

Art Stations gallery
05.11.2015-07.02.2016

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IZABELLA GUSTOWSKA

NEW YORK AND A GIRL



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05.11.2015-07.02.2016

featuring

Aneta Grzeszykowska

Ada Karczmarczyk

Eva Rubinstein

curator

Agata Jakubowska



LEVEL 0

Work in progress

On level 0 Izabella Gustowska presents her artistic **manifesto** related to the project showcased on the remaining floors of the gallery.

In her presentation, the artist uses a **virtual reality headset**. Constantly improved by a range of companies, the device serves to immerse us in a virtual reality, where we can experience with our own eyes and ears everything that is unavailable to us in the real world. Wearing the headset, Izabella Gustowska reads out her manifesto, a text devoted to the problem of memory – its excess and its lack. The second screen shows the inside of the virtual reality goggles and the images that the artist is seeing. Combined with the visual content, the words pronounced by Gustowska offer her own definition of virtual reality – understood not as alternative worlds created by designers, but worlds built of images that the artist has retained in memory and imagined.

I suggest a broader application of the notion of virtuality – to memory (and other forms of imagined, phantasmic images) in action. The main sense is already suggested by its etymology: the word “virtual” comes from the Latin noun *virtus* and at one point meant “the power of acting without the agency of matter” (*Webster’s Third New International Dictionary*, 1993), while “virtual” were things “inherently powerful or effective owing to particular natural qualities” and “capable of producing a particular result” (*Oxford English Dictionary* (online), 2nd ed., 1989). In view of the above, although memory consisting of memory-images is immaterial, it is nevertheless able to influence the meaning of a particular image that is being crystallised in perception, that is its interpretation, to construct its field of influence expanded to include traces of other images, memories, or narratives. This virtual work of memory in the process of perception finds its visual realisation in the works of artists who take it into account as an element of seeing, and at times it becomes their main object of interest. As a result, the work of memory on the one hand materialises in the text of interpretation, on the other, in the visual substance of the artwork that allows this virtual dynamics of time and image to be at least partly manifested. [...] This kind of varied layering

of memory in its collective-individual entanglement constitutes the main theme of intermedia projects of Izabella Gustowska

[Filip Lipiński, "Figurations of Memory in the Virtual Field of Art (History)", *RIHA Journal* 0113, Special Issue "Contemporary Art and Memory", December 2014]

The virtual reality goggles project the images of **New York City** and the **women** the artist met there. It is less of a narrative story about them, than an affective projection – a dynamic collection of a plethora of images retained from that city by the artist's memory, but also those seen before, which return now to the consciousness triggered by mental links. The artist spent several months in New York in 2013. Gustowska came to the city owing to a scholarship of the Kościuszko Foundation to carry out her project *The Case of Josephine H...*

Several years ago Izabella Gustowska became interested in the American painter **Edward Hopper** (1882–1967). The period between 2008 and 2012 brought two new projects – *The Case of Edward H...* and *The Case of Iza G...* – in which the artist offered a visualisation of her reception of Hopper's paintings. The painter's works became intertwined with film images that came to the artist's mind under the influence of those paintings (*The Case of Edward H...*); they were also combined with film footage of Gustowska appearing in a space that resembled the space in Hopper's paintings (*The Case of Iza G...*), thus underscoring the already signalised private dimension of the reception of art.



At the Art Stations, the artist carries out a virtual performance in which she establishes a slightly different relation with Hopper. Gustowska covers an enlarged reproduction of his painting *Summertime* (1943, 74x112cm, Delaware Art Museum) with black paint. Her peculiar dialogue with the painter betrays an iconoclastic character, but the radical gesture is not aimed at the real object-painting, but at a copy that represents it in the individual memory and in the art historical narrative. The function of this gesture is to eclipse Edward Hopper and make room for his wife – Josephine Hopper, as well as for other women.



Josephine Verstill Nivison (1883–1968). Born in Manhattan. In 1904, she graduated from the Normal College of the City of New York (today's Hunter College) and worked for many years as a teacher at public schools. At the same time, she received training in fine arts at the New York School of Art, among other institutions. The artist gradually developed her career in drawing and painting, as well as acting (since 1915 in the Washington Square Players troupe). She met Edward Hopper in 1914 at the school; later, she sometimes saw him at art colonies in New England, where she used to spend the summer. In 1923, they developed a closer

bond and married one year later. Her identity as an artist and actress was gradually diminished by the identity of a painter's wife and model. Josephine Hopper posed as the female figure in nearly all Hopper's paintings, including *Summertime*. Instead of her own works, which have largely gone missing, it is her portraits painted by her husband that have been preserved until the present day. She donated her few remaining works alongside her husband's estate to the Whitney Museum of American Art where they have largely gone missing.

Even though Josephine Hopper was the reason why Izabella Gustowska arrived in New York, the city where the Hopper family lived and worked, it was

not only her traces that the artist followed – Gustowska also observed young women living in the city and wondered which of them could be the modern-day incarnation of Josephine. New York became the actual place where the artist resided and, at the same time, the backdrop for a phantasmal encounter of lots of creative women. The exhibition *New York and a Girl* intertwines phantasmal and real spaces. The interface between the two is served by objects. For instance, a **HAT**. It was bought by Gustowska in one of New York's second-hand shops because it was very similar to a hat worn by the woman in Hopper's painting *Automat* (1927). Therefore, it could have belonged to Josephine, and in this work it is worn by the protagonists of Izabella Gustowska's new project.



LEVEL 1

Things

Izabella Gustowska documented her work on *The Case of Josephine H...* in the form of an a specific diary. In 2014, it was published in book form – **Hybryda** [Poznań: Fundacja 9/11 Art Space]. This diary features in this exhibition as an installation that comprises short films, objects and works made both by Gustowska and invited artists.

Besides its intermedial nature, the unique character of the artist's diary results from Gustowska's use of third person singular to talk about herself – both in the text and in the film. In the former, an unspecified narrator conveys her thoughts and sensations. In the latter, the camera shows her at work: filming, browsing through found or created footage, talking to the Josephines.

Travelling around New York, the artist often visited places connected with the Hoppers, such as Washington Square, portrayed in the painting *Summertime*. But it was **Westbeth** that became a special space, which incarnated in Gustowska's eyes the “other side of the mirror” from Lewis Carroll's novel. Located in West Village in Manhattan, it is a building from the end of the 19th century which since the end of the 1960s has been home to a non-profit organisation that offers apartments and studios for artists and spaces for artistic associations at affordable prices.

Piotr Korduba, art historian from the Institute of Art History at Adam Mickiewicz University in Poznań, spent several months in 2015 living in **Westbeth**. Korduba recalls: The table in the apartment of Halina (67) and Peter (80) Warren is neatly covered with stoneware manufactured in Bolesławiec, used to serve chicken curry. Halina lays huge silver tablespoons with the faded initials of her ancestors and tarnished stamped Cyrillic letters into bowls. The tablespoons are from the region of Vilnius, like her landed gentry ancestors (the Gieysztor and Borowski families), one of whom helped to rebuild Gdańsk after World War II. Halina was active as a painter, a jewellery maker, she lived in a hippie commune, worked as a film production assistant. She came to Westbeth as Peter's wife. Even though they met half a century ago, they officially tied the knot only a few years ago. Peter has



Slovakian origins, and like Halina he was born to an immigrant family. A musician, it was he who arrived at Westbeth. Peter played jazz with various superstars; he released a record with Tomasz Stańko. Another dinner guest is Gaja, a 95-year old photographer from Croatia. Her husband was a reporter. They travelled extensively across the world, he was the writer, she was the photographer. Gaja has no family in the US and remains surrounded by her caring neighbours at Westbeth, who look after her according to an agreed schedule. They decided she simply could not go to a nursing home. Gaja is not entirely with us this evening, but she pats Halina's hair. When Halina asks her if she's fine at Westbeth, Gaja kisses her hand. Asked if she would like to go back to her apartment, she cries: "What for?" and quickly adds: "is there anyone who wants to go home?" Gaja enjoys spending hours in Halina's apartment and watching films about birds. She finds their images recorded on camera exciting and she makes lively gestures while speaking to herself in Croatian. If Gaja is not watching films about birds, she likes listening to music. When she doesn't like the music, she protests strongly; she prefers pop which makes her hands dance. Her memory is brought back to life for a brief while by photographs of people with their names added by Halina on labels. After the meal, Peter lights up a joint. He

talks about the Chelsea Hotel, laughs at Patti Smith, recalls the Gramercy Park Hotel and the parties that went on there.

[Piotr Korduba, "Nowojorskie Westbeth, czyli dom starego hipstera", *Wysokie Obcasy*, supplement to "Gazeta Wyborcza", 19th of September 2015]

Apart from permanent residents, some of the apartments are used by scholarship holders. In 2013, Izabella Gustowska became one of them. Her studio provided one of the meeting places for the contemporary incarnations of Josephine.

A major reference for Gustowska's project is **Judy** Chicago's work *The Dinner Party*. Judy Chicago (b. 1939 in Chicago) pioneered feminist educational programmes in the US, initially at the Fresno State College (1970/1971), and later at the California Institute of the Arts. Between 1974 and 1979, she created *The Dinner Party* (Brooklyn Museum, New York), an installation devoted to the history of women. Thirty nine women, recognised as being the most important, have their own seats at a table in the shape of an equilateral triangle, while the names of nine hundred ninety nine more are written on the platform (Heritage Floor) that supports the table. Each place setting comprises a richly embroidered napkin and a plate-sculpture that rests on it. The artist completed the work assisted by numerous female volunteers.

To a certain extent, Gustowska pursued a similar goal: to oppose the process of erasing women from history; in this case, erasing Josephine Hopper from the history of art. Like to the art historian **Gail** Levin, the artist is working to restore Hopper in the collective memory. Yet, for Gustowska, it is merely a starting point for her elaborate reflection on the fate of women and their work, the (im)possibility of developing their creative potential, and (un)fulfilment. Like *The Dinner Party*, the exhibition *New York and a Girl* is a meeting spot for different women. Yet, the main point is not to recognise their achievements through what appears an objective evaluation, as is the case in Judy Chicago's work. Gustowska does not invite women recognised in the history of culture, but simply those who attract her interest: the artists that fascinate her, both contemporary and older, actresses and the

characters they play, friends, students, collaborators. Both the prominent and unknown women encountered by Gustowska in New York and drawn into her project share the same status. As opposed to *The Dinner Party*, a work that clearly marked the division between the recognised women, who became part of the work itself, and those who only received a marginal note (in the accompanying publication), in Gustowska's work all women become equal. In *The Dinner Party*, the highlighted women were given their own space demarcated by the platform. Here, women appear in films forming part of video installations that absorb the viewer into their own sphere. Both the films and the gallery space are immersed in a delicate violet glow, which unites all the elements and points at their common origin: the artist's memory and imagination. Another integrating factor is the mechanical voice that pronounces all the names, allowing them to resonate in the exhibition space and intensify the presence of the women.



Ada Katz, the wife of Alex Katz, who often portrayed her, as the woman in a **CAP**. His paintings, whose reproductions appear on **POSTCARDS** available at museum shops, became the inspiration for a range of film scenes shot by Gustowska in New York with several contemporary incarnations of Josephine, among them Danielle Brewer.

These images featured in the exhibition poster.

Ada Karczmarczyk, graduate of the Academy of Fine Arts in Poznań (today's University of Arts), creator of the film **AMERICAN GIRL** (2010). Among other shows, the work has featured at the exhibition *The Eighth Day of the Week* at the 13 Muses Gallery in Szczecin, curated by Gustowska. Like Gustowska, Karczmarczyk is interested in blurring the boundaries between reality and film, fact and fiction, authenticity and pose. In this video, the word "pose" refers to stereotypes that concern life in New York, a model the artist pursues.

Antonina de Lodi, the alter ego of Izabella Gustowska, creator and protagonist of some of her works, such as *The Case of Antonina L...* organised at the Wozownia

Gallery in Toruń in 2012. The split personality of a character, which undermines the consistency of identity is one of the motives in *THE CASE OF IZA G...*

Audrey Hepburn, the star of *Funny Face* (1957) and other films. **Izabella** watches the film with **Naomi**. Together, they ride to the top of the Empire State Building, whose popular outline is a motif on many souvenirs, including **CHRISTMAS BAUBLES**.

Cindy Sherman, the artist who created *Untitled Film Stills* (1977-1979), sixty nine black and white photographs made mainly in New York, soon after Sherman moved into the city. In the cycle, the artist incarnates characters portrayed in film stills from non-existent films. **Aneta** Grzeszykowska is the artist behind **UNTITLED FILM STILLS**, 2006 (three photographs from this series are shown in the exhibition), a work that recreates Sherman's cycle in colour featuring Grzeszykowska as the protagonist. Like Gustowska, Grzeszykowska reveals her interest in piling up layers of mutual references between images and the meaning of this process for identity.

Diane Lane singing "Am I blue" in *Cotton Club* (1984), a song Sari listens to while sitting on the train, like Josephine Hopper portrayed in her husband's painting *Compartment C, Car 293* (1938), and reading a book lit with a **LAMP**.

Diane Arbus, American photographer. Her family owned a department store on the Fifth Avenue which specialised in furs, and the artist initially pursued a fashion photography career working in a duo with her husband. Their older daughter **Doon** sometimes posed for them. The work of Arbus has been an object of Gustowska's fascination for a long time, including, among other works, her intriguing portraits, such as those of twins, for instance the famous portrait of **Cathleen** and **Colleen** titled *Identical Twins, Roselle, N.J. 1967*. Gustowska has been intrigued by the phenomenon of twins for a long time, an interest that became manifest, among other works, in her film **RELATIVE FEATURES OF SIMILARITY** (1980), which portrays her models **Wichna** and **Hanka**.

During the final period of her life, Diane Arbus lived in Westbeth, where she eventually committed suicide. There, she ran workshops in photography, attended by **Eva** Rubinstein, among other figures, who created one of the late



PORTRAITS OF ARBUS during a workshop exercise. Rubinstein recounted: *It was pouring rain that morning – the morning I arrived at Westbeth. Diane was ready for me, dressed in those, low-lung, black leather pants and black top she often wore. She seemed harried but then she always seemed harried to me. She said she had an appointment at the dentist, so be quick about it. [...] And, of course, she knew how to pose after all those years of shooting fashion models – she struck exactly the right angle, and she was poised and cool. The session didn't take very long.*

[Patricia Bosworth, Diane Arbus. A Biography, New York: Knopf, 1984, p. 302.]

Effie Parine, the heroine of *The Maltese Falcon* (1941), one of the films whose scenes (here: telephone conversation) become intertwined with fragments of Hopper's paintings (here: *Solitude*, 1944 depicting a seemingly empty **HOUSE**) and shots that portray the artist situated in such a setting.

Gail Levin, American art historian living in New York. Author of Edward Hopper's biography [*Edward Hopper. An Intimate Biography*, Rizzoli 2007] and other **BOOKS** devoted to the painter, as well as texts about Josephine Hopper. Levin dedicated her biography of Judy Chicago to *Josephine Verstelle Hopper and all erased women-artists*. Her biography of Hopper comprises many excerpts from diaries penned by his wife **Josephine**, which were used by Gustowska in this project.

Izabella Gustowska, artist behind the exhibition *New York and a Girl*. Between 1967 and 1972, student at the State Higher School of Visual Arts (currently the University of Arts in Poznań). Professor. Lectures at the Faculty of Multimedia Communication of the University of Art (Studio of Performative and Multimedia Activities), and at the Faculty of Graphic Design of the School of Humanities and Journalism in Poznań. Lives and works in Poznań. During her stay in New York, Gustowska had her **PORTRAIT** taken on the street, which she later compares with Josephine Hopper's **SELF-PORTRAIT**.

Judy Garland played Dorothy in *The Wizard of Oz* (1939). The pink stilettos abandoned by Antonina in *The Room of Antonina L...* are reminiscent of her red shoes.

Kathryn Crosby, one of the actresses in *Anatomy of a Murder* (1959). The **PONTIAC** driven by the protagonist of the film creates a connection with Hopper's painting *Western Motel* (1957).

Krystyna Piotrowska, artist, Izabella Gustowska's friend; together, they organised a range of exhibitions titled *Reflections*.

Sari Caine standing on the Queensboro Bridge as if she wanted to commit suicide. For Iza G. this scene is like the opening of Mercier Pascal's book *Night Train to Lisbon*, which sparked her interest in Hopper.

Meredith A. Watson, one of the modern-day incarnations of Josephine.

Sylvia Plath, one of the artists who have fascinated Izabella Gustowska for a long time. In 1953, Plath was an intern in the editorial office of "Mademoiselle", where she typed letters to her family and friends.



Level 2

Where is this girl?

Kate Tenetko, **Chantez** Carter, **Telma** Bernardo, **Danielle** Brewer, **Naomi** Bell, **Izabella** Gustowska, **Abigail** Classey, **Meredith** A. Watson, **Clarise** Jensen, **Sari** Caine, **Sofia** Lund, **Ciara** Griffin.

The eleven women who participated in Izabella Gustowska's project *The Case of Josephine H...* and the artist herself. Each of them holds her own place in a frieze formed by a sequence of projections. Each of them has their own story, but these stories converge at a number of points, which on the one hand highlights the uniqueness of each of the participating women, but on the other hand, raises the question of the similarities between their life stories.

All the women meet in spaces that reconstruct the settings of Hopper's paintings, where they impersonate Josephine. Their images are accompanied by excerpts from Josephine Hopper's diary.

But he came to feel sex,
swimming, French are his domain – Painting... too
I've been crowded out of that too – almost
But I'm ready to fight
9 July 1942

[Josephine Hopper, in: Gail Levin, *Edward Hopper. An Intimate Biography*, New York: Rizzoli International Publication, 2007, p. 354.]

These excerpts from the diary offer an insight into her emotions and the way the painters' marriage functioned. Swollen with sadness and frustration, they express an utter lack of fulfilment. The words that resonate in this hall come from different spots. It seems that each of the contemporary Josephines repeats a fragment of Josephine Hopper's text as if she shared her fate. Thus, the focus of attention shifts to the dimension of the artists' life that pertains to their relations with loved ones, the space for creative work or the lack of such space, acting (or refusing to act) in a role chosen by someone else.

and wives
we must remember,
why artists' wives lose.
Women are hungry, hungry for life
they sometimes put the self to sleep, this is their comfort,
sometimes they sacrifice themselves for other people, frustrated, they lose even more.
It's good that she's not anyone's wife,
she's for her own self,
that can sometimes be painful,
but the bottom line is positive

[Izabella Gustowska, *Hybryda*, Poznań: Foundation 9/11 Art Space, 2014]

Throughout the project, Gustowska remains one of its protagonists. In this installation, the comparison she makes between herself and Josephine Hopper

is more straightforward than on the lower levels of the gallery. Her relation with the modern-day incarnations of the American artist is more complex. On the one hand, she stands with them in one row, and the projection that concerns herself is situated among their projections. Gustowska points at a similar problem that they have to face. On the other hand, she is clearly distinct. Working on *The Case of Iza G...*, the artist situated herself in the space of Hopper's paintings, for instance, she repeated the pose of 68-year-old Josephine from *Morning Sun* (1952), sitting on her own bed. In this installation, the bed in the studio in which Gustowska lived at Westbeth becomes the place where all the contemporary Josephines appear in a sequence, but it remains empty during Gustowska's own projection. The artist remains the one who observes. This fact pertains both to the situations that she arranged and those captured by chance. Her observations and imagination materialise in the film in the modified colour layer, among other aspects. Unreal colours imply that what we see are not necessarily the things seen by the camera, but those kept by Gustowska in her memory – her imagined vision of what it could look like or what it would look like in different circumstances.

Since the end of the 1970s, Izabella Gustowska has observed creative women and created spaces for their art. She organises exhibitions (initially alongside Krystyna Piotrowska) where women artists of various generations showcase their works. They are her peers, predecessors, younger fellow artists. *Women's Art* (1980), *Presence III* (1992), *The Eighth Day of the Week* (2011) are some of the shows created by Gustowska. They function as landmarks of the artist's consistent activity for the sake of women engaged in creative practices, which seems to be underpinned by care for the potential of self-fulfilment. Like the installation presented here, the latter exhibition gathered works by the curator of the show and young artists. Both projects result from Gustowska's fascination with womanhood, womanhood that is active, creative and brimming with energy, and the women whose creative lives are only beginning to blossom.





Sometimes, it appears as if Josephine Hopper has been made equal to her modern-day incarnations. Yet, this does not mean that they are about to follow her fate, but rather opens up its inherent possibilities. On the one hand, Gustowska proposes to view contemporary women through her prism – full of fondness for their activity coupled with uncertainty about their chances to develop. From the same perspective, the artist looks at herself, her own life, both personal and artistic. On the other hand, the attitudes represented by the women of New York have an impact on the way Josephine Hopper is perceived. Her poses frozen in her husband's paintings come alive in Gustowska's film. Their dynamics are built both by the characters of many of the women (lively conversations, joyful jumps) and the way they are portrayed. Josephine was set free from the frames of Edward's paintings, as well as, at least in part, from the story about a miserable woman. Her young incarnations make it possible to imagine her again facing the choice she made. To simply see her as a creative woman living in New York.

Izabella Gustowska is one of the main artists who represent video art in Polish culture. This is the well-known part of the story, but let us look at the hidden part, the unspoken, like the words that are whispered, nearly losing articulation in her hallucinatory multimedia spaces. In contemporary art, the artist belongs to the representatives of those tendencies that relate to the affirmation of humanism and subjectivity. This situation seems at odds with the means of expression that Gustowska employs, the so-called new visual and electronic media, television screens and projections, which many contemporary cultural critics accuse of a dehumanising and alienating impact. In Gustowska's art, the video camera situates external reality amidst the mental life. Thus, it contradicts the distancing effect of visual technologies. Using tools that are characteristic of mass media, the artist practices intimism and carries out a the mental retrospection that concerns not only herself. Her projections are open to fantasies and allow the other to exist.

[Paweł Leszkowicz, "Medialne introspekcje", in: Izabella Gustowska. *Life is a Story*, exhibition catalogue, National Museum in Poznań, 2007, p. 82]

In this case, this openness pertains to all the women involved, but also to the viewers. The woman from the final shot, repeated in all projections, can be understood as a sign that reveals which of the female characters is believed by the Artist to be the closest to Josephine Hopper. Yet, this question remains unsolved and the woman from the final scene also functions as a figure through whom everybody can enter this space of imagination. The clock hanging above the entrance to the gallery measures the time that passes in the real space, thus underscoring the viewer's suspension between reality and virtuality.

Text: **Agata** Jakubowska – curator of the exhibition *New York and a Girl*. Graduate of the Institute of Art History of the Adam Mickiewicz University in Poznań (1995), where she works as an associate professor. Jakubowska has written abundantly about Polish artists (such as Alina Szapocznikow, Natalia LL, Maria Pinińska-Bereś, Ewa Partum, Magdalena Abakanowicz). Lives in Warsaw. Works in Poznań and Warsaw. Jakubowska mainly lectures and writes, she is occasionally active as a curator.

On level 2 in “Where is this girl?” fragments of Izabella Gustowska’s film *The Case of Josephine H...* (2014) are used, together with photography by Izabella Gustowska, Carlos Amaral Baptista, Yunus Shahula, fragments of film music by Patryk Lichota and quotes from the diary of Josephine Hopper from the book by Gail Levin “Edward Hopper. An Intimate Biography” Rizzoli International Publication, NY, 2007.

The Case of Josephine H... (2014) 50”

PERFORMERS

Josephine H...

Naomi Bell, Telma Bernardo, Annelise Bianchini, Danielle Brewer, Sari Caine, Chantez Carter, Abigail Classey, Tamara and, India Daley, Ciara Griffin, Izabella Gustowska, Clarice Jensen, Sofia Lund, Kate Tenetko, Meredith A. Watson

Edward H...

James K. Fulater, Claudio Brovedani Nuti

DIRECTION AND SCREENPLAY

Izabella Gustowska

PHOTOGRAPHY

Yunus Shahul, Carlos Amaral Baptista, Izabella Gustowska

EDITING

Adam Draber

COLOURISING

Maciej Twardowski

MUSIC AND MASTERING

Patryk Lichota

PRODUCTION

Maira Shakhanova, Muriel Moraes, Keren Seol

The film uses quotes from the diary of Josephine Hopper taken from the book by Gail Levin “Edward Hopper. An Intimate Biography” Rizzoli International Publication, NY, 2007.

The project has been organised as part of the Campus Project administrated by culture.pl, Polish Cultural Institute, New York, Samorząd Województwa Wielkopolskiego. The project was carried out during a Kościuszko Foundation scholarship visit to New York in 2013.

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