

**INTERVIEW WITH WOJCIECH KRUKOWSKI, THE DIRECTOR OF THE
CENTRE OF CONTEMPORARY ART, UJAZDOWSKI CASTLE, WARSAW,
20.10.2005**

Iwona Szmelter: - There is no possibility to contemplate the work of art *Grass only grass* by Krzysztof Bednarski in these surroundings.

Wojciech Krukowski: - We assume this space is just like lexicon with pages that you should restrict. If you want to study the lexicon you have to focus on individual chapters or pages. Until we will be able to organize our collection in the new Museum of Contemporary Art in Warsaw at least we are forced to compromise. We will deal with exhibitions there as they arise, maintaining appropriate balance.

I.Sz. - What can we do now to distinguish the object? It has to be recovered...

Monika Jadzinska: - ...to restore it to its original expression...

W.K.: - Do you mean writing expression or expression of exposition?

I.Sz.: - The second one.

Krzysztof Bednarski: - It was displayed in an empty, abandoned home many years ago. There were lots of empty rooms there and I used one of them to send the sound *missenti* that was not closely connected with *Grass just grass* but constituted another context. People had to go through those rooms.

W.K.: - There is completely different situation here. In these circumstances we have to compromise, objects have to compromise.

K.B.: - You'd better give the artist the opportunity to install the object in accordance with his ideas, intention before he will die.

I.Sz.: - I know, there is no place to isolate the work in the museum...

W.K.: - We could think about it later on – maybe during organizing the competition for a new project of a new museum. I am also thinking of many works of art that do not exist in any museum in Poland, such as for example *Iconosfera* by Dłubak, *Between* by Drozd, *Nowa Kultura Agora* from 1956. We should focus on the Polish way of contemporary art from the sixties. New museum would be the only chance to show it. It has to be huge and “flexible” enough to be able to host all these works.

I.Sz. - Well, could not it be possible to expose this work in the context of the works with less power of expression? There are some objects that enter another mental field.

W.K.: - We will be able to do something during the next edition of this collection planning next year. As a matter of fact this is a space for a person and his social image, for negotiation between art and life. We established the plan of the exhibition at the beginning, but suddenly it appeared to be no place worthy enough for *Grass just Grass*. I did not anticipate

that space for that work but it was the only suitable place for it, in spite of the fact that all the other works were connected with the subject person and image”.

I.Sz.: - What about sharing the hall with Mirosław Balka's objects?

W.K.: - The room is very narrow. That work concerns infinity...

K.B.: - Grass has eaten away everything... is it not infinity?

W.K.: - It seems to be complicated speculation...

I.Sz.: - ...reference to Holocaust...

M.J.: - ...memory...

I.Sz.: - ...universe...

M.J.: - ...scent of decay...

K.B.: - Well, the autonomy will be better for the context of the work, because that space is limited...

M.J.: - ... and ascetic in colour...

K.B.: - There is everything broken here.

I.Sz.: - Recently I was surprised by the sixteen years old boy's reaction. It was an English boy whose impressions were connected with Holocaust.

K.B.: - In spite of the fact that it is not so obvious.

I.Sz.: - Absolutely not.

K.B.: - The title is not provocative to let the observers think and interpret as they want to.

W.K.: - Anyway, this part of collection is created consequently. You can see *physis* in all these works.

K.B.; - You should put something in the middle of the hall so the *Grass just Grass* appeared to be the best.

W.K.: - That is true. This is the only place with a suitable distance.

M.J.: - This work does not need the distance.

I.Sz.: - The artist's intent is to make the ceiling lower, make the room smaller.

K.B.: - We need the distance only in the moment of entrance.

W.K.: - The distance is necessary.

K.B.: - The space should be almost autonomous to feel the work. It doesn't have to be put in a draught.

W.K.: - I mean the distance between the works. It is not right to put them all together. Their senses could disturb one another.

K.B.: - You should clean the space. That will be OK.

W.K.: - Do you mean throwing half of our works out? Obviously it is a good idea.

I.Sz.: - If the author considers claustrophobic space the best for his work why don't you want to respect his request?

W.K.: - The answer is simple – there was no better place for it during this edition. It will last about three weeks to finish this edition, then we will publish the catalogue and make a pause between editions. Now it is time to discuss the plan for the next exhibition. I think it is no sense to discuss what had happened here, we should think about the future... There was a different situation four years ago when we opened the

exhibition. I had got ninety elements to put in consequent order, keeping the independence of all of them following our vision and narration of the exhibition.

M.J.: - May I ask you to get it straight? There will be the next edition of the collection, probably in the end of 2007...

W.K.: - Yes, there is the fourth one now, the next one will be the fifth.

M.J.: - Will you choose the same works?

W.K.: - Only 20% will be changed.

M.J.: - Is *Grass just Grass* supposed to be a part of a new, fifth edition of the Ujazdowski's Castle Collection?

W.K.: - Yes. I think so. Now I am thinking it will be the part of it.