

FLORAPHILIA

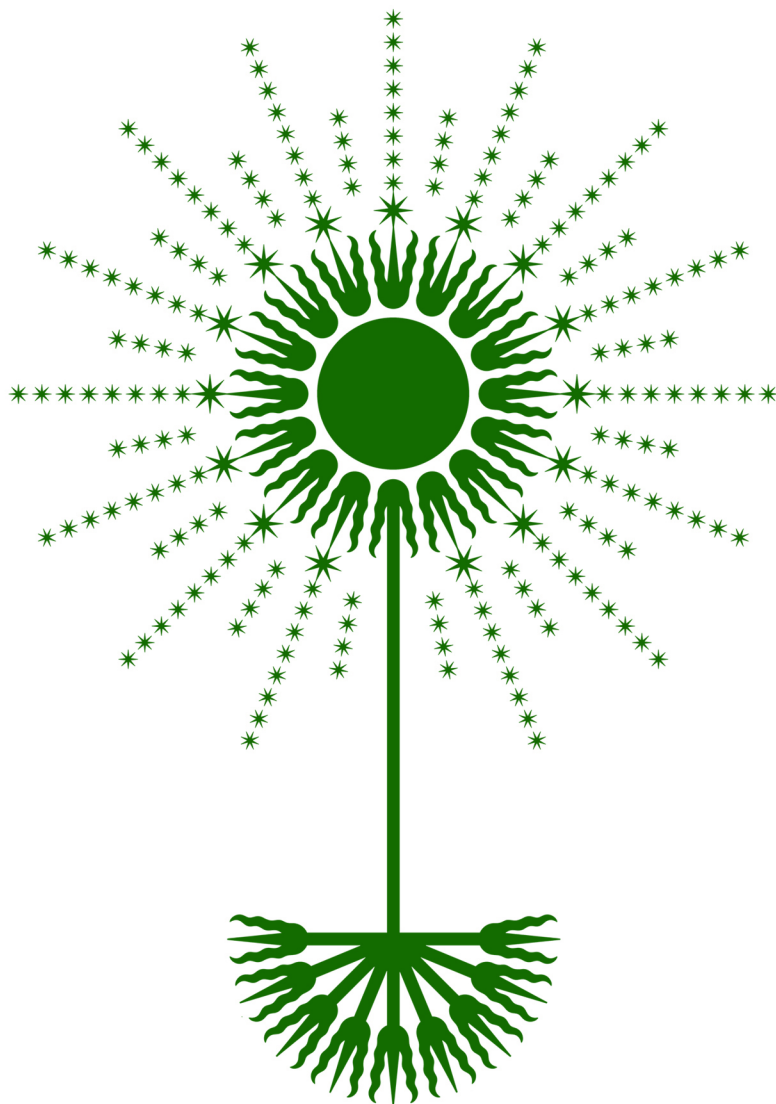
REVOLUTION OF PLANTS

25.10 — 29.12.2019

BIENNALE WARSZAWA

34/50 Marszałkowska Street

www.biennalewarszawa.pl



CURATOR: Aneta Rostkowska

EXHIBITION DESIGN: Mateusz Okoński

A R T I S T S : Agency of Singular Investigations (Stanislav Shuripa, Anna Titova) /
Magda Buczek / Igor and Ivan Buharov / Saddle Choua / Ruth Ewan / Dagna Jakubowska /
Cecylia Malik / Katrin Mayer / Bianka Rolando / Beatriz Santiago Muñoz / Åsa Sonjasdotter

It is striking how popular the hobby of growing plants has become in recent years. Instagram is filled with photos of interiors decorated with potted plants (succulents seem to be particularly well liked), new blogs devoted to plant care crop up almost every day, and urban gardening is constantly on the rise. What is the reason behind this increased interest in the domesticated natural world? In his essay „On Lyric Poetry and Society”, Theodor W. Adorno claims that nature becomes sacralized because of the individual’s alienation in a capitalist society, causing him or her to seek a place of escape. What is more, the prestige of nature increases in periods of political disaster, when hopes for a revolutionary societal transformation have been let down. Nature becomes an area in which the alienated individual finds a relief. While it does not eliminate the underlying cause of the poor mental state, contact with flora calms one down. Yet is such a vision of nature - as a completely depoliticized means of improving our mood, a perfectly functioning consumption object - the only one we have at our disposal? Definitely not!

The exhibition **FLORAPHILIA. Revolution of Plants** frees the world of plants from the reactionary context of interior design magazines and eco-trends, revealing its emancipatory potential leading to social transformation. The space of Biennale Warsaw will turn into an anarchist laboratory of the revolution-to-come, which will become possible through interspecies exchange. Plants decorating our shelves and window sills will transform into sources of inspiration for political activity. We are fascinated by their resilience, adaptability and communication skills as well as their indifference to state borders. For instance, the Canadian goldenrod instils in us an element of disobedience, the Japanese rose teaches us to evolve in line with our surroundings, while the calamus turns into a symbol of renewal and purification. Plants are community beings by nature – not individuals forming clear boundaries from one another. Their identity is deeply pluralistic: from roots that are a source of decentralized intelligence to dependency relationships that tie them to other organisms. Does it not seem like a panacea to contemporary individualism?

What follows is a questioning of the common understanding of plants as mechanical „things” that react solely to simple stimuli. Plants leave the lowest position in the hierarchy of beings, leading us to a vision of a fundamental continuity between humans and plants, the latter of which – dynamic, breathing and growing – are endowed with intentionality and even memory.

The unique architecture of the exhibition strengthens the ritualistic, communal and scientific themes present in the artworks. Tables covered with cloths, like altars, emphasize the need to go beyond the instrumentalization of nature based on the disenchantment of reality: selected religious or shamanic beliefs go hand in hand with the discoveries of modern science, showing plants as much more complex organisms than it could seem. Tables and chairs encourage visitors to spend more time in the exhibition space: see the works, read the publications, and talk about them with other visitors. It is an attempt to introduce a different type of temporality into the exhibition space, one that would be closer to the slowly developing world of plants and in opposition to the usual practices of viewing exhibitions. The exhibition space constructed in such a way also brings to mind a meeting place of a mysterious sect, which sees the practices of observing and examining plants as the beginnings of a future revolution.

A special edition of the *SURPLUS* project will also be present: the artist Magda Buczek digs into discourses, lifestyle trends and modern ecologies to fish for new semantic fetishes concerning the world of flora. Her slogans are printed on used garments in a limited edition of ten.

The exhibition forms part of *Floraphilia: On the Interrelations of the Plant World, Botany and Colonialism*, a project realized by the Academy of the Arts of the World in Cologne and funded by the German Federal Cultural Foundation. Its goal is to illuminate the social and political aspects of the history of plants, botany and botanical gardens, in particular plants’ co-option throughout colonial history, as well as their economic, feminist and migratory contexts. The project started last year with the exhibition *Floraphilia. Plants as Archives*, “The botanical garden as a colonial site” symposium and performances in Cologne. This year, it continues in other locations with the involvement of international partner institutions. Apart from the exhibition in Warsaw, events take place in Berlin (in collaboration with Savvy Contemporary), Aalst (prepared jointly with CIAP Kunstverein and Netwerk Aalst) and London as part of the Critical Ecologies research stream at Goldsmiths, University of London.

Saddie Choua’s participation was co-funded by Flanders – State of the art. Åsa Sonjasdotter’s participation was co-funded by Iaspis – the Swedish Arts Grants Committee’s international programme for Visual and Applied Artists. The participation of Igor and Ivan Buharov was possible thanks to the support of the Hungarian Cultural Institute in Warsaw. Other exhibitions partners include: Centre for Contemporary Art Temporary Gallery, Nowa Przystań Foundation and LED FARMER.

Aneta Rostkowska

Aneta Rostkowska is a curator, researcher and writer, graduate of the de Appel Curatorial Programme in Amsterdam. Rostkowska studied philosophy, economics and art history in Kraków, Poznań, Heidelberg and Frankfurt am Main. From 2016 to 2018 she worked as a curator at the Academy of the Arts of the World in Cologne. In January 2019, she became the Temporary Gallery director at the Centre for Contemporary Art in Cologne.

Mateusz Okoński is an artist, curator, collector and exhibition designer. A graduate of the Faculty of Sculpture of the Academy of Fine Arts in Kraków, he is the founder and former art director of Zbiornik Kultury at the Malopolska Institute of Culture. In 2010 he established the art group Quadratum Nigrum with Jakub Skoczek and Jakub Woynarowski. QN dig conspiracy theories and cracks in history, combining classical works of the avant-garde and inspiration from remote times into new and often startling compositions. Okoński lives and works in Kraków.

GROUND FLOOR

Magda Buczek

The Kingdom

flags placed outside the Biennale Warsaw building

2019

This series of flags representing the local kingdom of plants was made using remnant fabrics and textile waste: bedsheets, tablecloths, and other materials. Texts used on the flags come from popular Polish melodies, folk songs, and nursery rhymes featuring plants. The title of the work refers both to the world of plants and to the imaginary kingdom that emerges from the patchwork of texts: full of gloomy, mysterious figures, unspecified promises, threats and prophecies. The series forms part of *SURPLUS* – a project about material and symbolic overproduction.

Magda Buczek

SURPLUS X Floraphilia no. 1 – no. 10, edition 100

print on vintage, available for sale at the reception desk

2018

SURPLUS lies at the intersection of visual arts, poetry, fashion, and activism. The project takes its cue from overproduction and relates to the fashion of the 1980s and 1990s, when statement T-shirts were often used as a personal declaration. In *SURPLUS X Floraphilia*, the artist digs into academic discourses, lifestyle trends and modern ecologies to fish for new semantic fetishes concerning the world of flora. Finally, texts are printed on used garments in a limited edition of ten. Those wearing them become an exhibition screen in public space.

T-shirts and hoodies are available for purchase during the opening hours of the *FLORAPHILIA* exhibition.

Already wearing *SURPLUS X Floraphilia*? We want to see you! Please send a selfie wearing your stuff to Instagram @biennalewarszawa and we will be happy to publish it as part of the project.

Magda Buczek is a visual artist who creates projects based on art collaborations. She makes collages using texts, clothes, and performative actions. Buczek has shown her work, among others, in SOMA, Mexico City; WANTED Design, New York and London's Calvert 22. *SURPLUS* has been presented at the NEONYT Berlin Fashion Week 2019, among others.

Igor and Ivan Buharov

Eternal Intentionfield Tuning

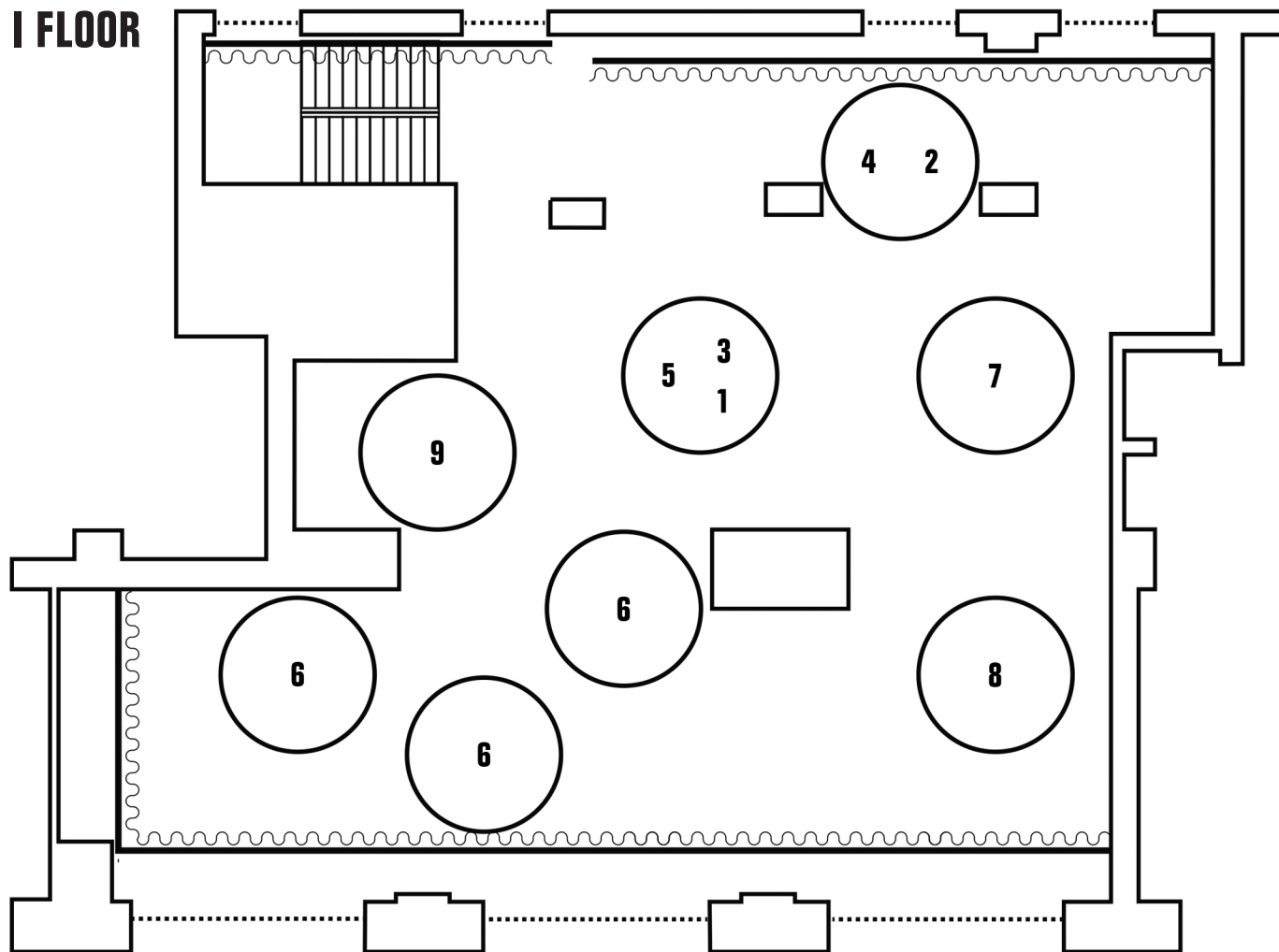
installation

2018

The revolution of animals was a failure, so now it's time for a revolution of plants — if we take Igor and Ivan Buharov's word for it, that is. This duo of artists-filmmakers-musicians from Budapest, known for their surrealistic, often hilarious films, presents an extraordinary project (first time presented at Steirischer Herbst festival in 2018) that combines installation and performance. They turn the space of Biennale Warsaw into an anarchist laboratory of the revolution-to-come, where interspecies exchange will finally be achieved. Plants have the most widespread and nuanced networks of communication, the artists claim, and therefore, in times of mass surveillance, they may well be our best allies in seeking out new channels for secure communication and data transfer. Drawing on extrasensory practices as well as theories of bioenergetics and electromagnetics, the Buharovs deploy a dizzyingly broad range of transcultural references – from obsidian mirrors, used as tools of divination in Mesoamerican cultures, to esoteric western inventions such as the Tesla disk. Part of the installation presented was developed by Csaba Vándor.

Kornél Szilágyi and Nándor Hevesi have worked together for the past 20 years, making several experimental films and composing experimental music under the pseudonyms of Igor and Ivan Buharov, respectively. Their surrealistic avant-garde films dance on the edge of fine art and cinematic art, with an emphasis on social and political criticism. Igor holds a degree from the Hungarian Academy of Fine Arts, Budapest and Ivan holds an MA as a Teacher of Visual Culture, EKTF, Eger. They have produced and directed several experimental films, features, shorts, documentaries, and animations.

I FLOOR



1

Agency of Singular Investigations [Stanislav Shuripa, Anna Titova]

Botanico-Political Lexicon and Slogan

book and banner

2018

The Botanico-Political Lexicon is part of ASI's ongoing project *Flower Power Archives*. This quasi-documentary project explores the imaginary history of political counterculture in the 20th and early 21st century. The Lexicon is a dictionary of a secret flower language devised by a group of parapsychologically inclined dissidents. Each flower is presented as an abstract black silhouette and paired with a notion from 20th-century political discourse. The idea of flowers and nature as a source of political agency is referred to as something that traverses domains of the political, historical and even magical – as an unrecognized social force. *The Lexicon* encompasses 21 political notions (like 'democracy', 'revolution', 'ideology', 'counterculture', etc.). According to the narrative of the project, it was invented by a secret society that called itself Flower Power, which is thought to have secretly existed in the late Soviet and early post-Soviet period. The group's activity mostly took on a parapsychological character: it was devoted to the goal of resisting or even changing the system by means of telepathy and other mental practices. *The Lexicon*, like other elements of the work, comprises reconstructions of documents from the FP archive found in a cellar dugout by the ASI research team in the garden of an abandoned country house east of Saint Petersburg. The dugout must have functioned as a meeting point for a group of several dissident-minded individuals; their personalities remain unknown. The presented slogan is a political spell that targets the unconscious. The Flower Power group used slogans to open portals to various versions of the historical past.

The Agency of Singular Investigations was founded in Moscow, Russia in 2014 by artist Anna Titova and artist and writer Stanislav Shuripa. It is a platform for research of narrative spaces between communication and artistic practice. In its work, ASI addresses various discursive forms and procedures of appropriation and re-interpretation of images and concepts, both mass produced and one-off. All works by ASI, whether rooted in practice or theory, are thought of as answers to specific challenges brought by the historical experience and its effects on the current situation. Combining elements of fiction and documentality, the critique of representation and reconstructions of social spaces, ASI sees its activity as a means to support the dismantling of hierarchical and patriarchal forms that still dominate the socio-cultural sphere, and to help the process of its transformation into a more open, democratic and liberatory environment.

2

Saddie Choua

Take care of yourself and join the revolution

installation

2019

In *Take care of yourself and join the revolution*, visual artist, documentary filmmaker and writer Saddie Choua talks about psycho-physical trauma caused by racism. The installation's starting point is a herbal written by the Mechelen-born botanist and doctor Rembert Dodoens. Choua develops a new herbal with special attention to the trauma caused by racism and right-wing politics. Dodoens wrote his important and innovative herbal, the *Cruydeboek*, in 1554. In the book, he classified plants and flowers by their external characteristics. That was new at the time but is now quite an antiquated approach. Classification is generally intended to gain knowledge in order to gain control of nature and ultimately subject and use it for self-interest. As soon as our fauna and flora were domesticated and placed under human control, a number of problems materialized. Did we not care too much about our plants and animals? Distance was required in order to continue exploiting nature without a sense of guilt. Not only was this objectification process a useful tool for dominating nature, the colonizer could also make good use of it. In today's society, racism is an instrument used to divide, dehumanize, and hurt people. Are economic exploitation and the pursuit of profit the ultimate underlying reasons?

In *Take care of yourself and join the revolution*, Saddie Choua turns those roles around and uses nature to ease pain, heal and strengthen. She has reworked Dodoens' herb book by making an edition with plants, recipes and all kinds of tips for health and trauma processing. Choua's book and installation is the result of research she conducted in the context of the Contour Biennale 9 in Mechelen.

Saddie Choua is a visual artist, documentary filmmaker and writer based in Brussels. By building a bridge between art and her own academic background, Choua creates politically inspired work, breaks through the (visual) language of media and confronts the exoticism and sexism that are often evoked in the pseudo-reality around us. Her goal is not to tell other stories but to create 'situations' through which the reader/viewer may discover the underlying power mechanisms that determine our media culture. In her documentaries, video installations, mixed media collages and short stories, Choua highlights racial/ethnic discrimination, discrimination against women, colonialism, class and her cats.

3

Ruth Ewan

Another Time

book

2016

Another Time was a meadow and test-bed which transformed a disused field next to Gravel Hill Farm workers' cottages, part of Cambridge University's farm, into a non-mechanical clock. The plant species had been carefully selected for their predictable flower opening and closing times – an idea first hypothesized by the Swedish taxonomist Carl Linnaeus in his book *Philosophia Botanica*, 1751. The project aimed to explore pre-industrial alternative perceptions of time in relation to our current pressurized experience of time in the 21st century. This consideration of time has come about through researching past and present rhythms of the North West Cambridge Development site and those who live and work in and around it. Linnaeus was also a major influence on Darwin, who has a strong connection to the area. The project has involved a discussion with a core group of advisors from the local area including Jo Cobb, gardener at Murray Edwards College, gardener Sophy Millington and Roy Vickery, botanist and plantlore expert. Local residents, school children and gardening enthusiasts have also contributed to the planting. Co-authors of the work are Ruth Potts and Marquard Smith.

Ruth Ewan is an artist that lives and works in Glasgow. Her work is characterized by a process of context specific research and close collaborations with others, which result in a wide variety of forms including events, installation, text and print. Her projects are concerned with the dissemination of radical political ideas, whether through music, botany, children's education or more prosaic means such as timekeeping. Recent projects have led her to work within a wide range of public contexts, including schools, prisons, hospitals, pubs, industrial estates, libraries and parks.

4

Dagna Jakubowska

Weeds, part of *The Edible Map of Migration* series

edible installation

2019

collaboration: Joanna Gawrońska-Kula (chef), Adam Kapler

graphic design: Filip Zagórski / Type2.pl



The work is a set of preserves made of plants regarded as invasive weeds. The artist visited various peripheral spaces, wastelands, abandoned and “invisible” places in search for surprising and underestimated plant species. The forgotten and thus rarely used urban food resources include both native species and those regarded as alien. The artist is particularly fascinated with the latter: contrary to humans, wild plants recognize no borders. Dagna Jakubowska’s political atlas of wild species presents paths of migration, mechanisms of dispersal, impacts on nature and economy as well as media narratives about them. According to the artist, plants participating in the project may share with us their subversive potential, since they are able to survive in new, extreme and unforeseeable circumstances. Seen from this perspective, eating weeds turns into a ritual of sorts – an antidote to the fear of diversity and newcomers from outside. Let us follow the path of: kudzu, Japanese knotweeds, red-root amaranths, false acacias, Jerusalem artichokes, black cherries, black chokeberries, Japanese roses, sweet flags, and Himalayan balsams.

Dagna Jakubowska is a visual artist, theatre director, entrepreneur and author of critical culinary actions. Through her performative practice, she explores the politics of nutrition, nutrition-related processes and other aspects of daily life. She lives and works in Warsaw and is the founder and coordinator of the socio-culinary initiative Ferment Travelling Kitchen and the Nowa Przestrzeń Foundation.

5

Cecylia Malik

Goldenrod, from the *Meadow Dresses* series

print on canvas

2013

Meadow Dresses is a series of performances and photographs, for which Cecylia Malik made a collection of dresses from wildflowers and invasive plants that grow in Kraków and the highland locality of Łapsze, where she used to go on holiday as a child. The goldenrod is a highly invasive plant that chokes all other native species, spreading at an extraordinarily fast rate. Here, wearing a dress made out of it becomes a ritual through which the artist absorbs the powers of the plant – its persistence and uncompromising attitude. Thus, the photograph reveals the hidden source of Malik’s intense energy, so visible in her artistic and activist practice.

Cecylia Malik is a painter, performer, activist, and curator. In her artistic practice, she addresses socio-political questions, engaging with the “Right to the City” initiatives and exploring art’s potential for social change through the strategy of social sculpture. Cecylia Malik lives and works in Kraków.

6

Katrin Mayer

rubber sheeting

3 tableaux:

– *Rubber Sheet Dermographia*

– *From Product to Fetish*

– *Rubber Poisoning*

2018

Anyone who philosophizes with the rubber glove, as one could argue in the face of the topological implications of postmodern approaches and practices, opens up to the expansive and ambivalent, the overlaying and interlacing, to all sorts of distortions and complications, entanglements and developments, which lead from one form to another, countering the ideas of essence and sovereign authorship with the idea of becoming – through the manifolds and through being-seen through the other.

Sarah Kolb in the publication *Field of Codes*

The work was created for the exhibition *Field of Codes* at PIK (Projektraum im Kunstwerk), Cologne.

Katrin Mayer’s approach is a type of archaeology of knowledge. She takes up gender-political and subcultural histories of place and – having checked their validity – translates them into a spatial-material formulation. In doing so, she works against the fiction of an allegedly neutral space, revealing ways in which the place is constantly intertwined with historical meanings. She reassembles selected traces from her research so as to suggest specific shifts in the way we interpret them. The results are temporary, hybrid settings, whose materiality and manner of display become meaningful signifiers, often exceeding their function as mere intermediaries. For Mayer, textiles serve as methodical testimonies, in which the concept of pattern is inextricably linked to the concept of structure and must always be formed in order to become legible. She lives in Düsseldorf and Berlin.

7

Bianka Rolando

Solidare

installation: goldenrod flowers cut by farmers, mirrors, ribbons, own text

2019



The European goldenrod has been used in herbal medicine for thousands of years. Ancient Romans called it *solidago* – from *solidare*, which means joining, healing, treating wounds. The goldenrod was used to clean hard-to-heal wounds. The one used in the work was cut by farmers as a weed. The artist's grandmother used to weave little goldenrod garlands – when they dried, she would crumble the herb and add it to infusions. The goldenrod became the departure material for telling a story about combining, tying the poem/whisper with what is physically united or awaits inclusion. The scale of the giant garland with ribbons inscribed with poems brings to mind a procession. It refers to a conscious relationship with nature, but also with a non-hierarchical community, where all forces are distributed along the circle on the basis of co-participation, shared brotherhood and sisterhood. The poem, combined with the force of woven herbs, which are supposed to cure and heal, is also related to another tradition: that of the whisperers, folk healers who practiced herbal medicine, women who liberated and treated others for free. The whispered poem is combined with the dried goldenrod flower, but also with mirrors meant to reconnect the broken/different reflections into a single whole, tying together that which cannot be healed – a community that will never turn its back on the Other.

Bianka Rolando is an artist and poet, lecturer at the SWPS University of Social Science and Humanities' Design Department, holder of the academic degree of *doctor habilitatus*. Her work has been exhibited at the Museum of Modern Art in Warsaw, the Polish Institute in Rome, Kunsthalle Bratislava and Dom Umenia. She regularly collaborates with Foksal and Leto galleries. She is particularly fascinated with the subject of books: the possible and impossible juxtapositions of text and image.

8

Beatriz Santiago Muñoz

La cabeza mató a todos

video, 7:30

2016

La cabeza mató a todos, or *The Head That Killed Everyone*, is a juxtaposition of indigenous mythologies with present-day characters, geographies, and culture in Puerto Rico. The title refers to how a shooting star was (in local mythology) interpreted as a head without a body, crossing the sky, signalling the arrival of chaos and destruction. The actor in the video, Michelle Nonó, is in touch with native plants – she's a medicinal botanist and cultural activist. She hosts cultural events in her house, in a primarily Afro-Caribbean and post-industrial area called Carolina.

Cats are very common on the island of Puerto Rico, and in this video, the cat is cast as a mythological entity, capable of world-altering transformations. The soundtrack further blends time and space as it alternates between a track from the Peruvian punk band, Los Psychos, and the chirping and croaking music of the coquí frog that populate Puerto Rico's wet landscapes. These elements combine to imagine a spell that can destroy military industries, confronting the complexities of this system on a poetic plane rather than a rational one.

Beatriz Santiago Muñoz lives and works in San Juan, Puerto Rico. Her approach to making films and videos resembles the careful approach of an ethnographer. She learns about the place, the site of the film, its cultural histories and local mythologies. She learns about the people who are both subject and actors. She invites them to participate through enacting their own life, or an aspect of their cultural history. They trace the contours of cultural memory, and frame political and social issues. Her work combines documentary record, indigenous historical memory, participatory inflections, chance discovery, and fictional explorations.

9

Åsa Sonjasdotter

Cultivating Abundance, on the commoning practice of organic, participatory plant breeding

HD video, 35:10

2019

Cultivating Abundance continues Åsa Sonjasdotter's long-standing research into the history of plants and their cultivation. It was made in collaboration with Spesialkorn, the Norwegian Heritage Grain Association, and the Swedish plant breeder and agronomist Hans Larsson. The film, made in collaboration with Larsson, documents the propagation and breeding of genetically and morphologically diverse heritage grains, depicting the recurrence and rhythm of plants through cultivation. It opens up a conversation on the ways of understanding and narrating the multispecies material practice of 'cultivation', where the dimensions of time and rhythm in living matter are crucial and complex factors. The project is locally grounded, through the collaboration with Spesialkorn and drawing upon its unique seed bank, located in the county of Buskerud in Norway. The varieties in Spesialkorn's seed bank have all been restored, dissipated and returned to cultivation proper by Hans Larsson.

In her practice as an artist, researcher, organizer and writer, Åsa Sonjasdotter investigates the processes of co-species knowledge, memory, loss and prospect through the cultivation of plants, imagery and stories. Since 2018, she has been a researcher in Artistic Practice at Valand Academy, University of Gothenburg, Sweden. She is the founding member of The Neighbourhood Academy, a bottom-up learning site and a branch of Prinzessinnengarten, an urban garden in Berlin, Germany. She has been professor in Contemporary Art at Tromsø Academy of Contemporary Art in Tromsø, Norway, an institution she took part of establishing in 2007–2014. From 1996 to 2006, Sonjasdotter was a founding member of the Danish feminist art- and action group Kvinder på Værtshus (Women Down the Pub). She studied at the Department of Art, Goldsmiths, University of London, The Royal Danish Academy of Fine Arts in Copenhagen and at Trondheim Academy of Fine Art in Norway.

SURPLUS

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FLORAPHILIA. Revolution of Plants

25/10 — 29/12/2019

Tuesday — Sunday: 12.00 — 20.00

place: Biennale Warszawa, 34/50 Marszałkowska Street

The exhibition will be closed on: 1/11/2019 and 24 — 26/12/2019

Ticket price: 10 PLN

Tickets are available: on the Biennale Warszawa website, in the GoOut application, in the Biennale Warszawa at 34/50 Marszałkowska Street (we accept cash and payment cards)

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exhibition design: Mateusz Okoński

visual identification: Jakub Woynarowski

photo: Monika Stolarska

production: Ela Petruk

communiaction: Joanna Janiszewska, Artur Szczęsny

botanical consultation: Adam Kapler



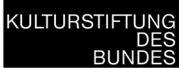



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