

PORTFOLIO - SELECTED WORKS 2012-2026

KAROLINA
KUBIK

Portfolio

visual performance poet

2026

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worldwide

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.



EDUCATION

2026 - PhD defense: HAHAAHAHA — Unheld Formation (Key Line), University of Arts in Poznan
2018 - MFA Performance and Performance Studies, Pratt Institute, New York (Fulbright scholarship; Teaching Assistant)
2010 - MFA, University of Arts in Poznan

TEACHING

co-founder, Intermedia Institute (Instytut Intermediów), UAP Poznan
since 2014 - co-runs the III Intermedia Studio, University of Arts in Poznan
since 2014 - author course Public Space Activities, University of Arts in Poznan
Studio Manager for Mirosław Balka's international projects - incl. How It Is, Tate Modern, London; Signals, IHME, Helsinki
2025 - co-curator of the ODRA .MISSISIPI season, Pawilon, Poznan

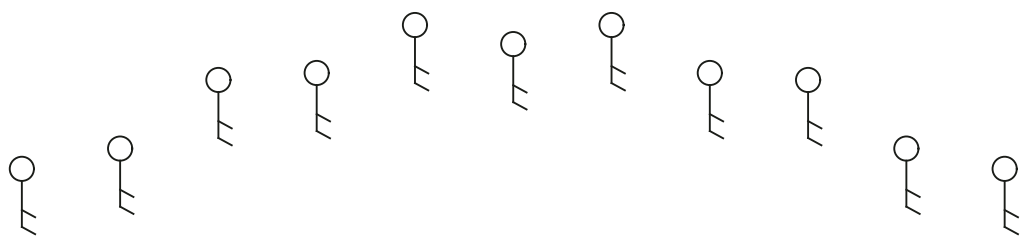
SELECTED EXHIBITIONS & FESTIVALS

2026 - La Villa | The Key to Art from Poznan, Villa Farsetti, Venice
2025 - Red Flags premiere — Migratory Burrows, Carter Burden Gallery, New York
2024 - The Key of Birds with Alexis Kandra + Woodpecker's Panacea, Carter Burden Gallery, New York
2023 - Key Line I, Wrocław Off Gallery Weekend
2022-25 - II Biennale Zielona Góra ODNOWA/RENEWAL (The Woodpecker's Panacea)
2021 - Z tej nocy będzie serce (with Althamer, Balka, Natalia LL, Schneemann), Muzeum Współczesne Wrocław
2019 - Tadeusze (with Anna Jochymek), Triennale Prostor Zlin
2018 - Anti-Static, Muzeum Narodowe w Poznaniu
2016 - Pratt Institute Final Presentations, Brooklyn - Muchmore's with Tamio Shiraishi - ABC No Rio - Grace Exhibition Space - The Hidden Valley, Last Frontier NYC - Misplaced Women?, Aberdeen (workshop with Tanja Ostojic) - International Women's Day, Perth
2015 - Hidden Door Festival, Edinburgh (Magdalene — Are You Satisfied With The Experiment?)
2015 - Malta Festival Poznan - Boom Bang II, Northampton + Zagłębie + Tbilisi - MAD THEORY 2, Madison - 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 - XVI Interakcje, Piotrków Trybunalski - Aesthetics and Bias, Israel
2013 - Brooklyn International Performance Art Festival - WRO Media Art Biennale, Wrocław - Contexts, Sokółowsko
2012 - IPA Summer, Istanbul - Ulster Bank Belfast Festival at Queen's - Residency, Jperformance space, London - Contexts, Sokółowsko
2007 - Perwa#3, Gdańsk Shipyards - PortPerformance with BBB Johannes Deimling, Kunstfabrik, Berlin

Forum Biosfery: Mikro-Makro Uczta

co-curated with Sebastian Cichocki & Kris Łukomski — UAP Poznań, 28.09–11.12.2026

An exhibition and public programme on the biosphere — micro and macro scales of coexistence. Spring 2026:
La Villa | The Key to Art from Poznań — Villa Farsetti, Venice, 5–23 May 2026; new work: Unheld Formation
(Key Line).



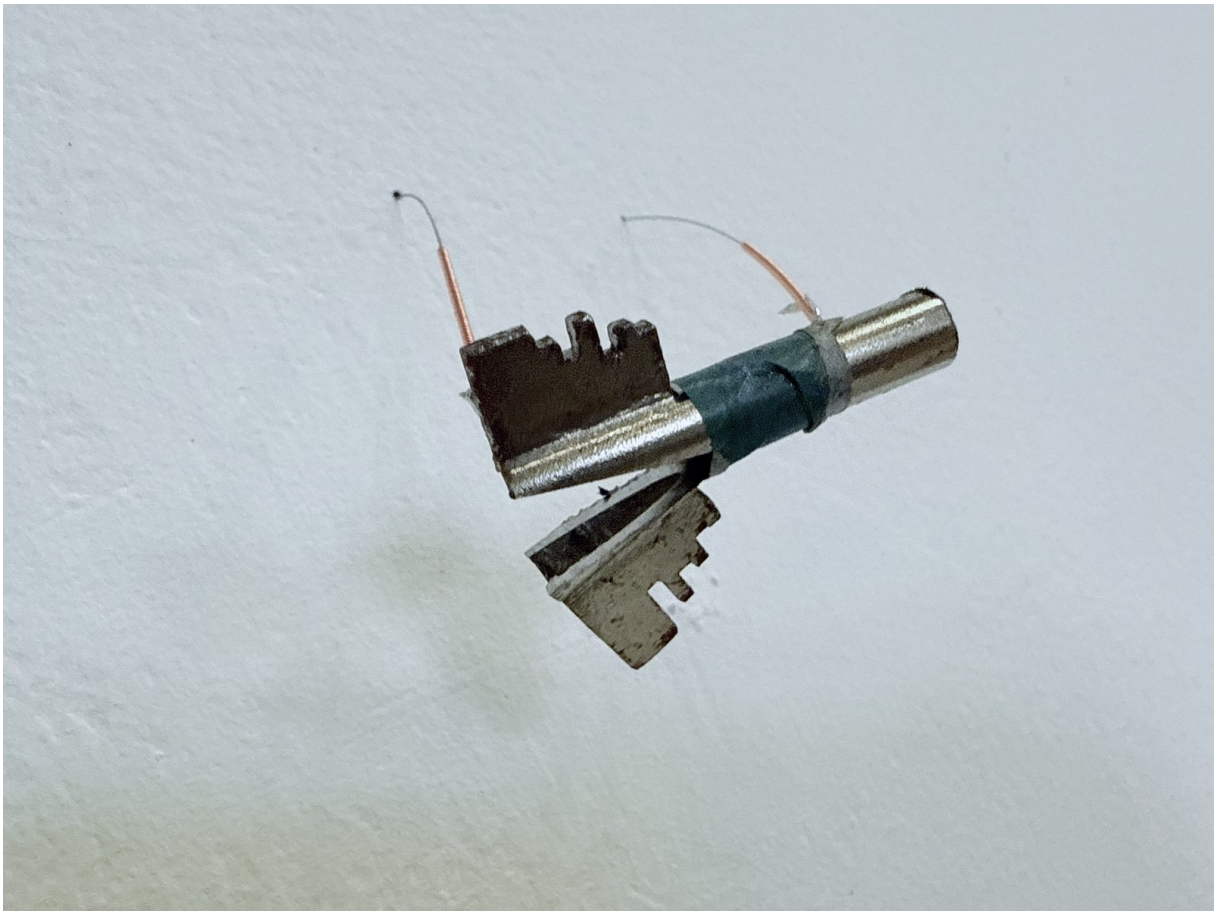
uap.edu.pl/2026/09/forum-biosfery-mikro-makro-uczta/
contemporarylynx.co.uk — Poznań, Venice and the Continuity of Form



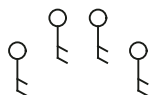
LINIA KLUCZOWA / KEY LINE

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

video: Nikodem Baiser



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.

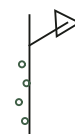
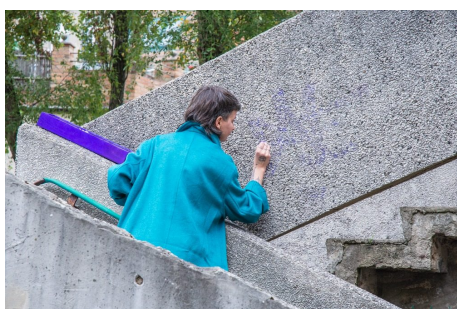


PANACEUM DZIĘCIOŁA / THE WOODPECKER'S PANACEA

2021-24 - Muzeum Współczesne Wrocław · II Biennale Zielona Góra · Carter Burden Gallery, New York
fot. Olexsiy Sobolev



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

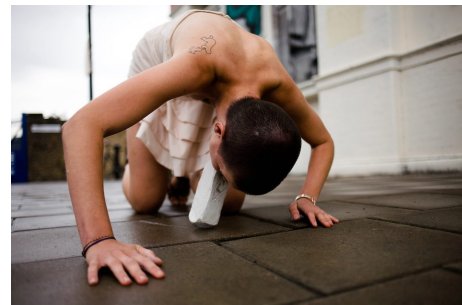


MAGDALENE

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.

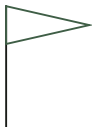


RED FLAGS 2013

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

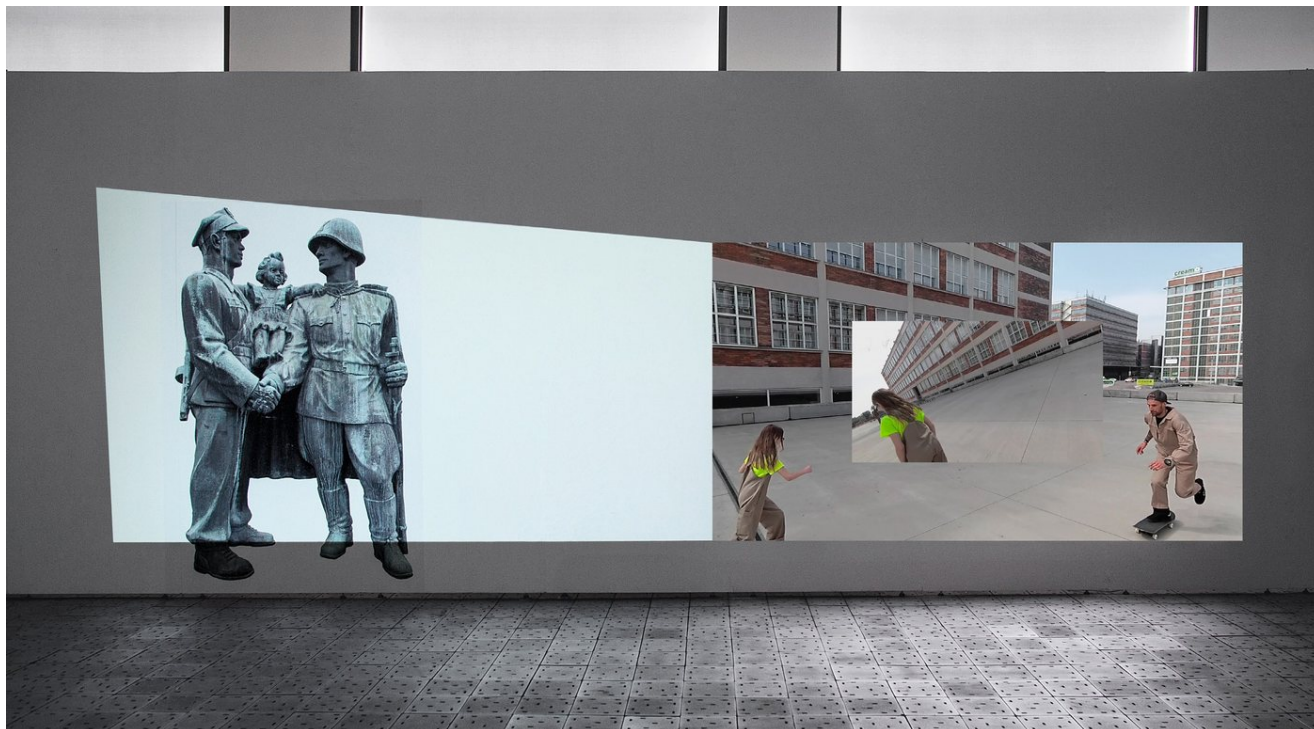


Photographs from Zelów, the artist's hometown: the landfill destined to be set on fire, the nonexistent brick factory, and Belchatów — Europe's biggest coal plant and her father's employer, visible from space. Shot in 2013, first shown in 2025 at Migratory Burrows (The Key of Birds with Alexis Kandra),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

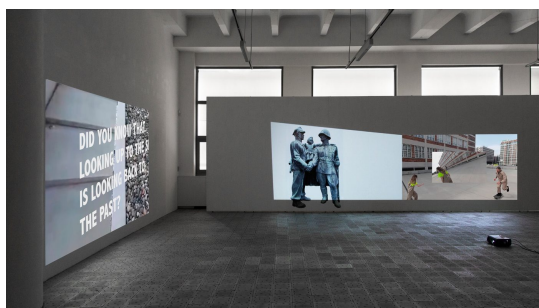


TADEUSZE

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



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.

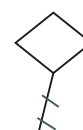


WHERE THE COLLAR BONES DROP INTO SCARS

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

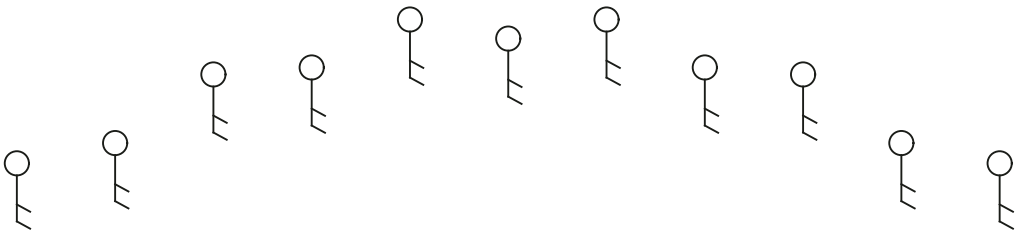
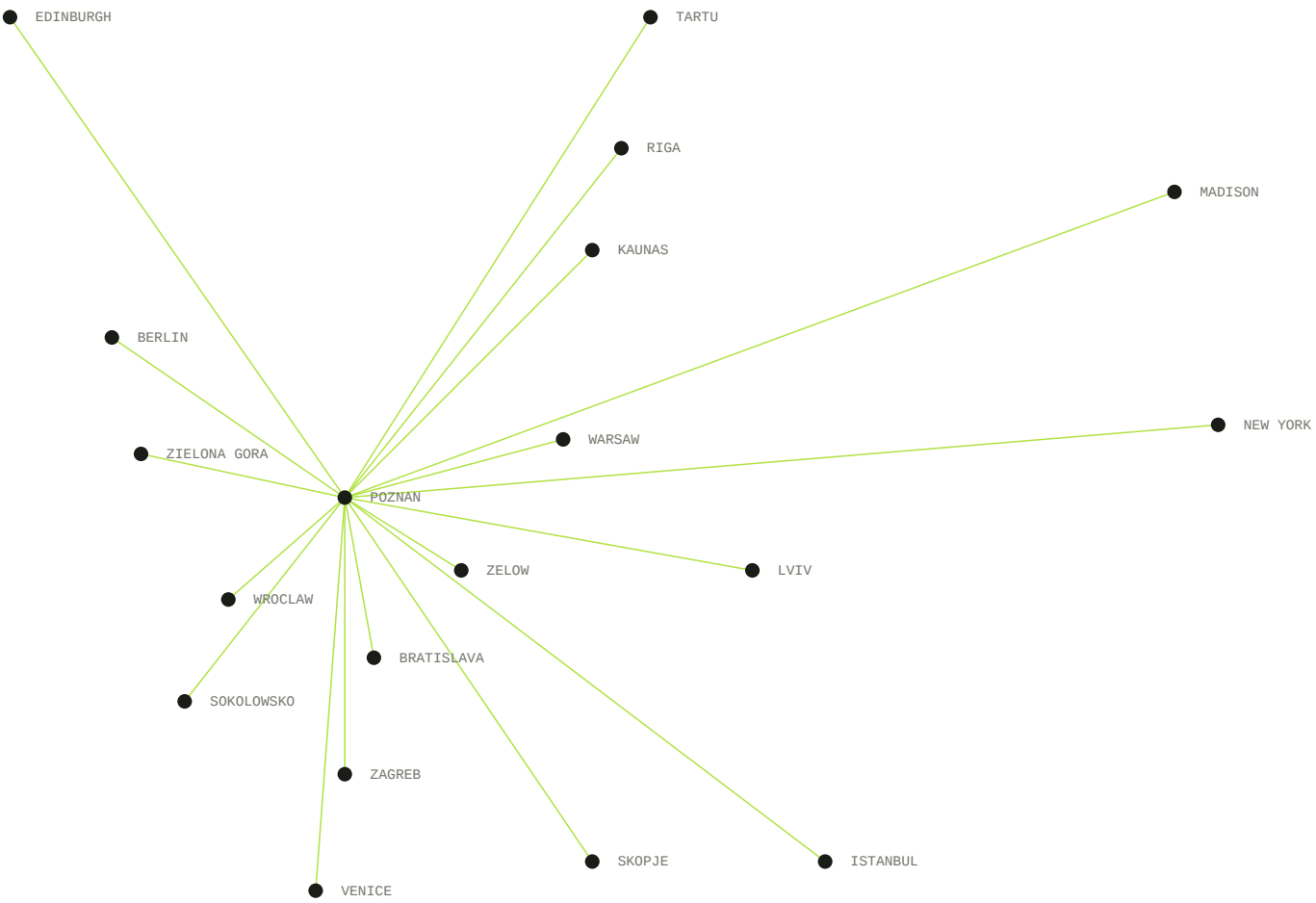
2014 - Crossart, Galeria Primus, Lviv · Pratt Institute, New York

Photo Mariya Hoyin, Maryana Klochko · video Maryana Klochko



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.





nineteen cities, one key

translation of geopolitics onto the body*

I need elbows to knead British buns	2008
<i>I elbow my way, socially</i>	2008
I slide a tube into the mute mouth of Crimea and gather water	2010
<i>I spit the Black Sea into costly drinking water, drinking water into the sea</i>	2010
into a tender palate I place a house of chalk, a mother of chalk	2012, 2014
<i>with a drawing of a brawl I return to my mates</i>	2012
I bind my fingers with beeswax in a hollow of industrial suburbs	2012
<i>to fight in London, to stand my ground on a Lviv pedestal</i>	2012
with an Orthodox cross I count the wrong hour on my fingers	2014
<i>besides showing my broken tailbone, I wait</i>	2014
a plane falls on Ukraine	2014
<i>in the crook of my arm I hold Polish poles</i>	2012, 2013
ready for a loose grip and a strike	2012, 2013, 2014
<i>a tin hoop defines me at the waist, a gentian inscribed in my hip</i>	2008, 2013
by distance I understand meeting	2008, 2012, 2013, 2014
<i>a fingerprint is a hill I raise in Estonia, to see Livonia</i>	2013
I appropriate, and am subordinated to, the mother place	2013, 2014
<i>with isoline gauze I end my journey into the desert</i>	2014
with a wind-up-free throw I mean to throw long, across half the city	2012
<i>my arm bounces off floors and walls</i>	2012
I am not quite right when I listen to the body drumming in the glass	2012
<i>my hands drop beside my knees at the American president's cry of comfort</i>	2014
my thigh is a vessel for the helpless hand guarding the pocket	2013
<i>at the thought of Slovakia I see animals crushed for weeks</i>	2014
my back against the seat, I let the environment be read as text	2014

* in geometry: a transformation of space that shifts all its points by the same vector; a parallel displacement

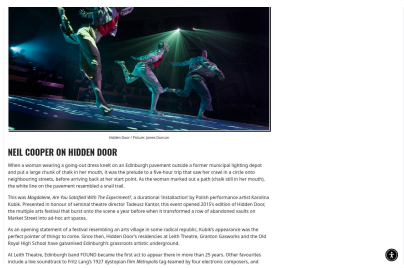
Note before the action Rajdowiec (series Are You Satisfied With The Experiment? Did Europe Make It?) · Kubik + Kalwajtys · 8.11.2014, Kolonia Artystow, OPA IV, Gdansk

“...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.

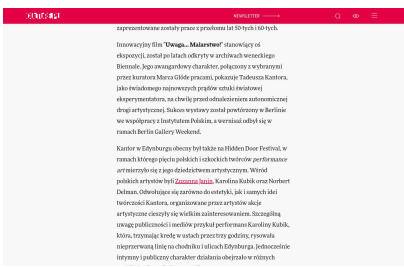
list.co.uk/news/43270/writers-picks-scotlands-best-summer-festivals



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.

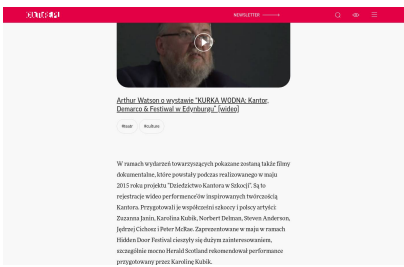
culture.pl/pl/artykul/podsumowanie-roku-kantora



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-edyndurgu



“...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.

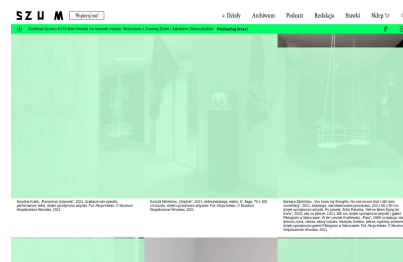
archiwum-obieg.u-jazdowski.pl/prezentacje/26284



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.

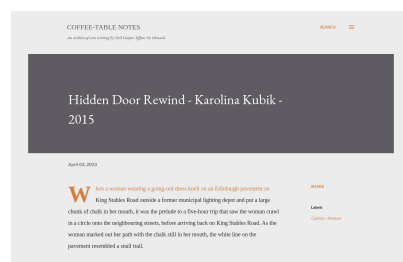
dbc.wroc.pl/Content/27317/format_2012_64.pdf

“...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

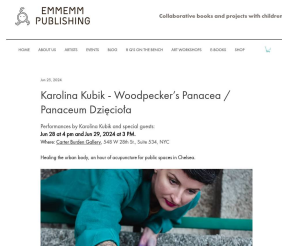


“Beautiful, full of intention, presence, and depth.” — audience comment

Emmemm Publishing – Woodpecker's Panacea / Panaceum Dzieciola, Carter Burden Gallery, New York, 2024

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

emmempublishing.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

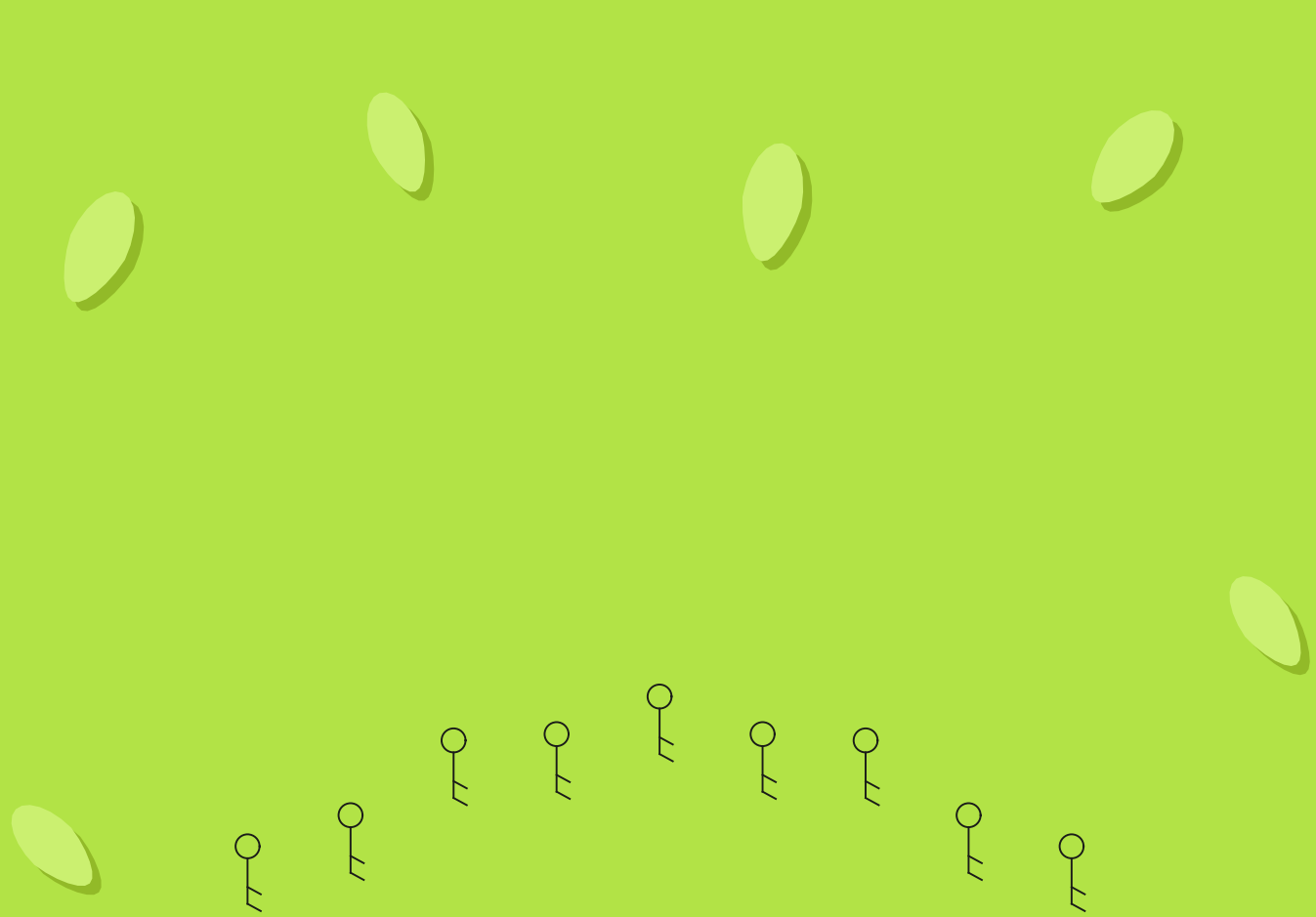
Contexts Festival of Ephemeral Art, Sokołowsko – artist profile

Festival profile in the Contexts archive of ephemeral art.

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

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