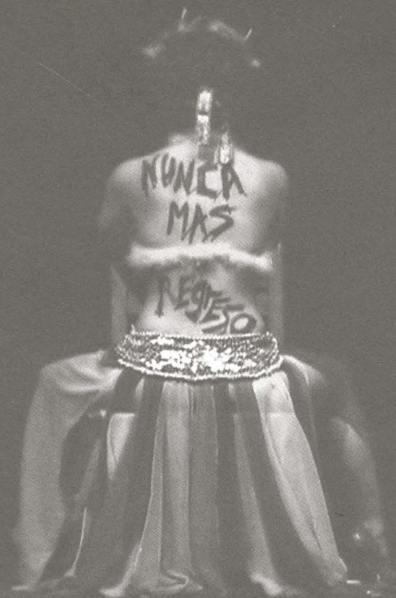


# THE NIGHT FACE UP

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ARE  
WHAT  
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EAT



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## *The Night Face Up*

opening: 26.04.2019 (Friday), 6 p.m.  
duration: 27.04–16.06.2019  
venue: Bunkier Sztuki Gallery of Contemporary Art  
ground floor, the Lower Gallery

artists: Carlos Amoraes  
Gabriele D'Annunzio  
CADA  
Graciela Carnevale  
Tony Cokes  
Gonzalo Díaz '  
Roman Dziadkiewicz  
Simon Faithfull  
Marco Antonio Huerta  
Julia Kurek  
Erik Loyer  
La Pocha Nostra  
Raúl Zurita

curators: Krzysztof Siatka  
Mikołaj Spodaryk

coordinator: Gabriela Brdej

## *The Night Face Up*

In one of Julio Cortázar's short stories, the protagonist is shifting between the realms of reality and dream. As the story progresses, the dream takes over, gradually becoming more real than reality, and in the end, the protagonist, a modern man who lives in a civilised world, finds himself centuries back in time, lying "face up" – as per the title of this story published in 1956 – on the sacrificial altar of the Aztecs.

To Roberto Bolaño, gazing into the infinite sky has a different, though no less woeful dimension. The Chilean author sees the blue expanse as a medium of anxiety. In Bolaño's novella *Distant Star* (1996), the main character, a fascist avant-garde poet and murderer, writes disturbing poetry in the sky, between the clouds, with the smoke from his military fighter jet's engine.

The exhibition, inspired by Cortázar's narrative and Bolaño's artistic dystopia, creates a space where the everyday escapes our context-born intuition. In this imaginary land, which the whole of South America, the homeland of both above-mentioned writers, might as well be to Europeans, many things look awry, as if reflected in a mirror: realism and magic are one and the same here and time is non-linear – it doesn't flow, it circles.

The exhibits weave a story of an endless journey through extraordinary worlds: the real ones, divided by the borders of countries and continents, and the magical ones, limited only by our imagination. In both cases, it's ruthless dictators who rule these worlds,

suppressing any sign of freedom, and sycophantic propaganda poisons the iconosphere. An environment like this one is conducive to rebellion and anarchy, which are supported by fatalistic yet hopeful songs and poems.

In such a system, is art a cultural remedy that transcends territory and reality, capable of bringing about a common understanding and initiating a dialogue? Or maybe the agency of art is another utopia, an expression of trauma, a catastrophe of interpretation, and ultimately a failure of individuals?

Entangled in the realms of both reality and dream, this poetry turns into a message about transient boundaries; encrypted in this message is the terrifying truth about reality, sometimes expressed metaphorically, at others literally. Its authors find inspiration in everyday life and stretch the limits of language. Their art becomes a wild, insane, untamed instrument, which lets secondary visual forms take precedence over the meaning of words and grammar, thus eventually equating itself, paradoxically, with propaganda clichés. The language of everydayness, which they protest, is oppressive, it encroaches on all aspects of life, but revolutionary slogans are no less oppressive either. When all is said and done, the governing principles of art and revolution have long lost their innocent flair, and graphic text has gone beyond the limits of poetry – it is easy to spot it on red, black, green and multicoloured banners alike.

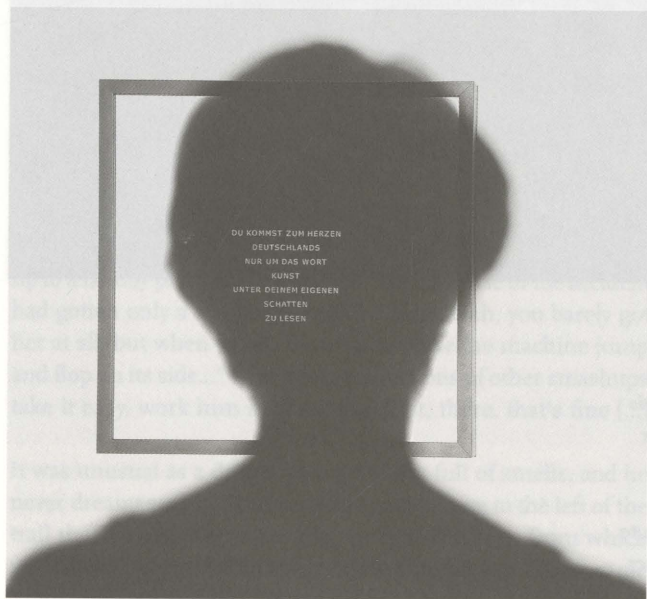
Contained in this supplement are several literary passages, with which we recommend our sympathetic audience familiarise themselves for a more complete immersion in the project's atmosphere and a wider understanding of contexts beyond the visual arts experience. An excerpt from Julio Cortázar's story *The Night Face Up*, cited in this collection, serves as one of the visions of the world in which the boundaries between reality and dream, between the present and the past are blurred. On the other hand, Roberto Bolaño's text presents a protagonist who sides with the oppressive power: the main character Carlos Ramírez Hoffman, also known as Carlos Wieder, a pilot and a poet, is an active participant in a totalitarian reality. A passage from *The Motorcycle Diaries* by Ernesto "Che" Guevara paints a picture of a far-off land without borders, a place where both real and magical things happen.

Cortázar, Che Guevara, and even Bolaño are lost in the mists of time; they are, in a sense, the archaeological remains of 20th-century literature. Therefore, here we are also citing sources that help embed individual threads in a historical context and call creative methods what they are. Daniel Borzutzky's interview with Raúl Zurita, an experimental poet from Chile, introduces us to the meanders of an avant-garde artist's life and work in the realities of a totalitarian state ruled by Augusto Pinochet. Quotes from literary critics and theorists Piotr Michałowski, Juan José Amate Blanco and Elżbieta Skłodowska, published on the margins, bear evidence of the reception, nowadays somewhat forgotten but formerly rich, that Latin American literature and culture enjoyed in Poland.

Krzysztof Siatka, Mikołaj Spodaryk



Simon Faithfull,  
*Going Nowhere 1*,  
1995



Gonzalo Díaz,  
*Eclipse*, 2007,  
Documenta 12,  
Kassel

## Publication accompanying the exhibitions

Exhibitions at the Bunkier Sztuki Gallery of Contemporary Art can be viewed from Thursday to Sunday, 4 a.m. to 7 p.m.

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La Pocha Nostra, Raúl Zurita

curators: Krzysztof Siatka,  
Mikołaj Spodaryk

coordination: Gabriela Brdej

venue: Bunkier Sztuki Gallery  
of Contemporary Art, ground floor,  
the Lower Gallery

exhibition media patronage:

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Ministerstwo  
**Kultury**  
i Dziedzictwa  
Narodowego

*You Are What You Eat*

KRAKOW PHOTOMONTH 2019

*Like We Like It*

opening: 26.04.2019 (Friday), 6 p.m.

duration: 27.04–16.06.2019

artists: Simon Brugner,  
Sinem Dişli, Klaus Pichler,  
Andy Sewell, Henk Wildschut,  
Ksenia Yurkova

curator: Natasha Christia

coordination: Joanna Gorlach  
(Krakow Photomonth 2019),  
Jolanta Zawiślak

exhibition design: Damian Nowak

venue: Bunkier Sztuki Gallery  
of Contemporary Art, first floor

Krakow Photomonth 2019

organiser: Foundation for Visual Arts



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