

My Dear, my way, forward, hot air.

Weronika Wysocka

curator: Magdalena Komornicka

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for the curatorial project for the exhibition
in the Polish Pavilion at the
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PROJECT DESCRIPTION

The experiences and behaviours of young people are a source of key knowledge about the functioning of the modern world. French philosopher and sociologist Edgar Morin identifies youth with contradictory and uncertain beings, suspended between childhood and adulthood. In his opinion, it is this fleeting youthfulness that focuses within it the whole truth, which becomes increasingly scattered over the course of one's life. This approach was adopted by Weronika Wysocka, whose proposal for a video-installation to be presented at the Polish Pavilion is a poetic tale of entering into adulthood in present times, marked by the ethics of the end of the world. It is a question about the horizon of dreams then and now, and at the same time an attempt to diagnose the future of the world, defined by the uncertainty and anxieties of Generation Z. This time, Wysocka's subject will be young people's activity, rebellion, dissent, and realisation of their own cultural model – important factors in their development, formation, expression, and identity building. She will ask the young generation what they dream about. The socialisation of the generation of contemporary twenty- and thirty-somethings was suspended "in between" – the old models had not yet fallen, and the new ones had not yet formed. The model assuming the fulfilment of social roles and achievement of adulthood – completing one's education, finding stable employment, moving out of the family home, and starting one's own family – today mixes with the model of transitioning into adulthood understood as a sense of maturity and autonomy. Until now, each successive generation made life better for the next one. However, this model has ceased functioning. Today, there are even those who say that *"the older generations have stolen the future from the younger ones"*. Researchers forecast that in the past dozen or so years, this deepening fear for the future has given rise to a "generational experience" of the young. It is sometimes even timidly compared to the power of the "Solidarity" experience. Some generations play a breakthrough role in a given historical moment (e.g., the March '68 generation, the "Solidarity" generation). This happens through a combination of circumstances, as well as when the external surroundings, the environment of development, growth, and maturation of a given generation are unique, such as during wartime and other crises. Young

people are currently experiencing a kind of accumulation of various crises and turning points that decrease their sense of security. Today's youth live in a time of the deterioration of the existing principles that govern the world, in which the processes taking place are increasingly more difficult to define. Their fears are also supported by the instability of their start in life and work. Any certainty as to the future is also undermined: from the development of technologies that escape control, through social injustices and previously unforeseen exclusions, to the pandemic. The fear for the near future becomes stronger than ever and suggests associations with the fears of post-war times. Today's young people are also the first generation to fully embrace the idea of human rights as superior to all others. Any attempt to slow down the process of emancipation immediately increases their readiness to fight for their rights. Today, the division into a real world and a virtual world does not exist. Reality is hybrid. The so-called real reality and virtual reality, distinguished by the older generations, are actually two manifestations of the same life. The smartphone in the hand has become a component of the body. Youth and young adults currently use it the way all of society will in 10 years. For the young generation, the internet has become an area for searching of their individuality, language, and symbols. Nearly all forms of its activity are mediated through the internet. It is driving force for the emergence of models of attitudes and behaviours. The smartphone gives us the possibility of total participation – the basis of this mechanism is openness to millions of overlapping pieces of information. There is nothing limiting the speed of sending and receiving content, images, and signals. Our receptors have to switch to different rules of functioning – a need for experiencing hyper-stimuli is arising. The linearity of everyday – the progression of events one after another – life has changed fundamentally; everything is happening all at once. Finally, the climate and environmental catastrophe – experiencing it is becoming a distinctive feature of the young people's model of identity. In this context, do today's young people know how to dream? It looks like they have a serious problem with it.

ABRIDGED SCRIPT

Weronika Wysocka's video work will be created based not only on extensive research, but primarily with the use of about 30 interviews with young people, conducted by the artist in collaboration with a researcher. They will form the basis of a script for a poetic film essay and the construction of the profiles of five protagonists – the narrators of the video-story. The photos will be made in a fashion typical for Wysocka – during interviews, in passing, as well as on a specially hired photo set with the participation of actors and actresses.

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The soundtrack, an element of the work equal to the image, will be crucial for the dramaturgy and the emotional charge of the work. After all, Wysocka's story is a story from the centre of the young generation, for whom music is one

of the most constant and universal elements of life, regardless of where they live. The most important function of music seems to be the expression of emotions. Music allows us to relieve tensions, and its choice is related to the mood and the emotional state. The soundtrack to Wysocka's work will be inspired by pieces such as Maanam's *Kreon* (1984), 1984's *Tu nie będzie rewolucji* (1987), Dezerter's, *Zmiany* (1987), Kaliber 44's *To czyni mnie innym od was wszystkich* (1996), Tilt's *O jaki dziwny, dziwny* (2000), Siekiera's *Ja stoję, ja tańczę, ja walczę* (2012), Bartuś 419's *Oligocenka* (2019), Zdechły Osa's *New Age Punk* (2021) and many others.

An important ecological production assumption of Weronika Wysocka's exhibition in will be a conscious decision not to build temporary architecture, paint the walls in dark colours or buy materials. The realisation of the installation assumes renting audio-video equipment and modular constructions for building concert stages, which can be assembled in any configuration. For similar reasons, we are not planning to produce a catalogue accompanying the exhibition, but to commission essays to be sent out or published online.