debris are socially perceived as dirt. For me these are other-than-human beings and I work as a guide and mediator to bring them to life. The found matter and I are working in situ or we migrate to new places. Assembling together we gather an ex-centric presence, unwanted memory and lack of control with imaginary stories for increasing speculative visions in daily life. That co-creation uses a range of visuals media, assemblages, including performative sculpture, objects, performance, situations, walks, storytelling, audio and text. To animate and activate invisible worlds, I read urban public space as the scenography of human traces. With relational aesthetics and sticky, flexible materials, participatory experiences we create a vision of unheard voices to register the traces and compose new beings. That co-creative process proves the power of otherness and cooperation as a magic tool for real shifts in socio-matter relations.

WEBSITES

visual art & performance

kamilawolszczak.com/

SOCIAL MEDIA

www.facebook.com/kamilaelzbieta1
www.instagram.com/kamila_wolszczak/
www.instagram.com/speculative.artefacts
www.linkedin.com/in/kamila-wolszczak-a1376076/

MEMBER OF ARTISTS’ INITIATIVE/COLLECTIVE/INCUBATOR

founder of SUW Art Mediation, founder of Art Ambulance education, co-founder of PARAperofrmance, member of Reshape network and Performance Site

MEMBER OF A PLATFORM, DIGITAL OR OTHERWISE

Stichting Ruimtevaart

P.S.(performance site) den Haag

EDUCATION

2022 - 2022 Story Jam: New Neighbours Storytellers United, The NNF Utrecht, NL

2021 - 2022 Performing Public Space Artistic Research Fontys Hogeschool voor de Kunsten diploma

2019 - WE LIVE HERE 2019: ANCESTORS &

2019 STRANGERS. Guided by choreographer Simone Aughterlony NB projects & BAU Platform for Dance and Performance, Amsterdam

2017 - 2017 THE MARATHON – BERLIN PERFORMANCE ART WORKSHOP. Guided by international artists Dagmar I. Glausnitzer-Smith, Zierle and Carter, PASHIAS and Francesco Kiàis. CELL63 artplatform in Neukölln, BERLIN

2014 - 2014 Aesthetic and Bias Bezalel Academy of Fine Art end Design

2011 - 2013 Art Mediation, Department of Sculpture and Painting Academy of Fine Arts in Wroclaw diploma

EXHIBITIONS

2025 216 imprints of Tilburg Gemmeente Tilburg & Fontys Academy of Arts Tilburg, Netherlands Precies 216 jaar daarvoor kreeg Tilburg stadsrechten. De afdrukken – 'imprints' – werden uitgedeeld aan bezoekers van wijkcentrum 't Sant in Tilburg-West. Voor het lectoraat Artistic Connective Practices van Fontys Academy of the Arts is dat stadsdeel al jaren een soort onderzoekslocatie voor community-vorming. Vier dagen lang werkte FAA-alumnus Kamila Wolszczak met de hand aan de afdrukken van klei en zand, in terracottakleur. Ze mocht daarvoor gebruikmaken van het keramiekatelier van FAA. Daar werden de kunstwerkjes gebakken. Een prachtige faciliteit, aldus Kamila. www.fontys.nl/nieuws/met-zand-en-klei-brengt-fontys-verbinding-in-tilburg-west/
Solo

2024 Cartographies of Matter The Balcony The Hague, Netherlands The Cartographies of Matter exhibition explores the relations formed between bodies and matter through movement. Part of Kamila Wolszczak's artistic research on speculative artefacts, the works presented form paths and points of traces to experiment with the materiality of public space within the

PROJECTS

2019 Tape, body & space Kleintjekunst Stichting Amsterdam, Netherlands kleintjekunst.com/ Development of relational performance art for children till 5 years old.

gallery space. The accelerated rhythm of life in cities has turned them into core grounds for neoliberal politics; our way we move and experience our surroundings becomes more and more individualist. New physical and conceptual connections cannot emerge spontaneously, while relating to other human or more-than-human bodies and structures is deemed almost unnecessary. At the same time, the ecological and social dimensions of our movement are highly overlooked. How can we re-imagine our co-existence within the urban environment? Kamila Wolszczak's research suggests speculation as a counter-practice to reimagine our collective being within the urban environment. The visual artist works with a variety of media and participatory processes, using the practice of walking as the means for deeper exploration. She reads the surroundings of public space as a scenography of human traces and non-human signs waiting to be translated. Her focus is on imaginaries that act as social tools for new possibilities to emerge. The artist works with combinations of organic matter to other natural or artificial materials such as clay, plastic and glue. The sense of touch works as a guide into experiencing, understanding and co-creating. Driven through curiosity and wander, she proposes an open-ended approach to being with(in) our surroundings by engaging with them in unexpected ways. This alternative practice of cartography proposes a deeper questioning and reflection on the politics of human movement. The exhibition aspires to create a symbolic space for reflection; an encounter with the aesthetics of waste, dirt, rupture. The narrative revolves around sculptural representations meant to trigger and invite viewers to critically navigate space. The works presented are formed through literal and metaphorical traces left behind; they are references to the overlooked and call for a shift in our perception. To follow various materials that are socially perceived as dirt is opening a new door to imaginary worlds every single time;

new paths of possibilities for collective storytelling. Kamila Wolszczak
kamilawolszczak.com/cartographies-of-matter/
Solo

2024 Fingers and Treasures Limburg Biennale Maastricht, Netherlands
marres.org/program/limburg-biennale-2024/
Group

2024 How to End Pictura Dordrecht, Netherlands
www.pictura.nl/programma2024
Group

2024 As we drift in the simmering pot things boil under the lid Nieuw Charlois Rotterdam, Netherlands Als deelnemers aan het programma ‘Master Apprentice’ van Kunstpodium-T uit Tilburg mochten we een groep deelnemers hosten in onze presentatieruimte. Het was de zesde groepspresentatie van negen presentaties in NL en BE. De groep had de verbintenis gezocht in het samen koken en eten. Speciaal hiervoor waren ook de kommen en lepels door de groep vormgegeven. Met een bijzonder resultaat: in een witte ruimte hangen kunstwerken in allerlei disciplines van de vijf kunstenaars aan de muur met centraal daartussen een lange, smalle en lage tafel met kussentjes op de grond. Aan deze tafel werd tijdens de opening gegeten van vijf speciale, persoonlijke gerechten. De vorm van de lepel was vaak onhandig en leidde tot grappige momenten.Wat nu rest is een tentoonstelling met mooie, verstilde werken en een verlaten tafel. Het bestek is weer mooi afgewassen en zorgt voor een passende mis-en-scene.
nieuwcharlois.nl/as-we-drift-in-the-simmering-pot-things-boil-under-the-lid-groepstentoonstelling-kunstpodium-t/
Group

2024 After Hours Museum Beelden aan Zee Den Haag, Netherlands AFTER HOURS | Huis van Gedichten bracht tijdens de afgelopen editie van After Hours creativiteit en verbeeldingskracht in de vorm van poëzie naar museum Beelden

aan Zee. De dichters zetten hun gedachten op papier en deelden dit met het aandachtig luisterende publiek. Met onder andere persoonlijke ervaringen, slimme woordkeuzes en interessante beeldspraak heeft ieder gedicht een uniek karakter gekregen.
www.instagram.com/museumbaz/p/DE7evq1o1zl/?img_index=2
Group

2023 Fingers and Treasures Gastatelier de Vindplaats Amsterdam, Netherlands It is a participatory installation created with Co-makers from Kindcentrum de Vindplaats in Amsterdam. The installation contains ceramic, broken artefacts, collage, written and audio storytelling.
kamilawolszczak.com/fingers-and-treasures/
Solo

2023 Art to Make You Travel The Hague, Netherlands Over het werk: niet-menselijke-wezens (en-ik) onthullen als gidsen en bemiddelaars hun leven. In ‘Summer feet’ zien we de plotselinge ontmoeting van menselijke voeten met de stekels van zee-egels in de Adriatische Zee. De blik van de toeschouwer wordt gestuurd naar de tijdelijke relaties van uiteenlopende lichamen in hetzelfde zoute water. Wolszczak heeft daarmee haar persoonlijke herinnering aan ‘zwemmen in Kroatië’ willen visualiseren.”
www.heden.nl/nieuws/blog/uitgelicht-kamila-wolszczak
Group

2023 Common Grounds The Hague, Netherlands I have presented 2 performative sculptures: ‚my traces, got up and went' + 'my traces felt, got up and flew away'
thegreyspace.net/program/bermuda-open-studios-03-06-2023/
Group

2023 Affect Aliens the SPRING Artistic Programme by the Gabriel Caruana Foundation Birkirkara, Malta It is a co-creative exhibition featuring works by Florinda Camilleri, Kamila Wolszczak, Sarah Bonaci, Romeo Roxman Gatt. You can find there a series of my

newest performed matter sculptures, created during the residency in Malta. “The works explore the points of encounter between human and more-than-human bodies as sites of creative potential.” says curator Elyse Tonna
gabrielcaruanafoundation.org/product/flo__kw_2/
Group

2023 Fingers and Treasures Amsterdam, Netherlands ceramic installation and storytelling as an outcome of the residency at Gastatelier de Vindplaats
Solo

2022 Performing Public Space Show Case Tilburg, Netherlands y artistic research during the MA Performing Public Space was titled ‘Invisible relations: more-than-human perspective within public space’. This research investigates interdisciplinary methods including subjective walks, assemblages, texts, audio-storytelling, interventions and participatory performance. The showcase of the research contains an installation with Instax photos I took of the broken artifacts* their imprints in the clay. I connected those pictures and sculptures with speculative texts which I wrote about my view on the live of artifacts. I found the artifacts on desire paths** in the urban environment of Scheveningen in The Hague. The aim of my research was to answer the question, how to reveal the agency of invisible human traces in public space? *Artifacts are broken elements of artificial items made/given shape by humans, left in public space. **Desire path or short cut path are physical spaces created by human walking, an endless human desire and need-driven intervention, act of unconscious co-creation, urbanism failure.
www.seafoundation.eu/masters-performing-space-tilburg-graduation/_invisible-relations-more-than-human-perspective-within-public-space-by-kamila-wolszczak/
Group

2021 This Art Fair Saved in dast Amsterdam, Netherlands Saved in dust In my artworks I confront daily life, disgust, contemplating nature and man with their by-products while prettying up the

concept of dirt. During this live action, I am an operator, conductor and moment catcher. I'm referring to the seemingly irrelevant micro world saved in dust. The invisible becomes visible, all together on a plastic layer. This performance is the continuation of the growing visual archive of presence, here and now. thisartfair.com/artist/kamila-wolszczak/
Solo

2021 What Blocks the Light exhibition at Forma Otwarta You see things that I've imagined Oleśnica, Poland 'Wolszczak's work confronts disgust, contemplating nature through its by-products while prettying up the concept of "dirt." This new body of work, You see things I imagined, expands the artist's performance based oeuvre into a sculptural representation. Translucent materials contrast with collected artifacts, juxtaposing "cleanliness" with an encrusted patina. While the context of global germophobia informs the inclusion of single use gloves and the collection of natural specimens.' Sam Stevens magazynszum.pl/to-co-blokuje-swiatlo-neo-christophera-chunga-i-kamili-wolszczak-w-formie-otwartej-olesnicy/
Duo

2020 Wrocław 70/20 Symposium of Contemporary Art Walk with Elka Wrocław, Poland
open.spotify.com/episode/3bFuEYiI9WBtMILcuHyZ60?go=1&utm_source=embed_v3&si=z7bWSWv8RIu2mX7ZRVnYKg&t=0&nd=1
Solo

2019 Connecting...A Voyage Through Invisible Seas Group exhibition: Kamila Wolszczak / Sithabile Mlotshwa / Yuchen Li Amsterdam, Netherlands The title refers to the settlement of dust and pollution in private and public spaces and the social search for a place and role on earth as a resident, neighbor, traveler and migrant. Settlement is a presentation of records of ephemeral moments from everyday life on adhesive tapes and other sticky surfaces, which are an analogue microworld recorder and metaphysical measure of reality, point, line, abstract composition of situations. Carefully

selected elements from different places of the artist's residences, travels and meetings left a trail. Processed and designed with a view on the dialogue between the ephemeral and material world, they are elements of an exhibition consisting of an installation and performance. The artist asks herself and her audience about pollution as the witness of our everyday activities and its impact on our lives. An equally intriguing question is the identity and attachment to a place and trying to settle in a place just like dust. Wolszczak's works invite people to reflect on these issues, as well as to take part in a performance one to one with the artist in order to create a temporary community of settling. 'Settlement' it's a dimension that is outside of anthropocentric perspective, which brings us closer to an understanding of the human/non-human dynamics. Embedding is the continuation of the individual exhibition 'Draught' and project 'Layers' implemented since 2012. In recent presentations, Wolszczak presented the relations of time, motion and place, the movement of dust and adhesive tapes as analogue dust-recording machines.
kamilawolszczak.wordpress.com/settlement/
Group

2018 Time P.S. International Live Event The Hague 'Time-Line-Movement', public space archive.
kamilawolszczak.wordpress.com/time-line-movement/
Solo

2018 Silence metters Vienna, Austria Olivia Schellander and Kamila Wolszczaks' collaboration derives from their individual interests in the topic of orality, storytelling and the process of (oral) transformation. For Silence Matters they choose to work with chewable material and gum as a mediator to create a duo performance.
Duo

2018 The ring #2 performance TERYTORIA Performance Festival in CSW Totuń The core of the performance is based on a game, fight, relationship and sisterhood

between women. Kamila & Dominika used the words based on ID details, statement of Greta Thunberg, love songs and various body/objects relations. They build up the new context layers and mixed with specific elements as a wooden rocking horse, beach ball with world print, as symbols of childhood and colonization. There is a interactive part of the circle formed by Silesian coal which refers to climate changes and ignorance.
kamilawolszczak.wordpress.com/paraperformance/
Duo

2017 DRAUGHT Wrocław, Poland "Draught" is a continuation of the long-term project "Layers", which I started in 2012 in Valencia and "Track records" - a record extended between Świnoujście and Ustka in 2015. Draught is a presentation of recording activities in a process where the common denominator is a transparent adhesive tape treated as an analog recorder of the microworld and a metaphysical measure of reality, point and line in the artist's hands. The title of the exhibition refers to both the everyday phenomenon of air movement, which is the pressure difference, as well as to pulling the tape medium in different spaces, catching invisible life movements in the tape. It is an attempt to visualize air migration in public and private space and the relationship between them. An important aspect is also the uncontrolled registration of reality that carries other lives invisible to our eyes. This is a form of a subjective archive of reality in different ways, but always through the same medium of 50mm x 66m roll of adhesive tape.
www.entropia.art.pl/view_news.php?id=466
Solo

INTERNATIONAL EXCHANGES/RESIDENCIES

2025 Podium Zuidhaege Assen, Netherlands Reaserch in ceramic studio in the

COMMISSIONS

2023 Found in Sand Fontys Tilburg, Netherlands Residency at WijWest community center in Tilburg. wijwest.nl/activiteiten/doe-je-mee-

relation with local community. Supported by Mondriaan Fund. podiumzuidhaege.nl/kamila-wolszczak-nieuwe-artist-in-residence-bij-podium-zuidhaege/

2024 Kunstfort Vijfhuizen, Netherlands st-lab.katherinaheil.de/

2023 Stichting de Resident Amsterdam, Netherlands Found Voices of Matter, site-specific project engaging local community from Amsterdam-West. www.stichtingderesident.nl/over-ons

2019 Witte Rook Breda, Netherlands SUWaczek is de kleinste kunstgalerie in Breda uitgevonden door Kamila Wolszczak en gemaakt met kinderen. Elk van de jonge kunstenaars verzamelde 75 objecten. Deze objecten, of kleine schatten, gaan over gemeenschappelijke verhalen uit Polen en Nederland. Ze komen uit twee culturen waarmee deze jonge kunstenaars goed bekend zijn. De objecten werden getransformeerd in tweetalige, kleurrijke helden van het dagelijks leven. Deze expo is te vanaf zaterdagmiddag 26 oktober t/m 10 november a.s. te zien in de NEXT entree buitenvitrine. Scan de QR-code en luister naar de SUWaczek-gids in het Nederlands, Pools of Engels. https://stedelijkmuseumbreda.nl/artikel/pop-up-expositie-kamila-wolszczak witterook.nu/artikelen/connecting-communities-during-suwaczek/

2019 Cross Attic Prague, Czech Republic PARApeformance on residence in Cross Attic, presentation of Ring #4 SISTERHOOD performance. crossattic.com/page/2

2018 Malta Festival Poznań Poznań, Poland The main theme of this year's Malta Generator – the urban section of Malta Festival Poznań – is "doubting locality". One of the main ways of working with this issue are the "The architecture of relations" residencies implemented by artistic duos on Poznan estates, which were constructed in 1930s as a part of a social residential estates program. Inhabited until this day, they are the epitome of architectural projects the

aan-een-walkshop-voor-een-nieuw-kunstproject-in-de-wijk/

creators of which believed that engineering designs have the power to change social relations, elevating them above merely designing residential buildings. This seemingly utopian thinking has for a time been a dream put to action and offered the opportunity to have relatively decent living conditions to those who were for various reasons excluded. The residencies are held by duos of artists from various parts of Poland: Michał Mioduszewski and Arek Pasożyt, Kamila Wolszczak and Marcin Zalewski, Karolina Włodek and Adam Martyniak. Marcin Zalewski and Kamila Wolszczak became fascinated with the space of the Social Welfare Estate constructed in 1933. For over a dozen of years it has been a scene of an ongoing feud with the city regarding the purchase of land with preferential prices for long term inhabitants. The artists and the locals bring back one of the empty houses to life, where they created a Micro-museum of Social Remembrance "The Sarmatian Home". The museum has been open during the Night of Museums on 19 May. The artistic project will finish on 17 June with a picnic during the Lotaryńska Street Celebration Day. The "Sarmatian Home" design is a response to the lack of communal spaces, where inhabitants could work together. It is also an attempt to look at the past, the present and the future of the Social Welfare Estate, which increasingly more often becomes an object of interest for developers, who strive to introduce their own brand of "exoticism" to the location. Confrontation with personal objects belonging to the inhabitants presented on the exhibition aims to return the estate its rightful place in the communal memory of Poznanians. Creating a grass-roots institution presenting the stories and the objects belonging to the inhabitants of the estate is only one element of the residency. The artists also planned workshops for children from the local primary school no.48, there will be classes devoted to urban planning and the architecture of the estate. The effects of the teaching about the

heritage of the Welfare Care Estate and the innovative thought of the Inter-war architects will be additionally presented at a school in Southern America with which the artists have made contact. Curators: Joanna Pańczak, Agnieszka Różyńska, coordinator: Mateusz Nowacki malta-festival.pl/en/program/generator/dom-sarmackibr-kamila-wolszczak-marcin-zalewski

2018 Leeuwarden, Netherlands Let's draw our Friesland, artist in residence during Leeuwarden ECOC 2018 rotary.frl/kamila-wolszczak/

SALES/WORKS IN COLLECTIONS

2023 Gabriel Caruana Foundation Birkirkara, Malta

PUBLICATIONS

2023 Walking with speculative artefacts in public space of Amsterdam Book Soapbox Journal for Cultural Analysis Kamila Wolszczak Amsterdam, Netherlands www.soapboxjournal.net/ The publication of The 'Walking as Research Practice' (WARP) research group leaded by Prof. Dr Alice Twemlow and Tânia A. Cardoso.

2021 The Climate Plateau Catalog Warsaw, Poland climateplateau.art/Kamila-Wolszczak-3 The responsible art in public debate. Platform hosted by Propaganda Gallery Warsaw.

2019 Mediacja Sztuki (Art Mediation) Book Academy of Fine Arts in Wrocław Art Mediation department Wroclaw, Poland www.asp.wroc.pl/?module=StaticContent&controller=Main&id=121 Concept of art mediation practices.

2019 Art as a meeting Catalog Biennial of Art for Children Poznań, Poland biennaledladziecka.pl/news-biennale/biennalowa-ksiazka-sztuka-jako-spotkanie/ Biennial of Art for Children, catalog with a text about my project SUWaczek LAB (Children's Art Gallery)

2019 Kiwi z PL. Opowieści performerów Book Artes Liberales University of Warsaw Warsaw, Poland kiwizpl.pl/

2016 16th Media Art Biennale WRO 2015 TEST

EXPOSURE Catalog WRO Art Center Wrocław, Poland
issuu.com/wroartcenter/docs/wro2015
Text about GG SUW exhibition, 2015

REVIEWS

2022 FieldAcademy - sensorial heritage Blog/Vlog Anne Florence Neveu Amsterdam, Netherlands fo.am/blog/2022/10/28/fieldacademy-sensorial-heritage/ The text about the performative walkshop in Amstel Park. Participants and I were seeking broken artefacts in the unmistakably human park.

2021 Jennie Klein on Welcome to the lunchtime event from 10 to 4 am Website Jennie Klein United States www.flowsymposium.org/blog/jennie-klein-on-lunchtime-event-from-10-4pm

2020 Website Breda, Netherlands witterook.nu/artikelen/connecting-communities-during-suwaczek/

2019 TV Breda, Poland polonia24.tvp.pl/45076086/28102019-najmniejsza-galeria-sztuki?fbclid=IwAR1H93XjB4L58QOuptnFWVHNywc0AEoZpB3PaBeMjavy6w5UKoHLqfQI-ps

2019 Website Magdalena Kreis Poznań, Poland www.youtube.com/watch?v=DJ0IzlhvXnY

AWARDS AND GRANTS

2025 Reaserch Mondriaan Fonds (voorheen Fonds BKVB) Den Haag, Netherlands Reaserch in ceramic glazes.

2019 Grant by Marshall of the Lubelskie Grant by Marshall of the Lubelskie Region, PL Lublin, Poland Grant for artistic development.

2014 PUK SUW Polish Ministry of Culture and National Heritage Warsaw, Poland Grant of the Ministry of Culture and National Heritage for art mediation projects development.

-- Parent with child Mondriaan Fonds, Netherlands Assen, Netherlands To support residency in Assen.

SECONDARY ART-RELATED ACTIVITIES

2020 - 2020 Children's Art Gallery, Old School Amsterdam

2018 - 2018 Lecture in Izolyatsia, Kiev, Ukrainehttps://izolyatsia.org/en/project/interactive-playground/wolsczak/

2018 - 2018 How to tell an exhibition: from a visual object to a literary performance, tutor, The Ujazdowski Castle Centre for

Contemporary Art, Warsaw, PL

2017 - 2019 EEPAP Plenary trips grant for IETM Plenary Meetings

2016 - 2017 Head of Komuny Paryskiej 45: artistic/cultural and social studio. http://www.wroclaw2016.strefakultury.pl/pracownia

2013 - 2018 Art Mediator and AIR program coordinator in Wro Art Center, Wrocław



The Tree of knowing, 2025
Performative sculpture, 38x30x36



Walking Between, 2025



Cartographies of Matter, 2024



Fingers and Treasures, 2024



Tactile walk, 2024
performance, 1h



Performed Matter #1-15, 2023
ceramic and found matter



Fingers and Treasures, 2023
ceramic, collage, storytelling



Performed Matter – Head, 2023
Performative sculpture, 28cm x 26.6 cm



Performed Matter – Hands , 2023
Performative sculpture, 1) 20 x 20.5 x 6.5cm and 2) 22 x 18 x 8 cm



Invisible relations: more-than-human perspective within public space, 2022