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Zuzanna Janin, *Majka from the Movie (Madness of Majka Skowron)*, 2009-2011, portfolio page 1/7

Zuzanna Janin

Author of sculptures, installations, videos, photography, actions and performatives.

MAJKA FROM THE MOVIE (Szaleństwo Majki Skowron / Madness of Majka Skowron), 2009-2010, DVD, master mini CAM

Found footage art video serial 5 episodes (I part):

The WAY, 2009, DVD, loop, 15'54"

70's, 2009, DVD, loop, 13'16"

BEFORE or AFTER, 2009, DVD, loop, 13'16"

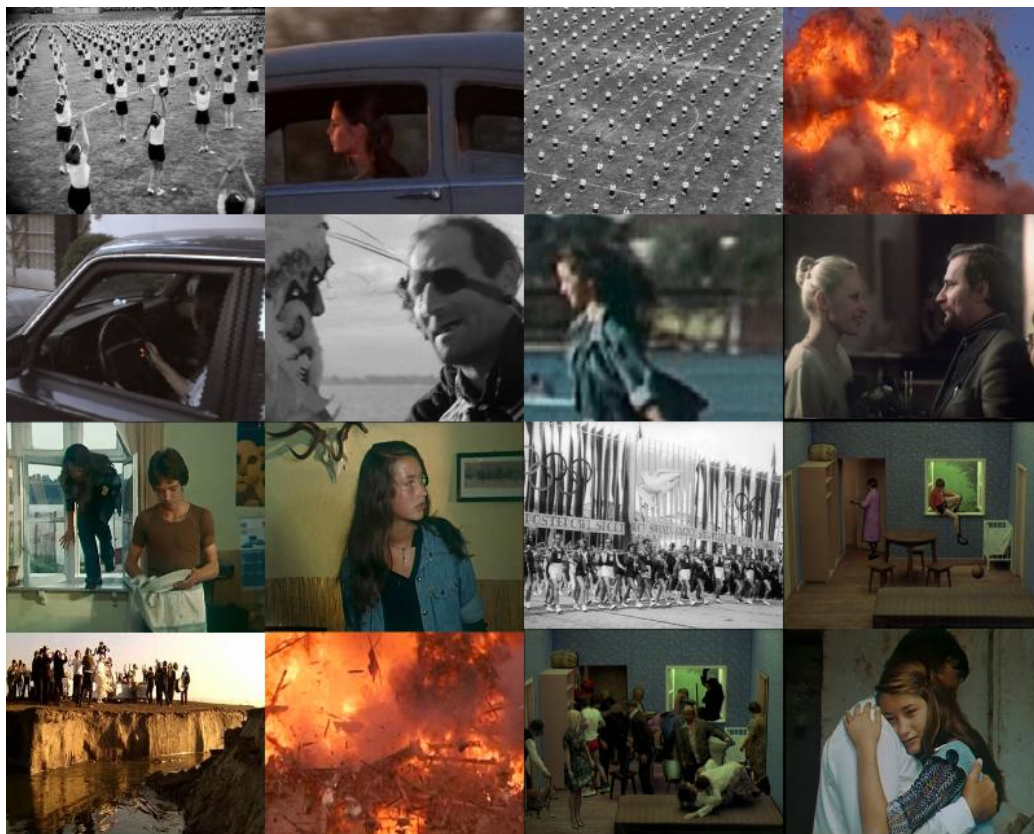
HERE or THERE, 2009, DVD, loop, 22'53"

FUN FUN FUN, 2009, DVD, loop, 30'38"

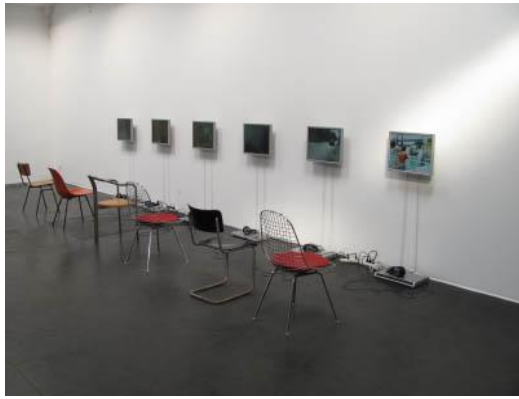
& trailer

SHELTER-SKELTER, 2009, DVD, loop, 15'42", (by Tomasz Kozak in collaboration with Zuzanna Janin)

The episodes can be screen separately or in the installation: simultaneously in multiple of 5 - 15 monitors-installation. The work is still constantly in process of adding new episodes to the installation: new episodes (as in serial...) are produced by artist with the time, in process. The entire installation is assumed to have 15 episodes.



MAJKA FROM THE MOVIE (Szaleństwo Majki Skowron / Madness of Majka Skowron), 2009, DVD, video stills episode **70's**, 2009, DVD, loop, 13'16", master mini CAM



MAJKA FROM THE MOVIE (*Szaleństwo Majki Skowron / Madness of Majka Skowron*), 2010, installation view, Temporary Gallery Cologne and Federico Bianchi Contemporary Gallery, Milano

Zuzanna Janin, *Majka from the Movie (Madness of Majka Skowron)*, 2009-2011, portfolio page 2/7

Short description (fragments)

Majka from the Movie is Poland's first artistic video series (serial), consisting (so far) of 7 short art videos, made by Zuzanna Janin (6 episodes) in collaboration with Tomasz Kozak (a trailer). The series uses the found footage technique, composing scenes from Polish TV series from 70's, entitled *Szaleństwo Majki Skowron* (*Madness of Majka Skowron*), as well as from many American and European movies from the last 40 years. Some scenes were shot by the artist in our days, in various places, including Poland, England, US, Japan and elsewhere. The protagonist is a teenage girl travelling in both space and time, not only in historical and geographic plans but also in the sphere of culture.

During her journey Majka, a cult, rebel character who "escapes" from the frame of original serial and begins to wander across the area of culture, faces a lot of different situations, events, meeting people - real person as well as characters from movies - and finding herself within film scenes. She talks to prominent figures from the areas of science and philosophy (as Slavoj Žižek) or pop-culture (actors and singers, such as Iggy Pop or Tom Waits). Majka observes, listens, asks questions. Where did she come from and where is she bound? What is her journey's end? It is not any specific place to reach. Instead, I suppose, Majka finds a true goal in searching for the very sense of existence in social and cultural context as she looks and finds or rather builds her own identity.

The way Zuzanna Janin approaches the problem seems very interesting, also because she made a young girl, Majka, who alongside, travels across culture the principal character (she called her "the missing heroine" in one interview). This is in opposition to tradition of European culture where the roles of those who seek their own identities and gradually find or discover them via a journey, either internal or real, were almost always played by men. Zuzanna Janin, speaking up for women's experience, restores the right proportions.

"(...) She appears in places she neither has ever been nor she could even be before. For example, she couldn't have met Colonel Kurtz / Marlon Brando in Vietnamese forests. Now she is there and witnesses his death. She was not on the desert in *Zabriskie Point*, where a girl – the film protagonist – wandered with her boyfriend and where she blew up a villa she regarded a symbol of capitalism and its values. Now Majka is that girl and it's she who blows the house up. I shot a lot of additional footage, in which an actress' daughter played. She acts Majka in the additional footage I needed, but Majka in fact wanders all over the world as I did the shooting it in Tokyo, in Miami, in London, anywhere. This gives me a dual character, Majka from 1975 / Majka from 2009 is the one heroine, at the same time meets various people, identifying herself with some of them – as she does with the girl in *Zabriskie Point*. Other times she remains indifferent, as when she falls asleep while watching *Kill Bill* and misses all the greatest scenes of Uma Thurman fighting. Then, on the contrary, in fragments of Rybczyński's *Tango* she becomes one of the key figures. And she goes on again and meets Ripley from *Alien*. As they both watch what the science fiction culture created over time, Majka unexpectedly finds herself in Tarkowski's *Stalker*. Later on she meets Jim Morrison in Oliver Stone's feature film *The Doors*. All these adventures are divided into episodes, six of them so far. In one, entitled *The Way she's on the run* all of the time: fleeing across Tokyo, forests, jungle, until she ends up at the Central Station in Warsaw, meets Žižek and asks him who she should meet in her journey through the land of culture. "Look not for people" - he answers. "Instead, look for what they act. Look for miracles". Thanking him, she goes on and continues her way accompanied by Polish blues-rock music of *The Breakout & Mira Kubasińska* band, established in Warsaw in 1968. This is all very symbolic. (...)"

Zofia Starikiewicz, Poznań 2009

Quotes from catalogue materials of the Kamila Wielebska's interview with Zuzanna Janin, Warsaw 2009

Film and music excerpts:

Zuzanna Janin

MAJKA FROM THE MOVIE (*Szaleństwo Majki Skowron / Madness of Majka Skowron, 1975*), 2009-2010, DVD, master mini CAM

Found footage art video serial episodes:

The WAY, 2009, DVD, loop, 15'54"

1970's, 2009, DVD, loop, 13'16"

BEFORE or AFTER, 2009, DVD, loop, 13'16"

HERE or THERE, 2009, DVD, loop, 22'53"

FUN FUN FUN, 2009, DVD, loop, 30'38"

& trailer:

SHELTER-SKETER, 2009, DVD, loop, 15'42", (by Tomasz Kozak in collaboration with Zuzanna Janin), 2009, DVD, master miniCAM

episode: The WAY, 2009, DVD, loop, 15'54"

Szalenstwo Majki Skowron / Madness of Majka Skowron (Jedryka / Kuc, PL, 1975),

shots by ZJanin (US, Poland, Japan, UK, 2008-2009)

including appearance of Slavoj Zizek filmed when meeting and talking to Majka on Central Station In Warsaw.

music by

Mira Kubasinska & Breakout

episode: 1970's, 2009, DVD, loop, 13'16"

Szalenstwo Majki Skowron (Jedryka, PL, 1976),

shots by ZJanin (US, Poland, Japan, UK, 2008-2009)

Zdjecia probne / *Screen tests* (Holland/Domaradzki, PL, 1976)

Tango (Rybczynski PL 1980)

Czlowiek z Marmuru / *Man of Marbre* (Wajda PL) (Man of Marbre one of the famous Wajda's film on the time of formation of Solidarity with appearance of Lech Walesa, who plays himself).

Underground (Kusturica, Serbia, 1995)

Rejs / *The Cruise* (Piwowski, PL, 1972) (B/W cult comedy on the communism reality in Poland)

Apocalypse Now (Coppola, US, 1979)

Zabriskie Point (Antonioni, US, 1970)

Zuzanna Janin, *Majka from the Movie (Madness of Majka Skowron)*, 2009-2011, portfolio page 3/7

episode: BEFORE or AFTER, 2009, DVD, loop, 13'16"

Szalenstwo Majki Skowron (PL, 1975)

shots by ZJanin (US, Poland, Japan, UK, 2008-2009)

Coffee and Cigarettes (Jarmush, US, 1984)

Dead Man (Jarmush, US, 1985)

Tokyo x Erotica (Zeze, Japan, 2001)

Stalker (Tarkovski, USSR, 1979)

Documentary on Tarkovski (USSR, ?)

Mirror (Tarkovski, USSR, 1978)

music:

Mira Kubasinska & Breakout

"Wielki ogien / *Great Fire*" (PL 1973)

"Czarno-czarny film / *Black&Black Film*" (PL 1973)

episode: HERE or THERE, 2009, DVD, loop, 22'53"

Szalenstwo Majki Skowron (PL 1975).

shots by ZJanin (US, Poland, Japan, UK, 2008-2009)

Zabriskie Point (Antonioni, US, 1970)

The Desert of the Tartars (Zurlini, I, 1976)

Apocalypse Now (Coppola, US, 1986)

Conversation (Coppola, US, 1974)

Escape from the New York (US, 1981)

Stalker (Tarkovski, USSR, 1979)

07 zglos sie / *07 Answer* (Szmagier, PL, 1978) (criminal Polish TV serial)

Rozmowy kontrolowane / *The Calls are Controlled* (Checinski, PL, 1991) (cult comedy on the communism reality in Poland)

Lost Highway (Lynch, US, 1997)

The Pianist (Polanski, F/PL, 2002)

Rambo: First Blood (Cosmatos, US, 1982)

Underground (Kusturica, Serbia, 1995)

Apocalypse Now (Coppola, US, 1979)

Last Tango in Paris (Bertolucci, I/F 1972)

Empire of Passion (Ōshima, Japan, 1978)

music:

Mira Kubasinska & Breakout (PL, 1973, 1970)

episode: FUN FUN FUN, 2009, DVD, loop, 30'38"

Szalenstwo Majki Skowron (Jedryka, PL, 1976)
 shots by ZJanin (US, Poland, Japan, UK, 2008-2009)
 Arjuna Dauther of the Earth / Arjuna Corka Ziemi (Japan, manga cartoon 2001)
 The Doors (US 1991)
 Alien Resurrection (Jeunet, US, 1997)
 Blue Velvet (Lynch, US, 1986)
 Medea (Passolini, I, 1969)
 Kill Bill Vol.1 (Tarantino, US, 2003)
 Zabriskie Point (Antonioni, US 1970)
 Escape from New York (Carpenter, US, 1981)
 Star Wars Episode IV - New Hope (Lucas, US, 1977)
 Last Tango in Paris /Dernier tango a Paris (Bertolucci, F, 1972)
 Pulp Fiction (Tarantino, US, 1994)
 Star Wars Episode VI - Return of the Jedi (Lucas 1983)
 Empire of Passion (Ōshima, Japan, 1978)
 Underground (Kusturica, Serbia, 1995)
 Tokyo x Erotica (Zeze, Japan, 2001)
 Star Wars Episode III, Revenge of the Sith (Lucas, US, 2005)
 Matrix (Wachowski, US, 1999)
 Solaris (Tarkovski, USSR, 1972)
 Three Women (Altman, US 1977)
 Down by Law (Jarmush, US, 1986)
 Dead Men (Jarmush (US, 1995)
 Stalker (Tarkovski, USSR, 1979)
 Lost Highway (Lynch, US/F 1997)
 Mulholland Drive (Lynch, US, 2002)

music:

Dzem (PL, 1986)
 Mira Kubasinska & Breakout (PL, 1973, 1970)
 Pink Floyd (US, 1974)
 Serj Takian (Giorgia 2007)
 The Doors (US 1979)
 Micheal Jackson (US 1983)

trailer: *SHELTER-SKETER*, (by Tomasz Kozak in collaboration with Zuzanna Janin), 2009, DVD, loop, 15'42"
 The Banishment (2006), Szalenstwo Majki Skowron (1976), Perfect Storm (2000), Casshern (2004), Dante's Peak (1997),
 Mirror (1974), Reich (2001), Public Enemies (2009), Twilight (2008), Wszystko na sprzedaż (1968), The Dark (2005),
 Blueberry (2004), Manson (1973)

music:

Shooter (2007), The Death Zone Season 2 (2001), Kantata (Pawluśkiewicz, Zych), Jack the Ripper (Denis, Trigaux),
 Helicopter (Sand), Krajobraz z Wilga i ludzie (Grechuta, Nowak), W pochodzie dni i nocy (Grechuta, Nowak), Viking of the
 Surise (Scott), All the Pretty Little Horses (Current 93), Gaj (Grechuta, Osiecka), Helter Skelter (Lennon, McCartney)

Zuzanna Janin, *Majka from the Movie (Madness of Majka Skowron)*, 2009-2011, portfolio page 4/7

IDENTIFYING IDENTITY (A Troubling Reality)

fragments of the text by **Mark Gisbourne** from the catalogue, published by lokal_30 / Foundation Lokal Sztuki and City
 Gallery, Arsenal, Poznań, with a support of Ministry of Culture and National Heritage of Poland and Gefördert aus Mitteln der
 Stiftung für deutsch-polnische Zusammenarbeit

The composite nature of a modern Western identity poses a state of confusion, and at the same time there remains a residual sense of a delusional belief in self-made identity. The fragmented confection that we call 'our personal' identity, is greatly dependent upon the myriad of contextual circumstances that act as an interface to the accumulative aspects of the varied lives we live. Whether these contextual phenomena are experienced as mere objects, people or things, they are the Other (and 'other'), and form the complex background met in a groundswell of discursive attitudes and circumstances (the mirrored interior or exterior representational reality). It is their specific characteristics that makes the actual formation of a separate individual identity possible.ⁱ We are it seems only that and no more than that which others make us, thereby and in consequence live a condition of existent reality made in relation to those differing other(s) that are in some part alienated as the 'not us'.ⁱⁱ This contemporary view is by now far removed from the 'subjective 'I' of the Cartesian *cogito ergo sum*; the belief in a purely insular subjectivity of 'self proof', or of a self-generated identity that has long ago slipped away.ⁱⁱⁱ We are made in the world, by the world, and for the world. But in the forming of an inter-subjective self-conscious sense of identity, its formation is necessarily constituted by the multiplicities of extraneous consciousness. They act as background to the unbridgeable reality of the unsaying and the unsaid. There is always a gap between what is said or expressed as content, and the act of saying or expressing it. The reader as a result becomes uniquely the text of their own world, and this can only be the basis for the forming of an identity.

The relevance of these simple observations comes immediately to the fore when considering the art work of Zuzanna Janin, whose film and video practice, alongside her installations and three dimensional objects, frequently addresses ideas of social construction and formation of interactive singular and/or group identities. More specifically how both singular and collective identities are manipulated and played off against one another in today's contemporary culture. A singular identity thus finds itself – as Janin makes us aware – in a continuous state of personal construction and displacement. in relation to the Other as experienced.^{iv} This is the necessary condition of the projections born of our conscious and unconscious daily self-making. How we form and shape and thereafter transmit the nature of our personal identity through social and cultural interaction, whether by specifically conscious intentions or otherwise, is crucial to an

understanding the artist Janin's work. The shaping of identity is made in time and by circumstances, and it is not something that is a pre-given. This is most evident in her recent and ongoing major video serial project *Majka from the Movie* (2009), which is yet to be finally completed.

The five part video serial *Majka from the Movie* takes as its point of departure and as a framing narrative a television soap opera of sorts, called the *Madness of Majka Skowron / Szaleństwo Majki Skowron* (1975), a popular series made in Poland in the mid-seventies and still shown. (also shown in these time in DDR under the title *Das Mädchen Majka – z.j.*). The original series story was based on a generational conflict between a father and adolescent daughter, as a result of which the latter (the artist as a young actress – Zuzanna Antoszkiewicz) runs away from home and spends the summer on an island, where she is assisted by a young man. The archetype of the lost heroine (Miranda) and the young man (a would be Ferdinand) draws loosely on the Shakespeare play *The Tempest*. The second *Majka* (2009) with filmed elements directed and intercut by the artist (and in fact the daughter of Janin) is both a simile of the first character, and an extended metaphor of Janin as filmmaker. By using her daughter as both an extension and part of her own personal identity formation, the artist presents herself both in front of and behind the camera. Indeed, throughout the five parts of the video serialisation the periodic intercutting or splicing in of *Majka*, and also her contemporary re-incarnation or life projection, operate as the shared unity against a backdrop or compendium of personal film and music appropriations that encompasses the metonymic (a contiguity of association between two ideas), metaphor (notions of comparative similarity) and continuous similes (shared aspects or common features). (...)

Mark Gisbourne, Berlin, January 2010



MAJKA & MAJKA, 2010, video stills / photos, 50 x 40 cm, courtesy lokal_30, Warszawa

ENDNOTES

ⁱ Jacques Lacan (1901-1981) took the term 'other' and 'otherness' from Freud (*der* and *das Andere*), creating a distinction between the capitalised *Autre* and *autre* (or *objet petit a*). The former represents the 'Otherness' that supersedes the illusionary visual or perceived image generated by the ego (the Imaginary) and its projection *autre*, and places *Autre* as a radical alterity within the individual subject as part of the Symbolic order, that is to say with an 'Other' subject (in the context of psychoanalysis this would be the Symbolic role of the analyst), and is grounded in the language and the Law. See, *La chose freudienne* (The Freudian Thing) and *La psychanalyse et son enseignement* (Psychoanalysis and its teaching), both appear in Lacan's *Ecrits*, Paris, Seuil, 1966 (and subsequent editions), pp. 401-436, 437-458. For a short account of their more precise distinctions, see Malcolm Bowie, *Lacan*, London Fontana Modern Master, London 1991, pp. 80-84 Or, alternatively the second chapter of Slavoj Žižek's *How to Read Lacan*, London, Granta Books, 2006.

ⁱⁱ The Lithuanian-French philosopher Emmanuel Lévinas (1906-1995), first coined the term the 'Other' as an ethical subjectivity, and as an infinite pre-condition of our 'being' prior to traditional perception or object-based metaphysics. Though it has both a Fichte and Hegelian antecedence. Truth and its nature are founded upon the reality of understanding the 'Other', and in consequence deeply bound up in issues of language and representation. See *Autrement qu'être ou au-delà de l'essence* (1974, and *Le Livre de Poche* 2004), (Eng. trans, Alphonso Lingis, *Otherwise than Being or Beyond Essence*, Pittsburgh, Duquesne University Press, 1999); also *Humanism de l'autre homme* (Fata Morgana, Paris, 1972) (Eng., Richard A. Cohen (intro), Nidra Poller (trans.) *Humanism of the Other*, University of Illinois Press, repub. 2006).

ⁱⁱⁱ René Descartes (1596-1950), the term *cogito ergo sum* is first fully defined and used in Latin *Principia philosophiae* (1644) and in French edition as *Principes de la philosophie* (1647), though the *cogito* is implicit to his earlier *Discours de la méthode* (1637)

^{iv} The term 'displacement' is used here both in a literal and psychological sense, the latter being forms of aggressive or sexual social defence mechanisms, scapegoating, and numerous escapist behavioural rationalisations that forge a sense 'separateness'. Though grounded in language it can also be extended into the visual field of representation. Displacement thus lies at the heart of our discerning a sense of personal difference.

Zuzanna Janin, *Majka from the Movie (Madness of Majka Skowron)*, 2009-2011, portfolio page 5/7

MAJKA FROM THE MOVIE-LAND (*Madness of Majka Skowron*)

fragments of the text by **Stach Szablowski** from the catalogue, published by lokal_30 / Foundation Lokal Sztuki and City Gallery, Arsenal, Poznań, with a support of Ministry of Culture and National Heritage of Poland and Gefördert aus Mitteln der Stiftung für deutsch-polnische Zusammenarbeit

(...) The *Majka From the Movie* project is not only about the potential inherent in the very formula of a series, however, but about a particular series titled *Szaleństwo Majki Skowron*. Each episode starts off with a trailer borrowed from Stanisław Jędryka's TV production of 1976. While Zuzanna Janin's work contains elements of a remake, sequel or even apocrypha of *Szaleństwo Majki Skowron (Madness of Majka Skowron)*, the project is better described as a contemporary palimpsest of a historical visual text. This new narration is superimposed on another, already existing one. The first work (the 1976 series) still shows through the new one (i.e. the present-day video project); both "texts", the old and the contemporary one, merge and make up a totally unique quality.

At this point we come to the key point of the entire undertaking, i.e. the unique construction of the identity of its protagonist, the "mad" *Majka Skowron*. In the 1976 series the part was played by the teenage Zuzanna Antoszkiewicz, currently known as Zuzanna Janin. The artist performs a daring symbolic operation – using her younger self as a means to "enters" the reality of the movie, she emerges on the other side of the looking-glass that cinematography puts up to reality. Once there, the author gains a nearly unlimited and "magic" power over the represented world. No wonder Minkowski's text draws on *The Tempest*, in which Prospero, through his magic, freely shapes the reality of the Island, creating mirages, illusions and manipulating the shipwrecked protagonists who roam his world. In Shakespeare, Prospero calls his magic "Art". Indeed, he is the figure of the artist, or author, who appears in his own text.

Zuzanna Janin make use of her "magic" powers on the Island, which in her particular case is a TV series from the past, by liberating her protagonist from the constrictions of time and space. In Jędryka's production the hero is immersed in the reality of a movie like a fly in amber. She remains a teenager throughout, always in the Masurian Lakeland, and the 1970s last forever. In turn, Janin allows Majka to grow up, to visit other places and touch other moments of History; she is free to experience "all the rest". Majka is liberated through the technique of found footage; Janin's palimpsest is woven out of quotations from the history of world cinema as well as of contemporary films made by the artist herself, where Majka is played by Mel Baranowska, Zuzanna Janin's daughter. In this way the identity of the protagonist expands and transcends that of the individual. Majka is an icon of Poland's youth culture under communism, an archetypical rebellious teenager, and she is Zuzanna Janin's past and her future, as personified by her daughter, a woman in her early twenties. She is also Janin herself as an author within her own work.⁴ This is, however, not the end of the metamorphoses of Majka Skowron, a character straddling reality and cinematographic fiction. Thanks to the "edition of attractions" that working with found footage enables, Majka leaves the Masurian lakes and sets out on a trip through movie images, donning ever new masks and playing many parts. She is Daria, the hippie from Antonioni's *Zabriskie Point*, who in a gesture of generational, anti-establishment rebellion blows up the house of her father, a famous architect. She travels along Lynch's Lost Highway, dances with Tarantino's postmodern protagonists and with Marlon Brando in *The Last Tango in Paris*. Through Polish movies of "moral unrest" she observes the erosion of the communist system in Eastern Europe, only to find herself in the "heart of darkness" of war-ravaged Vietnam depicted in *Apocalypse Now*, in present-day Japan, and even within a cartoon whose heroes fight a never-ending battle with some ultimate cosmic evil. In one of the episodes of Zuzanna Janin's series *Majka*, played this time by Mel Baranowska, meets Slavoj Žižek at the Central Railway Station in Warsaw. The protagonist tells the famous philosopher, incidentally known for his fascination with the cinema, that she is on a journey through culture and asks for some signposts. Žižek advises Majka not to seek her heroes in culture, not to find inspiration and role models in people but in their actions. Indeed, in the *Majka From the Movie* project the protagonist plunges headlong into a whirl of activities, events, plots, and cinematographic action.

The narration of *Majka From the Movie* as a transgressive movie of the road (weaving between different culture texts) begins around the year 1968, at a time of cultural revolution, of a breakthrough that was in large measure the cornerstone of contemporary reality. One of the motifs in the narrative of the *Majka From the Movie* project is the process of transferring Polish experience of postmodernity onto an international level. 1968 was a symbolic year in Poland as well. Its protagonists, students and young people who felt the need for change, were much like their peers in Paris or New York. Still, the significance of the events was far from identical and their contexts were markedly divergent. *Majka From the Movie* interestingly presents the parallel experience of the young generation in Poland and in the world; until 1989 this experience developed separately, on two sides of the iron curtain, notwithstanding all the convergences. This can be seen in the soundtrack of *Majka From the Movie*, where Marek Grechuta meets Pink Floyd, and Mira Kubasińska plays back to back with The Doors. The terms of "revolution" or "communism" meant different things in rebellious Paris that it did in Warsaw (or in the Masurian Lakeland) under communism, where leftist rhetoric had been appropriated by the totalitarian regime. Still, both here and there we were watching the same films and it is no coincidence that Janin inscribes Majka into the context of world culture precisely with the help of pop music and cinema. We watch films – but in some way films tell a story about us, as they tell a story about Majka Skowron, a figure who is both the protagonist and the narrator, viewer and image, a fictitious creation and a real person. In this context the question about the madness of Majka Skowron becomes purely rhetorical; without a doubt Majka is mad and her madness is the madness of the world. (...)

Stach Szablowski, Warszawa, February 2010

Zuzanna Janin, Majka from the Movie (Madness of Majka Skowron), 2009-2011, portfolio page 6/7

ZUZANNA JANIN

participated in the Sydney Biennale, Istanbul Biennial, Liverpool Biennial, Lodz Biennale;

exhibited in solo shows in i.a. Kunstverein Salzburg, National Gallery Zachęta in Warsaw, Centre for Contemporary Art in Warsaw; Museum of Modern Art, Warszawa; City Gallery, Poznan; Kunsthalle Wien Project Space, Wien; CCA Laznia, Gdansk;

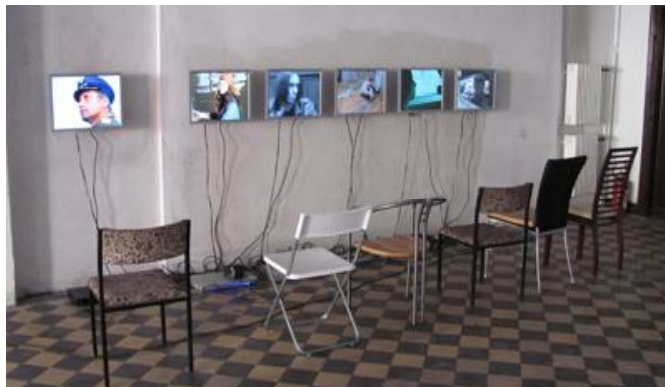
as well as in group exhibitions in Kunsthalle Bern; Martin Gropius Bau, Berlin; Hamburger Bahnhof Berlin; Kunsthalle Baden Baden; Kunstmuseum Bern; Museum of Contemporary Art in Chicago; ModernaMuset, Stockholm; Ludwig Museum, Aachen; Whitechapel, London; Israel Museum, Jerusalem; Foksal Gallery, Warszawa; Art Museum, Haifa; Museum Moderner Kunst, Vienna; OO Landesgalerie, Linz; Museum of Modern Art, Warsaw; Ludwig Museum, Budapest; Hoffmann Sammlung, Berlin; Art Museum Brasilia; Muzeum Sztuki, Lodz and at other show in Gallery and Museums.

Will be presented at the show in i.a.: Musee de Beaux Art, Calais; 54th Venice Biennale of Art;

Artists was invited for lecture, meetings, talks and workshop in Art Museum Brasilia, Center for Contemporary Art in Warsaw, Bunkier Sztuki in Krakow, Museum of Contemporary Art in Chicago, Warsaw University, Lodz College of H.A and Economic, Haifa University, Sapir Collage in Sderot and next year to Jagiellon University, Krakow

First Part of the the project from 2009-2010 is accompanied by a catalogue including texts by: Mark Gisbourne, Stach Szabłowski, Olga Tokarczuk, Michał Suchora and Kamila Wielebska's interview with Zuzanna Janin, published by Arsenal Galeria Miejska / City Gallery in Poznań in collaboration with lokal_30_warszawa_london / Foundation Lokal Sztuki (PL/UK), with a support from the Ministry of Culture and National Heritage (PL) and Gefördert aus Mitteln der Stiftung für deutsch-polnische Zusammenarbeit (D/PL).

First part – installation view at shows



MAJKA FROM THE MOVIE (Szaleństwo Majki Skowron / Madness of Majka Skowron), 2009-2010,
installation view

First Part was shown at:

2009 **ALL THAT MUSIC!**, solo show at Arsenal, City Gallery Poznan, (curator Zofia Starikiewicz)

2010 **ALL THAT MUSIC!**, solo show at Temporary Gallery, Cologne, (curator Agnieszka Rayzacher, Michał Suchora)

2010 **Phones Language**, group screening in no.w.here, London (curator Maxa Zoller, Florian Wüst)

2010 **Obviously Cases of Madness Do Happen in Asylums This Isolated**, solo show at Federico Bianchi Cont., Milano,

2010 **Galeria Filmu/ Gallery of Film**, video presentation at Muzeum Narodowe / National Museum, Krakow (curator Dominik Kuryłek, Kamila Wielebska)

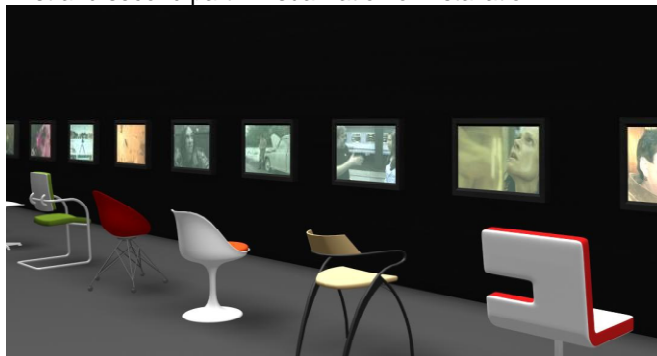
2010 **MAJKA FROM THE MOVIE**, solo show at KUNSTHALLE wien project space, 2010 (curator Gerald Matt, Katarzyna Uszynska)

2010 **FOKUS ŁÓDŹ BIENNALE**, group show in Łódź (curator Ryszard Waśko)

2010 **FORBIDDEN LOVE: ART IN THE WAKE OF TELEVISION CAMP**, group show at Kunstverein Medienturm Graz & steirischer herbst, and Kölnischer Kunstverein (curator Sandro Droschl)

2011 **Dreaming of Speed & Adventure**, solo show at CSW / CCA, Łaźnia, Gdańsk (curator Anna Szyrwelska)

First and second part – visualization of installation:



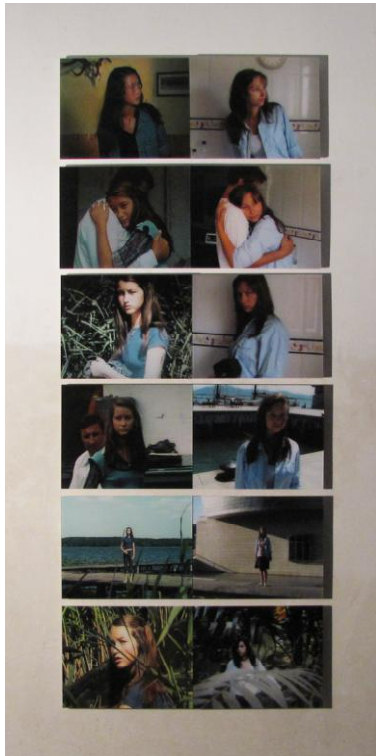
MAJKA FROM THE MOVIE (Szaleństwo Majki Skowron / Madness of Majka Skowron), 2009-2011,
visualisation of the final project of 15 episodes installation

Zuzanna Janin, *Majka from the Movie (Madness of Majka Skowron)*, 2009-2011, portfolio page 7/7

PHOTO INSTALLATION:



HEROINES, 2010; 10 photo; lambda colour, dibond, PCV / plexi 3 mm; 40 x 50 cm; entire installation 80 x 250 cm
installation view at Fokus Lodz Biennale, in former bookstore at Piotrkowska Street.



MAJKA&MAJKA, 2010; 12 photo; lambda colour, dibond, PCV / plexi 3 mm; 40 x 50 cm; entire installation 240 x 100 cm
installation view

Warszawa, Tokyo, New York, Miami, Londyn, Tel Aviv, 2009-2010