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Education & work experience:

from 2021 Lecturer at Academy of Fine Art in Warsaw, Artistic Research & Curatorial Studies Department

2019 PHD at Intermedia department, Faculty of Multimedia Communication, University of Art in Poznań

2017-2018 Lecturer at Intermedia department, Faculty of Multimedia Communication, University of Art in Poznań

2014-2017 Lecturer at Photography department, Faculty of Multimedia Communication, University of Art in Poznań

2011-2014 University of Art in Poznań, Faculty of Multimedia Communication, Photography Department (MA)

2008-2011 University of Art in Poznań, Faculty of Multimedia Communication, Photography Department (BA)

Selected Solo Exhibitions:

Sun Catcher, Set espai d'art gallery, Valencia, 2025

Solarstalgia, lokal_30 gallery, Warsaw, 2025

Solarstalgia, Glacier Garden, Luzern, Switzerland, 2024

Melting Gallery (in collaboration with Denim Szram), Brandenburgische Gesellschaft für Kultur und Geschichte, Potsdam, Germany, 2023

Solastalgia, SET espai d'art gallery, Valencia, 2022

Coal and Fruits, Off/Format Gallery, Brno, 2022

Palace, Museum of Warsaw, 2021/2022

Compost, Arsenal Gallery Białystok, 2021

On Coal and Ice, Gallery 12, Cieszyn, PL, 2021

Zukunftsfieber, Polish Institute, Dusseldorf, 2021

The evening of interspecies love, Razem Pamoja Foundation, Cracow, 2020

Buona Fortuna, Fondazione Pastificio Cerere, Roma, 2020

Report, Contemporary Art Center Bydgoszcz, PL, 2019

Center For Living Things, Buero Gallery, Culturescapes Festival, Basel, 2019

Center For Living Things, Botanical Garden in Poznań in collaboration

with Arsenal Gallery, Poznań, 2019

Endling, Labirynt Gallery, Lublin, PL, 2019

Center For Living Things, Ballarat Photography Biennale, AUS, 2019

Growing on me, lokal_30 gallery / Bęc Zmiana Foundation, Festival Photo-Espana, Warsaw 2017

New Archeology: Liban i Płaszów, Museum of Modern Art Cracow (MOCAK), Cracow Photomonth, 2017

Zoe-Therapy, Rodriguez Gallery, Poznań, PL, 2017

Yesterday I met a really wild man, Warsaw Gallery Weekend, Lookout Gallery, Warsaw, 2015

Zoe-Therapy, Center of the Contemporary Art Ujazdowski Castle, Warsaw, 2015

There is nothing there, anyway, (with Marek Kucharski), Greenroom Gallery, Cracow Photomonth, Cracow, 2014

Long Before, Lookout Gallery, Warsaw, 2014

Selected Group Exhibitions:

Material Flows, the hidden afterlives of plastic waste, Zone2source, Amsterdam, 2025

TRANSFORMATIONS. Modernity in the Third Polish Republic, National Museum in Cracow, 2024

Missing, Tartu Art House, Tartu, Estonia, 2024

Re.connecting Earth Biennale, Stadtgalerie, Kiel, Germany, 2024

Gezwitscher, Kunsthalle Wilhelmshaven, Germany, 2023

The Stuff of Life / The life of Stuff, Sainsbury Centre for Contemporary Art, Norwich, UK, 2023

Re.connecting Earth Biennale, Geneva, Switzerland, 2023

Derriva, SET espai d'art, Valencia, Spain, 2023

Imagine a breath of fresh air, Studio Gallery, Warsaw, 2023

Little John, Pragovka Gallery, Prague, CZ, 2023

Hay, Straw, Dump, Gallery Vaclav Spala, Prague, CZ, 2023

Prix Bob Calle, Academy Des Beaux-Arts, Paris, 2023

Decolonial Ecologies, Riga Art Space, LCCA, Riga, Latvia, 2022

State of Emergency, Center for Contemporary Art at Zitadelle Spandau ZAK, Berlin, Germany, 2022

Territories of Waste, Tinguely Museum, Basel, Switzerland, 2022

Sleepless in Warsaw, A.I.R Gallery, New York, 2022

Dorothea von Stetten Award, Kunstmuseum Bonn, Germany, 2022
XIX Biennale Donna, PAC Padiglione d'Arte Contemporanea, Ferrara, Italy, 2022
Overview Effect, Museum of Contemporary Art, Belgrad, Serbia, 2021
Lago Mio, Lugano, Switzerland, 2021
Sapporo International Art Festival, Sapporo, Japonia, 2021
Free Jazz III, NTU Centre for Contemporary Art, Singapur, 2021
Slow Life, Ludwig Museum, Koblenz, 2020
Twilight of the Anthropocene, Zbrojownia Sztuki, Gdańsk, PL, 2020
Love letter to the Earth, Tibilisi Online Biennale, 2020 (online)
The Camel Never Forgets, Lokal_30 gallery, Warsaw Gallery Weekend, 2020
Korembi, BWA Katowice, PL, 2020
Spring in the Józef Bem housing estate, Arsenal Gallery, Białystok, PL, 2020
Slow Life, Ludwig Museum, Budapest, 2020
Mather of the Anthropocene, Centrala, Birmingham, 2020
Herbarium Novum, BWA Bydgoszcz, 2020
Simple Gestures, BWA Katowice, 2020
Sopot's Photography Festival, Sopot, 2019
Her Own Way – Female Artists and the Moving Image in Art in Poland: From 1970s to the Present, Tokio Photographic Art Museum, Tokio, 2019
The Sculpture Park, Chapter XI: Ecomuseum. Institution with Society, Bródno Sculpture Park, 2019
Nature\Nature, Kunstraum Niederoesterreich, Vienna, 2019
Heart of an old crocodile exploding over a small town, Temporary Gallery, Cologne, 2019
The Beginning ang the end, Gdańsk City Gallery, PL, 2019
Matter of the Anthropocene, Mathare Art Gallery, Nairobi, 2019
The Art of Being Good, Tallin Art Hall, 2019
Pangea United, Museum of Art, Łódź, 2019
Human-Free Earth, Ujazdowski Castle Centre for Contemporary Art, Warsaw, 2019
The Most Beautiful Catastrophe, Centre for Contemporary Art „Kronika”, Bytom, PL 2018
Foundation Vordemberge-Gildewart Prize, Mocak, Kraków, 2018
Grand Prix of Photofestival in Łódź, PL, 2018
Riga International Biennale of Contemporary Art RIBOCA, Riga, 2018
Landscapes of Anthropocene, Baltic Gallery of Contemporary Art, Słupsk,

PL, 2018

For Beyond That Horizon Lies Another Horizon, Edith-Russ-Haus for Media Art, Oldenburg, 2017

Je to tak, jak se vám to zdá, Dům umění města Brna, Brno, 2017

Central by East Central, Arsenal Gallery, Białystok, PL, 2017

Zeitgeist, Lokal 30, Warsaw Gallery Weekend, Warsaw, 2017

Art Work, Arsenal Gallery, Kiev, 2017

It is as you think it is, Arsenal Gallery, Białystok, 2017

Such a landscape, WRO Media Biennale „Draft Systems”, Wrocław, 2017

Pernicious Predilection, Labirynt Gallery, Lublin, 2017

Single Shot, The Fort Institute of Photography, Warsaw, 2016

Bones of all man, Center of the Contemporary Art, Toruń, Poland, 2016

Photo Poland, Festival Les Recontres d' Arles, France, 2016

ReGeneration 3, Format Festival, Quad Gallery, Derby, UK, 2016

ReGeneration 3, Museo Amparo, Puebla, Mexico, 2015

Unbearable impossibility of concentration, City Surfers, Prague, 2015

ReGeneration 3, Le Musée de l'Elysée, Lausanne, 2015

Awards:

Prix Bob Calle du livre d'artiste, Paris, 2023 (nomination)

Dorothea Von Stetten Award, Kunstmuseum Bonn, 2022

Polish Graphic Design Award (nomination) for the book „Liban and Płaszów: New Archeology”, 2020

Winner of Polityka's Passport, Prize by magazine „Polityka” for visual arts, 2019

Award of the Vordemberge-Gildewart Foundation 2018

“Młoda Polska”, Scholarship from Ministry of Culture, 2018

Grand Prix Fotofestival Łódź, Nomination, 2018

Honorable Mention, ING Foundation of Polish Art, during Warsaw Gallery Weekend, 2017

“Talenty Trójki”, nomination, prize of Polish Radio, 2017

Honorable mention from art critics and press, WRO Biennale, 2017

ReGeneration 3, an international project devoted to the emerging photographic scene, brings together 50 artists with 25 different nationalities, Le Musée de l'Elysée, Lausanne, 2015

Residencies: Atelier Mondial, Culturescapes Festival, Basel, 2019

Fundazione Pastificio Cerere, Rome, 2020

Lago Mio, Lugano, 2020

NTU CCA Singapore, 2020

Collections: Le Musée de l'Elysée, Lausanne; Kunstmuseum Bonn; National Museum in Warsaw; Museum of Arts in Łódź

Solarstalgia
Solo Show
Glacier Garden, Luzern, Switzerland
16.05.2024-08.09.2024

„The Glacier Garden in Lucerne, styled as a “Journey to the Centre of Time”, is the setting for another installation by Lelonek. In this case, the artist evokes the abrupt arrival of the Anthropocene using recycled sheets – the very same material that was used to cover the Rhône Glacier, in a style reminiscent of Christo’s wrapped buildings, in an attempt to slow the melting of the ice, but with no real effect other than to pollute the glacier, the ice cave and the river. Lelonek captured the devastating impact of sunlight by coating the sheets in photosensitive paint then exposing them in a camera obscura to the sun as it tracked across the sky. She employed two old, camera-less techniques: solarigraphy (long-duration images of the sun’s path) and cyanotype photography (contact prints), which William Henry Fox Talbot described as “The Pencil of Nature”. The installation’s name, Solarstalgia, is a blend of two words: “solar” and “solastalgia”, the distress we feel when confronted with an overwhelming amount of bad news about climate change.”

<https://artforglaciers.ch/en/gletschergarten-lucerne-diana-lelonek/>



„Solarstalgia”, Glacier Garden, Luzern, Switzerland, 16.05.24 – 08.09.24
<https://artforglaciers.ch/en/gletschergarten-lucerne-diana-lelonek/>



Solarstalgia
Solo Show
lokal_30, Warsaw, Poland
31.01-26.04.2025

Presented at lokal_30, Diana Lelonek's exhibition is associated with the artist's return to her roots, namely to photography, which she studied at UAP in Poznań. The artist also looks back to the very beginnings of this field of art, by employing early photographic techniques – solarigraphy, cyanotype, and anothotype. The works created in this way are unique – no two prints are the same. They are also produced in close relationship with nature, which has been at the centre of Lelonek's artistic practice for a number of years. The title of the exhibition directs our attention towards the sun, which was once the essential factor in the process of producing photographs. As André Rouillé writes, the material character of photography, resulting from the exchange of energy between the object and the image, has given way to the mathematical and logical universe of digital images. The show's title, Solarstalgia also draws on the term "solostalgia," used to describe the melancholy and distress caused by environmental catastrophe.

In early 2024, Lelonek was invited to give a solo presentation at the Glacier Garden Museum in Lucerne as part of the exhibition series *Watching the Glacier Disappear*. The artist was no stranger to the subject. In 2019, together with the German composer Demin Szram, she had completed Melting Gallery – an installation combining sounds recorded on melting glaciers: Rhône, Aletsch, and Morteratsch. The artist's latest project was inspired by the practice of covering the Rhône glacier with tarpaulins intended to protect it from melting. Unfortunately, the effect was the opposite. And to make matters worse, the tarpaulins, made of artificial plastic, further burden the environment by polluting the glacier and the water at the source of the Rhone with microplastics.

Lelonek set out to develop photographs on large sheets of fabric with the use of the light-sensitive cyanotype technique, which relies on exposing a layer of cloth or paper coated with this substance to the sun. One of the first people to use this technique was the British botanist and photographer Anna Atkins, who in the mid-19th century, by pressing plants to sheets of paper coated with iron salts, produced an extraordinary negative atlas of algae. Atkins' achievement, as well as the Prussian blue obtained through the use of cyanotype – which resembles the colour of glaciers – ultimately inspired Lelonek to use this sunlight-dependent technology.

In order to create the solarigraphs, which were later developed in cyanotype, Lelonek first had to travel to the mountains. Her destination was a shepherd's shed located on an alpine pasture. In early spring, the artist and her partner set off for the Alps, taking turns carrying a large box containing a camera obscura with light-sensitive paper inside. For two months, the sun streaming in through a hole in the camera drew its path against the background of the monumental mountain peaks. The end result of this process was a negative in which the sun literally burned its mark.

The experience of working with the sun and early photographic techniques awakened the artist's curiosity for experimenting with the material aspects of photography and minimising the use of inorganic materials. "When I was creating these cyanotypes, I thought to myself that I want to find something that would be organic and closer to the earth. Actually, one such technique is the anothotype. It was used in the 18th century, before the invention of photography, and relies on the photosensitive properties of plants. It's a simple technique, but requires plenty of time and patience."

The anothotypes shown in the exhibition depict Văcărești Nature Park in Bucharest, created on what was once one of the largest urban wastelands in Europe, where plant-life and wildlife flourished following the abandoned Ceausescu-era reservoir and dam project. Lelonek gathered plants, squeezed their juices, drained them, and immediately painted the fabric, which soon turned light-sensitive. She then exposed it to the sun, sometimes for several weeks. "Each plant has a different growing season and also a different exposure time. So, one really needs to tune into the rhythm of the seasons, the rhythm of growth and flourishing. I use this technique as a way to escape the overproduction of photography, because unlike digital techniques, each image takes time, patience, and focus. I'd look for plants and then sit and squeeze for a few hours. In my work, I rely on ruderal plants collected in urban wastelands, mainly: Canadian goldenrod, tansies, nettles, yarrow, and common mugwort."

The solar turn in Diana Lelonek's work is directly related to her search for techniques that are as minimally invasive as possible, a wish to free oneself from the dominant technology and follow the path of photography's material nature. It is also a turn towards the basic, life-giving processes of solar energy and photosynthesis.

Curator: Agnieszka Rayzacher

Translation: Joanna Figiel



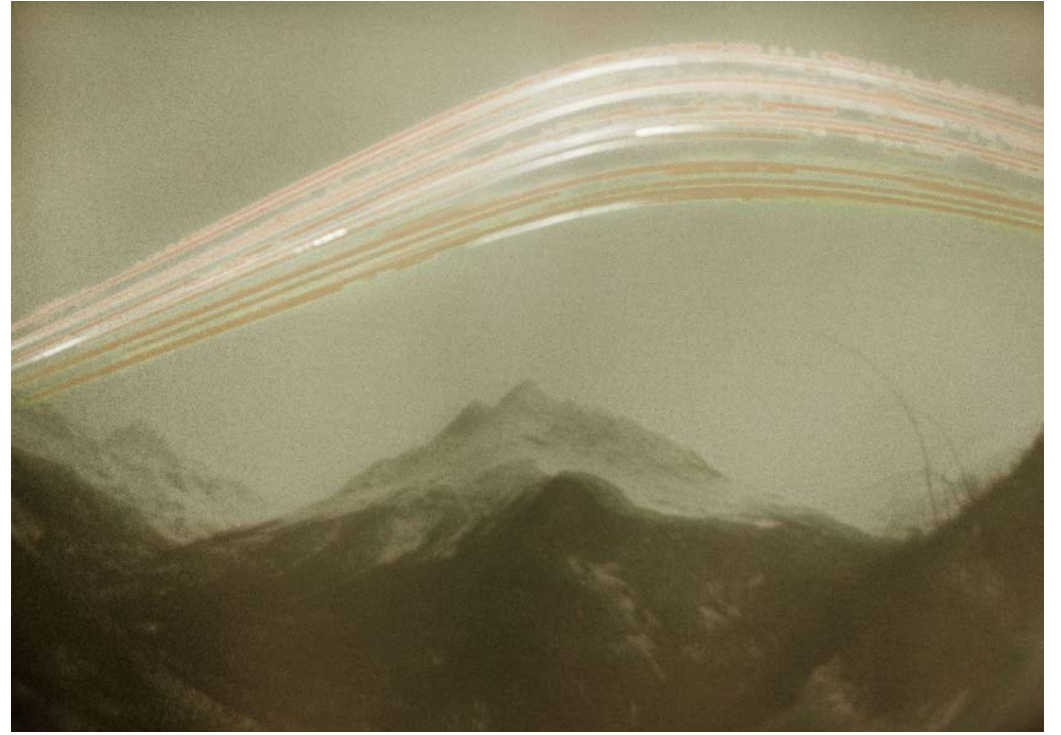
„Solarstalgia”, solo show, lokal_30 gallery, Warsaw, 31.01-25.04.2025



„Solarstalgia”, solo show, lokal_30 gallery, Warsaw, 31.01-25.04.2025



„Solarstalgia”, solo show, lokal_30 gallery, Warsaw, 31.01-25.04.2025







„Sun catcher”, solo show, SET espai d’art gallery, Valencia, 14.02-18.04.2025



„Sun catcher”, solo show, SET espai d’art gallery, Valencia, 14.02-18.04.2025



DIANA LELONEK
SOLARSTALGIA DE FERPÈCLE II, 2024
Cyanotype on cotton textile
500 x 600 cm



DIANA LELONEK
SOLARSTALGIA DE FERPÈCLE II, 2024
Detail

Non-Human Transformation
(in progress)
series of Anthotypes on paper and fabrics
2025

Anthotype is a 19th-century photographic technique, fully vegan, utilising the phenomenon of plant photosensitivity. Juices extracted from plants are light-sensitive emulsions, and photographs are exposed to sunlight. Sometimes, creating a single image takes several weeks (gathering plants, extracting juices, multiple layers of coating on paper or fabric, and days of exposure to sunlight).

I use this technique to escape from the rapid production of art and the overproduction of photographs because, unlike digital techniques, each image requires time, patience, and focus. It emerges through direct contact with plants, soil, water, and sunlight, dependent on plant growth cycles and seasons. It is impermanent – it must be stored in the shade, and over time, it fades. I am drawn to its processual nature and transience.

The anthotypes displayed here capture views from Văcărești Park in Bucharest, which I visited as part of the research project, *Non-human Transformation: Plants and Animals in the Process of Political Transformation in Central and Eastern Europe*. The park was established on one of the largest urban wastelands in Europe, where nature reclaimed the area following the abandonment of an unfinished retention basin project from the Ceaușescu era.



„Solarstalgia”, lokal_30 gallery, Warsaw, solo show, 2025

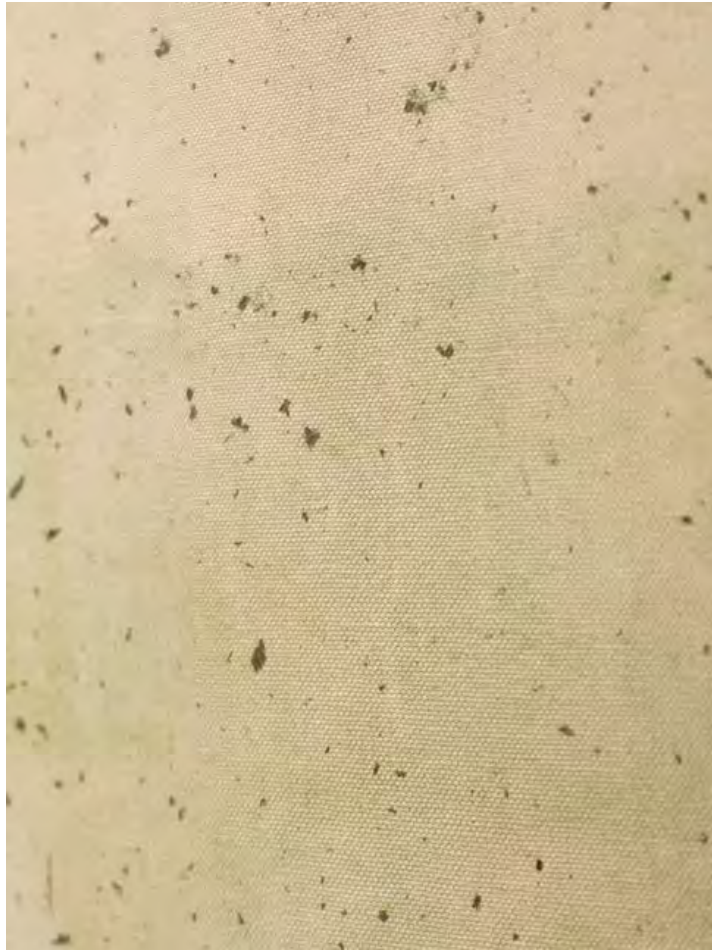


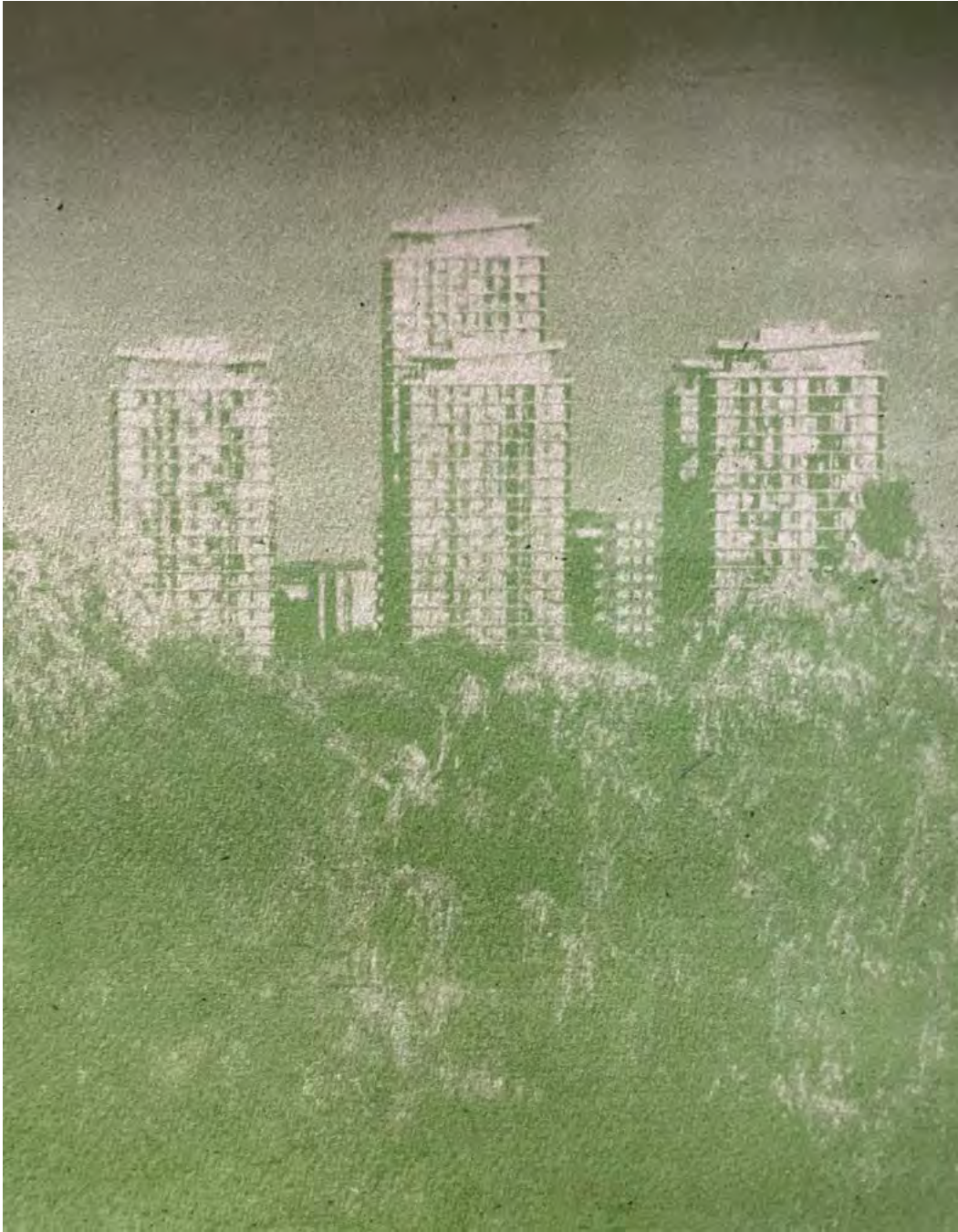
Two side-by-side rectangular panels of artwork, each featuring a textured, layered appearance with shades of green and brown.

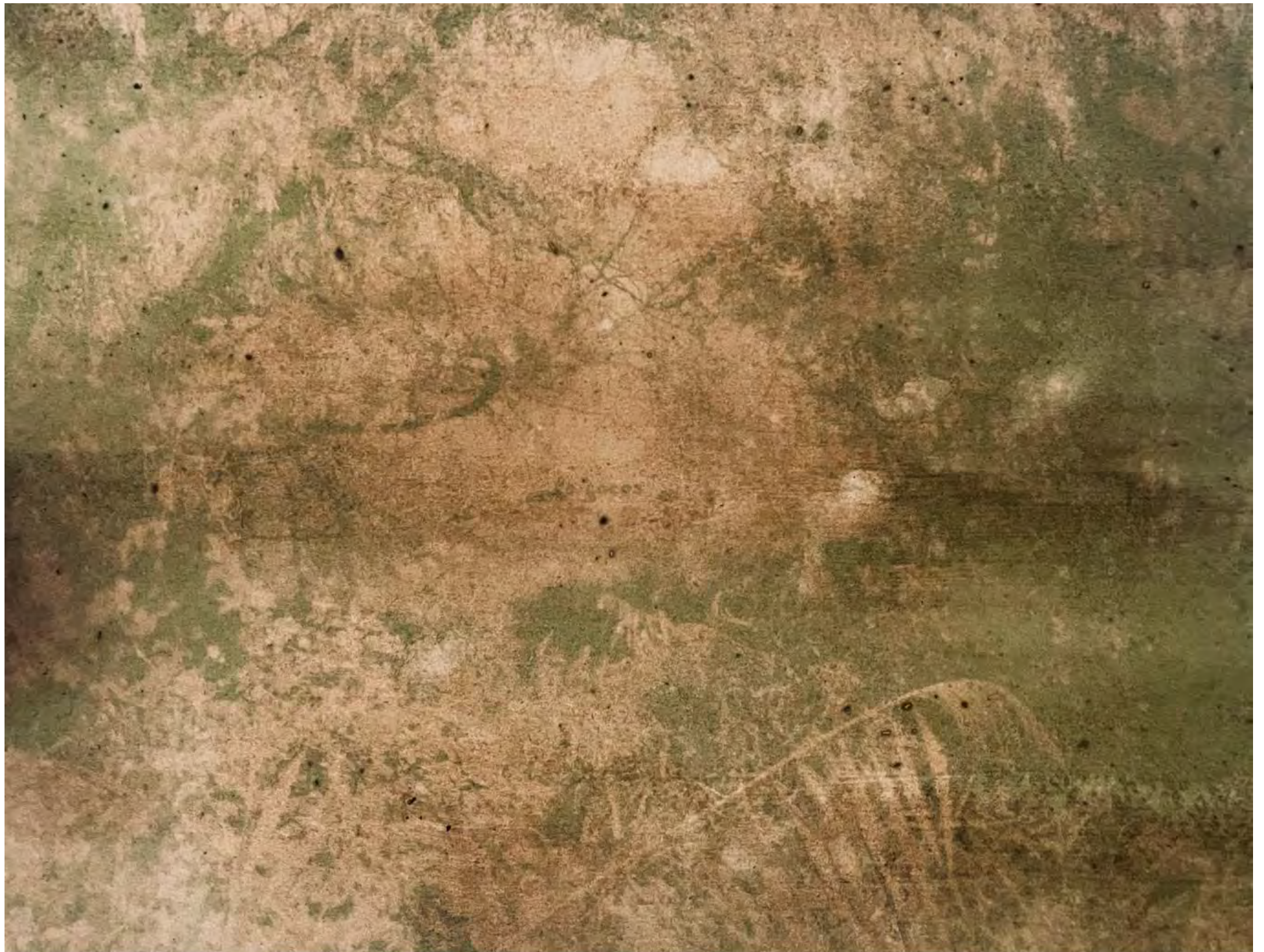


A white rectangular panel containing four smaller images of artwork, arranged in a 2x2 grid. The images feature textured, layered appearances in shades of brown and green.











Geneva (after melting glacier), 2023

Diana Lelonek presents a panorama divided into a series of three photographs hung from the eaves of the historic Pâquis landing stage building, as if these images, the same size as the windows, replaced them.

Taken by the artist during a residency in Geneva a few weeks before the exhibition, the photographs show the harbour directly from the Quai du Mont-Blanc, and have been edited to reveal what the city would look like in a distant future when the lake has dried up. What Geneva would look like if the glaciers and tributaries of Lake Geneva dried up. Looking beyond scenarios of rising temperatures, Diana Lelonek projects herself in images into a dystopia that may not be as unreal as all that...

Photographic triptych printed on canvas, 100 x 135 cm











Stork, a sacred bird, three-channel video installation, 2023

A three-channel video installation entitled “Stork, a sacred bird” (2022) is a video recording of my observations of the white stork population at the Getliņi landfill site. Located just outside Riga, it is the largest mixed landfill site in the entire Baltic region. It was here that I first saw storks feeding on food waste brought in by countless trucks. My encounter with storks at the Getliņi landfill site has been my closest encounter with these birds so far, and the first time I was able to watch them up close and in such large numbers. The film is something between a nature documentary and a speculative theory, in which I quite freely reinterpret scientific facts. To me, the sight of a stork on a landfill site is a great pretext for deconstructing, decolonizing, and critically reassessing the cultural entanglement and representations of the stork. Most of all, I see this as an opportunity to demythologize the stork as a bird inseparably entwined with the idealized view of nature. In order to understand and accept the sight of storks on landfill sites, we must first consider the nature that surrounds us. This is what real, unretouched nature actually looks like – it is ambiguous, toxic, altered, and complex.

Project was made as a part of the program Island Of Kindship (<https://islandsofkinship.org/>) in collaboration with Latvian Center For Contemporary Art LCCA





Wystawa międzynarodowa w galerii publicznej





Vai varbūt atkritumu poligons ir vieta, kur valda sajukums, kur tiek izaicinātas pastāvošās normas un patriarhālais dalījums?



„Bio-Chem” exhibition, Center of Contemporary Arts, Radom, 2024



„Bio-Chem” exhibition, Center of Contemporary Arts, Radom, 2024

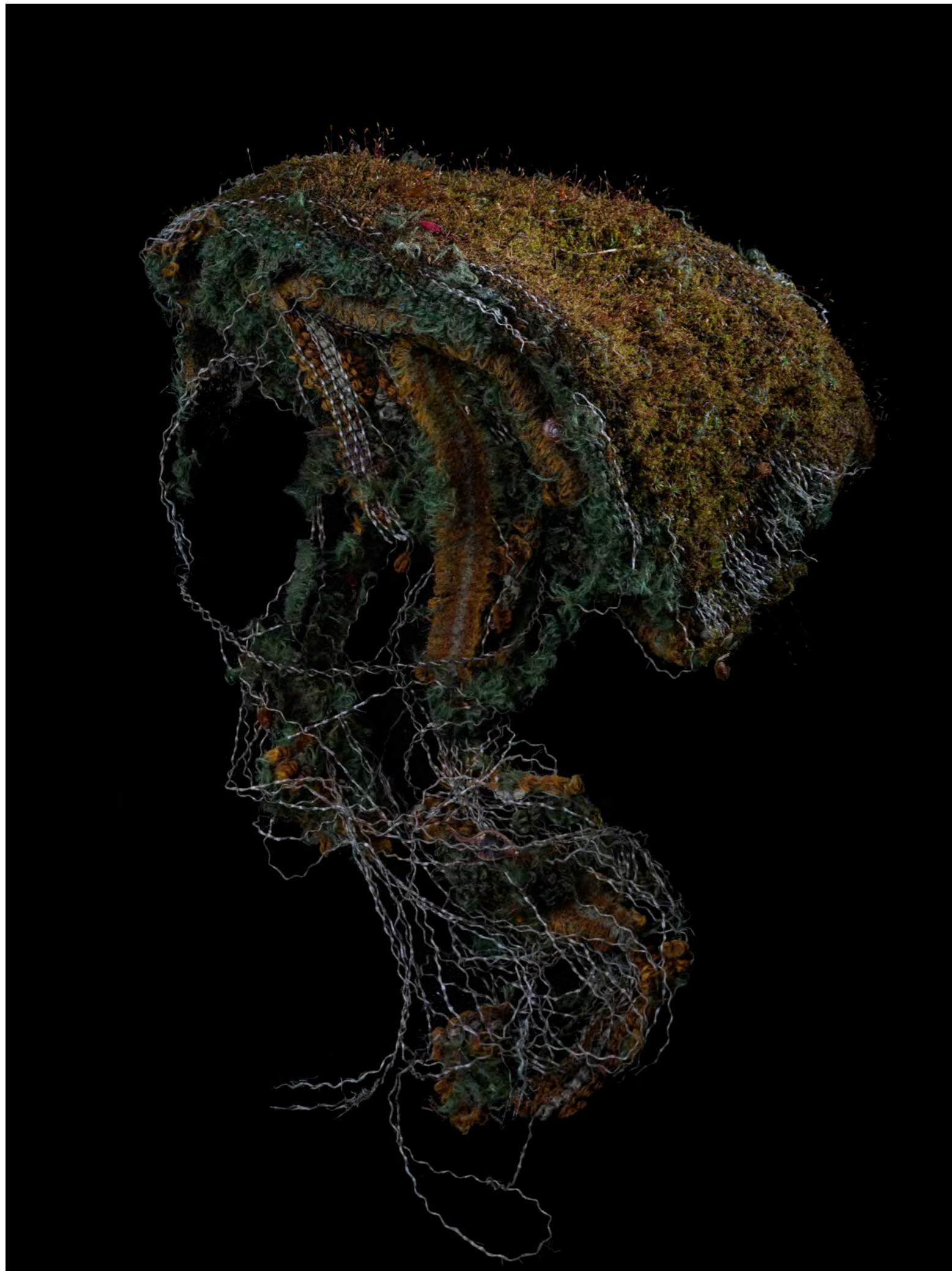


Wasteplants

Dorothea von Stetten Award
Kunst Museum Bonn, Germany
2022

Wasteplants tend to be pushed to the margins of human culture. They occupy land that is condemned (postindustrial or over-exploited) and abandoned by the humans who have sapped it of its forces, allure, and vibrancy. Wasteplants are discovered at the end of the world: yet this “end” can be understood as a wasteland, retreat, or periphery of human society. For this very reason, wasteplants exemplify the postulates of “dark ecology” (Timothy Morton) 3 . They resist the traditional ecological narrative that the world must be cleansed and redeemed. Instead, they teach us to accept, love, and live amidst that which repels us—that which we have denied desirability and meaning. They express a specific affirmation of life that carries no promise of stability. Likewise, they call attention to the real existence of monstrous, terrifying objects that are indifferent to humans. These objects cannot be transformed through the harmonious idea of “deep ecology.” Wasteplants prove that clean bonds do not exist and that every encounter is necessarily toxic and impure 4 . They form a dynamic and generative entanglement of nonhumans and the detritus they have seized as their own: a morass that we, as humans, are unable to comb apart. Wasteplants are a collective: a coalition of allies and intimate nonhumans. Their bonds generate responsibility (response-ability). The plant organisms that co-create wasteplants are typically classified as ruderal (rudus meaning rubble) to distinguish them from more desirable, cultivated plants. Wasteplants carry human disgust and abjection in their name. They exist outside of agrarian law and order and teach us that it is only from an anthropocentric perspective that the autonomous activities of plants seem disorganized. Lelonek did not grow her objects; she collected them. In this way, she shares this uncertainty with other collectors. Diana Lelonek offers more than a reductive anthropocentric dualism between nature and culture: she disrupts traditional visions of memory and heritage that underly our notions of conservation and salvage. The artist’s ephemeral and spontaneous objects exist in a constant state of transformation and have their own aesthetics of precarity - they are remarkably flexible.









Zukunftsfieber

wystawa indywidualna

Instytut Polski, Düsseldorf

kwiecień 2021

Wystawą w Galerii Instytutu Polskiego w Düsseldorfie artysta zaprasza nas do porzucenia antropocentrycznej perspektywy i spojrzenia na współzależności między gatunkami - jako szansę na budowanie wspólnej przyszłości.

Śpiew wymarłych gatunków ptaków miesza się z opowieściami o ludziach, którzy musieli opuścić swoje domy z powodu odkrywkowej eksploatacji węgla brunatnego. Miasta i krajobrazy stają się wysypiskami śmieci, gdzie status przedmiotów zostaje zakwestionowany, tak jak status buta wyrzuconego do lasu, na którym osiedlają się chronione mchy i porosty. Przestrzeń sztuki jest również zawłaszczana - odzyskiwana - przez naturę.

Prace Lelonek, jak pisze Joanna Bednarek w tekście poświęconym wystawie „Kompost” w Galerii Arsenał w Białymstoku, świadczą o spekulatywnej wyobraźni, która nie daje jednoznacznych odpowiedzi, ale sugestywnie oddaje niepokój, jaki niesie ze sobą świadomość zmian klimatycznych, doświadczenie pandemii i refleksja nad przyszłością „naszego świata”. A jednocześnie artykułują poczucie konieczności działania i niemożność pogodzenia się z nieuchronnymi zmianami.

Artystka tworzy niezwykle sytuacje, które wydają się fantastyczne, ale mogą stać się rzeczywistością, jeśli przestaniemy postrzegać człowieka jako centrum świata. Jeśli porzucimy stare stanowiska i opowiemy się po stronie natury, nie będzie to sprzeczne z naszymi własnymi (ludzkimi) interesami, ponieważ nasze życie jest ściśle powiązane z życiem innych organizmów. Prace Diany Lelonek układają się w narrację, która uczy nas radzić sobie z tą złożonością i dodaje promyk nadziei do apokaliptycznego obrazu rzeczywistości.





Fotografie i obiekty z cyklu: Center For Living Things, 2017-2018
widok wystawy: Zukunftsfieber



Fotografie z cyklu: Center For Living Things, 2017-2018
widok wystawy: Zukunftsfieber



Wideo: Formy Przetwania, 2020, widok wystawy: Zukunftsfieber



Wideo: Formy Przetwania, fotografia: Wyjście Ludzi z Galerii, 2020
widok wystawy: Zukunftsfieber



Instalacja: Wiosna na osiedlu Bema, 2020, widok wystawy: Zukunftsieber

Video: Zakopany krajobraz, 2020, widok wystawy: Zukunftsieber

Kompost
wystawa indywidualna
Galeria Arsenał, Białystok
kwiecień 2021

„Widzisz w tym zatrzymaniu i katastrofie jakąś szansę na zmianę?”

Tak, i dlatego odwołuję się do metafory kompostu jako stanu pomiędzy. Kompost, gnój powstaje poprzez zgromadzenie materii organicznej, która gnije, ulega rozkładowi i później przekształca się w nawóz. Staje się to dzięki pracy niezliczonej liczby organizmów: bakterii, grzybów, nicieni i innych. Dla mnie to zacząć czegoś nowego. Na wystawie motyw kompostowania odnosi się do sytuacji, gdy ludzie przestają działać, przestają nadprodukować – i ten moment zawieszenia może być dobrą okazją do przemyślenia naszych przeszłych i przyszłych poczynań, zastanowienia się, co dalej z tą nagromadzoną materią. Film Kompost jest właśnie o płynnym przepoczwarzaniu się w inną formę, w inną strukturę.

Czym byłaby nowa struktura i nowe sposoby działania, które mogą się wyłonić i wyrosnąć na bazie tego kompostu?

Wystawa nie daje na to jednej odpowiedzi, bo też nie wiem, jak przetworzyć cały system produkcji sztuki, żeby było inaczej. Mam pewne intuicje, fantazje i postulaty, w jakim kierunku moglibyśmy iść, ale czy to są realne alternatywy? To trochę tak, jakby się zastanawiać, co może być zamiast kapitalizmu. Jedyne, co wiem na pewno, to to, że aby kompost stał się nawozem, coś musi się najpierw całkowicie rozłożyć. Ale rozkład nie jest tutaj tożsamy ze śmiercią, wręcz przeciwnie, gnojówka to materia pulsująca życiem.”

Fragment wywiadu przeprowadzonego przez Tomka Pawłowskiego, towarzyszący wystawie „Kompost”





Kompostownik, 2021

instalacja stworzona z rzeczy znalezionych w magazynach Galerii Arsenał w Białymstoku, zawiera m.in. pozostałości po poprzednich wystawach, fragmenty scenografii z różnych wystaw.



Wyjście ludzi z galerii, 2021, fotografia, render, 131 × 197 cm

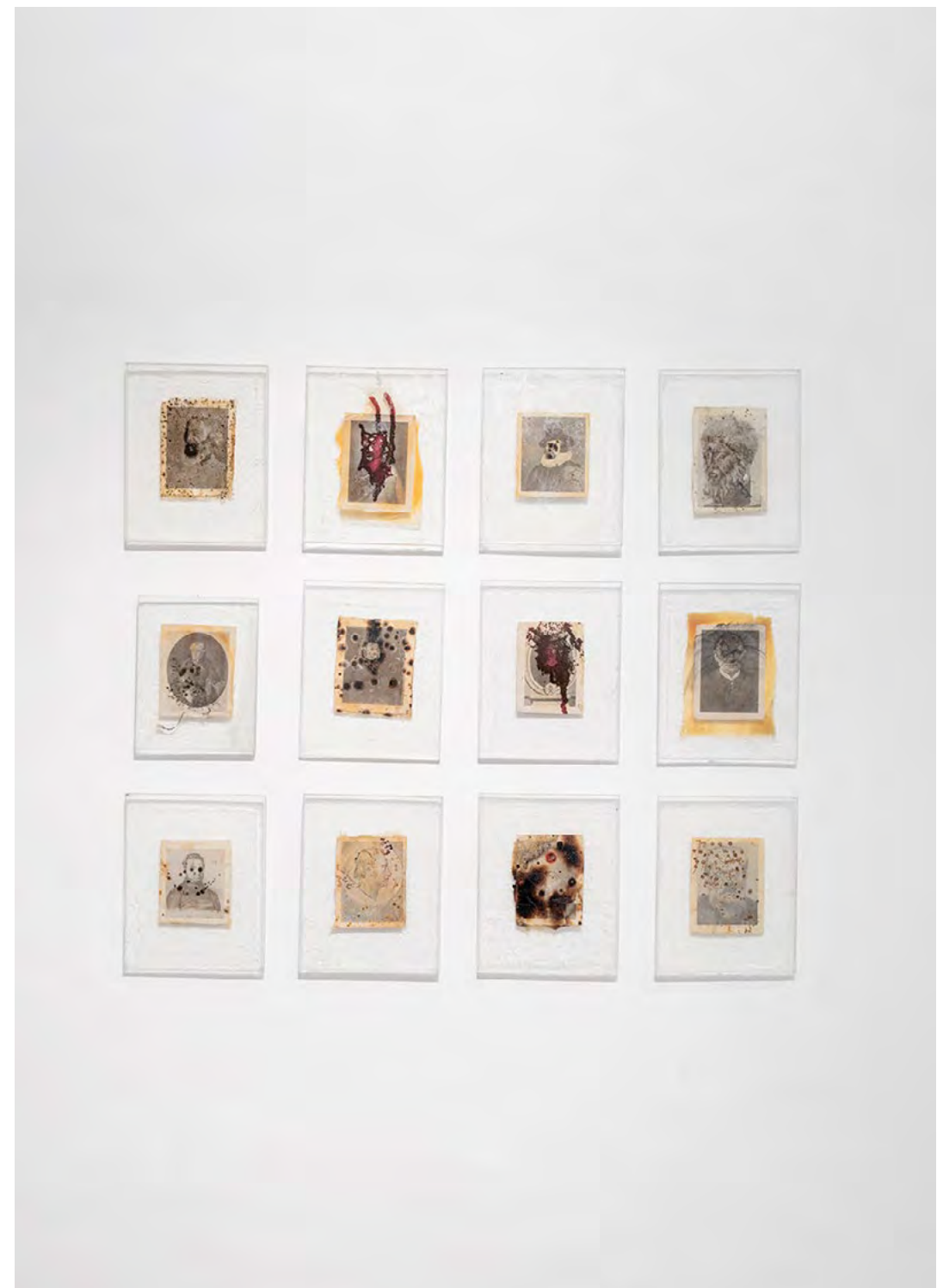
Fotografia ukazuje pracowników Galerii Arsenał w Białymstoku opuszczających niszczący i przechwycony przez grzyby budynek w wizji potencjalnej postapokaliptycznej przyszłości. Praca dotyczy niepewnej sytuacji instytucji kultury w obecnym kontekście ekonomicznym i politycznym. Tytuł i strona wizualna nawiązują do słynnego zdjęcia Zbigniewa Libery Wyjście ludzi z miast (2010), recyklingując tamten obraz. Praca powstała specjalnie na wystawę „Kompost” w Galerii Arsenał w Białymstoku.

Buona Fortuna
retrospective solo show
Fundazione Pastificio Cerere, Rome
February 2020

This exhibition, just like a laboratory, consists of samples. Selected fragments of broad and often long-term art projects of Diana Lelonek are presented in sequences, offering a glimpse into the artist's model of work. Either to be mixed or considered separately, all the samples connect to reoccurring environmental questions about the transforming borders between natural and cultural realms, which occupy the artist. The presentation of artist's work in gallery space is complemented by the newest pieces dedicated to the underground Spazio Molini.

A sincere wish, a greeting, or a forced courtesy—the title of the exhibition evokes a wide range of social situations, but also points to the belief in the mysterious fate, the fortuna which shapes the world we live in. In the practice of Lelonek, this belief in the omnipotent fate is replaced by the need to explore the world as it is, and how it transforms through human actions. Evolutionary theory, non-human intervention into the scientific canon, trash which turns into life, the melting Glacier, and the last breath of industrial coal-based culture... In Lelonek's work all those threads bind together to reveal the network of dependence between the species, and to picture a possible horizon of a common co-existence.

from curatorial text by Kuba Gawkowski



Zoe-therapy, objects with molds and bacterias, Buona Fortuna, 2020





Center For Living Things, installation view, Buona Fortuna, 2020

Center for the Living Things 2016-ongoing

collection of found objects covered with mosses and plants, aquariums, series of photographs, reaserch's documentation, maps, performative walks, workshops etc.

The Center for the Living Things is the research para-institution founded in 2016, in order to examine, collect and popularise the knowledge concerning new humanotic nature forms. All exhibits gathered in the Institute's collection are abandoned objects, used and no longer needed commodities – wastes of human overproduction, which have become the natural environment for many living organisms. Specimens were found in illegal waste dumping site, where the transgression of man-derived objects and plant tissues take place. These hybrids of plants and artificial objects are difficult to classify, as they are contemporaneously animate and inanimate. Exhibits collected in Center for the Living Things can't be conventionally classified. Recently, wastes have been taking over behaviours from living matter. In the process of overproduction, ceaseless demand of constant update of possessed goods is the reason why most of unnecessary products seem to be out of control. Center for the Living Things is aimed to describe mechanisms appearing in the sphere of rejection and uselessness. In this sphere, products are no longer tools used by people. Products participates in almost every process that occurs in biosphere, hence we can't definitively deide economic or social processes from so-called natural process.

more: www.centerforlivingthings.com



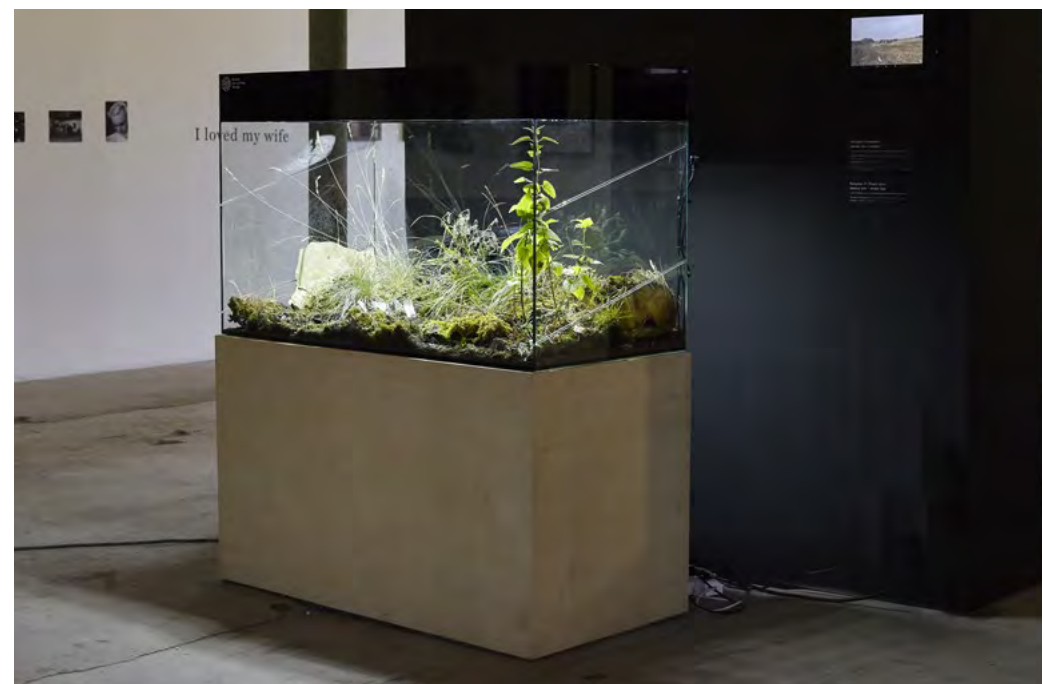
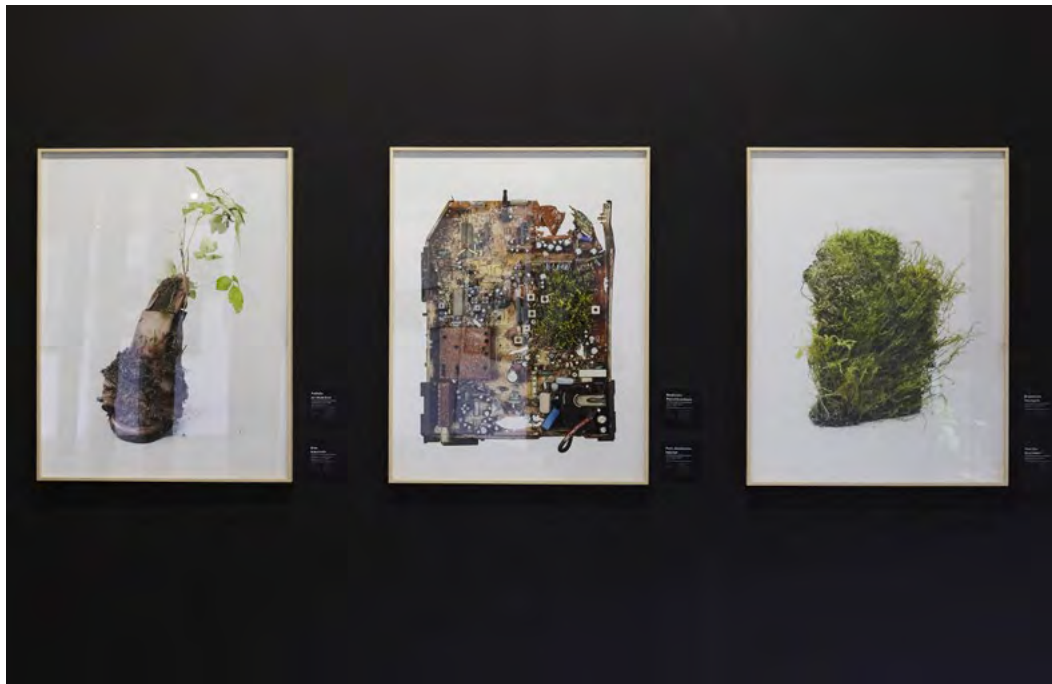
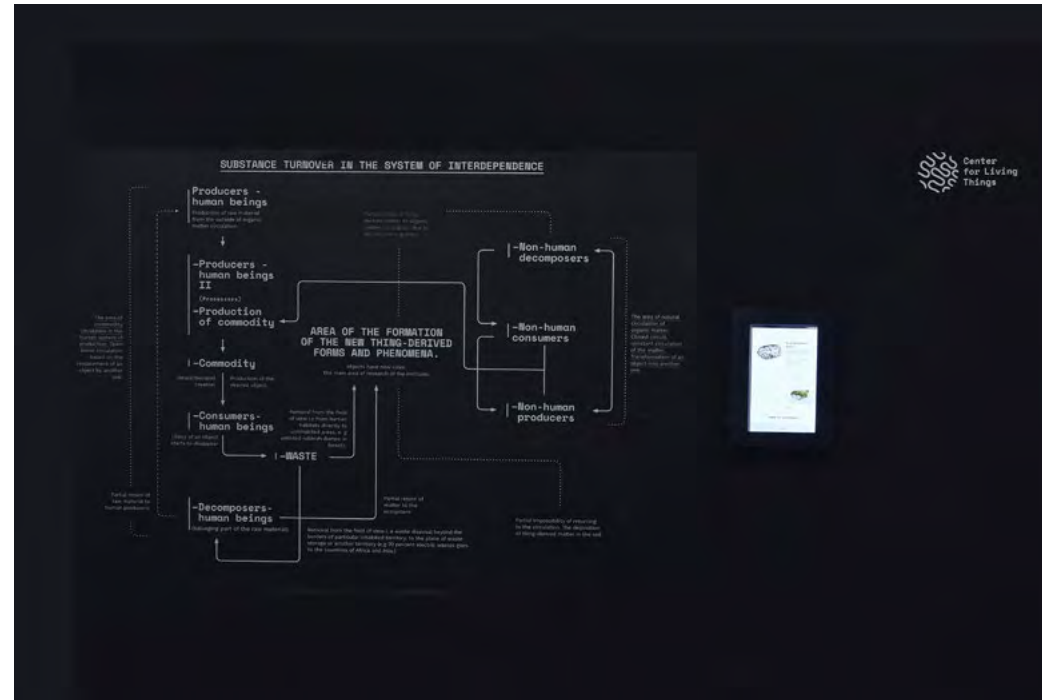


Center For Living Things, Buero Gallery, Culturescapes Festival, Basel, 2019



Riga International Biennale of Contemporary Art RIBOCA, Riga, 2018





Center For Living THINGS, Installation view, Grand Prix Fotofestiwal, Łódź, 2018
3 photographs 100x80cm, 4 photographs 40x54cm, diagrams, ipads, aquarium 120x60x60cm with living-objects



Motherboard Nature, photograph of the found object, 2017, 50x60 cm



PET environment, photograph of the found object, 2017, 50x60 cm

Forms of survival

video 8:00 min

2020

This video is inspired by all e-mails about cancelled exhibitions that I received during the first lockdown in the spring 2020. The video is a vision of what could happen with museums, art institutions and artists in the near future. Video take in advance not only possible consequences of Covid-19 but also climate crisis, collapsing vision of democracy and economic breakdown.

<https://vimeo.com/443827611>



Compost
video 5:00 min
2020

Compost, 2020 (work in progress) is part of a series of plant- focused videos that Diana Lelonek made as a non-physical resident' at Lago Mio (Lugano). It tells how representatives of the Homo sapiens species one day decide to be voluntarily composted and to pass on the areas they inhabit for weeds, fungi, and lichens to grow freely. It remains unclear what caused the changes in their brains that led to the permanent blurring of their ego and abandonment all forms of production leading to the eventual collapse of neoliberal capitalism.

<https://lagomioresidency.ch/artists/dianalelonek/>

<https://vimeo.com/481630313/b43b35c740>



Barbórka, mixed-media installation; sound, 2020

Buona Fortuna, retrospective solo show,
Fundazione Pastificio Cerere, Rome
February 2020

Saint Barbara's Day, commonly known as Barbórka, is a traditional, annual celebration of the miners' labor, accompanied by parades, religious services and concerts of miners' orchestras. Celebrated in Upper Silesia, the mining region where Lelonek was born and raised.

In the installation, the figure of Saint Barbara usually carried by the marching miners is replaced by different species of ruderal plants—the plants which are first to colonize disturbed lands of former mines and abandoned industrial areas. Bringing back life to dry, post-industrial grounds, those plants also carry symbolic, magical and medical use in folk tradition. The species have diverse purposes such as rituals of cleansing and abortion (*Artemisia Vulgaris*), a psychedelic drug (*Datura stramonium*), and to cure depression and hysteria (*Tanacetum vulgare*). The work connects cultural rituals to the deep history of coal formation, and to natural folk knowledge. It is a prototype for looking for a new model of the post-industrial culture, in which the extractivist perspective is replaced by the intimate connection with earth, and not its exploitation. Object constructed by Tomasz Partyka.

Sound installation consists of record from the march of the miners' orchestra from the Bytom-Borek mine on Saint Barbara's Day on December 4, 2019, composed by Bartosz Zaskórski. As the industrial Upper Silesia transforms, the mine was closed in January 2020, making the recorded sounds yet another archive. It is the last celebration of the mining tradition in the Bytom-Bobrek mine, in a society which is forced to rethink how to transform the culture based on destructive industry.

sound: <https://soundcloud.com/diana-lelonek/barborka-bartek-zaskorski-diana-lelonek>





Birds (A Funeral Altar) , 2019

Installation, 9 pieces, 5x2 meters, photographs in wooden, handmade, up-cycling frames, 2019

The installation, consisting from photographs of birds found on a Baltic seaside and photographs of selected objects from the collection of the Natural History Museum in Basel, presenting extinct bird species: Kauai O – o, Seaside Sparrow, Wandering Pigeon. Installation was made during the residency program of Photography Festival „W ramach Sopotu”, Sopot, PL 2019 and was continue during the residency at Atelier Mondial, Basel, 2019 as a part of Culturescapes Festival in collaboration with Natural History Museum in Basel.

Installation view: Solo Show „Raport” at BWA Gallery, Bydgoszcz, PL, 2019







Endling

Multichannel audio installation „Endling”, solo show at Labirynt Gallery, Lublin, PL, 2019

„The exhibition refers to the problem of the inevitable extinction of species caused primarily by human activity. “Endling”, which is the title of the exhibition, stands for the last member of species. The term was first used in the “Nature” journal in April 1996. It reappeared in 2001 in the National Museum of Australia at the exhibition presenting skin of the last Tasmanian tiger.

The artist created a sound installation of bird voices recorded by scientists. The composition includes voices of birds that are considered to be extinct. This poignant piece is the final call with no answer. It is an act of regret and an attempt to depict the irreversible degradation of the natural environment. Dark empty gallery space became physical representation of nothingness, a hostile spectre of the future that has already begun even though we tend not to see it.

Curator: Aleksandra Skrabek

<https://soundcloud.com/diana-lelonek/endling>

<https://vimeo.com/user10405517>



Melting Gallery

multichannel sound installation, 2019
in collaboration with: Denim Szram

The sound installation was created during residency in Basel as part of the Culturescapes festival. The recordings collected on three melting Alpine glaciers: du Rhone, Aletsch and Morteratsch are a kind of symphony of disappearing glaciers. The sound of a slowly trickling catastrophe, whose arrival is hardly spectacular, is blurred, present everywhere and nowhere, and gives rise to anxiety and is lined with fear. Alpine glaciers are disappearing very quickly; some of them have already gone forever. A trip to the glacier, listening to the ubiquitous sounds of uniform dripping, resembles a countdown. The sound is a direct sign of irretrievable loss. The multi-channel sound installation presented in an empty exhibition space, fills the room with sound, while the classic 'white cube' form has not been filled with objects. The emptiness is a kind of manifesto but also a question: what is the place of art in the climate crisis? It is also a question about the overproduction of objects within the process of production art, the art world being a market that constantly craves new projects, trends and works. The production race sometimes lacks the space for us to stop and feel.

Concept/records: Diana Lelonek
Composition: Denim Szram



Installation view: „Buona Fortuna”, Fondazione Pastificio Cerere, Rome, 2020

<https://soundcloud.com/diana-lelonek/meltinggallery>

Seaberry Slagheap 2018-ongoing

„In the Konin Coalfield, opencast mines have led to the degradation and modification of the landscape, drying out of lakes, formation of slagheaps, and resettling of entire towns. Although mining is doomed to fail (lodes will only last for another 30 years, and mining is becoming less and less profitable), there is no coherent vision of a post-coal reality. The question of how to conduct the just transition of the region remains open. Diana Lelonek proposes a solution: reinventing the character of the region. To do so, she uses the potential of seaberry, a plant that grows abundantly in post-mining areas, and can cope well with barren soil. Seaberry is also a plant known as a „superfood“, rich in vitamin C and antioxidants. Lelonek suggests making the seaberry the new symbol of the region, and creating a line of local food products, based on its fruits picked up on slagheaps. Seaberry Slagheap is an artistic project and an actually existing initiative producing jams and juices. It offers a positive vision of development for the degraded region, from which locals and small-scale manufacturers could benefit. At the same time, it problematizes the categories of green and conscious consumption. The stall created by Lelonek refers to „ecological“ aesthetics, currently used both by local sellers, as well as countries or international corporations. One of the reactions of capitalism to the advancing climate change is not to redefine the principles on which it is based, but to profit from the growing ecological awareness of society. Consumers are held responsible for the upcoming catastrophe, and consumption is presented as the only available method of saving the world.“

Kuba Gawkowski (from the curatorial text to „The most beautiful catastrophe“, Center For Contemporary Art „Kronika“, Bytom, 2018)

https://artmargins.com/seaberry-juice-in-extractivist-ruins-the-cosmopolitical-art-of-diana-lelonek/?fbclid=IwAR0Xbn_Xb3x2dJX960G8Jh35d-J3aZhDZpwLcINcSbU-MDjuc9ssgD9fQDOs

<https://www.pismowidok.org/en/archive/2018/22-how-to-see-the-anthropocene/a-creeping-disaster>





HAŁDA
ROKITNIKOWA



Nowhere in Poland is sea buckthorn found in such large amounts as on the post-opencast mining lands. In eastern Wielkopolska (Greater Poland), seaberry bushes grow on numerous slagheaps left by the opencast mines. This species co-creates the steppe and seaberry landscape typical for this region. The mine, obliged to reclaim the land it exploited, plants such vegetation types that are able to grow on completely barren, dry soil. With its properties, seaberry is one of the few plants that take root in these conditions.

The fruits, the juice was made of, were picked up on the Józwin I slagheap on the post-opencast mining land.



Opencast mining involves draining out large amounts of groundwater. As a result, a cone of depression occurs, and causes drainage of the area in the vicinity of the opencast mine: the surrounding croplands, forests, and water reservoirs. The most depressing effect can be seen in the example of the Gniezno Lake District.

A group of beautiful, natural lakes is drying out at a fast rate. Bridges, standing not in the water but in the middle of fields or in the shrubbery, are slowly becoming a showpiece of the region.

Photograph: The beach in Przyjezierze village, a warning sign of steep fault just at the shoreline. The drying-out of Ostrowskie Lake is so severe that it has been divided into two separate water reservoirs.



During the construction of the opencast mine system, the mine resettles the whole villages. According to the law, residents are obliged to leave their homes, for which they receive compensation. However, they cannot decide to stay where they have lived. This construction is connected not only with the permanent change of the function of a given area - the removal of the village together with its infrastructure and the surrounding farmlands - but also with the breaking of social ties and the destruction of the local community.

Peaches from which this product was made were picked up in the village Izabelin (municipality of Kleczew), resettled by the mine, in the last weeks of the village existence.





Installation view, Eco Stand by Seaberry Slagheap at „The most beautiful catastrophe”, Center For Contemporary Art „Kronika”, Bytom, 2018



Stoisko Rokitnikowej Hałdy na wystawie „Najpiękniejsza Katastrofa”, CSW Kronika, Bytom.



Installation view, Eco Stand by Seaberry Slagheap at „The most beautiful catastrophe”, Center For Contemporary Art „Kronika”, Bytom, 2018

Ministry of the Environment overgrown by Central European mixed forest

digital collage, billboard and photograph 100x150cm, June 2017

Billboard in the center of Warsaw, June 2017

Zeitgeist, lokal_30 Gallery, Warsaw Gallery Weekend, 2017

"Landscapes of Anthropocene", Baltic Gallery of Contemporary Art, Słupsk, 2018

The artwork was created as a part of a billboard campaign at the center of Warsaw organized by the Sputnik Photos Collective along with invited artists, including Joanna Rajkowska and Michał Frydrych. The artwork was a response to the policy of the Minister of the Environment - Jan Szyszko, regarding the Białowieża Forest logging, which had the highest intensity during summer 2017. Additionally, the artwork appeared as gallery print (100x150cm) and posters for sale. All the income from posters sale was donated to support the activists from the Camp for the Protection of the Forest.



New Archeology: Liban and Płaszów

series of photographs, found objects, video, 2017

Re Gallery, Museum of Contemporary Art in Cracow (MOCAK), Cracow Photomonth, 2017

“In this exhibition, Diana Lelonek presents her project A New Archaeology for Liban and Płaszów, examining the complex history of two seldom considered sites in Krakow. The artist immerses herself in the abundance of natural and man-made traces discovered at the sites of the Liban quarry and the remains of the Płaszów concentration camp. Lelonek’s work is based on the processes that take place in nature and what they reveal about these places’ past. She searches for prehistoric traces and indications of the difficult recent history, while also considering the contemporary uses of both sites.

During her research, Lelonek has uncovered and transferred to the gallery items as varied as fossils from the Jurassic period, remnants of the site’s use as an internment camp in the Second World War, artefacts from the shooting of Steven Spielberg’s film Schindler’s List, and junk left by the users of the sites. All of these objects have over time undergone the natural process of erosion. They have been levelled by nature to become one history—with fossils, parts of the film set, and abandoned tin cans functioning as the archaeological specimens, which the artist has discovered and considered. These construct a narrative of society’s post-war mentality and are a record of the times and the transformations that have occurred. They also point to the current function of this area—a space in which collective memory is expressed.

Lelonek’s project is a piece of research which was initiated by curator Gordon MacDonald, especially for Krakow Photomonth. Right up until the exhibition opening, the artist strove to face up to the places, their history and its contemporary function. This exhibition is the result of a short commission and the first iteration of Lelonek’s engagement with this subject and these sites.”

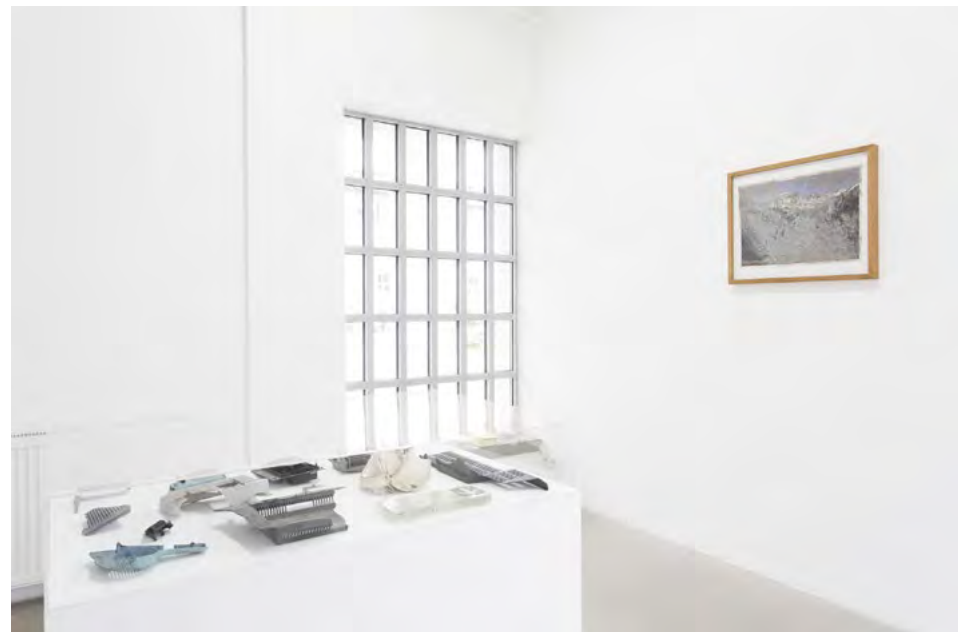
Curator: Gordon MacDonald



PWN Encyclopedia, photography of the found object, from the series: A New Archaeology for Liban and Płaszów, 100x70 cm, 2017



Mac charger, photography of the found object, from the series: A New Archaeology for Liban and Płaszów, 40x60 cm, 2017



Installation view, Re Gallery, Museum of Contemporary Art in Cracow (MOCAK), Cracow Photomonth, 2017



Installation view, Re Gallery, Museum of Contemporary Art in Cracow (MOCAK), Cracow Photomonth, 2017

New Archeology for Liban and Płaszów – Book, 2019

The material in this volume is the second iteration of a project which originally took the form of an exhibition during Krakow Photomonth 2017: Diana Lelonek, A New Archaeology for Liban and Płaszów (MOCaK Museum of Contemporary Art in Krakow, April–June 2017, guest curated by Gordon MacDonald). The photographs comprising this project are of objects the artist found in the course of her field research in the Liban Quarry and on the site of the former Krakow-Płaszów concentration camp in Krakow, as well as of exhibits loaned by the Geological Museum in Krakow.

This project was made possible thanks to a grant for Diana Lelonek from the “Młoda Polska” (Young Poland) grant program.

Project partner: Foundation for Visual Arts

digital version: https://issuu.com/diana_lelonek/docs/diana_nowa_archeologia_preview



Zoe - therapy

Mixed media, installation with living-objects (photographs cut from books parasited by mold and bacterias at petri-dishes and glass boxes), series of 15 large formats photographs, 2015-2016.

The project by Diana Lelonek can be treated as a shock therapy of a kind, but also as a sophisticated act of vengeance. It is a Vendetta carried out with biological weapons, systematically and with scientific precision. The battle is fought with colonies of microbes: fungi and bacteria. The enemies seem tangible: some of them are looking at as from portraits published on the pages of Władysław Tatarkiewicz's "Encyclopaedia of Philosophy". However, these black and white representations of classical philosophers, authors of fundamental works within European humanistic thought, are only a substitute of the real target. The images symbolise the actual object of the attack: the extremely complex philosophical, anthropocentric and hierarchical vision of human history, as well as the dualist concept of a world divided into the allegedly wonderful culture and the idyllic nature, the powerful human beings and organisms inferior to them, the wretched body and the perfect spirit, the good familiar things and the bad alien ones. Lelonek transforms the gallery space into a laboratory, where she tests different kinds of parasitism of microorganisms on the products of European civilization. Until now, territorial expansion and subjugation of weaker (understood as inferior) species was a characteristic typical only and exclusively of Western society and culture, and specifically - as the artist points out - white and wealthy Europeans. This time the tables have turned. What was suppressed and denied can finally take revenge, at least metaphorically.

Marcin Krasny, Curator

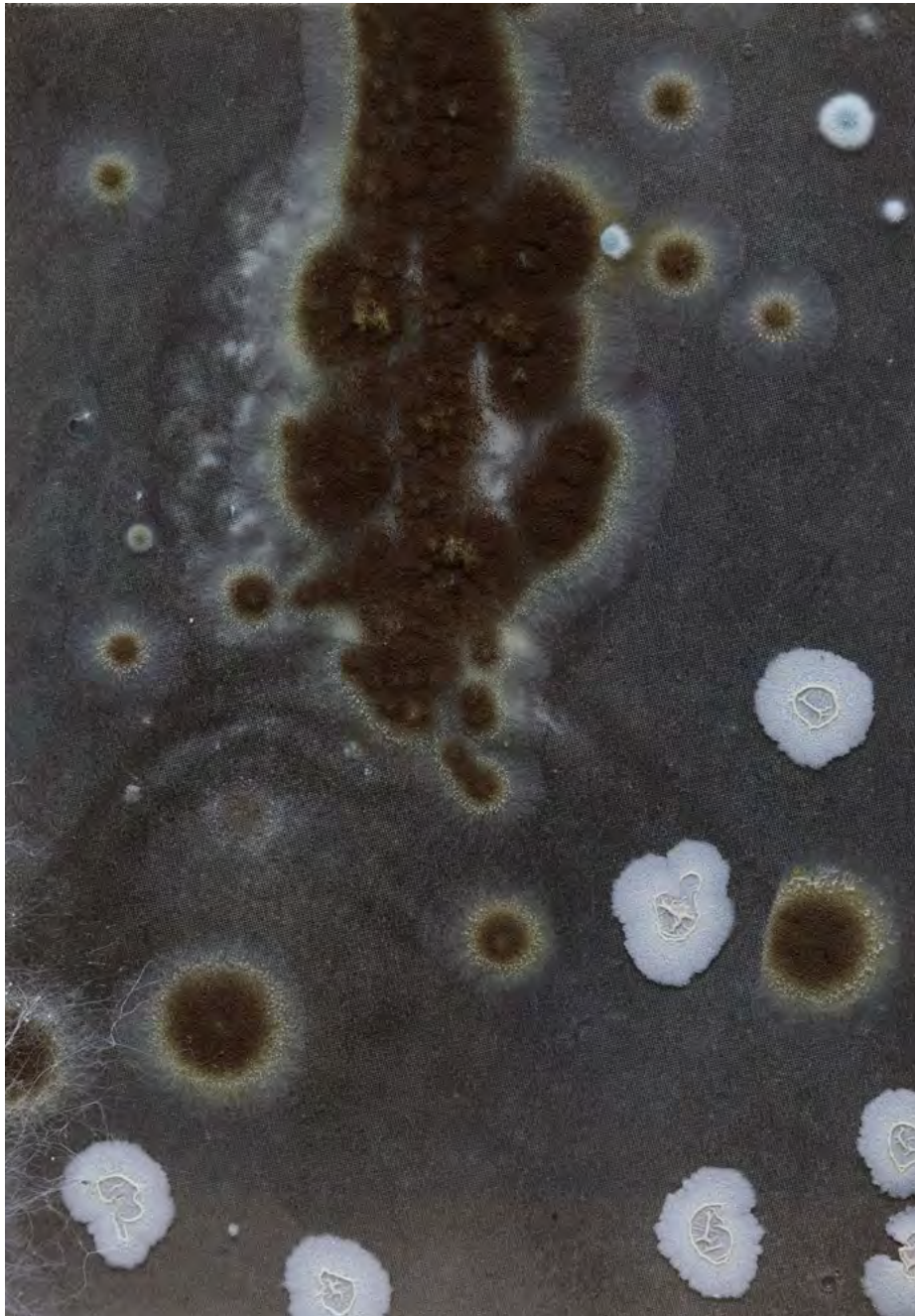




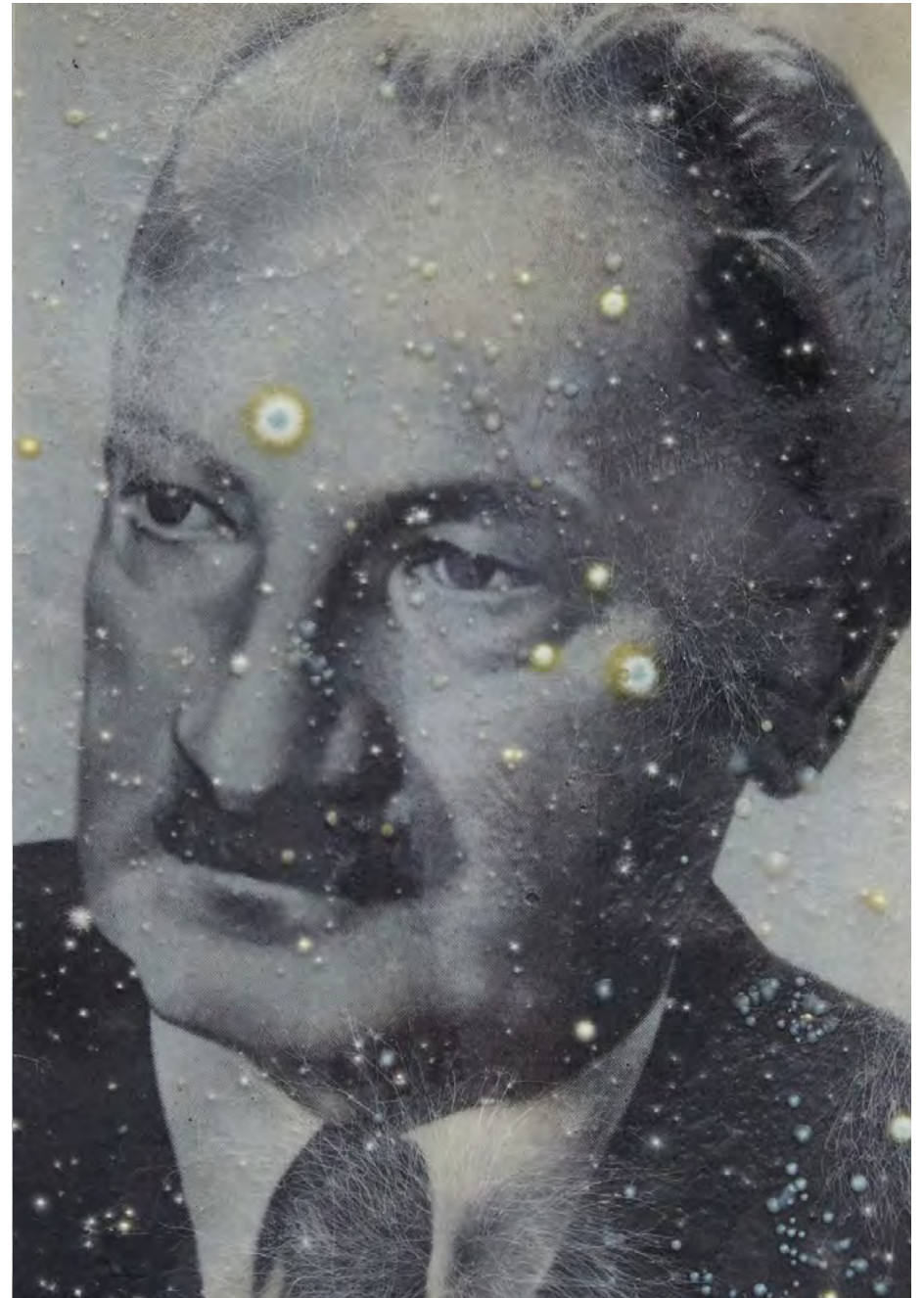
Edmund Husserl parasitized by *Aspergillus flavus*, from the series: "Zoe-therapy" 100x70cm, 2015



Arystoteles parasitized by *Scedosporium apiospermum*, from the series: "Zoe-therapy" 150x10cm, 2015



Edmund Husserl parasitized by *Aspergillus flavus*, from the series:
"Zoe-therapy" 100x70cm, 2015



Arystoteles parasitized by *Scedosporium apiospermum*, from the series:
"Zoe-therapy" 20x30cm, 2015



Academy overgrown by various species of molds and bacteria, from the series: **"Zoe-Therapy"**, 56x70, 2017



Installation view "Zoe Therapy", laboratory moved to the gallery space, Center for Contemporary Arts "Ujazdowski Castle", 2015



Yesterday I met the really wild man

6 photographs 100x80 cm

Diana Lelonek's work draws on the ideas of posthumanism, and similarly to this intellectual movement, it criticizes humanism for its anthropocentric perspective. She manages to blur the line that separates humans from the rest of the world. The naturists who pose for her photographs are shown in a way that brings to mind representations of herds of animals or primal, nomadic tribes usually depicted in the surroundings of nature. The elements of modern urban architecture, or industrial infrastructure shown in the background, rule out the vision of a return to nature. The artist selects places in-between, in which the suburbs of cities and civilization are taken over by synanthropic vegetation. Naked human figures presented in natural surroundings send our historicistic consciousness back to primordial times, but the elements of civilization place them firmly in the present.

The resulting visual dissonance is a clever way to uncover the artificiality of divisions that the modern cultural discourse relies on. As Monika Blakke notes in a conversation about Diana Lelonek's works, humans do not need to return to their animalistic past, because in fact they never ceased to be animals in the first place. They don't need to return to nature as they never existed outside of it. Photographs from Lelonek's Yesterday I met a really wild man series place humankind in this context, portraying it as just another species in the universe called natureculture. Her work discards artificial divisions into the human and the non-human, nature and culture, and once again, it opposes speciesism.

Curator Katarzyna: Różniak Lookout Gallery



Untitled, from the series **Yesterday I met a really wild man**, 100x70, 2015



Untitled, from the series **Yesterday I met a really wild man**, 100x70, 2015



Untitled, from the series **Yesterday I met a really wild man**, 100x120, 2015