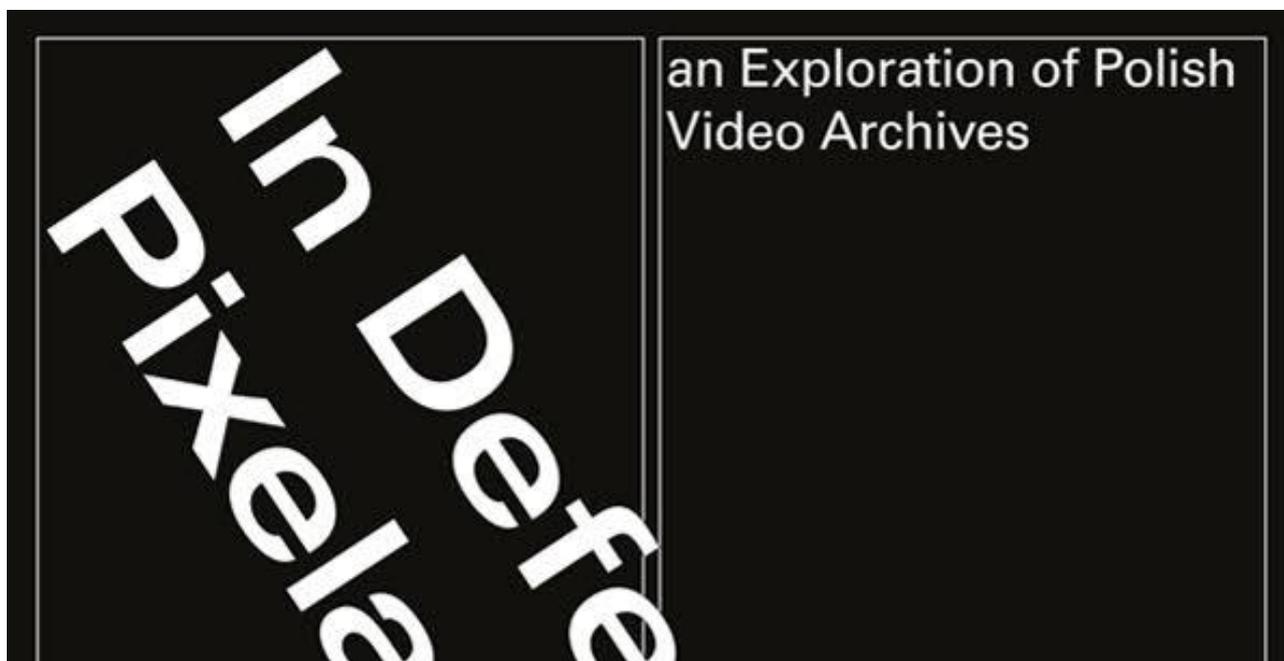


PRESS RELEASE

IN DEFENSE OF THE PIXELATED IMAGE – AN EXPLORATION OF POLISH VIDEO ARCHIVES



Exhibition dates: Tuesday 15 December – Saturday 19 December 2015

Opening hours: 12:00-19:00, except on Tuesday 15 December 17:00-19:00

Place: ID:I Galleri, Tjärhovsgatan 19, (T-bana Medborgarplatsen), 116 28 Stockholm

Public information URL:

[http://www.polskainstitutet.se/In Defense of the Pixelated Image](http://www.polskainstitutet.se/In_Defense_of_the_Pixelated_Image)

Olivia Berkowicz, student at the Curating Art, International Master's Programme at Stockholm University presents her degree exhibition at **ID:I Galleri** in Stockholm. The exhibition will show some of the most thrilling and important experimental video art from Poland. The artists presented in this exhibition are: **Zbigniew Rybczyński, Ewa Partum, Piotr Wyrzykowski, Agnieszka Brzeżańska, Janek Koza and Wspólnota Leeżeć.**

The exhibition takes its starting point in the German filmmaker and theorist Hito Steyerl's text "In Defense of the Poor Image" where she discusses the potential of low-res, ripped, distorted and poor imagery transmitted freely across the world-wide web. Using this text as a framework, the Polish artists in this exhibition make use of poor, pixelated imagery as both artistic form and mass-media critique.

This project is part of a degree project within Curating Art,
International Master's Programme at Stockholm University.

Department of Culture and Aesthetics

www.su.se/ike/english



**Stockholm
University**

Looking at analogue video art in the age of digital transmission, **In Defense of the Pixelated Image** showcases artists' works which have never been screened in Sweden before. This exhibition zooms in on the medium and its materiality in the age of digitization.

Marika Kuźmicz: Yet Unwritten Story

Place: ID:I Galleri, Tjärhovsgatan 19, Stockholm

Date: 17 December 2015

Time: 17:00

Providing context of Polish video art history and her practice, curator and PhD **Marika Kuźmicz** of **Arton Foundation** in Warsaw, Poland is invited to hold a presentation at **ID:I Galleri**.

Event in collaboration with the Polish Institute in Stockholm.

<http://www.fundacjaarton.pl/>

Jenny Simm: CHOPPED AND SCREWED

Place: ID:I Galleri, Tjärhovsgatan 19, Stockholm

Date: 19 December 2015

Time: 19:00

The artist **Jenny Simm** will hold a live VJ-performance at the closing event of the exhibition. Currently a Fine Art Master's student at **Umeå Academy of Fine Arts**, she is invited to interpret the showcased video art as digital material.

Artistic participation and design: Kristoffer Larberg

Press information:

For further information, please contact **Olivia Berkowicz**:

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Visit: <http://idigalleri.org/>

Notes to Editors:

Ewa Partum is one of Poland's most important feminist avant-garde artists, with a special interest in conceptual art, concrete poetry, mail art and performance. In the 1960s and 1970s she was among the first Polish artists to engage with body art and performance in public space. She has exhibited internationally, and notably took part in 'Wack! Art in the Feminist Revolution' at MOCA in Los Angeles, 2007.

Zbigniew Rybczyński graduated from the prestigious Łódź Film School in the early 1970s and has since then worked as a film director, cinematographer and innovator of television technology. In 1983 he won the Academy Award for his short film Tango, and during the latter half of the 1980s worked in New York where he produced music videos for Yoko Ono, the Alan Parsons Project, Pet Shop Boys and Mick Jagger – while continuously pushing the boundaries of experimental television.

ID:I Galleri is an artist-run gallery on Söder in Stockholm, where 24 members rent and run the space. ID:I Galleri puts on exhibitions by their own members, as well as inviting collaborators and artists to exhibit. The programme takes various shapes and forms, but is driven by an engagement with the audience and to put on shows which expand the notion of art and its publics.

<http://idigalleri.org/>

The exhibition is kindly supported by Stockholm University, the Polish Institute in Stockholm and ID:I Galleri.



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