

# COLLECTION IN ACTION

## EDUCATION SPACE FOR KIDS

**"Collection in action" is the Museum's first attempt to create an education space for kids based on a collection of contemporary art.**

The selection of works and their display was a result of our educators' observations and experience gathered during previous shows featuring the Museum's permanent collection: "In the Heart of the Country" and "In the Near Future." The exhibition is an invitation to learn about works of art made by contemporary artists — films, sculptures and installations presented in an interactive space, where gaining knowledge about art is fun. The works presented are either from the Museum's collection, the Filmoteka archives, or have been lent from artists.

**When? From Children's Day to the last day of the summer holidays. Time is different here — can you tell the time? Take a look at the exhibited clock!**



**In places marked with a pillow — sit down, rest, discuss!**



**In places marked with a pencil — work, touch, check it out, or draw!**



**In places marked with a crossed out hand — watch, listen, use your head and imagination, but don't touch!**

## WORKS

### Monika Sosnowska, Grating

Did you know that in the past this building was once a department store? The Museum later adopted it as its temporary space. This unusual grating was specially designed for this particular area, which is why it fits so neatly within the surrounding space. The grate is not just a decoration, but has a concrete architectural function. Although it partially separates the exhibition from the bookstore and the cafe, in fact, its twisted tentacles connect both spaces. What does this amazing shape look like to you? Grates are usually flat and straight, but this one is three-dimensional. That is why we can also call it a sculpture. In the past, less attractive and less artistic gratings were installed in entrance doors, at entrances to shops, and at staircases of apartment blocks. They were not works of art, but in the hands of an artist something commonplace may become extraordinary! The grating is the gate to our exhibition, and an invitation to visit the museum.

### Ruth Ewan, We Could Have Been Everything That We Wanted to Be

Our Museum opens at 9 am on weekdays and at 12 pm or 5 pm on weekends, depending on which clock we go by. Take a look at the clock in the exhibition — is there anything wrong with it? Was it made by an artist lost-in-time? Just like the world calendar, which consists of twelve months, a clock too has twelve components: digits. Would it make any difference if a day lasted 10 hours and a

year 5 months? How would it influence our lives? Although we all use similar clocks and watches, the time differs in different parts of the world — while the sun sets in one part of the world, it rises in the other. The clock in our Museum shows decimal time, where the day is divided into 10 hours instead of 24! Each hour is 100 minutes long and a minute consists of 100 seconds. That's why midnight strikes at 10 pm and midday at 5 am. How does the time pass for you in the Museum?

### Oskar Dawicki, Snowman of Quotes

Regardless of the temperature outside, our exhibition gives you a unique opportunity to stand face to face with a real snowman. What do you reckon is more odd — coming across a fridge among the works of art in the Museum of Modern art, or the snowman inside of it? Ours might not be the most beautiful snowman you have ever seen. It's a bit crooked, a little dirty, and lacks some basic features such as a carrot nose. But that's not what really matters — look at the buttons and you'll discover where the secret lies! The buttons are the only permanent element of the entire sculpture. They were inscribed with quotes from the philosophical works of a Roman emperor, Marc Aurelius. Art frequently conceals hidden depths. Sculptures are rarely made of such perishable materials like snow. What other materials can be used to make sculptures? Do pieces of art have an expiry date?

### Zhanna Kadyrova, Asphalt

Where do you find art? One might generally start by looking in a museum or

a gallery. But are these the only places where you can find it? Art is in the street, in the park, and among bleak apartment buildings. In cities you will come across art wherever you go. Perhaps you've seen a statue on your way to the museum? Or crossed the road on the piano-keyboard pedestrian crossing on Emilia Plater street? How about the surrounding architecture? It's also art! Lively and colorful streets are an interesting topic for artists. What would you say to moving a part of the road into the museum? The artist came up with an idea to create a sculpture made utterly of ordinary asphalt, just like the one used to build roads. We usually see asphalt as a flat and smooth surface, but the artist created a huge asphalt ball. What it shows is that ordinary materials can be used to create art.

### Mateusz Sadowski, Leak

What do you do when you're bored? Cardboard, string and plasticine can be used to conjure amazing and wild constructions. All you need to do is close your eyes and use your mind to hover, colour and extend them. Think of what might happen if objects could come alive! Can artists make art of what they find in a drawer? Mateusz Sadowski searches for inspiration in what he has at hand. He uses grey carpet, planks, screws and cardboard boxes to create new mysterious lands complete with bizarre inhabitants. Animation serves to put the figures in motion, letting them stroll in the woods of little grey carpet loops. When looking at it in close-up we become voyeurs of the first steps they make. Listen intently to the sounds of this bizarre world. Don't they sound familiar? Can you recognize them?

## Oskar Hansen, Two didactic apparatuses

Does an architect design buildings only? The distinguished architect Oskar Hansen painted, made sculptures, and was an outstanding teacher to many artists representing various artistic forms. Hansen developed versatile exercises, games and artifacts that let artists understand how colours and compositions work. His didactical apparatuses developed imagination and taught different ways to observe the world. Colourful, movable elements welcome you to a play. Feel free to rotate them or put them together to create your own compositions. You can notice that due to colours used, the apparatuses look a little bit like pictures in frames that, thanks to their movable elements, become a spatial sculpture.

## Francis Alÿs, Sleepers

In the distant country of Mexico, an artist walks down the streets of its capital city finding there the source of his greatest inspiration, and a space for his artistic work. Francis watches the surroundings in search of intriguing stories and characters. During his strolls he always carries a camera or a camcorder so he can later share what he's encountered on his way. This work is a collection of photographs of people and animals taken in their sleep in broad daylight, during what Mexicans call siesta. Both people and cats or dogs travel to distant lands of their dreams. However, it's only an assumption — after all, all we can see in the photos are figures that do not move. Their motionless bodies seem completely defenseless. Pay attention to the framing, all of the photos were taken at pavement level. What have you dreamt about recently?

## Yona Friedman, Iconostase (Protenic Structure – Space Chain)

It's time to fantasize about architecture! Here's a mobile building, it can be easily moved, reconstructed, and enlarged. The work resembles a set of hula-hoops fixed together with tape and is the Museum's own original project. What makes it so unique? The work is a dialogue with a Polish architect Oskar Hansen, who had many insane yet ingenious ideas. The Open Form was one of them. It was about creating the work in such a way that viewers are able to "complete" it on their own using their imagination. It works just like completing someone's unfinished drawing, but this time it is the artist's intended procedure that allows for countless possible outcomes. Friedman's museum is open and changeable; you only have to move your head in order to see the building!

## Wojciech Bąkowski, I see things that are not there

Are you afraid of the dark? Is there something lurking in the shadows? Sometimes, when it's pitch black, we

start hearing strange noises or seeing eerie, mysterious shapes. Where do they come from? Or maybe we're just seeing things that are not there? Is a dark room filled with sounds a work of art as well? Go inside and listen to the strange voices. Where does the noise come from? What does it resemble? Is it pleasant, or do you find it rather unnerving? The artist created this installation after his friend told him he was seeing "things that are not there." Try to look around the room. Perhaps you will notice something. Pay attention to the color of the room. If it were yellow or green, would it feel different?

## Piotr Bosacki, The Grim Reaper

The Reaper is a film character invented by the artist. He's a very fidgety creature trapped in a quadrant grid, constantly looking for a place for himself. He lives in a net, and his existence is only possible thanks to the immense friendship between a nail and a rubber. The rubber tends to be naughty, but it needs to follow the nails to allow Reaper to move. At the same time the nails cannot jump at random places, as then our hero loses his shape. All the elements must work in a predetermined order. What do you think: Who keeps an eye on him? In the world of art it is often true that the simplest solutions are the best. The film about the Reaper shows how little we need to tell an interesting story and to imagine a different world. Try and guess how that work was made. Can these objects really move of their own accord?

## Wiktor Gutt & Waldemar Raniszewski, Grand Conversation

How do two artists talk? How do people from different countries communicate? There are several thousand languages in the world. Is it possible to communicate via body language, gestures or images? Two artists explored the issue of talking without words. In 1972 Wiktor Gutt painted Waldemar Raniszewski's face, who in turn responded by making a mask with a similar image. That event initiated a long-lasting artistic exchange between the two artists. Take a look at the creation dates of this work — it's lasted a really long time! The artists made a record of their conversation in the form of photographs and have complemented it with rhythmic music. Doesn't that conversation resemble an odd ritual? How would you express your thoughts with artistic means?

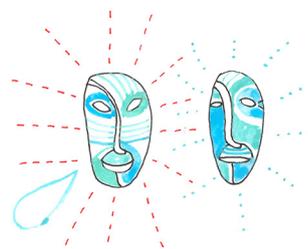
## Artur Żmijewski, Blindly

Have you ever tried to paint with your eyes shut? It's a difficult task! Artists often cross various boundaries. Artur Żmijewski organized workshops for the blind and visually impaired and asked them to paint either a self-portrait, an animal, or a landscape. The effects were beyond belief. This film documents that spectacular event. How do people who are visually impaired learn the world?

Often it's with senses other than sight: mostly with touch. They can feel certain shapes; they do not know how those look or how to reflect them. They could not see the reflections of their own faces in the mirror, so they have no way of knowing what they look like. They sense the world in their own distinct way. For the blind, imagination plays a key role. They can make their own images in their minds and later on try and paint their own reality. It shows that art is available to all of us.

## Tadeusz Kantor & Mieczysław Waśkowski, Somnambulists

The paintings shown in museums are typically completed works — the viewers see the end result of the artistic process. But perhaps the process of creating art is worth considering too? To artists who love experiments, painting does not necessarily mean something completed, neither does it require the use of canvas! For instance, some artists in the past would spatter and spill paint to create a painting. The colorful compositions did not show anything concrete; what mattered was coincidence in the act of making. The artist simply couldn't foresee the outcome of their work. This work shows an unusual act of glass painting filmed nearly 60 years ago! The paints mingle together, shiver, sparkle, and even create whirls. In this constant, dance-like movement, the paints look as if they were alive. What do you think they resemble?



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### Project organised in the framework of

