

A pair of feet wearing black high-heeled shoes with a distinctive red star-shaped heel design. The shoes are positioned on a light-colored, reflective surface. The background is a soft, out-of-focus light blue.

# FRIENDS, 2021

KATARZYNA KOZYRA FOUNDATION

## DEAR FRIENDS,

*While the previous year has had an unprecedented impact on our lives and the cultural industry has faced many limitations, the Katarzyna Kozyra Foundation has managed to persevere and continue our work in the best way we could. Many of our activities were moved to the digital sphere and despite delays and obstructions to our real life events and exhibitions we managed to organise several important shows. However while the coronavirus continues to threaten us, we cannot fail to observe the ongoing sociopolitical injustice and limitations to freedom which we are still experiencing in our region. While women in Poland continue to struggle in the name of their basic reproductive rights, our eastern neighbors are facing the atrocities of an overbearing regime, abuse of basic human rights while others are leading their daily lives alongside an ongoing armed conflict. This year we set out to acknowledge the brave role that female artists are taking on to take voice in these contexts. Women who are not just observers but active commentators and game changers. This year the FRIENDS collection is dedicated to them.*

*The 2021 FRIENDS collection which is available to the supporters of the Katarzyna Kozyra Foundation has been assembled thanks to the generous collaboration of the best female artists from the Ukraine, Belarus and Poland. By donating their works these remarkable women not only help us to continue our work but also shed some light on today's times, in the social and political realities we function in.*

*We invite you to join us in our expression of solidarity with our neighbours and to donate in order to support our continued efforts to work in the name of empowering women in the arts field. By supporting our foundation and joining the circle of Friends you play an active role in helping us implement the research projects, exhibitions and book publications we are working on.*

*In the following pages we are pleased to present the FRIENDS, 2021 collection composed of limited editions of photographic works of 15 renowned artists which are available exclusively to the supporters of our Foundation. We hope that the presented works will engage and move you and as much as we enjoyed working on this year's edition.*

*We wish to thank you for your continued attention and support.*

Katarzyna Kozyra  
President of KKF

Marek Zaliwski  
President of FRIENDS,  
President of the Supervisory Board, KKF

## KATARZYNA KOZYRA FOUNDATION

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.

## FRIENDS, SUPPORT

By joining the Katarzyna Kozyra Foundation FRIENDS program with a financial contribution, you allow the Foundation to implement a program to support women artists consisting of research projects, residencies, exhibitions, lectures and seminars. In the last year we were able to realize several projects which are important to our mission:

- The “Urszula Broll. Atman Means Breath” first complete retrospective catalogue and exhibition of the artist at the Xawery Dunikowski Museum of Sculpture at Królikarnia Palace Division of the National Museum in Warsaw, which was a research project developed in the frame of the “Discovering and Rediscovering Female Artists” programme. In 2021 The exhibition travelled to the Karkonoskie Museum in Jelenia Góra and will also be shown at the BWA Gallery in Bielsko Biała, Poland.
- Over the past year the Foundation has developed the international “Secondary Archive” project ([secondaryarchive.org](https://secondaryarchive.org)) establishing an online platform of knowledge representing three generations of female artists from Central and Eastern Europe. Having begun from the Visegrad countries, this year we are now further developing the archive to include profiles of artists from Ukraine and Belarus thanks to our partners: the Artsvit Gallery in Dnipro, Ukraine and the The Goethe Institut in Minsk with the founders of the Y Gallery from Minsk - which unfortunately has had to cease their functioning after 11 years due to the current situation in Belarus.

- We published and promoted the Polish edition of the book “Why There Are Great Women Artists in Ukrainian Art” (Published by the Pinchuk Art Center, edited by Kateryna Iakovlenko) which marks one of the first attempts to tell the history of Ukrainian art through the lens of gender, covering the period from the end of the 19th century to the artistic experiments of the early 21st century.
- Together with the Program Gallery and The PSW Foundation for the Promotion of Contemporary Art we organised the INDEPENDENT PARTICLES – POLISH COUNTERCULTURE (1967 – 1975) exhibition in Warsaw. Curated by Kamil Sipowicz, the exhibition presenting archival photographs documenting the cultural movement and rebellion of hippies, outsiders and independent artists against the communist regime of the 1960s and 1970s.
- We opened Katarzyna Kozyra’s “Model World” exhibition created especially for the Institute of Industrial Design. The installation consisted of several hundred objects used by the artist in her projects to date, creating a summary of symbols from Kozyra’s 25 years in art.
- Katarzyna Kozyra’s exhibition at Concordia Design in Poznań organised together with the VOX Artis Foundation was a public space intervention spread on over 600 sqm facade of the Bałtyk highrise in the center of Poznań – an imprisoned Katarzyna Kozyra from her 2008 work “Summertale” – a woman with a gag in her mouth represents an ideal of femininity that is desired by a large part of today’s society.

## FRIENDS RECEIVE

- The KKF newsletter listing the most up to date information about events dedicated to women in the field of art and culture organized by KKF and its international partner organizations as well as our findings regarding the situation of women artists on the artscene and the art market.
- Exclusive invitations to private views of the foundations exhibition projects as well as Katarzyna Kozyra’s shows in 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.
- Copies of selected books and publications released by the Katarzyna Kozyra Foundation and discounts on other KKF products.
- Personal invitations to events organized by the Katarzyna Kozyra Foundation. Invitations to special FRIENDS previews and meetings.
- As a token for an appropriate monetary donation prints selected from the new 2021 edition of works or chosen works that are still available from the 2020 and 2019 FRIENDS Collections.



## FRIENDS, 2021 COLLECTION

For the 2021 collection of the FRIENDS project of the Katarzyna Kozyra Foundation 15 female artists from Poland, Belarus and Ukraine have donated their works to be produced in limited editions of 20 copies, printed in approx. A4 (210 x 297mm) on 300 x 400mm Hahnemühle paper, numbered and signed in pencil in 14 sets in Arabic numbers, to be given together as a whole series, and 6 copies each in Roman numerals, which can be selected individually.

We sincerely thank the participating artists for their contributions which exemplify comradeship and sisterhood among women from our region which the foundation wishes to manifest and embody with every following undertaking.

To thank you for your support of 2.000 PLN (450 EUR) or more, you will receive a work chosen from the selection of 15 works.\*

With a donation of 2.400 PLN (550 EUR) or more, you will receive a chosen diptych from the collection.

With a donation of 4.000 PLN (900 EUR) or more, you will receive a (chosen) triptych from the collection.

With a donation of 22.000 PLN (5.000 EUR) or more, you will receive the entire collection set of 20 prints of the 15 artists, plus a personal token of gratitude from Katarzyna Kozyra.

\* The Zofia Kulik print is to be given only in a set of two (free choice from any of the other artists' works) for a donation of 4.000 PLN (900 EUR) or more.

You can also join the FRIENDS group starting from a donation of 400 PLN to gain access to the FRIENDS program advantages. From 1000 PLN or more, you can select a work among those made available by Katarzyna Kozyra from the [2019 collection](#). Sets from the 2020 collection are also still available. To see the works [click to last year's catalog](#).

## Aneta Grzeszykowska [Poland]



Aneta Grzeszykowska was born in 1974 in Warsaw. She mainly uses photography and film, emphasizing their performative dimension. The leitmotif of her work is the analysis of self-creation processes. In her works Grzeszykowska analyzes the possibility of escaping from the cultural and artistic identity-shaping stereotypes. She has taken part in many important international exhibitions, such as the Berlin Biennale (2006) and La Triennale in Paris (2012). Her works are in prestigious museum collections, including: Center Pompidou in Paris, Salomon R. Guggenheim Museum in New York, Fotomuseum Winterthur, Museum of Modern Art in Warsaw. Grzeszykowska cooperates with Galeria Raster in Warsaw and Lyles & King in New York.

The driving idea in Grzeszykowska's work is the question of how possible it is to escape cultural and artistic stereotypes in shaping identity. In various ways Grzeszykowska takes apart her own image and manipulates the vision of her body, ultimately reaching towards a sculptural substitute. In the work from the *Private Archive* series, the artist has further re-sculpted her image from 2008 to reflect on standards of today's society.



Aneta Grzeszykowska, from the *Private Archive* series, 2008/2021



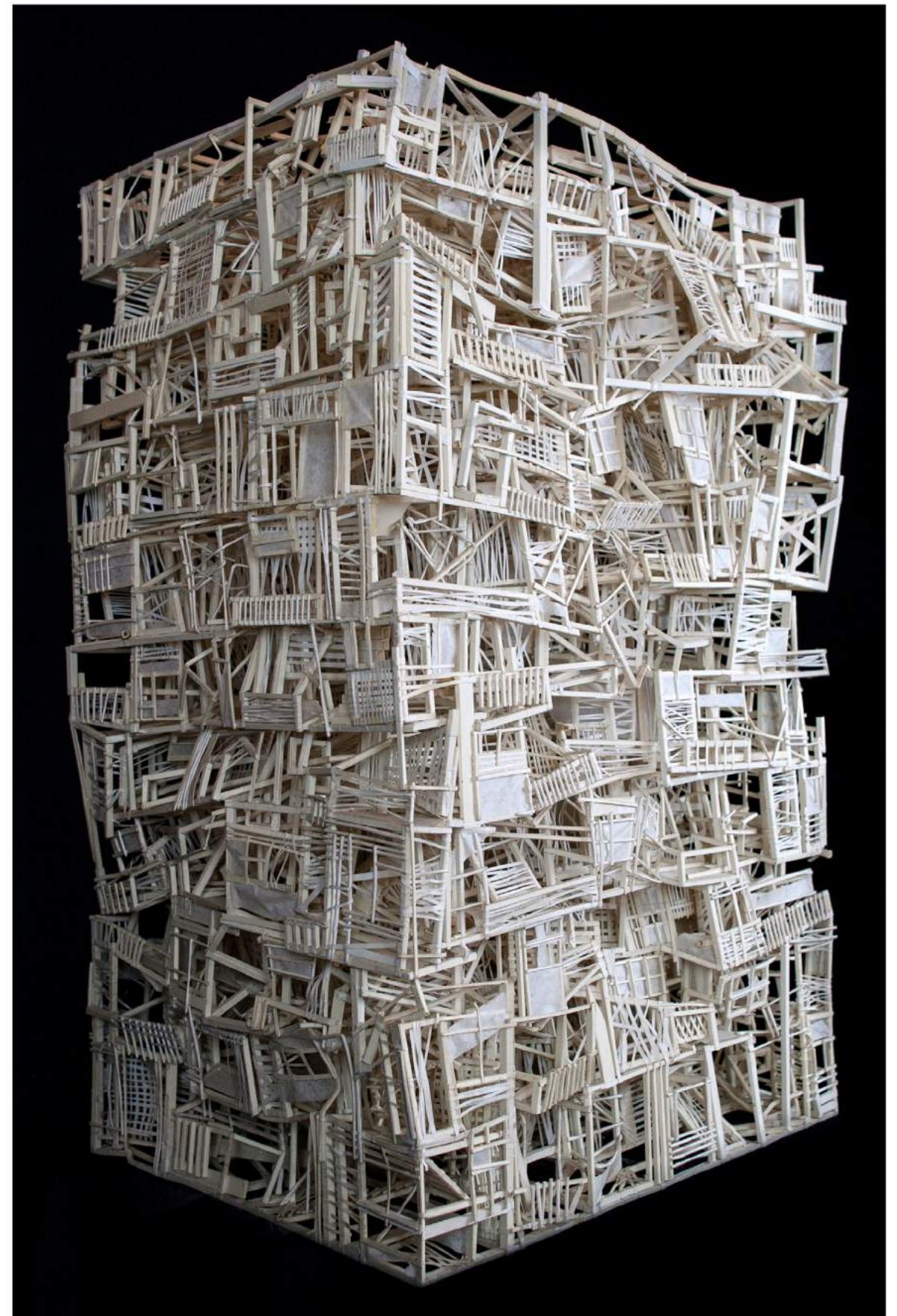
## Katarzyna Józefowicz [Poland]



Photo: Bartosz Żukowski

Katarzyna Józefowicz was born in 1959 in Lublin. She studied at the Faculty of Sculpture of PWSSP (now the Academy of Fine Arts) in Gdańsk, where she currently works as the Dean of the Faculty of Sculpture and Intermedia. Author of drawings, installations, sculptures and objects. She presented her works in the following galleries: Koło in Gdańsk, Foksal and Galeria Foksal Foundation in Warsaw, Arsenal in Białystok, Biała in Lublin, CCA Ujazdowski Castle in Warsaw. She participated in the 2nd Biennale in Berlin and the Biennale in Sydney. In 2001 she received the *Paszport Polityki* award in the visual arts category. In her artistic practice she uses mainly delicate materials such as paper or cardboard, which are made up into time-consuming sculptural constructions that require much precision and patience.

The sculpture *City* made in 1989 is an introduction to a later, more extensive work, *Cities*. Built from reclaimed paper, on the one hand, it is an attempt to create a sculptural city landscape, and on the other, a reflection of the fear of living in blocks of flats: demonic, dense, creating a feeling of being lost and not identifying with the place of residence. *City* is the piece that opened a whole series of activities based on the artist's strong personal involvement in the process of creating objects, a specialized production; from collecting and gathering, then cutting and gluing (prefabricated) elements, to creating larger organisms out of them.



Katarzyna Józefowicz, *City*, 1989



## Zofia Kulik [Poland]



Zofia Kulik was born in 1947 in Wrocław. She lives and works in Łomianki near Warsaw. In the years 1965-1971 she studied at the Sculpture Department of the Academy of Fine Arts in Warsaw. From 1971 she collaborated with Przemysław Kwiek as a duet called KwieKulik. Together, in their private apartment, they founded the Atelier of Activities, Documentation and Popularisation [Pracownia Działań, Dokumentacji i Upowszechniania (PDDiU)] which archived Polish art from the 70s and 80s. In 1987 Zofia Kulik started working individually, creating black and white photomontages - monumental compositions based on multiple exposures using precisely cut stencils. She also creates objects, installations and films.

The photograph comes from the *Archive of Gestures* series (1987-1991) a collection of nearly 700 pictures presenting a posing model (Zbigniew Libera) which became the basis for many following works by Zofia Kulik. The main topic of the *Archive of Gesture* is the rhetoric of symbols. The models' poses - or according to Zofia Kulik's terminology - his "gestures" were sourced from art history's iconography: from ancient vases, through baroque painting, to propaganda monuments. Many of these images have never been used in the artist's works. Thus far the layouts of single gestures exist in two forms: enlargements on photographic paper and digital prints.



Zofia Kulik, *Archive of Gestures det. III-10-11*, 1987–1991



## Dorota Nieznalska [Poland]



Photo: Renata Dąbrowska

Dorota Nieznalska was born in 1973 in Gdańsk, where she graduated from the Sculpture Department of the Academy of Fine Arts. She works in the field of sculpture, installation, photography and video. Her early work made use of religious symbols. She also touched upon the issues of identity, sexuality and stereotypical roles of women and men. Currently, she is interested in issues of social and political relations in the context of violence. She carries out research projects on places of remembrance, traces of memory / oblivion and history. She has participated in many group and individual exhibitions in Poland and abroad. Her works are in the collections of, among others The National Museum in Gdańsk, Kraków, Wrocław, MOCAR in Kraków, Norrtelje Konsthall in Sweden and Kunstforum Ostdeutsche Galerie in Regensburg.

The *Patronesses* (2021) lost-wax cast bronze sculptures are each a unique object without a casting form. They are patinated and polished and the spikes are sharp. The objects refer to the status of Polish women. The crowns of thorns are made in a feminine form, as tiaras or hairbands. Dedicated to the women of last year's events (Black Protests) against the limiting of women's rights and self-determination, interfering with human rights. The pieces symbolize suffering and messianism, and exist specifically in the context of the situation of Polish women. Every object has been titled with a name of a particular woman, therefore each sculpture has its assigned patronesse.



Dorota Nieznalska, *Patronesses*, 2021



## Ewa Partum [Poland]



Ewa Partum was born in 1945 in Grodzisk Mazowiecki. She is one of the precursors of conceptual and feminist art and body art in Poland, belongs to the first generation of Polish neo-avant-garde. She uses film, photography, performance, visual poetry and actions. The artist initially developed her work towards concrete (visual) poetry, then performance - pouring letters in public, private space, in the open air. From 1973, Ewa Partum also dealt with avant-garde film, and from the mid-1970s to the early 1990s, almost exclusively with feminism. In the 1970s, she exhibited her works at the Repassage Gallery.

The installation *Homer's Odyssey* (2015) was created as part of the performative piece Ewa Partum made in Palermo, Sicily as part of the "What's plain invites pattern" project organised by the Alternativa Foundation. The work consisted of 3000 paper letters taken from a passage of Homer's *Odyssey* which Partum scattered into the sea. During this time the refugee crisis was at its peak and millions people from the Middle East, South Asia, East and West Africa were landing on the shores of Sicily in attempt to escape conflict, poverty and lack of opportunities. The artist swam amongst the letters and emerged from the water making a reference to the odyssey the migrants have to undergo to save themselves.



Ewa Partum, *Homer's Odyssey*, Palermo, 2015



## Monika Sosnowska [Poland]



Monika Sosnowska, *Models*, 2007-2014, photograph by Marcelina Sosnowska

Monika Sosnowska was born in 1972 in Ryki. She creates spatial, architectural installations and sculptures. Her works exist only for a limited period of time, and then they are destroyed. Sosnowska's projects always relate to specific places. The artist makes some interventions and modifications in real or specially prepared architecture, transforming physical space into mental space and at the same time playing with the viewer's perception. She often uses a scale game, most often in the context of the human body, which affects sense of orientation. In 2003, she was awarded the prestigious Balaise Art Prize in Basel. In 2007 Sosnowska represented Poland at the 52nd Venice Biennale. The artist is associated with the Foksal Gallery Foundation, lives and works in Warsaw.

The portrayed *Models* (2007-2014) are a series of sophisticated paper maquettes, which are the basis for future, massive steel sculptures. Sosnowska's models disorient the viewer by questioning awareness of form and space. Inspired by found architectural elements that she presents as distorted and detached from their common utility.

## Anna Bekerskaya [Ukraine]



Anna Bekerskaya was born in 1987 in Simferopol, Crimea. She studied at the Tavrida National Vernadsky University. She is a photographer and digital artist. She started to work with art photography in 2008 and since 2011 she works in the technique of digital collage. Bekerska participated in curatorial and group projects in France, Germany, Austria, USA, Georgia and Ukraine. In her collages she creates utopian plots to express her own critical view of the present. She lives and works in Kyiv, Ukraine.

The work *Transition* was created during a visit to the Polish residency as part of the “Biruchiy” symposium in 2016. The theme of the symposium was “Common roots”. The work is dedicated to Ukrainian and Polish forced emigrants and migrant workers and symbolizes the condition of a person who is going through this difficult life stage.



Anna Bekerskaya, *Transition*, 2016

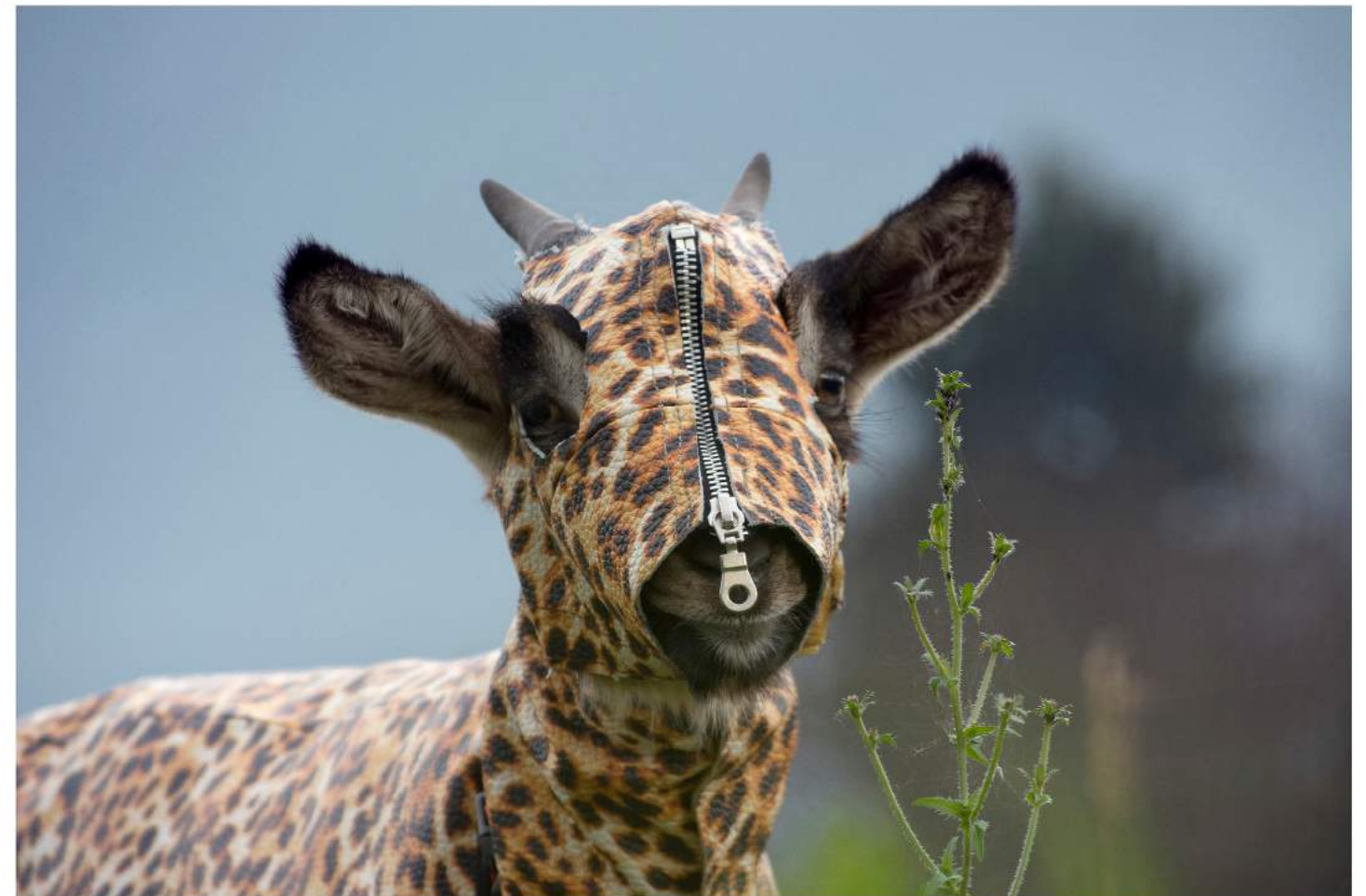


## Zhanna Kadyrova [Ukraine]



Zhanna Kadyrova was born in 1981 in Browary, Ukraine. Her art includes photography, video, performance and installation. She often develops site-specific projects. The artist's works are a critical reflection on the post-Soviet era. Kadyrova combines Soviet artistic heritage, constructivist utopias and, for example, Western pop-art. She considers the materials that she chooses to carry out her works (cement, ceramics, resin and metal) as witnesses of the global transformations of the 20th century. She lives and works in Kyiv.

The *Animalier* series (2020) was made during the artist's stay in Santa Croce sull'Arno in Tuscany a region of Italy specialized in the processing of animal skins for the luxury and fashion industry. The artist was impressed how leather production determined the economic, social and architectural outlook of the vast terrain - from specific city planning to particular ways in which public and cultural institutions function. Kadyrova designed costumes for domesticated animals and dressed them in cow-hide with leopard or tiger-like print. Transgression, inherent to the works, manifests a tension between nature and society - the imbalance which leads to the traditional roles reversal. In times of ecological crisis, endangered predators become more helpless than their herbivorous prey, while humans - super-predators at the top of the food chain - should think harder about their own vulnerability and elusiveness of the world as we know it.



Zhanna Kadyrova, *Animalier*, 2020. 1/3 (triptych)

**Zhanna Kadyrova** [Ukraine]



Zhanna Kadyrova, *Animalier*, 2020. 2/3 (triptych)



Zhanna Kadyrova, *Animalier*, 2020. 3/3 (triptych)



## Alevtina Kakhidze [Ukraine]



Alevtina Kakhidze was born in Eastern Ukraine. She attended the National Academy of Fine Art and Architecture in Kyiv and the Jan van Eyck Academy in Maastricht. Her works have been exhibited in Ukraine and internationally. She lives in Muzychi – a village in Central Ukraine, with her husband, many pets and a garden. In her house she has created a space where she creates art that she shares it with her friends and neighbours. She declares about her multi-level cultural identity, including Ukrainian, Georgian and West European mentality.

*I cannot recall when exactly I first realized that human - plant relations are pervaded by ambiguity. Ever since that moment that I cannot pin down exactly, I have been making sketches about the relationship between people and plants, and about that uncertainty and vagueness – and this about all plants! After all, I have no feelings for any specific plant.*



Alevtina Kakhidze, *Question*, 2021

## Lada Nakonechna [Ukraine]



Lada Nakonechna was born in 1981 in Ukraine. She deals with activities in public space and draws, is the author of installations and films. Nakonechna's artistic activity is fastened by reflection on the distribution of funds and the domination of the homo economicus model. Co-founder of the Hudrada curatorial collective and member of the R.E.P (Revolutionary Experimental Space) group. She is a finalist of the competition for young Ukrainian artists Pinchuk Art Prize 2009 and 2011. Finalist of the Malevich Prize 2008. She lives and works in Kyiv.

*Kikomora* (2016) was presented as a part of the artist's solo show "*The music stops. The guests are embarrassed. Pause.*" in EIGEN + ART Gallery, Berlin. Nakonechna arranged the space as a theatre set up. She collected separate objects constructed from elements of the real and the digital world and traces of the public sphere: everyday life attitudes, war and media manipulation. Following her interest in the relations between the artist and the viewer the artworks played the role of props in a play the viewer unexpectedly became part of. The camouflage suit created by hand by the artist for the exhibition space refers to the widespread practice of making hand made suits for the Ukrainian soldiers in the wake of the Ukrainian-Russian war.



Lada Nakonechna, *Kikomora*, 2016



## Vlada Ralko [Ukraine]



Vlada Ralko was born in 1969 in Kyiv. She graduated from the National Academy of Fine Arts and Architecture. Most of Vlada Ralko's works are about the human body, about what happens to it and in it, about what can happen and what is not noticeable to the ordinary eye, which is hidden not only under clothes, but also under ordinary points of view, stereotypes and imposed standards. "I have always been attracted by the differences between the inner and the outer," says the artist. Her works have been exhibited in Ukraine as well as internationally at the Lincoln Center (New York, USA), Rebellminds Gallery (Berlin, Germany), Künstlerhaus (Vienna, Austria), Saatchi Gallery (London, Great Britain) among others.

*When we were children, the adults would say "When you finish eating, you'll see what's painted on your plate". Today the tradition of the Sunday dinner - when "special occasion" dinnerware, normally showcased as a family heirloom, would come out of the cupboard - is far from universal. In my work I continue to explore the kitchen as a certain manifestation of something that, in Christian culture, is always partially hidden - whether as "dirty" and "indecent" or as sacred. My work is also one of the stages of developing the theme of ritual, [...] I look into the weekly recreation of the ritual of consuming "special" food as a historical family landscape, where every sacred place is marked by a particular picture. Images on the plates: photographs I took in the kitchen of a fancy restaurant in Kaniv, in the meat rows of the Zhytnii Market in Kyiv, in the Johann Georg Pinsel Sculpture Museum and the Lviv National Museum, as well as fragments of reproductions of the 1957 Soviet book "Polish Cuisine".*



Vlada Ralko, *Sunday Dinner*, 2020. 1/3 (triptych)

**Vlada Ralko** [Ukraine]



Vlada Ralko, *Sunday Dinner*, 2020. 2/3 (triptych)



Vlada Ralko, *Sunday Dinner*, 2020. 3/3 (triptych)



## Elena Subach [Ukraine]



Elena Subach was born in Chervonohrad, Ukraine. She obtained her Master's degree in Economics in Volyn State University (Lutsk, Ukraine). She began practising photography in 2011. She works with topics of small cities, religion, mythology and identity and uses photography as a tool for playing with facts and beliefs, mixing documentary, staging, computer editing and handcrafting into her unique and emotional visual language. She took part in several group art projects and exhibitions in Georgia, Germany, France, UK, Poland and Ukraine. She works as textile & graphic designer based in Lviv, Ukraine.

The work comes from the series entitled *Grandmothers on the Edge of Heaven*. *In the modern world with rapidly developing technologies, the gap between generations is increasing rapidly. Nowadays, our grandmothers and we are separated not by two generations, but by an abyss. [...] It seems to me that they are so full of memories of the past that nothing of the present can simply fit into this fullness. They are among us now, but not really, because their consciousness is already awaiting the approaching moment to step outside the bounds of life and find themselves at the gates of Heaven, in which they desperately believe. [...] I do not want to mistrust them at all, I only want to hug them and say that there is nothing to be afraid of and they are absolutely right.*



Elena Subach, *Grandmothers on the Edge of Heaven*, 2016



## Evelina Domnitch, Dmitry Gelfand [Belarus]

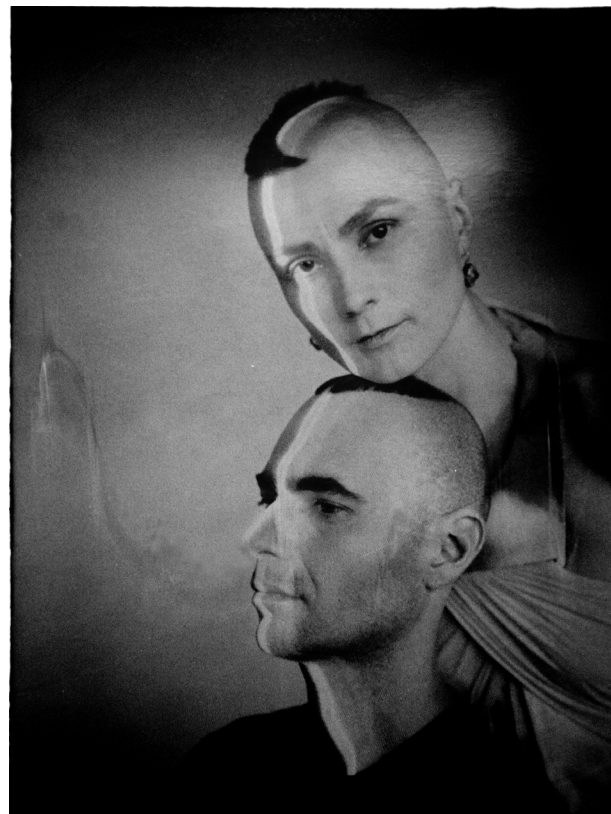
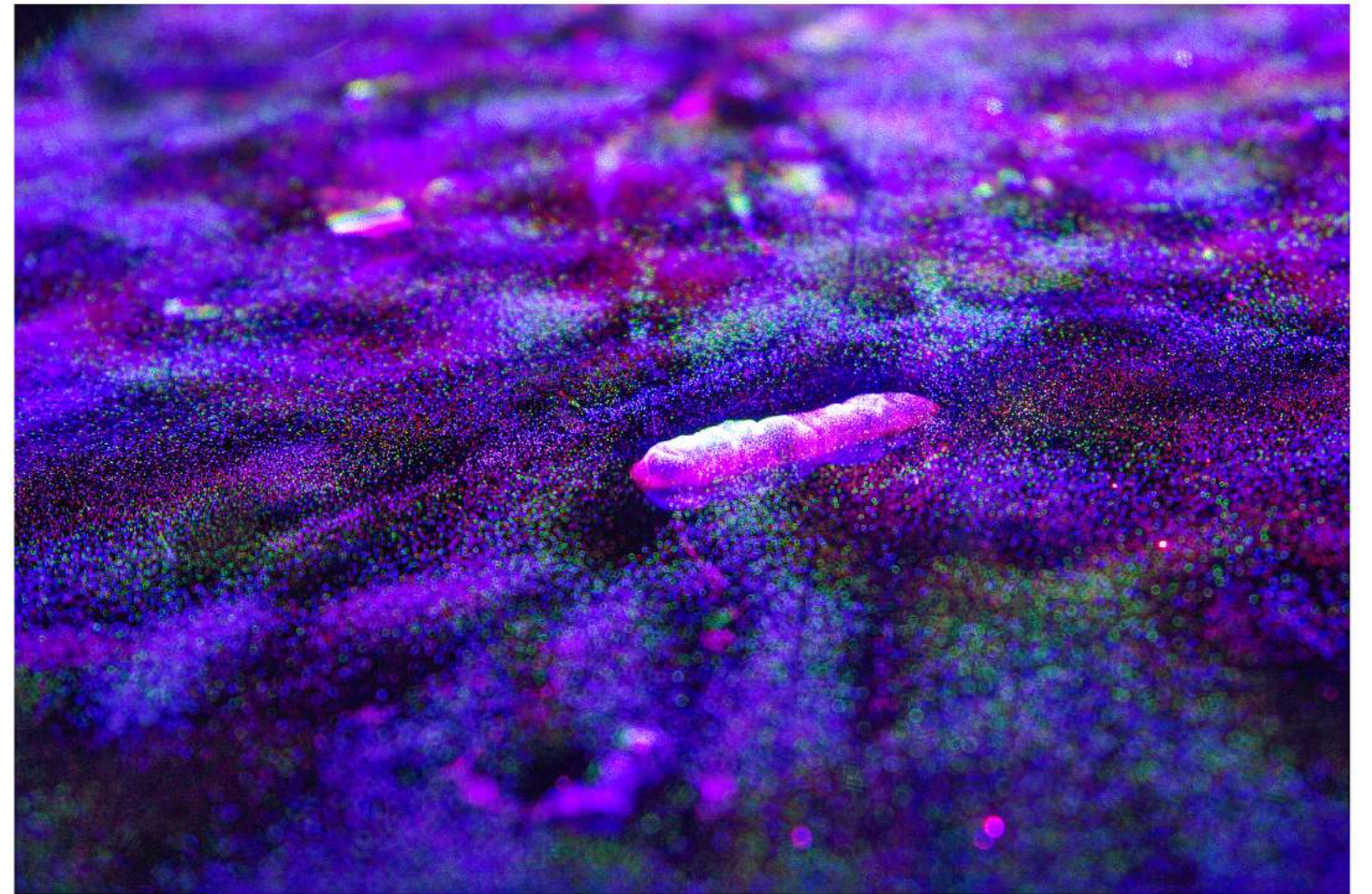


Photo: P. Vogelenzang

Evelina Domnitch (b. 1972, Minsk, Belarus) and Dmitry Gelfand (b.1974, St. Petersburg, Russia) create sensory immersion environments that merge physics, chemistry and computer science with uncanny philosophical practices. Current findings, particularly regarding wave phenomena, are employed by the artists to investigate questions of perception and perpetuity. Such investigations are salient because the scientific picture of the world, which serves as the basis for contemporary thought, still cannot encompass the unrecordable workings of consciousness.

Every second, Earth's inhabitants are bombarded by billions of charge carriers, arriving from every possible direction in outer space. As they traverse the supersaturated vapor within a cloud chamber, these subatomic messengers, known as cosmic rays, macroscopically disclose their identity and the plenum underlying the empirical void. In *Memory Vapor*, a cloud chamber, combined with a particle accelerator, is illuminated by a scanning white laser sheet, transforming its  $-200^{\circ}\text{C}$  gaseous contents into a dynamic prism. Ionized nuclei, muons, electrons and positrons are trailed by a thread of condensation droplets, each of which the laser turns into a luminous micro-lens. Resultantly, the spatio-temporal perception of particle tracks is vastly enhanced - a piercing sensation of iridescent depth emerges.



Evelina Domnitch and Dmitry Gelfand, *Memory Vapor*, 2011

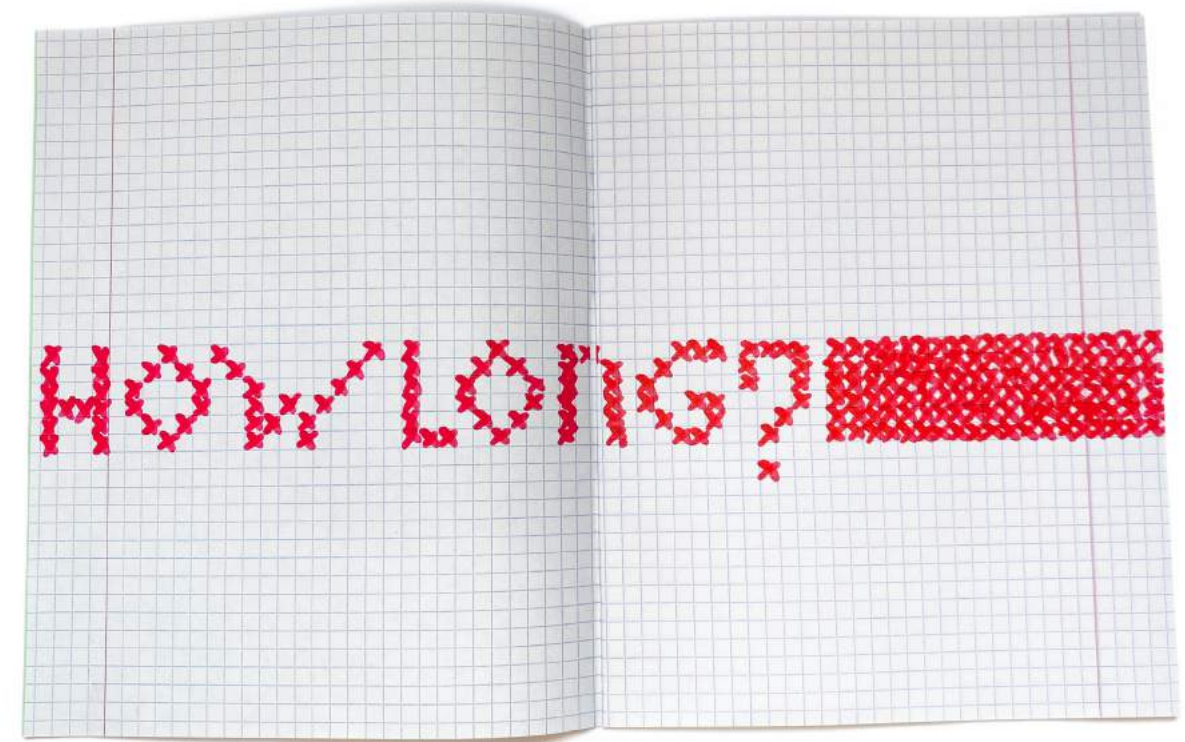


## Marina Naprushkina [Belarus]



Marina Naprushkina was born in 1981 in Minsk, Belarus. She is a feminist artist and activist. Her artistic practice includes video, performances, drawing, installations and text. She takes up topics related to current political and social problems. She works mainly outside of institutional spaces, in cooperation with communities and activist organizations. In 2007 she founded the Office for Anti Propaganda. Naprushkina also initiated “Neue Nachbarschaft / Moabit”, an initiative that has grown to become one of the largest in Berlin and built a strong community of people with and without a migrant and refugee background. She was awarded the ECF Princess Margriet Award for Culture (2017) and the Sussmann Artist Award (2015).

The work *August* (2020) relates to the peaceful revolution in Belarus, which started in the summer of 2020. It consists of two parts. One of the photos from the diptych shows the woman's fist with a folded banner. This is a self-portrait that the artist took during the Sunday demonstrations in August 2020 in Minsk. The other shows one of the *Exercise Books* with the question “How long?” written in it. The artist writes the strongest slogans (solidarity is our weapon, pensioners for change, join!, strike) of the resistance movement in Belarus in the exercise books. She points out that current events are already inscribed in the history of the country and abroad. The drawing in the exercise book is made in the form of embroidery, referring to female work which often remains anonymous.



Marina Naprushkina, *August*, 2020, (diptych)



## Ala Savashevich [Belarus]



Ala Savashevich was born in 1989 in Stolin, Belarus. She is a graduate of the Academy of Fine Arts in Minsk and the Academy of Fine Arts in Wrocław. In 2021 she was awarded a Scholarship of the President of Wrocław. In her works she often refers to symbols associated with post-Soviet culture. In 2020 she has become a laureate of the OP ENHEIM international artistic residency “Digitalresidency”. Her works have been exhibited in Belarus, Poland, Ukraine, Germany and Austria. Since 2020 she has been part of the informal group Borderless Help (Bezgraniczna Pomoc).

The still is taken from the video *Pose. Position. Way.* (2019), which analyzes the uncomfortable moves in which we try to find a stable position allowing us to meet somebody’s imposed expectation. “I wonder about the past and its painful movements that are reflected in the present, as well as the objectification of women.”



Ala Savashevich, *Pose. Position. Way.*, 2019





Photo: Concordia Design

## SUMMERTALE 2008/2021

This year Katarzyna Kozyra has also issued a special edition of 50 copies (20 in Roman numerals and 30 in Arabic numbers), which is not included in the collection.

The *Summertale. Orphan Girl*, 2008/2021 edition is a special production of this iconic work which was shown in June-July 2021 as a large format public space intervention as part of the *Summertale* exhibition at Concordia Design's Bałtyk building in Poznań organized together with the VOX Artis Foundation.

The work will be given additionally as a personal token of gratitude for those who support the Foundation at the value of the full 2021 collection (22 000 PLN or 5 000 EUR). The work is also available separately at the value of a donation of 1500 PLN (350 EUR) or more.



## Katarzyna Kozyra [Poland]



Katarzyna Kozyra was born in Warsaw in 1963. Sculptor, photographer, author of performances, films, video installations and artistic actions. A graduate of the Faculty of Sculpture at the Academy of Fine Arts in Warsaw. In 1998, she completed post-graduate studies at the New Media studio, Hochschule für Graphik und Buchkunst in Leipzig. Kozyra's actions contributed to the creation of the "critical art" movement in Poland and had a significant impact on the shape of contemporary culture, often being the starting point for a wider discussion. The artist consistently challenges the prevailing stereotypes and critically revises socio-political discourses. In her works, she deals with the area of cultural taboos and clichés of behavior encoded in everyday life. In 2012, the artist established the Katarzyna Kozyra Foundation, which focuses its activities on supporting women's activity in the field of contemporary culture and art.

*Summertale* concludes Kozyra's long-standing cycle of film works entitled *In Art Dreams Come True*, where the artist challenges the common belief about the "obvious" gender dichotomy and introduces a multi-level distinction that interferes with a possibility to carry out a simple classification of people on the grounds of their secondary or tertiary gender characteristics. The project has gained a new meaning over the years. In the face of the ongoing campaign against non-heteronormative people in Poland, the "fairy-tale" plot that was created several years ago has lost its fictional character and gained a new relevance. According to the artist, a woman with a gag in her mouth represents an ideal of femininity that is desired by a large part of society.



Katarzyna Kozyra, *Summertale. Orphan Girl*, 2008/2021



# FRIENDS,

The FRIENDS, 2021 collection was made possible thanks to:

Curators: Magdalena Majewska, Asia Tsisar

Coordination: Paulina Bijoch, Justyna Michalska

Catalog: Joanna Bury, Zofia Floeth, Justyna Michalska

Special thanks the Michał Jaworski and banda printshop

## KATARZYNA KOZYRA FOUNDATION

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