

# LGBT+

# ZONES

EXHIBITION GUIDE

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Guide accompanying the exhibition *LGBT+ Zones: Queer Art in Times of 'Good Change'* including a text by the curators, an introduction to different parts of the exhibition and descriptions of works on display, as well as short essays by invited guests, Anton Ambroziak and Michał Grzegorzek, complementing the curatorial narrative of the show.

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# LGBT+ ZONES QUEER ART IN TIMES OF 'GOOD CHANGE'

## PARTICIPANTS:

Edna Baud, Olga Dziubak, Kem,  
Filip Kijowski, Daniel Kotowski,  
Małgorzata Mycek, Kinga Michalska  
& Sarah Chouinard-Poirier,  
Ania Nowak, Przemysław Piniak,  
Pozqueer, Karol Radziszewski,  
Filipka Rutkowska, Daniel Rycharski,  
Sebulec, Sergey Shabohin, Slamka,  
Mikołaj Sobczak, Bart Staszewski,  
Kacper Szalecki, X-Philes, Liliana Zeic

## Curatorial Team:

Tomek Pawłowski-Jarmołajew, Gabi Skrzypczak

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# 30.05 – 31.08.2025

# LGBT+ ZONES QUEER ART IN TIMES OF 'GOOD CHANGE'

In August 2015, Julita Wójcik's art installation, *Rainbow*, disappeared for good from Warsaw's Saviour Square. Although the piece was initially intended as a universal symbol of openness and understanding, it was frequently vandalized and demolished. Eventually the piece became, against the author's intention, a symbol of cultural warfare and festering social divisions within Polish society. Soon afterwards, the national-populist Law and Justice party came into power, heralding what they referred to as 'good change'. The party's following eight-year rule significantly influenced the shape of public debate and contributed to the deepening of social tensions. The doctrine that was referred to as 'good change' extended to historical and cultural policy, as well as art institutions, which increasingly became an arena for the struggle over symbols and historical narratives. The exhibition *LGBT+ Zones: Queer Art in Times of 'Good Change'* presents the work of queer artists in the context of social, cultural, and political changes that took place in the past decade.

The title of the exhibition refers to the controversial 'LGBT-free zone' resolutions adopted by local governments in the years 2019–2020, encompassing almost a third of the country's territory. Their adoption was the culmination of a populist, dehumanizing campaign driven by the public media, elected officials, and representatives of the Roman Catholic Church. It was a period not only of deteriorating living conditions and a declining sense of security for the LGBT+ community in Poland, but also—just as importantly—a period of intense struggles for human rights and cultural and generational change. As a result, we no longer regard the 'good change' as a symbol of a homo-, trans-, and queerphobic political campaigns, but rather as an impulse that led to the emergence of tools and structures designed to support the queer struggle for survival and dignity.

This process has included both the development of new forms of activism and radical protest, as well as the re-evaluation of the discourse on gender and sexual identities. It is also no longer the case that protests are taking place only in major cities. Equality marches and demonstrations are also now organized in smaller towns, clearly demonstrating that queer people are indeed everywhere, even in rural areas. Further 'minorities-in-minority', such as trans and non-binary

people, are also gaining representation, interrupting the status quo established by the gay male hegemony. There are increasing efforts to use inclusive language, create safer spaces, and address mental health struggles.

All this has also influenced the flourishing of queer art, intersecting with the activities of LGBT+ artists, who are often actively engaged in activism and research. Protest became a venue for the presentation of art, and the exhibition space became a space for protest. Limited access to public institutions has led to the independent creation of an alternative circulation for queer art and thought. Newly formed collectives, grassroots projects, and clubs became safe spaces for LGBT+ practice and art, taking over tasks previously carried out by cultural institutions. Queer culture seeped into the fractures, squeezed in where no one wanted it, and ripped apart the ossified heteronormativity from within. Queer culture was never a fad from the West, as conservative politicians had tried to label it. The fact that queer is now in fashion has been bought with a constant struggle for visibility and space—the creation of autonomous ‘zones’ functioning in accordance with their own rules.

The exhibition *LGBT+ Zones: Queer Art in Times of ‘Good Change’* takes on the form of a historical retrospective in order to examine the not so distant past from a certain distance. The proposed thematic zones subversively map out the above artistic phenomena and attitudes. *The Chronicle* examines art directly related to resistance and reactions to systemic violence—from grassroots efforts involving the creation of alternative circuits of art and knowledge, to activities at the intersection of art and activism. *The Barn* is a manifesto for the capture of history and national symbols—in the spirit of a folk turn, it interrupts existing narratives and introduces voices from the peripheries. *The Chamber* is a space for the affirmation of queer bodies and identities which, through their very existence, transgress established norms. The final section is the *Movement Zone*—a programme of performances, guided tours, events, and interventions that will take place in Pawilon, the exhibition space, and on the streets of Poznań, providing a platform for discussions and drag and performative practices.

By highlighting how the changes in political life and institutional structures have influenced LGBT+ artistic practices, the ways in which artists respond to social conflicts and oppression, and narratives of experience that emerge from their work, the exhibition offers a panorama of queer and non-normative strategies, voices, and identities. Queer pride in this case is both a form of protest and a celebration of diversity and encompasses both political manifestos of dissent, attempts to rewrite official historical narratives, alternative visions of social solidarity, and seemingly innocuous, exaggerated, or camp gestures.

# LGBT+ ZONES

# THE CHRONICLE

In response to systemic exclusion, the dearth of institutional support, and the pressing need to establish spaces for resistance, care, and solidarity, queer folks in Poland have developed their own strategies for action. These practices have been centred on self-organizing, building alternative institutions, archives, and new narrative languages. New efforts have been concentrating on both recreating and reclaiming non-heteronormative historical narratives, as well as setting up a knowledge base and practices related to how to endure, rebel, and bring about a better future.

In this vein, in 2015, Karol Radziszewski founded the Queer Archives Institute: an independent, non-profit initiative dedicated to researching, collecting, and popularizing non-heteronormative histories of Central and Eastern Europe. The Institute chronicles the continuity of queer resistance, emphasizing the importance of memory and inheritance in the ongoing struggle for dignity.

Meanwhile, the Azyl Library—the first queer library in Poland, located in Lublin—was established in response to the need to exchange knowledge and foster local spaces that can offer support. Its aim is not only to accumulate books, but also to create a space to meet, exchange experiences, and build each other up.

The X-Philes Collective operates at the intersection of poetry, choreography, and set design. The group, treating the written word as a tool for emancipation and communal practice, has created the first anthology of queer poetry ever published in Poland.

Experimental actions are also an element of Warsaw-based Kem. Through public programmes, alternative education, and institutional

interventions combining performance, events, and workshops, the collective has created a space for collective actions and reflection.

Queer art has also been generating immediate responses to violence—both symbolically and literally, taking to the streets. Not only did artists document political developments and speak out against human rights violations, but also activists increasingly turned to art and artistic gestures as strategies for resistance. Bart Staszewski's *LGBT-Free Zones* project drew public attention—both in Poland and abroad—to institutionalized queerphobia and the abuse of basic human rights. Postcards to the president—a social action initiated by Filip Kijowski to collect messages of protest against the head of state's homophobic statements—became an expression of popular frustration and discontent.

Daniel Kotowski's banner combined anti-fascist symbolism with sign language—for example, gestures meaning love or an expletive referring to a homosexual man—reflecting the intersectional struggle for visibility, approval, and equality.

Karol Radziszewski's series of paintings evoked painful moments from the recent history of the Polish LGBTQ+ community: the victims of anti-queer violence and the brutally attacked first Equality March in Białystok. The artist employed the language of visual expression in order to acknowledge and cope with experiences of collective pain and solidarity.

Małgorzata Mycek's work, on the other hand, provided a critical perspective on the commercialization of pride marches and corporations and governments resorting to pinkwashing, thus highlighting the superficial nature of their seemingly supportive gestures.

# KAROL RADZISZEWSKI

*Ewa (Białystok, 20.07.2019), 2025,*  
acrylic on canvas, 160 × 240 cm

The painting depicts Ewa Holuszko—a Białystok-based (former) Solidarity and (current) Trans-Fuzja and Faith and Rainbow Foundations activist—captured during the inaugural Equality March in Białystok in 2019. Her likeness is styled to resemble Delacroix's *Liberty Leading the People*, and symbolizes the queer struggle for dignity and the heroism of all those taking to the streets as part of equality marches and pride parades in smaller towns and cities across Poland. Holuszko has appeared in Radziszewski's paintings before (displayed, for example, as part of *The Power of Secrets* exhibition at the Ujazdowski Castle Centre for Contemporary Arts in Warsaw), drawing attention to the need to rethink the history of Solidarity and its role in the ongoing struggle for human rights.

*Milo Mazurkiewicz, 2019,*  
acrylic on canvas, 100 × 70 cm

*Dominik Szymański, 2021,*  
acrylic on canvas, 100 × 70 cm

Portraits of Milo Mazurkiewicz and Dominik Szymański serve to commemorate the young queer individuals who took their lives after experiencing homophobic and transphobic violence. Radziszewski uses painting as a tool for documenting histories of resistance and repressed traumas. By celebrating the victims' names, faces, and dignity, the artist creates a space to reflect and collectively experience mourning—a crucial element of political resistance and the need for change. Between 2015 and 2023, the artist used his works and visibility not only as a tool to document human rights violations and oppressive practices, but also to support LGBT+ organizations.



# BART STASZEWSKI

*LGBT-Free Zones*, 2020,  
road sign, 50 × 70 cm, documentation  
of the project and press cuttings  
Courtesy of Basta Foundation

In January 2020, several Polish local authorities began to declare their territories as 'LGBT ideology-free zones'. In response to these brazenly homophobic acts, activist Bart Staszewski placed a sign—modelled on actual road signs—that read 'LGBT-Free Zone' in three languages. He then photographed local queer residents with the sign. His gesture highlighted the presence of LGBT+ citizens and made clear that they are real people rather than an ideology that can simply be outlawed. Staszewski's project had a tremendous impact, both in Poland and abroad. For many, it has become the symbol of homophobic rule in Poland. In April 2025, the last local authority repealed the discriminatory declarations. Still, he struggles of Polish queer people for dignity and basic human rights continue.

## X-PHILES

*Reading Room*, 2021–2025,  
installation: plexiglass, aluminium, plywood,  
carbon paper print, LED, poetry archive  
Constructed according to the X-Philes design by Bartek Buczek.

The X-Philes collective operates at the intersection of choreography, poetry, and performance. The group's members work with both contemporary and historical texts. One of their aims is to disseminate knowledge of queer poetry through creating its archive and organizing workshops and meetings. The installation created by the collective combines multiple functions: a library catalogue, a book shelving unit, and a comfortable seat for reading and writing. It showcases the X-Philes' collection, which the group's been assembling since 2021, when members launched an open call for poetry describing non-heteronormative experiences. All received submissions were incorporated into a zine that was published in 2023. The idea is for the installation to continually evolve—visitors are invited to leave their writing, books, and personal objects inside—thus underscoring the idea of collective thinking about shaping history and imagining the future.

# KEM

*Kem Care – Safe Space*, 2018,  
neon lights, dia. 118 cm

The KEM neon sign was created in collaboration with artist and performer Joseph Funnell as part of the KEM Care programme at the Museum of Modern Art in Warsaw. The neon—a pink triangle inscribed in a green circle—is a symbol of a safe space, first introduced by the Gay & Lesbian Urban Explorers (GLUE) group in 1989. From the second half of the 1930s, the pink triangle was used by the Nazis to mark homosexual men in concentration camps. In the 1980s, during the AIDS crisis, it was reclaimed by the ACT UP movement as a sign of queer resistance, solidarity, and activism. The green circle is the symbol of universal acceptance. The triangle and circle are also symbols used in Poland to differentiate between men's and women's toilets. The neon symbolically marks the presence of KEM, a kind of totem that announces the actions and events animated by the collective.

# AZYL LIBRARY

*Reading is fundamental*, 2021–2025,  
neon lights, 12 × 150 cm  
A selection from the holdings, 2021–

The collection of books on display and the accompanying neon sign come from the holdings of the Azyl Library, the first library in Poland that aims to provide access to queer-related literature. The space emerged organically as part of a year-long artistic residency. It operates on the basis of collective practices and provides a space for LGBT+ and allies to meet, relax, and create. The idea for the Azyl Library was born out of inadequate access to reliable LGBT+ knowledge and literature, as well as a need for community-focused actions outside of major urban centres. The originator and creator of the library was Filip Kijowski. The Azyl Library has been operating at the Labirynt Gallery in Lublin since 2021.

# QUEER ARCHIVES INSTITUTE

A selection from the collection, 2015–

Operating since 2015, the Queer Archives Institute is Karol Radziszewski's research project focused on searching for, collecting, and presenting queer archives, based upon international collaborations with researchers, activists, artists, and members of the queer community. A section of the archive, presented as part of this exhibition, maps recent events related to Central and Eastern Europe, drawing attention to the need for solidarity and support beyond geographical or national contexts. The LGBT+ community's resistance and struggle against the hegemony of heteronormativity takes on the shape of an international community based upon the mutual exchange of experiences, strategies, and solidarity.

## MAŁGORZATA MYCEK

*Warsaw Equality March, 2022,*  
markers on paper, 14.8 × 21 cm,  
display copy

Małgorzata Mycek's sketch addresses the faux-solidarity and capitalist exploitation of queer identities. Mycek prepared an alternative flag for the Warsaw Pride/Equality March—Poland's largest LGBT+ event, sponsored largely by international corporations. The artist draws attention to the fact that some corporations care less about working for the community, and more about the potential gains that can come from swapping a logo for a rainbow or releasing a rainbow-coloured product. This practice is referred to as pinkwashing, and often also serves to obscure unethical practices such as labour rights violations or environmental damage. The artist also included the emblem of the Polish police on the flag. The police, as an extension of state power, one day 'protect' equality marches, and the next day arrest queer youth protesters on the orders of the homophobic authority.

# DANIEL KOTOWSKI

*Banner, 2025,*

embroidery on fabric, 140 × 140 cm

Daniel Kotowski's banner consists of three arrows, inspired by the anti-fascist symbol. The artist modified the arrowheads by replacing them with the sign language sign—ILY (*I love you*). The double ILY sign refers to the sign for a homophobic slur (*pedať*). The design of the banner combines the two, subversively reclaiming the expletive. The symbol—conveying fluid, intersecting identities—has been embroidered on a gradient-coloured fabric. Turquoise (the colour of the deaf community) transitions into shades of purple associated with queer. Kotowski draws attention to the intersectional dimension of the struggle for the dignity of different minority groups.

# FILIP KIJOWSKI

*Rainbow Postcards, 2021–2022,*

postcards, documentation of the performance

In 2020, the President of Poland Andrzej Duda made put the LGBT+ community at the centre of his re-election campaign. Among other things, Duda stated that 'LGBT are not people – they are an ideology.' Filip Kijowski, employing activism-adjacent strategies, invited passers-by to co-create postcards to the president addressing his outrageous statement. This resulted in more than a thousand postcards visualizing the widespread dissent against the homophobic narrative presented by the ruling government. While he originally intended to send the postcard to the president, the artist eventually decided to keep them so that the testimonies of queer individuals and their allies could continue to circulate widely.

# LGBT+ ZONES THE STREET

ANTON  
AMBROZIAK

## FIRST WE FIGHT, THEN WE PLAY!

For many years, finding the Polish Stonewall, a turning point that would stir up resistance and set the tone for LGBT+ emancipation, was the Holy Grail of the Polish LGBT+ community. We've longed to have our own paving stones, down-trodden role models, controversial allies, our own slogans and chants. We wanted to be irreverent and reach where we hadn't yet been before. Finally, we had realized that if the state chose not to protect us, we would have to support each other, on our own.

And since we are present everywhere—in rural areas, big cities, large corporations, arts institutions, media, politics, community organizations, academia, and schools—we really don't need to reinvent the wheel. Not only have we established a tangible, enduring legacy—an organized system for dozens of equality marches, networks of expert support, and protesters' know-how—but also a strong tradition that now enables us to tell our story anew.

The rule of the United Right coalition government (2015–2023) was particularly challenging for the LGBT+ community. Never before has the state apparatus been so actively engaged in the persecution of non-heteronormative and transgender people. Up until then, we were used to not being seen. If we were seen, it was only as individual cases of outrage or personal tragedy. The more we experienced the authorities' ridiculous attacks—encompassing dehumanizing anti-LGBT legislative proposals, slogans about an 'alien ideology' threatening the country's Christian foundations, criminalization of activism, attacks on peaceful protests or prosecutors launching spurious proceedings against citizens—the more allies we gained. Before that, it was difficult for us to articulate the everyday oppression carried out by the state, but in the confrontations with the police forces and right-wing militias, we suddenly found our voice.

And how we used it was crucial: it resonated far and wide. 'The only gay in the village' was replaced by a rural queer collective. Beyond gay and lesbian rights, we were also speaking up for the needs of the wider community. 'Queer' ceased to be an avant-garde term: it became a lens focusing different ways of thinking about an array of diverse identities and nuanced experiences. We highlighted our unique qualities more willingly and boldly: not all of us wanted to be defined as people who are 'the same, but love differently.' We demonstrated that equal rights do not arise from the principle of people being the same. The barrage of obvious direct attacks also opened up a space for thoughtful debates between us. Do we have to repress our true personality, thoughts, and desires in order to fight for our dignity? Can visibility impact us negatively? Do we really have to obey the law that doesn't actually acknowledge us? Do we prefer to appear in suits on TV, or wear airy dresses on the streets and dance floors? Is our struggle limited to our own circles, or are we a part of a larger movement for social justice? What support do we expect, and from whom?

For a short while, we've allowed ourselves to differ in our perception of what would be the right course of action. While some took to the streets, others fought in front of Polish and European courts to protect LGBT+ folks from discrimination. Some travelled through the provinces with an educational campaign, others raised funds to strategically support activism in small urban centres. Some advocated on TV, others sat in front of computers and collected data on the homophobic activities of Polish local governments. We denounced our own country to the European Commission, engaged Polish and foreign media. It was a period of confrontation, but also of lightness. We did not hide behind seriousness, but deconstructed absurd situations with humour.

We've remembered that particular period as time spent gathering out in on the streets, with rainbow flags raised not only for our own cause, but also in opposition to the dismantling of the democratic rule of law, against discrimination of people with disabilities, and to oppose the tightening of abortion laws. It wasn't just the street protests, but the sum total of organizing and activism, that determined that the LGBT+ community is at a very different point today than it was a decade ago. Still, things are hardly idyllic: we maintain great visibility and have a wide array of allies, but few rights. The current government, which was supposed to deliver (albeit small) legal reforms, has left most of us feeling disappointed. At the moment, the backlash affecting LGBT+ rights can be seen around the world, including in countries that boast the greatest emancipation achievements. Populism, especially targeting the rights of transgender people, doesn't allow us to catch our breath, but can encourage escapism.

Thinking of Stonewall in the context of Poland may make no sense at all: had it not been for the earlier work of various NGOs, there would have been no protest movement. There would have been no avant-garde in the streets, had it not previously flourished in clubs and galleries. There would have been no media coverage had it not been for years of self-advocating efforts. Just as we cannot define of our identities through simple bullet points, emancipation is a complex and dynamic process, rather than a series of isolated milestones. What was effective five years ago can be critically examined today. *So, let's play with our queer story!*

# LGBT+ ZONES

# THE BARN

The years 2015–2023 were a time of accelerated social polarization. The right-wing narrative was based upon a simple division—us versus them. Polishness was chiefly defined by values such as patriotism and Christian faith, which one side was determined to maintain a monopoly on. Taking control over particular words, symbols, and narratives is one of the most easily recognized queer strategies. Artists not only contest exclusionary narratives, but also, in keeping with the folk turn, pry open national myths and bring out marginalized voices. What is Polish can also be queer, and pride does not have to be exclusively national.

*The Barn* functions as a space where queerness, Polishness, and folklore can mix together. National myths are continually challenged and rewritten. Here, nothing is sacred or taboo. Provocatively, national heroes and heroines are given non-heteronormative faces. Artists investigate identity not only across queer, but also class, religious, and national dimensions.

By employing historiographical narratives, Liliana Zeic reclaims for the lesbian community the figure of Narcyza Żmichowska, a Polish writer who today would be considered queer and a feminist. Mikołaj Sobczak's film, *The Accursed Ones*, deconstructs national myths, exposing the nationalist authorities' drive to rewrite history. In *The Telephone Game*, Kacper Szałdecki playfully engages with folk Polishness and its homey character. The artist invites queer folks to recreate fragments of folk dances from memory. He not only draws attention to stereotypes about folklore, but also deconstructs symbols associated with Polishness. Kinga Michalska translates her personal experience of migration into a monument dedicated to building a Polish queer farming commune in Canada. Przemysław Piniak reworks the structures of wayside shrines in order to create totems dedicated to the experience of growing up in Poland as a non-heteronormative person. Meanwhile, Daniel Rycharski, using an image of the Our Lady of Częstochowa, creates a stained-glass window and fits it into into a rusty old gate on a rural farm. For the artist, the Virgin Mary becomes a symbol of all the excluded, inviting LGBT+ people into Heaven through a side gate.

# KINGA MICHALSKA, SARAH CHOUINARD- -POIRIER

*Pickles in Quebec*, part 2 (draft version), 2025,  
video, 35 min

This work of speculative fiction is a fragment of a larger whole—a trilogy about the development and demise of a queer farming commune, *Poland in Quebec*. The project was a direct response to the political situation in Poland. In addition to farming and setting up an activist theatre, it was intended to help refugees in Poland. In this part of the trilogy, members of the collective stage their latest play based on Stanisław Wyspiański's *The Wedding*—a kind of self-critique in which they try to figure out the reasons for their rural utopia's collapse. The action takes place during the wedding of a Quebec intellectual and a Polish villager in the commune's barn. One of the guests interrupts the festivities to make a passionate political speech in response to a call-out targeting the collective. She chokes on vodka, however, and her coughing/vomiting opens the floodgates to the world of demons.

## LILIANA ZEIC

*Sketch for Narcissa Żmichowska*, 2020,  
object, hay, string, pins, metal frame, 130 × 35 × 40 cm

*Portrait of Narcissa Żmichowska*, 2020,  
digital photograph, 91 × 62 cm

Liliana Zeic's *Sourcebook* series, which has been in development since 2020 and includes the portrait of Narcyza Żmichowska, presents a speculative archive of non-normative Polish women's history. Żmichowska—writer, suffragette, and initiator of the first feminist group in Polish territories—is depicted as the precursor of the idea of sisterhood, which she herself referred to as *posiestrzenie*. Her personal life and public activities were intertwined with education, conspiracy, and deep bonds with other women. Zeic frames Żmichowska as an emblem of queer, female collective memory, linking the past with contemporary reflections on separatism, non-heteronormativity, and the power of community. In order to narrate lesbian history and queer utopias, the artist employs traditional craft techniques and natural materials that retain a meditative and healing character.



# PRZEMYSŁAW PINIAK

*Celebrity Worship Shrine, 2022*

220 × 30 × 40 cm

*'Corpse' Shrine, 2022,*

180 × 30 × 40 cm

Przemysław Piniak's installation alludes to wayside shrines, Stations of the Cross, and broadly defined folk Catholic visuals. Its various elements—paintings, plaques, and sculptures—reflect on themes related to the challenges the artist experienced growing up, struggling to figure out his non-normative identity. Among others, the piece features scenes related to performing and transgressing established gender roles and confronting homophobia and rejection. Piniak constructs multithreaded narratives and worlds in which fiction merges with authentic experiences, taking the form of a poetic narrative about both Polishness and queerness.

# MIKOŁAJ SOBCZAK

*Love (Night) from the series The Cursed Soldiers,*

2018, watercolour on paper, 29.7 × 42 cm

*Love (Leg Kiss) from the series The Cursed Soldiers,*

2018, watercolour on paper, 29.7 × 42 cm

*Love (Yasminum) from the series The Cursed Soldiers,*

2018, watercolour on paper, 29.7 × 42 cm

Courtesy of Polana Institute

*The Accursed Ones, 2018, video, 9 min 10 s*

Mikołaj Sobczak explores the mechanisms of exclusion, the politics of memory, and constructs of identity, drawing on the language of performance, camp, and political opera. His projects often restore a voice to figures marginalized by history, confronting them with dominant national and social narratives. *The Accursed Ones* features drag artists Charlotte, Bella Ćwir, and Uel, who impersonate militants hiding in the forest, recreating the scene of the arrest of the 'accursed soldiers' by the Polish People's Republic Security Service (UB). Sobczak refers to the comic book series *Wolf Tracks*, published by the Polish Institute of National Remembrance (IPN) from 2011 to 2021. The film is a camp rewriting of the national martyrdom myth, reveals its theatricality, and questions the canons of heroism. The artist asks: Who are the contemporary 'accursed', people rejected by the system, fighting for their own place in society? Sobczak's sensual watercolours presented nearby depict drag queens alongside hypermasculine patriots, both of whom are in fact performing gender.

# DANIEL RYCHARSKI

*Side Gate*, 2023,

installation, stained glass, 140 × 71 cm

Courtesy of Gunia Nowik Gallery

Daniel Rycharski's *Side Gate* is a stained-glass window with the image of Our Lady of Częstochowa embedded in a metal gate from the artist's family farm in Kurówek. The installation alludes to folk beliefs, according to which the Virgin Mary opens the path to paradise for the excluded through a back gate, while the main gate remains firmly shut. Surrounded by a rainbow-coloured frame, Mary symbolizes care and solidarity with the rejected and excluded, including LGBT+ people. The work combines religious, folk, and queer motifs, characteristic of Rycharski's work, initiating dialogue and conveying a narrative of exclusion amid social disparities.

# KACPER SZALECKI

*The Telephone Game*, 2022,

video, 4 min 39 s

Cinematography, editing, colour grading: Jakub Dylewski

Performed by: Niko Płaczek, Kacper Szalecki,

Kamil Wesołowski, Niku Wolak

Costumes: Paweł Włodarski

Music: Zuzanna Siemińska

Sound: Jakub Tyro-Niezgoda

Kacper Szalecki constructs a visual and narrative universe of Potopia—a pink and yellow land that is the inverse of Polishness. Combining photography, performance, installation, and ready-made objects, the artist creates a total visual spectacle that brings together national symbols, orders, memorabilia, and folk artifacts. *The Telephone Game* is a record of a non-existent folk-dance choreography from Potopia. The photos were taken at the Museum of Folk Architecture—Ethnographic Park in Olsztynek, which collects objects from different regions and eras, combining them into one impossible village. The artist stresses that 'When it comes to Potopian dance, folk art—perceived as representing the most traditional national identity—can only offer ambiguous, flexible identities. In this folk mythology, gender roles are fluid, traditions emerge spontaneously, and what finally reaches us is just a rumour that has been repeated many times.'

# LGBT+ ZONES

# THE CHAMBER

The LGBT+ narrative adopted by right-wing politicians has often relied on a rhetorical device in which queer has been portrayed as a 'Marxist ideology', a plague, or a fad from the West. This dehumanizing narrative was an attempt to shift attention from the fact that there are actual people behind the word queer.

*The Chamber* is a space intended for the exploration of corporeality, gender, sexuality, and fetishism where queer bodies, freedom of self-identification, sexuality, and love are celebrated. Its name refers to an intimate, mysterious, concealed setting. However, this is not the metaphorical closet from which one must come out from or—for safety's sake—stay inside. In this space there is room for transgender, lesbian, bisexual, gay, and fetish euphoria.

Małgorzata Mycek's works depict transgender bodies, emphasizing the natural character of their everyday presence and functioning. In Sebulec's work, the desire for the perfect, hypermasculine body is visualized through figurines that draw on the aesthetics of furies. Edna Baud's works do not directly refer to the artist's queer biography, instead utilizing camouflaged lesbian visibility.

This is not, however, an exclusively affirmative narrative. Liliana Zeic's camouflage costume alludes to the invisibility of lesbians and the history of their exclusion from feminist discourse. In his installation, alluding to the darkroom, Sergey Shabohin juxtaposes Polish cruising culture with the totalitarian oppression of the Belarusian regime. Olga Dziubak's paintings situate pornographic scenes in the interiors of Polish and Hungarian palaces, deconstructing the prudish narratives that have dominated both countries.

# MALGORZATA MYCEK

*It's Not Just Women Who Menstruate*, 2021,

acrylic on a banner, 112.5 × 167 cm

*It's a Human*, 2022,

acrylic on a banner, 145 × 145 cm

Trans people are at the heart of Małgorzata Mycek's work. The artist does not approach queer bodies from a position of sympathy, but emphasizes the affirmative and revolutionary aspects of functioning as a trans person. The painting *It's Not Just Women Who Menstruate* addresses the transphobic narrative that has caught momentum amid conflicts within the feminist movement related to who can get pregnant and menstruate and who can be affected by menstrual poverty. In the painting *It's a Human*, the artist celebrates a non-binary, challenging the cultural attachment to the idea of 'sex being assigned at birth'.

# LILIANA ZEIC

*You're going to love the lavender menace*, 2018,

foldable frames, 2 handmade ghillie suits, height: 300 cm

*You're going to love the lavender menace*, 2018,

photographic series, 8 parts, 57.5 × 83.5 cm (1),

33 × 42.5 cm (2–3), 23 × 33 cm (4–8)

Liliana Zeic confronts the subject of lesbian invisibility by creating a camo costume for herself and her partner. The artist uses camouflage techniques used by hunters and military enthusiasts, and as her starting point takes the ambiguity of who is the predator and who is the hunted, or in this case—the victim of lesbian visibility. The work's title refers to a slogan that appeared on a banner at one of the feminist protests in the 1970s in the US. At the time, queer women were protesting the marginalization of lesbians within the feminist movement. According to feminists at the time, lesbian visibility was a threat to the feminist cause. In this way, lesbian (in)visibility became a political topic within both progressive and conservative movements.

# SERGEY SHABOHIN

*Fear of Castration*, 2016–,  
multimedia installation, dimensions variable

*Fear of Castration* is a long-term project that confronts the conservative culture of Belarus and Poland with the aesthetics of LGBTQ+ subcultures. The work consists of a 2016 photographic archive of Warsaw darkrooms—sites of anonymous sexual encounters. The artist refers to them as ‘phantoms of closed clubs’, because most of them are no longer in operation for various reasons—like the first one, the iconic Phantom Club. The installation (exhibited, among others, at the Dark Angels club in Poznań) takes the form of a ‘black cube’ within a ‘white cube’ gallery space, symbolically juxtaposing the aesthetics of marginality with mainstream, official culture. The slogan: ‘White culture is afraid to look into the black hole’, reveals society’s fears of queer carnality and sexuality.

## SEBULEC

*Fur*, 2020, installation, objects, 3D print

*Figurine#1 (Kneeling Dog)*, height: 23 cm

*Figurine#2 (Beefcake)*, height: 26 cm

*Figurine#3 (Furball)*, height: 26 cm

In Sebulec’s works, masculinity is exaggerated to a point where we are no longer dealing with a human, but a hybrid, half-human half-animal form. The furry figurines, resembling RPG miniatures, have hypermasculine bodies overgrown with thick fur. In an exaggerated way, they evoke the fantasy of transmasculine sexual euphoria. Sebulec adopts the aesthetics of the furies’ fandom, challenging the boundaries of not only of species, but also gender. The piece celebrates the freedom to define one’s gender and sexual identity.

# OLGA DZIUBAK

*Palace of Love and Power: Poland, 2021–2025,*  
machine embroidery, pigment, and acrylic on canvas,  
prints on paper, steel, 120 × 100 cm

*Palace of Love and Power: Hungary, 2021–2025,*  
machine embroidery, pigment, and acrylic on canvas,  
prints on paper, steel, 60 × 80 cm

Right-wing politicians often allude to religious and national myths and turn to history in search of models of moral purity. In her series, *Palace of Love and Power*, Olga Dziubak explores how the structural mechanisms of domination shape the discourse around the body and corporeality. In her work, the lavish palace architecture of Central and Eastern Europe, symbolizing power and history, is cast as the backdrop for acts of pleasure. Dziubak introduces scenes from erotic films and pornography into representative interiors, questioning the division of space into private and public. The artist is interested in the free-spirited politics of pleasure rather than the oppression of hegemonic power. Dziubak celebrates the queer, feminist, and uninhibited dimensions of sexuality and pleasure.

# EDNA BAUD

*Scissors, 2021–2025,*  
acrylic on canvas, 40 × 40 cm, mural

Edna Baud's paintings are based upon complex networks of symbols and meanings. Although the artist does not explicitly address her queer experiences, reading her works through a such lens allows us to find new ways of interpreting their meanings. The piece entitled *Scissors* draws on the tradition of modernist painting, where form and imagery provide equal means of expression, but also explicitly makes a reference to lesbian sex. The arrangement of the scissors is reminiscent of the position known as 'scissoring'—a symbolic representation of lesbian sexuality and also a trope that is often fetishized in the media. Rendering this theme in the language of formal discipline suggests a deliberate use of codes of queer representation. The artist reclaims the symbols of marginalized sexuality within the language of fine art, providing a queer reworking of modernism. The work was first shown as part of an instalment of the exhibition-intervention *We Are People* at Lublin's Labyrinth gallery, organized in response to President Duda's dehumanizing comments regarding LGBT+ people.

# LGBT+ ZONES KLUB

## MICHAŁ GRZEGORZEK SEX IN PUBLIC (Institutions)

In her groundbreaking book, *The Queen of America Goes to Washington City: Essays on Sex and Citizenship*, Lauren Berlant analyses how the conservative revolution of the 1980s in the United States transformed the concept of citizenship, moving its definition from the grounds of politics to the realm of morality and intimacy. Issues such as abortion, sexuality, pornography, and AIDS found themselves at the heart of this shift and came to constitute a kind of 'test of citizenship competence'. A similar mechanism could be observed in Poland once the right-wing Law and Justice party [Prawo i Sprawiedliwość] came into power in 2015. In both these cases, conservative political agents exploited intimacy as a tool of political control and discrimination.

1. Lauren Berlant, *The Queen of America Goes to Washington City: Essays on Sex and Citizenship* (Durham: Duke University Press, 1997).

In Berlant's view, intimacy has been colonized by the state. Human bodies have been transformed into tokens of political and societal status. Sexuality, rather than confined to the realm of privacy, has been put on public display as a marker of loyalty to the wider community. This did not mean 'sex in public space' but rather 'sex as public space.'<sup>1</sup>

When one speaks about Law and Justice's political and spatial project—LGBT-free zones—one should mention the intimate public zones that Berlant writes about in many of her texts. Attacked by the state, intimacy defends itself by producing its own rituals, spaces, and vocabulary. These are sometimes ephemeral, sometimes deeply rooted, but always based on empathy, care, and resistance to the hegemonic status quo. Queer culture has found it necessary to develop in mobile sites of drag, youth culture, music, dance, parades, flaunting, and cruising. In this sense, clubs are not just venues offering entertainment—they are institutions of intimacy.<sup>2</sup>

2. Lauren Berlant, Michael Warner, 'Sex in Public', *Critical Inquiry*, vol. 24, no. 2 (Winter 1998), pp. 547–566, <https://doi.org/10.1086/448884>

In 2018, together with Kem—a Warsaw-based queer-feminist collective—I began to imagine the Ujazdowski Castle Centre for Contemporary Art as an institution whose activities could be based on the idea of an intimate encounter, entirely different from the traditional model of the museum experience. What could the nightlife of a cultural institution look like? In one of the spaces at Ujazdowski Castle, made available to the collective to use as they pleased, Kem launched the queer Dragana Bar, which opened every second Saturday during the summer and dissolved with the coming of autumn. The bar functioned as one component of the institution's programme, but also clearly communicated its distinctiveness: it opened after dark, once the gallery was closed, and invited visitors in through a window thanks to a specially installed staircase.

The project carried out an informal dialogue with the institution's ongoing programme and its audience, accustomed to a particular kind of performance. Above all, however, it attempted to draw attention to the disparity in the Warsaw club scene, lacking a space where genuine queer expression—encompassing fashion, performance, music, etc.—could be celebrated without any restrictions. Each of those nights, for several hours, Ujazdowski Castle smelled of the audience's sweat, and for me, it was the most beautiful piece of contemporary art.

Inserting a nightclub into a contemporary art gallery or museum space is, in a way, a perverse attempt to spoil the white cube. It asks: what is the role of cultural institutions in creating and perpetuating queer community? Still, this gesture can also be read as an instrumental use of a scene that is still independent and fragile. But if that interest is born out of a sincere attempt to strengthen the visibility of the queer community, to split open the rigid, heteronormative institutions, and to seek new platforms for engaging with the theory and practice of clubbing, then it offers the institution a radically new, unknown identity.

Occasionally, the club sneaks into a cultural institution in disguise. One such example in the collection of the Zachęta National Gallery of Art in Warsaw is *Jumpcore* (2017) by Paweł Sakowicz. In this performance, the artist explores the limits of the body, energy, and expression by means of creating a choreography based on various jumps—from ballet to rave. Sakowicz explores the ergonomics of movement: is it possible to dance as fast as possible while conserving the most energy? Is there a way of moving that turns the body into an energy machine? *Jumpcore* is a narrative regarding the emancipatory and



artistic dimension of dance, but also about its potential to transcend class divisions. The artwork's impact is all the greater considering it was the first performance work purchased for the collection of a national public institution. At last, the narrative of the rave, however fragmentary, has been established as Polish national heritage.

For Ania Nowak, the relationship between the club and the institution is also fundamental. Her works, most often exhibited in museums, galleries, and theatres, often feature the artist referencing (performing) club culture: the desire and tenderness on the dance floor; sex and community. For Nowak, the nightclub is a political space (*To the Aching Parts! [Manifesto]*, 2019), a space of Extasy and ecstasy (*Deep Inside*, 2021), a space of encounter and initiation (*Golden Gate*, 2022). In her performative artworks and video performances, Nowak frequently employs trademark wordplay, in which sequences of words are arranged into new, often surprising phrases. The rhythm of spoken word, reminiscent of a powerful beat (an essential component of electronic music), is characteristic of Nowak's artistic approach, and the form of a public address or manifesto playfully engages with the traditionally patronizing attitude of the museum.

Pozqueer is an institution in its own right. Growing out of a research practice, the project has evolved into an activist-artist collective. It is an institution in drag: a response to the monolithic image of the Polish city (or the Polish state), to social amnesia regarding the visibility of queer people, to patriarchal structures, and above all—a space that allows absolute freedom of self-expression. As part of the *Queer Dismantling* at the National Museum in Poznań (2019), the collective performatively engaged with the institution's collection by using tools belonging to the realm of a nightclub, rather than museum: makeup and costume, choreography, improvised performance, tenderness, crudeness, and more. The collective's actions were an attempt to imagine a position for queer people that would not be merely a minority or peripheral position. Co-existence within an institution must also encompass an attempt at adopting a new language—also in relation to exhibition and curatorial practices—that would open up and read the canon and history anew.

Photographs taken by Agata Kalinowska between 2015 and 2021 have been collected in a simultaneously epic and intimate book, *Yaga*. Far more than an exhibition and publication, it is a horror-archive and a manifesto of love in which the artist documents the life of queer communities, focusing on—among others—parties, smoke-filled clubs, and before and after parties. The photographs feature knocked-out heroes, ecstatic heroines, fleeting relationships, intimacy, and desire—narratives of the emancipation of straight and lesbian women, and those who are excluded, invisible, or facing unequal opportunities. 'Yaga is a book that appeared at a key moment in the history of queer communities in Poland. Following the riots in Warsaw, in response to Margot's arrest, there was a sudden surge of social media content focused on identity, which exposed the inadequacies of the narratives on LGBTQ+ issues.'<sup>3</sup>

3. Press release accompanying the book launch: Agata Kalinowska, *Yaga* (Wrocław: BWA Wrocław Galerie Sztuki Współczesnej, 2021).

Kalinowska asks about the place of the queer, especially female and lesbian, communities in contemporary public space in Poland. In order to do so, she employs a medium that flirts with temporality and eternity, continuing the artistic tradition initiated by predecessors such as Nan Goldin, Libuse Jarcovjakova, and others.

In the series titled *Warsaw Delegation* (2021), created by Julia Furlova, a family of oversized queer figures use the neoliberal city as a playground or a dance floor. One figure contorts at Warsaw's Saviour Square, allowing the body to recreate Julita Wójcik's demolished *Rainbow*, whose numerous arsons have exposed simultaneously the limited agency of Polish cultural institutions and fascist impunity ('the body remembers the rainbow'). Club scene icon Georgie Kardashiann presses her arse into a nook of the InterContinental skyscraper—posing on the rubble of the 'Emilia' pavilion, the former home of the Museum of Modern Art. The works, resembling the monster invasion film genre featuring giant creatures attempting to destroy humanity, depict clubbers as a threat to the urban order. The institution does not like things that escape measurement, and at a club the body is not subject to scrutiny to the same extent as it is at work, at school, on the street, or in the office.

The club equals night, sex, and power. Intimate, queer communities are formed right there—amid the darkness, music, sweat, and dance—where the norms of productivity, order, and identity do not apply.

# LGBT+ ZONES

# MOVEMENT

# ZONE

## — programme of performances

Queer art often incorporates ephemeral elements. The political situation and difficult access to exhibition spaces and institutions also contributed to the makeshift, temporary, and ephemeral nature of artistic activities. Frequently, galleries were turned into clubs, temporary spaces, and open-air art venues, or it was the club spaces that served as the site of performances and artistic activities. The heyday of the drag or voguing scene in Poland is also associated with this period. Undeniably, performance has become one of the most important fields in Polish LGBT+ art.

Performative activities complement the permanent exhibition. They will take place at the Gallery, in Pawilon, in the street and online. *Alternative für Drag* by the Poznań-based pozqueer collective, will begin on the evening of the opening with a march from Arsenał to Pawilon—a branch of the Municipal Gallery Arsenał, which has supported the queer performance scene since its inception.

Cyclically, the exhibition space will host the recreation of Ania Nowak's performance, *To the Aching Parts! (Manifesto)*, in which the artist analyses the violent language used against the queer community. Filipka Rutkowska's performative guides to the exhibition, alluding to her strategy of approaching art via camp, will be available online and the Slamka and X-Philes collectives will host an evening of poetry and performance. The Movement Zone will also feature the KEM Collective, which has prepared a special workshop to introduce the KEM School educational and development programme, which has been running for several years.

The exhibition's closing weekend will feature a guided, performative tour. Again, we will meet with Ania Nowak, who will present her latest work, *Obelix Nutrix*, at Pawilon.

# FILIPKA RUTKOWSKA

*LGBT+ Zones*, 2025, performance

Filipka Rutkowska's performative guides provide a queer and camp narrative of art and identity. As a mediator, reporter, and performer, the artist guides viewers through the different parts of the exhibition, both on gallery screens and on social media. Taking on the role of a guide, Rutkowska combines queer erudition with humour, theory, and pop-cultural references. In this original format, developed since the artist's collaboration with the Foksal Gallery Foundation, she embraces guided tours as an expression of emancipation, gender, and sexuality.

## ANIA NOWAK

*To the Aching Parts! (Manifesto)*, 2019,

performance, 20 min.

Idea, text, performance: Ania Nowak

Outside Eye: Julia Rodríguez, Justyna Stasiowska

Sound (for live performance): Justyna Stasiowska

Video: Anu Czerwiński

Costume: Grzegorz Matłąg

Performed by: Ala Urwał

Performance in English with Polish translation

### **Municipal Gallery Arsenal**

**30 May 2025, 18.00** (as part of the opening)

**15 June 2025, 15.00**

**28 July 2025, 17.00**

**31 July 2025, 18.30** (Polish Sign Language interpretation)

**9 August 2025, 17.00**

**30 August 2025, 18.00**

*To the Aching Parts! (Manifesto)* is a public speech that analyses the language currently used both by and against the queer communities. Defying the rules of grammar, the text surrenders to the order of rhythm and pleasure. The performance invokes historical examples of minorities' militant resistance to normativity and the need for embodied intersectionality, in order to create queer alliances today. By playing with the language of disrespect and trauma, as well as empathy and healing, Ania Nowak proposes to destabilise identity, established practices, and well-known acronyms such as LGB or FtM in aid of a queer future that we cannot yet imagine. The work was created for Hebbel am Ufer in Berlin as part of *Manifestos for Queer Futures*.

# POZQUEER COLLECTIVE

*Alternative für Drag (AfD)*, show

Performed by: Ala Urwał, Babcia, Lola Eyeonyou Potocki,  
4wallzz, Bom Belle, and Vron

**Municipal Gallery Arsenal, Pawilon**

**30 May 2025, 20.00**

In the near future, Poland finds itself behind the rainbow curtain, ruled by the authoritarian, ultra-right Alternative für Drag (AfD) party. Each year, Pawilon hosts brutal games, during which drag tributes drawn from the LGBT+ community fight to their death to the delight of the audience. Drawing inspiration from how non-heteronormativity is exploited as a tool of political vilification, the pozqueer collective has created a dystopian queer spectacle to mark the opening of the exhibition.

Co-founded in 2019 by Dagmara Torłop, Alicja Uwarowa, and Łukasz Jurewicz, pozqueer is a Poznań-based collective that has contributed to the development of the drag scene in Poland. It organises events dedicated to queer art and community building.

## SLAMKA and X-PHILES

*When Gender Happens*, poetry slam

**Municipal Gallery Arsenal**

**6 August 2025, 18.00**

As part of the exhibition, the Slamka and X-Philes collectives invite viewers to a poetry slam. In the first part of the evening, Slamka will portray characters from the X-Philes archive. They will read texts (poems, notes, diary entries, fragments of longer narratives) to the music performed by Lulu (@fairiestakeover). As well as sharing resources from their archive, the X-Philes collective will also provide the visual setting for the event: set design and costumes. The performance will be followed by an open mic, during which all willing audience members will be able to participate and share their own work.

The evening is co-curated by Slamka's Michalina Cendrowska, Karolina Czarnecka, Sara Jaworska, and Maja Kamińska and Rafał Domagała, Maja Gomulska, Bartosz Jakubowski, and Gabriela Sulkowska from X-Philes.

Slamka is a girls and queers curatorial and publishing collective operating in Poznań since early 2023. Its activities focus on the latest poetry, of which the collective's co-founders are both readers and authors. They break open the poetry circuit and organize events in such a way so that they are enjoyable for both female students of Polish philology, law or engineering lecturers, and everyone else in between. Meanwhile, the X-Philes collective operates at the intersection of choreography, poetry, and performance. The members work with both contemporary and historical texts, and organize workshops, meetings, and performative events.

# KEM

## *Workshop with Kem and Liz Rosenfeld*

### **Pawilon**

**28–29 August 2025**

One area of the Kem Collective's activities is Kem School, an annual programme of collaborative learning and unlearning through experimentation and reflection on social choreography, performance, and queer-feminist action methods.

The exhibition will feature a two-day workshop led by Stefa Gosiewska and Liz Rosenfeld, aiming to introduce the methodologies of Kem School. The workshop is aimed at those interested in performative work with the body and queer and collective methodologies. The event will be open to all and welcomes, in particular, marginalized, queer, and refugee visitors.

Participation in the workshop is free, but registration is required.  
Contact us at: [info@pawilon.org](mailto:info@pawilon.org)

# ANIA NOWAK

*Obelix Nutrix*, 2024,  
performance, 35 min

Idea, performance: Ania Nowak  
Text: Ania Nowak using excerpts from Anne Boyer,  
Rupi Kaur, Antigone Samellas  
Sound: Justyna Stasiowska  
Costume: Grzegorz Matłąg  
External eye: Julia Plawgo

Performance in English with Polish translation  
A discussion with the artist, moderated by Andrzej Pakuła,  
will follow the performance.

**30 August 2025, 19.00, Pawilon**

Through the figure of the nurse, *Obelix Nutrix* examines the complexities of care, interdependence, and power. By using language, soundscape, and intense visuals, the artist reflects on the ethics of care and commitment to the universal provision of human needs regardless of nationality, race, or social status. The work draws loose inspiration from the biography of Florence Nightingale and the fundamental role she played in modern nursing, using her legacy as an archetype.

In a time of ongoing armed conflicts, growing compassion fatigue, and the ubiquity of images of suffering, Nowak carefully explores the question of how care can be distinguished from paternalism, control, or the saviour complex. Interweaving historical and futuristic elements, *Obelix Nutrix* also refers to questions of artificial intelligence and digital health technologies, provoking the ultra-current question: how will we care for ourselves and one another in the metaverse?

Free admission. Seating is limited. Free tickets can be collected at the Municipal Gallery Arsenal from noon on 12 August 2025.



# DEBATE

*Polish Stonewall?*

*LGBT+ Communities Vis-à-Vis Populism*

Debate

Participants: Maja Heban, Bart Staszewski,  
J. Szpilka, Liliana Zeic

Moderation: Anton Ambroziak

**5 June 2025, 18.30, Pawilon**

Resistance often begins with a story—a story of oppression and injustice or of community and hope. What stories can we tell ourselves about the time when homophobia and transphobia became part of the Polish state's agenda? Who have we become, and what were we able to achieve? What strategies can help combat the populism that attacks queer communities in so many countries today? What can we do when we have no strength to take to the streets?

# SCHEDULE OF EVENTS

**30 May 2025**

**Municipal Gallery Arsenal, Pawilon**

LGBT+ ZONES:

QUEER ART IN TIMES

OF 'GOOD CHANGE' inauguration

**18.00**

**Municipal Gallery Arsenal**

Exhibition opening and a performance by Ania Nowak, *To the Aching Parts! (Manifesto)*,  
performed by Ala Urwał

On the day of the opening,  
the exhibition will be open until 22:00.

**20.00**

**Municipal Gallery Arsenal**

a march with *Alternative für Drag (AfD)* to Pawilon

**21.00**

**Pawilon**

*Alternative für Drag (AfD)*

—show with pozqueer collective

Seating is limited. Free tickets can be collected at Arsenal  
during the exhibition opening.

**23.00**

**Lokum Stonewall**

after-party: Inauguration of  
the Poznań Pride 2025

**1 June 2025, 12.00**

**Municipal Gallery Arsenal**

Guided tour: a curatorial perspective (in Polish)

guides: Tomek Pawłowski-Jarmołajew,

Gabi Skrzypczak

Polish Sign Language (PJM) interpretation:

Agnieszka Bastrzyk

**5 June 2025, 18.30**

**Pawilon**

*Polish Stonewall? LGBT+ Communities*

*Vis-à-Vis Populism*

Debate (in Polish)

participants: Maja Heban, Bart Staszewski,

J. Szpilka, Liliana Zeic

moderator: Anton Ambroziak

**8 June 2025, 12.00**

**Municipal Gallery Arsenal**

Guided tour: a Poznań perspective (in Polish)

guides: Sue Bartel and Arek Kluk, Grupa Stonewall

**12 June 2025, 17.00**

**Municipal Gallery Arsenal**

Guided tour: a psychosexuological perspective  
(in Polish)

guide: Patrycja Wonatowska, SEXEDPL Foundation

**15 June 2025, 15.00**

**Municipal Gallery Arsenal**

Ania Nowak *To the Aching Parts! (Manifesto)* performance

performed by Ala Urwał

Performance in English with Polish translation.

**21 June 2025, 14.00**

**Starting point: Adam Mickiewicz Square**

Queer art float at the Poznań Equality March

**22 June 2025, 12.00**

**Municipal Gallery Arsenal**

Guided tour: a curatorial perspective (in English)

guides: Tomek Pawłowski-Jarmołajew, Gabi Skrzypczak

**28 June 2025, 17.00**

**Municipal Gallery Arsenal**

Ania Nowak *To the Aching Parts! (Manifesto)*

performance

performed by Ala Urwał

Performance in English with Polish translation.

**3 July 2025, 17.00**

**Municipal Gallery Arsenal**

Guided tour: a queer archive perspective

guide: Karol Radziszewski

**10 July 2025, 17.00**

**Municipal Gallery Arsenal**

Guided tour: a historical perspective (in Polish)

guide: Szymon Adamczak, QueerMuzeum Warszawa

**17 July 2025, 17.00**

**Municipal Gallery Arsenal**

Guided tour: Ukrainian perspective (in Ukrainian)

guide: Ksenia Krushevska

**27 July 2025, 12.00**

**Municipal Gallery Arsenal**

Guided tour: a drag-curatorial perspective (in Polish)

guides: Babcia, Gabi Skrzypczak

**31 July 2025, 17.00**

**Municipal Gallery Arsenal**

Guided tour: an artistic perspective (in Polish Sign Language)

guide: Daniel Kotowski

Interpretation into spoken Polish: Agnieszka Bastrzyk

**31 July 2025, 18.30**

**Municipal Gallery Arsenal**

Ania Nowak *To the Aching Parts! (Manifesto)*

performance

performed by Ala Urwał

Performance in English with Polish translation.

**6 August 2025, 18.00**

**Municipal Gallery Arsenal**

*When Gender Happens*

Poetry evening with Slamka and X-Philes collectives

**7 August 2025, 12.00**

**Municipal Gallery Arsenal**

Guided tour: a curatorial perspective (for older adults)

(in Polish)

guide: Tomek Pawłowski-Jarmołajew

**9 August 2025, 17.00**

**Municipal Gallery Arsenal**

Ania Nowak *To the Aching Parts! (Manifesto)*

performance

performed by Ala Urwał

Performance in English with Polish translation.

**21 August 2025, 17.00**

**Municipal Gallery Arsenal**

Guided tour: a Belarusian perspective (in Belarusian)

guide: Raman Tratsiuk

**28–29 August 2025**

**Pawilon**

Workshops with Kem and Liz Rosenfeld

Mandatory registration opens on 30 May 2025.

Contact us at: [info@pawilon.org](mailto:info@pawilon.org)

**30 August 2025**

**12.00–16.00**

**Municipal Gallery Arsenal**

Curators on duty and farewell to the exhibition

*LGBT+ Zones: Queer Art in Times of 'Good Change'*

**17.00**

**Municipal Gallery Arsenal**

Guided tour: a performative perspective

guide: Andrzej Pakuła

**18.00**

**Municipal Gallery Arsenal**

Ania Nowak *To the Aching Parts! (Manifesto)*

performance

performed by Ala Urwał

Performance in English with Polish translation.

**19.00**

**Pawilon**

Ania Nowak *Obelix Nutrix* | performance

Artist talk after the show, hosted by Andrzej Pakuła

Seating is limited. Free tickets can be collected at Arsenal.

Performance in English with Polish translation.

# LGBT+ Zones

## Queer Art in Times of 'Good Change'

Text: Anton Ambroziak, Michał Grzegorzek, Andrzej Pakuła,  
Tomek Pawłowski-Jaromałajew, Gabi Skrzypczak

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