You are in the Museum of Modern Art in Warsaw at the exhibition entitled "The Penumbral Age. Art in the Time of Planetary Change". The exhibition consists of artistic works created over the last fifty years, which reflect changes taking place all over the globe.

Global warming is a topic that affects everyone, including those involved in the arts. We turn to artistic works for answers to the question of what we can do for the future. Can irreversible phenomena be controlled? How to show solidarity and empathy for one another? How to face a crisis together?

The map was created to make it easier for you to move around the exhibition space. It will help you interpret the meanings of the artistic works. The map doesn’t describe all the works. Instead, it offers possible questions that can encourage individual reception of the works of art.

The works aren’t arranged according to the date of their creation. In the marked areas, you will find works that cover a similar topic. We provide the length of the videos so that it will be easier for you to plan the viewing and visiting time.

Let’s see the exhibition!
THE EXHIBITION PLAN*, THE LAYOUT OF THEMATIC SECTIONS AND SPATIAL OBJECTS

INTRODUCTION / FOYER

FORCES OF NATURE vs. HUMAN FORCES

INSTRUCTIONS / INSPIRATIONS

OBSERVATIONS / VISUALIZATIONS

COMMUNITY AND COUNTER-CULTURAL ACTIVITIES

FORCES OF NATURE vs. HUMAN FORCES

LEGEND:

- video works
- spatial works (black outline)
- 2D works
- questions

** the plan is tentative – the works are marked symbolically, their actual sizes and distances may slightly differ
INTRODUCTION – AWAKEN YOUR SENSES

Part of the works can be found outside the exhibition hall. Two of them are outside the Museum on the Vistula; others can be found in the foyer. Usually, this is where you start exploring. This time, instead of looking around - listen. Close your eyes and discover the sounds that introduce you to the exhibition. This is the first cue to open all your senses to experiencing the world. It’s also an exercise in mindfulness: let it guide you while you’re exploring the exhibition.

On the platforms outside the museum building, you will find *Tarawa Night Song* by Anja Kanngieser, an artist working with sound who recorded a song performed by the inhabitants of the islands of the Republic of Kiribati, already suffering from flooding caused by the rising ocean levels.

*Columbarium, Czekalska + Golec*

In both of these works, the artists adopt a cosmic perspective that, until recently, wasn’t available to humans (the first photos from space were taken in the 1940s). Today, thanks to new technologies, we can see different images of the Earth.

- How do you view the Earth? What do you see every day?
- When you look at the Earth from a cosmic distance, how does such change of perspective alter the way you think about it?

*Exclamation Mark, Rudolf Sikora*

Isamu Noguchi’s photo presents a mock-up of *Memorial to Men*, a land art project that was supposed to be seen from Mars when people would no longer exist on Earth.

*Vigil II, Akademia Ruchu*

Akira Tsuboi, paintings depicting the consequences of the 2011 Fukushima nuclear power plant disaster.

- Do people try to predict the consequences of their inventions?
- What alerts us to threats?
- Who typically suffers from the failures of human inventions?
- How can you express your anger and defiance?

*La noble pastorale, Suzanne Husky*

In the forest near the museum is *Sculpture for Insects*, the name of which indicates its purpose. The artist intended for it to be populated with and used by various insects. Careful! There may be hornets!

*Envoirments, Irv Teibel*

Among the greenery at the back of the museum is Krzysztof Maniak’s *Sculpture for Insects*, the name of which indicates its purpose. The artist intended for it to be populated with and used by various insects. Careful! There may be hornets!

- How often do you notice insects?
- How are pollinators of use to people? Any examples?
- To what extent do people depend on nature?
- Do people you know consider themselves integrated with nature or on the fringes of it?
- What can influence people’s attitude towards nature?
INTRODUCTION / FOYER
In the long, narrow corridor, you will find two works. How do you feel when the decision as to where to go is out of your hands, or when you don’t know what is around?

10 trashy ideas about the environment, Guerilla Girls. Read these sentences from 1994. Are they still valid?

10 Trashy ideas about the environment, Guerilla Girls. Read these sentences from 1994. Are they still valid?

COMMUNITY AND COUNTER-CULTURAL ACTIVITIES
This exhibition space offers documentation of the 1960s activities and references to them. Half a century ago, the interest in the environment spiked. People began to notice that their actions had a devastating effect on nature. It was also when artists turned to conceptual and process-based art. All over the world, they devoted themselves to community practices that bring us closer to nature. Take a look at them.

Wolf Corridor & Stamp Forest, Kasper Bosmans. “Art is a decoration that makes you smarter,” says the artist. His fresco displays motifs related to the influence of urban sprawl and road construction on animal migration.

What are the advantages of living in a community?
- Is the city space conducive to community activities? Why?
- What connects people in your surrounding?
- What can influence the success of community activities?

What motivates you to act?
- After watching the movie, think about what your tree is.
- What are the consequences of extreme individualism, independence, and social isolation?

Penumbral cinema: Film screenings take place in the central part of the exhibition, in the auditorium:
- every Tuesday at 6:00 pm: Maria Waśko, To Plant a Tree Together, 1995, 58’00”
- every Wednesday at 18:30: Alice Creischer, In the Stomach of Predators, 2012/13, 22’23”
- every Thursday at 6:30 pm: Karrabing Film Collective, The Mermaids, or Aiden in Wonderland, 2018, 26’29”

• What are the advantages of living in a community?
• Is the city space conducive to community activities? Why?
• What connects people in your surrounding?
• What can influence the success of community activities?

• How can you sense nature and make contact with it?
• Try to imagine what the place where you live looked like 100, 1 000, and 10 000 years ago.

• What motivates you to act?
  - After watching the movie, think about what your tree is.
  - What are the consequences of extreme individualism, independence, and social isolation?

Anna & Lawrence Halprin
Sitting Still I, Bonnie Ora Sherk

OHO

Futurefarmers

Envoirments, Irv Teibel

Wolf Corridor & Stamp Forest, Kasper Bosmans.
“Art is a decoration that makes you smarter,” says the artist. His fresco displays motifs related to the influence of urban sprawl and road construction on animal migration.
This part of the exhibition centers around artistic observations and visualizations that have often been the result of longer processes. Imagine a non-human timescale and keep it in mind while viewing the work.

**OBSERVATIONS / VISUALIZATIONS**

- **A Rock that Learned the Poetry of Jung Jiyong, Beom Kim.** A movie about an attempt to educate a stone. This twelve-hour-long video intentionally lacks Polish subtitles.
- **Hitch, Anna Siekierska**
- **World Series, Boyle Family**
- **Wheatfield – A Confrontation: Battery Park, Agnes Denes**
- **Bingham Canyon Mine to Kennecott Smelter, Utah, Center for Land Use Interpretation**
- **Earth Project, Robert Morris**
- **Annexing the Landscape, Maria Pinińska-Bereś**
- **Heads, Hamish Fulton**
- **Paintings from the Technical Civilization Zone series, Stefan Krygier**
- **Composites / Severance, Magdalena Więcek**
- **Inert Gas Series, Robert Barry**
- **Real Remnants of Fictive Wars V, Cyprien Gaillard**
- **Composition / Severance, Magdalena Więcek**
- **Sandmine, Pecz Workshop**
- **The Alpine Discourse, Thierry De Cordier**
- **The Salt of the Earth Mingled With the Salt of the Sea, Lawrence Weiner**
- **Stone Vagina, Katlin Ladik**
- **Manumie, Qavavau Susanne**
- **Wanda Gołkowska**
- **Vija Celmins**
- **Origin III (Snow Storm) Dora Budor**
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- **Wanda Gołkowska**
- **Rudolf Sikora**
- **Rudolf Sikora**
- **Robert Morris**

**Questions:**

1. **What are weeds? Do you know any? Are any of them edible or have other properties?**
2. **Who does the landscape belong to?**
3. **How do you understand the term “technical civilization”?**
4. **What do you think – what could that mean? What associations with education do you have?**
5. **Where, how and with whom do you share your thoughts?**
6. **What role can the media play in raising awareness of climate change/socially important topics?**
7. **How do you understand the term “technical civilization”?**
8. **Is there any primal/pristine nature left? What’s the benefit of recreating it in the age of ubiquitous photography?**
9. **How is space used in cities? What is in the center and what is on the outskirts? What is displayed and what is removed from sight?**
10. **What is prosperity these days? Is it equally accessible to everyone?**
11. **Where can climate change be most visible and felt?**
12. **Who feels its consequences most acutely?**
13. **How can beings other than us measure time?**
14. **What phenomena difficult to notice are you aware of but ignore?**
15. **At which point do changes become visible?**
16. **Can all places/views of the Earth be accessed so we can see them and check what is happening there?**
17. **Which point do changes become visible?**
People use nature and interact with it in different ways. Sometimes it is cooperation, respect, admiration, but often colonization, exploitation, and destruction. Look at the artistic works and think about the areas they touch.

What important minerals/substances and stories related to them do you know? Do you know what conflict minerals are?

Ray, Susanne Kriemann uses photography as a research tool, an archival technique, and a material object. In this project, she deals with gadolinium – a rare-earth metal, whose history is long and turbulent (see the catalogue).

What materials are used in art? Is art itself unecological? How can we create art without a carbon footprint?

What materials are used in industry?

What do you associate these shapes on canvas with?

What is biodiversity?

What are the properties of forest monocultures/industrial plantations compared to natural forests? What is monoculture?

What is the relationship between humans and machines? Can modern-day humans be self-sufficient/independent of nature?

What image from the history of art does this work remind you of? What is the relationship between these images?

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INSTRUCTIONS AND INSPIRATIONS

This small exhibition space is devoted to the search for solutions to the challenges arising from climate change. We call it instructions and inspirations. Some of these works explore ideas related to engineering, technology, education, and joint action. Others turn towards spiritual activities that integrate humans with nature. You can also look for such instructions and inspirations in all other sections of the exhibition.

What are some examples of how science, technology, and art work together to improve the environment on a global scale?

Ice Stupa in Ladakh Sonam Wangchuk. An engineering project to irrigate fields in areas undergoing desertification in the north of India. The artist points to the areas already suffering from the effects of global warming, such as the melting of natural glaciers.

What fields of overexploitation, apart from natural resources or animals, come to your mind?

What is the situation of people living in the so-called global South?

Rasheed Araeen formulated a program of eco-aesthetics. He has proposed that artists launch useful processes implemented by local communities or create a network of cooperatives and ecological villages based on fair cooperation between the global North and the global South.

What sources provide you with descriptions/images of human closeness to nature?

Legend: A Temporary Futures Institute, Kasper Bosmans. The artist visualizes various models of social change according to the book Four Futures by Jim Dator

O Peixe (The Fish). Jonathas de Andrade portrays human relations with animals and the environment, which are based on violence, control, exploitation, and domination, and at the same time are close, complex, and ambiguous.

What emotions do natural processes, such as rotting, molding, and fermentation trigger in you? Do you know how they work?

What materials can be recycled or reused multiple times?

What fields of overexploitation, apart from natural resources or animals, come to your mind?

What materials you know don’t decompose?

What is the situation of people living in the so-called global South?

Looking at the graphics, consider: what might the paths of change illustrated in them be?

What kinds of artistic activities can change reality permanently?

How do we use water every day?

What water resources does Poland have and what problems is it facing in this respect?

How can visual means be used for activism?
FORCES OF NATURE vs. HUMAN FORCES
Nature remains strong and powerful, although men has been gradually assuming control over it. In this part of the exhibition, you can ask yourself whether people are able to face the elements in the form of tsunami waves, earthquakes, or droughts? Does wrestling with nature make any sense at all?

The First Mark, Peter Nadin & Natsuko Uchino & Aimée Tolédano. A video by an artist who took up beekeeping and agriculture in order to find a solution beyond the well-established divisions: nature–culture, the world of humans and nonhumans.

The Vistula Fabric, Agnieszka Brzeżańska

Ghostpopulation, Ines Doujak combines human bodies with the bodies of animals and plants and constructs interspecies creatures without favoring any species in her collages.

Repairing Earthquake Project Nishiko has been running since 2011. It began in the wake of the tsunami and the preceding earthquake, which devastated the shores of Japan. The artist collects damaged items, repairs them, and returns them to their owners.

Isometric Systems in Isotropic Space – Map Projections, Agnes Denes

Ideological Resonator #3, Andrea Zittel reflects on the role of the Sun which may be an adversary (causing drought), and at the same time, a source of renewable energy. Living in a California desert, the artist researches new forms of living and adapting to the changing climatic conditions.

Sunset on a Lake, Maria Pinińska-Bereś

How Rivers Think, Oskar Santillán
During a journey down the river Kushuimi, a tributary of the Amazon, every 600 metres artist collected a sample of water containing fragments of vegetation from the nearby rain forest. The eighty samples were then poured into slides.

Glass of petrol, Agnieszka Polska

Collective of Monks Praying to Kill Owners of Corporations Responsible for Environmental Pollution at the Suzuka River in Yokkaichi, Mitsu-toshi Hanaga

A Dead Deer, Jimmie Durham

Terminal Beach, Isabelle Andriesen. The processes take place on the surface of sculptural installations resemble a progressive disease. The artist draws attention to the irreversible changes occurring on our planet.

A video by an artist who took up beekeeping and agriculture in order to find a solution beyond the well-established divisions: nature–culture, the world of humans and nonhumans.

How do you experience the effects of weather anomalies, such as droughts, fires, sudden rainstorms, or strong winds?

Do you know of the installation “Greetings from Jerusalem Avenue” known as the Palm Tree at the Charles de Gaulle Roundabout in Warsaw? The exhibition includes an element found in it during the public project “Death of the Palm Tree”. Look up when it took place and what it was about.

After leaving the museum take a look at the shores of the Vistula River, observe the differences between right and left banks - think weather their development has an impact on the local ecosystem?

What could be causing the weather anomalies? How can people "repair" their ravages? What is the role of the "scars" on the objects?

What role do totems play?

What will be left after people on Earth? What might the "fossils of the future" look like?

What role do totems play?

What could be causing the weather anomalies? How can people "repair" their ravages? What is the role of the "scars" on the objects?

Is the human able to harness the forces of nature once and for all?

What will be left after people on Earth? What might the "fossils of the future" look like?

Do you know what the sixth extinction is?

What role do totems play?

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