

Paweł Kowzan —

Selected projects

2013



Rzuć wszystko i chodź się całować / Drop everything (now) and come to kiss
slogan, copyleft license distribution, various media, since 2005

Paweł Kowzan —

Untitled [Athens, 2010]

Abstracted sound of mass gatherings – a mix of noise that could be associated with a fair, demonstration, procession, but also a riot. A diverse scale of emotions (from explosions of joy, thrilling fun, to moments of excitement, anticipation, to undisguised fury and terrifying anger), yet fluid and merging into the existing aura to the extent that it eludes unequivocal definitions. Sources of the sound are arranged in the area to remain invisible (on roofs, balconies, trees, etc.), creating an illusion of a “moving” crowd. Sound emitted “into the air” gives an impression of presence somewhere just round a corner, a kind of a specific afterimage.

Athens (GR), 2010 / Project developed within the framework of *Primal Doubt* festival, planned for the first anniversary of the Acropolis Museum. Finally the festival was cancelled due to the protests that were taking place at the time; the work was carried out as a community action and awarded by one of the protesting committees.



Paweł Kowzan —

Untitled [cardboard dummy video cameras]

Cardboard dummy video cameras equipped with a technical defect that reveals their artificiality in the course of time. Placed in various contexts, distributed under a copyleft license as a DIY model kit, since 2005.

I.a. Institute of History of Art, Jagiellonian University, Krakow (PL), 2006 / curators: Małgorzata Mleczeko, Martyna Sztaba



Paweł Kowzan —

Untitled [Yo!]

Two sport cars driving around a planned route, continually complementing the “soundtrack” of the area with a lacking “hip-hop” track – a loop based on one of the pieces by the band Czykita (hard beat with a characteristic, repeatedly exclaimed, lively rap “yo!”). A nod to the subculture invisible at the festival, yet strongly represented in Silesia.

Mysłowice (PL), 2008 / intervention at margins of the sound exhibition *Something Must Break* (3. *Off Festival*)



Paweł Kowzan —

Untitled [WCFB]

Can you thread a gallery on a string – pierce through from one end to another? Poznań-based Starter gallery was symbolically intersected with a steel wire emerging from between the trees and entering through the balcony, going through consecutive rooms and disappearing behind the window towards the next building. Low temperatures made the wire shrink, stiffen and strain, while in the company of the visitors it slackened and drooped.

We Came From Beyond – Starter Gallery, Poznań (PL), 2007 / curators: Honza Zamojski, Michał Lasota



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Untitled [Budapest, 2009]

The space of a squalid square complemented with sounds of its potential use – a mix of sounds of nature (bird singing, frog croaking, crickets, etc.), laughter, kids at play, pieces of conversation between people of various ages. Gradually thickening and intensifying sound situation fell silent the moment when an actual action was taken (reaction to movement and sound).

coop: (festival) – Budapest (HU), 2009



Paweł Kowzan —

Madonna, Cher, Polański and Others Saints

photo series, different authors, on behalf of the artist, 2010 / Creative Commons – Attribution 3.0

One of the large-panel blocks of flats. Self-proclaimed guards monitoring the backyard are looking through their windows. It is they who usually takes photos, and it is usually then when the police arrives. "Madonna", "Cher", "Polański" are some of the nicknames they have been given. Young "paparazzi" hunt for the "stars" and when they succeed, their subjects remain closer to the sky – they go out less frequently.

l.a.: *Skip intro* (festival) – Tallinn (EE), 2010; *Peep Generating* – Muzeum Sztuki, Lodz (PL), 2010



Paweł Kowzan —

Untitled [wrecked]

What is a burnt wrecked car doing in the idyllic park setting? An abstracted situation? The wreck, from the inside of which still emerges a “burnt” hip-hop beat, is an “afterimage” of cars burnt in an act of resistance by residents of districts undergoing heavy gentrification processes. Today it is a part of the everyday culture of social protest, aimed at various forms of discrimination and eviction policies pursued by the economic elites. Every day the wreck changes its location from one place to another, the only thing left over in the park is a circle burnt into the ground...

Project developed within the framework of *Plug-in* (festival) – Munich (DE), 2009; Hamburg (DE), 2010



Paweł Kowzan —

Untitled [Bucharest, 2010]

Complementing the audiosphere with a specially prepared soundtrack – a certain prosthesis, an expression of a potential (over-)activity. A loop of randomly selected sounds of different type, volume and amplitude of emotion (children at play, a barking dog, laughter, rumble, a football supporter gone astray, a buzz of voices, broken bottle, cry, etc.), generating unhurried yet permanent “audio performance” to which it is difficult to remain indifferent.

Project developed within the framework of *Continuity* (at margins of the 4th Bucharest Biennial) – Bucharest (RO), 2010



Paweł Kowzan —

*What happened to my Head? / Thoughts produce noise**

From the economy of a gift (a gesture founding the collection of the Museum of Art in Łódź, and through this, the museum itself as well) towards undermining an individual authorship; from individuality towards creation of active communities; from contemplation towards models of participation. Could a museum operate beyond the established logic of a national institution or the logic of cultural capital? An exhibition within an exhibition, in several scenes.

Courtesy of: Francis Alÿs, Beni Bischof, Stefan Brüggenmann (* *Show Titles: #43, #646*), Anne Marie Fox, Konrad Gmurek, David Horvitz, Sina Hosein, Piotr Łakomy, Pétur Ólafsson, Łukasz Rysznic, etc.

Eyes Looking for a Head to Inhabit – Muzeum Sztuki, Łódź (PL), 2011 / curators: Aleksandra Jach, Katarzyna Słoboda, Joanna Sokołowska, Magdalena Ziółkowska



Paweł Kowzan —

Untitled [Nest Boxes]

Series of about 20 cardboard colour nest boxes (useless because of the lack of an entrance hole), working as an impulse – a critical point to “activate” the local community and stimulate it to stand up to speak about their local surroundings.

Freshness Effect (3rd Racibórz Festival of Arts Body. Spirit. Urban) – Racibórz (PL), 2007 / curator: Marcin Krasny

