

Capc  
Musée d'art contemporain  
de Bordeaux

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This document will provide you with some information about *Anka au cas par cas*, an exhibition at Capc from 23 June to 31 December 2022. In the next pages, you will find an introduction by Sara Martinetti and Maria Matuszkiewicz, the curators of the exhibition.

Anka  
au cas par cas

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We have illustrated it with a selection of photographs and installation views of the exhibition will be available soon.

Exhibition  
23.06.2022 – 31.12.2022

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Press kit

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## Press contacts

Cécile Broqua  
Head of Press and Communication  
Capc Musée d'art contemporain de Bordeaux  
+33 (0)5 56 00 81 70  
+33 (0)6 71 12 79 48  
c.broqua@mairie-bordeaux.fr

## Also on view at Capc

From 23 June to 31 December 2022  
Phung-Tien Phan and Niklas Taleb, *Modernistin*  
Curator: Marion Vasseur  
Galerie Arnozan, 2<sup>nd</sup> floor

Until 25 September 2022  
Christian Boltanski, *Inventaire des objets ayant appartenu à la jeune fille de Bordeaux* [Inventory of objects that belonged to the young woman from Bordeaux]  
An installation thought with the complicity of Didier Arnaudet  
Mezzanine, 1<sup>st</sup> floor

Until 4 December 2022  
*Around the Day in Eighty Worlds*  
Curator: Sandra Patron  
Galleries Ferrère and Foy, 2<sup>nd</sup> floor

## Also on view off-site

Until 28 August 2022  
*Hypernuit*  
Exhibition at the Base sous-marine  
A project proposed by the Capc musée d'art contemporain de Bordeaux and the Frac Nouvelle-Aquitaine MÉCA from their two collections  
Curators: Claire Jacquet and Sandra Patron

What does Anka Ptaszkowska do in the art world? She is a critic, an author, a gallery owner and an exhibition organizer – but her work eschews categories defined by art history. Moreover, this *trouble agent* consciously refuses any form of professionalism. Anka, ceaselessly weaving networks based on friendship, has involved herself with great intensity at the sides of over twenty artists and created more or less temporary alternative venues, such as a gallery or a seminar.

1970 was a pivotal year for her. Since the early sixties – notably as co-founder of the Foksal Gallery –, she had been an active participant of avant-garde art in Poland – at that time a communist country. Following profound theoretical conflicts, she crossed the Iron Curtain and befriended prominent figures of the French alternative scene. From Warsaw to Paris, there was no break – indeed, back-and-forth wanderings and "exchanges" have been a constant theme in a career she always conceived of as free.

In an interview, she explains: "contradictions attract me so much that the logic of my life (if there is one) becomes legible only as a pathway towards a form of deconstruction." Curating an exhibition about Anka has been a challenge for us, both as researchers and friends. Daniel Buren once advised Anka not to work *for* but *against* artists – as for us, we have made our way *right up against her*, and sometimes, *squarely against her*.

We have chosen, as a backbone, a thirty-two chapters script which was written in a literary and subjective style by Anka during the 2010s, in preparation for a yet undirected film. On the occasion of the exhibition, this text will be published as an artist's book, to guide the public across the exhibition, and to elicit interpretation. Our extensive selection includes works personally important to Anka, pieces from her collection and documents culled from her archive. Sound recordings provide anthropological and sensitive depth to the setting. Other elements of the exhibition bring to light critical nodes pertaining, for instance, to Anka's relationship with politics, power, intimacy and womanhood.

The exhibition was devised with three collaborators. Architect Olivier Goethals has set the nine rooms of the Capc's first floor gallery into a rhythmic pattern – by means of oblique tables upon which the documents have been arranged, bringing the chapters to greater legibility. Musician and sound engineer Cengiz Hartlap has conceived a device to broadcast sound recordings in a way suggestive of the spontaneity of the situations experienced. Finally,

graphic designer Lucile Billot has designed a layout for Anka's script that turns it into a practical print, revealing its versatile nature with back-and-forths between text and images – some of which are bestowed with a ghostly quality.

Curators: Sara Martinetti and Maria Matuszkiewicz

Architecture: Olivier Goethals

Sound: Cengiz Hartlap

Graphic design of the scenario: Lucile Billot

An exhibition co-produced with the Muzeum Sztuki Nowoczesnej w Warszawie [Museum of modern art, Warsaw] where the exhibition will be shown from 24 February to 23 April 2023.

## Rendez-vous

Saturday 25 Juin, 3 pm

An exhibition tour with the curators Sara Martinetti and Maria Matuszkiewicz and the architect Olivier Goethals

Wednesday 14 September, 7 pm

*Edward Krasiński's Studio*, a film by Babette Mangolte. The film presents a day in Edward Krasiński's life. He built in situ the small objects that made his studio a shrine in memory of his friend Henryk Stawewski.

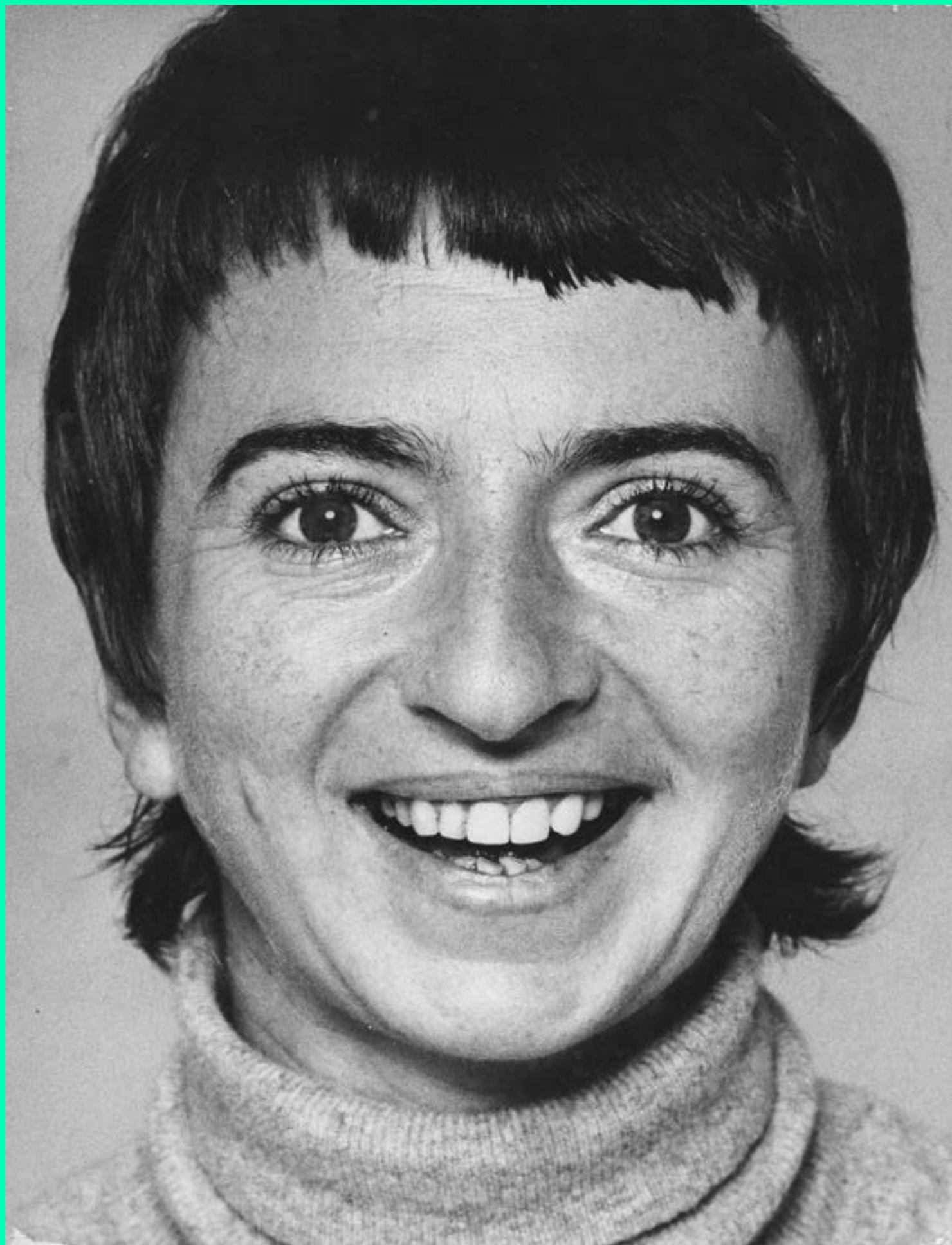
Wednesday 28 September, 7pm

Adam Szymczyk, currently curator-at-large at the Stedelijk Museum in Amsterdam and previously artistic director of documenta 14, is invited to share with us the stories of his encounters with the Foksal Gallery as well as with some of the artists included in *Anka au cas par cas* (notably André du Colombier). The opportunity to better understand the echoes Anka Ptaszkowska's artistic adventures have had on younger generations and dive into the practice of an internationally reknown curator.

With Works by

Carl Andre,  
Violett e a,  
Vincent d'Arista,  
Miron Białoszewski,  
Włodzimierz Borowski,  
Daniel Buren,  
Michel Claura,  
André du Colombier,  
Florian Fouché,  
François Guinochet,  
Dan Graham,  
Raymond Hains,  
Izabella Jagiełło,  
Tadeusz Kantor,  
Eustachy Kossakowski,  
Edward Krasiński,  
Takahiko Imura,  
Maria Ewa Łunkiewicz-Rogoyska,  
Krzysztof Niemczyk,  
Rachel Poignant,  
Henryk Stażewski,  
Hiroshi Yokoyama.

Vincent d'Arista, *Anka Ptaszkowska, directrice de la Galerie 10*, 1973, black-and-white photography, ©Anka Ptaszkowska collection.



1935

Hanna Ptaszkowska, better known as "Anka", was born in 1935 in Warsaw. She lives and works between Warsaw, Zalesie, and Paris.

1957

While studying art history at the Catholic University of Lublin, she meets artists and critics Włodzimierz Borowski, Wiesław Borowski, Jerzy Ludwiński and Mariusz Tchorek. Together they form the Zamek group and publish an art periodical called *Struktury*.

1958

She writes a dissertation about the theatrical and artistic practice of Tadeusz Kantor. This is the beginning of a great friendship and intense collaboration.

Early 1960s

She moves to Warsaw. The city becomes her field of action. She co-organizes exhibitions at the Krzywe Koło Gallery, becomes a close friend of artists Henryk Stażewski and Mewa Łunkiewicz-Rogoyoska, immerses herself in poet Miron Białoszewski's Tarczyńska Street Theater.

1962

She marries artist Edward Krasiński.

1966-1970

Together with critics Wiesław Borowski and Mariusz Tchorek, as well as artists Zbigniew Gostomski, Edward Krasiński, Roman Owidzki, and Henryk Stażewski, Ptaszkowska founds the Foksal Gallery in Warsaw. Their manifestos – *Introduction to the General Theory of Place, What We Don't Like About the Foksal Gallery, New Rules for Collaboration with the Foksal PSP Gallery* – read as challenges to the structure of the gallery as an institution and exhibition.

1965 and 1967

She takes part in Kantor's happenings *Cricotage, Letter* and *Panoramic Happening of the Sea*, conceived in collaboration with the Foksal Gallery.

Circa 1967

She meets Krzysztof Niemczyk, an eccentric figure of the artistic Bohemia and protagonist of numerous public actions.

1968

After the wave of repression following protests against the communist regime in March, Ptaszkowska hosts the "Farewell to Spring" ball in the house she shares with Krasiński in the village of Zalesie.

1969

Together with Niemczyk, she helps organize *We Are Not Sleeping*, a protest action by artists Mieczysław Dymny, Stanisław Szczepański, and Tomasz Wawak at the art symposium in Zielona Góra.

1970

After conflicts at the Foksal Gallery, Ptaszkowska leaves Poland. She settles in Paris with photographer Eustachy Kossakowski, her second husband. She meets Daniel Buren, with whom she initiates a collaboration and a deep friendship.

1972-1974

With critic Michel Claura, artist and amateur François Guinochet, Daniel Buren, and thanks to the financial support of Belgian collector Herman Daled, Ptaszkowska founds and runs a conceptual gallery in Paris. The latter takes different guises – adverts, questionnaire, exhibition, meeting –, identified by numbers ranging from 1 to 36.

1977-1980

With Michel Claura, Brigitte Niegel and others, she founds and runs the alternative space *Vitrine pour l'Art Actuel*, located a few steps away from the newly built Centre Pompidou. The façade turns, thanks to a system of back projection, into an advertising surface for museums and galleries. Inside is housed the first bookstore in France ever to specialize in artists' publications, as well as a café. There, Ptaszkowska meets artist André du Colombier.

1981-1982

In the context of *Solidarność*, a movement to break the hold of oppression over Poland, she co-organises – following the initiative of Henryk Stażewski and with the help of Pontus Hulten – an exchange of works between Polish and American artists, followed by their collection at the Łódź Museum of Art and the MOCA in Los Angeles. The project is presented in the exhibition *Échange entre artistes, 1931-1982. Pologne-USA. L'expérience muséographique*, at the ARC-Musée d'art moderne de la ville de Paris.

1984-2004

Ptaszkowska teaches at the École des Beaux-Arts in Caen. She involves herself in the work of some of her students, such as the sculptor Rachel Poignant, with whom she has now been steadily collaborating. From 1993 to 1995, she organises with her student, Benoit Casas, the seminar *Principle of Equality*, for which Tchorek conceives the event *Equal Ascent*.

Ptaszkowska continues to organise exhibitions, performances and events, notably in her Parisian apartment; she keeps on promoting the work of artists she has befriended, as well as to support new ones, such as Violetta or Florian Fouché.

## Biographies of the curators

Sara Martinetti is a researcher in the history, anthropology, and theory of art. Her thesis, directed by Béatrice Fraenkel and submitted in 2020 at the École des hautes études en sciences sociales (EHESS), was entitled “*I never write, I just do: Written Practices and Theoretical Issues in the Work of Seth Siegelaub in Conceptual Art, Activism, and Erudition.*” She has curated several related exhibitions, catalogues, and anthologies, including *The Stuff That Matters: Textiles Collected by Seth Siegelaub for the CSROT* (Raven Row, London, 2012), *Seth Siegelaub: Beyond Conceptual Art* (Stedelijk Museum Amsterdam, 2015–16; cat. Walther König, 2015), and *Seth Siegelaub: “Better Read Than Dead,” Writings and Interviews, 1964–2013* (cat. Walther König, 2020). Following the same methodology, she has been working since 2014 with Michel Claura, a lawyer who was active as an art critic and exhibition organiser between 1967 and 1982. Their collaboration has led to the publication of two research reports in print and digital format, *Michel Claura: Code vestimentaire. Les fruits déguisés ne seront pas acceptés. De quelques insertions dans un moment de l’art peu vêtu* and *Three acts of writing by Michel Claura between 1973 and 1982*, made possible by a grant from the Centre national des arts plastiques (Cnap) in 2017 and from the Friends of the Centre Pompidou as part of their Mission Recherche programme in 2020, respectively. In parallel with this research, she has been busy expanding her theoretical and practical expertise in textiles.

Maria Matuszkiewicz is a researcher, art historian, and philosopher. She has worked at the Museum of Modern Art in Warsaw where she was involved in creating the Artists’ Archives which aim to preserve and make available archives related to artistic practices after 1945. She conducted research in the archives of Eustachy Kossakowski, Włodzimierz Borowski and Anka Ptazkowska. She curated exhibitions *Accomplices. The photographer and the artist around 1970* at the Museum of Modern Art in Warsaw and *Tomislav Gotovac. It all started on the Rio Grande, where I Was a Male War Bride and saw the Tragic Hunt on the Battle Ground and heard The Glenn Miller Story* at the Institute of the Avant-garde in Warsaw. In her philosophical work, she is interested in how words and thoughts refer to things in the world. She published in journals such as *Hybris* and *Semiotic Studies*.

Tadeusz Kantor during *Panoramic Sea Happening*,  
Osieki, Poland, 1967, photograph by Eustachy  
Kossakowski, Eustachy Kossakowski archive,  
Museum of Modern Art in Warsaw, ©Anka  
Ptaszkowska collection.



Edward Krasiński, *Intervention*, Zalesie, Poland, 1969, photograph by Eustachy Kossakowski, Eustachy Kossakowski archive, Museum of Modern Art in Warsaw, ©Anka Ptaszkowska collection.



*We are not sleeping*, a sit-in action by Mieczysław Dymny, Stanisław Szczepański and Tomasz Wawak at the Polish art festival in Zielona Góra, 1969, photograph by Eustachy Kossakowski, Eustachy Kossakowski archive, Museum of Modern Art in Warsaw, ©Anka Ptaszkowska collection.

Tadeusz Kantor, happening *Hat for four*, Warsaw, 1969, photograph by Tadeusz Rolke, Tadeusz Rolke archive, Museum of Modern Art in Warsaw.



Anka Ptaszkowska and Michel Claura during Bernd Lohaus exhibition opening (Gallery 14), 17 rue Campagne-Première, Paris, 1973, photograph by Eustachy Kossakowski, Eustachy Kossakowski archive, Museum of Modern Art in Warsaw, ©Anka Ptaszkowska collection.

Theoretical Girls giving a concert at the alternative space Vitrine pour l'Art Actuel with Anka Ptaszkowska in the front row, 51 rue Quincampoix, Paris, 1978, photograph by Eustachy Kossakowski, Eustachy Kossakowski archive, Museum of Modern Art in Warsaw, ©Anka Ptaszkowska collection.



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## Practical information

### Museum and shop

Open from Tuesday to Sunday, from 11 am to 6 pm

From 11 am to 8 pm every 2<sup>nd</sup> Wednesday of the month

Closed on Monday and Public holidays, except July 14<sup>th</sup> and August 15<sup>th</sup>

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Shop: +33 (0)5 56 00 81 69

### Café du Musée

+ 33 (0)5 56 06 35 70

### Library

Consultation on site and only by appointment

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## Admission fee

7€ full rate (5€ applicable fee when no exhibition in the nave)

4€ reduced rate (3€)

Free on certain conditions, more information on the website

[www.capc-bordeaux.fr](http://www.capc-bordeaux.fr)

Free entrance first Sunday of the month (except in July and August)

Free entrance for members of the Carte Jeunes as well as the accompanying person, for those under the age of 16

### Pass Musées Bordeaux

Solo option: 12,50€

Duo option: 19€

## Access

### Tram

Line B, stop Capc

Line C, stop Jardin public

Line D, stop Quinconces

### Bus

Lines 4, 5N, 6, 15 and 29, stop Jardin public

### Vcub (bike share service)

3, allées de Chartres

20, quai des Chartrons

Église Saint Louis, rue Notre-Dame

60, cours de Verdun

### Car parks

Quinconces (allées de Chartres)

Cité mondiale (20, quai des Chartrons)

Jean Jaurès (place Jean Jaurès)

La Bourse (quai du Maréchal Lyautey)

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**7 rue Ferrère, Bordeaux**  
**+33 (0)5 56 00 81 50**

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