

***In the Arbour. Aleksander Gierymski***

curator: Małgorzata Wesółowska

Documentation (excerpt) submitted for the competition  
for the curatorial project for the exhibition  
in the Polish Pavilion at the  
59th International Art Exhibition in Venice in 2022

**ENG**

In the Arbour (working title)

The story of Aleksander Gierymski's painting "In the Arbour" (1882) itself illustrates the theme of Biennale 2022. "Milk of Dreams" - the multiplicity of studies performed on the painting, the thesis about the author cutting the first version of the work and performing another, as well as the artist's biography, focused exclusively on on art, striving for perfection and finally falling into madness. Even the atmosphere of the idyllic painting is sleepy, it brings to mind the necessary nap

after a hot afternoon, wine-drenched social meeting.

I want to present Gierymski's painting in the form of a three-dimensional installation, recreating the objects, furniture and objects that make up the space of this idyllic meeting. Garden trellis, tables, chairs, a fountain, pots with flowers, a bench with a dead bird, lanterns, a ridge with wine and vegetation will be recreated using a design method and made of uniform gray material. They will be placed as precisely as possible in the space of the interior of the Polish pavilion, unified with the same gray color. The whole thing will create the impression of an electronic hybrid, a digital model waiting for the application of advanced textures, inside which the viewer will be realistically and without fear of damaging the exhibits.

At the back of the trellis creating the space, costumes from Gierymski's painting will be hung. The painted scene is a masquerade, its participants are dressed in rococo costumes. The camp scene by the 19th-century artist will be presented as a 21st-century camp.

Around the main installation, there will be selected studios (a maximum of five) recreated using the same three-dimensional set design method for the painting "In the Arbour".

I want to place two projections in the side wings of the pavilion. One is an animated character of Aleksander Gierymski, made with the popular application "Motion Portrait," the other is the film "Mansarda" directed by Konrad Nałęcki, shot in 1963. It raises another level of artists' dreams, filtering them through ideologies and different styles in art.

The painting "In the Arbour" itself will be presented to viewers on a postcard, the abundance of which, together with a brief description on the reverse, will be displayed on stands in the hall of the pavilion. This way of presentation makes one wonder how much separates the creator from perfectionist madness to fame and commercialization of his art.

**ENG**

I want to present Gierymski's painting in the form of a three-dimensional installation, recreating the objects, furniture and objects that make up the space of this idyllic meeting. The scene painted in the title gazebo is itself a masquerade, its participants are dressed in rococo costumes. Garden trellis, tables, chairs, a fountain, pots with flowers, a bench with a dead bird, lanterns and a ridge with wine will be recreated using a design method and made of uniform gray material. They will be placed as precisely as possible in the space of the interior of the Polish pavilion, unified with the same gray color. The vegetation, including the vines that make up the gazebo, will be reproduced and recreated from the same gray material. The light, which may be the main subject, and certainly the "tool" used by Gierymski, will remain natural, streaming in through the pavilion's skylights. The whole thing will create the impression of a hybrid, a digital model waiting for the application of advanced textures, inside which the viewer will be realistically and without fear of damaging the exhibits.

At the back of the trellis creating the space, Rococo costumes from the Gierymski painting will be hung. From time to time, the hired extras will put them on and will walk around the pavilion and recreate the scene of a social gathering depicted in the painting. I would like to entrust the

dancer and choreographer Maria Stokłosa to the choreography of this part of the installation. The somewhat camp scene by the 19th-century artist will be presented as the 21st-century camp. Around the main installation, there will be selected studios (a maximum of five) recreated using the same three-dimensional set design method for the painting "In the Arbour". A striking boulder with a cylinder and a bench, a fountain, begonias in pots, an armchair against a trellis background, a ridge with wine or just a fragment of a trellis.

In the side wings of the pavilion I want to place two projections on ordinary screens. One is an animated character by Aleksander Gieryski, made with the popular "Motion Portrait" application, which basically (movements of the head, eyelids, eyeballs, smile, opening the mouth) animates characters and portraits based on the uploaded photo. In the second wing, you will be able to watch the film "Mansarda" directed by Konrad Nałęcki, shot in 1963.

The painting "In the Arbour" itself will be presented to viewers on a postcard, the abundance of which, together with a brief description on the reverse, will be displayed on stands in the hall of the pavilion. This way of presentation makes one wonder how much separates the creator from perfectionist madness to fame and commercialization of his art.