good vibes
exhibition: ikkibawiKrrr, Katarzyna Wyszkowska
public program: Anna Zglenicka and Magdalena Kowala (Hertz Haus), Marta Romankiv, Anka Wandzel
curator: Kasia Sobczak
28.06 - 09.08.2025

good vibes is an interdisciplinary environment and a six-week period of reflection on the notion of work in social, geographical, economic and personal contexts, where each of the elements and directions of reflection is addressed in a different form. The project consists of an exhibition of paintings by Katarzyna Wyszkowska and a video by the ikkibawiKrrr research team, as well as a series of activities in a public program.

Wyszkowska's paintings are characterised by reflections and references to wage labour and its conditions. The artist draws on analyses of the flow of information, research by economists, the impact of new technologies on work, but also weaves scenarios for the future and positive changes in the labour sector. Two of her paintings are on display as part of the exhibition - *Noise trading* (2024), which directly addresses economic and market themes by referring to so-called “noise trading”, a situation in which excess data and fake news are the basis for decisions made in financial markets (according to Fischer Black's 1986 theory), and *Good vibes* (2023), which inspired the title of the entire project. In this painting, Wyszkowska depicts the performativity of positive attitudes of workers in an ever-widening spectrum of professional sectors, where new standards of work, particularly the emotional aspect of work, are being introduced over time. Wyszkowska's painting technique is a unique type of oil painting, drawing on figurative representations, comic book aesthetics and the palimpsest.

The video *Seaweed Stories* (2022) is a melodic and poetic story about the relationship with tradition, community and geography, combining work and passion. A choir of *haenyeo*, female divers from the South Korean island of Jeju, sing the traditional Korean folk song Arirang. The text of this song embodies universal life themes. Its simple melody and structure allow for improvised arrangements, singing together and adapting to different musical genres and regions. The *haenyeo* fish without an oxygen cylinder for octopus, sea urchins and other seafood in the waters of the Yellow Sea. The nature of their work and the traditions associated with it have earned the profession a place on UNESCO's list of Intangible Cultural Heritage. The members of the ikkibawiKrrr research team refer in their research and artworks to the relationship between the surrounding environment and the wide diversity of human and plant ways of living.

An equally important part of the project is the public program, in which invited guests reflect on the concept of work in aspects close to their fields of artistic activities.

Anna Zglenicka and Magdalena Kowala from the Gdansk dance collective Hertz Haus will perform twice the performance“ thank you, I'm not dancing” in the space of the villa and park on Goyki. The artists have based their performative action on personal experiences of daily work with the body as dancers and choreographers. ‘Thank you, I'm not dancing ’moves from the absurdity of operating in an independent artistic and project based environment, to the discipline of the body and to the finer details of working with choreographic material. The elements that connects and supports Zglenicka and Kowala is sisterhood and a sense of mission.

Visual artist Marta Romankiv will complement the project with a workshop meeting on the beach entitled “There is a beach under the cobblestones”, which aims to create a shared space for conversation and reflection on contemporary forms of work. Pillars for the conversation will be its characteristics such as seasonality, instability and leisure understood as a possible form of resistance to precarity and exploitation.

Essayist and anthropologist Anka Wandzel will invite the community gathered around the Goyki 3 community garden to participate in a gardening and tarot workshop. Participants will reflect

together on how one's relationship with nature and non-human beings can be rethought through visual representations.

good vibes is an opportunity to reflect on one's personal relationship to work, one's co-workers and how what one does has an impact on the immediate social and natural environment. Work is often romanticised, undervalued, marginalised, prioritised over interpersonal relationships. It is an argument for the lack of rest, the overproduction of objects and the reduction of leisure time. It is something that unites, divides and allows us to function in society.

Public program:

28.06, 12.00 pm - artist talk by Katarzyna Wyszkowska

14.07, at 4.00 p.m. - gardening and tarot workshops with Anka Wandzel during the Goyki 3 community garden

19.07 - 12.00 - dance performance by Anna Zglenicka and Magdalena Kowali ‘thank you, I'm not dancing’

26.07 (3 - 6 pm) and 27.07 (10 am - 1pm) - workshop ‘There is a beach under the cobblestones ’ with Marta Romankiv, during the Trzymaj Festival

07.08. 6.00 p.m. - second performance of the dance action by Anna Zglenicka and Magdalena Kowali ‘thank you, I'm not dancing’

The project is part of Goyki 3 Art Inkubator's annual visual program in 2025 focused on the notion of work. The program of events will be complemented by a series of texts related to the theme in the online magazine Dwutygodnik, published until December this year.

ikkibawiKrrr

is a visual research band consisting of members Gyeol Ko, Jungwon Kim, and Jieun Cho. Their name combines the Korean words for “moss” (ikki) and “rock” (bawi) with the onomatopoeic word krrr. Their artistic approach reflects aspects of moss as something that expands its world with its surrounding environment along the narrow boundary between land and air. As the members meet with farmers, divers, scholars, and many others, ikkibawiKrrr learns about plants, natural phenomena, human beings, and ecology through their ways of life. The band has also explored phenomena relating to tropical life and seaweeds, which grow independently while also expanding their boundaries to become part of the environment.

Since 2021, ikkibawiKrrr's works have been shown at the Art Sonje Center in Seoul; the 13th and 14th Gwangju Biennale in South Korea; the Hammer Museum in Los Angeles; the 40th EVA International Biennial in Limerick, Ireland; the 12th Seoul Mediacity Biennale; and as part of Lumbung, Kassel Documenta 15 in Germany, among others.

Katarzyna Wyszkowska
visual artist. Graduate of the Faculty of Painting (2021) and the Faculty of Conservation and Restoration of Works of Art (2019) of the Jan Matejko Academy of Fine Arts in Krakow, currently a PhD student at the same university. She also studied philosophy at Jagiellonian University in

Cracow. At the center of her interests research and artistic interests is the contemporary specificity of wage labor. Her doctoral project concerns the study of the potential of spatial visual arts to generate alternative ways to think about the relationship between man and work, and recently her main research interest is in post-capitalist imaginaries.

Anna Zglenicka
dancer, choreographer, visual artist. A graduate of theater studies, she studied dance in physical culture and Intermedia. In her creative practice she combines visual and performing arts. Co-founder of the Hertz Haus company; as a dancer and choreographer she co-created performances: “Unbody”, ‘Hopeless Portraits - a networked performance’, ‘Frauen in Flammen’, ‘To bitch or not to bitch’. Author of visual identification of performances. In 2021, as part of the Residency of the Gdansk Dance Festival, she created a duet with M. Kowala titled “Mirroring.” In 2022, as part of the Cultural Scholarship of the City of Gdansk, she made a film entitled “Solitude”. In 2024, together with Agnieszka Mencel, she created a duet “Burn your inner child” (Spring residency 2024 Dance Base in Edinburgh). In 2025, the premiere of the solo performance “The intimate end of the world” took place.

Magdalena Kowala
dancer, choreographer, movement educator, translator of Spanish and Catalan. Since 2019, she has been creating the Hertz Haus collective, with which she co-created performances as a dancer and choreographer: “Her(t)z”, ‘Solo for 4 Helmets and Lost Time ’directed by Anna Piotrowska, ‘102 and a Half’, ‘Unbody ’(1st prize in The Best Off competition), ‘Hopeless Portraits - a networked performance’, ‘Mirroring’, ‘Frauen in Flammen’, ”Hotel H. ****” directed by Dominika Knapik, ‘To bitch or not to bitch ’awarded in the ShakespeareOFF Competition, and ‘Hate Haus ’in chor. Ramona Nagabczynska. In 2020, she realized a solo performance entitled “six” within the framework of a cultural scholarship from the City of Gdansk. In addition to her ensemble activities, the artist is interested in therapy in dance, and has completed a course as part of the Dance with Parkinson's Project I Dance for PD® Course in Poland, as well as the Dance for PD® Training Workshop in Barcelona during the International Parkinson's Disease Congress. She received a scholarship from the Minister of Culture and National Heritage in 2024, as part of which she organized a year-long dance workshop for people with Parkinson's disease.

Marta Romankiv
born in Lviv, Ukraine. Interdisciplinary artist, creator of installations, video works and social situations. She completed her bachelor's degree at the Faculty of Art at the Pedagogical University in Cracow, and her master's degree at the Academy of Art in Szczecin. She is currently finalizing her doctoral thesis at the Academy of Fine Arts in Gdansk. She is a recipient of the Maria Anto & Elsa von Freytag-Loringhoven International Art Prize (2023) and the Allegro Prize (2020); a recipient of the Gaude Polonia residency program of the Minister of Culture and National Heritage of Poland (2021) and a scholarship program in Krakow (2022). Her works have been shown at the Zachęta National Art Gallery, the Museum of Modern Art in Warsaw, the National Museum in Nuremberg and the National Museum in Chisinau, among others.

She focuses her work mainly on the subject of civil and labor rights, social exclusion in the context of migration, as well as related identity issues. Her projects are most often participatory in nature and are at the intersection of activism, social science and art. The artist lives and works in Poland.

Anka Wandzel
Essayist, anthropologist, mother of two children, member of the cooperative farm MOST. Author of texts on the intertwining of environment, culture and care work in ‘Dwutygodnik’, ‘Miesięcznik Znak’, “Przekrój” and ‘Ładny Bebe’. In 2024, she received a literary scholarship from the City of Warsaw and participated in the artistic residency “Common Field” at the Centre for Contemporary Art U-jazdowski Castle. Since 2023, she has been running a series of stories “Plants from around the corner” on “Oko.press” about urban trees and weeds. Previously, she studied and taught at the

Institute of Polish Culture at the University of Warsaw and was a recipient of the GESSEL Foundation's awards for the Zachęta National Gallery of Art. Born in 1990 in Poznań, she has lived in Warsaw for twenty-five years, where she reads, cooks and walks around the city with her children, looking for hope in the bushes in times of climate change.