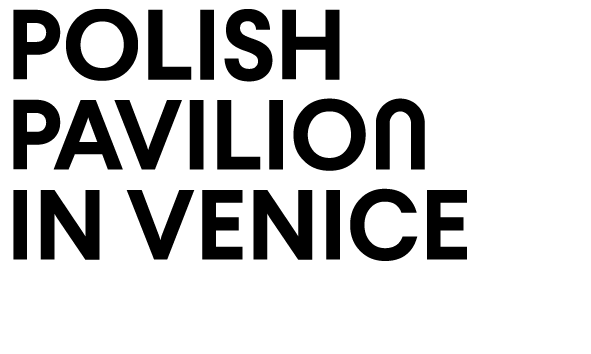
Obraz zawierający tekst, Czcionka

Zawartość wygenerowana przez AI może być niepoprawna.

**Bogna Burska and Daniel Kotowski to represent Poland at the 61st International Art Exhibition of La Biennale di Venezia with the project *Liquid Tongues*, curated by Ewa Chomicka and Jolanta Woszczenko.**

*The project encourages a deeper way of listening to marginalised languages, Deaf culture, and more-than-human forms of communication.*

Entitled *Liquid Tongues*, the project submitted by curators **Ewa Chomicka** and **Jolanta Woszczenko**, has been chosen for the **Polish Pavilion at the 61st International Art Exhibition of La Biennale di Venezia, 2026**. Created by **Bogna Burska** and **Daniel Kotowski**, with the participation of *Choir in Motion* (Chór w Ruchu), the project was selected by the **Polish Pavilion** competition jury and accepted by the **Ministry of Culture** **and National Heritage**.

**Bogna Burska** is an acclaimed Polish visual artist and playwright whose work has been widely presented in major institutions in Poland and internationally. **Daniel Kotowski** is a prominent artist and performer known for his innovative explorations into Deaf experience and language, with exhibitions across leading European art centres.

*Liquid Tongues* is an audio-video installation in which the *Choir in Motion* (Chór w Ruchu), a group of both hearing and Deaf performers, interprets whale communication codes and songs, both in spoken English and International Sign (IS). The project explores alternative modes of communication, inspired by more-than-human life. The axis of this story will be tales of loss and reconstruction – from the rebirth of whale cultures to contemporary attempts to restore marginalised languages and narratives of communication systems.

The installation will operate on many levels: image (cinematography by **Magda Mosiewicz** and **Bogna Burska**), sound (composed by **Aleksandra Gryka**) and physical experience, through the acoustic waves corresponding to impressions of vocalisations and echolocations by right whales. The collective choreography of the bodies of the choir is inspired by the movement of schools of fish (**Alicja Czyczel**).

*Liquid Tongues* conveys the concept of *Deaf Gain*, in which deafness is not seen as a disability, but a separate culture and identity, offering new perspectives and forms of expression. The team of the pavilion creates a significant amount of audio and video underwater – an environment where Deaf people can freely communicate with sign language, while hearing people make distorted sounds. The boundary between air and water is a space for communication experiments – a mirror of sorts, where different languages, bodies and ways of sensing intersect.

In the curatorial concept for Biennale 2026, based on the musical metaphor of ‘minor keys’, **Koyo Kouoh** extends an invitation to encounter what is delicate and generally overlooked contemplatively – the softer voices, neglected narratives, micro-memories. She encourages us to develop subtle forms of resistance, to create new relationships, sensitive experiments, to build polyphonic scores of mutually listening, feeling, and resonating societies. *Liquid Tongues* develops this idea: attempting to break through what we imagine to be the limits of communication and to create subjective communities, taking various perspectives into account. This proposed version of the future considers an animal perspective as well.

**Zachęta — National Gallery of Art** is the producer of *Liquid Tongues*. It has been the organizer of Polish exhibitions at both Biennale Arte and Biennale Architettura in Venice and, for more than seventy years, has also been the caretaker of the Polish Pavilion. The projects representing Poland at both biennales are selected in a two-stage, open competition by a jury of experts in the fields of art and architecture.

**Pavilion of Poland**    
**61st International Art Exhibition of La Biennale di Venezia**

***Liquid Tongues***    
Exhibitors: **Bogna Burska, Daniel Kotowski** with the participation of Choir in Motion (**Chór w Ruchu)**, **Alicja Czyczel**, **Aleksandra Gryka** and **Magdalena Mosiewicz**

Curators: **Ewa Chomicka, Jolanta Woszczenko**

Commissioner: **Agnieszka Pindera, director of Zachęta – National Gallery of Art**

Polish Pavilion office: **Michał Kubiak (deputy commissioner)**, **Anna Kowalska**

Poland’s participation in the 61st International Art Exhibition of La Biennale di Venezia is financed by the **Ministry of Culture and National Heritage of Poland**

Patron: **ORLEN**

Exhibition partner: **Adam Mickiewicz Institute, Polish Institute of Linguistic Diversity**

Collaboration: **Polish Institute in Rome**

Supported by: **Society for the Encouragement of Fine Arts**

**May 9–November 22, 2026**

**Pre-opening Days: May 6–8, 2026**

**LINKS:**

Polish Pavilion: <https://labiennale.art.pl/>

Zachęta — National Gallery of Art: <https://zacheta.art.pl/en/>

Follow updates on the #PolishPavilion via: <https://www.facebook.com/polishpavilion/> and https://www.instagram.com/polishpavilionvenice/

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