

Christine König Galerie
curated by Agnieszka Pindera

Interview

Which aspect of „The Neutral“ is relevant for the exhibition you are curating?’

Neutral as Undefined: The Christine König Galerie will be filled with non-figurative paintings and works on paper, as well as sculptural objects with confusing shapes. The beginning and end of the moving-image works will be easy to miss. The non-hierarchical and incomplete catalog of formally and conceptually multilayered artworks will reflect the processual quality of the late work of Roland Barthes, invoked in this years’ edition of curated by.

Neutral as Annulment: The lecture series by Barthes draws attention to development—the process of restructuring one’s aims rather than a fixed philosophical text. I read it as an invitation to work with the issue of the neutral and the exhibition in a less restrictive manner. I see the same value in the selected artworks. The temporary community created by the participating artists is also open to unorthodox modes of artistic production: the drawings presented neatly in frames are a byproduct of improvised choreography and the displayed videos come in multiple versions with different endings.

How would you describe your curatorial practice? What distinguishes it from other approaches?

Curatorial practice, in my opinion, requires a relationship-based approach,

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conditioned by the curator's experiences, their education and professional development, but mainly, their resilience. Each project requires negotiating the space, budget, context etc. and I see artists as my partners in building a dialog in this set of conditions. It is important we create an environment equally beneficial for many, for the participating artists, institutions and, of course, the audiences.

How did you decide on the artist you invited?

My proposal is to create a platform bringing together artists represented by the CKG and Polish artists of my generation. These individuals share a similar stance towards material nuance and limited narration in their work. Anna Bąk and Agnieszka Grodzińska use found objects to give shape to their accumulated experiences and information. Thilo Jenssen and Alona Rodeh play with artificial materials or artificial intelligence to imitate natural and anthropocentric landscapes. Gizela Mickiewicz, Alicja Bielawska, and Kuba Stępień record body relations, while Agata Ingarden models natural phenomena in steel and glass.

What motivates you to curate exhibitions?

My academic background is in cultural studies, so I see the exhibition format as a way to create a temporary community and share how it sees and understands the world with others. As such, curating is similar to the process of editing an anthology of essays, allowing more direct contact and conversation with audiences. I also enjoy the spirit of camaraderie that is built through the process of making an exhibition.