

THEMATIC PAVILION

OTHER
GEOGRAPHIES
OTHER
STORIES

maltabiennale.art 2024

Lugins
Land
of Art

DRIVEN BY



OMENAART
FOUNDATION

Other Geographies, Other Stories

THEMATIC PAVILION

Based on the curatorial concept
of **Hanna Wróblewska**

Curated by **Natalia Bradbury**

13 March – 31 May 2024
Fort St Elmo
Mediterranean Street, Valletta

Featuring Artists

Lia Dostlieva
Barbara Falender
Iza Jagiełło
Ida Karkoszka
Aleksandra Karpowicz

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Omenaa Mensah

CEO OF OMENAART FOUNDATION

It is my great pleasure to introduce you to the thematic pavilion, organized by OmenaArt Foundation for the first ever maltabiennale. art 2024. Titled "Other Geographies, Other Stories", the exhibition is based on the curatorial concept of Hanna Wróblewska and curated by Natalia Bradbury. Within the unique space of Fort St Elmo, we invited female artists: Lia Dostlieva, Barbara Falender, Iza Jagiełło, Ida Karkoszka and Aleksandra Karpowicz. Originating from Poland and Ukraine, these artists reside and create in various European

locations, including Spain and the UK, and engage in international residencies. Their artistic exploration delves into themes of migration, transformation, and the repercussions of turbulent change. Despite diverse generational and artistic backgrounds, these artists find a convergence of experiences within a shared narrative.

I feel very proud of participating in maltabiennale.art 2024, where we will have an opportunity to present a unique art collection to a wider audience and open a new form of artistic dialogue. This platform goes beyond the conventional art exhibition; it is a dynamic dialogue where art is a catalyst for change. maltabiennale. art 2024 brings together artists from various corners of the globe, creating an immersive space where ideas converge, perspectives collide, and a collective narrative unfolds.

For me, art is not merely a powerful medium through which artists represent reality. It is also a way to raise considerable funds for our initiatives in Europe and Africa.

For me, this event also has a personal dimension, as I will be able to fulfill one of my artistic dreams. In our pavilion, visitors will see works by young and acclaimed artists that address universal themes such as identity and community. We believe that our actions during maltabiennale.art will have an impact not only on our audience but also on the entire artistic discourse, creating an inspiring experience for the international public.

Our participation in the maltabiennale.art coincides with the launch of an important artistic-business project in Malta that my team and I have been working on for many months. For the first time, we will invite our guests to LuginsLand of Art in Rabat, a new hub for exhibitions, discourse, and diverse artistic events. In collaboration with the OmenaArt Foundation, LuginsLand of Art is poised to launch its inaugural exhibition and educational programme, curated by Boris Kudlička, who is also supervising the exhibition project for "Other Geographies, Other Stories".

As you navigate through the vibrant tapestry of this exhibition, I invite you to not only witness but also actively participate in the dialogue it inspires. Art has the power to transcend boundaries, challenge perceptions, and unite us in our shared experience. May this exhibition be a catalyst for introspection, dialogue, and exploration of the other, unknown geographies and stories.

Can we forge a new world with a different order?

Is it possible today – in an era of dramatic climatic, social, and political changes – to create a new world with a different order? And surely the point of reference for us is to be the ancient Mediterranean civilizations – built by men on the same bloody principles and laws of struggle, exploitation, revenge, and tribalism that are at the root of successive conflicts today? History here is still "his-story", transforming itself, into a present increasingly hostile to those "outside" this order, in which even women's rights are still not human rights. The selected works of women artists show – here, in the reality of Malta, an island between two continents, other geographies, including social geographies, other mythologies, including those very private or outside the cultural world, and other histories, not only those won (and written by the winners) but also seen from a different "heristorical" perspective. Where drama or tragedy are no longer values in themselves in the theatre of life. In their actions, the artists carry other values: empathy, reflection, compassion, sometimes sensual pleasure, care, and solidarity. Not only in times of peace but also in times of war, of which they are aware. They show the potential for change. In Poland, Ukraine, Malta, Europe, and the world.

Hanna Wróblewska
PROJECT INITIATOR



Natalia Bradbury

CURATOR

Natalia Bradbury is a Polish curator and international art advisor with over a decade of experience in both the Polish and international art markets. Operating between Poland and the UK, she has collaborated with auctions, galleries, art agents, and renowned curators, showcasing her versatile expertise.

Currently, Natalia holds the position of Head of the OmenaArt Foundation. Her focus lies in the exploration of the growing importance and market value of the emerging generation of artists in Europe. She diligently examines the factors contributing to the recent development of this sector, demonstrating her commitment to understanding the evolving dynamics of the art world.

Natalia Bradbury has been chosen to curate the thematic pavilion at the maltabiennale.art focusing on female artists, a testament to her leadership and influence in the field. This role further solidifies her standing as a key figure shaping the discourse around contemporary art on both national and international levels.

Other Geographies, Other Stories

THEMATIC PAVILION

The artists invited to the exhibition "Other Geographies, Other Stories" hail from diverse backgrounds, spanning various generations and locations. What unites them is a shared connection to Polish history or episodes that reverberate, to varying degrees, in their artistic endeavors. Within the thematic pavilion at maltabiennale. art 2024, organized by the OmenaArt Foundation, Barbara Falender, Iza Jagiełło, Ida Karkoszka, Lia Dostlieva, and Aleksandra Karpowicz come together, employing the mediums of sculpture, photography, and installation, each embodying a unique understanding of activism.

The common thread that weaves through their work is the exploration of transformations, migrations, and the absence of a defined "home". These themes serve as catalysts for profound inquiries into identity, nationality, and corporeality, pushing the boundaries of what it means to be a woman and an artist.

Barbara Falender consciously crosses artistic boundaries, staging a revolt within the communist regime. Iza Jagiełło's work delves into the abstract boundaries imposed by patriarchy, while Lia Dostlieva explores historical trauma. Aleksandra Karpowicz uses the body as the sole place of possible residence, while Ida Karkoszka investigates the possibility of mammal bodies providing sustenance irrespective of their place of residence.

The exhibition's narrative perfectly matches the character of the island – a place that has been a combination of different geographies and histories for thousands of years.

Natalia Bradbury, Curator

ARTISTS

Lia Dostlieva

Barbara Falender

Iza Jagiełło

Ida Karkoszka

Aleksandra Karpowicz



FORT ST ELMO



Iza Jagiełło

(born 1973)

Born in Poland, she currently lives and works in Madrid, Spain. She studied at the Academy of Fine Arts in Warsaw. In her practice, she analyses and combines the individual's inner landscape with the outer landscape. Her works challenge the viewer's imagination with a confluence between the world of nature and the human condition, investigating the contacts and boundaries between psychological, anthropological and biological phenomena. In her installations and interventions in spaces, she uses photography and video, drawing and sculpture, living matter and found objects.

AFFECTIVE TERRITORIES

"Affective Territories" is an imaginative exercise composed of two parts, inviting to reflection on the concept of territory, its formation, and the ease with which it can be created and expanded. Two mechanisms are juxtaposed here: the external, arbitrary and

systemic against the individual and somatic. As noted by Roger Caillois in his 1979 statement for *Le Nouvel Observateur*, "Terror begins with abstraction".

The drawing of borders on paper maps is inherently abstract. Defending these borders in the real world often leads to dramas, turning what seems like an innocuous gesture into the beginning of conflict. "The Map is not the Territory" is a depiction of overlaid lines representing the changing borders of a specific territory/country throughout history, in this case, Poland. This graphic representation becomes a new abstract image, opening up space for contemplation on alternative ways of defining territories.

The starting point for the creation of "The Pulse of the Territory" is Gaston Bachelard's text "The Poetics of Space", in which he describes how a bird builds its nest/home/territory. The tool for this construction is solely the bird's body. While rotating around its own axis, the bird presses previously gathered materials using its chest, activated by breath. From this intimate impulse of breath, the interior form emerges, determining the external shape of the nest and resonating with space.

"Affective Territories" engages with themes explored by proxemics, a field at the intersection of anthropology and psychology, examining the interconnections between consciousness and biological functions with the environment. Human relationships and communication weave an affective fabric that shapes the spatial connections between individuals and their surroundings.

This influence is evident in the construction of homes, neighborhoods, parks, and cities, reflecting the intricate tapestry of our emotional connections to the spaces we inhabit.

Could such an affective prism be applied on a larger scale to modify the way we think about boundaries in geographical, cultural, and political spaces?



Barbara Falender

(born 1947)

Polish sculptor, photographer, performer. She studied at the Warsaw Academy of Fine Arts in Jerzy Jarnuszkiewicz's studio. Falender often distanced herself from feminism typically understood as a set of political practices. Still, her works are a significant voice in the artistic statements of the 20th century, drawing on women's experiences and perspectives. Her perception of eroticism and love has never been judgmental or exclusive.

Through her art, she shows a fascination with human corporeality and the eruption of desire and sexual fulfillment, while being constantly surprised by the surrounding reality and the processes of disappearance.

HE AND SHE

"I guess I was terribly angry at everything at that time. First of all, I was embarrassed by femininity, from the external point of view, and I was embarrassed by the power of men, the fact that a man is more important". – said Barbara Falender in an interview in 2012.

In 1973 the artist sculpted two torsos into which she incorporated human genitalia. HE is a meticulously shaped male torso with a clenched fist, his left hand raised in a commanding gesture, and his head reduced to the glans of a penis. SHE – it's a vagina – a woman's back with labia instead of breasts and hands. Both sculptures had a shocking, even pornographic character, but thanks to their aestheticized form, they can be interpreted in the context of disagreement with the existing social system, admiration for eroticism, and the beauty of the male and female body. Both works were considered to be a statement outside of the socialist decorum and a controversial act of artistic revolt.



Artistic Residence

WITHOUT HESITATION, IDA KARKOSZKA ACCEPTED AN OFFER FROM OMENAA MENSAH TO TAKE PART IN THE ARTISTIC RESIDENCY IN MALTA AND CREATE AN OBJECT INSPIRED BY THE ISLAND AND ITS HISTORY.

The artist flew to Malta with an idea for a sculpture and the decision that she wanted to work with Maltese globigerina. She visited some quarries to personally choose the right piece, but as she explored the island, she decided to work with the more difficult coralline limestone, which can only be mined on Gozo.

When choosing the material, she paid attention to the stone's natural qualities, such as colour and texture. Coralline limestone often has characteristic inclusions, which can add uniqueness and authenticity to a sculpture. Properly cut and prepared according to her guidelines, the over 6-ton block of stone arrived at the studio in mid-December; the artist began working on the sculpture just before Christmas. From then on, she entered the process of creating the sculpture using chisels, hammers and grinders to shape the stone and create the desired forms and details.

When it comes to the inspiration, Malta seemed to be an ideal place because of its rich cultural heritage and natural beauty. While exploring the outcrop, Karkoszka became enthralled with nature and how water and wind influence the shapes of stone. The curves she found at Bata tal-Melh corresponded to those present in her sculpture, which confirmed her belief in the accuracy of the project. She was also impressed by the ruins of the megalithic temples of Ħaġar Qim and Ggantija.



According to the archaeologist and scholars of the subject, the temples were intended to worship fertility. Clay figurines found in temples, depicting voluminous female figures, often with exposed hips, breasts, and abdomen, may have been a symbol of fertility, mother earth, or a goddess, indicating the important role they played in the culture of the time. This suits Karkoszka's concept perfectly.

The artist wants to create a work that is, primal in its simplicity, referring to archetypal forms and symbols that have a universal meaning and strongly affect the viewer's subconscious.



Ida Karkoszka

(born 1985)

Polish artist who draws on the tradition of European representational art. Ida Karkoszka's sculptures evoke the silhouettes of animals used by the artist to combat mass phenomena at the intersection of power and systemic violence that primarily affect innocent victims. The artist is seen as an animal advocate and ally, as most of her works were included in the fight against bestiality justified by cultural norms. Ida Karkoszka's works have been exhibited at prominent venues such as Museum of Modern Art in Warsaw and the Centre of Polish Sculpture in Orońsko.

MAMMA

Mamma means 'breast' in Latin and 'mother' in many languages. Mammalia is the scientific name for mammals, animals that secrete milk while caring for their young. Mammals provide their babies with warm, nutritious food in hostile conditions, such as changes in territory. In the sculpture Mamma, Ida Karkoszka combines parallel threads of her work: autobiographical representations of female intimacy and characteristic representations of animals incorporated into actions resulting from the opposition to heartless violence and striving to change the rules governing the world. Mamma plays with sculptural commemorations, evoking the memory of human and animal foremothers to whom life owes its survival. The sculpture's corporeality is mammalian, it does not belong to a human woman or to another representative of a sister species.



Notes:

A series of horizontal dotted lines for taking notes.



Aleksandra Karpowicz

An award-winning artist primarily working in video, photography, and performance. Born in communist Poland, she is currently living and working in London. Her practice is based on critical research and personal life experiences.

In her art, she explores themes of relationship to body, psychology, sexuality, and identity and how those aspects of human nature are expressed and oppressed in our society and politics. She sees her art as an empowering platform of expression for herself and the communities she works with.

BODY AS HOME

"Body As Home" was launched during the 58th Venice Biennale in 2019. The film explores how notions of physical selfhood and our sense of home overlap. Filmed in 4 different cities Cape Town, London, New York and Warsaw, "Body as Home" looks to address the relationship between human physicality, sexuality, personal identity, and the concept of home.

The personal stories of protagonists surrounding this theme are told both audibly, through snippets of recorded speech, and visually through a portrayal of the human form. The cast is filmed both at home and outdoors in each city.

The way how we feel in our skin determines how we interact with the surrounding environment. The film invites the viewers to find acceptance and the feeling of being at home in their own bodies.



Lia Dostlieva

(born 1984)

Ukrainian artist, cultural anthropologist and essayist with a degree in cultural anthropology. Her art and research practice engage with the issues of collective trauma, decolonial stories seen through multispecies entanglements, and visibility of vulnerable groups. Lia has participated in the National Pavilion of Ukraine at the 60th La Biennale di Venezia. She exhibited her works at the Kunstinstituut Melly (Rotterdam, the Netherlands), Kolumba Museum (Cologne, Germany), Ludwig Museum (Budapest, Hungary). The artist engaged in many curatorial projects, including 10th Triennale of Young Polish Art at the Centre of Polish Sculpture in Orońsko, Poland.

BOOK OF LONG OBJECTS

This collection of images and fairytale-like short stories, where each narrative is tied to a specific "long objects", traces three generations of one Ukrainian family through wars and episodes of forced displacement from Soviet rule to Nazi occupation, through the independent Ukraine, to the current Russo-Ukrainian war. Focusing predominantly on small, intimate details and written from the female perspective, the book follows women in the family as they navigate the challenges of everyday life during a time of historical turmoil. Seemingly random and peculiar objects, each one of which is long, are explained one by one, weaving together a story of female resistance to grand narratives and great colonial powers.



OmenaArt Foundation was established by Omenaa Mensah to lead projects in the realms of art, architecture, and design. It is engaged in philanthropic activity, such as coordination of the Grand Charity Auction, one of the most prestigious events in Europe that promotes the best Polish and international artists. The Foundation is also working on building an art collection, supporting young artists and cultural institutions. OmenaArt Foundation is involved in the revitalization of historic buildings in Poland, Italy, and Malta.



Visit exhibition Space & Time and educational programme at LuginsLand of Art

LuginsLand of Art is an international art centre that supports all activities of the OmenaArt Foundation.

Be a part of the journey through Space and Time. Visit LuginsLand of Art with the educational programme and the temporary exhibition showcasing the works of Maltese and Polish artists, serving as a collateral event during the inaugural edition of maltabiennale.art 2024.



Joanna Popiół

CEO OF LUGINSLAND OF ART

SITE SPECIFIC
COLLECTIVE EXHIBITION

Curated by: Boris Kudlička

SPACE & TIME

15.03 - 31.05

ARTISTS:

Mario Abela, Victor Aguis, Matthew Attard, Norbert Attard, John Paul Azzopardi, Austin Camilleri, Monika Falkus, Antoine Farrugia, Maurycy Gomulcki, Nicolas Gropierre, Michał Jackowski, Ida Karkoszka, Lia Kimura, Marcin Maciejowski, Karol Palczak, Janek Simon, Nikola Vudrag, Xawery Wolski, Jakub Julian Ziółkowski



Luginsland of Art:

61, Gorg Borg Olivier Street, Rabat, Malta

23rd March

Art and Architecture

18th May

Art and Technology

6th April

Art and Archaeology

31st May

Art and Legacy

4th May

Art and Conservation
Giuseppe Cali paintings



Museum of King Jan III's Palace at Wilanów

Stanisława Kostki Potockiego 10/16, Warsaw, Poland

31st May

Art and Love King Jan III's Palace in Poland
and Michelangelo Palloni

ONLINE REGISTRATION REQUIRED

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AD



Visit the exhibition at
LuginsLand of Art
in Rabat





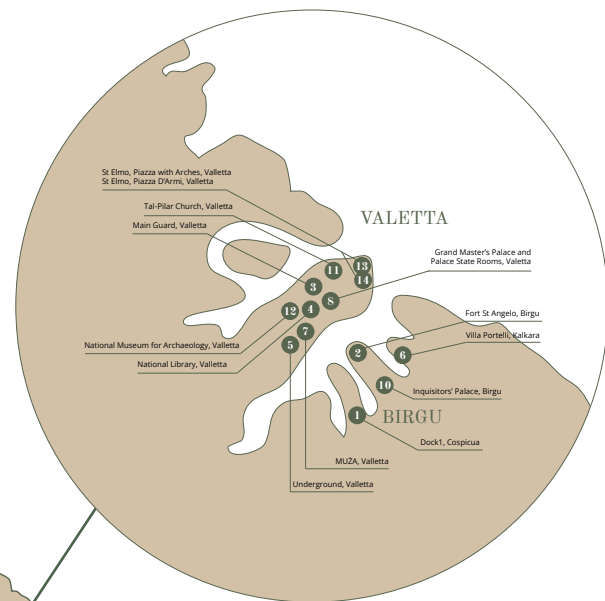
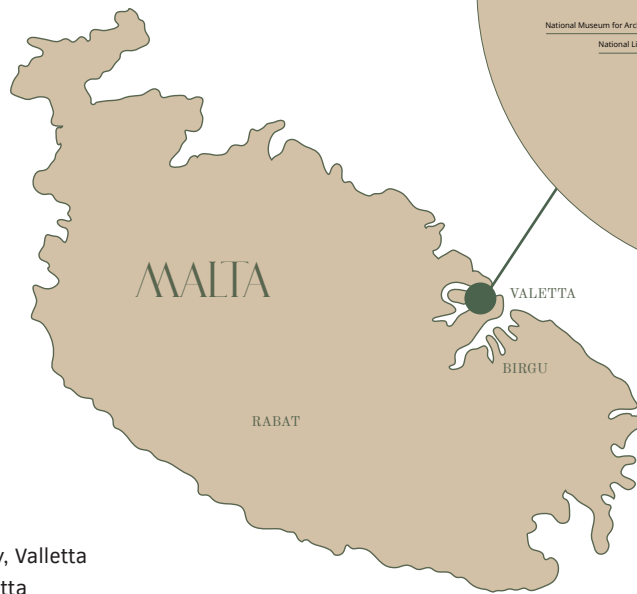
Ġgantija Archaeological Park

GOZO

9

Other locations of maltabiennale.art 2024:

1. Dock1, Cospicua
2. Fort St Angelo, Birgu
3. Main Guard, Valletta
4. National Library, Valletta
5. Underground, Valletta
6. Villa Portelli, Kalkara
7. MUŻA, Valetta
8. Grand Master's Palace, Valetta
9. Ġgantija Archaeological Park
10. Inquisitors' Palace, Birgu
11. Tal-Pilar Church, Valletta
12. National Museum for Archaeology, Valletta
13. St Elmo, Piazza with Arches, Valletta
14. St Elmo, Piazza D'Armi, Valletta



VALETTA

Grand Master's Palace, and Palace State Rooms, Valletta

Fort St Angelo, Birgu

Villa Portelli, Kalkara

Inquisitors' Palace, Birgu

BIRGU

Dock1, Cospicua

MUŻA, Valletta

Underground, Valletta

St Elmo, Piazza with Arches, Valletta

St Elmo, Piazza D'Armi, Valletta

Tal-Pilar Church, Valletta

Main Guard, Valletta

National Museum for Archaeology, Valletta

National Library, Valletta

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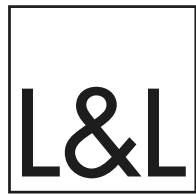
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Media partner:

The logo for the media partner 'AD' consists of the letters 'A' and 'D' in a large, bold, serif font. The 'A' is slightly larger than the 'D'.

Technical partner:



L u c e & L i g h t

The logo for 'Luginsland of Art' features the text 'Luginsland of Art' in a serif font, with 'Luginsland' on the top line and 'of Art' on the bottom line. The text is enclosed in a thin rectangular border.

D R I V E N B Y
 OMENAART
FOUNDATION



www.omenaartfoundation.com



www.instagram.com/omenaartfoundation/