



# Joanna Warsza

instagram: joanna\_warsza

born 1976 in Warsaw

lives in Berlin

## Curatorial work (selected)

**Since 2014–on**

**2022**

**2021**

**2021–2023**

**2020/21**

**2020**

**2019**

**2019**

**2018–2016**

**2017**

**2016**

**2015**

**2014**

**2013**

**2013**

**2012–2011**

**2009**

**2007–11**

Program Director of CuratorLab at Konstfack University of Arts

Co-curator of the Polish Pavilion at the 59. Venice Biennale with the work of Malgorzata Mirga-Tas

Co-Artistic Director, 12th Survival Kit Festival, LCCA, Riga, with Övül Ö. Durmusoglu

Co-Artistic Director 3RD AND 4TH AUTOSTADA BIENNALE in Kosovo, with Övül Ö. Durmusoglu

Co-Artistic Director Die Balkone 1 & 2, Berlin, with Övül Ö. Durmusoglu

Zorka Wollny. *Environment. A Retrospective for the Future*, Trafo / Szczecin, curator

Opaque to Herself. Eastern Europe and postcolonialism, La Colonie / Paris, curator

Janek Simon *Synthetic Folklore*, A mid-career survey show, CCA Warsaw, curator

*PUBLIC ART MUNICH – PAM 2018*, Artistic Director

*Unknown Knowns of Polish (Post)Colonialism*, SAVVY Berlin, curator

*Finnish Landscape*, public art exhibition in Helsinki with Kader Attia, Annika Eriksson et al.

*Artists Organisations International*, HAU Berlin (co-curated with Jonas Staal and Florian Malzacher)

*MANIFESTA10*, St. Petersburg, Head of Public Program

*7. Goteborg International Biennial for Contemporary Art*, co-curator

*Kamikaze Loggia*, Georgian Pavilion at the 55th Venice Biennale, curator

*7. BERLIN BIENNALE*, associate curator (main curator: Artur Żmijewski)

*Frozen Moments. Architecture Speaks Back*, GeoAir, Tbilisi/Georgia, curator

Founding director of *Laura Palmer Foundation* for projects in public realm, Warsaw, Poland

## Education

**2003–2004**

**2002–2003**

**1996–2002**

Post M. A. Studies in Dance, Art, Performance, Gender Studies. University of Paris-VIII

Gender Studies, Warsaw University

M. A. Theater Science & Culture Studies, Theater Academy, Warsaw, Poland

## Teaching experience (selected)

**Since 2014**

**2013–2014**

**2008–2012**

Program Director of CuratorLab at Konstfack, University of Arts, Stockholm

Tutor at the Institut für Raumexperimente, initiated by Olafur Eliasson, UdK, Berlin

*Conflict.Trauma.Art*. Interdisciplinary seminar co-run with Krzysztof Wodiczko, Higher School of Social Psychology in Warsaw.

## Awards

**2007**

**2015**

Best project in public space, Warsaw, Poland by Gazeta Wyborcza

Calvert 22 London, residency-award for public program of Manifesta 10 in St. Petersburg

## Languages

**English & French:** excellent in speech and writing;

**German:** advanced;

**Italian & Russian:** good understanding;

**Polish:** native.

## Editor (selected)



### **Assuming Asymmetries. Conversations on Curating Public Art Projects of the 1980s and 1990s**

Ed. by CuratorLab at Konstfack  
University of Arts. → *Sternberg Press*,  
distributed by *MIT Press*, 2022



### **Empty Stages, Crowded Flats. Performativity as curatorial strategy.**

Ed. Florian Malzacher and Joanna  
Warsza. → *Alexander Verlag Berlin*,  
*LADA* 2017



### **And Warren Niesluchowski Was There: Guest, Host, Ghost.**

Curated and edited by Joanna Warsza  
and Sina Najafi. → *Cabinet Berlin/NY*  
& *Foksal Gallery Foundation*, *Museum*  
*of Modern Art*, Warsaw 2020



### **TYT (Take your time), Vol. 7: Olafur Eliasson – Open House. A portrait of a studio.**

Edited by Anna Engberg-Pedersen,  
Joanna Warsza, Christina Werner.  
→ *Walter König Verlag*, 2017



### **Red Love. Reader on Alexandra Kollontai.**

Ed. Maria Lind, Michele Masucci  
& Joanna Warsza. → *Sternberg*  
*Press*, *Konstfack University* and  
*MIT Press*, 2020



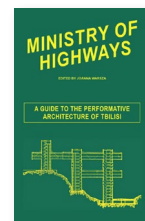
### **I Can't Work like this. On Boycotts in Contemporary Art**

→ *Salzburg Summer Academy* and  
*Sternberg Press*, 2017



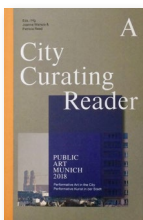
### **Janek Simon. Synthetic Folklore.**

Edited by Joanna Warsza.  
→ *Ujazdowski Castle Warsaw*  
and *Sternberg Press*, 2020



### **Ministry of Highways. A Guide to The Performative Architecture of Tbilisi.**

Ed. Joanna Warsza.  
→ *Sternberg Press*, 2013



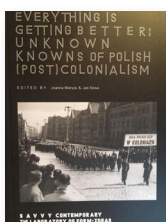
### **City Curating. A Public Reader.**

Ed. Joanna Warsza & Patricia Reed  
→ *Public Art Munich* and *Motto*  
*Books*, 2018/2019



### **Forget Fear. Co-ed. with Artur Żmijewski**

→ *Walter König Verlag*, 2012



### **Everything is Getting Better. Unknown Knowns of Polish (Post)Colonialism.**

Ed. Joanna Warsza and Jan Sowa.  
→ *Savvy Contemporary Berlin* 2017



### **Stadium X. A Place That Never Was**

→ *Bęc Zmiana Foundation*,  
Warsaw-Kraków, 2009

# Public art projects by Övül Ö. Durmusoglu and Joanna Warsza (a selection)

## **Die Balkone 1,2 / 2020, 2021**

An exhibition in Berlin windows and balconies

Over 50 projects across the neighborhood, on life, art, pandemic and proximity



David Rych, *Untitled (our time)*, after *Untitled (Perfect Lovers)* by Félix González-Torres, 2021.



Antonia Low, *Olevan Romano (Vende)*, 2020.



Tom McCarthy and Eva Stenram, *Birds*, 2020.

**With:** Kader Attia, Yael Bartana & Saskia Wendland, Adam Broomberg, Sam Durant & Ana Prvački, Rirkrit Tiravanija, Markus Miessen & Lena Mahr, Tom McCarthy & Eva Stenram, Olaf Nicolai, Pınar Öğrenci, Dolores Zinny & many, many others.

Die Balkone started as an invitation to the artistic community living in Prenzlauer Berg neighborhood in Berlin to activate their windows and balconies during the lockdown. Since then it became a cyclical exhibition, and a situated exercise for art as a form of recovery, social glue, and point of connection. Die Balkone is also an invitation to negotiate what the pandemic has taught us: the interdependence between the priorities and the needs, the very local and the global, the inside and the outside, the digital and the analogue, the public and the personal, again somewhere on the edge of a balcony. The list of artists always stays the same and always grows.



**The 3rd Autostrada Biennale / Prishtina, Prizren, Peja; Kosovo**  
**What if a Journey. About what is left incomplete.**

July 1–September 11, 2021



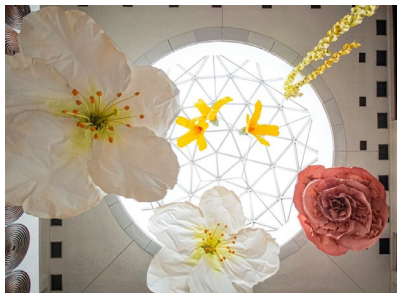
Malgorzata Mirga-Tas, *Romani Herstories*, 2020–21. Textile banners made in collaboration with Romani activists.



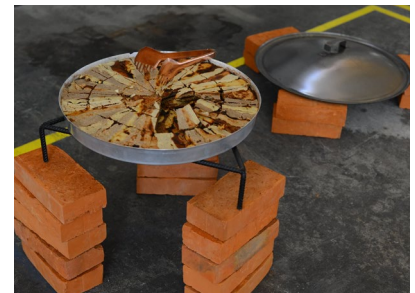
Alban Muja, *Migrating monument*, 2021. On the legacy of post-Yugoslav, anti-fascists memorials, Prizren. A permanent installation.



Hera Büyüктаşçıyan, *My Eye's Pupil Is Your Nest*, 2021. An installation dealing with water sources and aquatic memory of the city of Prizren



Petrit Halilaj & Alvaro Urbano, *Forget me Not*, 2020–21. In collaboration with the 5th Annual Kosovo Pride Week. The flowers becoming part of the LGBTIQ campaign.



Cooking Sections and Fejsal Demiraj, *Flija*, 2021. The recipe, cooked for and served to visitors during the biennale, becomes a call for a cultural and agricultural shift in the way humans relate to the ground.

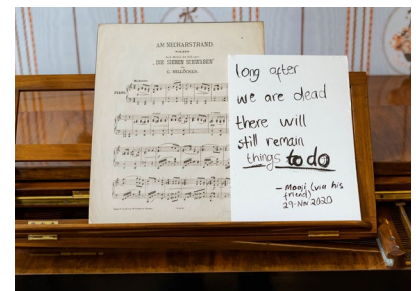
**With:** Agnes Denes, Petrit Halilaj & Alvaro Urbano, Agush Beqiri, Hüseyin Bahri Alptekin, Alban Muja, Agnieszka Polska; Agron Blakçori, Banu Cennetoğlu, Bora Baboçi, Camila Rocha, Cooking Sections & Fejsal Demiraj, Doruntina Kastrati, Edona Kryeziu, Fernando García-Dory, Flaka Haliti, Gülsün Karamustafa, HAVEIT, Hera Büyüктаşçıyan, Iman Issa, Iramamama, Malgorzata Mirga-Tas & Edis Galushi, Marwa Arsanios, Núria Güell & Lumnije Gërguri Stojkaj, Rossella Biscotti, Sezgin Boynik & Tevfik Rada, Ulf Aminde & Manuel Gogol, Vahida Ramujkić, Valbona Zherka

## 12th Survival Kit Festival in Riga.

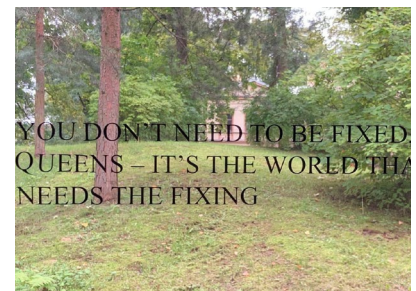
An exhibition across various apartment memorial museums in Riga, on the topics of survival, ageing, community and immunity.



Dagna Jakubowska, *The future bread, eating with climate change*, 2021



Dineo Seshee Bopape, 2011–ongoing, *Long after we are death, there will still remain things to do*.



Johanna Hedva, *Sick Women Theory*, 2020. Vinyl on windows in a poet Janis Akuratere's house museum.

**With:** Oreet Ashery, Dineo Seshee Bopape, Pauline Curnier-Jardin, Ieva Epnere, Johanna Hedva, Dagna Jakubowska, Eva Kotatkova, Jenna Sutela, Warren Niesłuchowski and Simon Leung and others.

The memorial apartment museums are common to Eastern Europe and one finds many of them also across Riga. We invited artists to respond to this charged places with context-specific works around memory, ageing, ageism, survival, community and immunity. The artworks were placed in the rooms and flats of late poets, painters, writers, activists. Our starting questions were: How to live in an ageing society where discrimination based on one's age, structural changes in terms of work and care, and now the virus, co-exist? How can planetary climate problems, which have been caused by the actions of the previous generation, be tackled? How should we look at digital ageism and old people's homes being separated from the rest of the society? Or what does it mean to age as a woman, a child, a partner, an artist?