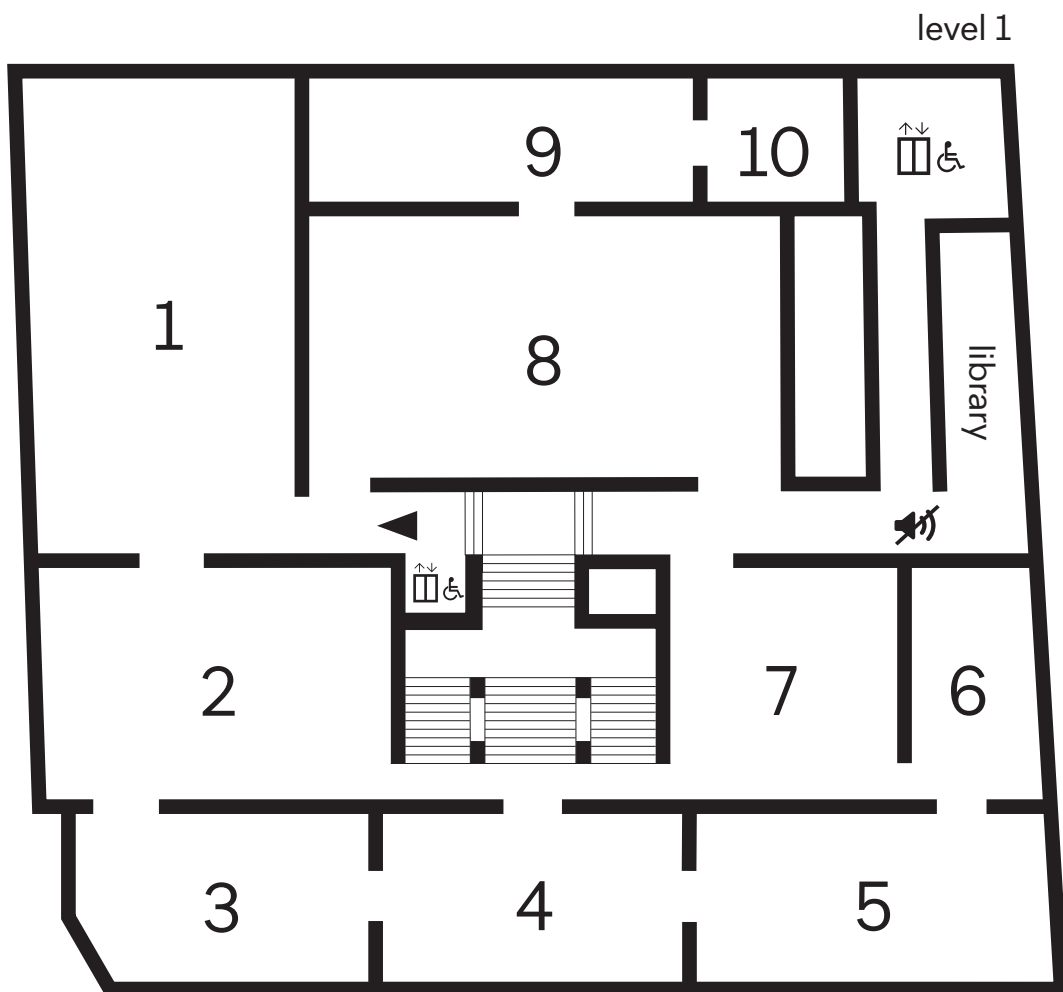


TEARS OF JOY

Alka Nauman

exhibition choreographic

score



**Works from
Zachęta – National Gallery
of Art collection:**

Magdalena Abakanowicz

Azorro

Wojciech Bąkowski

Przemek Branas

Olaf Brzeski

Oskar Dawicki

Aneta Grzeszykowska

Zuzanna Janin

Katarzyna Józefowicz

Katarzyna Kozyra

Zofia Kulik

Zbigniew Libera

Goshka Macuga

Jacek Malinowski

Maria Pinińska-Bereś

Joanna Piotrowska

Agnieszka Polska

Mariola Przyjemska

Joanna Rajkowska

Erna Rosenstein

Paweł Sakowicz

Jadwiga Sawicka

Sędzia Główny

Mikołaj Smoczyński

Monika Sosnowska

Jonasz Stern

Alina Szapocznikow

Iza Tarasewicz

Teresa Tyszkiewicz

Piotr Uklański

Krzysztof Wodiczko

Julita Wójcik

Monika Zawadzki

Liliana Zeic

Artur Żmijewski

objects design:

Aniela Fidler Wieruszewska

level 0

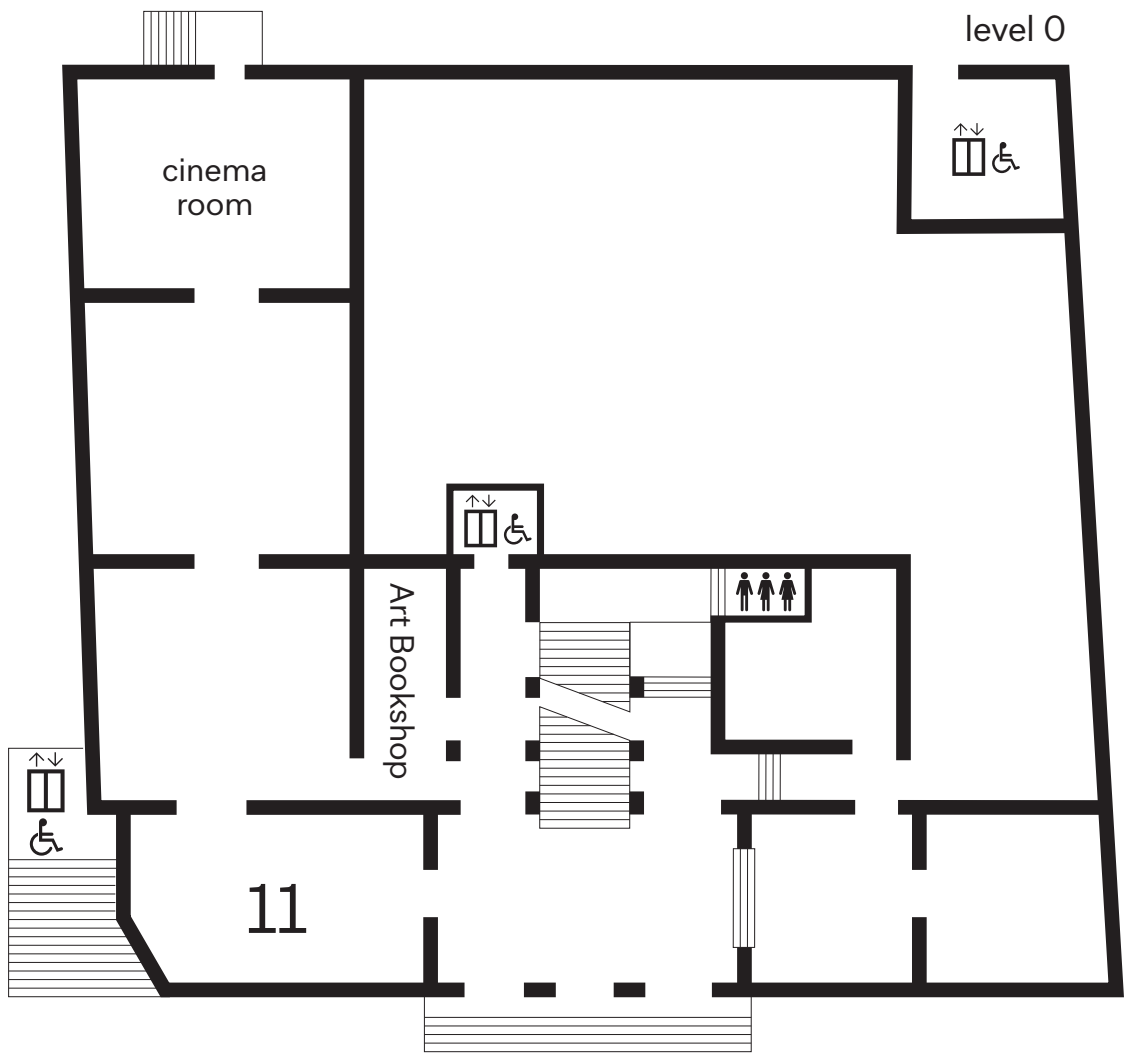
cinema
room



Art
Bookshop



11



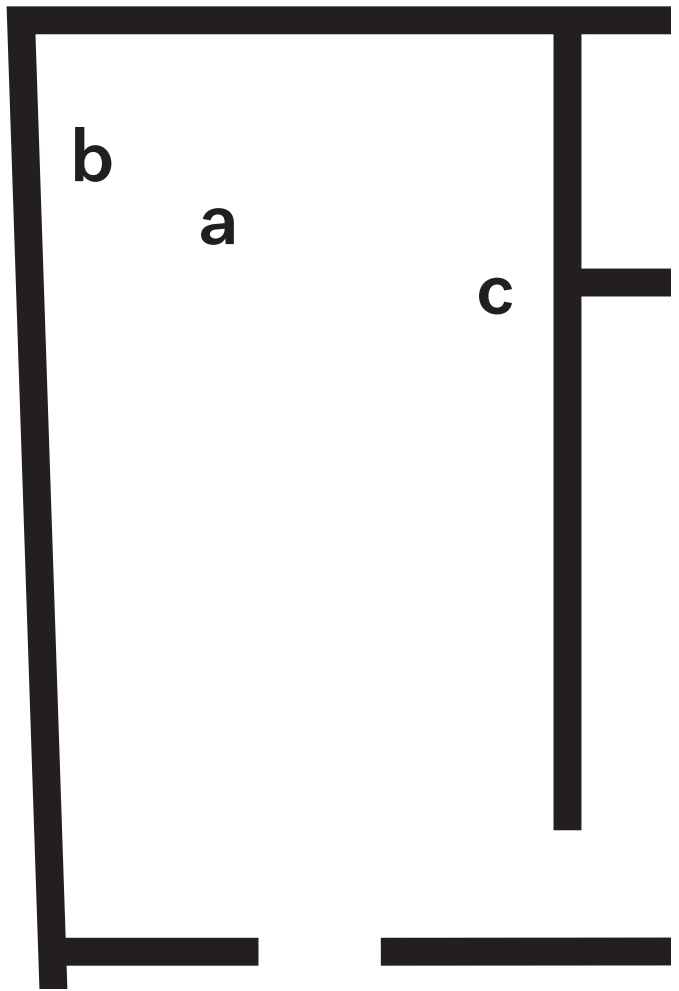
The choreography of an exhibition is about creating circumstances to establish a relationship between the body, emotions, time and the gallery space. In the exhibition *Tears of Joy*, the choreographic score takes the form of invitations and questions to the audience. It is composed of two complementary layers: written bodily practices and objects present in the exhibition space. The practices encourage the perception of the works on display through the prism of the body and its inner sensations. Their starting point is the encouragement to follow the state of *not knowing*. *Not knowing* allows the meaning to unfold as it is experienced, both individually and among spontaneous communities. Alluding to the eclecticism of the collection, the texts range from minimalist to more poetic. Importantly, they are written from the perspective of the body of a white, able-bodied, neurodiverse and cisgender lesbian. They are just a proposal, one of many possibilities of being in the exhibition space. You can do what you like with them and adapt them to your needs. The objects, on the other hand – mostly from the Zachęta warehouses – invite you to use them spontaneously: sit, lie down, touch, fidget or sleep (which would be the most successful). They also give relief to a tired nervous system, allow a change of perspective and movement through space. You'll find mattresses, benches, rockers or larger objects made from cubbies once used to display works of art upholstered with comfortable materials. May they serve you well.

Alka Nauman

In the folder you will find a detailed plan of the exhibition, on which invitations and questions are marked. It will allow you to experience the exhibition space more deeply.

The developed score is only a proposal for path through the exhibition. It can become a tool for constructing your own rhythm. You can mark your own way on the plan and send its photo to the email: edukacja@zacheta.art.pl

room 1



Take a deep breath, warm your hands and close your eyes. Relax the muscles of your face. Very gently touch your eyeballs. Feel their roundness, softness and changing temperature under the touch of your fingers. Think of it as a slow tour of the landscape. Then touch your eyes with your whole hands, and find a comfortable position for them. Stay in the dark for a while longer. Open your eyes, blink and look around the space with gentle, relaxed eyes. Notice who and what is around you. When you get tired of looking while exploring the exhibition, repeat the exercise, or do whatever gives you relief. Remember that you can sit on the upholstered objects, lie down on the rockers and mattresses that are in the room.

Can you ask a question to the whole body at once? How to unsee?

a

Pyramid of Animals

Katarzyna Kozyra

Climb up the stairs and close your eyes. Slowly begin to move your eyeballs in the shape of the number eight. Repeat the movement slowly a few times – first vertically and then horizontally drawing the infinity sign. Open your eyes and make eye contact.

Has what you see aged? How about you?

b

Intimate Rites

Zbigniew Libera

Inhale and count to four, then exhale and count to six. Repeat this at least three times. Or as many as you like. You know best what you need in this situation.

Should this be repeated?

c

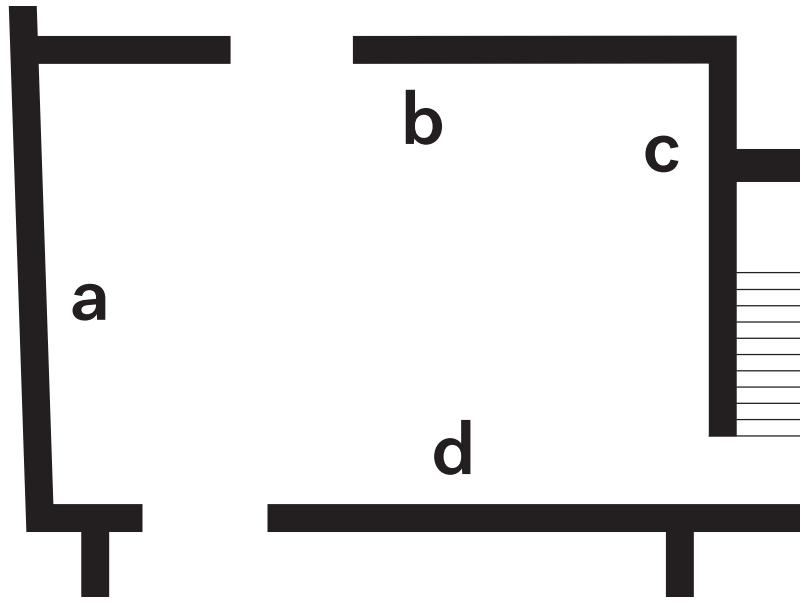
Singing Lesson 2

Artur Żmijewski

Sit down and place your hand over your heart, breathe slowly. Feel the warmth of your body and the rhythm of your heart beating beneath the layers of clothing, skin, bones, muscles, tissues and fluids. If you can and want to, shift your perspective and continue.

What if what you feel is the answer?

room 2



Lick your lips as slowly as you can. Use your tongue to outline what pleases you in this space. Slowly place it on your lips, like something most precious, delicate and vulnerable. Let it melt on your tongue. What does it taste like? Try swallowing loudly. If you fancy something else, do it. Or, if you can, lie down on a mattress or find another comfortable place. Close your eyes and relax your body, imagine yourself melting like honey in the sun. Put one hand on your stomach and the other on your chest and observe the way you breath. Nothing else. Inhale and exhale through your nose. Try to let go.

Who are we to each other here?

a

Untitled (Open Wide)

Piotr Uklański

If possible, find a comfortable position and touch your throat gently with your fingertips. Try to feel as many details as possible: the texture of the skin, the changing shapes of the muscles and tissues. Can you hear anything? Now do the same with your tongue from the inside — feel what is smooth, slippery and soft next to what is hard and sharp.

What is holding you back?

b

Fountain

Erna Rosenstein

Move at the pace of hot red lava flowing slowly down the slope. Allow your saliva to join in, letting it out of your mouth and inviting it back in. However you understand it.

Does it pierce your heart? (question from Erna Rosenstein's poem *Subtraction*)

c

Holiday with the Professor

Agnieszka Polska

Find a comfortable position. Imagine that your tongue is a plant shoot. Round and soft, making its way slowly through the tender and moist earth. How much will you let it grow?

What effect does the body next to you have on your body?

d

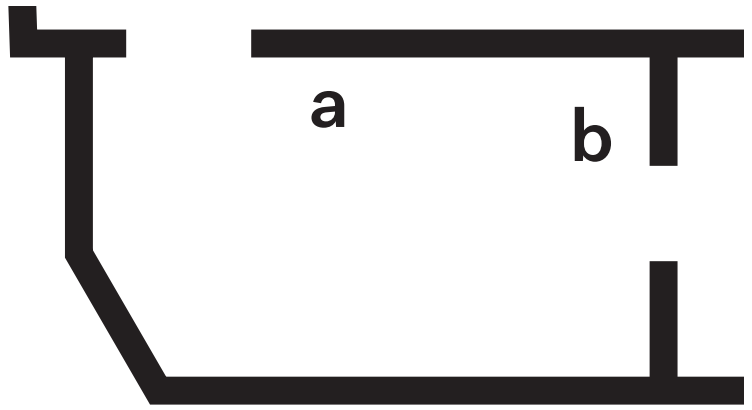
Pin – Scripture

Teresa Tyszkiewicz

If you feel like it, dig your nails into your buttocks. Gently bite your lips with your teeth. Look at your veins and the tiny hairs on your arms. Take a breath and spin around. However you understand it.

Where does it touch you?

room 3



Stand or sit in a comfortable position, if possible upright. Close your eyes and slowly breathe in and out through your nose. Try to shift all your attention to the bones that give structure to your body. Feel what is your source of support. Focus on your feet and how they touch the hard floor. If you can't, find another part of your body to lean on (e.g. with your palms against a wall). Redirect all of your attention to this place. Feel how you can let go without losing your support. Breathe. Find other places (or people) in the room that can give you support.

How are you here with others?

a

Jonasz Stern

Composition of Killed Forms

Oval Composition

Oval Composition

Composition

Find your reflection. Cradle your head in your hands and slowly explore its shape. Massage the base of your skull with your fingertips. It is priceless. Slowly move towards the cervical vertebrae. Don't rush, notice as much detail as possible.

Where do you store memory in the body?

b

Headless Torso

Alina Szapocznikow

Place your hands on either side of your ribs. Start touching them, paying attention to their shape, structure and the movement they invite. Touch your breasts and hug them tenderly. Try to stay in the embrace for as long as possible and watch the work in this position.

What do you think is ephemeral in the body?

room 4



Take a breath in and, as you exhale, very slowly roll down starting from the head, vertebra by vertebra, towards the floor. If you need to, bend your knees. Feel the weight of your head, neck, shoulders and arms hanging towards the floor. Pay attention to the pull of gravity, let your face flow downwards. Breathe deeply. You can sway in this position, shifting your weight from one leg to the other. Stay like this for a few breaths, then slowly roll up, vertebra by vertebra, inhaling. Let your head come up last. Alternatively, let your head down alone and observe its weight pulling downwards. Breathe slowly and relax your neck and facial muscles.

What weighs down here?

a *The Secret Performance* **Mikołaj Smoczyński**

Notice what attracts you to this space and try to complement it with your body.

What are your bodies changing here?

room 5



Find a comfortable position. Look at the backs of your hands, notice their shape, how the skin lies on them, where there are veins and discolouration. Perhaps you can see or feel something else? Then turn your palms inwards and observe the differences. Notice the thousands of lines running in different directions. Can you follow them?

Do you feel watched? By whom?

a *Untitled (Belly), from the Follow Me. Change Me. It's Time series*

Zuzanna Janin

Touch your belly with your fingertips. Feel its shape, its temperature, the softness of its skin and tissues. Close your eyes and give it a gentle circular massage. Can you hear your organs? Try to do a dance for the fold. You can do it in your imagination, you can do it in the middle of the room. Whatever you prefer.

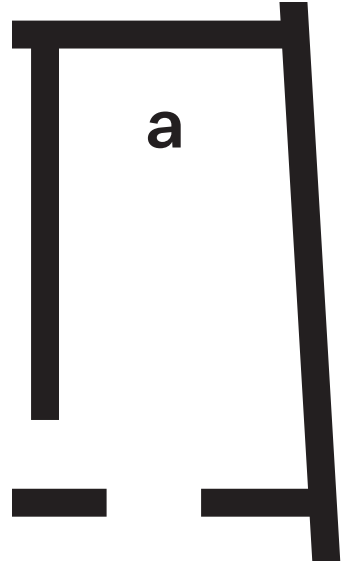
What warms you up here?

b *Hopelessness. Chapter 0. Furies* **Sędzia Główny**

Pat your whole body vigorously with the palms of your hands. If you can do this with a partner to relieve each other's circulatory and nervous systems, so much the better!

Should this be repeated?

room 6



a

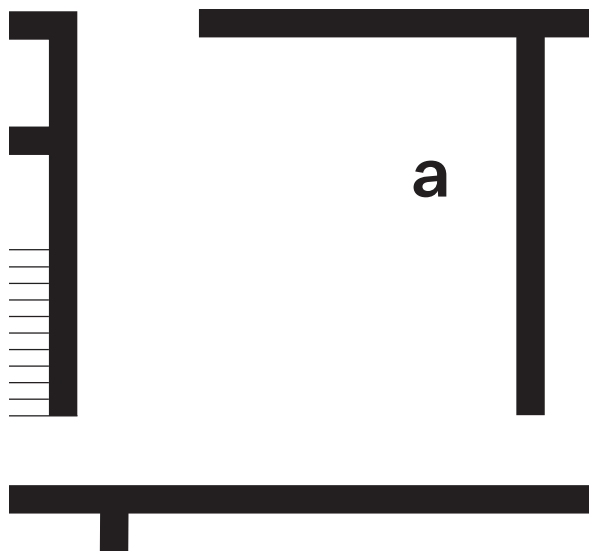
Strong Sisters Told Their Brothers

Liliana Zeic

Take a moment to slowly massage your thighs and calves as you listen.

What privilege does your body have here?

room 7



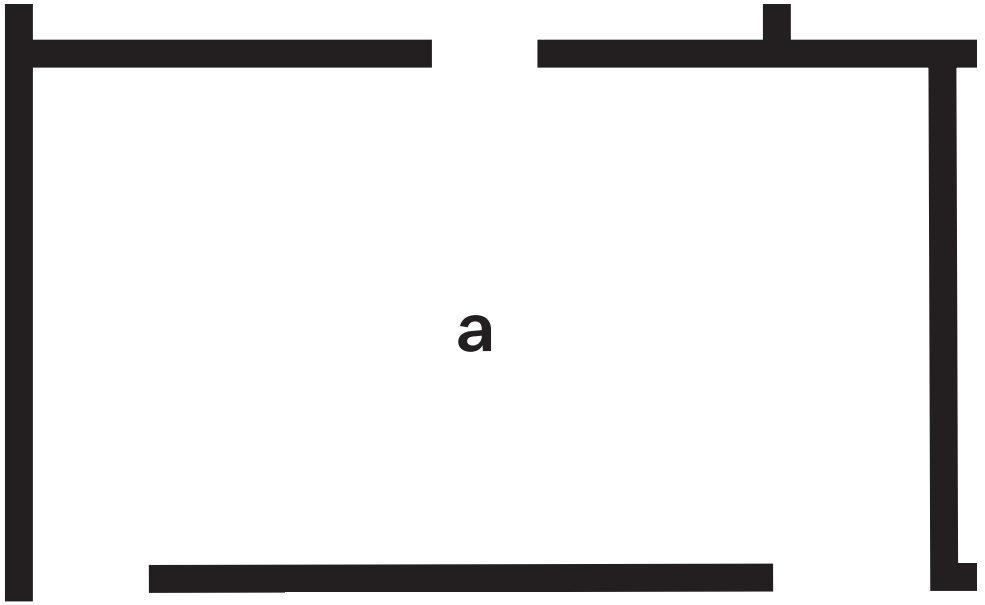
a

Summer Tale

Katarzyna Kozyra

What do you miss here?

room 8



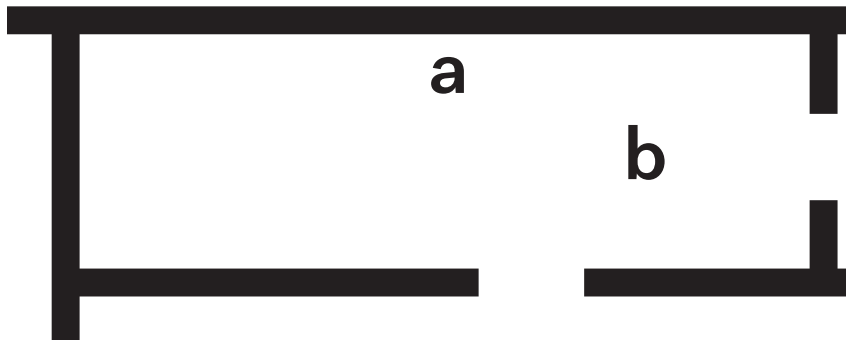
a

The Rite of Spring

Katarzyna Kozyra

What does your body want to forget from here?

room 9



a

Archive of Gestures

Zofia Kulik

Do the opposite of what you see. Try to make your body take up as much space as possible.

Is this space for you?

b

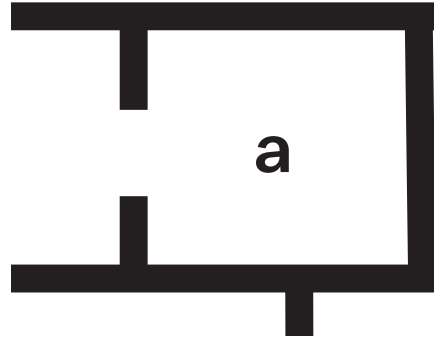
De(con)struction of the Leaning Tower II

Maria Pinińska-Bereś

Imagine you could get close enough to smell the works here. Notice how they are arranged in the space. What kind of perfume could be created from this composition?

What do you feel?

room 10



a

Jacek Malinowski

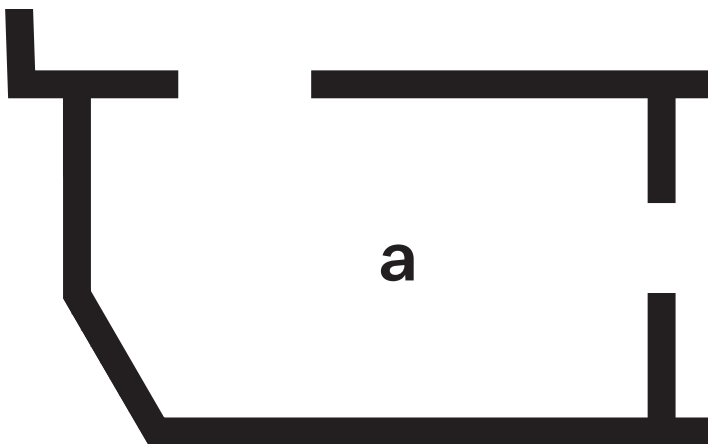
HalfAWoman

HalfAWoman 2

HalfAWoman . . . Three Years Later

What are the boundaries of your body?

room 11



a

Camping Jenin

Joanna Rajkowska

What is it for the eyes? What is it?



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zacheta.art.pl

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EXHIBITION

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Laboratory – technical supervision and coordination of activities: Pamela Bożek, Taras Gembik

collaboration: Maja Demska, Plenum Osób Opiekujących Się

installations in the public space of Plac Małachowskiego and on the façade of Zachęta: Anna Zaradny

activity on the Gladiator sculpture: Olaf Brzeski

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curatorial collaboration: Jess Łukawska

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Remigiusz Olszewski, Grzegorz Ostromecki, Paweł Ostromecki, Marcin Przybyłek

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