



FRIENDS,

2020

KATARZYNA KOZYRA FOUNDATION

KATARZYNA KOZYRA FOUNDATION SUPPORT PROGRAM

Dear **FRIENDS,**

the present times are challenging for everybody. Even more so for women. The spread of the coronavirus and the worldwide economic crisis will make our work more difficult still. But we don't give up. We will continue to fight in defence of the freedom of thought and gender equality.

The Katarzyna Kozyra Foundation, as you know, has been created to support the work of female artists. Its many initiatives included, for example, a series of exhibitions of Women Commentators – a project which gave voice to young Russian and Ukrainian artists who live in countries where freedom of expression is not always allowed. One of the most recent investigations that the Foundation carried out, Little Chance to Advance, has revealed the huge underrepresentation of female teachers in Polish Art Academies.

The Foundation is also currently working on numerous projects, which include an exhibition of Urszula Broll, a recently deceased artist who unfortunately did not live to see sufficient recognition for the important work of her life, as well as an archive of statements and works by female artists from the Visegrad Group. The recent cuts in the financing of NGO's providing social and cultural support for women, make the raison d' être of the Katarzyna Kozyra Foundation even more justified.

It is why I ask you to join the group of the Foundation's Friends and support us with a financial contribution so as to help the Foundation implement its program in support for women artists, consisting of research projects, exhibitions, book publications, seminars... I do not ask you for this commitment in exchange for nothing. Instead, I would like to offer to potential members exclusive access to a range of specially dedicated activities organized by the Foundation.

For example, this year a group of women artists from four countries (Poland, Hungary, Czech Republic, Romania and Slovakia) have presented u with their works to be reproduced in editions of 20 copies each, which will be distributed among our Friends as a token of gratitude for their donations. These are works of great value, whose worth will grow with the years as we expand the collection by inviting ever more women artists from other countries.

I thank you so much for your support which will allow many artists to continue to work, develop and hope for a better future.

Katarzyna Kozyra

The Katarzyna Kozyra Foundation was established in June 2012 in Warsaw.

The main goal of the Foundation is **to support actions** for public benefit in the areas of culture and arts. We aim to take part in improving local and interregional development through informing about, as well as cultivating and consolidating society's cultural needs. We reach our goals through — in their broadest sense: display, educational, archiving, and publishing activities.

What sets us apart from the other foundations engaging in modern art is our focus on the support **of women** in the field of culture whose projects have a great impact not just on art but also on society.

We focus on multidimensional, interdisciplinary events, which provoke a broadened discussion in various communities **and raise perspectives.**

The idea behind the Foundation is to hold a dialog, create relations, and break stereotypes skewing the way of thinking about art.

Drawing on the experience of Katarzyna Kozyra, the Foundation spreads her ideas by documenting and supporting upcoming **female artists**, as well as Katarzyna herself.

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female artists

join the Foundation support program

and

BECOME A FRIEND

FRIENDS, get

A newsletter listing the most up to date information about events dedicated to women in the field of art and culture organized by KKF, its partner international organizations and most significant institutions focused on the topic of women in art.

The KKF newsletter will also report the stages of research conducted by the Foundation regarding the situation of women artists on the artscene and the art market.

Exclusive invitations to private views of Katarzyna Kozyra's exhibitions in the galleries and art institutions around the world.

Personal invitations to join closed seminar sessions in Warsaw with the participation of outstanding artists and prominent critics, philosophers and writers. A copy of selected books and publications released by the Katarzyna Kozyra Foundation and discounts on other KKF products.

Personal invitations to all the events organized by the Katarzyna Kozyra Foundation. Invitations to special FRIENDS meetings.

Prints selected from the new edition of works: the 2020 Friends' Collection of the FKK (or from the spared Collection 2019).

For the 2020 collection of the Friends project of the Katarzyna Kozyra Foundation, 15 artists from Poland, Hungary, the Czech Republic, Romania and Slovakia have donated their works to be reproduced in editions of 20 copies, approx. A4 (210 x 297mm) printed on 300 x 400mm Hahnemühle paper, numbered and signed in pencil, 14 in Arabic numbers, to be kept together as a whole series, and 6 in Roman numerals, which can be given individually. They are a series of fantastic works that make us happy to collaborate with women and for women. We thank the artists, in the awareness that woman also means solidarity and quality.

FRIENDS, support

By joining the Katarzyna Kozyra Foundation **FRIENDS** program with a contribution beginning with 1950 zloty, you allow the Foundation to implement a program to support women artists consisting of research projects, residencies, exhibitions, lectures and seminars,

In the next months, the following projects will be carried out:

MONITORING: THE PRESENCE OF WOMEN IN ART INSTITUTIONS AND ART MARKET

The apparently equal presence of women in the cultural system is a very fragile state that requires constant control. As a continuation of the "Little Chance to Advance" survey from 2016, the Katarzyna Kozyra Foundation will monitor the situation of women in selected areas of cultural life in Poland in the changing situation after 2015. We will analyze the changes taking place in the management teams in cultural institutions, the participation of women in competitions to positions in public institutions and private galleries, as well as the salary gap between women and men art workers.

SUPPORT YOUNG FEMALE ARTISTS AND ARCHITECTS:

The Foundation will hold meetings and discussions focused on investigating the reason for the weakness of the presence of women in international architecture.

DATABASE: CENTRAL EASTERN EUROPEAN WOMEN ARTISTS

The project aims to create an online archive and a platform for cooperation between artists and art institutions in Central and Eastern Europe in order to discover, rediscover and promote the most valuable women artists.

EXHIBITIONS, SEMINARS AND LECTURES: REDISCOVERING DISAPPEARED WOMEN

A series of exhibitions, seminars and lectures finalized to rediscover great women (artists, philosophers, scientists) that produced colossal changes in the society, but are at the present generally unknown. An important event, temporary suspended due to the outbreak of the Covid-19 in all of Europe, is the retrospective exhibition of Urszula Broll, a great artist whose work is still awaiting better recognition. Join the Foundation "**FRIENDS**" program today: show that you are a responsible citizen who cares about the equality of genders. And help realize more tangible projects aimed at reducing inequality.

FRIENDS, collection

As a token of gratitude for the **FRIENDS** supporters,
15 artists have dedicated an unique collection of their artworks.

To thank you for your support of 1.950 PLN (450 EUR) or more, you will
be given a work chosen from the selection of 15 different artists from
Poland, Hungary, the Czech Republic, Romania and Slovakia.*

With a donation of 2.950 PLN (650 EUR) or more, you will get a work
chosen among the diptychs of the collection. With a donation of 22.000
PLN (5.000 EUR) or more, you will get the entire series of editions.**

*The Natalia LL or Goshka Macuga prints are to be given only in sets of three
for a donation of 5.850 PLN (1.350 EUR) or more. That means that either print
of Natalia LL or Goshka Macuga plus free choice of two other artists' works.

**You can join the Friends' group also with less, starting from
400 PLN. With 1000 PLN or more, you can select a work among
those made available by Katarzyna Kozyra for the 2019 collection.

The FRIENDS' PROJECT 2020 was made possible
thanks to the work of Anna Lazar and Maria Ruberz.

Thanks to Ewa Kanigowska for the English proofreading.



Elżbieta Jabłońska

born 1970 in Olsztyn, Poland. She lives and works in Bydgoszcz. She works in different media, expressing various issues of spacetime relativity and the woman's role in society. The art of Elżbieta Jabłońska, often described as post feminist, offers an amiably ironic commentary on the status and role of women in a traditional society, interweaving women's everyday activities into art in a good natured way. Her oeuvre has a universal dimension, imparted by the autobiographical aspect of her work which reflects the mundane life of modern day mothers. Although Jabłońska does not perceive her situation as oppressive, it would be hard to deny that there is a clear critical aspect to her work, revealed in her penetrating analysis of social roles and cultural conditioning. She refers to her own oeuvre as “turning anger into laughter”.



Elżbieta Jabłońska, Superwoman, 2002



Katarzyna Kozyra

born in 1963, points to the most important issues of human existence: identification, identity, transgression. She acts in the realm of cultural taboos referring to the bodily nature of humans, and to certain stereotypes and behaviour in the context of social life. She questions and overcomes them while stirring controversy and (usually) subjecting herself to the criticism of the outraged critics. She forces us to rethink and verify the settled order of values by unveiling the facts of reality. Sometimes she resorts to irony, as she did in the series of works in which she made an appearance as Lou Salomé, as a domina with Nietzsche and Rilke dressed in dog costumes.



Katarzyna Kozyra, Lou Salome, 2006



Goshka Macuga

born 1967 in Warsaw, lives in London. She works across mediums from Jacquard woven tapestries to sculptures and robotics. Macuga plays the role of a curator and archivist within her practice. Her installations often incorporate other artists' work. Commonly she makes site specific works that require many months of historical research. Macuga's selection of material is subjective with everything considered equal – a natural history specimen juxtaposed with a mannequin, a national masterpiece with a scribbled note. She was one of the four nominees for the 2008 Turner Prize and she participated in many important exhibitions, such as as the 13th Documenta Kassel or 8th Berlin Biennale.



Goshka Macuga, Liberty, 2020



Paulina Ołowska

born 1976, is a Polish artist who lives and works in Rabka-Zdroj, Poland. She is known for her paintings, sculptures, performances, and collages, most of which are inspired by remembrance and nostalgia. She studied at the School of the Art Institute of Chicago (1996), Fine Arts Academy in Gdańsk (2000), and the Rijksakademie in Amsterdam. Her work quotes from a wide range of utopian Modernisms: the Russian avant-garde, Bauhaus, Esperanto, Polish cabaret theatre. But it is those projects that deal specifically with the lost visual symbols and cultures of Poland during the Cold War for which she is best known. Her works can be found in the collections of Centre Pompidou, Museum of Modern Art in NY, Tate in London. "New York Times" called Ołowska "Poland's Most Optimistic, Backward-Looking Artist".



Paulina Ołowska, Modernistic Portrait, 2000



Natalia LL

born in 1937 in Żywiec is one of the best-known multimedia artist in Poland. She studied at the State School of Fine Arts (currently the Academy of Fine Arts) in Wrocław. From 1970 to 1981 she ran, together with Andrzej Lachowicz, Zbigniew Dłubak and Antoni Dzieduszycki, the PERMAFO Gallery. The artist uses photography as a kind of imaginary language to reach a dreamlike realm where acts have been reduced to the level of pure aesthetics and a sensual experience. The activities of the collective have largely contributed to the development of neo-avant-garde tendencies in Poland. Natalia LL's works belong to the collections of. i.a., The National Museum in Wrocław, The National Museum in Warsaw, The Frauen Museum in Bonn, The Museum of Modern Art in Ljubljana, The Ludwig Museum in Cologne, The International Center of Photography in New York, the Musée National d'Art Moderne and the Centre Georges Pompidou in Paris.

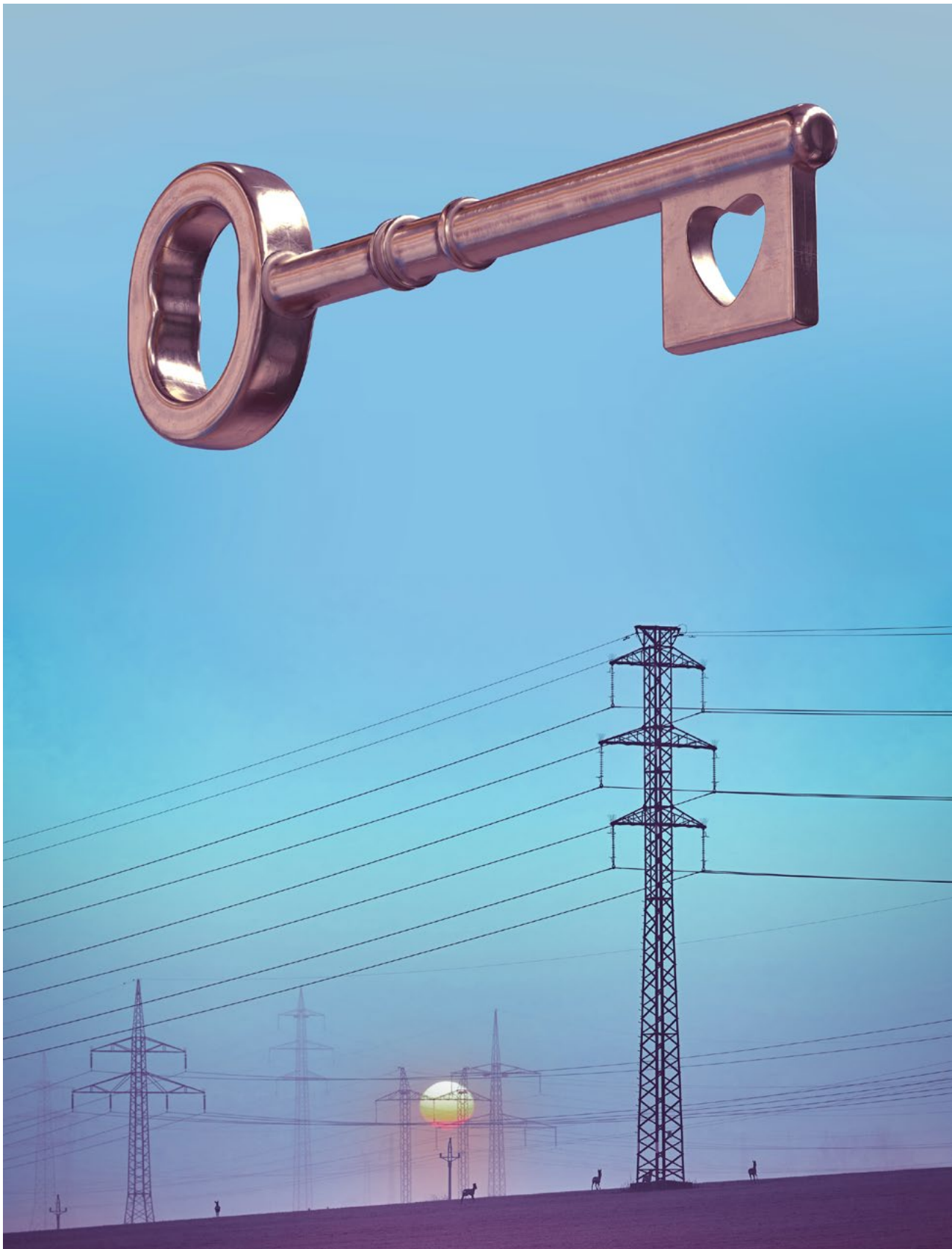


Natalia LL, Consumer Art, 1974-2020



Agnieszka Polska

born in 1985 in Lublin, Poland. Lives and works in Kraków and Berlin, video artist and photographer who creates video works employing mainly found material, such as archive photography and illustrations, which she subjects to subtle interventions. In the process, the artist changes their primary context, simultaneously creating illusions of documentation. Polska investigates the impact of documentation on its future reception. Her visually powerful explorations of lost times or half-forgotten figures turn to how the past is fictionalised and reworked. In an interview with Art Review, Polska said that, "Slow, unnaturally calm movements are present in most of my videos. I mainly work with animated films so a meditative, contemplative quality is also present in the process of production, which is very important for me. Each project needs a lot of time and concentration (for viewer and maker)".



Agnieszka Polska, Love Key, 2020

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[Poland]



Joanna Rajkowska

born in 1968, Bydgoszcz, Poland, is an artist based in Warsaw and London. Most of her works happen, live, and age in public space. The artist understands her projects like organisms, as she focuses on matter in its molecular or cellular dimension, its life cycle, growth and ageing. With a strong conviction that we, as humans, have failed to produce a viable, sustainable culture, she often confronts historical and sociopolitical contexts with the lives of species other than human. Tinted with disappointment, her work visualizes and questions the notion of the nature-culture divide. As a woman and a mother, she uses her own body, a biological machine and a tool that enables her to sense and understand the conditions set for her work.



Joanna Rajkowska, Greetings from Jerusalem, 2015



Jadwiga Sawicka

born in 1959, Przemyśl, Poland where she lives. Painter and photographer, who also creates objects and works in public space. From the late 1990s, her pictures have involved words and phrases lifted from the mass media. Sawicka's "written painting" uses words devoid of any real content, which only briefly catch our eye amid the stream of media. We are invited to reflect on life in the "information age": nowadays the problem is not a lack, but a barely endurable avalanche of information vying for our attention. Sawicka's linguistic communiqués are in contrast with the traditional technique she uses to express them (oil on canvas).



Jadwiga Sawicka, Tights, Bra, 1996 (diptych)



Marianne Csáky

born in 1959 Budapest, Hungary, is a writer and sculptor, currently lives and works in Budapest and Brussels, and has spent longer periods of time in South Korea, the United States, France and Germany as a resident artist. She regularly publishes poems, essays and translations. In her early works - sculptures made out of pieces of waste wood and plaster - language, desire, subjectivity and the androgynous nature of soul and mind were in the focus of her interest. Csáky has also created complex spatial constructions which modelled the shifting, alterable and unstable nature of our views, beliefs, judgements and - first of all - the unstable nature of our identity. From 2000, her interest have turned towards the personal and small community history. These series of works are based on the appropriated past of her family, an experiment with the nature of memory and a post memory work.



Marianne Csáky, Perhaps in Space - Mom's Garden, 2013

[Hungary]



Orshi Drozdik

born 1946 in Hungary. She lives and works in both New York City and Budapest, splitting her time between lecturing and working as an artist. She creates drawings, paintings, photographs, etchings, performances, videos, sculptures, installations, as well as academic writings and fiction that explore connected themes. Through her work she explores motifs that undermine the traditional and erotic representation of women. Her working method, based on critical analysis of meaning, influenced her contemporaries, her students and later generations of women artists. Her works can be found in several major collections such as the Museum Moderner Kunst (Vienna) and the Ludwig Museum Budapest.



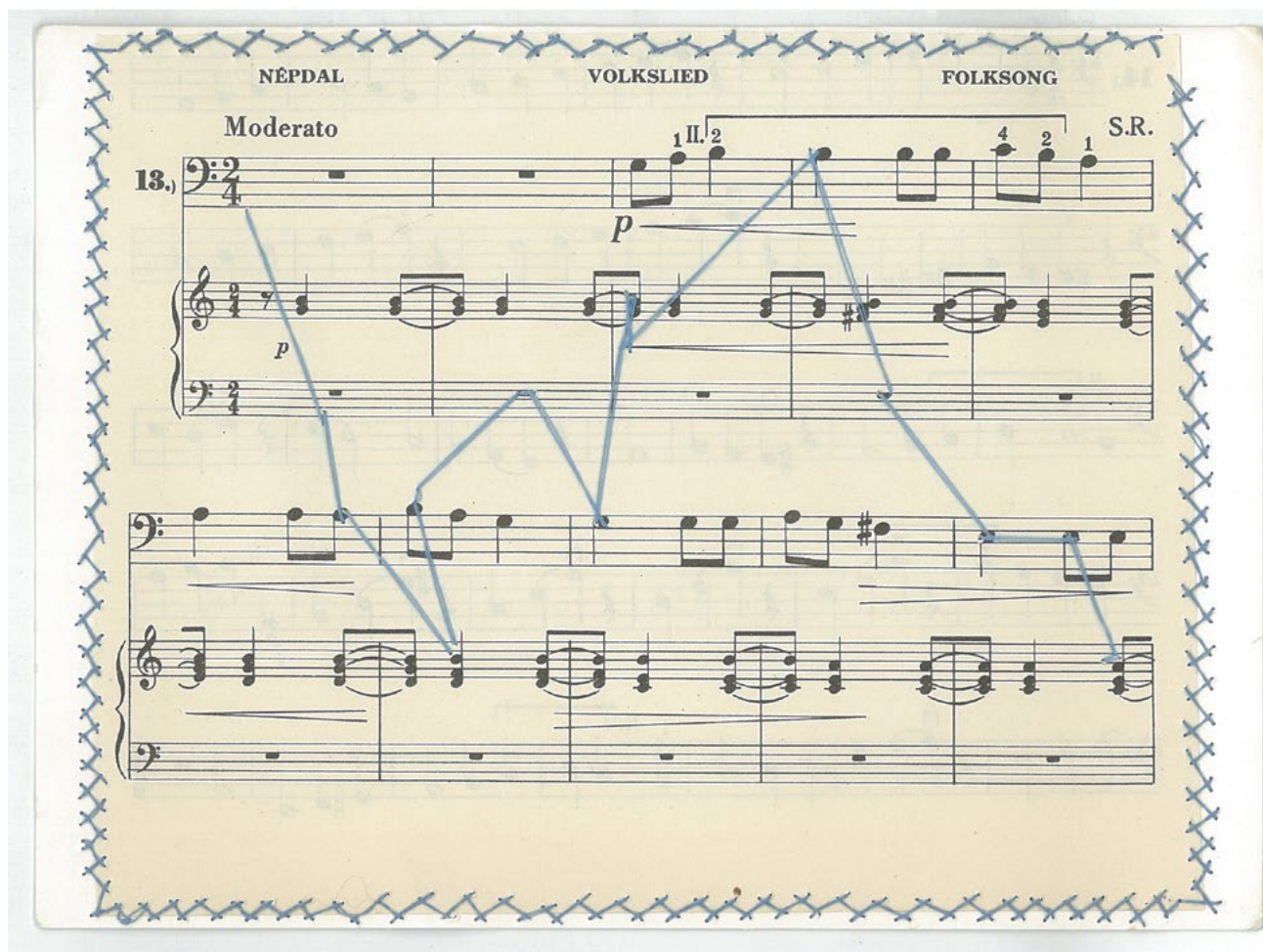
**Orshi Drozdik, Girl with Backsack
(Malevich Boy with Backsack), 2014**

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Katalin Ladik

born 1942 in Novi Sad, former Yugoslavia. She is a Hungarian artist and poet who creates sound and visual poems, performance art, writes and performs experimental music. She explores language through visual and vocal expressions, as well as movement and gestures. She has participated in several exhibitions, e.g. Documenta 14 in Athens at the National Museum of Contemporary Art. As Marta Dziewańska wrote: "Katalin Ladik's art is founded on movement. Everything is set in motion, in constant flux and transformation; there is no imitation, representation, narrative. Even the direction of movement is not defined (to define it would be to stymie it), changing dynamically and overcoming all in its path."



Katalin Ladik, Folksong in Blue, 1981

[Hungary]



Ilona Lovas

born 1948 in Budapest. She is a pioneering artist who has a special place in the history of Hungarian and international female art. She started her career specifically as a textile artist and works with installations, photographs and video. Her works have been characterised by environmental consciousness, political dedication and her advocacy of religious faith and a female viewpoint. She draws the viewer into her meditations, prayers and pilgrimages and opens up a personal, spiritual path, inviting the viewer to follow her. She teaches at the University of West Hungary in Sopron.



Ivona Lovas, My Hands, 2010 (diptych)



Veronika Bromova

born 1966 in Prague. She is one of the best known multimedia artists in the Czech Republic with exhibitions in many galleries in Europe and the USA. Her works are also placed in important public collections of the Czech Republic and around Europe, for example, the Czech National Gallery, Centre Georges Pompidou, Museum of Modern Art in Paris, and Moderna Museet Stockholm. She often uses computer manipulation or adds objects. Her models are herself or those around her. The results go beyond mere portraiture or narcissism. She represented the Czech Republic at the 1999 Venice Biennale.



Veronika Bromova, Verogate G, 2007-2018



Kateřina Šedá

born 1977 in Brno is a Czech artist focused on conceptual art and social art. Seda has described the themes of her work as the quotidian, location, and individual storytelling, stating that “In all my public actions, I try to create an exchange between people in their everyday spaces”. Her projects often involve members of her family or people from small villages and encourage communication between people, combining urban planning, everyday life, politics, and private relationships through social investigations.



Kateřina Šedá, No Light, 2018 (diptych)

KATARZYNA KOZYRA FOUNDATION



[Romania]
and
[Slovakia]

Anetta Mona Chisa & Lucia Tkáčová

have been collaborating since 2000. Anetta Mona Chisa was born in 1975 in Romania, Lucia Tkáčová in 1977 in Slovakia. They live and work in Prague and Vyhne. They convey their feminist skepticism questioning the effects they produce on art-making and the society as we know it. Their discursive practice, which is both visual and theoretical, does not rest upon the utopian dream of merging life and art, but opens up the possibility to think about both art and life differently. Everything and everyone is a fair game for their provocative, irreverent videos, installations, performances, and text-based works.



Anetta Mona Chisa & Lucia Tkáčová,
Caryatids, 2013

KATARZYNA KOZYRA FOUNDATION

In the next years the Katarzyna Kozyra Foundation Support Program will be continued with the participation of other, internationally acclaimed women artists, who will help the Foundation achieve its statutory goals.

KATARZYNA KOZYRA FOUNDATION

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