

RENATA RARA KAMINSKA

/selection/

renatakaminska.eu

Kontakt:

Gallery The Artists,
Beat Raeber, Zürich, Schweiz

theartists.net

beat@theartists.net

&

e.: studio@renatakaminska.eu

Renata Rara Kaminska

deutsche und polnische Staatsangehörigkeit.
lebt in Polen, Deutschland und der Schweiz.

studierte an den Kunstakademien in Lublin /PL, Zürich /CH und Leipzig /D.

Absolvierte die Hochschule für Graphik und Buchkunst in Leipzig und das Kunstinstitut der Maria-Curie-Skłodowska-Universität in Lublin. Ihre Werke wurden u.a. in der Gallery Monique Goldstrom in New York, als Gast im Luxemburger Pavillon auf der 55. Biennale in Venedig, in der Galerie Chert in Berlin und auf der Berlin Biennale, AURORA Biennale in Dallas USA ausgestellt. In den letzten Jahren entwickelte sie das interdisziplinäre und ephemere Kunstprojekt BEL ETAGE.

AUSSBILDUNG

1998 Art Institut, UMCS (prof. Mikołaj Smoczyński), Lublin, PL
2002 Academy of Visual Arts, HGB (prof. Astrid Klein), Leipzig, D

AKTUELL

ongoing — Art in Public Space, Almaty, KZ
2027 — FAMA, São Paulo, BR
2027 — Kunstkommission Düsseldorf D
2026 — Musée d'art contemporain de Lorraine, Metz FR
2026 — Gallery Weekend, Warsaw, PL
2026 — Museum Ruhsor, Samarkand, UZ
2026 — Biennial La Manufacture, Roubaix FR
2026 — Al Qasimi Foundation, Ras Al Khaimah, UAE
2025 — Kunstverein Berlin, D
2025 — Museum Bozar - Palais des Beaux-Arts, Bruxelles B
2025 — Stiftung St. Matthäus Berlin, D
2025 — Kunsthalle Lipsiusbau, SKD Museum Dresden, D

BIENNALE

2015 – Biennale AURORA, Dallas, USA
2013 – 55 Venice Biennale, Pavillon Luxemburg (with C. Lorent)
2012 – 9 Manifesta Biennale, Belgium
2012 – 7 Berlin Biennale

STIPENDIEN (AUSWAHL),

SdDPZ Warszawa, Stipendium des Senats Berlin, Arbeitsstipendium Bundesstiftung Kunstfonds Bonn, Hauptstadtkulturfonds Berlin, Pro Helvetia, Bern CH, IAM, Ministry of Culture Poland, Biennale Grant, IfA (Institute for Foreign Cultural Relations), Grant of the Berlin Department for Cultural Affairs, Scholarship Robert Bosch Stiftung

EINZELAUSSTELLUNGEN (AUSWAHL),

2025 — Stiftung Matthäus, Berlin D
2024 — Landesmuseum für Moderne Kunst, Frankfurt O., D
2023 — Public Foundation “Asia Art +“, Almaty, KZ
2022 — Start Foundation, Warsaw, PL
2022 — Kulturbüro / Wasserspeicher, Berlin, D
2021 — Kunstverein Aarau, CH
2020 — Museum of Jewish Heritage, Zamość, PL
2019 — Kunstverein Rosa Luxemburg Platz, Berlin, D
2019 — Galeria STUDIO, PKiN, Warsaw, PL
2018 — Fundacja Pamoja“, Contemporary Art Ujazdowski Castle, Warsaw, PL
2017 — Gallery Wystawa, Cracow, PL
2015 — Gallery CHERT, Berlin, D
2014 — Gallery KAT Lublin, PL
2011 — RSTR Gallery, Munich, D
2009 — RLX Gallery, Bonn, D
2008 — Kunstverein, Zürich, CH
2005 — compactspace Gallery, Berlin, D
2004 — Monique Goldstrom Gallery, New York, USA
2003 — STRALAU 68, Berlin, D
2002 — Gallery Eigen Art, Leipzig, D
2002 — HGB Gallery, Leipzig, D

GRUPPENAUSSTELLUNGEN (AUSWAHL),

>2025 — Art in Public Space, Almaty, KZ
2026 — Biennial La Manufacture, Roubaix FR
2026 — Al Qasimi Foundation, Ras Al Khaimah, UAE
2025 — Kunstverein Berlin, D
2025 — Gallery Art Around, Warsaw, PL
2025 — Museum Bozar - Palais des Beaux-Arts, Bruxelles B
2025 — Lipsiusbau, Albertinum Museum Dresden, D
2024 — Galeria STUDIO, PKiN, Warsaw, PL
2024 — Galerie VFO, Löwenbräukunst, Zürich CH
2023 — ARTBAT, Almaty, KZ
2023 — Public sculpture at Tempelhof Feld, Berlin, D
2023 — Museum OPENHEIM, Wrocław, PL
2023 — Museum Franz Gertsch, Burgdorf/Bern, CH
2023 — Museum of Paper, Berlin, D
2023 — Tres Chien, Esh, LUX

ÖFFENTLICHE SAMMLUNGEN (AUSWAHL)

Museum of Paper, Berlin, Landesmuseum für Moderne Kunst, Frankfurt O., La Collection d’art de la Mobilière, Berne, Swiss
Art collection of the City Warsaw, Luciano Benetton Collection, Venice, Fondazione Giorgio Cini, Isola San Maggiore

/auswahl/

UPCOMING 2027

Kunstkommission Düsseldorf

Auftrag für Renata Rara Kaminska 2027

Apted to the ruins / we don't demand a future?

Installation ca. 600 x 300 x 600 cm

Beton, Tschernozem, Pflanzen;

Apted to the ruins / we don't demand a future?

Gehört die Öffentlichkeit der Kunst, und wenn ja, warum nicht?

Ich bin in Zamosc aufgewachsen, in derselben Straße wie Rosa Luxemburg, die als erste über die Gleichberechtigung von Flora und Fauna schrieb. Unser Hausgarten gehörte zuvor ihr.

Die Skulptur existiert als urbanes Puzzle, Überbleibsel, Ruinen von unseren Städten / unserer Kultur.

Die Hohlräume des Puzzles sind teilweise mit dem Tschernozem aus meinem (und Rosa) Garten gefüllt, und welches in Deutschland nicht erhältlich ist.

Es ist das schwarze Gold, Erdklasse 1. Es ist aber hier vorhanden, es liegt nämlich unter den Gletschern in den Alpen, da es während der Eiszeit auf unseren Kontinent gelangte und eigentlich aus Grönland stammt.

Die Skulptur ist den lokalen, sich durch Selbstaussaat reproduzierenden Pflanzen gewidmet.

Gleichzeitig handelt es sich um eine soziale Skulptur, für den gemeinsamen Aufenthalt im Freien:

- an der frischen Luft,
- bei Wanderungen usw.
- und ganz allgemein der gemeinsam verbrachten Zeit.

Der zentrale Konflikt unserer Gesellschaft ist derjenige zwischen Ökonomie und Ökologie.

Nun übernimmt die Natur die Herrschaft, auch wenn wir dies noch immer ignorieren.

So wie die Pflanzen hier ihren eigenen Hain bilden werden, wird sich auch die Schwarzerde unter den Gletschern „befreien“.



UPCOMING 2026-27

Familiar Strangers

Musée d'art contemporain de Lorraine, Metz FR

10.09.2026 – 28.02.2027

Curator: Joanna Warsza

Invitation by Fanny Gonella (director)

MIEDZA /2026, Renata Rara Kaminska

1. Installation ca. 1200 x 400 x 1000 cm

2. Dauerhafte Skulptur im Museums Garden; Auftrag von Musée d'art contemporain de Lorraine, Metz

“Do you know, sometimes I have the feeling that I am not a real human being, but some kind of bird, or another animal in human form. Inside, I feel far more at home in a little scrap of garden like this, or in a field among bumblebees and grass than at a party conference.” – Róża Luxemburg, Letters from Prison, 1917.

Róża Luxemburg (1871-1919) is best known as an internationalist, an anti-imperialist, and a Marxist revolutionary.

She has been considered a key figure in Germany's anti-war and socialist movements from the late 19th and early 20th century.

She is, however, less recognised as a Polish Jew and a passionate self-taught botanist. Since the end of the Communist era, Luxemburg's legacy in Eastern Europe has been obscured and forgotten, also because she considered nationalism as a violent tendency.

Artist Renata Rara Kaminska (lives in Berlin), who shares Luxemburg's birthplace, the city of Zamosc has devoted a number of artworks to the revolutionary. The installation presented here refers to Luxemburg's herbariums made during her years in prison in Wrocław shortly before her death. The herbarium becomes the garden Luxemburg always wished for and never managed to have. Miedza is full of dried flowers, weeds and wild plants that Luxemburg, and the artist after her, have been collecting such as thistles, nettles or trefoils.

They pay tribute to the act of growing despite all odds, refusing to be unnecessary, keeping on going. Wild plants, which are often considered as uninvited guests, can in fact be essential in healing processes and stubborn in the will to grow. Something Róża Luxemburg always looked for, both in forests and in politics.





UPCOMING 2026

Warsaw Gallery Weekend 2026

25–27.09.2026

Gallery Art Around, Warsaw

Curator: Dorothea Strauss

SPY /2026, Renata Rara Kaminska

Outdoor Installation ca.1500 x 800 x 300 cm

Flags made of recycled PVC, aluminum poles, two-way mirror foil 8–10 elements, flexibly installed on the facade.

In this installation, the boundaries between observer and observed, transparency and deception, intersect in a playful yet profound way. With 8-10 flexible flags made of reflective, recycled PVC, lightly swaying on the facade, the urban space transforms into a silent dialogue on visibility and invisibility.

These “broken mirrors” reveal more than they conceal, reminding us of how fragile our perception of public space truly is.

The term “Venetian mirror” sounds elegant, but it belies its often darker usage: police mirrors, spy mirrors—permeable and manipulative. Originally an optical masterpiece, reflecting light on one side while remaining transparent on the other, this mirror enables unnoticed surveillance.

Authorities like the STASI or NKWD have used it, but so has the retail industry.

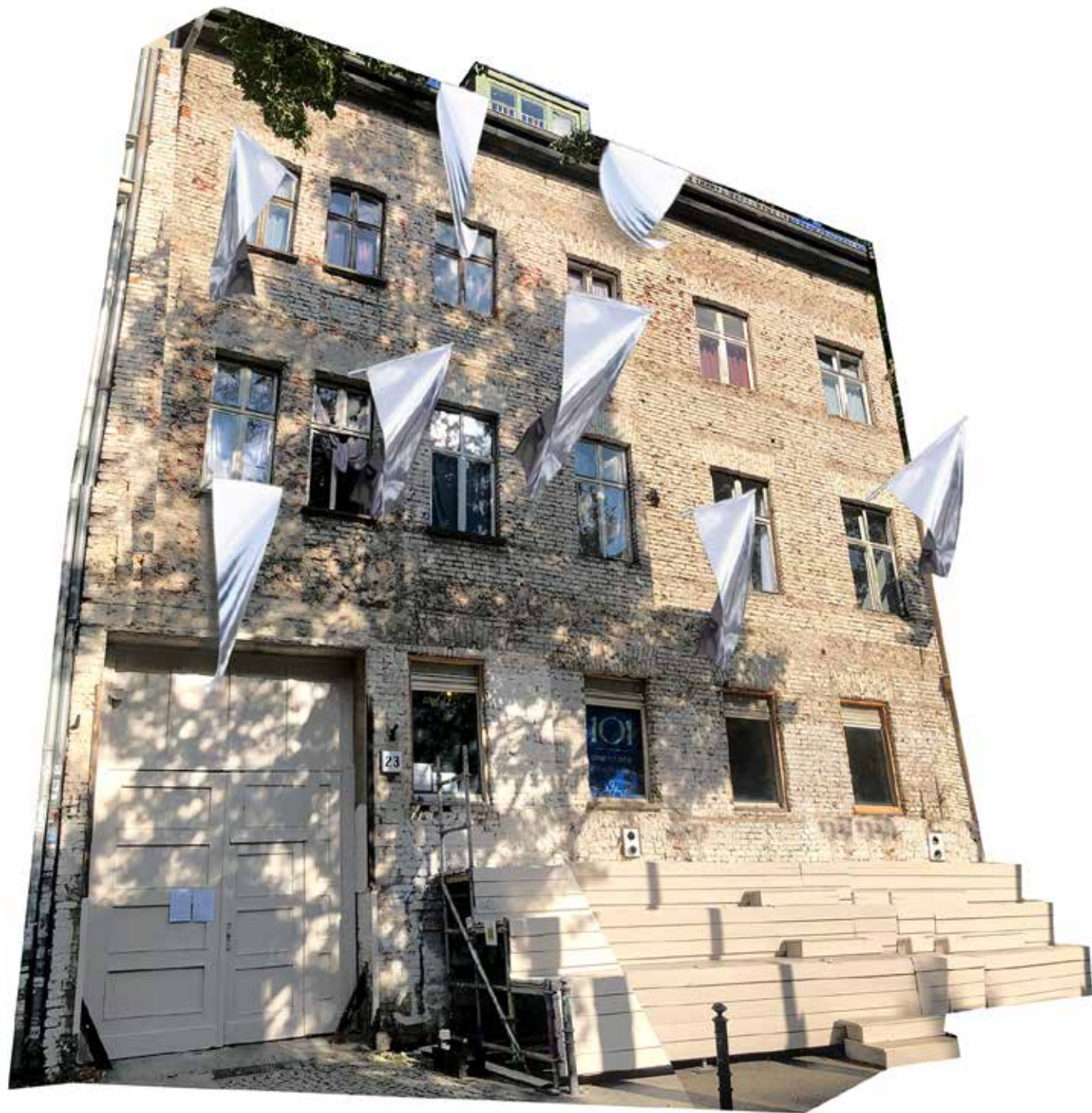
These flags echo the aesthetic of the spy mirror and reveal even more: they expose how public space is secretly taken from us, through harmful, often invisible forces.

The polluted air depicted on the flags reflects the reality of Warsaw, raising the question:

What remains unnoticed?

Who controls, and who truly owns public space?

The mirrored surfaces not only reflect light—they cast a critical gaze on ourselves and our environment.



UPCOMING 2026

LA MANUFACTURE Object biennial 5

Musée LA MANUFACTURE, Roubaix FR

14 February - 26 April 2026

curator Claire BAUD-BERTHIER

Between art and science, between artisanal experimentation and environmental commitment, between traditional know-how and digital technology, each of them is innovating in their own way with textile objects.

Visionary, committed and humorous, they explore familiar and unusual materials to reveal their aesthetic qualities and even their poetry, to affirm an eco-artistic approach or to take a critical look at our contemporary society.

La Manufacture is organising the 5th edition of the Objet Textile biennial, the highlight of its programme focusing on contemporary textile art. Twenty-six local, national and international artists, selected by a jury of professionals, are invited to present their work showcasing their unique worlds.

This exhibition showcases the richness and diversity of contemporary creation and this year focuses on the theme of materials. Going beyond the confines of the exhibition hall, the art installations presented in the heart of the machine room blend in with the industrial heritage.

JERSEY 2026, Renata Rara Kaminska

Installation ca. 250 x 200 x 200 cm

When art speaks in paradox, reality can be captured: „Does the public belong to art, and if not, why yes?
I am defining the daily newspapers as our common public space, also due to the censorship.

Remembering is political.

What is remembered, what is forgotten, and why?

Who owns the collective memory?

The series: Jersey, is based on the well-known textile weave pattern which is also the eponym of the title.

This pattern has no ownership and belongs to us all.

It is an example of the common good as well as our public space.

The daily newspaper, representative of the common democratic space, is converted into a haptically attractive form through the weaving technique. It becomes something “other” and therefore invites you to think/see differently.

2,5m



2m

2m

Ras Al Khaimah Art Festival: Civilizations

15.01–18.02..2026

Al Jazeera Al Hamra Heritage Village, UAE
by Sheikh Saud bin Saqr Al Qasimi Foundation, UEA
Curator: Alfio Tommasini, CH

INDOOR FOREST, Renata Rara Kaminska
Courtesy of the artist

Installation 2026 ca. 600 x 300 x 300 cm
Vintage Mahagoni, Silikon

1- (installation, veneer from precious tropic wood species) – phantom sculptures made from veneer for luxury furniture finishing. The history of the sourced material is intriguing. Kaminska acquired the veneer from the family of one of the last German colonizers, who lost their African lands after World War I. The veneer, crafted from African mahogany and acacia, was on board one of the final ships carrying colonial cargo to Hamburg in the 1910s, then stored for about a century. The trees used for such veneer are still barbarically felled in African, Asian, and South American countries despite being relics and being listed in the Red Book.

Interestingly, similar veneer can be purchased in Asia, as well as worldwide. Mahogany phantom objects serve as a reminder of the lost harmony between human life and nature, equality among peoples, and biological species.

Latent traits of colonialism manifest surreptitiously in various spheres of our lives. Abstract „scraps“ of red wood stand as a gesture urging everyone to contemplate essential questions that can aid in devising a strategy to restore the delicate balance between the natural and the political, the civilizational and the ecological, ultimately on a local and global scale.

2- Colonialism in all its forms is a global phenomenon that shaped—and continues to shape—policies and practices not only in Asia, Africa and the Americas, but also on the Eurasian continent. Colonial legacies and deep-rooted injustice still determine both human and nonhuman ways of living on our planet.

The history and legacy of the Russian empire and the Soviet Union from a postcolonial perspective, should relying our point of view. Colonialism and coloniality are not the relics of the past: both phenomena continue to influence and shape every aspect of life on the planet until today. And finally, how do we imagine our common futures: what comes after the Empire, after the ‘post-soviet’, and after nature collapse?



am Platz.

Kunstverein RLX, Berlin

04.09 - 06.10.2025

Curator: Frank Hauschildt

Volksbühne and galleries, concept stores and Babylon, the Kunstverein and artists, Rosa-Luxemburg-Platz is an exception in Berlin – almost everything is different. The exhibition brings together works from the SteDi Collection alongside pieces by local actors from the square, who now encounter each other here in the Plattenbau.

A tribute curated by Frank Hauschildt at Kunstverein RLX in Berlin

With works by:

Emma Adler, Kathryn Andrews, Nairy Baghramian, Michael Bauch, Dirk Bell, Michael Beutler, Biest:in Werkgruppe, Alexandra Bircken, Leda Bourgogne, Marcus Steinweg, Clegg & Guttman, Ferdinand Dölberg, Anna Fasshauer, Nadine Fecht, Sarah Friend, Isidora Gilar, Philipp Gufler, Nschotschi Haslinger, Olga Hohmann, Renata Rara Kaminska, Tobias Koenig, Thomas Kratz, Kriwet, Lisa Lapinski, Jessica Leinen, Thomas Locher, Kevin Lüdicke, Simon Mullan, Alex Müller, Christian Philipp Müller, Stefan Müller, Osmar Osten, Thomas Rentmeister, Bernd Ribbeck, Odur Ronald, Michael Sailstorfer, Elisabeth Schrader, Megan Francis Sullivan, Zandile Tshabalala, Luca Vitone, Raphaela Vogel, Christine Wang, Iskender Yediler, Joseph Zehrer, Gang Zhao, Heimo Zobernig

Jersey (Rosa), Renata Rara Kaminska

Courtesy of the artist

Installation, 2025 ca. 300 x 200 x 12 cm

News Papers, gelatin, acryl





Familiar Strangers.

The Eastern Europeans from a Polish Perspective

Museum BOZAR

Centre for Fine Arts, Brussel.

14 Mar.'25 → 29 July'25

Curator: Joanna Warsza

Familiar Strangers. The Eastern Europeans from a Polish Perspective is an exhibition of contemporary art reflecting upon recent changes in Eastern Europe. It starts from the perspective of diasporas, minorities and those who make the public sphere richer, in a region long considered culturally homogeneous, even if it was never truly a case. Each of the rooms of the exhibition is inhabited by a different artist, presenting paintings, sculptures, videos, films, installations, and textiles, gathering over 40 works by 13 artists, most of which are shown in Belgium for the first time. In a highly turbulent period for Europe, the exhibition explores how social and political struggles intertwine with personal stories. Familiar Strangers calls for the necessity of a Europe in which we see and hear each other for who we really are, with and despite our differences.

Curated by Joanna Warsza, an international curator currently a city curator of Hamburg, the exhibition is designed by Aleksandra Wasilkowska and features works by Oliwia Bosomtwe, Assaf Gruber, Zuzanna Hertzberg, Renata Rara Kamińska, Jasmina Metwaly, Małgorzata Mirga-Tas, Natalia LL, Ngo Van Tuong, Open Group, Janek Simon, Shadow Architecture, Jana Shostak and Mikołaj Sobczak.

MIEDZA Renata Rara Kaminska

Commissioned by Bozar – Centre for Fine Arts, Brussels

Courtesy of the artist

Installation, 2025 ca. 1450 x 550 x 450 cm

“Do you know, sometimes I have the feeling that I am not a real human being, but some kind of bird, or another animal in human form. Inside, I feel far more at home in a little scrap of garden like this, or in a field among bumblebees and grass than at a party conference.” – Róża Luxemburg, Letters from Prison, 1917. Róża Luxemburg (1871-1919) is best known as an internationalist, an anti-imperialist, and a Marxist revolutionary. She has been considered a key figure in Germany's anti-war and socialist movements from the late 19th and early 20th century. She is, however, less recognised as a Polish Jew and a passionate self-taught botanist. Since the end of the Communist era, Luxemburg's legacy in Eastern Europe has been obscured and forgotten, also because she considered nationalism as a violent tendency. Artist Renata Rara Kaminska (lives in Berlin), who shares Luxemburg's birthplace, the city of Zamosc has devoted a number of artworks to the revolutionary. The installation presented here refers to Luxemburg's herbariums made during her years in prison in Wrocław shortly before her death. The herbarium becomes the garden Luxemburg always wished for and never managed to have. Miedza is full of dried flowers, weeds and wild plants that Luxemburg, and the artist after her, have been collecting such as thistles, nettles or trefoils. They pay tribute to the act of growing despite all odds, refusing to be unnecessary, keeping on going. Wild plants, which are often considered as uninvited guests, can in fact be essential in healing processes and stubborn in the will to grow. Something Róża Luxemburg always looked for, both in forests and in politics.





RENATA RARA KAMIŃSKA

FR

« J'ai parfois le sentiment de ne pas être un vrai être humain, mais plutôt un oiseau ou quelque autre animal qui aurait très vaguement pris forme humaine: au fond de moi, je me sens bien plus chez moi dans un petit bout de jardin comme ici, ou dans la campagne, entourée de bourdons ou de brins d'herbes, que dans un congrès du parti. » – Róża Luxemburg, Lettres de prison, 1917

Róża Luxemburg (1871-1919) est surtout connue comme révolutionnaire marxiste, internationaliste et anti-impérialiste. Elle est considérée comme une figure clé des courants socialistes allemands opposés à la guerre de la fin du XIXe au début du XXe siècle. Elle est cependant moins connue en tant que juive polonaise et botaniste autodidacte passionnée. Depuis la fin de l'ère communiste, son héritage a été obscurci et oublié en Europe de l'Est, notamment parce qu'elle considérait le nationalisme comme une tendance violente. Née à Zamość tout comme Róża Luxemburg, l'artiste Renata Rara Kamińska (vit à Berlin) a consacré une série d'œuvres à la révolutionnaire.

La présente installation renvoie aux herbiers que Róża Luxemburg a réalisés pendant les années qu'elle a passées en prison à Wrocław jusque peu avant sa mort. L'herbier devient ce jardin qu'elle a toujours souhaité sans jamais avoir pu l'avoir. Miedza regorge de fleurs séchées, de mauvaises herbes et de plantes sauvages que Róża Luxemburg, et l'artiste après elle, ont collectionnées, comme des chardons, des orties ou des trèfles. Elles rendent hommage à la volonté de grandir en dépit de tous les vents contraires, au refus d'être superflu, à la volonté de poursuivre inexorablement sa route. Souvent considérées comme des hôtes indésirables, les plantes sauvages peuvent en réalité s'avérer essentielles par leurs vertus médicinales et leur croissance obstinée. Un objectif auquel Róża Luxemburg est restée attachée toute sa vie – en forêt comme en politique.

NL

'Weet je, soms heb ik het gevoel dat ik geen echt mens ben, maar een soort vogel of een ander dier in een mensenvorm. Ik voel me zoveel meer thuis in een stukje tuin zoals deze, of in het veld omgeven door hommels en gras dan op een partijbijeenkomst.' – Róża Luxemburg, Brieven uit de gevangenis, 1917

Róża Luxemburg (1871-1919) staat bekend als een internationalistische, anti-impérialistische en marxistische revolutionair. Ze wordt beschouwd als een sleutelfiguur van de anti-oorlogs- en socialistische bewegingen in Duitsland aan het eind van de 19de en het begin van de 20ste eeuw. Ze wordt echter minder erkend als Poolse Jodin en hartstochtelijke autodidactische plantkundige. Sinds het einde van het communistische tijdperk is de nalatenschap van Luxemburg in Oost-Europa verdoezeld en vergeten, mede omdat ze nationalisme als een gewelddadige tendens beschouwde. Kunstenaar Renata Rara Kamińska (woont in Berlin), die Luxemburgs geboorteplaats, de stad Zamość deelt, heeft een aantal kunstwerken aan de revolutionair gewijd.

De hier gepresenteerde installatie verwijst naar Luxemburgs herbariums die ze maakte tijdens haar jaren in de gevangenis in Wrocław, kort voor haar dood. Het herbarium wordt een tuin waar Luxemburg altijd naar verlangde en die ze nooit heeft gehad. Miedza staat vol met gedroogde bloemen, onkruid en wilde planten die Róża Luxemburg en de kunstenaar na haar verzamelden, zoals distels, brandnetels of klaverblad. Ze zijn een eerbetoon aan het 'ondanks alles blijven groeien' en de weigering overbodig te zijn, het doorzetten. Wilde planten, die vaak beschouwd worden als ongenode gasten, zijn in feite essentieel vanwege hun helende krachten en hun koppige wil om te groeien. Dat is iets waar Róża Luxemburg altijd naar op zoek was, zowel in de bossen als in de politiek.

EN

"Do you know, sometimes I have the feeling that I am not a real human being, but some kind of bird, or another animal in human form. Inside, I feel far more at home in a little scrap of garden like this, or in a field among bumblebees and grass than at a party conference." – Róża Luxemburg, Letters from Prison, 1917

Róża Luxemburg (1871-1919) is best known as an internationalist, an anti-imperialist, and a Marxist revolutionary. She has been considered a key figure in Germany's anti-war and socialist movements from the late 19th and early 20th century. She is, however, less recognised as a Polish Jew and a passionate self-taught botanist. Since the end of the Communist era, Luxemburg's legacy in Eastern Europe has been obscured and forgotten, also because she considered nationalism a violent tendency. Artist Renata Rara Kamińska (lives in Berlin), who shares Luxemburg's birthplace, the city of Zamość has devoted a number of artworks to the revolutionary.

The installation presented here refers to Luxemburg's herbariums made during her years in prison in Wrocław shortly before her death. The herbarium becomes the garden Luxemburg always wished for and never managed to have. Miedza is full of dried flowers, weeds and wild plants that Luxemburg, and the artist after her, have been collecting such as thistles, nettles or trefoils. They pay tribute to the act of growing despite all odds, refusing to be unnecessary, keeping on going. Wild plants, which are often considered as uninvited guests, can in fact be essential in healing processes and stubborn in the will to grow. Something Róża Luxemburg always looked for, both in forests and in politics.

Miedza [Baulk]
2024
Installation

Commissioned by Bozar–Centre for Fine Arts, Brussels
Courtesy of the artist

CHANGE TO COME / Der Wandel wird kommen

Museum SPD, Kunsthalle im Lipsiusbau

Staatliche Kunstsammlungen Dresden.

06.11.2024 - 22.03.2025

Kurator: Maria Isserlis und Magdalena Komorowska

Mit: Marian Bogusz, Wojciech Bruszewski, Rafał Bujnowski, Crisis Kiosk (Yulia Krivich, Marta Romankiv, Weronika Zalewska), Oskar Dawicki, Maria Jarema, Renata Rara Kamińska, Daniel Kotowski, Jarosław Kozłowski, Katarzyna Kozyra, Bogdan Łopieński, Marcin Maciejowski, Małgorzata Mirga-Tas, Teresa Murak, Włodzimierz Pawlak, Dominika Olszowy, Joanna Piotrowska, Agnieszka Polska, Katarzyna Przezwańska, Józef Robakowski, Wilhelm Sasnal, Ala Savashevich, Mikołaj Sobczak, Marek Sobczyk, Julita Wójcik, Andrzej Wróblewski, Jerzy Jurry Zieliński, Paweł Żukowski

Renata Rara Kaminska SPY

Outdoor installation, 2021-2024

Flags made of recycled PVC, aluminium poles, spy mirror foil

12 elements approx. 350 x 200 cm, flexibly installed on the façade

In this installation, the boundaries between observer and observed, between transparency and deception collide in a playful and profound way. 10 flexible flags made of reflective, recycled PVC, which swing gently on the façade, transform the urban space into a silent dialogue about visibility and invisibility.

These 'broken mirrors' reveal more than they conceal - and remind us how fragile our perception of public space is. The term 'Venetian mirror' sounds elegant, but it belies its often sinister use: police mirror, spy mirror - permeable and manipulable.

Originally an optical masterpiece that reflects light on one side and lets it through on the other, this mirror enables unnoticed surveillance.

Authorities such as the STASI or NKVD used it, but also the retail trade.

These flags take up the aesthetics of the spy mirror and show us more: they make visible how the public space is secretly withdrawn from us by harmful, often invisible influences.

The poisoned air depicted on the flags reflects the reality of Dresden and poses the question: What goes unnoticed?

Who controls and who really owns the public space?

The reflective surfaces not only throw back light - they also take a critical look at ourselves and our environment.





Stiftung Matthäus, Berlin
10.01.2025 - 10.03.2025
Kurator: Hannes Langbein

Renata Rara Kaminska
N/AER

Innenraum Skulptur, 2025
Vintage Mahagoni, Silikon
1400 cm x 700 cm x 600 cm

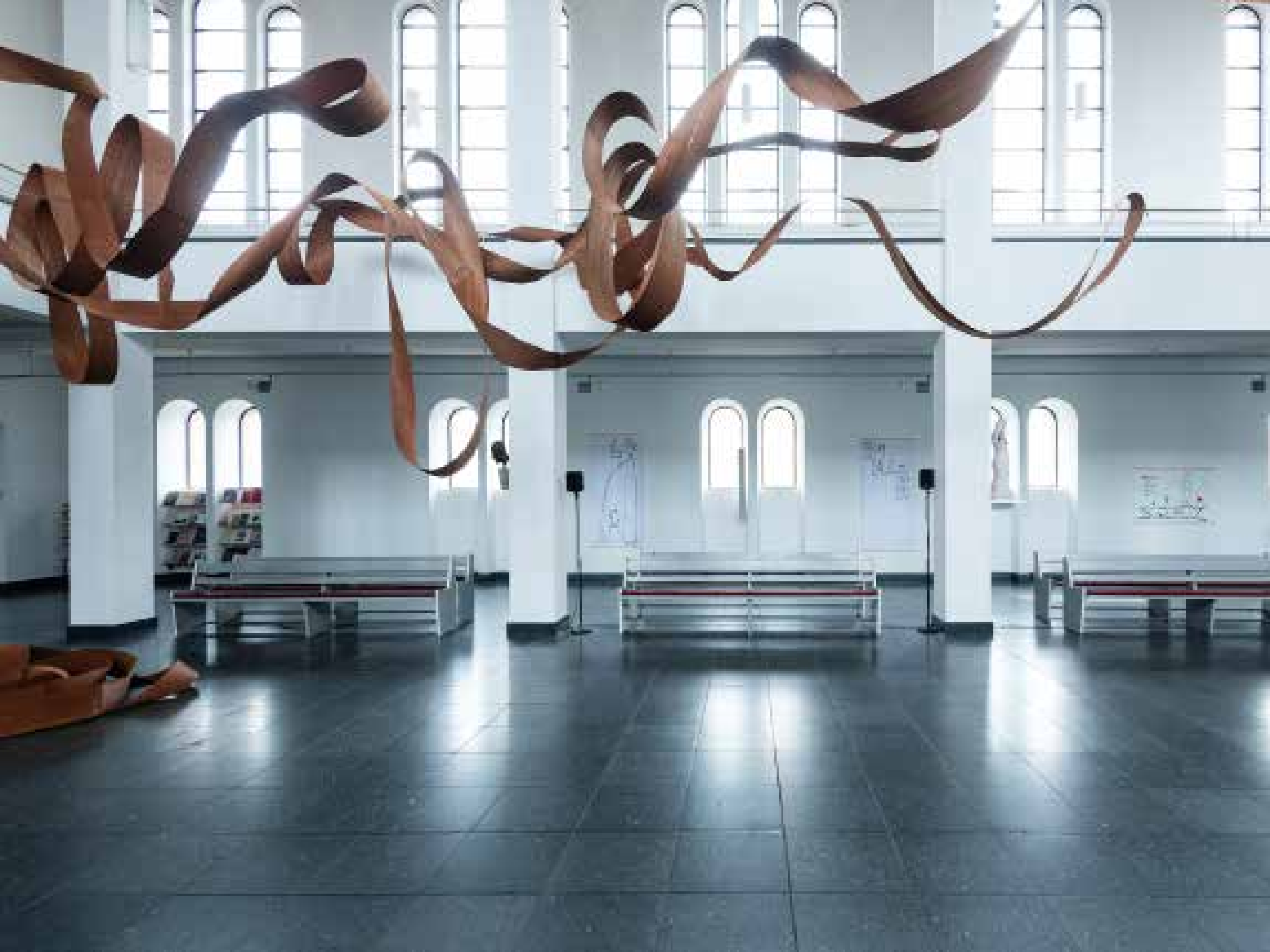
In der Ausstellung setzt sich Renata Rara Kaminska mit dem Thema Kolonialität auseinander. Sie arbeitet mit skulpturalen Objekten, die aus dünnen Furnierstreifen seltener afrikanischer Baumrelikte gefertigt sind. Die Metapher der vom Menschen verursachten Veränderungen der Ökosysteme berührt nicht nur Fragen des Naturschutzes, die dem Diskurs des Anthropozäns inhärent sind, sondern auch politische Strategien des Widerstands gegen die Handlungen von Imperien. Installation, Edelfurniere aus tropischen Edelhölzern - Phantoms-kulpturen aus Furnier für den Luxusmöbelausbau.

Die Geschichte des Materials, aus dem die Skulpturen bestehen, ist faszinierend. Kaminska erwarb das Furnier von der Familie eines der letzten deutschen Kolonisatoren, die nach dem Ersten Weltkrieg ihr afrikanisches Land verloren. Das aus afrikanischem Mahagoni gefertigte Furnier befand sich an Bord eines der letzten Schiffe, die in den 1910er Jahren Kolonialwaren nach Hamburg brachten, und lagerte dann etwa ein Jahrhundert lang. Die Bäume, die für dieses Furnier verwendet werden, werden in afrikanischen, asiatischen und südamerikanischen Ländern immer noch barbarisch abgeholzt, obwohl es sich um Relikte handelt und sie im Roten Buch aufgeführt sind. Interessanterweise kann ähnliches Furnier hier wie auch weltweit gekauft werden. Mahagoni-Phantomobjekte erinnern an die verlorene Harmonie zwischen Mensch und Natur, die Gleichberechtigung der Völker und der biologischen Arten.

Latente Züge des Kolonialismus manifestieren sich schleichend in verschiedenen Bereichen unseres Lebens. Die abstrakten „Fetzen“ aus rotem Holz sind eine Geste, die jeden dazu auffordert, über grundlegende Fragen nachzudenken, die dazu beitragen können, eine Strategie zur Wiederherstellung des empfindlichen Gleichgewichts zwischen dem Natürlichen und dem Politischen, dem Zivilisatorischen und dem Ökologischen, letztlich auf lokaler und globaler Ebene, zu entwickeln.

Der Kolonialismus in all seinen Formen ist ein globales Phänomen, das nicht nur in Asien, Afrika und Amerika, sondern auch auf dem eurasischen Kontinent Politiken und Praktiken geprägt hat und weiterhin prägt. Das koloniale Erbe und die tief verwurzelte Ungerechtigkeit bestimmen noch immer die menschlichen und nichtmenschlichen Lebensweisen auf unserem Planeten.

Die Geschichte und das Erbe des russischen Imperiums und der Sowjetunion sollten aus einer postkolonialen Perspektive heraus unseren Blickwinkel neu bestimmen. Kolonialismus und Kolonialität sind keine Relikte der Vergangenheit: Beide Phänomene beeinflussen und prägen bis heute jeden Aspekt des Lebens auf unserem Planeten. Und schließlich, wie stellen wir uns unsere gemeinsame Zukunft vor: Was kommt nach dem Imperium, nach dem „Post-Sowjet“ und nach dem Zusammenbruch der Natur?







BACKSTAGE

Kunstverein Engelberg, Schweiz

21.06.2024 - 22.09.2024

curated by Dorothea Strauss

Whether paintings, photographs, objects, sculptures, drawings, installations, sound pieces or video works - at the invitation of Zurich curator Dorothea Strauss, 53 artists from 17 nations are exhibiting their works at 21 locations in Engelberg. Their works deal with highly topical issues such as climate change, sustainability and explosive socio-political developments, but also touch on questions that affect each and every one of us personally: How do we find our identity in a meritocracy? How do we achieve inner balance? How can we shape the future?

Art is also exhibited in impressive old barns and stables that now serve as storage facilities, for example in Ochsenmatt Gadä not far from Engelberg Monastery. Art can also be seen in the Pfisterhuesli on the Pfistermatte, in the Hotel Kempinski Palace Engelberg, in the Kurpark, in Dorfstrasse, in the Hotel Hoheneck, in the pavilion of the Engelberg Ski Lodge, in the Fondue Gädeli of the Hotel St. Josefs-haus (Kloster Gastbetriebe), in the Viktoria Gärtli and in the centrally located Tal Museum. And one work even takes the audience to the „end of the world“. Twenty-one different locations invite visitors to take a tour of the entire village.

Renata Rara Kaminska

Location: Engelberg, Ochsenmatt

What could also have been made from this material: stylish furniture of high quality craftsmanship or musical instruments. The thin sheets of wood that Renata Rara Kaminska has joined and intertwined into long strips in her installation Indoor Forest are veneer. The way the strips touch the floor and move lightly in the breeze, they seem to be completely in the here and now. But Kaminska's art has a historical memory. The Polish artist, who lives in Berlin, prefers to work with existing material that has a history of its own. Veneer wood has been around in Europe for a very long time. It was imported from the colonies on a large scale from the 17th century onwards. The thin sheets in Indoor Forest were among the last to arrive in Hamburg from Africa before the First World War. They were never processed. They were stored for over a hundred years until Renata Kaminska discovered them in a garage and bought them. If history had a material weight, Indoor Forest would be as heavy as lead. Colonialism is not only about exploiting people, it also changes ecosystems. The colonialists plundered nature. For a politically minded artist like Kaminska, colonialism is not a thing of the past. It shapes our present, our politics, our economy, our daily lives. Indoor Forest is read differently in different places, depending on whether you belong to the colonialists or the colonized. If art participates in political and democratic processes, this is a reason for optimism.

Launch of exhibition catalogue: „Backstage Engelberg“, on August 18 Sunday 1pm.

In the Hotel Kempinski Engelberg we present our catalog, with fantastic illustrations of the artwork, with texts by Dorothea Strauss, Peter Kilchmann Marius Risi, Annette Hoffmann and Dietrich Röschmann. Designed by Studio Achermann & Markus Buche, published by Verlag für moderne Kunst Wien.



Echoes of Imagination,
Gallery VFO, Löwenbräu, Zürich
21.05.2024 - 20.10.2024

curated by David Khalat

Dove Allouche
Franziska Furter
Gregor Hildebrandt
Renata Kaminska
Camillo Paravicini
Mai-Thu Perret

Renata Kaminska's edition shows the imposing imprint of an African mahogany rootstock. The oval shape with the haptic fine furrows of the wood grain is identical in both prints. The motif is reminiscent of scientific microscope images of human cells and visualizes the roots as the inner organs of the tree. The two works differ in their titles and the intensity of the color, which is inspired by that of the tropical wood. After the darker work "Bombo" was printed, the lighter "Coleo" was created with the ink remaining on the printing block, as a kind of side effect, shadow or echo. The titles of the works are abbreviations of technical terms from entomology and play with the idea of beneficial insects that do something good for the community as opposed to parasites that profit from the preliminary work of others. In her predominantly sculptural and installation-based practice, Renata Kaminska attaches great importance to materiality and haptics. Instead of using conventional artistic materials to create something new, she makes use of what is already present in order to investigate the traces that individuals and society leave in public space. The materials she reuses and leaves in as raw a state as possible, such as newspapers or concrete blocks, may be commonplace, but they are always charged with stories of collective memory. The mahogany trunks used for this edition were acquired by the artist near her home in Berlin. The pieces of precious wood, which are over 100 years old, are a relic of German colonial history: Imported from the African colonies, the wood was processed into furniture, utensils or veneers. Nowadays, such large logs as Kaminska uses in her art are a rarity.

With the use of exotic woods and the allusion to the insect world in the title, Renata Kaminska builds a bridge to the theme of the exploitation of natural and human resources. With a post-colonial perspective, the artist wants to make the connection between political as well as economic power relations and climate change tangible. Alarmed by the recurring natural disasters of the last decade, she makes an active contribution to the political discourse through her art.

Renata Kaminska studied fine arts at the UMCS Art Institute in Lublin, Poland and at the Academy of Fine Arts HGB in Leipzig with a guest semester at the ZHdK in Zurich. The artist has participated in various international biennials such as the Aurora Biennial in Dallas (2015) and the Venice Biennale (2013) and has recently had a solo exhibition at the Start Foundation in Warsaw (2022). Her works can be found in the collections of Haus des Papiers in Berlin, Mobiliar in Bern, the City of Warsaw and the BLMK in Frankfurt, among others.



BALANCED

Museum Haus des Papiers, Berlin D

13.06.2024 - 03.12.2024

Kurator:Ant Beer

Die Ausstellungseröffnung BALANCED im Haus des Papiers startete mit überraschenden Gegenüberstellungen: Von Joseph Beuys' Erdtelefon zu neuen zeitgenössischen Arbeiten der Preisträgerinnen des Paper Art Awards by Haus des Papiers.

Das Museum Haus des Papiers zeigt im Rahmen seiner bereits 7ten-Ausstellung, die sich unter dem Titel BALANCED der Bildenden Kunst aus Papier widmet, wieder außergewöhnliche Arbeiten. Kuratiert wurde sie von der Museumsdirektorin Annette Berr, die bemerkt: „Bei jeder Ausstellung denke ich „Wahnsinn!“ Was da draußen in der Welt der Papierkunst passiert ist so fantastisch! Und dann kriege ich Angst und denke: Das ist nicht mehr zu toppen! Aber dann ... kommen die neuen Arbeiten für die neue Ausstellung. Und wieder bin ich begeistert: Die neuen Werke sind so modern, zukunftsweisend und frisch, dass ich mich schon jetzt auf die Führungen der nächsten Monate freue, und auf die Reaktionen und Gespräche.“

Erstmals im Museum gezeigt werden die herausragenden Arbeiten zeitgenössischer Papierkunst der diesjährigen Gewinner:innen des Paper Art Award by Haus des Papiers: ASAREH AKASHEH (Gold), LEONIE MERTES (Silber), RIKUO UEDA (Silber), HIROYUKI ABE (Bronze) und NORIKO AMBE (Bronze). Die Verleihung fand im Rahmen der paper positions 2024 statt. Der Paper Art Award

Die in Teheran lebende Künstlerin ASAREH AKASHEH betrachtet Papier nicht nur als Träger ihrer Arbeiten, sondern als essentiellen Bestandteil der Werke selbst, mit dem sie sich in eine körperliche Auseinandersetzung begibt. LEONIE MERTES, ansässig in der Eifel, befasst sich mit der Technik des Zeichnens. Minimiert auf wenige Mittel setzt sie den händischen Graphitstrich als Werkzeug ein. Sie bearbeitet das Papier „subkutan“ - erforscht, zerstört und hebt hervor. RIKUO UEDA, in Japan geboren, gibt in seiner Arbeit der Natur eine Stimme. Hierfür baut er komplexe Vorrichtungen aus natürlichen Materialien, die es ihm ermöglichen die Kraft des Elementes Wind einzufangen.

Der in München ansässige HIROYUKI ABE schuf in einem Kollaborationsprojekt mit dem Komponisten Mathias Lystbeak ein Objekt, bei dem gesetzte Kompositionsregeln des Gehörten auf das visuell Erfassbare übertragen werden. NORIKO AMBE, ursprünglich aus der Malerei kommend, arbeitet bereits seit 1999 intensiv mit Papier. Sie schichtet tausende Papierbögen zu einzigartigen Objekten deren Konkretisierung der Leere verblüfft.

Asareh Akasheh

Björn Braun

Hiroyuki Abe

Jessica Maria Toliver

Joseph Beuys

Leiko Ikemura

Renata Kaminska

Renaud Regnery

Rikuo Ueda

Rosemarie Trockel

u.m.



ARTBAT-Festival

Kunst im öffentlichen Raum, Almaty, Kazachstan

11.08.2023 - 15.11.2023

Kurator: Vlad Sludskiy

Das Gesamtprogramm des Festivals wird von der Verwaltung der Stadt Almaty koordiniert. Es umfasst verschiedene Projekte, darunter Gemeinschaftskunstinitiativen, Wandmalereien, Audioinstallationen, Filmvorführungen und eine Reihe von Werken, die nach dem Ende des Festivals fortgesetzt werden.

Teilnehmende Künstler des Festivals:

Suarez Vargas Universal (USA)

Birender Kumar Yadav (Indien)

Renata Rara Kaminska (Deutschland/Polen)

Brinda Antonin (Tschechische Republik)

Oksun Kim (Südkorea)

Lauren Moffatt (Australien)

Saule Suleimenova (Kasachstan)

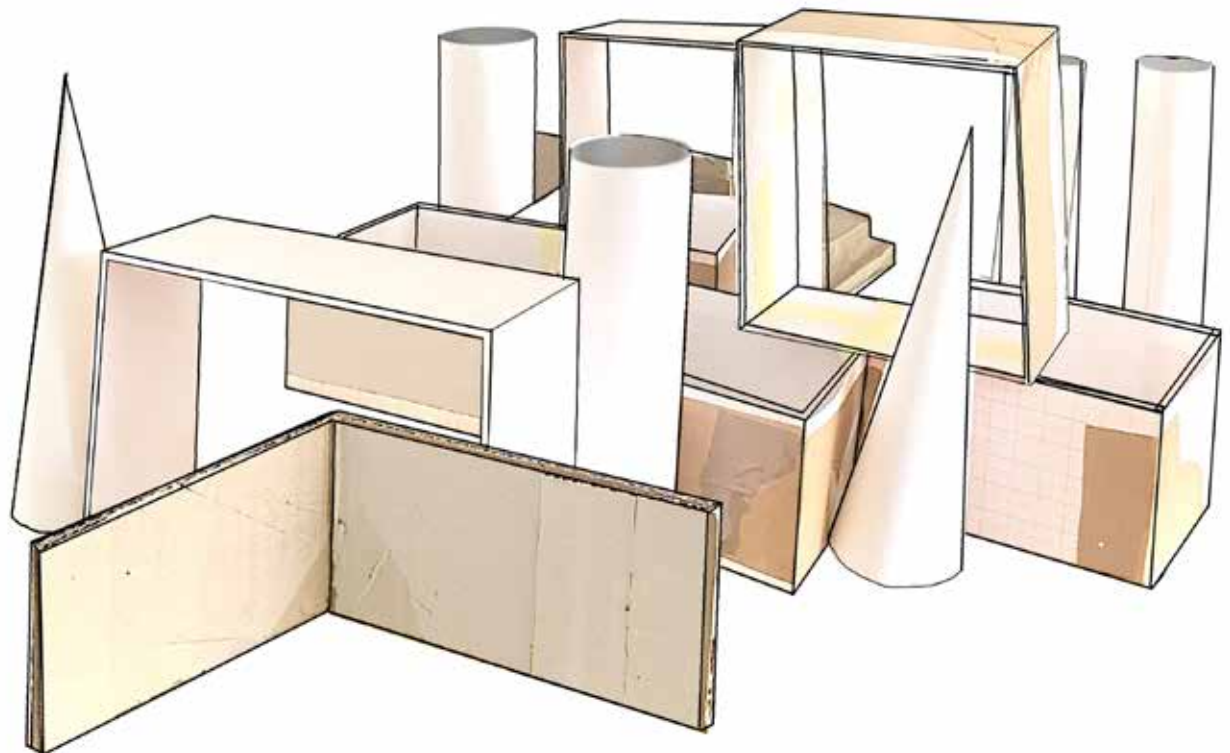
Aika Achmetowa (USA)

Renata Rara Kaminska: MORI

Dauerhaft installierte Skulptur, im Auftrag
der Stadt Almaty

700 cm x 210 cm x 300 cm
Beton, Tschernozem, Pflanzen;

Rathauspark von Almaty.







Renata Rara Kaminska - WIR SIND WIR WAREN WIR WERDEN SEIN...

Landesmuseum für Moderne Kunst

Frankfurt O.

03.12.2023 – 22.02.2024

Kuratorin Ulrike Kremeier

Die Ausstellung widmet sich künstlerischen Reflexionen der Sichtbarkeit unterschiedlicher Protestbewegungen des 20. Jahrhunderts. Dabei stehen im Zentrum der Druckgrafiken, Fotografien, Videos und Installationen nicht die Gründe und Bedingungen, die zu unterschiedlichen Formen des gesellschaftlich und politisch relevanten Protestes geführt haben. Vielmehr zielen die Kunstwerke darauf ab, Präsenz und Konsequenzen von Protesten in öffentlichen Sphären, meist dem urbanen Raum, zu fassen.

Themen sind die Konditionen und Formen der Präsenz von Kritik. Hierbei stellen sich maßgeblich Fragen nach der Idee von „Volk“, die eine argumentative (Selbst-) Ermächtigung der Proteste und ebenso der Protestierenden bedeutet. Denn ungeachtet des konkreten Anlasses, Grundes und Ziels von öffentlich manifestierter Kritik steht die Überzeugung einer kollektiven Relevanz.

Jede Protestbewegung konstruiert ihre Legitimation über die verbale oder visuelle Beweisführung der Bedeutung eines Themas, einer Haltung, einer Weltsicht etc. für die (vermeintlichen) Massen und ihrer Mobilisierung. Die Vorstellung von „Volk“ (das Volk, le peuple, the people usw.) zielt hierbei auf die Produktion eines homogenen Volkskörpers und dessen Wir-Gefühl ab. Das Konstrukt eines dergestalt ideologisierten, kollektiven Narratives ist jedoch immer in Teilen auch imaginär, beizeiten gar fiktiv. Während traditionellerweise in Medien, aber auch in Kunstzusammenhängen hergestellte und verbreitete Bilder gezielt zur Emphase oder zur Manipulation genutzt wurden, dient heute in erster Linie das Internet zur Beweisführung für die Bedeutsamkeit eines Anliegens.

Die in der Ausstellung Protest! versammelten Kunstwerke zeichnen reale gesellschaftspolitische Proteste in den 1920er- und 1930er-Jahren in Frankreich sowie Deutschland nach und gehen dem Phänomen der Anonymisierung von Protest auf die Spur. Sie bilden Kundgebungen im Arbeiter- und Studierendenmilieu der 1960er-Jahre ab und zeigen mit subjektivem Blick die Demonstrationen, die zum Kollaps der DDR geführt haben. Viele der gezeigten Arbeiten sind jeweils in der Zeit entstanden, die sie gleichermaßen dokumentieren. Somit sind sie in ihrer künstlerischen Form gleichzeitig auch historische, kulturgeschichtliche Zeugnisse von Künstler*innen als Aktivist*innen.





INDOOR FOREST (Asia)

Renata Rara Kaminska

Public Foundation “Asia Art +”
Almaty, Kazakhstan
11.07.2023 – 15.10.2023

Curator Yuliya Sorokin;

Solo exhibition by Renata Rara Kaminska, a renowned Polish artist based in Berlin, will open. The event will take place at 7:00 PM. Kaminska has participated in prestigious exhibitions at various museums and independent art events, including Museum Franz Gertsch (Burgdorf/Bern), Muzeum OPENHEIM (Wrocław), Museum of Paper (Berlin), Public sculpture at Tempelhof Feld (Kulturbüro, Berlin), and Benetton Collection (Venice). Her activist practices focus on political engagement, women’s and minority rights, decolonization, and ecology.

Russia’s colonial policies, the war in Ukraine, and the decolonial discourse in post-Soviet countries have led Kaminska to Central Asia. She sees Kazakhstan not only as a country preserving traditions but also continuing its modernization in its own direction. For her exhibition, the artist addresses the issue of coloniality, working with sculptural objects made from so-called „invasive“ plants – thin strips of veneer from rare species of African relic trees. The metaphor of human-induced changes to ecosystems touches not only on issues of nature conservation inherent in the discourse of the Anthropocene but also on political strategies resisting the actions of empires.

Installation, veneer from precious tropic wood species – phantom sculptures made from veneer for luxury furniture finishing. The history of the sourced material is intriguing. Kaminska acquired the veneer from the family of one of the last German colonizers, who lost their African lands after World War I. The veneer, crafted from African mahogany and acacia, was on board one of the final ships carrying colonial cargo to Hamburg in the 1910s, then stored for about a century. The trees used for such veneer are still barbarically felled in African, Asian, and South American countries despite being relics and being listed in the Red Book.

Interestingly, similar veneer can be purchased in Asia, as well as worldwide. Mahogany phantom objects serve as a reminder of the lost harmony between human life and nature, equality among peoples, and biological species. Latent traits of colonialism manifest surreptitiously in various spheres of our lives. Abstract „scraps“ of red wood stand as a gesture urging everyone to contemplate essential questions that can aid in devising a strategy to restore the delicate balance between the natural and the political, the civilizational and the ecological, ultimately on a local and global scale.

Colonialism in all its forms is a global phenomenon that shaped—and continues to shape—policies and practices not only in Asia, Africa and the Americas, but also on the Eurasian continent. Colonial legacies and deep-rooted injustice still determine both human and nonhuman ways of living on our planet.

The history and legacy of the Russian empire and the Soviet Union from a postcolonial perspective, should relying our point of view. Colonialism and coloniality are not the relics of the past: both phenomena continue to influence and shape every aspect of life on the planet until today. And finally, how do we imagine our common futures: what comes after the Empire, after the ‘post-soviet’, and after nature collapse?



TRANSFORMATION

Museum Franz Gertsch, Burgdorf/Bern, Schweiz

Burgdorf, CH.

03.03.2023 – 22.11.2023

Kuratorin Dorothea Strauß

Im Zentrum der Ausstellung Transformationen steht eine Auswahl von rund 300 Kunstwerken aus der Sammlung der genossenschaftlich verankerten Mobiliar, die mittlerweile über 2000 Exponate umfasst. Zu sehen sind Objekte, Skulpturen, Malereien, Zeichnungen, Druckgrafiken, Videos und Fotografien von über 100 Künstlerinnen und Künstlern.

Die These der Ausstellung: Mit Kunst können wir unsere Transformationsfähigkeiten stärken.

Transformationen spiegelt die Überzeugung wider, dass die Beschäftigung mit Kunst auf verschiedenen Ebenen sinnstiftend wirkt. Kunstwerke bieten uns Gedankenfutter. Kunstwerke regen uns zu neuen Ideen und neuen Sichtweisen an. Kunstwerke unterstützen uns, verschiedene Themen des Wandels bewusst, neugierig und mutig anzugehen – im persönlichen wie im beruflichen Umfeld. Wie das funktionieren kann, möchte die Ausstellung einem breiten Publikum vermitteln.

Einerseits erzählt Transformationen Geschichten des Wandels aus dem Blickwinkel von Künstlerinnen und Künstlern. Die Ausstellung zeigt, wie Kunstschaffende auf die Herausforderungen unserer Zeit reagieren. Sie sind Seismografen, denn mit ihren künstlerisch-transformativen Mitteln greifen sie aktuelle und brisante Themen auf, meist schon lange bevor diese in den Diskussionen der breiten Öffentlichkeit angekommen sind. Themen wie Verantwortung, Gemeinnutzen, Klimawandel, Solidarität, Unsicherheit, Glück, Macht, Zeitmanagement oder persönliche Freiräume tauchen in der Ausstellung auf.

Andererseits baut Transformationen Brücken zu Aspekten des individuellen, persönlichen Wandels. Im Zentrum steht die Frage «Welche Anregungen kann man aus der Ausstellung für die eigene Weiterentwicklung mitnehmen?». Transformationen ist somit auch ein inspirierender Reflexionsraum, eine Art innovative Toolbox für die Beschäftigung mit sich selbst, dem privaten und beruflichen Umfeld.

Kunstwerke zu erwerben und damit Kunstschaffen zu fördern, ist seit Jahrzehnten ein wichtiger Bestandteil des breit gefächerten genossenschaftlichen Engagements der Schweizerischen Mobiliar. Zu diesem Engagement zählt auch die Vergabe des Prix Mobilière an junge Künstlerinnen und Künstler. Ab Ende April 2023 zeigt die Mobiliar anlässlich der Ausstellung Transformationen an ihren Direktionsstandorten in Bern und Nyon zwei Einzelausstellungen von Isabelle Krieg und Georges Wenger.

Transformationen wurde kuratiert von Dorothea Strauss in Zusammenarbeit mit Anna Wesle. Es erscheint ein umfangreiches Katalogbuch im Verlag für moderne Kunst.



Renata Rara Kaminska
THE RAG / Szmataławiec

05.09.2022 - 13.12.2022 - START Foundation, Warsaw

Curator: Agnieszka Tarasiuk

The German- and Swiss-based Polish artist Renata Rara Kaminska has her artistic focus on drawing, sculpturing, weaving and installations. As a politically engaged artist she is part of several movements and initiatives, such as for the progressive Polish party “Lewica Razem“. By studying printed local press in Polish, German, French and Czech, Kaminska focuses on collective memory and its manifestation in public spaces, which reflects the main axis of her work. The artist asks:

„Whose property is the public space and which of its part belongs actually to me?“

This space includes city squares and streets, but most importantly for Kaminska, the space of information flow and mass communication. The oldest form of mass media is newspaper. The earliest newspapers date to 17th century Europe when printed periodicals began rapidly to replace the practice of hand-writing newssheets. In the 20th century, newspapers as an immanent part of ordinary everyday scenography were often presented in the still life works of contemporary artists - becoming visible and meaningful in assemblage and ready-made styles.

When in the year 1962, in London, a circle of artists associated with Fluxus, have organised the renowned „Festival of Misfits“, Gustav Metzger (1926–2017) proposed the exhibit of „Daily Express“ current publication. The act of transformation of the ordinary newspaper status, from the simple mean of expression into an art installation was to expose the hidden significance of the published contents i.e. the horror of cold war and the aggressive capitalism in post war England. The concept, discarded then as „too political“, was realized by Metzger in Tate Modern a half century later. Meanwhile, on the other side of the Iron Curtain, progressive creators, who were subjected to the real socialism experiment, dreamed of a life in a free-market system and environment, trying hardly to cope with the communist party controlling art institutions. It's worth to mention here the part of an art performance „The Panoramic Sea Happening“ realized in the year 1967 on Baltic seaside by highly acclaimed artist – Tadeusz Kantor (1915–1990), entitled „Agrarian Culture on the Sand“ by planting rolled newspapers in straight rows in the beach sand. Regardless of the differences in political aims, both “The Panoramic Sea Happening” by Tadeusza Kantor as works of Gustav Metzger entered for good the canon of international art.

The art exhibition of Renata Rara Kaminska, unveiled in Warsaw in the Autumn of 2022 fits into the tradition of critical and socially engaged art. Kaminska consciously reiterates different approaches of artists from passed decades by resorting to material swollen by various meanings, namely: daily press. Draws attention to the constant need of analytical and critical observation of the reality represented and simultaneously created by media. Calls to part of contemporary Polish society which, at the same time, seems to accept the heritage of Western Europe's ruthless capitalism as well as the inherent leading's party powerful control over mass media and art institutions, in the style of late communist dictatorships.

Kaminska's art installations created with newspapers are accompanied by mysterious wooden objects. Its presence reminds of cellulose's organic origins contained in newspapers, indicates the production process and in wider perspective, points to relation between human civilization and our planets ecosystem. Thin sheets of veneer made from tropical trees, were found in carpentry workshop as an example of so called "colonial goods". The artifacts made of these materials resemble internal organs – lungs, heart, bloodstream, crucial for human existence as they are necessary for all other Chordata family members.







'Who's afraid of __Rosa' is a Dialogue.

And a growing touring exhibitions concept.

The starting point for the collaboration is the examination of the different histories reception of Rosa Luxemburg / Róża Luksemburg in Germany and Poland.

Explicitly asking questions about future viability and by bringing together the shared responsibilities. Remembering is political. What is remembered, what is forgotten, and why?

The Dialogue is interrelated between EU artists from D and PL, between artistic disciplines and its conceived as a multi-thematic discursive field. Focus is on the thematic spectrum of public space / private space / political space.

The exhibition identified and dealt with topics such as political opposition, institutional deficiencies, individualism, the body as instrument and political entity, the fragility of borders, along with topics concerned with researching the artistic ecosystems, the formation of informal collectives, the transmission of knowledge and memory, the practices of dialogizing, the manifestations outside the "center".

Every protest grounds its own legitimacy through the visual demonstration of the significance of an issue, an attitude, etc. to the (supposed) masses and their mobilization. However, this construction is in part necessarily imaginary, even fictitious at times.

Questioning the habitual categorizations put forward by scholarly and socio-economic analysis, reveals the conception that art is frequently understood as an equal within other scientific disciplines.

Observing the canon of today's contemporary art and attempting to optimally synthesize the subject matter, we could well assume that the narrative in the works of established authors lends a generalizing character to what is specifically contemporary in art. But it's not. It is that "little" narrative composed of little stories or non-stories that emerges as a murmur or spam in relation to reality - speculations or even tales which build up a particular world and environment.

It manifests itself as dialogue, quarrel, conversation, chatter, and generally as a dynamically woven narrative. It appears as a text in the body of the work, but also lives in dynamics below the surface of the work and beyond.

Most recognizable in those underlying or manifest narratives are the vital textual styles, the irony, the humor, the paradox, the reversals of meaning, form and material. They serve to reveal human, yet also local topics, ethnopsychological models and world views.

In art, very often the "yes but no" sneaks in – it is both an expression of disappointment and a smiling attitude, a melancholic fit and a display of vitality or temper.

With: Enby Anakin, Melo Börner, Anna Goebel, Enne Haehnle, Renata Rara Kaminska, Maria Rehli, Sophie Stephan, Polymora Inc.

January 14, 2022 | 6 p.m. | Panel discussion with Prof. Dr. Jörg Heiser, Renata Rara Kaminska, Rene Pollesch, Tanja Heuchele

January 15, 2022 | 7 p.m. | TanzTheater Bodytalk - Performensch BILDERZERSTÖRER with 7 international performers





Renata Rara Kaminska

TXL video instalation

Site Gallery, South London

05.05.2021 - 05.07.2021

Curator: Jaspar Joseph-Lester

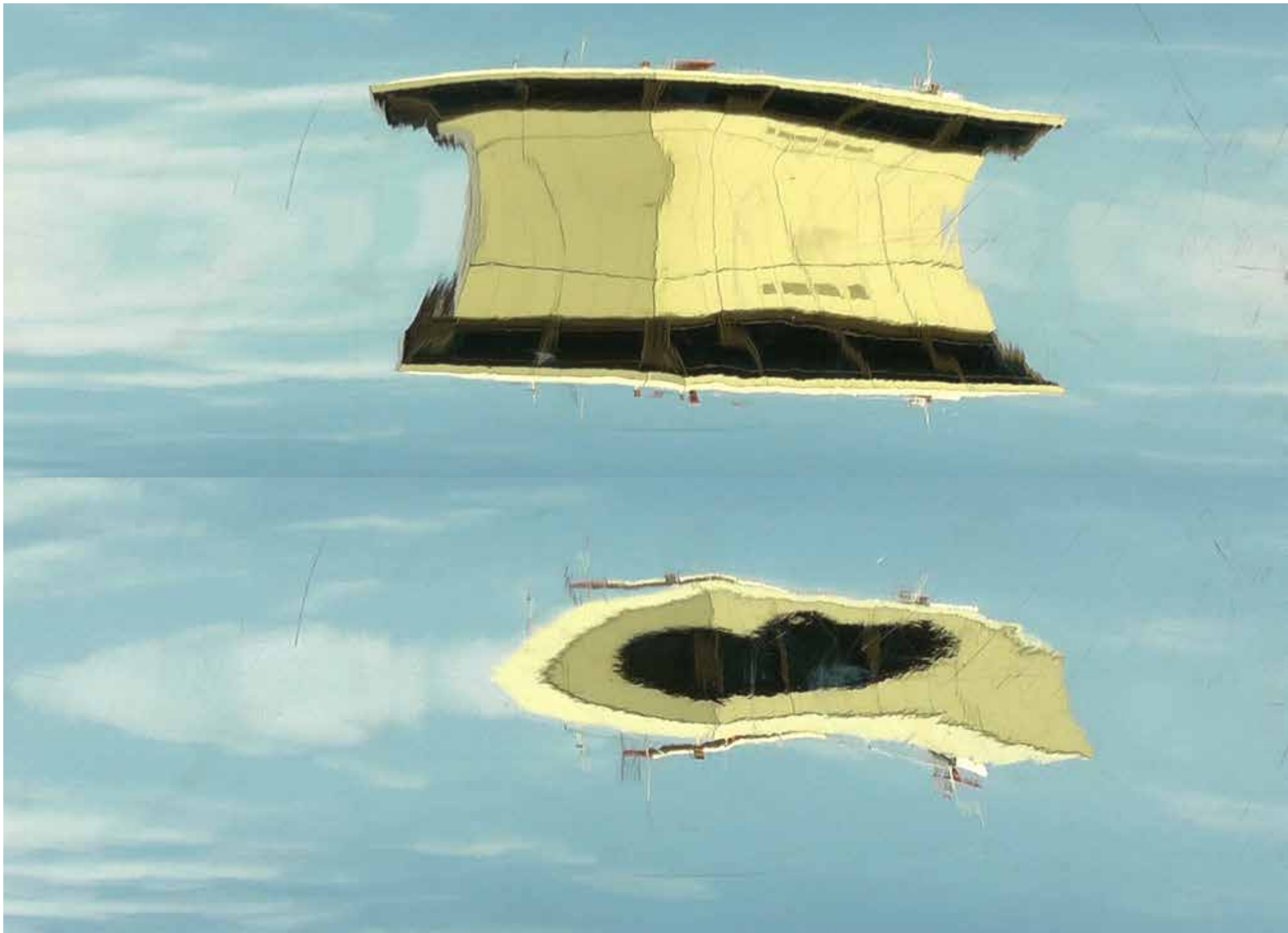
TXL (TRIPTYCH), 2014

HD VIDEO, STEREO, / SCREENING VERSION

“The artist’s video of the Tegel Airport control tower and terminal is a subject whose layers of historical and contemporary political discourses become similarly layered by integrating several perspective variations into the same video image. By shooting into a mirror that in turn reflects images from other mirrors, the artist renders visible this simultaneity of projected depths and aspect ratios entirely without digital post production effects.”

“I grew up in the utopian city, in Zamość, which was designated a UNESCO World Heritage site in 1992 and has the status of an Ideal City as it represents the ideal Renaissance city. Established by the Polish Chancellor Jan Zamoyski, it was built after plans by Bernardo Morando between 1580 and 1605 and was literally created from scratch according to a totalitarian plan. When I came to Berlin, I also lived in other countries and therefore had to fly quite often. From an aerial perspective I noticed the similarities between Tegel airport and the city of my childhood. Tegel was built as a hexagonal ring gate. The hexagonal with its basic form allows arbitrary multiplication of the plan. Zamosc is modelled on the basic shape of a pentagon. Both seem to hail from times when architectural visions and utopias appeared to be feasible and imagination had no limits. Designs in the spirit of utopian thinking were based on the rules of geometry, a sign and expression of human rationality. The use of the grid as a basis for the general structure was continued in the individual buildings whose facades and details bear variations of these modules. Today, the concept of urban utopia fascinates especially from an aesthetic point of view with its consistent and distinct modules, while its true appeal comes from what is noticeable below the surface, the spirit of utopia. My video reflects the layers of historical and contemporary political discourse by integrating similarly layered perspective- variations in the same video image. Shots into a mirror that in turn reflects images from other mirrors, make visible this simultaneity of projected depths and aspect ratios entirely without digital post-production effects”.

Text by Drew Hammond



Renata Rara Kaminska

2021 - Museumsinsel, Art Week Berlin

plural sculpture / performances intervention in public space of Berlin Mitte.
institutional cooperation with Kunstverein M/S.Bien and Kommunal Gallery

URKRAUT, public space sculpture, Museumsinsel, Art Week Berlin
18.09.21 - 03.11.21

SPATIUM, Kunstverein Milchhof /S.Bien, Berlin
18.08.21 - 03.10.21

performance:

25.09.21

26.09.21

02.10.21

03.10.21

all 6pm

When art speaks in paradox, reality can be captured: "Does the public belong to art, and if not, why?"

Every protest grounds its own legitimacy through the visual demonstration of the significance of an issue, an attitude, etc. to the (supposed) masses and their mobilization.

However, this construction is in part necessarily imaginary, even fictitious at times. Questioning the habitual categorizations put forward by scholarly and socio-economic analysis, reveals the conception that art is frequently understood as an equal within other scientific disciplines. Explicitly asking questions about future viability and by bringing together the shared responsibilities of both art and science, new dialogues come to the fore. Remembering is political.

What is remembered, what is forgotten, and why?

Who owns the public space?

and how much of it is mine?

by Colin Lang







Renata Rara Kaminska

Capi-Colo-Cola <capitol-colonial-col(l)aps>

Kunstverein Aarau, Aargauer Kuratorium, Schweiz, 01.08 - 11.11.2020

Text & Introduction Christoph Doswald, Vorsitzende Kiör/ Art in Public Space, Zürich

„Die Welt steht in Flammen!“ proklamierte die junge Klimaaktivistin G. Thunberg Anfang 2020 am Weltwirtschaftsforum in Davos. Der Appell der Teenagerin richtete sich direkt an die Politiker der kapitalistischen Mächte. Auch die aktuelle besondere Lage in der wir uns befinden, konnte den Brand nicht löschen. Mit allen Mitteln versuchen wir den globalen Markt und das von uns gewählte kapitalistische Wirtschaftssystem vor einer Krise zu retten. Doch müsste nicht eben dieses ausbeuterische System, das sich nicht an reell fassbare Massstäbe orientiert und seinen Profit anhand eines monetären Bedarfs definiert, reflektiert werden? Die in Berlin lebende polnische Künstlerin Renata Kaminska ermahnt in ihren Videos an dieses pandemische Feuer. Das Lodern der Flammen und das sonst für unsere Gemüter entspannende Knistergeräusch brennenden Holzes bildet die akustische Kulisse des Erdgeschosses im Kunstraum Aarau. Auf der Videoleinwand indes, das Bild einer Rauchschwade und die Aufnahme einer Anti-Corona-Demo, wie man sie aktuell in den verschiedensten Städten beobachten kann. Die Krise hat sich zugespitzt – weltweite Lockdowns sowie damit einhergehende Einschränkungen des öffentlichen Lebens und der Wirtschaft bringen unsere Gesellschaft ins Wanken. Es herrscht eine Instabilität, in der radikales Gedankengut unaufhaltbar gedeihen kann und Gesellschaftssysteme zu kollabieren drohen.

Die Ausstellung Capi-Colo-Cola <capitol-colonial-col(l)aps> bildet ein komplexes Geflecht von Assoziationen. Motive und Verweise an die Landwirtschaft und an eine kapitalverherrlichende Alltagskultur, sowie die verwendeten Materialien Russ, Jute und Mahagoni werden von der Künstlerin in ein dialektisches Verhältnis gesetzt. So reflektieren die Arbeiten aktuelle und ebenso historische Momente: Die Agrarwirtschaft, als Anfang von Kultur, Wirtschaft, Überausbeutung, Machtaneignung sowie als Motor unseres Wachstums- und Fortschrittsstrebens, das eine geradezu unwiederbringliche Werteverchiebung von „Sein“ zu „Haben“ ausgelöst hat. Die Frage ist immanent; wie kann diese Entwicklung gestoppt werden und lassen sich aus der aktuellen Situation nutzbare Erkenntnisse ableiten? Befinden wir uns in einer Wirtschaftspandemie?

Die Geschichte ist geradezu durchsetzt von Krisenmomenten, die, würden wir unseren Blick rückwärts wenden, Erläuterungen im „Jetzt“ darstellen. Für Renata Kaminska tragen Erinnerungsprozesse massgeblich zur Aufklärung einer Gesellschaft bei und so ist das Ausloten von Vergangenen und Gegenwärtigen eine immer wiederkehrende Praxis ihrer künstlerischen Arbeit. Im Beispiel Aaraus erkennt Kaminska eine für viele andere Städte fast schon exemplarische Krisen misslungener Urbanisierungsvorhaben gekoppelt am Wunsch nach wirtschaftlicher Stärke. Vor 222 Jahren proklamierte Napoleon das mit 2'000 Einwohnern provinzielle Aarau zur Hauptstadt der helvetischen Republik. Mit seinen ersten Baumwollwebereien befand sich die Stadt in einem industriellen Wandel. Um dem neuen Status gerecht zu werden, brauchte es aber mehr Wohnungen, mehr Herrenhäuser, mehr Personal, mehr Gasthöfe und mehr Läden. Das Wachstumsfieber ergriff das gesamte Leben der eher beschaulichen Stadt. Pläne und finanzielle Möglichkeiten standen aber wie so oft in Missverhältnis und die Regierung verlegte sich nach nur fünf Monaten ins grössere Luzern. Zurück blieben eine wirtschaftliche Notlage, Baustellen und unfertige Häuser (heute Laurenzenvorstadt), die Kaminska als ein von Comicbüchern der amerikanischen Trickfigur, Dagobert Duck zusammengehaltenes Gemäuer neuinterpretiert. Mit der napoleonischen Kolonialsperre zeichnete sich eine noch grössere Katastrophe ab, die eine von Armut, Abwanderung, Hungersnöten und Seuchen begleitete internationale Rezession zur Folge hatte. Sowohl die Mahagonifurniere im Ausstellungsraum als auch die drei Fahnen aus demselben Material im öffentlichen Raum (Rathaus, Vereinshaus und Ochsenhässli) ermahnen heute an dieses globale Ereignis. Doch zwingt sich bei dieser Arbeit auch eine aktuelle Perspektive auf, die sich nicht von einer Ausschlichtung der Natur und der postkolonialen Länder trennen lässt. Die starren und steifen Fahnen bewegen sich nicht mit dem Wind – sie sind ein Zeichen des Widerstandes? In jeder Krise steckt ein im Sinne von Hanna Arendts Revolutionsbegriff abgeleiteter positiver Moment der Umwälzung und gesellschaftlichen Selbstermächtigung, den es zu nutzen gilt. Mit anderen Worten, fordert Renata Kaminska auf, den vor uns liegenden, gerodeten Boden neu zu bestellen.







PHANTOM MONUMENT at BASTEIPLATZ

Public Art in Zurich

8th of June – 1st of September 2019

© 2019 Stadt Zürich, Kunst im öffentlichen Raum (KiöR)

PHANTOM MONUMENT, 2019

Concrete, 5 pieces, approx. 240 × 600 × 350 cm

Courtesy of the artist and Omanut, Society for the promotion of Jewish art in Switzerland, Zürich

Besitz der Kunstsammlung MOBILIAR, Bern, Schweiz

Curator Christoph Doswald

Renata Kaminska's Phantom Sculpture project started some time ago, when the Polish-born artist from Berlin began researching Rosa Luxemburg. Like her, she was born in Zamosc.

A biographical coincidence that prompted Kaminska to visit places in Poland that have a historical connection with the politician. What she found was in the first place nothing: disappeared or neglected buildings, no monuments, not even memorial plaques.

Thus, on March 13, 2018, in Zamosc, the plaque reminding of Rosa Luxemburg was removed. Although it is now likely that the house on which the board was attached since 1979, was mistaken for the birthplace of Rosa Luxemburg, the reason for the removal was – as the Rosa Luxemburg Foundation at least assumes – a political one, and it is part of a series of measures that starting in 2016 when our neighboring country started by law to eliminate street names and any public testimonies reminiscent of communism. This form of damnatio memoriae has been a popular policy since antiquity. It is also known from George Orwell's novel 1984, in which disgraced un-persons retroactively were vaporized (deleted from publications). 100 years after her death, Renata Kaminska dedicates a series of sculptures to this demonstrative eradication of the memory of Rosa Luxemburg by installing her phantom sculptures. The very name already is reminiscent of non-existent official memorial sites and whose form is derived from empty banner holders.



Galeria **STUDIO**, Pałac Kultury i Nauki
Plac Defilad 1, Warsaw

Renata Rara Kamińska

Phantom

05.01 - 27.03.2019

Curator: Barbara Piwowska

The exhibition Phantom at Galeria Studio in Warsaw is the first presentation of Rara Kamińska's project Phantom Monument devoted to Rosa Luxemburg. Further iterations will be shown in Zamość (Synagogue / Foundation for the Preservation of Jewish Heritage in Poland), Zurich (Kunst im öffentlichen Raum) and Berlin (Kunstverein am Rosa-Luxemburg-Platz). These four cities are where Rosa Luxemburg (1871–1919) lived and worked. The famous Marxist and social democratic activist was murdered treacherously on the night between January 15 and 16, 1919, in Berlin; her body was flung into a canal. The murder came to light many months later and the man who ordered the execution, Waldemar Pabst, a commander of the paramilitary formation Freikorps unit, never went on trial. Luxemburg's symbolic funeral ceremony attracted 150 thousand people. Memorial plaques that commemorate Luxemburg in Poland are nowadays hacked off or destroyed, while the house in which she was born in Zamość is devastated. A law passed in 2016 has accelerated the process, initiated in the 1990s, of erasing events and figures related to workers' movement from collective memory. In Berlin, one of the main squares and a street bear Luxemburg's name; in 2006 it became the site of Hans Haacke's project Memorial Rosa Luxemburg. In Germany, after the Nazis came to power, the memory of activists of the communist and socialist left was supposed to be obliterated. Hitler ordered to demolish the monument devoted to Luxemburg, Karl Liebknecht, and to other revolutionaries, raised in 1926 by Mies van der Rohe at the cemetery in the district of Lichtenberg. Luxemburg fared no better in the Soviet zone of influence. As Lenin's opponent, she was regarded as a controversial figure. Luxemburg, active member of the Social Democracies Parties in Poland and in Germany, returns in Rara Kamińska's exhibition to the place she lived in Warsaw, in 16 Żłota St., which is today an empty lot visible from the windows of Galeria Studio. The structure of Kamińska's works draws inspiration from the activist's herbarium containing weeds growing on the walls and yards of prisons in which she was incarcerated between 1913 and 1918. Luxemburg studied botany in Zurich, which she abandoned for economics and politics. Kamińska's project addresses feminist and pacifistic postulates, desires and fears – political, private, social and economic – present in Luxemburg's writings. The exhibition features reliefs woven of current editions of German and Polish newspapers, an installation made of fragments of hacked off pavements of Berlin's Rosa Luxemburg Platz, an archival section, as well as a photographic project devoted to Luxemburg's house in Zamość. The exhibition opening on the 100th anniversary of Luxemburg's death features a performance that consists in reading out an interview with Pabst, published in 1962.

Rara (Renata) Kamińska

Born in Hrubieszów, grew up in Zamość. Graduate of the Academy of Fine Arts in Leipzig and the Maria Curie- Skłodowska University in Lublin. Her works have been exhibited at Gallery Monique Goldstrom in New York, within a guest participation at the Luxembourg Pavilion at the 55th International Art Exhibition in Venice, Galerie Chert in Berlin and the AURORA biennial of art in public space in Dallas. In the recent years Kamińska has run her interdisciplinary and ephemeral project BEL ETAGE.



Ich nahm damals [im Januar 1919] an einer KPD-Versammlung teil, auf der Karl Liebknecht und Rosa Luxemburg sprachen. Ich gewann den Eindruck, die beiden seien die geistigen Führer der Revolution, und ich beschloß, sie umbringen zu lassen. Auf meinen Befehl wurden die beiden aufgegriffen. Man mußte den Entschluß fassen, vom Rechtsstandpunkt abzuweichen ... Dieser Beschluß zur Beseitigung der beiden ist mir nicht leichtgefallen ... Ich vertrete auch weiterhin die Auffassung, daß dieser Entschluß auch vom moralisch-theologischen Gesichtspunkt durchaus vertretbar ist.

Hauptmann Waldemar Pabst, 1962



Ausstellung
**GALERIA
STUDIO**

**Rara
Kamińska**
Phantom

17.01-10.02.2019
Dienstag - Sonntag
11:00-19:00 Uhr





AURORA Biennale, Dallas, USA
1-30 October 2015

One or thing (Hymn), Renata Rara Kaminska, 2015, public space projection
Single-channel video HD, color, stereo sound, 5:17 min

Courtesy of the artist and AURORA: Aja Martin and Carson Chan

The human belief that the rise of civilization was enabled by the gain of control of the four elements*— fire, air, water and earth. Efforts to provide security became at the same time the source of new risks: The spread of urban areas and the growth of the human population have reshaped and destroyed natural habitats, creating tensions between the city and natural environments. Hazards such as floods, earthquakes and hurricanes show that the destructive relationship between the elements and humankind is reciprocal. Since the dawn of civilization the four elements have been a central theme of art. They also became a focal topic in the media as indicated by Fukushima, Iceland or NYC.

The practice examine the relationship between humanity and the four elements perceiving a primordial relationship between humankind and nature as two interwoven and similar types of force. Presented work focus less on the representation of nature's beauty, the sublime, or disaster, then on mankind's status as a kind of "natural hazard" – unpredictable, uncontrollable and often destructive. Furthermore, the artist explored the four elements as prisms for ideology and culture, which also illuminate our ecological and environmental debates. Living in a natural environment of postindustrial cities that can be seen as urban jungles, we become increasingly wild "in our nature."

The theory of the classical elements and their interrelations was developed by Pre-Socratic philosophers in terms of describing and understanding essential parts and fundamental processes in nature. Ancient theoreticians believed that all things, including the human body, consist of the elements. Upon death bodies turn again into these elements of nature, the process of which balances its cycle.

Julia Wielgus





55th International Art Exhibition – la Biennale di Venezia 2013
29.05.2013 - 01.11.2013, (with Catherine Lorent)

Renata Rara Kaminska „BLN Collage VCE”, public sculpture / courtyard LUXEMBURG PAVILION
Posters, wood, approx. 340 × 600 × 450 cm
© 2013 by artist and MUDAM

CA' DEL DUCA,
Corte del Duca Sforza, 30124 San Marco, Venice

Text by Nadim Samman

The founding of the Venice Biennale was perhaps the first cultural regeneration project – and it is a model that continues to inspire copycats from Sharjah to Guangzhou. Founded in 1895, taking its cue from the Great Exhibition of 1851, it emerged from the century of upheaval and ignominy that followed Napoleon's crushing of the Venetian Republic in 1797. No longer a maritime power with imperial dominions – its strategic importance eclipsed by alternative systems of control – the city was depressed until it was cannily rebranded as a realm devoted to the festive business. Today it is host to countless parties, carnivals and conferences for its demographic majority of temporary visitors, and in recent years the all powerful biennale secretariat has expanded its roster of events to include biennales of dance, architecture, sound and film. With so much on offer the visitor has always missed out on something. Is this overproduction?

The question does not apply to Venice alone. Europe's living capital of contemporary culture, Berlin, fares similar – and away from Aegean glamour the issue takes on more social relevance. The city's current identity is, in no small part, built upon on the aspirations of a migrant artist workforce that have been drawn towards an increasingly untenable economic siren call. The famously cheap rent and incomparable social benefits are gradually being eroded. You can't go to a nightclub, market or exhibition opening or without hearing the word gentrification on someone's lips. Something that looks suspiciously like a property bubble is emerging thanks to an influx of speculators hoping to capitalize on the city's 'lifestyle' – and artists complain but continue to pave the way, enlivening the urban fabric with their projects. The posters announcing their contributions, on lampposts and street corners, are testaments to their collective enthusiasm. They accumulate in layers, like geological strata but laid down much quicker. The lampposts in Mitte are palimpsests of self-realization and enticement, and it is their example that constitutes Renata Kaminska's contribution to Catherine Lorent's (Luxembourg Pavilion) invitation in the courtyard of Ca' del Duca.

Kaminska has relocated a particular batch of layered posters from outside her studio in Berlin to the courtyard of the Ca' del Duca. As a Polish national based in Germany her participation in the pavilion is exceptional – the result of her being invited by the Luxembourgian artist Catherine Lorent. But she has made this liminal status vis a vis the context of the 'national' exhibition the subject of her artwork. The resituated German posters are like the artists who travel to the biennale or Berlin in the hope of recognition. They also seem to stand for national representations at the biennale in general: They have come a great distance in order to be at the centre of something, and yet so many find themselves eclipsed. Those who endeavour to scale the peaks of the artworld's attention economy all too frequently become the ground upon which others build their edifices. Our cultural topographies are mutable and fragile – here today, disappearing the next.





Renata Rara Kaminska

Cushion the blow,

02.02. - 15.03. 2002, Gallery Eigen Art, Leipzig

Artistic actions and interventions in public space are dependent on at least two qualities of the artist for their impact and constructive efficiency – courage and empathy. The first one is needed in order to challenge the status quo and kick start a process of re-negotiation as to the use of public space. The second is needed in order to make that challenge vibe somehow with the other “agents” in the “field” – the so called audience which as far as public space goes is always already there and involved is a participating agent, not just as onlookers. It does not matter which precisely part of the public space, or domain if you prefer, we are considering here – the urban space, or the media space, or the institutional environment of art spaces (and other reincarnations of the post-“white cube” mentality). But it matters a lot what the footprint, the profile, and “identity” of a specific context imposes on the artists – what are the expectations, the rules, the moods, the material aspects and so on all the way to the infamous patriarchal order.

The audience is invited to join the „discussion“ about the figure of the artist in the public space, in all its manifestations, literal or figurative, and the definition of identity within them.

The audience is invited to join the discussion about the figure of the person and the artist, in the public space, in all its manifestations, literal or figurative, and the definition of identity in them. The rights of the individual - acquired or won, imposed or enshrined by law, in the past and today, in the media and/or in the urban environment, around monuments or in their absence - are all topics to be discussed.

Artist with his work enters into dialogue with the participants through the distorted self-reflection of those in the soft mirror-sky sculpture. Is a suggestion for an alternative to the traditional idea of an art institution - gallery, museum, art academy, art fair, etc. It presents an experimental idea about the future of the mediation art world, which is egalitarian, open and accessible for everyone. Everyone is equal, sharing experience and opinion, developing their ideas in a whole new way. With this approach, the artist (I) forms communities and sub-cultures with the institution, which design, discuss and think together on a completely new, equal and neutral terrain.

The idea for the rug itself relates to the possibility of bringing together other like-minded people to push for institutional change.

Text Elke Hannemann / Eigen Art Gallery



Cushion the blow, 2004

Gallery of Art Academie HGB, Leipzig



Cushion the blow, 2004
Gallery Weekend NYC, USA

