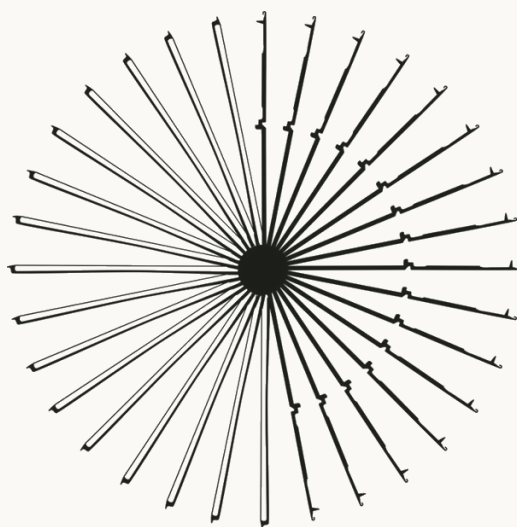


Karolina Kubik

visual performance poet



Performance as research · lectures · workshops · situations for public space

Daughter of Bogumiła. Sister of Katarzyna. Granddaughter of Irena and Czesława.

Karolina Kubik (b. 1984, Zelów, Poland) is a visual performance poet and anti-fascist. Fulbright scholar, MFA Pratt Institute New York (2018), MFA University of Arts in Poznan (2010). Since 2014 she co-runs the III Intermedia Studio and teaches her own Public Space Activities course at the University of Arts in Poznan. For fifteen years she has worked in public space across twenty-plus cities: Bratislava, Belfast, Berlin, Edinburgh, Kaunas, London, Lviv, Madison, New York, Istanbul, Jerusalem/Tel-Aviv, Skopje, Tartu, Zagreb. Her practice combines performance as research, post-Soviet psychogeography, urban political shamanism and laughter as a performance of refusal.

ARTIST'S STATEMENT – EXCERPT

“I make use of poetry, repetition, whispering, laughter and pro-peace activism, which supplies models for new behaviors. But first of all, I believe that abstract is revolutionary and that we must nurture the abstract rather than make a liberation theology of reason and through that stand for the liberation of the human mind from the dominion of religion, property and government. What I believe is social order based on the free grouping of individuals.”

WORKING FORMATS & FEES

Performance as research

Site-responsive performance with two days of local research. Fee on request.

Lecture / artist talk

Laughter as performance of refusal; post-Soviet psychogeography; horizontal art history. Fee on request.

Workshop

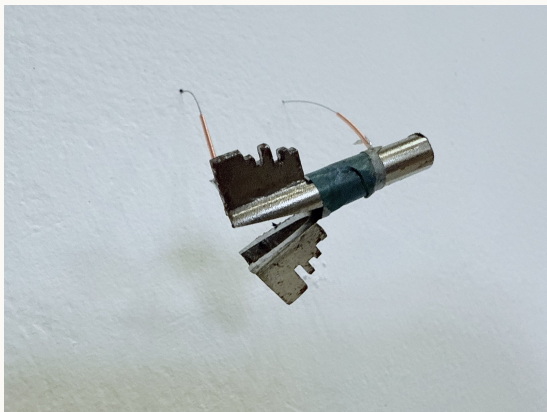
Public Space Activities format - half-day to three-day. Fee on request.

1:1 sessions

Contemporary visual culture, made useful: The Drift (EUR 90 / 90 min) or The Practice (EUR 320 / 4 per month).

Solidarity slot

One pay-what-you-can session each month, funded by full-price bookings.



LINIA KLUCZOWA / KEY LINE

2023–2026 — Muzeum w Podziemiu, Wrocław 2023 ·
Carter Burden Gallery, New York 2024 · Villa
Farsetti, Venice 2026

Key Line is the title of a series of objects and a poem-in-action (visual performance poetry) that serves as the point of departure for a research-based project. House keys operate here as hyperobjects — at once a synthetic landscape and a form of physical cinema. The project unfolds as an emotional case study, situated at the intersection of materiality, memory and imagination, accompanied by questions: Who returns? Who stays? Who was never there? Who left? Who was forced out? Are we waiting for someone, or is someone waiting for us? Without a home, without doors, without keys, without pockets, without memory. The project shifts focus away from the subject as “self” toward the performative nature of object-subjects — their origins, meanings, materiality and speculative potential, emerging through a shared creative process. The latest iteration, Unheld Formation (metal, copper, pewter, 2026 — La Villa | The Key to Art from Poznań, Villa Farsetti, Venice), loosens and displaces the bird-formation motif shown in New York in 2024: the formation loses its cohesion while retaining a shared direction. A house key — kept despite the loss of place — recurs across histories of displacement, from Palestine through eastern Ukraine to Poland, which for decades existed off the map: objects that no longer open, but testify to what has been lost, transformed, or taken away.



PANACEUM DZIĘCIOŁA / THE WOODPECKER'S PANACEA

2021–24 — Muzeum Współczesne Wrocław · II Biennale
Zielona Góra · Carter Burden Gallery, New York

Urban acupuncture for a wounded city. In 2021, thousands of acupuncture needles were set into the reinforced concrete walls of the Muzeum Współczesne Wrocław air-raid shelter, with a poetic text on polyvagal theory — the punctures are there to stay. In 2022, an hour-long healing session for the walls of Plac Bohaterów (II Biennale Zielona Góra), grounded in the whispering practice inherited from the artist's grandmother Irena. In 2024, re-performed for the urban body of Chelsea, New York. The old whisperers of Podlasie believed, just like my grandma, that God paid more attention to their prayers and that it was he who healed the chills, erysipelas, fright, curse, and the plica, called nerve, through them. — Karolina Kubik



MAGDALENE

2012-2017 –]performance s p a c e[, London 2012 ·
Hidden Door Festival, Edinburgh 2015

The series runs from a one-hour chalk drawing performance across Hackney Wick during the London 2012 Olympics to a 2.5-hour drawing walk through Edinburgh streets for the Hidden Door Festival and the Royal Scottish Academy. Stigmata, regeneration of time, care of the body — without borders.



RED FLAGS 2013

2013 / 2025 – Premiere of the 6-photograph set –
Migratory Burrows, Carter Burden Gallery, New York

Photographs from Żelów, the artist's hometown: the landfill destined to be set on fire, the nonexistent brick factory, and Bełchatów — Europe's biggest coal plant and her father's employer, visible from space. Shot in 2013, first shown in 2025 at Migratory Burrows (The Key of Birds with Alexis Kandra), Carter Burden Gallery, New York.



TADEUSZE

2019 – with Anna Jochymek – Triennale Prostor Zlín,
Regional Gallery of Fine Arts, Zlín

Alternate history fiction for Legnica's removed Monument of Gratitude to the Soviet Army — nicknamed by locals 'Two Gays' — re-imagined as a chosen family freed by skateboarding. Video installation with the monument's history printed on skateboards, made with Poznań skateboarders Piotr Lewicki and Grzegorz Cygan.



WHERE THE COLLAR BONES DROP INTO SCARS

2018 — Anti-Static, National Museum in Poznań —
curator Piotr Krajewski

A performance staged inside the National Museum in Poznań for the Anti-Static exhibition — a body with a megaphone among the museum's collection, on a bed of soil. A kite hovered high in the museum atrium, kept in play by long willow poles passed between participants.

BAD TIME HOUR

2014 — Crossart, Galeria Primus, Lviv · Pratt
Institute, New York

A waiting performance with an LED clock showing the wrong time, the X-ray of a broken tailbone and objects contributed by friends. Performed twice — in Lviv, honoring Grace Lee Boggs and her question "What time is it on the clock of the world?", and again at Pratt Institute, New York. During the Lviv performance, flight MH17 was shot down over eastern Ukraine.



BLUE FOR BUREAUCRACY

2015 — Malta Festival (Cybina river), Poznań ·
Parasite Art Fair, Skopje

A river, a speech, a stamp — bureaucracy read aloud on the Cybina during Malta Festival, and again at the Parasite Art Fair in Skopje.



PARADOX

2015 — Performative presentation — PARADOX Fine Art European Forum Conference, Poznań · after Paratissima Skopje

A lecture that refused to be a lecture. Invited to the PARADOX Fine Art European Forum conference, Kubik asked the audience to spend twenty minutes writing on their own hands while she spoke — a performative presentation retracing REPETITION, a rove rather than a journey: the blue-for-bureaucracy leg written on at the Cybina river in Poznań, smuggled across the EU border and written on again in Skopje, where a workshop group became a herd walking the city with one shared megaphone. Made with the Abbey of Misrule (Yaroslav Futymskyi). Keywords: witnessing, exchange, presence, embarrassing situation. The full text circulates under a Creative Commons BY-NC-SA license.

2022-25 - II Biennale Zielona Gora ODNOWA/RENEWAL (The Woodpecker's Panacea) / Key Line I, Wrocław Off Gallery Weekend / The Key of Birds with Alexis Kandra + The Woodpecker's Panacea, Carter Burden Gallery, New York / The Animal is Present (co-curator), UAP Poznań / MANIFEST kairos (program council), Poznań

2021 - Z tej nocy będzie serce (curator: Piotr Lisowski; with Althamer, Balka, Natalia LL, Schneemann), Muzeum Współczesne Wrocław - bunker edition of The Woodpecker's Panacea

2019 - Tadeusze (with Anna Jochymek), Triennale Prostor Zlin: Alternatives of Destruction, Czech Republic

2018 - Anti-Static (curator: Piotr Krajewski), Muzeum Narodowe w Poznaniu - Where the Collar Bones Drop Into Scars (performances)

2016 - Pratt Institute Final Presentations, Brooklyn / Muchmore's with Tamio Shiraishi, Brooklyn / Day of Performance Art, ABC No Rio, Manhattan / All Saints, Grace Exhibition Space, Brooklyn / The Hidden Valley, Last Frontier NYC / Misplaced Women?, Aberdeen (workshop with Tanja Ostojic) / International Women's Day, Perth

2015 - Hidden Door Festival, Edinburgh (The Legacy of Kantor in Scotland) / Malta Festival Poznań (Cold Comfort with Futymsky; Rewolucyjni Teologowie) / Boom Bang II, NN Contemporary Art, Northampton + Zagare + Tbilisi / MAD THEORY 2, Madison Public Library / Art Has No Alternative, tranzit.sk, Bratislava / The Frontline East, LCCA, Riga

2014 - Nomadic Arts Festival, Warsaw / Crossarts, Galeria Primus, Lviv / CREATurE Live Art, Kaunas (with Tanel Rander) / XVI Interakcje, Piotrków Trybunalski / Aesthetics and Bias, Polish-Israeli Art Workshop, Israel

2013 - Brooklyn International Performance Art Festival (Glasshouse; Panoply Performance Laboratory) / WRO Media Art Biennale, Wrocław / Contexts, Sokółowsko

2012 - IPA Summer, Istanbul / Ulster Bank Belfast Festival at Queen's / Summer Residency,]performance space[, London / Contexts, Sokółowsko

2007 - Perwa#3, Gdańsk Shipyards / PortPerformance with BBB Johannes Deimling, Kunstfabrik, Berlin

“...the perfect pointer of things to come.”

Neil Cooper, *The List — Writers' picks: Scotland's Best Summer Festivals*, 2015

On MAGDALENE / Are You Satisfied With The Experiment? at Hidden Door Festival, Edinburgh — Cooper introduces “Polish performance artist Karolina Kubik”, framing the work as a meeting of avant-garde intervention and urban spectacle.

list.co.uk/news/43270/writers-picks-scotlands-best-summer-festivals

Culture.pl — *The Year of Kantor: A Summary*, 2015

Kantor-inspired actions in Edinburgh drew great interest; Kubik's performance “particularly attracted the attention of the audience and the media” — seen by around 1,200 people across the city.

culture.pl/pl/artykul/podsumowanie-roku-kantora

Culture.pl — *KURKA WODNA: Kantor, Demarco and the Edinburgh Festival*, 2015

Reports that materials from Hidden Door met with great interest — and that Herald Scotland particularly recommended Kubik's performance.

culture.pl/pl/wydarzenie/kurka-wodna-kantor-demarco-i-festiwal-w-edyburgu

“...pinpointed the source of danger perfectly.”

Marek Staszyc, *OBIEG — The Loneliness of the Performer* (Konteksty festival, Sokołowsko)

A critical essay on the young Polish performance scene; Kubik's action is analysed through the categories of barracks, taming, control and discipline.

archiwum-obieg.u-jazdowski.pl/prezentacje/26284

SZUM — *From This Night a Heart Will Be Born*, Muzeum Współczesne Wrocław, 2021

Situates The Woodpecker's Panacea — a site-specific action / performance / text — within engaged, relational art and subversive strategies.

magazynszum.pl/z-tej-nocy-bedzie-serce-w-muzeum-wspolczesnym-wroclaw

FORMAT magazine — review of the Interakcje festival (archival)

An archival review already describing Kubik as a recognizable figure on the Polish performance scene, with a detailed account of her action.

dbc.wroc.pl/Content/27317/format_2012_64.pdf

“...a durational installaction.”

Neil Cooper, *Coffee-Table Notes — Hidden Door Rewind: Karolina Kubik*, 2023

Cooper returns to the 2015 performance years later, reconstructing the five-hour chalk action in detail.

coffeetablenotes.blogspot.com/2023/04/hidden-door-personal-favourites.html

“Beautiful, full of intention, presence, and depth.” — audience comment

Emmemm Publishing — *Woodpecker's Panacea / Panaceum Dzięcioła*, Carter Burden Gallery, New York, 2024

The New York project framed as “healing the urban body” — urban acupuncture and public-space intervention.

emmemmpublishing.com/post/karolina-kubik-woodpecker-s-panacea-panaceum-dzi%C4%99cio%C5%82a

Carter Burden Gallery – The Key of Birds, New York, 2024

The gallery describes Kubik's practice as built on poetry, repetition, whispering, laughter and pro-peace activism — experiential and participatory.

carterburdengallery.squarespace.com/june-27-july-24-2024

Biennale Zielona Góra ODNOWA/RENEWAL – artist profile, 2022

Profile of the artist and The Woodpecker's Panacea at the II Biennale Zielona Góra.

biennalezielonagora.pl/karolina-kubik-en/

Malta Festival Poznań – artist archive

Archival artist profile documenting Kubik's performances at Malta Festival.

archiwum.malta-festival.pl/artist/karolina-kubik/

Contemporary Lynx – The Legacy of Tadeusz Kantor, Edinburgh Festival, 2015

Coverage of the Kantor-inspired Edinburgh programme in which Kubik performed.

contemporarylynx.co.uk/event/edinburgh-festival-the-legacy-of-tadeusz-kantor

Contexts Festival of Ephemeral Art, Sokołowsko – artist profile

Festival profile in the Contexts archive of ephemeral art.

contexts.com.pl/en/artist/karolina-kubik-2-2/

“...a multi-layered, critical self-analysis of art equipped with an attractive visual equivalent.”

Jakub Bąk, dwutygodnik – The Blackest Night, 2021

A review of Z tej nocy będzie serce at Muzeum Współczesne Wrocław — a full passage on The Woodpecker's Panacea: needle boxes, needles driven into the bunker walls, the whisperer-grandmother from Podlasie, and urban acupuncture.

dwutygodnik.com/artykul/9487-najczarniejsza-noc.html

“The exhibition sums up a two-year cycle of classes, seminars, meetings and field research on animal-human relations.”

Barbara Kowalewska, Kultura u Podstaw / Zeszyty Artystyczne 40 – Who's Looking at Whom, 2024

On Zwierzę Jest Obecne (The Animal Is Present) — the exhibition crowning the III Intermedia Studio's two-year research cycle on human-animal relations; Kubik as the studio's co-creator with prof. Marek Wasilewski.

kulturaupodstaw.pl/kto-na-kogo-patrzy/

Radio Meteor – Przestrzeń Kultury: Odra.Missisipi, czyli nowy sezon w Pawilonie, 26.02.2025

Radio interview — curators Karolina Kubik and Dawid Dzwonkowski on the Odra.Missisipi season at Pawilon, Poznań.

open.spotify.com/episode/1uaPvldXPSBVjLrSbsBemz



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