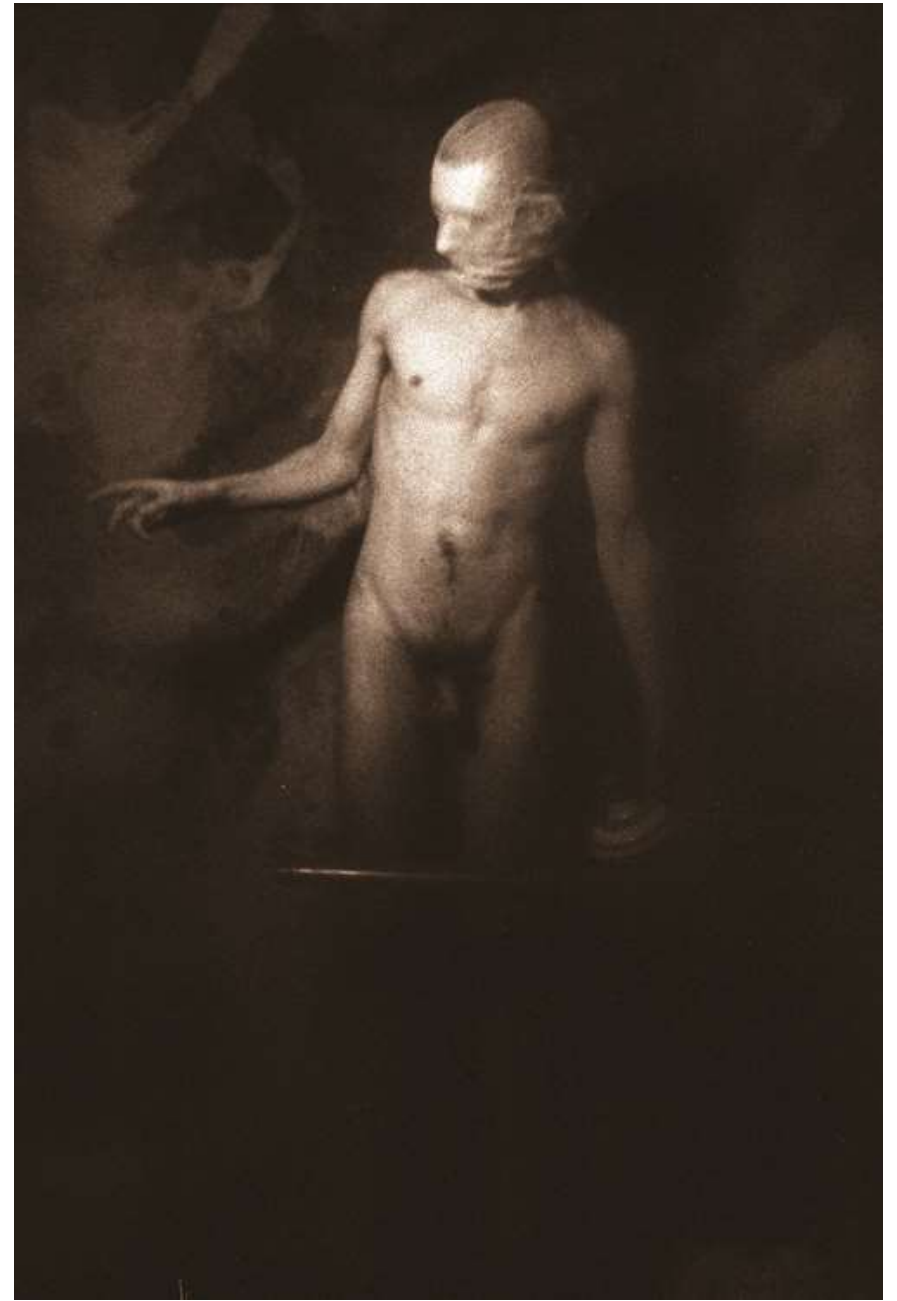
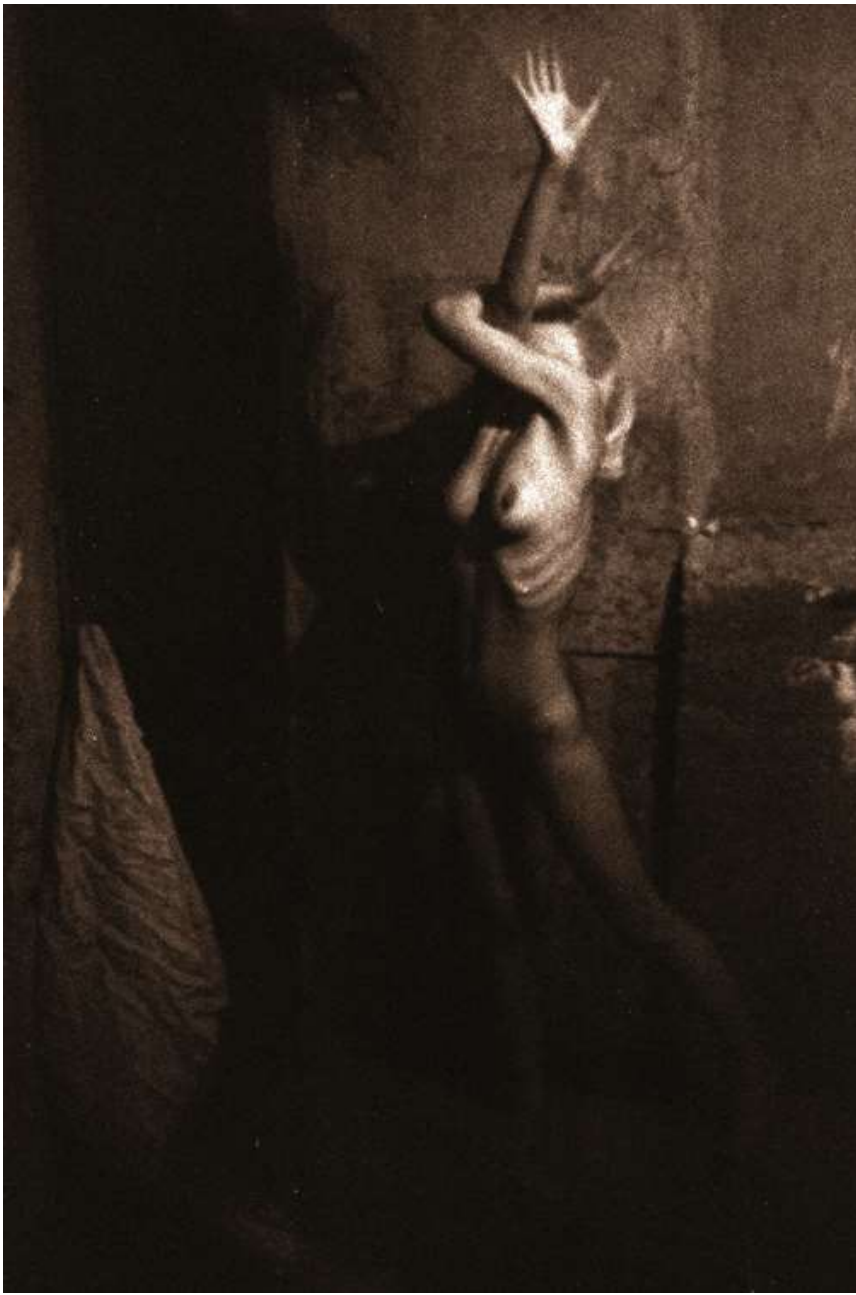


PATRYCJA DOŁOWY
portfolio

seances, performative photography



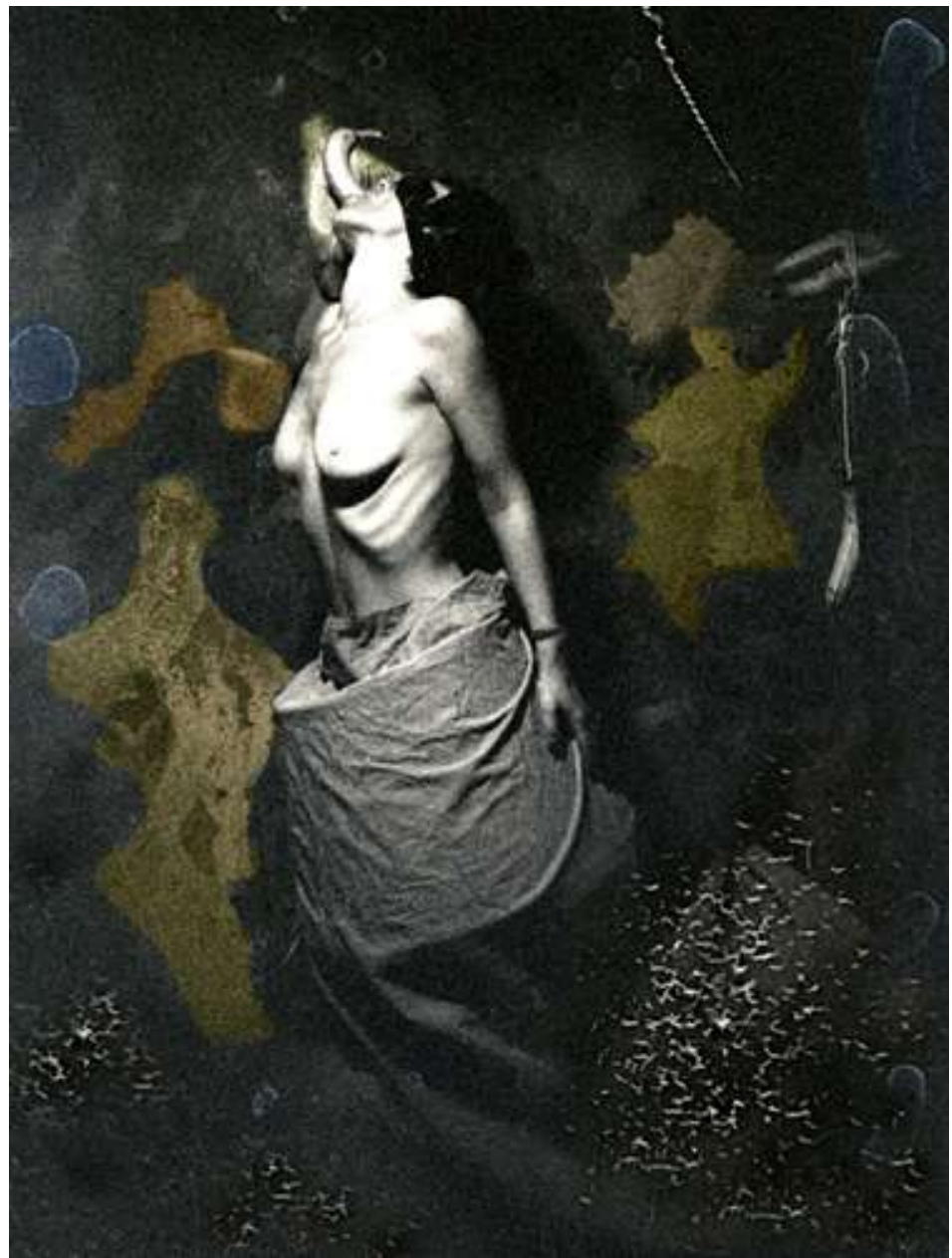
Lilith is leaving from the series Ephemerics ,
photographs, 2003-2005



Lilith is leaving from the series Ephemerics ,
photographs, 2003-2005



Herstory,
photographs, 2005-2012



Hard Boiled Wonderland, 2006-2007
performances, photo-graphics



Headlights, 2002-2012
photography

installations, objects, performances



Views: *The Memory of the City/The Memory of the Body* (since 2011) – ongoing performance and actions within the city space of different Polish cities and small towns with Jewish history, but hidden memory of the Jews and others formed by absence: minorities, civilians, women, queer, children, non-humans. The structure of the city space separates memory from oblivion. I'm taking plaster casts of my own body and joining them with the pieces of photographs and stories. Performance is based of many small interactions within the space. It refers to children play of putting small pictures called views or secrets to the ground. It's kind of counter-monument – symbolic urban guerilla tactics. Performance together with exhibitions and workshops with local residents has already taken place in about 30 different cities and towns in Poland and abroad (Belarus, Bulgaria, China, Cyprus, US).



https://www.youtube.com/watch?v=IfIE4YpFP_4



“Views” – was a popular game for girls in Eastern Europe. Pictures are placed under small glass, made from whatever they have – flowers, ribbons, leaves – and buried in the ground.





Patrycja Dołowy

WIDOCZKI / Pamięć miasta / Pamięć ciała /

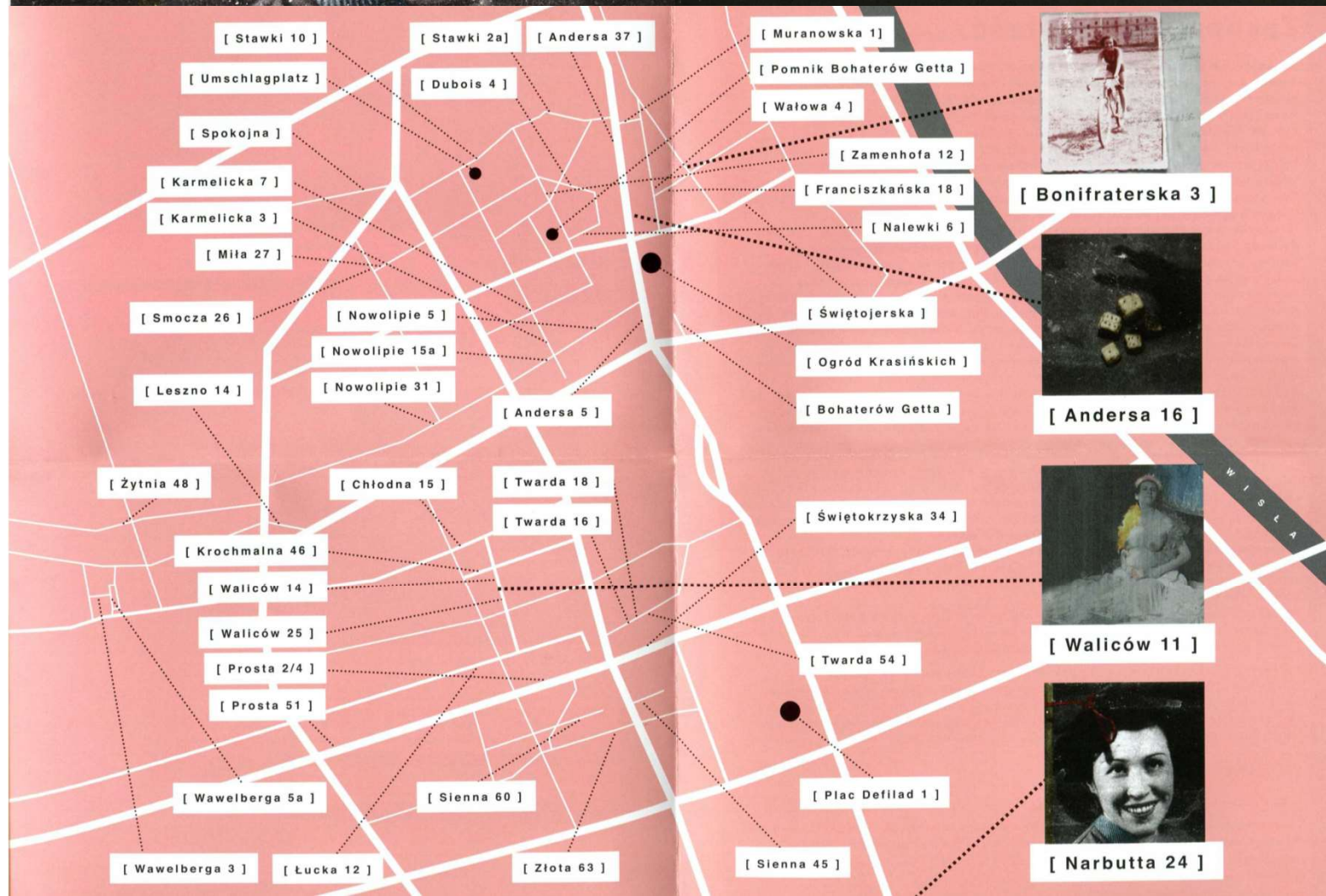
kuratorka: Aneta Marcinkowska-Muszyńska
wystawa czynna 28.09-19.10.2012

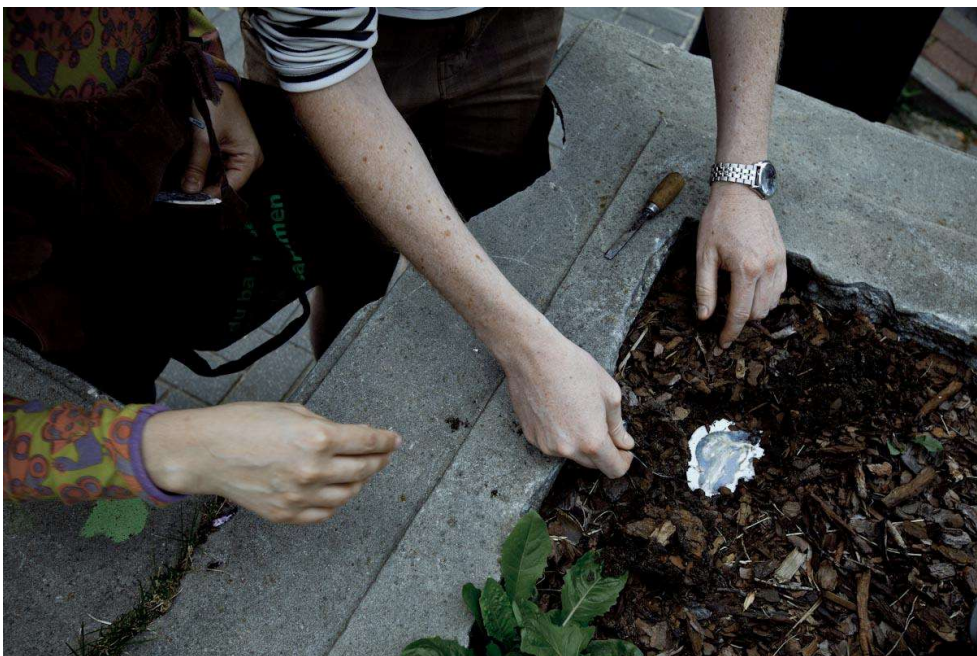


Widoczki

Kiedyś małe dziewczynki tworzyły śliczne maleńkie obrazki z kwiatów, wstążek, świecidełek. Urocze kompozycje układane i chowane pod szkiełkiem, a potem zakopywane po to, by po jakimś czasie odnaleźć je, odsłonić i oglądać. Obrazki czasem pozostawały schowane na zawsze, ale były tam – i ta świadomość była dla małych dziewczynek ważna. Odnalezione po latach „widoczki” (tak je nazywałyśmy) wyglądały inaczej niż je zapamiętałyśmy. I były inne. Bo przecież pod tym szkiełkiem, gdzieś pod ziemią, wiele się działo. Kwiaty więdy, rozpadały się lub usychały, wstążeczki blakły, rozmiękały, świecidełka kruszyły się. A jednak to świadectwo bycia wtedy właśnie w tym miejscu i właśnie tak – jest ciałem i świadectwem. A jednak w sytuacjach granicznych, to właśnie w ciele (cieleśności) jest szansa na przeżycie, przetrwanie, ocalenie. To właśnie ciało, chociaż tak bardzo kruche i śmiertelne, daje możliwość opowiedzenia – ucieleśnienia wspomnienia – przechowania pamięci, zwłaszcza tej, na którą nigdzie indziej (w zbiorowej przestrzeni) nie ma miejsca.

[Fundacja Promocji Sztuki Współczesnej to miejsce prezentacji i promocji sztuki, otwarte na poszukiwania nowych metod komunikacji, na sztukę eksperymentującą, komentującą i zaangażowaną społecznie. Galeria Program prowadzi aktywną działalność wystawienniczą kładąc akcent na projekty społeczne. Zorganizowała ponad 80 wystaw i realizacji. Współpracuje z artystami młodego i średniego pokolenia. Idea działania Galerii opiera się na promocji kultury realizowanej za pomocą różnych form wypowiedzi artystycznej, w zakresie sztuk wizualnych, filmu, działań w przestrzeni publicznej. / www.fpsw.org]





Views: Performative walk, through the nonexistent city, performance, objects, storytelling, Centre for Yiddish Culture, Warsaw, 2013



Views: Memory of the city/Memory of the body, Artist's residence , site performances and exhibition, Łódź 2012

The practice of listening, which is connected with respect and remembering, is grassroots, often difficult work, without spectacular, quick effects. Listening is the beginning of a conversation. It is followed by the restoration of omitted narratives, facilitating mutual understanding.

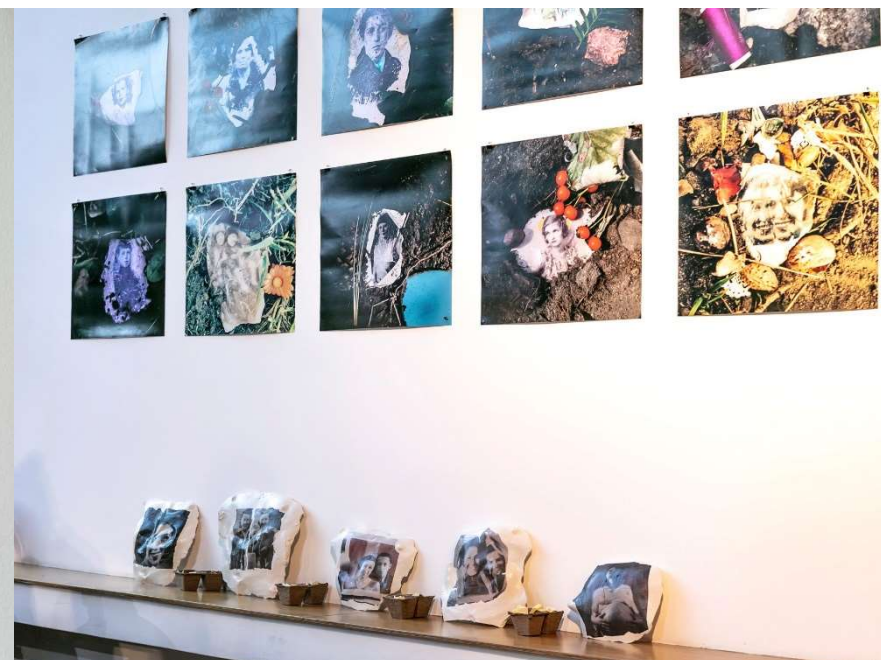
So I travel around Poland and listen to people. The mixture of their sense of injustice and unprocessed events from the past is, in my opinion, the key to understanding many contemporary antagonisms. On such a basis, big history must be a dangerous tool when it is used to build one-sided, limited images in the social consciousness – mutually exclusive images of the Self and the Other (Us and You).

In my performances, I make plaster casts of parts of my own body, cover them with photographic emulsion, then expose fragments of photographs under an enlarger – like fragments of history – and then bury them in the ground. Each of the views is accompanied by fragments of stories – those that have been passed over in silence, those that only existed within the four walls of houses (or not even there). Views is an artistic activity that is an attempt to look at space and memory from a different perspective. Views are the opposite of monuments – buried in the ground, they will decompose and penetrate the fabric of the city, and unlike bronze monuments, they will contain many small stories.



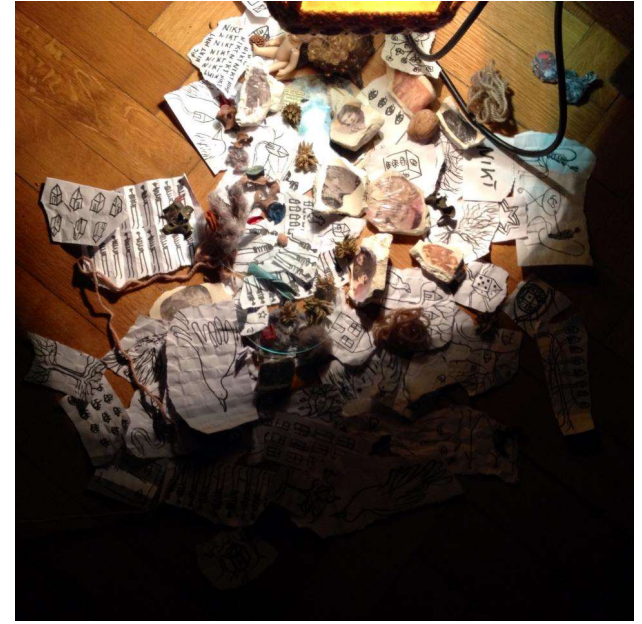


Views: the Memory of the city/the Memory of the Body
as a part of collective exhibition *After the Rain*, curator
Marta Stajewska, Szara Gallery, Cieszyn, Poland, 2014



Views. Dybbuk – performance, performative action within the city space (2017) and individual exhibition, 2019

The residents of Bielsko-Biała were able to get to know Patrycja Dołowy's performative actions in 2017. The artist invited residents to join her in burying "views" in the urban space - a small, blue shovel used by the artist became a recognizable symbol. Two years ago in Bielsko-Biała, the inspiration and background for Patrycja Dołowy's "Views" was the play "DyBBuk" directed by Paweł Passini, staged at the Polish Theatre. The artist buried her "Views" - small fragments of plaster casts on which she recorded photographic portraits of anonymous residents of the city - in places to which the play referred, including in the yard at 63 11 Listopada Street, where a Jewish laundry operated; on the stairs leading to the Sułkowski Castle, where the tenement house in which Salomon Halberstam - a merchant and bibliophile - lived was located, and in front of the Galeria Bielska BWA, located on the site of a synagogue burned down during the war.



Views/Hideout, performance
in Center of Performing Arts MITOS, Limasol, Cyprus, 2015



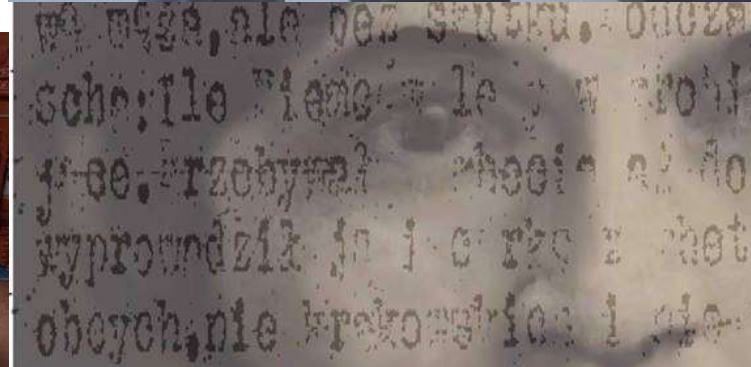
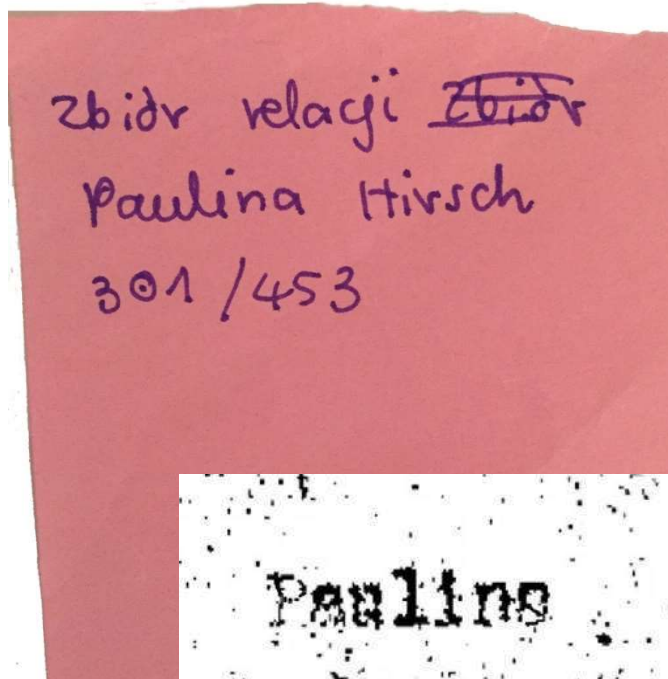
Cwiszn/ On both sides of the mirror – site performance and art-installation, Grodzisk Mazowiecki, August 2023

In a smooth surface like in a mirror, you can only see one side – the reflected one. Fairy tales teach that in order to look through, you need a crack, a gate, a place to pass to the other side of the mirror. A gap in space, a lack, a void can sometimes be a more tangible sign than what lies on top. This is the case when part of the history of a place has been erased from its physical layer, covered up and is not only absent, but also difficult to imagine, because there is nowhere to fit it.

A place after a synagogue, a place after a Jewish court, after a school, after a house. In order to look through to the other side, to restore what is invisible, a story is needed. Not just one.

Looking through the prism of multiple reflections, also from our own, private stories, will help us weave a story fragment by fragment, look to the other side and find ourselves for a moment between: the past and the present, the Jewish and the non-Jewish, speaking and silence, memory and oblivion, physicality and longing. In tangled stories, one can get lost or just find oneself.

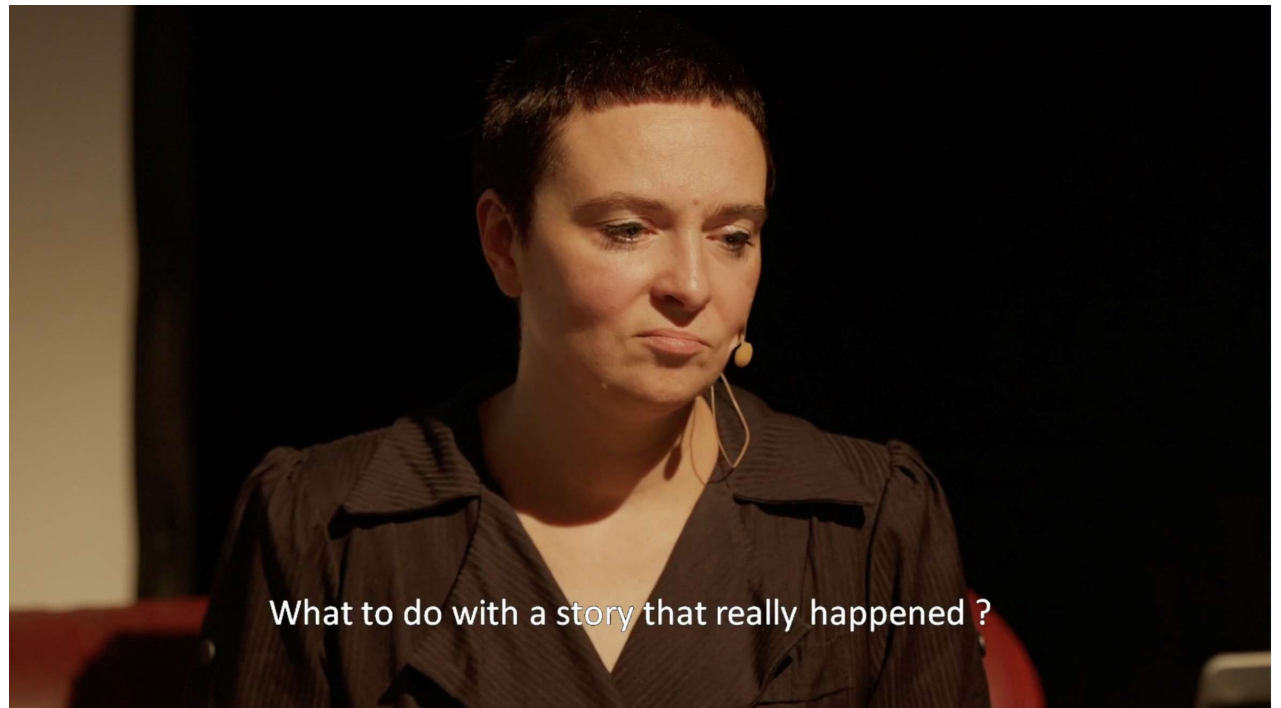
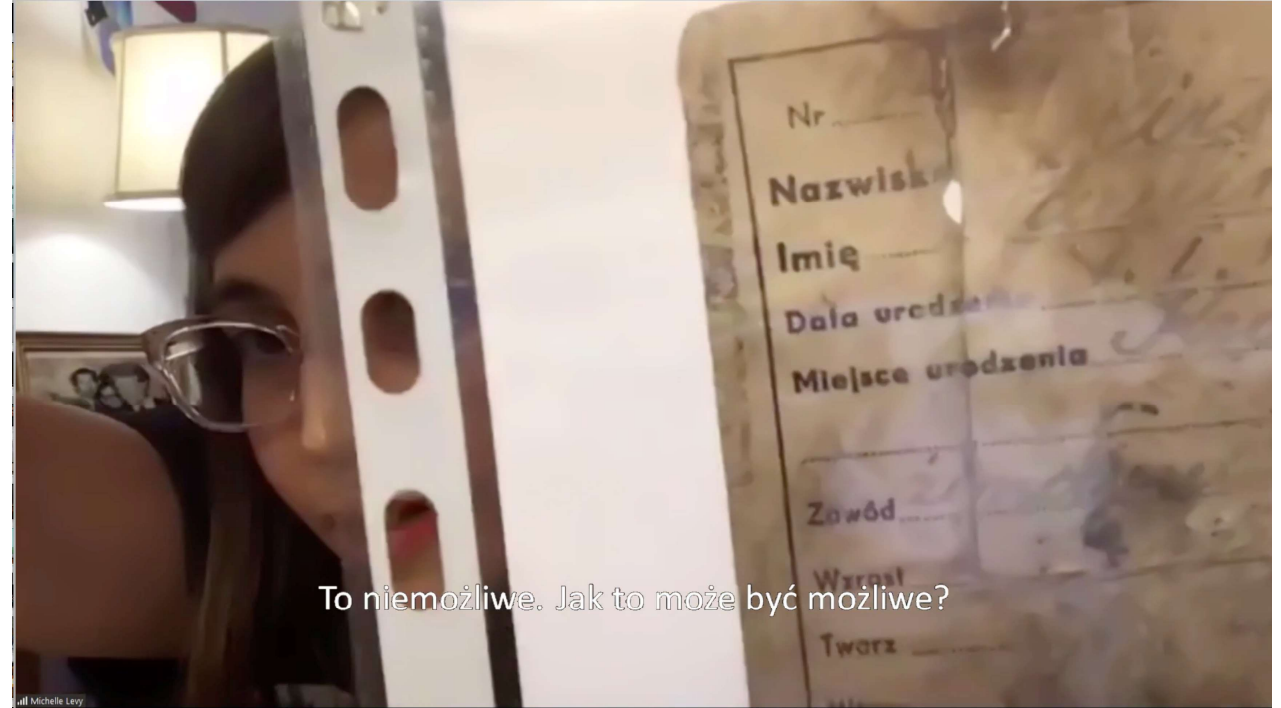




Paulina on the road – road performance, performative journey, art interventions, Warsaw-Siedlce-Włodawa-Kovel-Czartorysk-Lviv-Medyka-Sedziszów-Wieliczka-Cracow-Warsaw-Elbląg, Poland and Ukraine

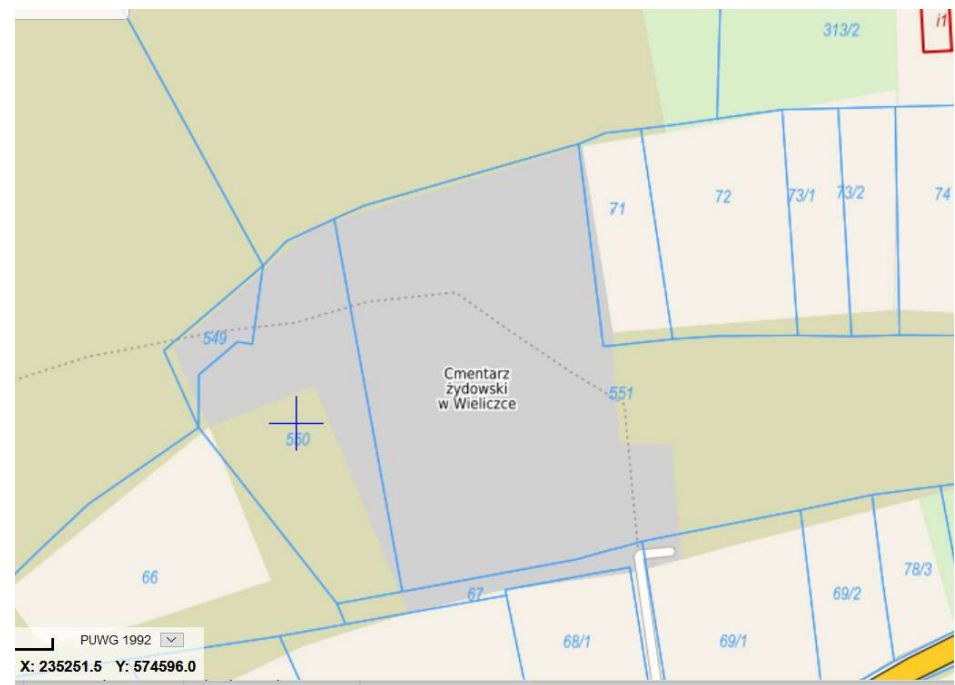
Two artists, summoned by an ambiguous document received at the Jewish Historical Institute, which as it turned out was given to Michelle by mistake, entangled in a joint search, undertook to take care of the accidentally unearthed testimony of a woman who would no longer tell her own story, while trying to understand what the responsibility they had taken on meant to them.

Attentive to coincidences and remembering that things usually do not appear as they are, the artists set off on a performative journey in Paulina's footsteps through present-day Poland and Ukraine to see what it might mean when one of the thousands of testimonies is read anew in the places where history took place. They return from their journeys with stories that are hard to believe...



Paulina (co-author together with Michelle Levy), premiere in Galicia Jewish Museum, Cracow, June 2019

Paulina. She is alone with collaboration with Kathleen Amshoff, Kana Theatre Szczecin, September 2020



The Buried Wieliczka Archive

We met Stefan, a local guardian of Jewish memory and respected scientist in Wieliczka while retracing the wartime survival path of a Jewish woman, Paulina Hirsch—as part of an evolving performance. By an extraordinary coincidence, Stefan had found our heroine's personal documents hidden on his property 35 years prior and had saved them hoping to one day find their owner. He knew also about other buried documents, being the last person alive with the specific knowledge of the archive. We made our commitment after he died to take care of the „treasure”.

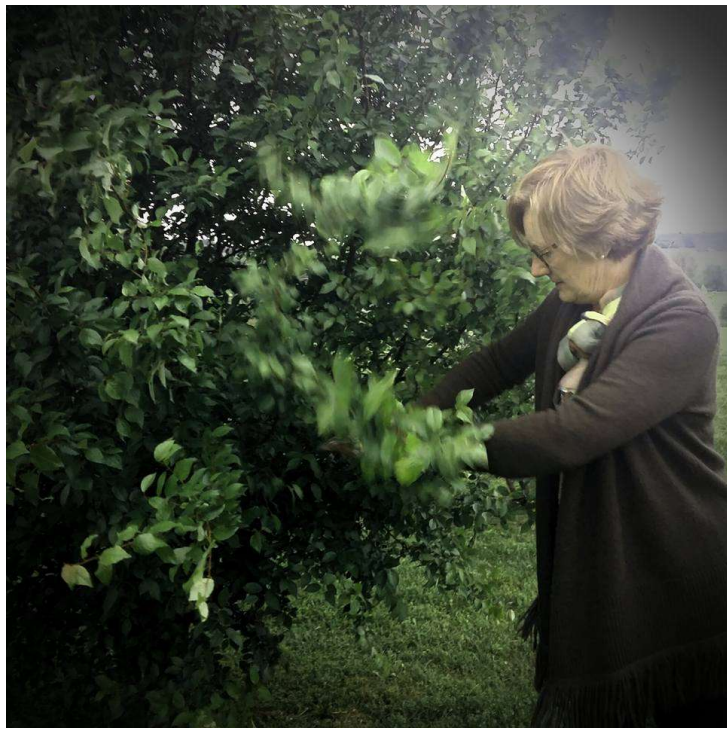
The project is a documentation of our activities as the next chapter of a performative journey. Mediateka, Wieliczka 2022



„Memorysound”, 2017, live performance with stories and art-objects by Patrycja Dolowy, music by Alex Stolze

Performance maker Patrycja Dołowy and musician Alex Stolze collaborate on an evening of music and performance, conjuring a space for listening to untold stories and unheard voices.

Storytelling performance based on a form of "Memory" game (in which you have to turn over pairs of matching cards), showed for the first time in FESTIVALT: An Alternative Jewish Culture Festival in Krakow, Poland. With the names with no faces on some of the cards (what is like those names you can find in memory book from 1926 from Eastern Poland sending to America and you know it very well that for most of this names you'll never find the person behind them because they are gone without any trace, any descendants, nor even any photos) or faces with no names on the others. through the game, through the stories and their connections, through the chances I'll finally find matching cards, like my family on the other side of the ocean with what that could mean for me, for them, for my consciousness and my identity. How it could change the thinking about where we belong, where I belong. And it will be also a pretext to my Jewish-American-Polish story of lost and found.

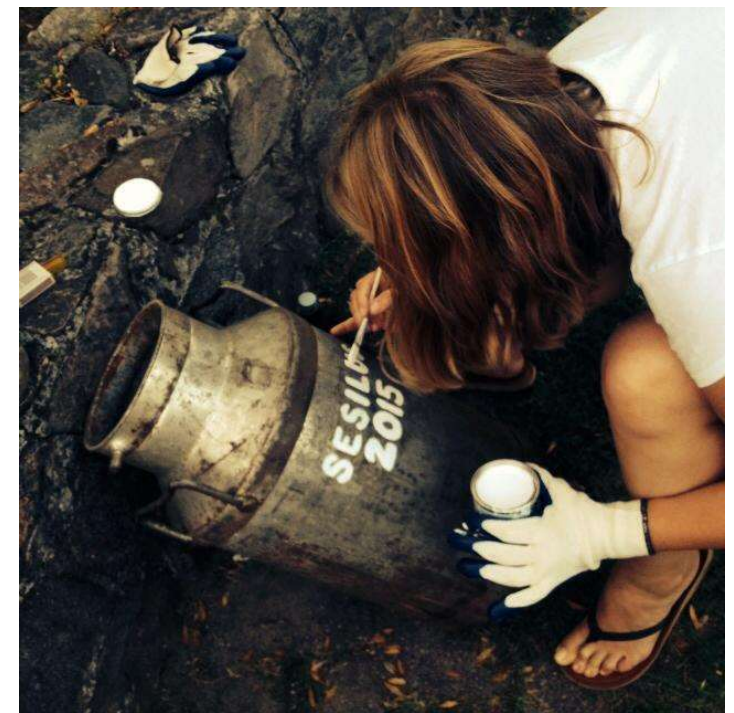


The second life of the mirabelle plum tree – environment-based performance and performative intervention in the city space, Warsaw, former Warsaw Ghetto area, 2018

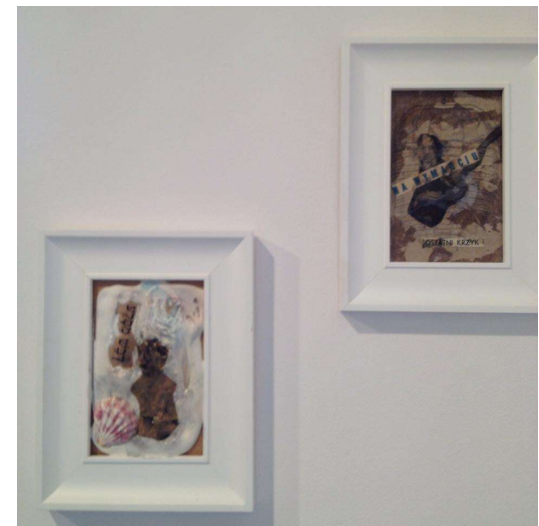
Four artists: Patrycja Dolowy, Monika Tutak, Beata Chomętowska i Cezary Harasimowicz would give a historic mirabelle plum tree from the Warsaw Ghetto a chance to grow anew after being cut down in December 2017. Seedlings from the tree have grown thanks to a Polish couple who 12 years ago brought three seeds from the tree to the United States. Polish-Jewish artist Patrycja Dolowy has carried the seed to be planted back in Warsaw. "This is symbolic action," Dolowy told the Polish-language Gazeta Wyborcza newspaper. "We have committed three generations to save the memory of this tree, which is a guard of the Jewish district past in Warsaw."



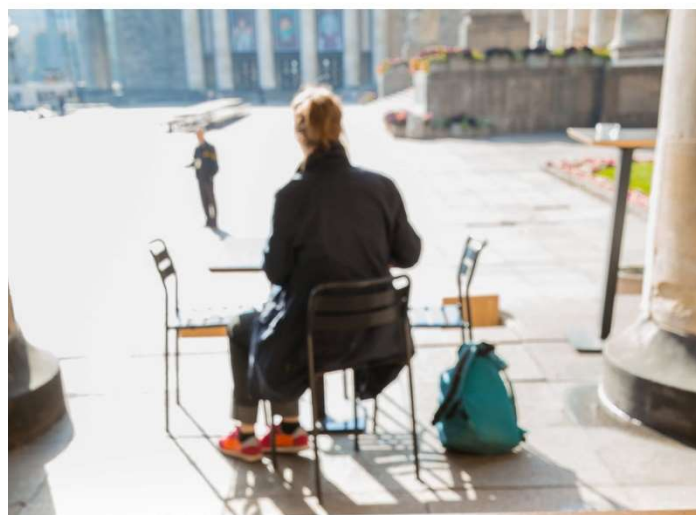




Time Capsule. Ciechocinek, performance, performative acting with people in the streets of Ciechocinek a famous resort in pre-war and communist times, today visited mainly by older people (collecting the postcards with stories from the city) and installation in the city space. Together with Justyna Biernacka, SELISIUS Festival 2016



Traces/Written in the Body, installation – interactive object/poem to touch, listen, smell, read and watch. Based on working with post-memory and memory of the body. Together with poet Julia Fiedorczuk in Apteka Sztuki Gallery in Warsaw, 2015



Future Dinner, performance

Food is very important to make a family and can help to make us feel that we are a part of a community. This is why artist wanted to invite everyone to eat together. Before dinner, visitors are invited to change into futuristic outfits (available in Future Wardrobe). Artist invited women from many different cultures, who live in Warsaw to cook some of their homemade specialties, Studio Gallery Warsaw, 2014





The Memory Cube, performative acting with people, storytelling and stories collecting in Józefów nad Wisłą during SESLISIUS Festival 2014



The Memory Cube, performance, installation made from the stories from the city, together with Justyna Biernacka, Józefów nad Wisłą, SELISIUS Festival 2014



Art-installation and performances within the public space (2012-2016), some made together with architect Justyna Biernacka were performed during the three editions of SESILUS Festival in Polish towns. Performances were based on work with local communities, oral history, listening to the stories, uncovering Jewish, female and other minorities' memory of the places.



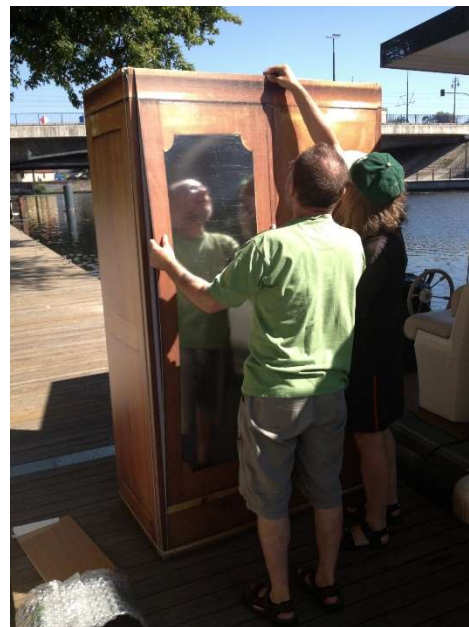


***Through the Looking Glasses,
performance, wokshop with people
and installation***

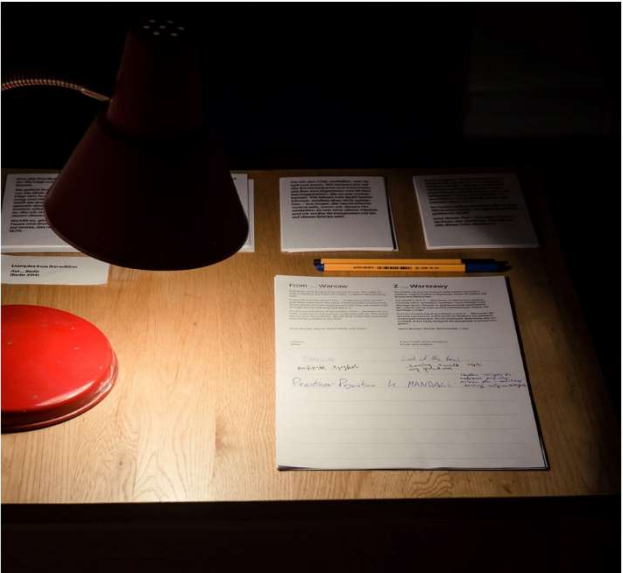
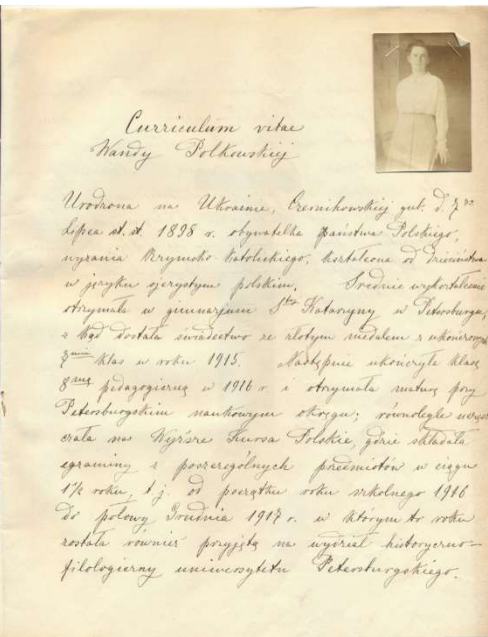
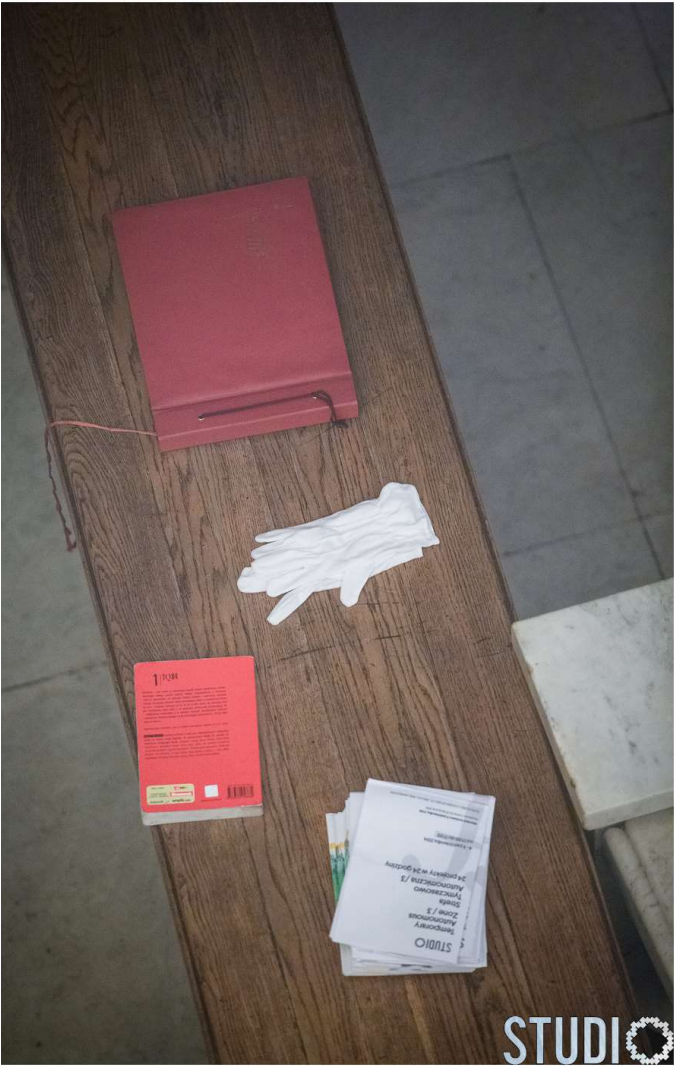
Buring little pieces of mirror into the ground during the day before the night of Perseides (falling stars), than during the night of Perseides by recovering the pieces of looking glass we are finding the stars in the ground.

Festival Perseidalia
Nowe Guty 2013





Memory Closet, performance, installation: closet with recorder to record memories - performative acting with people during SESLISIUS Festival Bydgoszcz, 2013



Female Descent, Installation.

The object “family album” carrying new narratives through memorabilia left as by accident in the wardrobe in the theatre. Studio Theatre and Studio Gallery, Warsaw, 2014



Alternative stories, 2012 - 2014
photographs made with old films as the documentation of stage performances

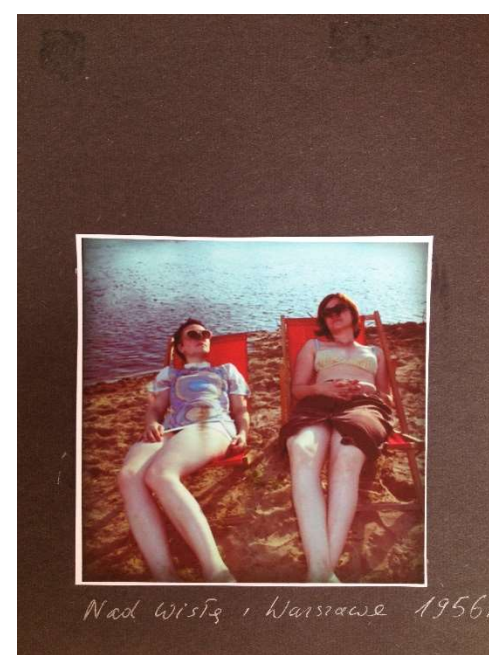
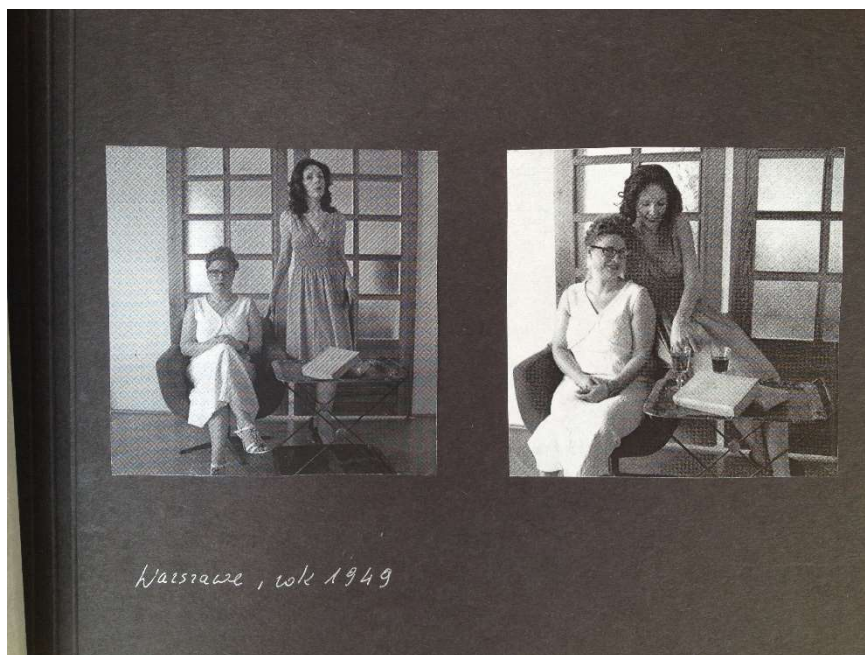
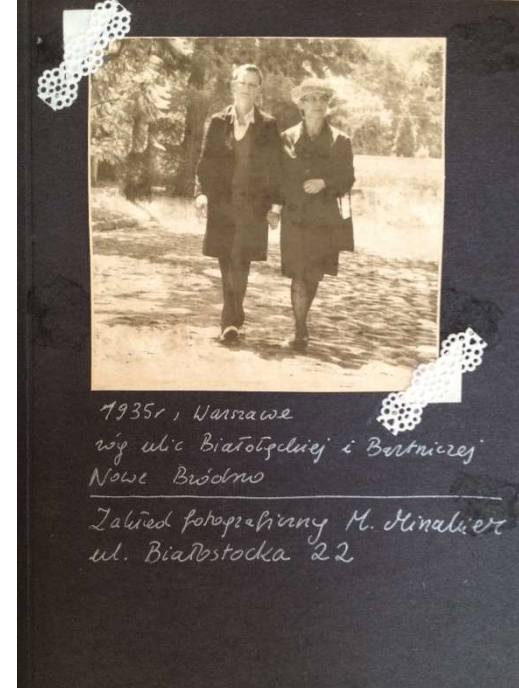
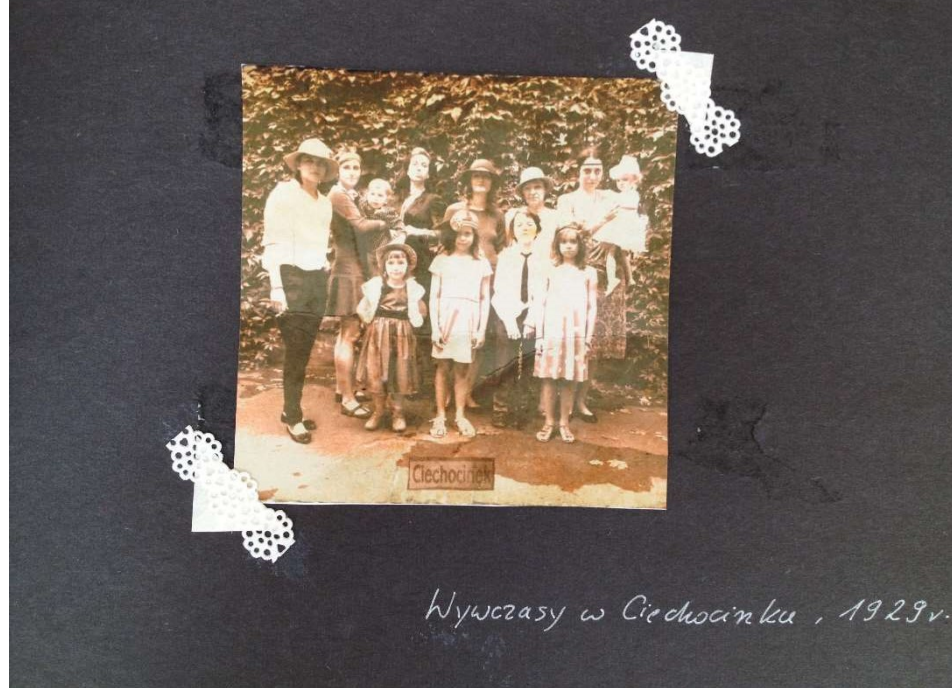
Yet when I look through old family photos, these women's histories aren't there. They are invisible. In "Alternative Histories" I ask about that which is hidden; about anti-history; about invisible bonds between women. I want to illuminate them; to bring the images out with light. And so I am creating new narratives through memorabilia and documents. I look for old, posed, family photographs, and together with models we remake them into images featuring women only. I photograph genuine couples and groups of girls who lead lives together (sisters, friends, lovers, wives, daughters, mothers). In a sense, we are replaying history anew. In one sense we are fabricating, but in another we are also recalling the memories of our great-grandmothers, grandmothers, aunts, mothers, as well as our own. Memories that have left little permanent mark.





Alternative photo-installation with objects, performance and exhibitions in Poland, Denmark and Italy. It is based on creating new narratives through memorabilia and documents, working with family stories – those narratives which are absent in the main family's narrative.

Alternative stories – individual exhibition, curator Magdalena Świątczak, FF Gallery, Łódź, Poland, 2014

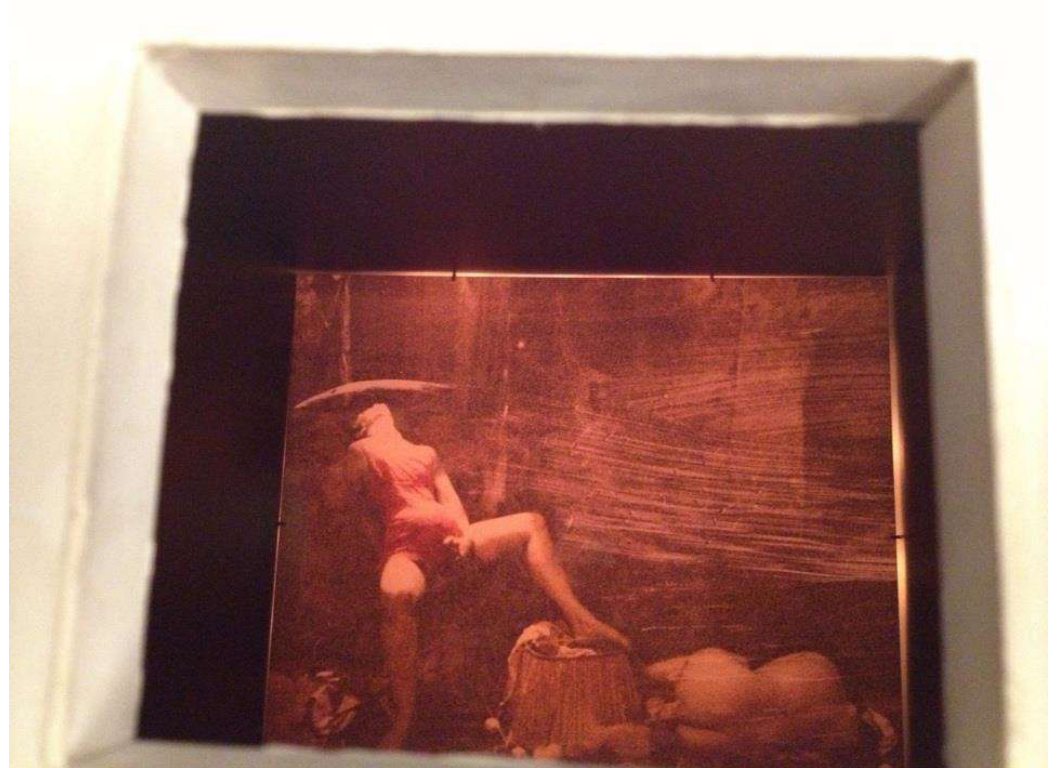


Alternative stories, photographs made with old films as the documentation of stage performances, installation: old album with photographs, 2012



Alternative stories/Booth with Herstories

installation, performance and individual exhibition, curator Anna Pelc, as a part of ArtAltana 2013 Blok Żab, ArtAltana, Warszawa, Poland



Views: Stranger within Me, photo-installation: photographs on glasses built-into funnels, 2011



Views: Stranger within Me, 2010

photo-installation: photographs on glasses
built-into funnels



stage performances, dramaturgy and literature



POLIN MUSIC FESTIVAL

28 lutego – 1 marca 2020

The Girls' Orchestra of Birkenau, 2020, concert libretto and dramturgy by Patrycja Dolowy
Auschwitz-Birkenau resounded with music every day. Marches, waltzes and contemporary entertainment melodies were listened to by prisoners who left the camp every morning and headed for hard labor, as well as those who, after selection on the ramp, went straight from the transport to the gas chambers. Special concerts for supervisors were held on Sundays. "For me, the story of the girls' orchestra is one of those stories that needs to be heard. I would like the music played by women in inhuman conditions to flow on the concert stage, freed from its terrible context, and with it the stories that demand a voice"

12 women (collective work of 12 artists with minority or migrant background), premiere in Komuna Warszawa, dir. Monika Kucia, October 2020

Performance based on sharing stories and food by 12 invited artists (among them Patrycja Dolowy),

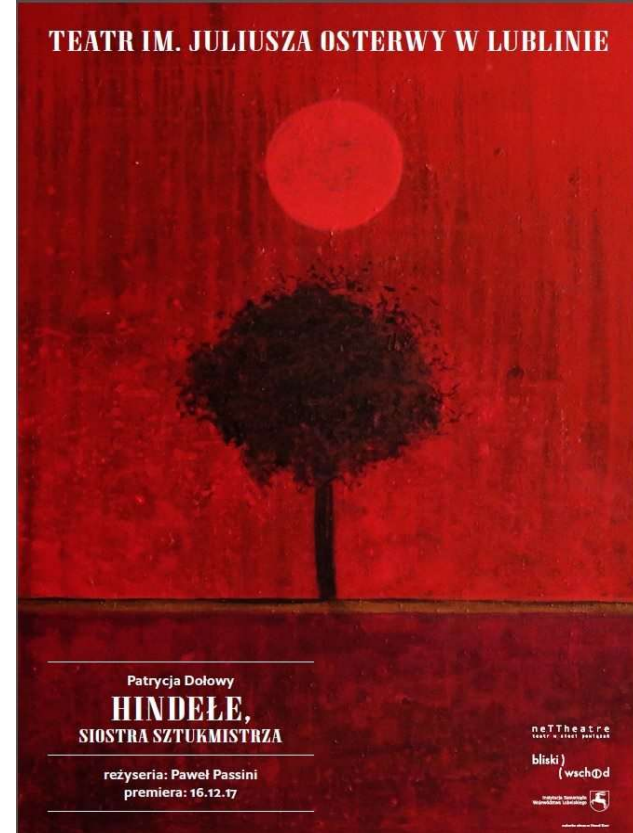
Conversations at the table, a safe space, unheard, whispered or melodic stories of women, which we allow to resound and give time to become familiar with. A group of very different women take part in this culinary and artistic event, weaving one story about what femininity, tenderness, motherhood, sisterhood are. Personal stories, remembered melodies, home recipes are discovered while cooking, combing the hair, dressing, sharing food, secrets, memories. The central point of the show is a table reminiscent of the one in Leonardo da Vinci's painting. A woman's table is used for many things: for eating, talking, working, but also for giving birth and dying. You can dare to enter the table to be heard, you can find shelter under the table. Next to the table is a stove that heats the house. "Meeting Heating", an installation by Gosia Nierodzińska, is a code-controlled city furnace. It resembles a coke oven covered with a porcelain lid - a quote from a home furnace. When at least two people touch it, the furnace heats up. If one of the people leaves, the temperature drops. Viewers - as guests of the party - are invited to a tasting.



Bartłomiej Trzeszkowski dla Centrum Myśli Jana Pawła II **NOWE EPIFANIE**

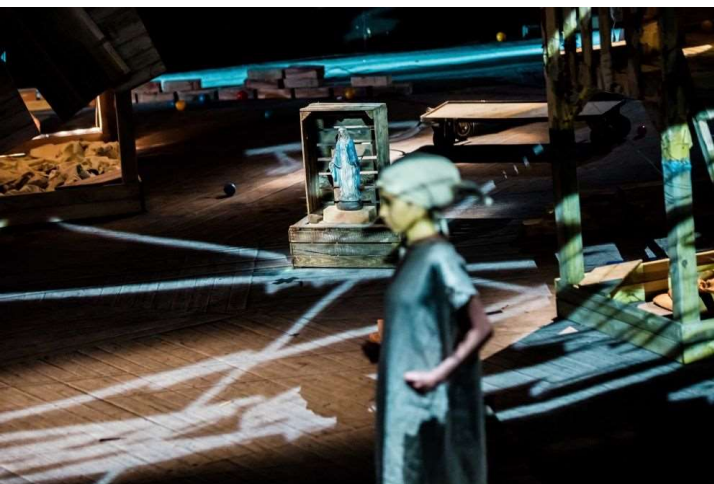


Bartłomiej Trzeszkowski dla Centrum Myśli Jana Pawła II **NOWE EPIFANIE**



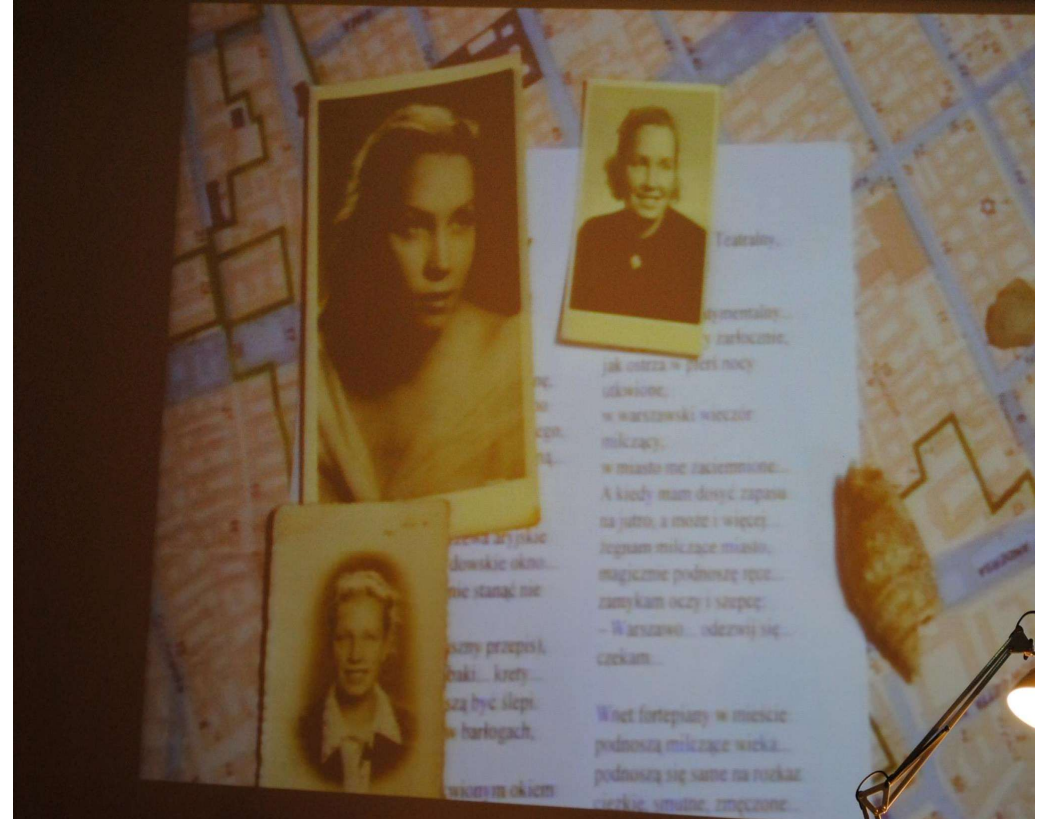
„Hindele, the Magician’s Sister”, dir. Paweł Passini, Screenplay and text: Patrycja Dolowy

This is an exploration of the story of Hinde Ester Kreitman, sister of Nobel Prize winner Isaac Bashevis Singer, who was the first writer in her family but has been almost completely forgotten. The poster uses a painting by her granddaughter, the painter Hazel Karr.



Mothers, The Ester Rachel Kamińska and Ida Kamińska State Jewish Theater in Warsaw,
dir. Paweł Passini, author Patrycja Dołowy, premiere: May 2016, as TV theatre 2018

The play/performance by Patrycja Dołowy and Paweł Passini brings closer a dramatic moment from the period of World War II, when a natural mother, a Jewish woman from the ghetto, decides to say goodbye to her tiny child, giving it to a second, Polish mother to raise. It is a painful and moving moment, when a woman has to kill her maternal instinct so that her child can continue to live. The most important thing in the play are real human stories and those who survived them - now adult Children of the Holocaust. They talk about themselves and their parents. Both those who raised them and those whose traces they are still looking for.



„Muranow_Poliphonies” and „Poliphonies_The Sounds of Zamenhof Street”, POLIN Museum, Warszawa, 2015, 2016

Direction, screenplay, text, live performance with stories and objects: Patrycja Dolowy, video: Maria Porzyc, music: Patryk Zakroczki



Forefathers' Eve: Brest Fortress, Brest Academic Theatre of Drama, dir. Paweł Passini, author Patrycja Dolowy premiere: September 2015

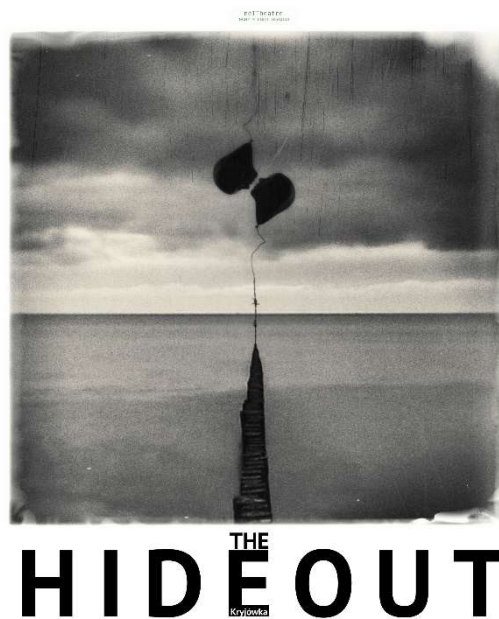
Forefathers' Eve is part of a shared Polish-Belarusian history, where identity is not something that is given, but something that we construct. Where the nation is a complex organism, whose individual parts create a network of tensions that decide who we are.



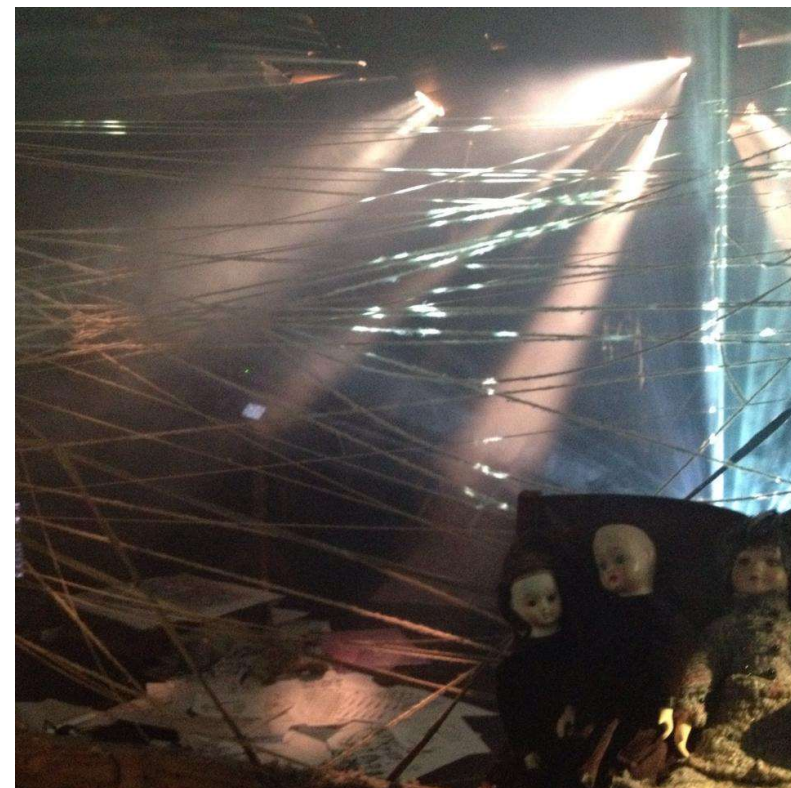


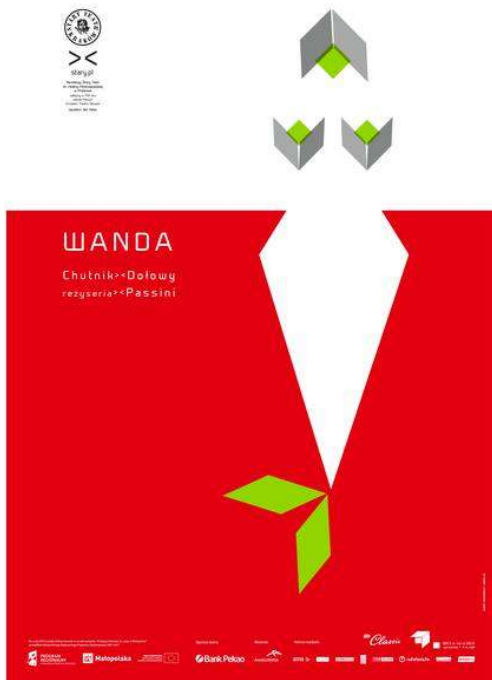
Hideout, neTTTheatre in Centre for Culture in Lublin, dir. Paweł Passini, author Patrycja Dolowy premiere: September 2014

Individual war testimonies, including those by Irena Solska and Apolonia Starzec, make up a story about Poland – its complex history, interwoven with many fates, and its multi-threaded, often difficult and not entirely present memory. It is a personal story, a spectacle that travels, a workshop of memory, a meeting. To reveal the hiding place, one must enter it, inside, and then we find ourselves close. And with us a tangle of yarn



Spektakl w reż. P. Passiniego
na podstawie scenariusza P. Dolowy
realizowany przez zespół neTTTheatre
w ramach międzynarodowego projektu pn.
"Songs of My Neighbours"





Wanda,
directed by Paweł Passini
(authors: Patrycja Dolowy and Sylwia Chutnik), premiere The Helena Modrzejewska National Stary Theater in Krakow, June 2013 r., published in anthology „Polska dramatyczna”, Wydawnictwo Księgarnia Akademicka, edited by prof. Wojciech Baluch, Kraków 2015



The artists work out the legend of Wanda, the queen who, not wanting a German prince, threw herself into the Vistula, and thus saved the country. This is a feminist perspective on the figure of self-sacrifice, multiplied to other, also anonymous, female figures in history and today.





Published books

In my books, I deal with stories that have been omitted - I present profiles of women, people from minorities, and also heroes whose memory has been inscribed in the prevailing narratives and paradigms, in order to reach them anew, I dig into archives, glue scraps, and break smooth surfaces in order to look at and tell about them from a non-majority perspective.

