

G A L E R I A

Arsenal

WSZYSTKIE DZIECI NASZE SA / OUR CHILD

26.06–30.08.2026
ARSENAL GALLERY
IN BIAŁYSTOK

2 ADAMA MICKIEWICZA STREET, 15-222 BIAŁYSTOK

ARTISTS:

KAROLINA BALCER, LUCIA DOVIČÁKOVÁ, ANETA GRZESZYKOWSKA,
DAGMAR HOCHOVÁ, LENKA KLODOVÁ, EVA KOŤÁTKOVÁ,
YAREMA MALASHCHUK & ROMAN KHIMEI, MARKÉTA MAGIDOVÁ,
RAFAŁ MILACH / ARCHIWUM PROTESTÓW PUBLICZNYCH,
TAMARA MOYZES & VĚRA DUŽDOVÁ HORVÁTHOVÁ / ROMA
BLACK PANTHERS, PRAŽSKÉ MATKY, LUCIE ROSENFELDOVA,
KATEŘINA ŠEDÁ, JAŠMINA WÓJCIK

CURATORS:

JITKA HLAVÁČKOVÁ, ZUZANA ŠTEFKOVÁ,
ELIZA URWANOWICZ-ROJECKA



Our Child / Wszystkie dzieci nasze są

“There are no children, there are people”.

– JANUSZ KORCZAK, *Jak kochać dziecko. Dziecko w rodzinie* (*Loving a Child. The Child in a Family*), 1919

“(…) the child is also a human, just a very young one (…)”

– MARCIN BRYKCZYŃSKI, *O prawach dziecka* (*On Children's Rights*), 1993
quote from a poem printed in *Pentliczek*, a Polish weekly for children

The exhibition explores the position of children in contemporary societies and the public sphere in general, and its mediation by vectors of power (in macro- and microstructures) and individuals alike.

Our Child, the exhibition's original title, was eponymically conceived in reference to a book on mothering – a guidebook to proper childcare, considered an eminent and authoritative source of knowledge in Czechoslovakia from the 1940s until the 1970s. Written by medical doctor Mirka Klímová-Fügnerová, the publication was based upon a modern, fully scientific and medically sound framework which described the child as pliable matter deserving of special care and – ultimately – upbringing, with intent to produce a healthy socialist citizen. The possessive pronoun in the title posited that the child was owned by their parents (the mother in particular), and – by extension – by society. It suggested a proprietary relationship model, resounding with parental responsibility and the collectivist ethos. Inspired by a popular song by pop singer and part-time actress Majka Jeżowska, the exhibition's Polish title (*All Children Are Ours*) conjures a very different set of connotations. It highlights emotional attachment and love as a universal language intended to embrace all children, their origin regardless. Released in 1995, it spoke to the generation who grew up after the fall of the Iron Curtain, and cherished the idea that their world would have no borders. Its heartfelt tone could not be more different from the depersonalised, proscriptive style of the aforesaid book; that said, the song comprised a similar premise: that children belong to grownups.

With such implications in mind, the exhibition seeks to critically examine ways in which we frame children as “ours”. It addresses relationships and parenting practices, as well as institutional policies and broader ideological contexts by means of which children are socialised into the matrix of our culture(s). Through feminist theory, the exhibition shows how child rearing, education, and socialisation processes might replicate oppressive power relations and stereotypes present in our societies. Countering the non-reflective – even if benevolent – objectification of children suggested by the title, the exhibition's goal is to acknowledge the personhood and agency of children, envisioning ways of including them in collective world-making processes.

A child's life begins before it is born; unborn children and mothers' bodies become a battleground. This is why some exhibiting artists have decided to address reproduction-related conflicts and tensions. **Lenka Klodová** explores the taboo of sexuality and its social control in a series of “peep-hole” lightboxes: *Really* (2007). Klodová, who has long been engaging with themes of sexuality, parenthood, and biological aspects of human existence, draws attention to reproduction continuously subjected to prejudice and ideological regulations. Reproductive rights and justice are the focal point for **Lucie Rosenfeldová** and her video *How Not To Remember Our Bodies* (2025) – a commentary on abortions performed in socialist Czechoslovakia. The All-Poland Women's Strike movement is commemorated in powerful photos by **Rafał Milach** and the **Archive of Public Protests**. These projects remind us that decisions regarding abortion – or anti-abortion slogans, rather – play out in social conditions of foetal life being declared sacred, while oftentimes the lives of actual children are left unsupported and disrespected. **Karolina Balcer's** *In Vitro Fantasy* (2021) and *Chill Pill* (2021–2025) objects bring her personal IVF experience into the light, no longer considered a shameful taboo.

Childhood as a time of play, discovery, and spontaneous connections to the world is present in **Dagmar Hochová's** photographs from the 1960s and 1970s. Her sensitive observations of children's behaviour show them as autonomous actors, their imagination and freedom naturally defying patterns of a world designed by adults. The discrepancy between real-life maternal experience, its idealised image, and theme of agency in mother-child relations re-emerges in **Lucia Dovičáková's** series

of *Madonnas* (2013). Using expressive painterly language, she explores complicated interpersonal relationships, gender roles, and ambivalent emotions associated with care, dependency, and power. Using her uncanny aesthetic, **Aneta Grzeszykowska** similarly addresses identity (de)formation processes, and mother–daughter connections.

A significant part of childhood is formed by educational institutions. Schooling and disciplining regimes have been a consistent theme of works by **Eva Kořátková**. This is also the case in *The Stomach of the World* (2017), a film exploring ways of school environments restricting children's behaviour while generating space for protest, imagination, and alternative modes of knowledge production. The double perspective affords a definition of education as a process of liberation which also paradoxically upholds traditions of training in obedience and discipline.

Very early on, children become involved in local and global conflict contexts. The concealment of information regarding air pollution levels in Prague in the late 1980s and the desire to protect children's health yielded the **Prague Mothers** (*Pražské matky*) women's initiative. Continued until this day, their long-term civic activism proves that childcare cannot be separated from environmental issues, or from matters of urban planning and universal right to public space.

For purposes of *SuperMom* (2014), **Tamara Moyzes** joined forces with **Věra Duždová Horvátová** to reflect on anti-Roma racism. Following the birth of the "First Czech Quintuplets" to a Romani family, the parents received material support – but also insults and death threats. The case reveals the Czech society's hypocrisy: while alarmed by declining birth rates, they disregard the lives of some children based on the colour of their skin. Similar double standards apply to the migrant-related discourse. **Kateřina Šedá's** work *0–3 Months* (2016) consists of dozens of infant-size orange life jackets, the symbol of the 2015 migration crisis. Turned into baby swaddles, these life jackets raise provocative questions regarding the value of life of children who are not considered "ours". Combined with drawings by refugee children saved by activists from the Białowieża Forest during the humanitarian crisis, the setup reminds us that childhood cannot be separated from poli-crisis situations or geopolitics.

In a somewhat similar move, Ukrainian artists **Yarema Malashchuk** and **Roman Khimei** offer a perspective of a generation growing up in the shadow of war and violence. That said, the two-channel video installation *Open World* conveys much hope. Much can be learned from a refugee teenager forced to leave his beloved hometown of Zaporizhzhia in the wake of Russian military invasion. The story is full of warmth, care and empathy.

Yet as the exhibition seeks to demonstrate, children are more than passive objects of socialisation, discipline and care, as proven by the presence of works created by or with children. These collaborative pieces remind us that children are also social actors in their own right, with a unique perspective and capacity to act. In her colourful works *The Flag Is Running Down the Stream, and It Doesn't Even Have a Piece of Bread* (2023), *Lady by a Candle in Front of a Nicely Painted Wall in the Rainbow Golden Kingdom* (2023) and *Family* (2021) outdoor sculpture, Czech multimedia artist **Markéta Magidová** has developed a form of collaboration with her daughters by transforming their drawings into large sculptures and wall objects. **Jaśmina Wójcik** has been applying community-based and participatory methods for years, enabling children to join the public debate from their own point of view. Her *Banners* (2026), a project delivered in collaboration with young participants over six months of workshops organised by the Arsenal Gallery in Białystok, lets strong teenage voices ring out and express emotions regarding hate and discrimination themes.

Our children's future is often used as an argument to justify decisions made by adults with disregard for the actual needs of individual children. We tend to ask what the "future" needs. Exhibition themes include a rejection of such "reproductive futurism" (phrase proposed by Lee Edelman in *No Future: Queer Theory and the Death Drive*) – a tendency to organise politics around the abstract figure of the Child as a symbol of the future. Instead, the exhibition perceives children as positioned in a network of relations, embodying values of autonomous experience, imagination, experimentation, and non-productivity. As seen therein, childhood is more than a stage preceding and preparing the child for adulthood: it is a distinct and inspiring form of existing in the world, with potential to democratically resonate within society, in cognitive style equal to all the adult ones.

It goes without saying that we should all ask children what they think and need much more often.

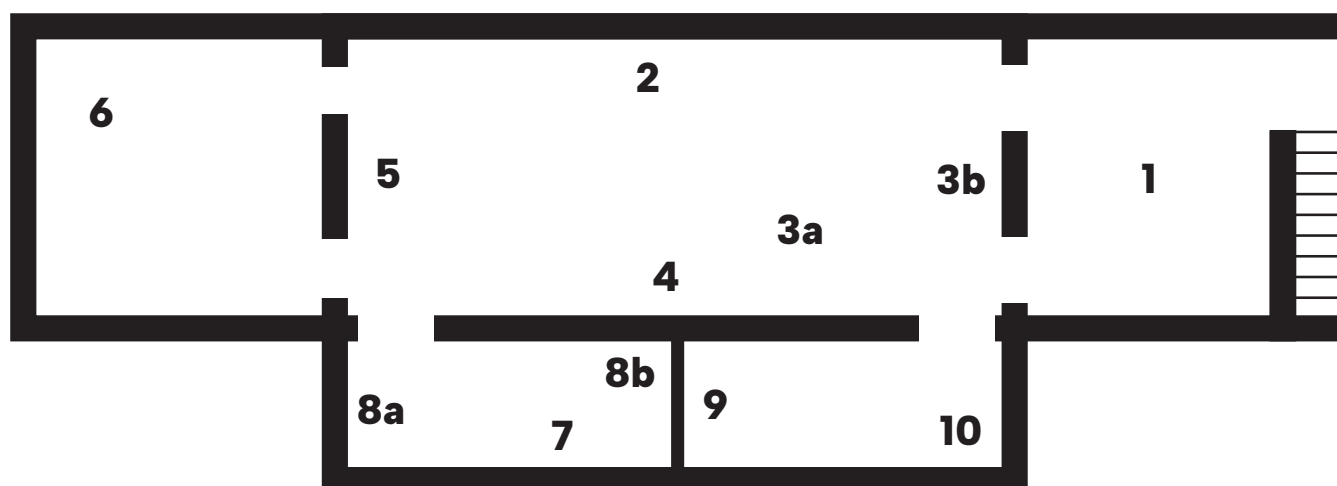
That said, individual and parental practices as well as systemic structural solutions – ostensibly designed to follow children’s needs and agency – frequently lack proper tools, sufficient knowledge and skills, or something much simpler: strength and persistence. That theme is shadowed by the exhibition’s open programme – an invitation to join the shared debate, and help build a support network.

Jitka Hlaváčková, Zuzana Štefková, Eliza Urwanowicz-Rojecka

Jitka Hlaváčková – Czech theoretician of art and curator, with a professional connection to the Municipal Gallery in Prague (GHMP) since 2006. Author of around forty exhibition projects, including i.a. “Thinking Through Images: The Visual Events of Miroslav Petříček” (2023), “Divination from a Night Sky Partly Covered by Clouds: The Role of Photography in the Post-Media Age” (2022), and “Sounds/Codes/Images: Acoustic Experimentation in the Visual Arts” (2022). Curator of monographic and individual exhibitions with a focus on i.a. Jan Jedlička, Tomáš Ruller, Lawrence Ferlinghetti and Bohumil Krčil, as well as themed exhibitions exploring the worlds of Shadi Harouni, Darina Alster, Roman Štětina, Zbyněk Baladrán, Maria Lukáčová, P.J. Courier, and others. Curator (for a time) of the “Start Up” exhibition project targeting rookie artists, and the Projector online video art gallery. Editor and co-author of theoretical publications and exhibition catalogues.

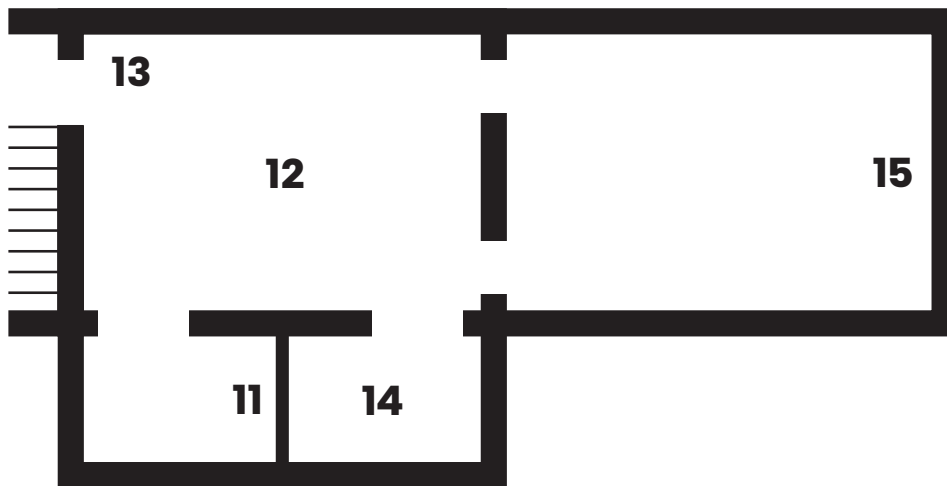
Zuzana Štefková – Czech art historian, art critic and curator. Academic teacher at the Academy of Arts, Architecture and Design (UMPRUM), and the Charles University in Prague; member of the International Educational Exchange Board. Studied history of art at the Charles University in Prague in the years 1996–2010, earning a doctoral degree. Awarded the Fulbright Programme Scholarship in 2012 for research work on gender aspects in art education at the Institute of Women and Art of the Rutgers University. Awarded a grant by the Erste Foundation and World University Service Austria in 2010, to develop innovative curricula for public universities across Central and East Europe. Co-founder of the *c2c Circle of Curators and Critics* platform, and curator of Artwall Gallery – Prague’s largest open-air galleries.

Eliza Urwanowicz-Rojecka – Polish sociologist, culture studies and globalisation studies graduate. Curator, co-ordinator and initiator of projects in the field of visual arts, and humanities-and-social sciences. Part of the Arsenal Gallery in Białystok team for over 10 years. Curator and co-curator (i.a. with Ewa Chacianowska, Nikita Kadan, Katarzyna Różniak-Szabelska, Sergey Shabohin, Monika Szewczyk, Jakub Wróblewski, Natalia Vatsadze, Zuzanna Sękowska) of the following exhibitions: “Solidarity and Agency”, “Fear”, “Kateryna Lysovenko. Cemetery Garden”, “Planetary Consciousness”, “Radical Parenthood”, “New Ecosystems of Art”, “Monika Drożyńska. Word of Resistance”, “Planetary Consciousness. New Ecosystems of Care”. Co-ordinator of such projects as Children’s Gazette and Happiness Research Laboratory. Initiator of *City-Space-Community* and *New Eco-Philosophies* (with professor Bartosz Kuźniarz) event campaigns organised within the remit of the Arsenal Gallery’s public programme. Co-curator (with professor Jakub Wróblewski) of the *Virtual Occurrence Horizons – New Digital Reality Development Forecasts* platform. Manager of the *MAKERS (Mobilising Arts, Knowledge and Education to Reclaim Human Agency. Strategies for the Age of Machine Thinking)* programme delivered as part of the *Horizon Europe* programme.



LIST OF WORKS:

- 1 **Jaśmina Wójcik** together with Adam, Tytus, Wanda, Pola, Lidka, Adrian, Lila, Jagoda, Zosia, Klara, Marysia, Jaworka, Sofiya, Hela J., Hela H., Lea, Nela, Maja, Olga, Wojtek, Hania, Xawery, Iwo and Witek
Sztandary / Banners, 2026
9 textile objects
- 2 **Dagmar Hochová**
11 black-and-white photographs, 1960–1985
collection of the Prague City Gallery
- 3a **Markéta Magidová** in cooperation with Ester Magidová & Zoe Magidová
The Flag Is Running Down the Stream, and It Doesn't Even Have a Piece of Bread, 2023
object, metal, paint
- 3b **Markéta Magidová** in cooperation with Ester Magidová & Zoe Magidová
Lady by a Candle in Front of a Nicely Painted Wall in the Rainbow Golden Kingdom, 2023
object, digital print on satin, polyurethane foam, chipboard
- 4 **Pražské matky**
photographic documentation of the Prague Mothers' protest march on May 29, 1989, in Prague,
photo by Ludvík Hradílek
- 5 **Lucia Dovičáková**
4 paintings from the series *Madonna and Child*, 2013
acrylic on canvas
- 6 **Aneta Grzeszykowska**
Zapowiedź / Harbinger, 2025
wood, wool, leather, silicone, wig, acrylic
courtesy of Raster Gallery, Warsaw
- 7 **Lenka Klodová**
Opravdu / Really, 2007
4 lightboxes, stereoscopic photographs, lenses
- 8a **Karolina Balcer**
In Vitro Fantasy, 2023
textile object, punch needle
courtesy of artist and Jednostka Gallery, Warsaw
- 8b **Karolina Balcer**
Chill Pills, 2021–2025
17 textile objects, punch needle
courtesy of artist and Jednostka Gallery, Warsaw



- 9 Lucie Rosenfeldová**
How Not to Remember Our Bodies, 2025
 video, 15'50"
- 10 Rafał Milach / Archiwum Protestów Publicznych (The Archive of Public Protests)**
Untitled, 2021
 2 photographs, print on the wall
 courtesy of the artist and Jednostka Gallery, Warsaw
- 11 Eva Koťátková**
Stomach of the World, 2017
 installation, video 48'02"
- 12 Kateřina Šedá**
0–3 Months / Od 0 do 3 miesięcy, 2016
 52 objects, fabric, reflective strips, polystyrene, straps with buckles, cords with stoppers
- 13 Sita Seerwan Jameel, Dasan Seerwan Jameel, Sidra Seerwan Jameel**
 2 drawings; an exercise book for learning Polish, 2022
 courtesy of Mr and Mrs Seerwan Jameel, Anna and Paweł
- 14 Tamara Moyzes & Věra Duždová Horváthová / RKP (Romane Kale Panthera / Roma Black Panthers)**
SuperMom / SuperMama, 2014
 video, 6'24", posters, objects
- 15 Yarema Malashchuk & Roman Khimei**
Open World, 2025
 two-channel video, 19'
- 16 Markéta Magidová**
Family, 2021
 3 objects, metal, paint

1. **Jaśmina Wójcik** together with Adam, Tytus, Wanda, Pola, Lidka, Adrian, Lila, Jagoda, Zosia, Klara, Marysia, Jaworka, Sofiya, Hela J., Hela H., Lea, Nela, Maja, Olga, Wojtek, Hania, Xawery, Iwo and Witek
Sztandary / Banners, 2026
9 textile objects, variable dimensions

While close to the exhibition entrance, Jaśmina Wójcik's *Banners* are, in all actuality, its crownpiece, the outcome of the artist having collaborated over the years with curator Eliza Urwanowicz-Rojecka; Arsenal Gallery in Białystok educators: Justyna Kołodko-Bietkał, Katarzyna Kida, Ksymena Wojtkowska; children from assorted towns and communities – the formal and informal education system, and educational and correctional centres; and teachers and cultural animation experts representing multiple schools and centres of culture across the Podlasie region. From 2021 onwards, Wójcik has been working with all of them to produce the *Gazeta Dzieci* (*Children's Gazette*), a publication inspired by Janusz Korczak's *Mały Przegląd* (*Small Review*). Reaching for tools sourced in the field of art, the artist offered the young a world with no censorship or top-down imposed topics, giving them free rein to publish texts, insights, appeals, letters, drawings and grievances. Printed in large format and delivered free of charge to educational and cultural facilities, *Gazeta Dzieci* was a project shared by a number of towns, issues published several times a year. The issue planned as supplementing the "Our Child" exhibition will be the final one. Yet Wójcik intends to continue yielding the field of art to the young – which is why, having joined forces with Urwanowicz-Rojecka, she organised a series of anti-discrimination workshops in preparation for the exhibition itself. Some of the flags shown in Arsenal Gallery in Białystok exhibition space are the outcome of said workshops. Other banners had been created during earlier events, ones accompanying the process of compiling *Gazeta Dzieci* content. Contrary to the well-known adage that children should be seen and not heard, all flags were created by young people with their own hands, and hemmed by *My dla Innych* (*We for Others*) Association members.

Jaśmina Wójcik (born 1983 in Warsaw) – Polish visual artist, director, educator and activist, designer of participative social-and-artistic campaigns. Explores inclusivity in her oeuvre, fostering the empowerment of communities deprived of visibility and/or a voice. Co-editor of the book *Sztuka ze społecznością* (*Art with Community*, 2018), a publication summarising many years of collaborating with the community of former Ursus Mechanical Works employees, outcomes including the award-winning full-length creative documentary *Symfonia fabryki Ursus* (*Symphony of the Ursus Factory*, 2018) directed by the artist. Has been developing the empathy-based learning model for years (author of the *Manifesto of Empathetic Education*), providing children with agency and empowerment, affirming their co-authorship and inviting them to engage in dialogue. Based on Janusz Korczak's book *King Matt the First*, her most recent creative documentary is a product of her work with children, basing on grassroot education. The film premiered internationally at the Hot Docs International Documentary Festival w Toronto in April 2025, its Polish premiere and honourable mention at the Millenium Docs Against Gravity falling just one month later.

More information: <https://secondaryarchive.org/artists/jasmina-wojcik/>

2. **Dagmar Hochová**

Untitled, from the *Children* series, 1964, black-and-white photograph, 39.3 cm × 30.1 cm

Untitled, from the *Children* series, 1964. black-and-white photograph, 39.5 cm × 30.0 cm

Untitled, from the *Children* series, 1963, black-and-white photograph, 39.5 cm × 30.0 cm

Untitled, from the *Children* series, 1961, black-and-white photograph, 39.8 cm × 29.8 cm

Lines on the Asphalt, from the *Children* series, 1960, black-and-white photograph, 40.7 cm × 30.4 cm

Untitled, from the *Children* series, 1962, black-and-white photograph, 39.4 cm × 30.2 cm

Untitled, from the *Children* series, 1978, black-and-white photograph, 27.4 cm × 36.7 cm

Untitled, from the *Children* series, 1961, black-and-white photograph, 27.4 cm × 36.7 cm

Untitled, from the *Children* series, 1985, black-and-white photograph, 27.4 cm × 36.7 cm
Bohdanka, from the *Children* series, 1984, black-and-white photograph, 27.4 cm × 36.8 cm
The Nun Returned from Her Holiday, 1983, black-and-white photograph, 27.4 cm × 36.9 cm
all: The Prague City Gallery Collection

A good few years prior to the Prague Spring, censorship blocking most forms of artistic and political expression, Dagmar Hochová began taking photos of children. Laughing, grubby and free, they were considered sufficiently irrelevant and harmless by the powers that be for their presence in photographs to allow Hochová document images she would have otherwise been unable to: grime, poverty, and mud, the fringe of the brave world of socialist realism. Hochová would never use her snapshot protagonists as pretexts. On the contrary: leaning out of her frames, giggling and spitting, kids grab at viewers with their grubby little fingers. In their world, in a time of fun and games Hochová has captured so well, the reality of adults and oppressive standards prevalent therein lose all meaning. Only the tangible counts: activity, laughter, curiosity, sweat and scraped knees. Photographing children at play, Hochová documented the fissures and cracks of freedom in the rigid framework of a Stalinist state, questioning societal hierarchy – rather than showing dignitaries or activists of the opposition, she chose to observe and appreciate the small daily forms of kiddie resistance against authority imposed by grownups. While political, her art was too subtle to trigger censorship.

Dagmar Hochová (born 1926 in Prague, died 2012 in Prague) – outstanding humanities-focused Czech photographer. Having graduated from the State High School of Graphic Design (1942–1946), was a photographer for the Illek & Paul Agency for a time. She met Ján Šmok at the Barrandov Film Studios, where she worked at the in-house film laboratory towards the end of World War II. Šmok persuaded her to enrol at the Academy of Performing Arts (AMU) in Prague. After graduating (1953), she worked as a photographer for assorted magazines (*Vlasta*, *Literární noviny*), created book illustrations and – in collaboration with the Albatros publishing house – took photographs for exhibitions abroad. In her work, Hochová followed several themes suggesting deep interest in understanding people: children, travel, the power of age, holidays and celebrations, couples. She was drawn to children's directness as "the sole expression of freedom under communism." In the 1960s, she began focusing on portraits of writers (Vaculík, Váchal, Reynek, Kliment, Hiršal, Grögerová, Prošková, Havel, etc.), documenting Czechoslovak post-war history across her life, including August 1968 events, the circumstances of Jan Palach's demise, and the Velvet Revolution (1989). From the 1960s onwards, she showed her work at multiple solo exhibitions – in Czechoslovakia and later the Czech Republic, and in Oslo, Vienna and Chambéry. She took part in group exhibitions in her homeland as well as in Budapest, Milan, Mexico City, London, Toulouse and Rome.

Source and more info: *Artlist. Dagmar Hochová-Reinhardtová. Online Centrum pro současné umění Praha*. Cited from: <https://artlist.cz/en/umelci/dagmar-hochova-reinhardtova/>

3. Markéta Magidová

in cooperation with Ester Magidová & Zoe Magidová

- a *The Flag Is Running Down the Stream, and It Doesn't Even Have a Piece of Bread*, 2023, metal, paint, 110 × 117 × 45 cm
- b *Lady by a Candle in Front of a Nicely Painted Wall in the Rainbow Golden Kingdom*, 2023, digital print on satin, polyurethane foam, chipboard, 150 × 150 × 10 cm

Why are children's doodles considered no more than scribbling, yet when grownups doodle, it's called abstract art? – is the question behind the oeuvre of Czech artist and director Markéta Magidová. Why does formal art education continue to suffer from incessant corrections to a child's brush or pencil strokes with intent to make them more even, prettier, more figurative? Why are the young fry not

allowed to colour outside the lines? And why are Magidová's works – inspired by her children's drawings – not attributed to those without whose vision they would have never seen daylight?

Markéta Magidová (born 1984 in Prague) – Czech film director and visual artist. Studied at the Faculty of Multimedia Communications at the Tomas Bata University in Zlin, Department of Photography (2004–2007), Faculty of Theory and History of Design and New Media at the Academy of Arts, Architecture and Design (UMPRUM) in Prague (2007–2009), Faculty of Fine Arts at the Technical University in Brno (video, 2009–2011) and Department of Aesthetics, Faculty of Arts at Charles University in Prague, where she completed her Ph.D. degree. Works mainly with animated shorts, sculptures, and digital paintings, occupying the liminal space between the physical and virtual. Has recently begun experimenting with AI digital sculptures. Her interest lies in exploring human imagination through the perspective of others and coded art history representations, mostly sculptures. Interested in fiction, mythology, gender issues, the family environment, education, and pop culture. Since 2007, has presented her work at numerous solo exhibitions in the Czech Republic and has taken part in group shows both at home and abroad, including in New York, Medellín, Berlin, Sofia, Zagreb, Skopje, Lisbon and Cracow.

Source and more info: <https://artlist.cz/en/umelci/marketa-magidova/>

4. Pražské matky (Praskie Matki)

photographic documentation of the Prague Mothers' protest march on May 29, 1989, in Prague
photo by Ludvík Hradílek, 12 black-and-white photographs, 45.4 × 32.2 cm, artist's enlargements

"The woman will be the devil's envoy where he will not go himself," as the Polish adage goes. On May 29th 1989, Jarmila Johnová and Rut Kolínská gave the girls a call, thirty of them proceeding to walk the streets of Prague, children in strollers, an act of defiance against the systemic destruction of the environment by the Czechoslovak government. The women collected signatures for a petition/manifesto on their walk, demanding care for local nature and more: that the regime make information on air pollution levels public. The Prague Mothers Movement would go on to organise multiple other protests and community campaigns in the name of protecting the local environment and improving pedestrian safety in town, owing to which they were invited to join the process of drafting new legislation in fields of ecology and urban traffic solutions in the 1990s. As some of the original Prague Mothers are grandmothers now, once the organisation was taken over by the younger generation in 2020, the Movement was renamed "Pěšky městem": "Across the City on Foot".

Pražské matky (Prague Mothers Movement) was founded in 1989 as an independent environmental movement in what was Czechoslovakia at the time. It arose from a sense of responsibility for the dire state of the environment, a threat to the quality of life for children and future generations. The movement's first protest was held on May 29th 1989, coinciding with an international meeting of ministers of the environment in Prague. Approximately 30 participants (mothers with small children in strollers, mostly) marched from the former Orphanage (on modern-day Na Příkopěch street) past the Powder Tower, to the Old Town Square. Protesters sang songs and carried banners with environmental slogans, asking citizens to sign a declaration addressing the aforesaid ministerial conference. The declaration emphasised the poor environmental condition of Prague (and all of what was Czechoslovakia at the time), and minimal public awareness regarding the situation.

5. Lucia Dovičáková

4 paintings from the series *Madonna and Child*, 2013

acrylic on canvas, 2 paintings: 60.5 × 50 cm; 1 painting: 80.5 × 60.5 cm;

1 painting, 80.5 × 60.5 cm, framed – from the Ingrid and Sven Šovčík collection

Who would protect the Most Holy Mother of God, once she herself reaches the end of her tether? Who would care for the intercessor, mediatrix and comforter of the afflicted – when the Child bites her, her husband is off to work, and she herself is behind with all her deadlines? Slovak painter Lucia Dovičáková frequently depicts mothers as exhausted, overwhelmed, and crushed by reality. That said, she kicks it up a notch in her *Madonna and Child* series. Dismantling Mother of God images known to culture, she replaces Mary's face with her own, turning the Christ Child into a loud and squirming being, an infant like any other. This is how the artist chooses to mock societal expectations of mothers and their allegedly everlasting patience. Gold and lavishly embellished, frames add gravity to Dovičáková's wit, provoking the following question: why are we not appreciative of genuine motherhood with its toil and discomfort, given that it is pivotal to our survival? Wielding her brush, Dovičáková mocks us and herself – yet she is, at times, laughing through the tears.

Lucia Dovičáková (born 1981) – Slovakian artist. Graduate of Rudolf Sikora's contemporary painting studio at the Faculty of Arts in Košice. Oskár Čepan Award Finalist in 2006. Laureate of the Tatra Bank Foundation Award, *Young Creator* category, in 2011. Finalist (in 2012 and 2013) of the VÚB Foundation Award Painting competition. Regular participant of solo and collective exhibitions; her works have been incorporated i.a. in collections of the Slovak National Gallery, Nedbalka Gallery in Bratislava and other private collections. Lives and works in Košice, Slovakia.

More info: <https://www.instagram.com/luciadovicakova/>

6. **Aneta Grzeszykowska**

Zapowiedź / Harbinger, 2025

wood, wool, leather, silicone, wig, acrylic, 163 × 50 × 33; 26 × 20 × 17 cm

courtesy of Raster Gallery, Warsaw

The artist created this sculpture of wood, wool, leather, acrylic and silicone while working on the photographic cycle *Daughter* (2024). Thus ends the certainty. In a trademark move, Grzeszykowska leaves everything else to pure speculation: she enjoys flirting with our expectations, intentionally eluding simple interpretation at every turn. Is it an effigy inspired by her actual daughter we are looking at? Or is it a doll – an artificial object of care, love, desire, and occasional violence? Is the act of sculpting itself a critical commentary on moulding young people through upbringing? Or perhaps, as suggested by the title of the entire series, the work tells a story of motherhood-related imagery and concern, a harbinger of a parent's thorny future? Last but not least, whose head has been left lying on the ground? If it's a head at all. Could it be a mask? These doubts cannot be dispelled by the disquieting object, or by Grzeszykowska herself. Uncertainly, helplessness and trepidation are all that is left.

Aneta Grzeszykowska (born 1974 in Warsaw) – Polish artist based in Warsaw. Focuses on photography and film in her oeuvre, accentuating their performative aspect. Her pivotal themes include self-creative analyses, and attempts to transcend identity-shaping cultural and artistic stereotypes. Deconstructing her own image, the artist transforms the appearance of her body, ultimately reaching for sculpture-based substitutes. Participated in numerous international exhibitions, i.a.: Triennale Yokohama (2024), Venice Biennale (2022), Berlin Biennale (2006), and La Triennale in Paris (2012). She exhibited her works at i.a. the Sculpture Center and New Museum in New York, Contemporary Art Museum in St. Louis, Museum Folkwang in Essen, and Museum of Modern Art in Warsaw. Today, her works are part of prestigious museum collections, i.a. the Centre Pompidou in Paris, New York's Salomon R. Guggenheim Museum, Fotomuseum Winterthur, Yokohama Museum of Art, Hamburger Bahnhof – Nationalgalerie der Gegenwart in Berlin, and Museum of Modern Art in Warsaw. Academy of Arts in Stettin Professor with a doctoral degree; teaches performative photography at the Academy of Arts in Stettin and Academy of Fine Arts in Warsaw. Collaborates with the Raster Gallery in Warsaw, Lyles and King in New York, and Voloshyn Gallery in Miami.

More information: <https://secondaryarchive.org/artists/aneta-grzeszykowska/>

7. Lenka Klodová

Opravdu / Really, 2007

4 lightboxes, stereoscopic photographs, lenses, 72 × 52 cm

Charming children, are they not? And now take a deep look into their eyes, an unquestionable memento: they did not spring from nowhere. As Lenka Klodová keeps reminding us, that most of their parents (just like ours) had to have had sexual intercourse at least once, even if the act ultimately followed by a break-up and profound hatred, as is the case of the Czech artist's parents. In our daily lives, we try to keep the matter out of sight and out of mind, suppressing any physiological or emotional needs (carnal desires in particular) entertained by people who had spawned us. Why has parental sexuality remained a societal taboo? In reaching for a somewhat forgotten stereoscopic photography technique – one used in the 19th century to create pornographic images as well as amusing children's vignettes – Klodová combines the childish gesture of spying on parents through the keyhole with an effort to highlight the lengthy and highly convoluted story of relationships connecting adult eroticism to children's world of imagination and myths.

Lenka Klodová (born 1969 in Opava) – Czech visual artist. Studied at the Academy of Arts, Architecture and Design (UMPRUM) in Prague (1990–1997), following up with a Ph.D. degree awarded by the same institution (2002–2005). Her performances and conceptual projects are based on artistic research wherein she explores nudity, sexuality, motherhood, and the position of women in society. Has been running the company *Strašné dítě* [*Enfant Terrible*] with Helena Poláková and Lucie Nepasická since 1998, playground design their core competence. Inspired by their parenting experiences, joined forces with friends to establish the Mothers and Fathers art collective in 2001. Has been organising the Festival of Naked Forms since 2015; currently running the Body Design Studio at the Faculty of Fine Arts of the Brno University of Technology.

Source and more info: <https://artlist.cz/en/umelci/lenka-klodova/>

8. Karolina Balcer

a *In Vitro Fantasy*, 2023

textile object, punch needle, 111 × 108 cm

courtesy of artist and Jednostka Gallery, Warsaw

Instead of sweeping her own IVF experience under the rug, Balcer brings it out to daylight, making the (seemingly!) private very much public. Easily imagined in a grandma's living room, the rug she wove shows six embryos in the Preimplantation Genetic Testing stage rather than Mirabelle plums, apricots or apples. Those lighter in hue are transferable, the darker ones (just like overripe fruit) no longer viable. A frequent presence in the aesthetic of overgrown units filling Polish blocks of flats, creeping ivy brings associations with fertility to mind, while rendering the entire scene somewhat mysterious. The dark colouring enhances the impression of tension and uncanniness, a reminder of the gravity of reproductive decisions and IVF-related social taboos. What will people say (once they find out)? Will the procedure be successful?

b *Chill Pills*, 2021–2025

17 textile objects, punch needle, variable dimensions

courtesy of artist and Jednostka Gallery, Warsaw

Motherhood is not a form of work, everyone knows that. It's all about instinct, willpower, and regular feminine handiwork. It is of no consequence that in order to survive, a growing number of women are forced into daily use of sertraline, vortioxetine, duloxetine and/or bupropion, not to mention levothyroxine (those who take it know). In the eyes of authorities and the society, relying on hormones and/or psychotropic medications is still testimony to personal and gender-related weakness rather

than the outcome of poor societal support, systemic inequalities, endocrine turbulence, or months (if not years) of sleep deprivation, overstimulation and incessant tiredness. Balcer's woven pills are evidence and a bitter joke in one, dedicated to all those toiling as caregivers and putting on a brave face – day in day out.

To quote the artist herself: "For many women, motherhood begins with a medical procedure rather than a romantic act of conception. Years of trying for a baby through IVF involve daily medication, hormonal stimulation, injections, and constant efforts to organise personal life around test results and successive stages of treatment. Synthetic hormones affect the body – causing pain, swelling, fatigue and body mass instability – as well as the mind, impacting mental wellbeing, aggravating anxiety and emotional tension, not to mention the overall sense of uncertainty. Pharmacological and emotional work performed before the baby is born is rarely seen as part of maternal experience."

Karolina Balcer (born 1988 in Toruń) – Polish artist based in Warsaw. Graduate of the Academy of Fine Arts in Wrocław (M.A., 2014; followed up with a doctoral degree in 2017). Polish Ministry of Culture and National Heritage Scholar (2020); art residency participant, i.a. the *Kulturkontakt Vienna Artist-in Residence* programme (Austria, 2018). Co-created the Wykwit Gallery (Wrocław, Poland) over the years 2015–2019. Uses assorted media in her artistic practice: painting, video, public space installations, tufting, and the fabric method. Engaging friends and family, her projects are frequently embedded in personal experience and are educational in form. Over the period 2020–2024, she delivered a family project with a mental health focus. Outcomes included educational curriculum exhibitions, and *Happy Family. Poradnik zdrowia psychicznego (Happy Family: Mental Health Handbook*, published by Krupa Gallery, 2022).

More information: <https://karolinabalcer.com/>

9. Lucie Rosenfeldová

How Not to Remember Our Bodies, 2025

video, 15'50"

directed by Lucie Rosenfeldová

written by Viola Ježková

sound: Mary C

Do you know your own history? History of the law, of choice, of your body? The history of abortion – "mine, yours, their, his and hers"? Such is the question Czech artist and teacher Lucie Rosenfeldová asks in her short film *How Not to Remember Our Bodies*. The story she tells may come as a surprise to many. In 1957, sixteen years prior to the ruling in the famous case of *Roe v. Wade*, which would result in abortion being decriminalised in the United States, the authorities of communist Czechoslovakia made the procedure legal. Any woman who had decided to terminate her pregnancy, reason regardless, economic factors included, was obliged to appear before an abortion committee of physicians to be issued a termination approval decision following a detailed interview. Performed under anaesthesia, the surgery took around fifteen minutes and required three to four days of hospitalisation. While the risk of complications reached thirty percent, the option was considerably safer and less painful than any clandestine abortion service. While American feminists demanded the right to abortion in the name of liberal values – freedom, self-determination, the right to choose – Czechoslovakia saw the procedure as a systemic response to social and economic deficits, and domestic and sexual violence. 1986 brought more than state-of-the-art surgery procedures – that was also when abortion committee appearances were abolished. Czech gynaecologists and child psychologists explained that the social, health and mental cost of carrying unwanted pregnancies to term is much too high to make legal abortion an obstacle to women.*

* In Poland, abortion was made partially legal (under certain conditions) in 1932. Following the only time of full abortion access in Polish history (under Nazi occupation), post-World War II abortion laws (1950, 1954 and 1956)

introduced progressively relaxed rules. From 1959 until 1993, abortion was practically available on demand, physicians required to analyse women's declarations regarding "arduous life circumstances" only until 1959. Abortion access was restricted in 1993, the full abortion ban of 2020 theoretically lifted in two cases: should pregnancy pose a threat to the life or health of the pregnant woman, or be the result of a criminal act (rape, incest, sexual intercourse with a minor under the age of fifteen).

Lucie Rosenfeldová (born 1986 in Uherské Hradiště) – Czech anartist and teacher based in Prague. Studied at the Academy of Arts, Architecture and Design (UMPRUM) in Prague. Member of the Studio Without a Master art collective throughout her university years. Her practice mainly revolves around creating experimental documentaries rooted in artistic research. Through film, she engages with questions surrounding the evolving dynamics between representation and the human body. Engaging in research of embodied memory, is currently exploring the potential for its scientific and artistic representation. Her work was shown to international and domestic audiences at multiple screenings and exhibition projects. Winner of the Other Visions Grand Prix at PAF Olomouc 2016. Currently co-head (with Žil Vostalová) of the Art and Technology studio at her alma mater.

More info: <https://lucierosenfeldova.com>

10. Rafał Milach / Archiwum Protestów Publicznych (The Archive of Public Protests)

Untitled, 2021

2 photographs, print on the wall, 211 × 167.5 cm; 211 × 132.5 cm

courtesy of the artist and Jednostka Gallery, Warsaw

At first it seemed that the All-Poland Women's Strike – a community movement formed on Black Monday, October 3rd 2016, 147 Polish cities and towns marching in protest against the ban on abortion – had brought the desired effect. Three days later, the Polish Sejm (Lower House of the Parliament) rejected the draft "Stop Abortion" law. Yet under pressure by Law and Justice – political party in power at the time – the Polish Constitutional Tribunal exacerbated regulations regarding pregnancy termination four years later. In an act of defiance, up to 430,000 people took to the streets daily throughout October 2020, all marching to affirm the slogan "You Shall Never Walk Alone!" Most observers claimed these demonstrations to have been the largest since 1989, if not in the country's history. In public opinion polls, 57 to 70 percent of respondents disagreed with the Tribunal's ruling. Despite the many protests and campaigns held until 2022, abortion has remained illegal in Poland. The law still stands, although international studies and a bespoke UNICEF report have proven that abortion bans can increase the mortality rate in women by as much as 20 percent. Having joined forces with other Archive of Public Protests collective members, Rafał Milach documented so-called Black Protests to save the history of community spiritedness and public solidarity from oblivion or distortion by the powers that be. The photograph shown at the exhibition was taken on January 29th 2021 in Warsaw.

Rafał Milach (born 1978 in Gliwice) – Polish photographer, activist and academic teacher. His oeuvre explores themes of political and social tensions in former Eastern Bloc countries. Author of photographic publications with a focus on control mechanisms and social protest strategies. Academic teacher at the Krzysztof Kieślowski Film School of the University of Silesia in Katowice. Awarded scholarships by the Polish Ministry of Culture and National Heritage, United States Department of State, and European Cultural Foundation. Winner of multiple awards, including World Press Photo, Dr. Erich Salomon Award, and Author Book Award at the Rencontres d'Arles. Finalist of the *Deutsche Börse* Photography Prize and *Polityka Weekly Passports*. Co-founder of The Archive of Public Protests and Sputnik Photos collectives. Today, his works are part of the museum collections, i.a. at the Museum of Modern Art in Warsaw, Museum Folkwang, National Museum in Warsaw, and Ujazdowski Castle Centre for Contemporary Art. Magnum Photos agency member since 2023.

More information: <https://rafalmilach.com>

Archiwum Protestów Publicznych (The Archive of Public Protests) – a collective of photographers and writers established in 2019 by Rafał Milach, members including i.a. Adam Lach and Chris Niedenthal; it is a semi-open platform designed to disseminate images associated with post-2015 social and political tensions in Poland. The Archive collects visual traces of social activation, and grassroots initiatives of standing up to political decisions and violations to rules of democracy and/or human rights. It is a collection of images warning against the ever-spreading populism, broadly-defined discrimination (xenophobia, homophobia, misogyny), and climate calamities.
More information: <https://archiwumprotestow.pl/>

11. Eva Kořátková

Stomach of the World, 2017

installation, video, 48'2"

courtesy of artist and Hunt Kastner Gallery, Prague

One can choke on the realisation that childhood can occasionally be a horrible experience, for a variety of reasons: parents, school, the environment, other children. Eva Kořátková's film digests and metabolises rather than shows the most difficult experiences. Reaching for Black Light Theatre, time-lapse animation and puppetry – all forms with long-standing traditions in the Czech Republic – Kořátková has joined forces with a team of young actors to narrate a tale of a societal body imprinted with the arrhythmia of educational processes and radioactive deposits of trauma. In the cinematic laboratory, childhood becomes a time of forced experimentation on living organisms. Rather than conceal the power held over children as a mother and director, Kořátková uses games and theatrical exercises to look for cracks and fissures in discipline and pressure, working with young actors and showing appreciation for the ostensibly redundant: imagination, agility, fun and games, and other waste forms of the grownup social order.

Eva Kořátková (born 1982 in Prague) – Czech visual artist. Studied at the Prague Academy of Fine Arts, San Francisco Art Institute, and Akademie der Bildenden Künste Wien (Academy of Fine Arts in Vienna), graduating in 2007. Awarded a Ph.D. degree by the Academy of Arts, Architecture and Design (UMPRUM) in Prague. Her work addresses social, institutional and physical structures of everyday life: the rules and restrictions determining the way we think, learn, move, behave and create. Frequently explores the circumstances of groups or individuals excluded, discriminated and/or silenced for a variety of reasons. Tries to identify alternative ways of expression for those unable to communicate and/or integrate in standard formats. Creates installations using objects, drawings, collages, photographs, video, performance and text, engaging viewers in new environments and exposing them to new perceptual experiences and approaches. Co-founder of the Institute of Anxiety platform which interprets anxiety as a result of social, political, economic and ecological forces. Represented the Czech Republic at the 60th Venice Biennale in 2024, showing *The Heart of a Giraffe in Captivity Is Twelve Kilos Lighter*; the project was curated by Hana Janečková. Her works were shown at solo exhibitions at the *Ruhrtriennale*, in Nottingham, Prague, Istanbul, Madrid, Umea, Bordeaux, Hannover, Cambridge, Oxford, Wrocław, and other cities. Participated i.a. in Documenta Kassel (2022), the 16th Istanbul Biennial, JIWA: the Jakarta Biennial (2017), Sonsbeek '16 in Arnhem, New Museum's Triennial, NY (2015), the 55th Venice Biennale, the 18th Sydney Biennial, and the 11th Biennale de Lyon.

Source and more info: <https://artlist.cz/umelci/eva-kotatkova/>

12. Kateřina Šedá

0–3 Months, 2016

52 objects, fabric, reflective strips, polystyrene, straps with buckles, cords with stoppers

From afar, they resemble flowers – or costly sculptures, intended for designer interiors. Only up close and personal does the avant-garde form reveal the utilitarian nature of objects the artist has created.

In response to anti-immigrant moods in the Czech Republic and her own helplessness, Kateřina Šedá designed a swaddle blanket-shaped life-jacket, intended for the youngest fry on the road: infants and newborns, drowning along European coastlines, right next to the Mediterranean holiday beaches we take our children to. UNICEF has reported at least 3,500 minors dead or missing since 2015 on the route to Italy alone. Given aforesaid data, Šedá's installation brings a grotesque cemetery to mind; a vivid tribute to all the unnecessary victims, morphing into a visual homage to grassroots actions taken to save migrants. Just like an exclamation mark, the orange form attracts attention, asking uncomfortable questions: why is the job of trying to save children on the road from demise falling to artists and activists rather than politicians? How many of the youngest fry have to drown before European authorities decide to provide them with proper care?

Kateřina Šedá (born 1977 in Brno) – Czech visual artist. Studied at the Academy of Fine Arts (AVU) in Prague (1999–2005). Her work explores societally conceived events frequently held in villages or urban streets, dozens and/or hundreds of non-artistic individuals participating. Experimenting with interpersonal relationships is designed to bring those involved out of their stereotypes or social isolation. The artist attempts to induce a lasting change in their behaviour through their own (provoked) activity, and new use of everyday resources. Author of a number of societally-sourced projects she delivered in the Czech Republic and abroad, i.a. at MoMA San Francisco and Artpark Niagara in Buffalo, United States; Milton Keynes Art Centre and Tate Modern in London, United Kingdom; LIAF in Norway; IHME in Helsinki; and many others. Exhibited i.a. at the 16th International Architecture Exhibition in Venice, Echigo-Tsumari Art Triennale in Japan, 55th Venice Biennale, Kunstmuseum Luzern, Mori Museum in Tokyo, The New Museum in New York, Manifesta 7 in Bolzano, the 5th Berlin Biennale, the Renaissance Society in Chicago, and Documenta 12, Kassel. Was awarded multiple prizes in recognition of her work, including the City of Brno Award 2025, Architect of the Year 2017 (Czech Republic), *Magnesia Litera* for journalism (Czech Republic), TAKU Production Prize (Finland), The Most Beautiful Czech Books Award (Czech Republic), Contemporary Art Society Award (UK), Jindřich Chalupský Award (Czech Republic), Fluxus Award (Germany), and Essl Award (Austria). Published over thirty books and other works, mapping her individual projects in detail.

More info: <https://www.katerinaseda.cz/en/>

13. Sita Seerwan Jameel, Dasan Seerwan Jameel, Sidra Seerwan Jameel

2 drawings; an exercise book for learning Polish, sized A5, 2022

courtesy of Mr and Mrs Seerwan Jameel, Anna and Paweł

Sita was seven years old, Dasan was five, and Sidra was eleven when these drawings were created. All three were locked up at the Guarded Detention Centre for Foreigners in Białystok at the time – just because their Kurdish parents had dared to flee Iraq in fear of persecution. On their way to a safer world, they ended up in the Białowieża Forest in March 2022, on Poland's border with Belarus. They were joined (among others) by a boy with cranial trauma-induced intellectual disability, five other children, and a twenty-year-old paraplegic whom family members had to carry all the way. Once seen to by a female physician and activists on the Polish side of the border, most of the group were unlawfully pushed back onto Belarusian territory. Border Guard officers prevented people from throwing water, food or medicine over the concertina razor wire, all items intended for children – terrified, dehydrated and hypothermic. Using force, the Polish Border Guard blocked their passage. Sita, Dasan and Sidra's father provided the Border Group (*Grupa Granica*) community movement with recordings showing very young children sprayed with mace. The family would ultimately succeed in reaching Poland, then Germany, where – in conformity with local regulations – they have remained at a Centre for Foreigners. Had Sita, Dasan and Sidra ended up in the Białowieża Forest today, their story would, in all likelihood, have had a considerably worse finale, the Polish government having suspended the right to seek asylum. This ban also applies to minors under the care of adults.

This is the second exhibition ("Kukania", 2025, having been the first) at the Arsenal Gallery in Białystok to show drawings by children on the road. All works have been included on request by the Jameels, courtesy of two activists – Ania and Paweł – who had saved the family and have stayed in touch ever since.

14. **Tamara Moyzes & Věra Duždová Horváthová / Roma Black Panthers**

SuperMáma / SuperMom, 2014

video, 6'24"; posters, objects

On June 2nd 2013, a memorable piece of news hit the Czech and international media (from the BBC to the Polish Radio): Alexandra Kinová, 23, gave birth to the first set of quintuplets in Czech history. During a bespoke press conference, the director of the Prague Institute of Mother and Child emphasised that birth by caesarean section in the thirty-first week of gestation had been normal, and all the newborns were doing well at the Intensive Care Unit. Newspapers went frantic in printing one sensation after another: all the five children's first names; Kinová's method of conception; her age and place of residence; and her Romani origin. The family began receiving racist threats and slurs.

Joining forces with her Roma Black Panthers collective, artist and activist Tamara Moyzes responded by designing a "luxury" layette for the oppressed mother. Charming blue and pink cases embellished with photographs of Roma children did not contain onesies or nappies; as shown in the artist's TV broadcast parody video, the layette included anti-burglary window film, a police escort upon discharge from hospital, a handheld fire extinguisher, and a copy of the Personal Safety Law. Kinová did receive her layette. As reported by the Polish Humanitarian Action and European Union Agency for Fundamental Rights, while the Roma community remains Europe's largest ethnic minority, as many as 80 percent of citizens of Romani origin in the European Union have been experiencing exclusion from access to basic public services, and are threatened with poverty. Systemic exclusion is exacerbated by cultural Romaphobia, a phenomenon Moyzes has been trying to counteract through her *oeuvre*. Fundacja W Stronę Dialogu (*Towards Dialogue* Foundation) is one of the institutions organising similar activities in Poland.

Romane Kale Panthera (RKP) / Roma Black Panthers – a collective formed in 2012, its core team including the artists **Tamara Moyzes**, **Věra Duždová Horváthová** and director, actor and activist **David Tišer**, with a focus on commenting on public causes related to individual or institutional racism. By way of their trademark artistic activism, they have visualised – and expanded the Czech-and-Slovak artistic milieu to include – new topics, such as xenophobia, segregation (including education-related segregation), violence perpetrated on the Roma, sterilisation of Romani women, the Romani Holocaust (camps at Lety near Písek and Hodonín near Kunštát, Moravia), and societal majority and its establishment's disrespect towards the latter.

Věra Duždová Horváthová (born 1982 in Louny) – Romani director, visual artist, activist, curator and writer. Studied at the Studio of New Media of the Academy of Fine Arts (AVU) in Prague; later an intern at the Film and TV School of the Academy of Performing Arts (FAMU) in Prague (at the Department of Documentary Film). Explores human rights and the personal dimension in her artistic practice. Co-founder (with Tamara Moyzes and David Tišer) of Romane Kale Panthera, a collective using art to address issues of discrimination, violence and stereotyping of the Roma minority. Her works were shown at exhibitions held by a number of galleries in Prague and abroad: in Graz, Austria; Berlin, Germany; Strasbourg, France; and India. Member of the Paramisara Czech Club of Romani Writers; her literary works have been included in several international feminist publications on contemporary art. Curator of the Phundrado vudar (Open Doors) gallery at the Ara Art organisation; helped launch the *Hiri* online news programme on Romea TV.

Tamara Moyzes (born 1975 in Bratislava) – Slovak artist, curator and documentary filmmaker based in Prague. Studied at the Academy of Fine Arts (AVU) in Prague (2000–2005), where she completed her Ph.D. degree in Artistic Research in 2025. Uses art as a societal activation tool. Opposes neo-conservative tendencies by applying simplified measures (such as irony and parody) in a critique of this particular format of political representation culture. Uses new media – video and performance, mostly – as her chosen form of communication. Creating fictitious video documents, seeks out ways to intervene in public space. Her pieces are straightforward, basing on sound dramaturgy of individual performances and sensitive timing. Her works chiefly explore the position of minorities, xenophobia, racism, nationalism, queer themes, and the Middle Eastern conflict. Founded the 5. Kolóna (5th Column) women's art collective in 2009; co-founded the Romane Kale Panthera collective in 2013. Established the Artivist_lab gallery as part of her Ph.D. curriculum – a platform designed to bring together representatives of assorted disciplines, responding to societal and political issues. Her photomontage *Museum of Ethnology III* (2015) was incorporated in a publication titled *Art and Theory of Post-1989 Central and Eastern Europe: A Critical Anthology*, published by the Museum of Modern Art in New York City in 2018.

More info: <https://secondaryarchive.org/artists/tamara-moyzes/>

15. Yarema Malashchuk & Roman Khimei

Open World, 2025

two-channel video, 19'

protagonist: Yaroslav Adamov

cast: Natalia Adamova, Rodion Adamov, Misha Burtsev, Danyl Zinchenko, Nazar Zinchenko, Adrian Rejdak

editors: Roman Khimei, Yarema Malashchuk, Phillip Sotnychenko

sound: Andrii Borysenko, Oleh Holoveshkin

colorist: Vadym Khudoliy

Casting: Valeriia Sochyvets

graphic design: Ostap Yashchuk

line producers: Tetyana Pidgaina, Iryna Borkovska

sound on set: Kateryna Herasymchuk

produced by Alina Gorlova, Roman Khimei, Yarema Malashchuk

Special thanks to: Adam Simons, Amy Kim, Chloe Hodge, Chus Martinez, Khortytsia National Training and Rehabilitation Academy

technical support: Brit Alliance; Burevii, Ukrainian Military Technologies

commissioned by: RIBBON International; Thyssen-Bornemisza Contemporary for the 36th Ljubljana Biennale of Graphic Arts; Pontevedra Art Biennial

production company: TABOR, Kyiv

When fleeing his hometown of Zaporizhzhia and the invasion of Russian troops, the teenaged Yaroslav Adamov likely did not expect to return home via "BAD One", a model robot dog used by the Ukrainian army during the most dangerous frontline reconnaissance missions. Yet this is exactly what happened. Controlling the robot dog remotely, Yarik takes us on a tour of the ruins of his old life. We visit his old school, the blackboard still covered with Teacher's Day wishes written by pupils for their homeroom teacher shortly before evacuation. We meet his beloved family: mum, Buffy the dog, Yonik the cat. We dive into shrubbery with Polina, his young neighbour, just a few years old, an insulin pump sensor on her arm. Controlled by Yarik, "BAD One" tries to shake paws with her, then performs some tricks. Military equipment becomes a caregiving tool, an implement of building intergenerational and interspecies relationships. While returning to Zaporizhzhia – or to Yarik's childhood, cut short by Russian aggression – is impossible today, most of the robot dog population (just like their living canine counterparts) facing probable death in battle, Khimei and Malashchuk's film is a reminder that not all is lost. Young refugees are carrying more than baggage of trauma and rage today; they are also filled with longing, warmth and care.

Yarema Malaszczyk (born 1993 in Kolomyia) and **Roman Khimei** (born 1992 in Kolomyia) – Ukrainian filmmakers and visual artists, exploring intersections of documentaries and fiction since 2016, with intent to engage with Ukraine's recent history. Their work explores lingering structures of post-imperial power and their impact on a new generation of Ukrainians, caught between historical trauma and an uncertain future. Through multi-channel video installations and cinematic narratives, they capture the fractured nature of reality, collective memories and personal experiences intertwining. Their practice reflects on the role of extras, unseen figures of history, and ways in which individuals navigate shifting political and social landscapes. Winners of the PinchukArtCentre Grand Prix (2020) and the VISIO Young Talent Acquisition Prize (2021). Their recent short film *Additional Scenes* won main prizes of the Tallinn Black Nights IFF 2024 and the Ukrainian Film Critics Award. Participated in the Future Generation Art Prize 2021, Baltic Triennial 14, Gothenburg Biennial, and Kyiv Biennial, as well as collective exhibitions at Haus der Kunst, Castello di Rivoli, and Albertinum. Solo exhibitions of their works were held at the Kunstverein Hannover and Arsenal Gallery in Białystok. Their most recent installation was shown at *From Ukraine: Dare to Dream*, a Collateral Event of the 60th Venice Biennale. Both are members of the Prykarpattian Theater, an art group with a recent *Theatres of Hopes and Expectations* project, presented at the Ukrainian Pavillion during the 18th International Architecture Exhibition in Venice.

More info: <https://ym-rk.com>

16. Markéta Magidová

Family, 2021

3 objects, metal, paint, variable dimensions

Czech artist and director Markéta Magidová turns her daughters' drawings into sculptures, refusing to differentiate between her children's oeuvre and her own. *Family* thus questions the general belief that children are nothing but an obstacle to a creative mother's life.

The descriptions of the works were written by **Anka Wandzel** (born 1990 in Poznań) – essayist, anthropologist, and mother of two, who has been living and working in Warsaw for the past twenty-five years. Member of the *MOST* farm co-operative. Author of texts with a focus on interwoven aspects of the environment, culture and caregiving; published by the Polish magazines *Dwutygodnik*, *Miesięcznik Znak*, *Przekrój* and *Ładne Bebe*. Awarded the Capital City of Warsaw Literary Scholarship, and joined the *Shared Field* art residency programme of the Ujazdowski Castle Centre for Contemporary Art in 2024. Has been hosting the *Rośliny zza rogu* (*Plants from Around the Corner*) story corner (column on urban trees and weeds) on *Oko.press*. Studied and taught at the Institute of Polish Culture, Faculty of Polish Studies, University of Warsaw. Winner of the GESSEL Foundation Award for Zachęta – National Gallery of Art in Warsaw.

ACCOMPANYING EVENTS

miejsce: Arsenal Gallery in Białystok, address: 2 Adama Mickiewicza Street (unless otherwise specified)

June 26th, Friday, 6 p.m. – Exhibition Opening

June 27th, Saturday, 12 p.m. – artists & curators tour of the exhibition in Polish and English

June 27th, Saturday, 1:30 p.m. – performance by the Maternal Fantasies collective: *The First Supper Enacted. A live performance in four episodes*

June 28th, Sunday, 11 a.m. – performance by the Mothers Artlovers collective: *Stories of Crying, Laughter and Whispers*

June 28th, Sunday, 12–3:15 p.m. – 37th Feminist Seminar “De-Learning. Creative and Collective Educational Practices”. The meeting will be held in Polish and English, simultaneous interpreting available on site at the Gallery. The Seminar will be streamed live (interpreting unavailable) on the Gallery’s Facebook page.

June 28th, Sunday, 5 p.m. – Sascia Bailer’s online speech: *Caring Infrastructures: Making the Artworld Accessible for Caregivers*. The speech will be screened at the Gallery in English, with simultaneous interpreting into Polish. The event will be streamed live (interpreting unavailable) on the Gallery’s Facebook page.

June 29th, Wednesday, 6 p.m. – meet-the-author session with Michał Radomir Wiśniewski, with a focus on his book *Zakaz gry w piłkę. Jak Polacy nienawidzą dzieci (Playing Ball Forbidden. How the Poles Hate Children)*; moderated by Dawid Bujno

August 1st, Saturday, 12 p.m. – tour of the exhibition in Ukrainian: Yulia Kostereva

August 1st, Saturday, 1:30 p.m. – tour of the exhibition in Belarusian: Alina Wawrzeńniuk

August 19th, Wednesday, 6 p.m. – meet-the-author session with Paulina Małochleb, with a focus on her book *Mięśnie mam od miłości. O macierzyństwie. (Muscles Toned by Love. On Motherhood)*; moderated by Anka Wandzel

August 28th, Friday, 5 p.m. – screening of *King Matt the First* (2025), a film by Jaśmina Wójcik, and a meet-the-authors session. Forum cinema, Białystok Centre of Culture, address: Legionowa No. 5, Białystok

August 29th, Saturday, 6 p.m. – meet-the-author session with Anna Cieplak, with a focus on her book *Istoty zależne (Dependent Beings)*; moderated by Anka Wandzel

August 30th, Sunday, 12 p.m. – Exhibition Closing Day with artists & curators tour in Polish and English

August 30th, Sunday, 4:30 p.m. – Exhibition Closing Day with curators tour in Polish

August 30th, Sunday, 6 p.m. – meeting with Anna Krawczak with a focus on children’s rights and foster care; moderated by Anna Cieplak

COLOPHON

curators: Jitka Hlaváčková, Zuzana Štefková, Eliza Urwanowicz-Rojecka

coordination: Urszula Dąbrowska

production: Urszula Dąbrowska, Ewa Chacianowska, Yulia Kostereva, Eliza Urwanowicz-Rojecka

exhibition visual identity: Tomasz Pawluczuk

Polish to English and English to Polish translation: Aleksandra Sobczak-Kövesi

Czech to Polish translation: Jakub Medek

Ukrainian to Polish translation: Olena Pruszyńska

editing and proofreading: Ewa Borowska, Agnieszka Lenkiewicz-Ołdytowska

exhibition installation: Maciej Zaniewski, Kacper Gorysz, Krzysztof Kazimierski, Kyle MacKenzie, Michał Małeczek, Mateusz Smorczewski

communication and promotion: Gabriela Owdziej, Piotr Trypus

consultations on how to present photographs: Grzegorz Dąbrowski

photo documentation of the exhibition and accompanying events: Grzegorz Dąbrowski, Jan Szewczyk

video documentation of the exhibition: Jan Szewczyk

education: Katarzyna Kida, Justyna Kołodko-Bietkał, Ksymena Wojtkowska

audience service and audience development coordinator: Maja MacKenzie

exhibition supervisors: Maja MacKenzie, Krzysztof Kazimierski, Małgorzata Kopciowska, Tomasz Lelo, Kyle MacKenzie, Mateusz Smorczewski, Piotr Trypus, Ksymena Wojtkowska

The exhibition features works by three children from the Seerwan Jameel family: Sita, Dasan and Sidra



Ministry of Culture and National Heritage
Republic of Poland

Co-financed by the Minister of Culture
and National Heritage
from the Culture Promotion Fund

MEDIA PARTNERS

S Z U M



BiałystokOnline



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MUNICIPAL CULTURAL INSTITUTION

G A L E R I A
Arsenal



Venue:

Arsenal Gallery in Białystok,
2 Adama Mickiewicza Street

Exhibition open

Tue–Sun: 10 am–6 pm, last admission to exhibition is at 5.30 pm
entrance fee: 8 PLN, reduced 4 PLN, free admission on Thursdays
a detailed price list with a list of discounts is available at: galeriaarsenal.pl/zaplanuj-wizyte/
The Gallery accepts the Large Family Card, the Białystok Large Family Card and the Active Senior 60+ Card

**This exhibition contains mature content
Children may enter with parental consent**

Arsenal Gallery in Białystok offers free entry to exhibitions and events to all refugee persons
Галерея Арсенал у Білостоці пропонує всім біженцям безкоштовний вхід на виставки та заходи
Галерэя Арсенал у Беластоку прапануе ўсім бежанцам бясплатны ўваход на выставы і мерапрыемствы