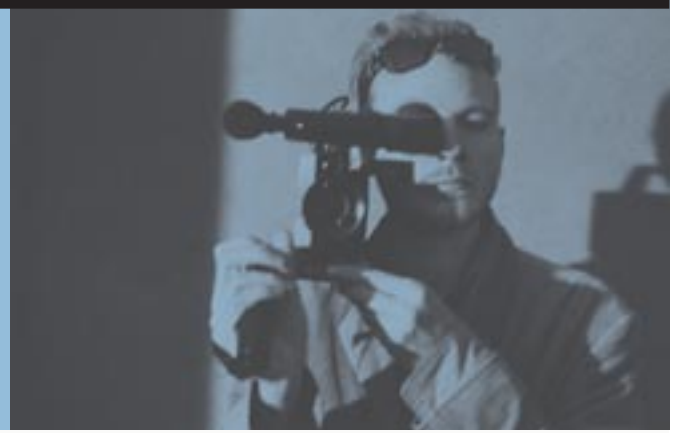


ZBIGNIEW LIBERA



January 13 – February 17, 2006 • University of Michigan, Ann Arbor

The exhibition, lecture and symposium are free and open to the public.

Exhibition / Fri, Jan 13–Fri, Feb 17

Zbigniew Libera: Work from 1984–2004

Jean Paul Slusser Gallery, School of Art & Design, 2000 Bonisteel Blvd., Mon-Fri, 9–5 pm; and Work Exhibition Space, 306 S. State St., Tues–Wed, noon–7 pm; Thu, noon–4:30 pm; Fri and Sat, noon–8 pm; Sun, noon–5 pm

Opening Receptions / Fri, Jan 13, 6–9 pm

Slusser Gallery and Work Exhibition Space

Penny W. Stamps Distinguished Visitors Series Presentation and Annual Copernicus Lecture / Thurs, Jan 19, 5 pm

How Artists are Tamed: Zbigniew Libera and the Polish Press, 1980–2005

Zbigniew Libera, artist

Michigan Theater, 603 East Liberty St.

Symposium / Fri, Jan 20, 2–5 pm

Revolution in the Attic: the Tradition of Polish Counter-Culture

1636 International Institute, 1080 S. University

Participants: **Zbigniew Libera**, artist; **Norman Kleeblatt**, chief curator, Jewish Museum, New York; **Łukasz Ronduda**, new media curator,

Center for Contemporary Art, Warsaw; **Tirtza Even**, assistant professor of art, U-M; **Michael D. Kennedy**, professor of sociology, U-M; **Piotr Westwalewicz**, lecturer in Slavic languages and literatures, U-M; **Magdalena Zaborowska**, associate professor of American culture, U-M

Mini-course

Revolution in the Attic: the Tradition of Polish Counter-Culture

Instructor: Piotr Westwalewicz, lecturer in Slavic Languages and Literatures, U-M

REES 410.001/meets with Slavic 490.001, one credit

The Zbigniew Libera residency and exhibition at the University of Michigan are supported, in part, by the U-M Copernicus Endowment and the School of Art & Design's Roman J. Witt Visiting Faculty Program and Penny W. Stamps Distinguished Visitors Series. Additional funding comes from U-M's Center for Russian and East European Studies; College of Literature, Science, and the Arts; International Institute; and Office of Vice President for Research; and the Centre for Contemporary Art Ujazdowski Castle, Warsaw; Fundacja Sztuka i Współczesność, Warsaw; Ministry of Culture of the Republic of Poland; and the Polish Cultural Institute, New York.

Zbigniew Libera (b. 1959) is one of Poland's most recognized contemporary visual artists. Together with a group of young sculptors, photographers, film makers and architects, he was first active in the 1980s in the avant-garde group *Strych* ("The Attic"). Early in that decade, under Poland's martial law regime, Libera was arrested for printing political cartoons, flyers, and booklets. Later in the 1980s *Strych* continued to create the improvised film festivals, performances, and street actions that remained consistently rebellious towards centers of Polish authority: communism, the political opposition, and the Church.

Historians and critics confirm that Libera's creative work from the 1990s to today demonstrates the most important qualities of Poland's post-1980 avant-garde and counter-culture movements, focusing on the ways in which popular culture undermines and distorts views of Self and Society. In 1997, he created international news when a work from his series *Lego Concentration Camp* became the center of con-

troversy at the Venice Biennale. In 2002, the Lego pieces provoked an international debate when they were part of the exhibition, *Mirroring Evil*, at the Jewish Museum in New York.

Libera's most recent works continue to experiment with modes of persuasion that program our cultural environment and collective memory. In the series, *Positives*, included in the U-M exhibition, Libera re-works iconic news photographs like Nick Ut's Pulitzer prize winning photograph of a naked and napalmed Vietnamese girl which has been transformed by Libera into a "positive" image of a nude and smiling European girl at play.

The U-M exhibition will present these and other works from all periods of Libera's artistic development that best reflect his creative goals and major projects. The exhibition includes 70 still photographs and three video projections, as well as over 600 three-dimensional objects, from medications, toys and dolls, to large "corrective devices" (gym equipment).