

KINGA KIELCZYNSKA PORTFOLIO & CV



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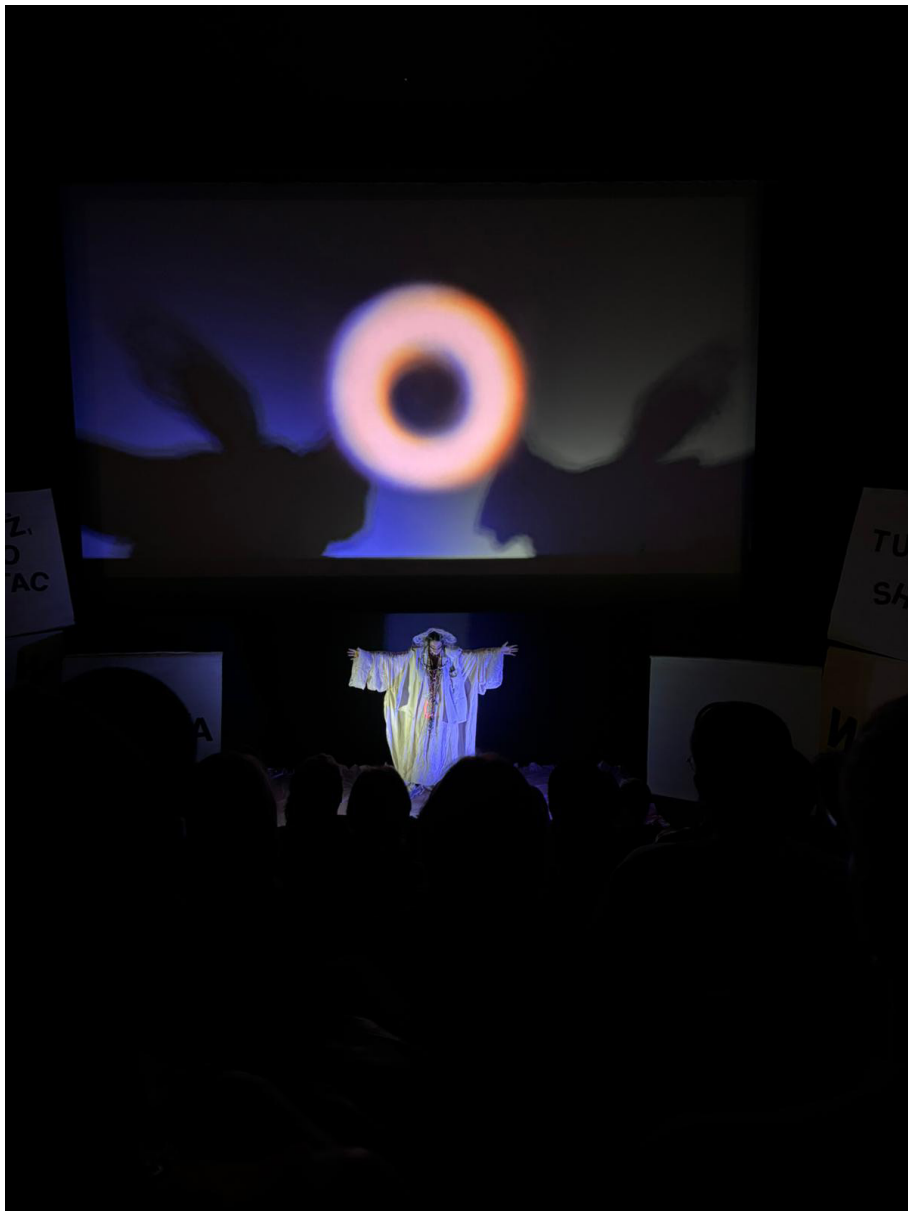
Kinga Kielczynska studied Spanish philology at Warsaw University before graduating from fine arts at the Gerrit Rietveld Academy and the Sandberg Institute in Amsterdam.

Her diverse art practice explores the interaction between people and environment, as well as the false dichotomy that exists between them. She frequently shows her works outside of the gallery setting. A nudist beach, a nightclub, and a forest have all been used in the past. In 2009, she wrote a “Reductionist Art Manifesto,” a humorous declaration of reduction rather than creation, which questioned the paradigm of art creating in times of overproduction.

She created several pieces centered around the Białowieża primeval forest in Poland, her homeland. In recent works, she explores the treshold between non-human transformed and human-made.

Her work has been shown at MSN Warsaw, Exile Gallery, Berlin/Vienna, Manifesta 12, Palermo, Museum of Contemporary Art, Belgrade, Mediamatic, Amsterdam, Aether, Sofa, SAVVY, Berlin, FOAM, Amsterdam, De Appel, Amsterdam, among others.





KINGA KIELCZYNSKA

'Reduction Live ', 2025

Performance for the opening of new buiding of the Modern Art Museum, Warsaw

REDUCTIONIST ART MANIFESTO

1. There is too much art on the planet and it needs to be reduced.
2. Instead of constructing unnecessary beings and polluting the physical and mental space use what is already created.
3. Feed of what you have and not what you are trying to achieve.
4. Consider the source of every material object you are confronted with as its extension.
5. There is a rule known to physicians that 'a true diagnosis of a case contains in itself the therapy'. No true diagnosis is possible, however, without investigation of the 'history' of the case. Applied to our task, this means that we must try to find a way to act against overproduction by following the reversal process of human development, both individual and historical, which will enable us to recognize in man's own being the cause responsible for the present situation.
6. The evolution implied by development is not drawn in a linear structure but a series of potential possibilities that do not necessarily need to be compelled.
7. Instead of producing, rather concern yourself with the ideas that were not materialized as the ones to be considered. The inner space will be an alternative to the material creation, not everything that exist inside of us needs to become material. We need to learn to profit from our spirits and energies.
8. Production takes a place in the negative space of what is left after reducing a particular art piece and the mental/physical vacuum we can enjoy afterwards.
9. The first works to be reduced are the ones that take up the most space: this refers to big public artworks, or architecture - related pieces that urgently need to disappear. The new public commissions should propose what works have to be reduced and the manner of recycling the leftovers.
10. Clean space revolution also applies to the virtual endless creations that require a lot of energy to be used in order to view them.
11. Our consciousness will slowly grow into a direction of diminishing instead of expanding and the awareness of what advantages can be brought by the act of removing instead of adding.
12. The next 2 points of the manifesto are cut.
- 13.
- 14.

KINGA KIELCZYNSKA

'Reductionist Art Manifesto ', organl text from 2009 written by me, performed in 2025 for the opening of new buiding of the Modern Art Museum, Warsaw



KINGA KIELCZYNSKA
'Reduction Live ', 2025
Performance for the opening of new buiding of the Modern Art Museum, Warsaw



KINGA KIELCZYŃSKA

'Little girl with the matches' and 'courtesy of infinity', 2024

Exhibition view at CSW Zamek Ujazdowski, Warsaw



KINGA KIELCZYŃSKA
'Białowieża chapter 4', 2024
Exhibition view at CSW Zamek Ujazdowski, Warsaw



KINGA KIELCZYŃSKA

'Bronisławy', 2024

Exhibition view at CSW Zamek Ujazdowski, Warsaw



KINGA KIELCZYŃSKA
'An attempt at soil healing', 2024
Installation view at Villa Nada, Warsaw



KINGA KIELCZYNSKA
'An attempt at soil healing', 2024
Installation view at Villa Nada, Warsaw



KINGA KIELCZYŃSKA
'Białowieża chapter 4', 2024
Exhibition view at BWA, Warsaw



KINGA KIELCZYŃSKA
'Białowieża chapter 4', 2024
Exhibition view at BWA, Warsaw



KINGA KIELCZYŃSKA
'Bonus stage of evolution is being constantly thirsty', 2023
Installation view at Galeria Studio, Warsaw

„If good fertile land were
still easily reached and
brought under cultivation,
there would be



Shen Xin, Warm April, 2018, Still, Courtesy the artist, co-commissioned by Middlesbrough Institute of Modern Art and Salford University Art Collection.
Supported by Elephant Trust London and Rijksakademie Amsterdam, courtesy of the artist

no economic barrier
to feeding the hungry, and
no difficult social choices
to make.“



Kinga Kielczyńska, EXILE, courtesy of the artist

KINGA KIELCZYŃSKA

Article in the “Arts of the Working Class” by Maria Inez Plaza with stills from my videos and fragments of “Reductionist Art Manifesto”.

has had with the Americas since the 16th century. The city was one of the main ports of trade and emigration to the New World: New France, the West Indies...¹ The mansion that houses the museum is itself a relic of that historical moment. Built in the 18th century in the Parisian style, the Hôtel Fleuriat is named after its former owner, Aimé-Benjamin Fleuriat, who resided there between 1772 and 1774 and was enriched by his plantation in Santo Domingo. Like other essential port cities, La Rochelle flourished from the colonial triangular trade of the 17th and 18th centuries, which took place as follows: ships with supplies for the settlers in Africa sailed from different French ports and emptied their cargo when they finally arrived at shore. The cellars of the ships were left free to accommodate up to four hundred kidnapped Black people. These enslaved people were then sent to the Americas and the Caribbean to be traded. When the ships were unloaded in the colonies of the “New World”, they lastly received the raw materials extracted by the labor of slaves, and were transported back to Europe.² The consumption and processing of the products taken from the colonial plantations supplied material goods to the white French population and provided them with opportunities for employment. Thus, the confectioner to the shipyard owners, the tailors to the chambermaids and everyone ranging from the aristocracy to the bourgeoisie, were all directly dependent on the triangular trade that relied on the technology of navigation and the exploitation of slave labour in their colonies. At the height of its power, the French Colonial Empire occupied 66 populated territories on every continent. Today, the French Republic still maintains authority over dominions such as Guyana and Martinique.

According to an institutional presentation text, the Museum of the New World was hailed for its originality at the time of its inauguration in the 1980s. It presented an insight into a part of La Rochelle and French history, which remain barely discussed to this day. The museum was the first to talk about the colonial past of the French port cities, and exposed the elements linked to its trade of enslaved people in the West Indian colonies. Was the violence of the historical period a taboo until then? There would be no surprise to learn that yes, it was.

The Museum's collection has a large cutout of allegorical paintings of different colonial schools and styles. They portray naval scenes, landscapes of the New World, plantations, natives, aristocrats and soldiers. There are also engravings, maps and tapestry. The collection also holds a series of photographs evoking Brazil, Canada and Louisiana, such as the 267 beautiful photogravures taken by the American photographer Edward Curtis, covering the study of over 80 Native American tribes across the western half of North America.

The collection brings together domestic objects ranging from porcelain, wallpapers and clocks, with natural motifs that illustrate enslaved men and women working on plantations. It is worth mentioning that slaves from Africa and the Americas were acquired by

their European masters who accounted them as ‘chattel’ in their cash books, family estates and inheritances.

The collection on display occupies over three floors in thematic nuclei, which are divided into rooms whose names indicate the subject and historical period being treated. One of these rooms hosts short-term exhibitions and contemporary proposals connected with the “brave” story of French colonialism. On the floor that narrates part of the triangular trade, the spaces have names such as “Room 1: The Discovery”, “Room 2: La Rochelle, Port City”, “Room 3: The Slave Trade”, “Room 4: Colonial Productions” and “Room 5: The Abolition of Slavery”. Anachronistic terminologies such as ‘discovery’ and ‘slaves’ are normalized; they create unease especially now, when a critical revision of the Western colonial historical narrative is taking place. Several words that are used today in the institutional communication of the New World Museum are careless, especially in the context of the descendants of the subjugated peoples who are portrayed within its walls.

Although varied, the New World Museum's collection has works of stylistic prominence and relevance for documenting customs of a historical period which cause unease. One of them is the oil on canvas *La Mascerade nuptiale* (The bridal masquerade), which was painted by the Portuguese painter José Conrado Roza in 1788,

How can the perpetrators of historical abuses still narrate their past through allegorical images and representations of usurpation and extractivism?

and acquired by the Museum in 1983. The celebrated 18th-century Portuguese school painting was a wedding gift commissioned by the Portuguese queen Maria the First to one of her faithful servants. The scene represents the extent of the Luso colonial empire by depicting a “parody of a marriage between two dwarves from Angola accompanied by other Brazilian or Mozambican dwarves and an Amazonian Indian sent as a gift to the court in Lisbon.”³ The subject of dwarves was particularly in fashion at the time amongst domestic masters of the European aristocracy. The exception in the painting is the character of Syriac, a 12-year-old teenager who stands out due to the depigmentation of his skin. In the Museum's exhibiting room, one video describing the scene accompanies the painting. It is narrated jocularly and sweetly by a female voice that ignores the violence behind that representation. When examining the collection of the New World Museum, many uncomfortable questions arise: how can the perpetrators of historical abuses still narrate their past through allegorical images

and representations of usurpation and extractivism?⁴ How backward is the colonizing logic that exposes the subjugation of others as part of a story of their so-called discoveries, conquests, enrichment and glories? How can we continue to passively accept the old representation of human beings as dehumanized bodies and merchandise, and why should we continue to believe in this heroic and one-sided narrative of the facts?

French colonial imperialist pride still resides spectrally in the halls of the Hôtel Fleuriat that belonged to a former plantation lord. Even with pieces relevant to their style, artistic quality and historical record, the collection of the museum is an accumulation of the painful stories of those who are descendants of the enslaved and exploited people from fertile and plundered lands that were part of the so-called New World. There are barely any testimonies of enslaved people or natives inside the museum. We find just a few institutional notes on historical reparation for the rampant acts of the colonizer.

In any case, the abundance of different pieces illustrating dominated people embarrasses the consciences connected to the anti-colonial critiques that have occupied the cultural debate for the past fifty years. Those pieces represent the inhuman barbarities motivated by white supremacy and its messages of Christian catechesis, acculturation and the European demonstration of invading power, which are disturbingly naturalized by the alibi that ‘these matters belong to the past.’

In my analyses of contemporary art and culture, I often comment that I do not believe in the possibility of decolonizing a traditional museum, since the origin of this kind of institution is by its very nature colonialist and Eurocentric. In order to decolonize the New World Museum, we would have to start by changing its name, which is impregnated with exoticism and the arrogance of the conqueror. A critical contextualisation of the colonial ethic would also be necessary, and would allow more honest approaches to its problematic collection that was stockpiled as chronicles of exploitation. Establishing other institutional models, which should not even be called museums, will show the way out with a proper movement of decolonization. However, this alternative is already a reality in several countries and spaces that see a *new world* where colonial barbaric history is supplanted by ecologies of care, spiritual rescue and cultural reparations in perspectives of solidarity and justice.

¹ <https://museedunouveaumonde.laroche.fr/>

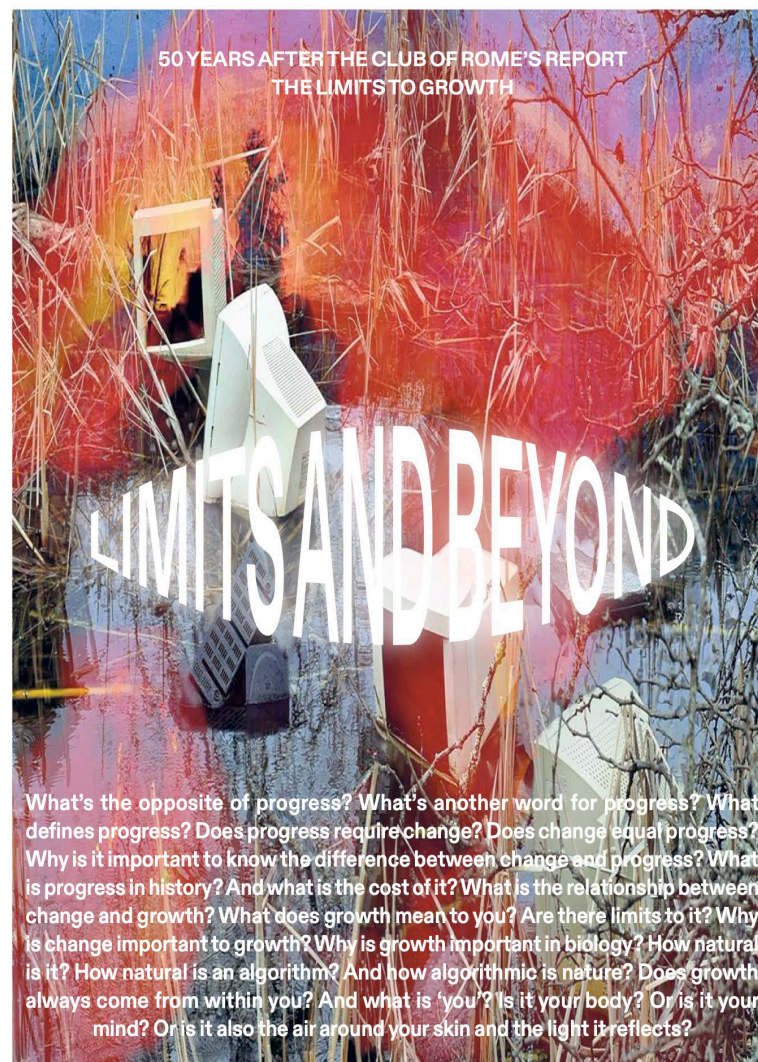
² The main French ports which dominated the colonial trade were Bordeaux, Nantes, Marseille, Rouen-La Havre, La Rochelle and Bayonne.

³ Among the key products were sugar, tobacco, cacao, coffee, indigo and cotton.

⁴ Conseil des Musées, *La Mascerade nuptiale*.

⁵ The term ‘extractivism’ has been used in the last few years by anti-colonial activists, thinkers and artists from Latin American countries and Brazil (and worldwide). The word was borrowed from mining industry extractivist processes that cause major socio-environmental and damages.

Professora Doutora Daniela Labra is a curator, cultural critic and educator. She is the founder of the art studies platform Zaiti art, and lives between Berlin and Rio de Janeiro.



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Article in the “Arts of the Working Class” by Maria Inez Plaza with stills from my videos and fragments of “Reductionist Art Manifesto”.



KINGA KIELCZYNSKA

'Courtesy of infinity', video still. Video HD, binaural sound mix, 10 min. Text written in collaboration with AI.

2020-2021

link to video: <https://vimeo.com/680910793>



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'Courtesy of infinity', video still. Video HD, binaural sound mix, 10 min. Text written in collaboration with AI.

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'Courtesy of infinity', video still. Video HD, binaural sound mix, 10 min. Text written in collaboration with AI.

2020-2021

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KINGA KIELCZYŃSKA
'Bonus stage of evolution is being constantly thirsty', 2022, Exile Gallery.
Installation view, detail.



KINGA KIELCZYŃSKA

‘On the ruins of progress’, environment composed of 3 channel video installation, binaural sound mix, wallpaper and furniture. Text written in collaboration with AI.
Exhibition views.

Part of exhibition ‘Garten als Weltbild’ at D21 Project Space, Leipzig, 2021



KINGA KIELCZYNSKA

'Hidden Interface', environment walk inside the park, consisting of an information board, shelter, buried 'views', 2021.

Wood, computer motherboards, PVC print, paint.

Part of exhibition ['Out here in the wild oats, amid the alien corn'](#), Internationaler Lantz'scher Skulpturenpark Lohausen, Düsseldorf

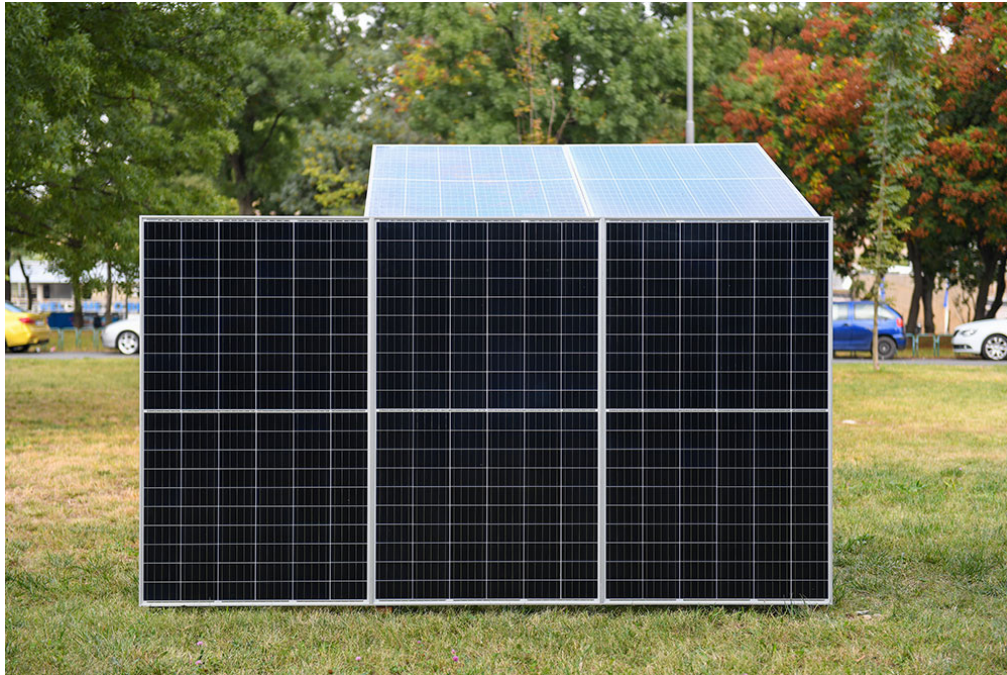


KINGA KIELCZYNSKA

'Hidden Interface', an environment inside the park, consisting of an information board, shelter, buried 'views', 2021

Wood, computer motherboards, PVC print, glass, paint.

Part of exhibition ['Out here in the wild oats, amid the alien corn'](#), Internationaler Lantz'scher Skulpturenpark Lohausen, Düsseldorf.



KINGA KIELCZYNSKA
 'Limits to Growth (Extended)', recycled solar panels, 2020.
 Installation views.
 Part of exhibition 'Overview Effect', Museum of Contemporary Art, Belgrade.



KINGA KIELCZYNSKA

'Gap Year', burdock flowers on Gap sweatshirt, dimensions variable, 2020.

Installation view, detail.

Part of 'Forest Syndrome' at Naturwald Akademie - NGO for Sustainable Forest Management, 2020.



KINGA KIELCZYŃSKA

Untitled (Twilight), charcoal on paper 200X150 cm, 2019.

Part of 'Forest Syndrome' at Naturwald Akademie - NGO for Sustainable Forest Management, 2020.



KINGA KIELCZYŃSKA

Untitled (after Adam Wajrak's Białowieża photo), charcoal on paper 200X150 cm, 2019.

Part of 'Forest Syndrome' at Naturwald Akademie - NGO for Sustainable Forest Management, 2020.



KINGA KIELCZYŃSKA
'Forest Syndrome', Naturwald Akademie, exhibition view, 2020.



KINGA KIELCZYŃSKA

'Screensaver (refuge)', archive photo print, several jpgs layered through opacity levels, 120X75 cm, 2020.

Part of 'Forest Syndrome' at Naturwald Akademie - NGO for Sustainable Forest Management, 2020.



KINGA KIELCZYNSKA

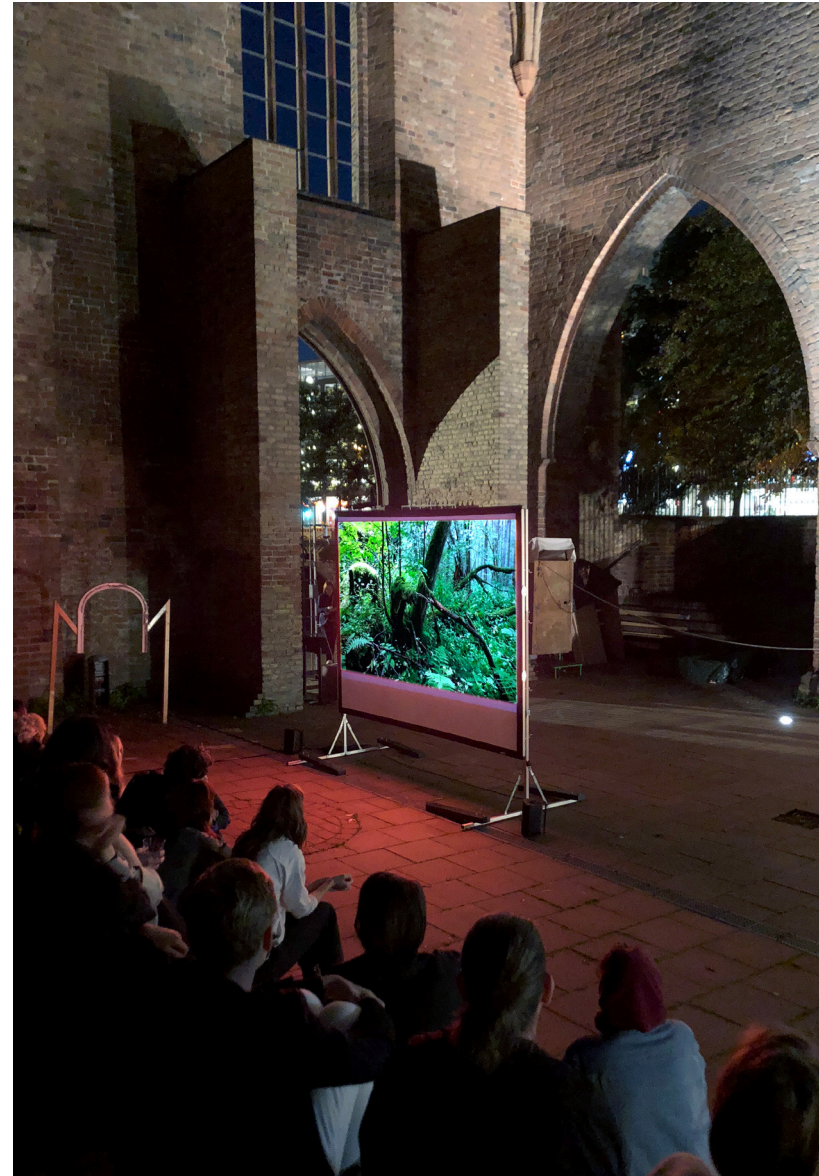
Screensavers - details, archive photo print, several jpgs layered through opacity levels, burdock seeds, 120X75 cm, 2020.

Part of 'Forest Syndrome', Naturwald Akademie - NGO for Sustainable Forest Management, 2020.



KINGA KIELCZYNSKA

Screening of '10 Millions+1 (The Activists)' - a film about the activists group 'Camp for Forest' who effectively deffended Białowieża forest from logging.
Klosterruine, Berlin, 2020.



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Screening of '10 Millions+1 (The Activists)'-- a film about the activists group 'Camp for Forest' who effectively deffended Białowieża forest from logging. Klosterruine, Berlin, 2020.



KINGA KIELCZYNSKA

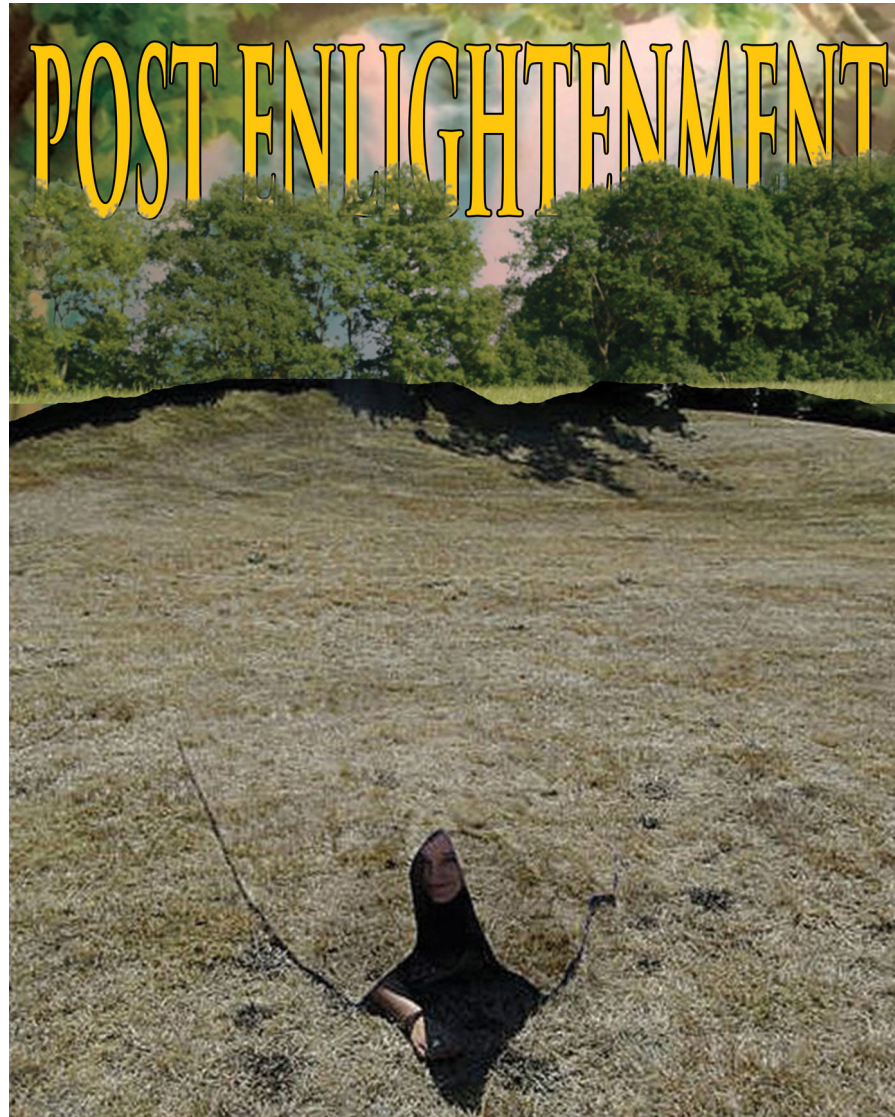
'Ten Millions +1 (The Activists)' video HD, 19 mins, 2018-2019.

Video still.

Video link: <https://vimeo.com/390692503>



KINGA KIELCZYNSKA
 'Ten Millions +1 (The Activists)' video, HD, 19 mins 2018-2019.
 Video stills.
 Video link: <https://vimeo.com/390692503>



KINGA KIELCZYNSKA

'Postenlightenment', Aether, Sofia, 2018.

Exhibition's poster, designed in collaboration with Julian Garcia.



KINGA KIELCZYNSKA

'How I sleep Knowing', Manifesta 12, Palermo, 2018.

Drawings, fruit stand on Ballaro Food Market, fruits stolen daily by anonymous and refilled by the artist, dimension variable.

Exhibition views.



KINGA KIELCZYŃSKA

'How I Sleep Knowing', Manifesta 12, Palermo, 2018.

Installation view: 'Fiat'.

Locally rented car, garden waste from the Botanical Garden and the streets of Palermo, dimension variable.



KINGA KIELCZYNSKA

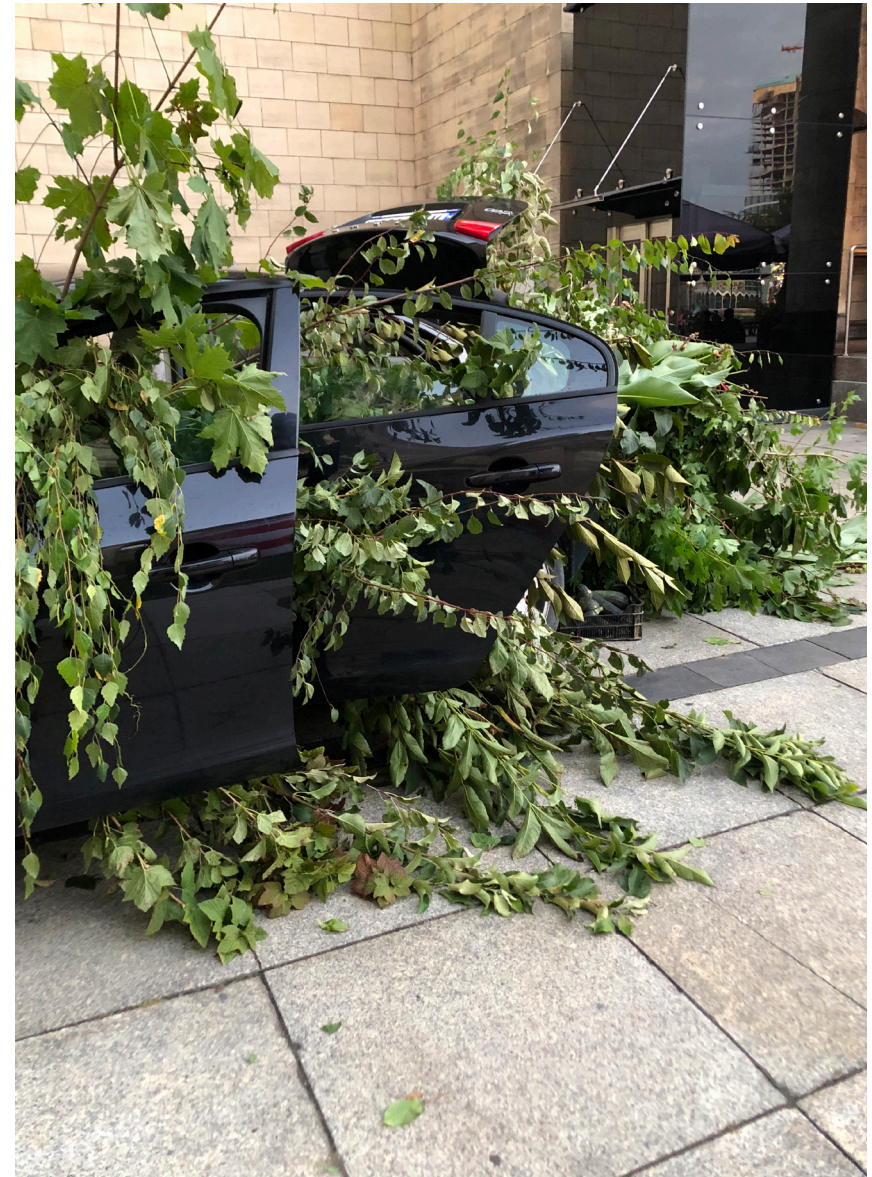
'How I Sleep Knowing', Manifesta 12, Palermo, 2018.

Installation view: left: 'Smart', right: 'Fiat'.

Locally rented cars, garden waste from the Botanical Garden and the streets of Palermo, dimension variable.



KINGA KIELCZYNSKA
 'Mad Son (Volkswagen Golf)', Very Project Space, Berlin, 2018.
 Installation view.
 Locally bought and re-sold car, garden waste from the secret garden, dimension variable.



KINGA KIELCZYNSKA
'Volvo S60', Gallery Weekend, Warsaw, 2019.
Locally sourced car, garden waste from the private property in Warsaw, dimension variable.



KINGA KIELCZYŃSKA

'Alien Species', Goethe Institute, Pop Up in the Skyways, Minneapolis, 2019.

Exhibition view.

Invasive terrestrial plants replanted into the gallery from various locations, as a result of owners wanting to get rid of them, dimension variable.

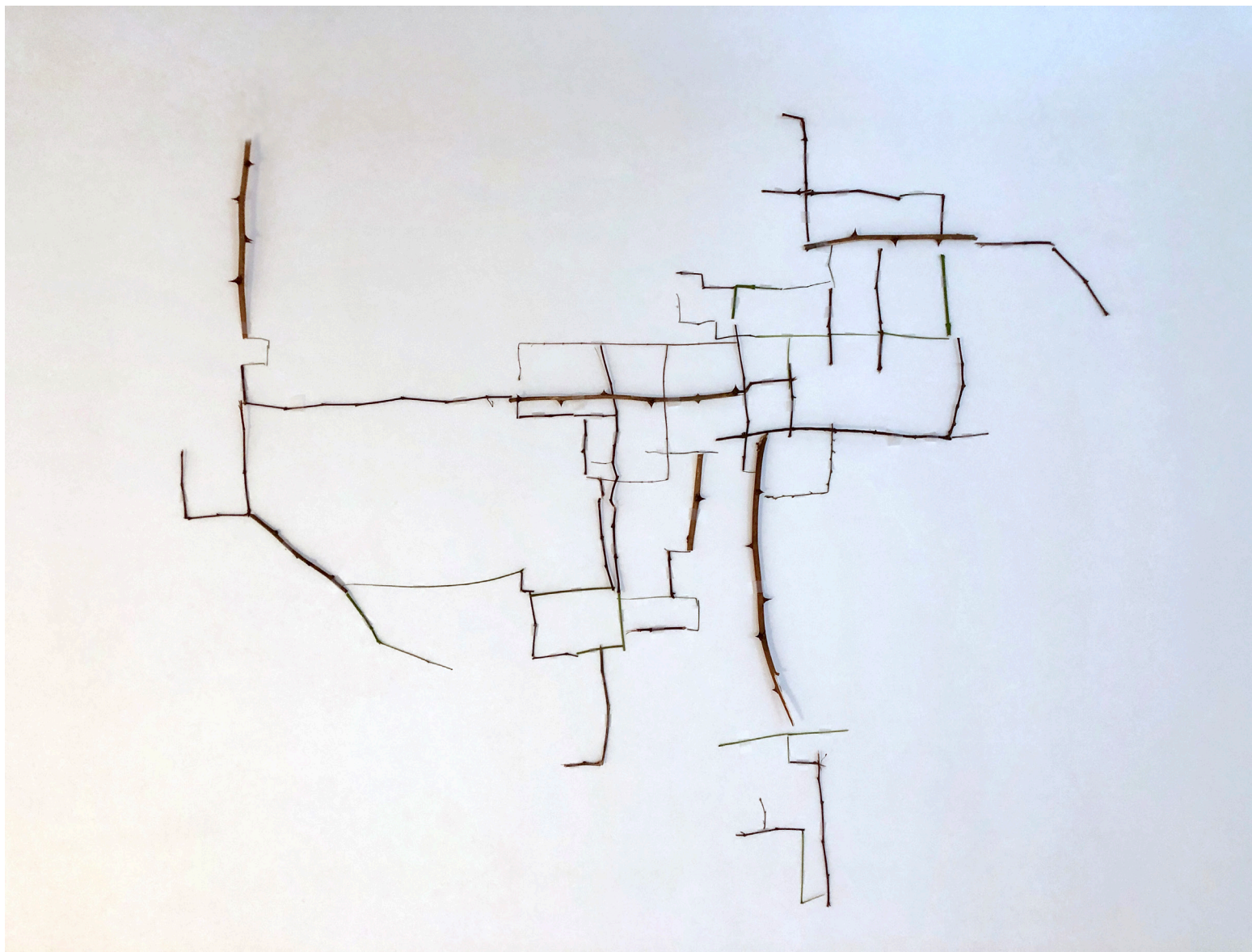


KINGA KIELCZYŃSKA

'Alien Species', Goethe Institute, Pop Up in the Skyways, Minneapolis, 2019.

Exhibition view.

Invasive terrestrial plants replanted into the gallery from various locations, as a result of owners wanting to get rid of them.



KINGA KIELCZYŃSKA

'Alien Spieces', Goethe Institute, Pop Up in the Skyways, Minneapolis, 2019.

Plan of Skayways executed in invasive plants twigs, mounted on wall, dimension variable.



KINGA KIELCZYNSKA

'Ebay Meditation Room / Białowieża chapter 1', Exile Gallery, Berlin, 2017.

left: exhibition's flyer

right: exhibition view, Białowieża splinter, 180 X 30 X 20 cm



KINGA KIELCZYŃSKA

'Ebay Meditation Room / Białowieża chapter 1', Exile Gallery, Berlin, 2017.

Installation view.

Primeval spruce wood flooring, Bose speaker, meditation pillow, masking tape, paint, dimension variable.



KINGA KIELCZYŃSKA

'Ebay Meditation Room / Białowieża chapter 1', Exile Gallery, Berlin, 2017.

left: installation view: primeval spruce wood flooring, paint, 'Mindmap', dimensions variable

right: 'Mindmap', inkjet print, 70x 50 cm



KINGA KIELCZYNSKA

'Place of Power / Białowieża chapter 2', Palace of Culture and Science, Warsaw, 2017.

Installation view.

Wooden flooring made from primeval wood from Białowieża, 4 x 5 m.



KINGA KIELCZYNSKA

'Ten Millions +1 (The Hermit)' video HD, 10 mns, 2018-2019- story of a man who lived in isolation for 25 years. Inspired on M. Finkel book 'Last true hermit'.
Video still.

Video link: <https://vimeo.com/334547289>



KINGA KIELCZYNSKA

'Ten Millions +1 (The Hermit)' video HD, 10 mns, 2018-2019 -story of a man who lived in isolation for 25 years. Inspired on M. Finkel book 'Last true hermit'.
Video still.

Video link: <https://vimeo.com/334547289>

Kinga Kiełczyńska

Born in 1972 in Warsaw, Poland, where she lives and works.

Education:

2001-2003 MAF at Sandberg Institute, Amsterdam, Netherlands

1997-2001 BFA at Audio-Visual Department, Gerrit Rietveld Academy, Amsterdam, Netherlands

1992-1996 Spanish Philology, Warsaw University, Poland

Grants and prizes:

2024 'On the road again', prize of the Austrian Ministry for European and International Affairs, the Austrian Cultural Forums, and the Künstlerhaus Vereinigung

2017 Berliner Senat Research Grant

2009 Grant of Instytut Mickiewicza, Poland

2008 Bieberach Film Fest Selection

2007 Winner PUP Award for 'Modern Life of the Soul'

Residencies:

2019 Goethe Institute, Skywalks, Minneapolis, USA

2018 Banff Centre, Banff, Canada

Selection Solo Exhibitions:

2024 'Everyday Fairytale', CSW Ujazdowski Castle, Warsaw

2024 'Białowieża chapter 3', Exile Gallery, Vienna

2022 'Wild Type, Desired Property', Belo Campo, Lisbon

2022 'Bonus stage of evolution is being constantly thirsty', Exile Gallery, Vienna

2020 'Forest Syndrome', Naturwald Akademie, Berlin, Germany

2019 'Alien Species', Goethe in the Skyways, Minneapolis, USA

2018, 'Postenlightenment', Aether, Sofia, Bulgaria

2017 'Białowieża chapter 2', Not Fair, Palace of Culture and Science, Warsaw, Poland

2017 'Białowieża chapter 1', Exile Gallery, Berlin

Selection group shows, performances and screenings:

2025 'Imagine Climat Dignity', Kuenstlerhaus, Vienna

2024 'Reduction Live', Modern Art Museum, Warsaw

2024 'Constellations', BWA, Warsaw

2024 Villa Nada, Warsaw

2023 'A breath of fresh air', Studio Gallery, Warsaw

2023 'Ślady Pamięci- ubrań życie po życiu', Biuro Wystaw, Warsaw

2022 'Beyond the Limit' - 'Limits to growth' - 50 years anniversary, New Institute, Hamburg

2022 'Global Entry', Oolong Gallery, San Diego

2021 'In the Now: Gender and Nation in Europe' - Selections from the Sir Mark Fehrs Haukohl Photography Collection, Los Angeles County Museum of Art, Los Angeles

2021 'Out here in the wild oats amid the alien corn' Internationaler Lantz'scher Skulpturenpark, Lohausen

2021 'Garten als Weltbild' D21 Kunstraum, Leipzig

2021 'Overview Effect' part II, Modern Art Museum, Belgrade

2021 'Herbarium Collection', Arsenal Museum for Contemporary Art, Sofia

2020 'Overview Effect' part I, Modern Art Museum, Belgrade

2020 'Interspecies evening', Klosterruine, Berlin

2020 'Solo - an expanding exhibition', www.solo-solo.eu, Berlin,

2019 Warsaw Gallery Weekend, Warsaw, Poland

2019 Sofia Gallery Week, Sofia, Bulgaria 2019 'SAM M LUNG', Belo Campo, Galeria Francisco Fino, Lisbon

2018 Buckow Autumn School, Buckow

2018 'Digesture', group show, Very Project Space, Berlin

2018 Manifesta 12, Palermo, Italy

2017 'Econvention Europe', Museum De Domijnen, Sittard

2017 'Immortality For All', SAVVY Contemporary, Berlin

2016 'Irregular Readings', Exile Gallery, Berlin

2014 'Disguise and Deception' FOAM, Amsterdam

2014 'Moon Voyage 36', The Fridge Art Centre, Sofia

2014 'Das stille des Sammlers Kempinski', Exile Gallery, Berlin

2014 'Freier', Fat Her, Berlin

2013 'Change Abstract Value 3', Atelier'89, Oranjestad

2013 'Change Abstract Value 2', Sandra Breugel Gallery, Berlin

2013 'Change Abstract Value 1', NASA, Amsterdam
2012 'Topsy Turvy', De Appel, Amsterdam
2012 'Bell Etagé', Berlin
2011 'Soft Green Light', Museum of Modern Art, Warsaw (WWB 2)
2011 'All that is unseen' Allan Nedelpert Gallery, NYC
2011 'Travelling light'- Grimmuseum, Berlin
2011 'Curators battle'- Grimmuseum, Berlin
2011 'Metrospective', Program, Berlin
2010 'Liminal work' Suvi Lehtinen Gallery, Berlin
2010 'Endnote', Archive Cabinet & Tania Leighton, Berlin
2010 'BYOB', FBKVB Project Space, Berlin
2010 'Abstract Art Encyclopedia', Nr4, Berlin
2010 'From Dusk till Dawn', Van Abbe Museum
2010 'Marzanna', Forgotten Bar, Berlin
2010 'Do we need more art? And other questions from the past', Reichenbergerstrasse Loft, Berlin
2009 'Lost& found', New Museum, NYC
2009 'Photography versus drawing', Shadow Space, Philadelphia
2009 'Obstinato Tepito', Mexico DF
2009 'Ada Bojana Symposium', Montenegro
2009 'Black Mountain College', Motto Berlin,
2009 'Too much of everything' Y3K Gallery, Melbourne
2009 'Freier Fall' Badische Kunstverein, Karlsruhe
2008 'Spiritual Art Centre', Mediamatic, Amsterdam
2008 'Modern Life of the Soul', Fette Gallery, Los Angeles
2008 'The Paradigm Of Intuitive Science', Stedelijk Museum, Amsterdam, Netherlands
2008 'The Power of Negative Thinking', Mediamatic Amsterdam
2008 'The Piece Process', Anonymous Gallery, NYC
2008 'Participation mystique', Worm, Rotterdam
2008 'Facelift' by Bipolar, Capla Kesting Fine Art Presents, NYC
2008 'Disctopia' by Bipolar, Monkey Town, NYC
2008 'Disguise', Rotwand Gallery, Zurich
2008 Cus Zuidas, Amsterdam
2007 'Joie de Construction', Peeping Tom Gallery, Korean Institute for the Arts, Paris
2007 Arnhem Mode Biennale, Arnhem 2006
2007 'A Future Vision of Video Art', Mobile Academy, Warsaw

2006 Film Festival Era New Horizons, Wroclaw
2006 Loop Pool, Oberhausen Film Festival
2006 Annoyo Festival, Japan
2006 'Pink not dead', Centre for Contemporary Art Ujazdowski Castle, Warsaw
2005 Club Cube, Centre for Contemporary Art Ujazdowski Castle, Warsaw
2004 'A woman by...' Centraal Museum, Utrecht
2003 One Minute Biennale, Centraal Museum, Utrecht
2003 Lost&Found, Amsterdam
2003 'Alien', W139, Amsterdam
2002 P.A.K.T., Amsterdam
2002 'Winter Films Show', W139, Amsterdam

Publications:

2017 'Honest pervert', self published novel
2017 'Econvention Europe', exhibition catalogue, edited and written by Sue Spad
2016 'The power of negative thinking: say yes to know' - self published artist book
2012 'They Still Will Be Here After You're Long Gone' - self published artist book
2010 'Book of Changes' - self published artist book
2009 'Ada Bojana Symposium 2009', catalogue
2008 'Live at Mt. Fuji', video creation for a dvd, music: Manuel Goettsching
2008 'Capricious Screen', dvd
2007 'Modern Life Of The Soul', catalogue
2007 'Live at Wroclaw Era New Horizons' video creation for a dvd, music: Manuel Goettsching

Press-recent interviews:

<https://www.berlinartlink.com/2023/07/07/interview-kinga-kielczynska-bialowieza-forest-poland-wilderness/>
<https://thenew.institute/en/media/beyond-the-limit/respect-what-you-have>