

Julia Stachura portfolio

art historian, independent curator

About me

02

I am an art historian, independent curator, Ph.D. student at Adam Mickiewicz University in Poznań, Poland, and 2023/24 NYU Fulbright Fellow.

I specialize in contemporary visual culture, the history of photography, and global and transnational art.

My curatorial practice focuses on the art of BIPOC and Central and Eastern European women artists, the invisibility of power structures, and the tangibility of memory.



CV (selected)

03

Education

Ph.D. in Art History, Doctoral School of Humanities Adam Mickiewicz University, Poznań, Poland, June 2025 (expected)

Doctoral Thesis: Tangible Memories. Black Photographic Self-Portraiture and the Strategies of Redefinition and Empowerment

Master of Art History, Institute of Art History, Adam Mickiewicz University, Poznań, Poland, June 2021

Master Thesis: Out of Disobedience. Self-Shadow in American Photography of the Second Half of the 20th Century

Awards

2023-4 Fulbright Junior Research Award, Visiting Student Researcher at Department of Photography & Imaging (DPI), Tisch School of the Arts, New York University

2023 Grant for Internationalization of Scientific Research at the Doctoral School of the Adam Mickiewicz University, IDUB Initiative of Excellence – Research University

2021 Medal of Adam Mickiewicz University in Poznań for an Outstanding Graduate (top 10 M.A. graduates)

CV (selected)

04

Research experience

2023-24 Tisch School of the Arts, New York University, Department of Photography & Imaging (DPI), Fulbright Junior Research Award. Advisor: Prof. Deborah Willis.

2023 Freien Universität Berlin, John-F.-Kennedy-Institut für Nordamerikastudien, funded by Initiative of Excellence – Research University AMU.

Academic work experience

2025-24 History Department, Adam Mickiewicz University Poznań. Lecture: “Fine Arts in the History of European Civilization,” spring semester coursework.

2025-24 Department of Photography and Imaging, Tisch School of the Arts, New York University. Lecture: “Cultural Memory: Between Public and Private.”

2022-24 Institute of Art History, Adam Mickiewicz University Poznań.

2022 Department of Photography, University of the Arts, Poznań.

Publications (selected)

05

2024 “Extending Humanity. The Work of Art in the Age of Spiritual Machines,” text in the exhibition catalog *Spiritual Machines*, edited by Amelia Marzec (New York: The Laboratory For What’s Possible, 2024), p. 3-7.

2023 “Archival Bodies in Ayana V. Jackson’s Demons Devotees I-IV,” *Revista de Comunicação e Linguagens*, no. 57: “Decolonizing Visuality: Looks, Minds, Ways of Thinking and Acting”, NOVA Institute of Communication – ICNOVA of NOVA University Lisbon, Portugal (peer-reviewed).

2022 “Double Index. Self-Shadow in American Photography of the Second Half of the 20th Century,” *Artium Quaestiones*, XXXIII, Wydawnictwo Naukowe UAM (peer-reviewed).

2021 “Black Art Matter,” *Equality Zine*, Red Zenith Collective, pp. 46-47.

2020 “A Space for Negotiation: Paul Mpagi Sepuya’s Photographic Portraits as a Reflection on the Image of Blackness and Nudity,” *Widok. Teorie i praktyki kultury wizualnej/View Theories and Practices of Visual Culture*, no. 28, 2020 (peer-reviewed). Excerpts from the essay printed in **Paul Mpagi Sepuya, *Darkroom A-Z* (New York: Aperture, 2024).**

Curating

Shed, 2024

07

group exhibition, Kate Ngan Wa Ao, Diana Fiedler, Barbara Stańko-Jurczyńska, Ewa Kulesza, Ksenia Pyza and Magdalena Starska

12/20/2024 - 02/07/2025

Fundacja Czas Kobiet/Foundation Womens' Time, Poznań,
Poland

Collaboration: Anna Świątkowska, Katarzyna Rynkowska

-



Kuratorka wystawy:
Julia Stachura

Shed

Kate Ngan Wa Ao
Diana Fiedler
Barbara Stańko-Jurczyńska
Ewa Kulesza
Ksenia Pyza
Magdalena Starska

wernisaż | 20.12.2024, godz. 18:00
miejsce | Galeria Czas Kobiet, al. Marcinkowskiego 24, Poznań

Wystawa „Shed” prezentuje prace współczesnych artystek poruszających tematy pamięci, zmian, kobiecości, czy dziecięcej zabawy. Tytuł wystawy, zaczerpnięty z języka angielskiego, posiada wielorakie znaczenia – od procesu zrzucania skóry, linienia i ronienia łez, przez pozbywanie się zbędnych warstw, aż po określenie przestrzeni do przechowywania. Artystki, eksplorując różne formy materialności, wchodzą w dialog z przestrzenią fundacji, opowiadając o procesach przemiany, efemeryczności wspomnień czy odkrywaniu tożsamości.

Wystawa zbiorowa



The *Shed* exhibition brings together works by six female artists who explore themes of corporeality, memory, intimacy, and community, highlighting the tension between what is visible and what remains hidden. Each artist engages in a dialogue with the space, in which context plays a crucial role. The Foundation, as a support center for women in crisis, combines utilitarian and artistic functions, opening the door for a discussion about the transformative role of art in society. The *Shed* exhibition aligns with this mission, becoming a metaphor for shedding layers—of oppression, limitations, and imposed norms—and discovering new ways of self-expression while rebuilding relationships with one's body, memory, and surroundings.

CUTOUTS & FALLOUTS, 2024

solo exhibition, Agnieszka Grodzińska

10/01/2024 - 10/02/2024

Villa at Wieniawskiego 3, Poznan, Poland

Collaboration: Mattia Spich (sound), Olek Modzelewski (graphic design), Katarzyna Glixelli (consultant), Stephen Hepworth (consultant), Institute of Art History.

-

**CUTOUTS
&
FALLOUTS** 10

Willa
Instytutu Historii Sztuki
Wydziału Nauk o Sztuce
UAM
Wieniawskiego 3
Poznań

Wernisaz
/Opening
01/10
2024
godz.
18.00
/6PM

Kuratorka/Curator:
Julia Stachura
Muzyka/Sound:
Mattia Spich

**Agnieszka
Grodzińska**



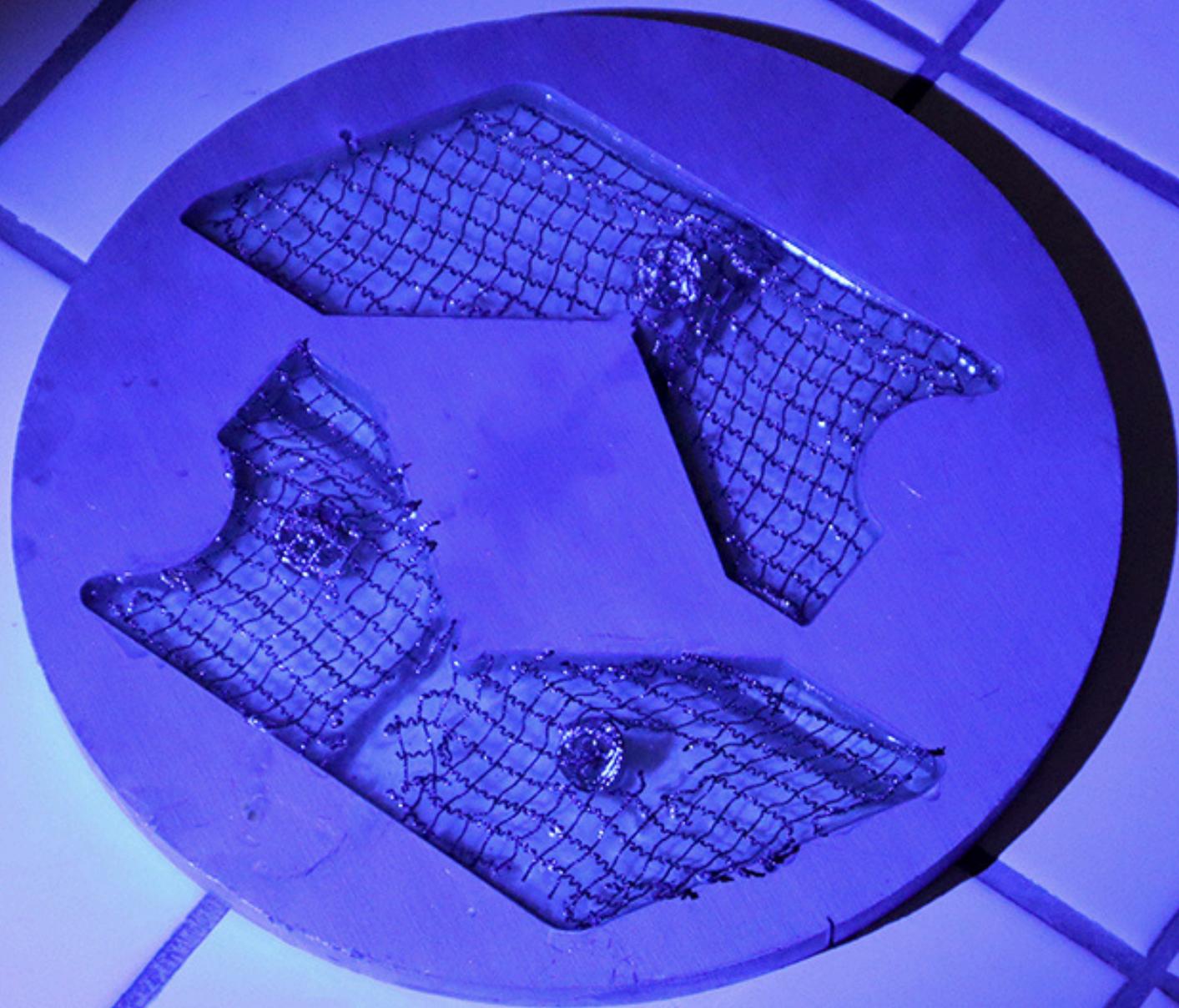
Combining the languages of science and art, "CUTOUTS & FALLOUTS" presents the works by Agnieszka Grodzińska in the historic villa at Wieniawskiego 3: the former premises of the Department of Medical Microbiology and soon the new home of the Institute of Art History, Adam Mickiewicz University.

The project was inspired by a visit to the Kiki Kogelnik archive in Lower East Side, NYC. Known for her soft sculptures from vinyl known as "Hangings" or the outlined silhouettes of friends called "Takings", as well as medically inspired paintings of fragmented women-robots, the artist's oeuvre reflected the spirit of the 1960s, with electrifying pop art and a fascination with outer space. Kogelnik's and Grodzińska's sister strategies of cutting, combining techniques and materials, experimenting with the standardized language of science and technology, as well as exploiting humor and irony, constitute a vital axis of the exhibition. Another seeks to recreate the moment of encounter with artifacts at the New York archive: the sight of the decaying vinyls worn out by time or the furniture of the living space adjacent to the studio. Finally, the location is no less important a theme, as Grodzińska displays her works in a historical space, at a borderline of transition before fundamental changes take place. For the artist, this is a source of inspiration to examine the parallel processes in which the sciences and art attempt to arrange the world in order.



The repetitive nature of Grodzińska's work is palpable in various forms such as prints, reproductions, photocopies, and worksheets, often featuring overlapping motifs from instruction manuals. This is already intimated by the exhibition's title; after all, "OUTS" denote what is usually left over in the margins. The term "CUTOUTS" carries multiple meanings, from the act of cutting out a shape to reveal an opening and resulting figure, to a cutout in a garment exposing the skin, and even a switch interrupting an electrical circuit for safety. Conversely, "FALLOUTS" stands for the spread of chemical residue and secondary, enduring aftermath. However, the usage of both signifies that something has been removed or separated from a larger whole. In this context, the exhibition asks questions about the contemporary interpretation of art archives or institutions of knowledge.





In the Real Time, 2024

solo exhibition, Jevijoe Vitug

08/24/2024 - 9/18/2024

AnkhLave Artist Residency, 408 B Colonels Row
Governors Island, New York, United States

Collaboration: Dario Mohr, AnkhLave Arts Alliance

In the Real Time

site works by
Jevijoe Vitug

August 24 to
September 18, 2024
17



curated by
Julia Stachura



Opening reception &
participatory live event: **August 31st 2pm-5pm**

AnkhLave Artist Residency
408 B Colonels Row,
Governors Island, NY

IN THE REAL TIME exhibition presents new works from Jevijoe Vitug, delving into invisible narratives centering on indigenous wisdom, migrant labor, and technology. The exhibition runs from August 24 - September 18 at 408B Colonels Row, Governors Island. Opening reception & participatory event on August 31, from 2 pm - 5 pm. Curated by Julia Stachura.





Colonizer and Bunots (after Hammons' Real Time) Jevijoe Vitug
Colored window film, robot vacuum cleaner, bunot (coconut husk)
2024

This site work contains window films, gradually changing the interior's colors, coconut husk polishers in the Philippines called bunot, and an AI robotic vacuum cleaner. Vitug purposefully selected the color purple to encode ube, a sweet purple yam indigenous to the Philippines, that has become a popular staple treat in Little Manila, Queens. The color also transforms throughout the day shifting from purple to violet, deepening its hue, reminiscing of the ultraviolet light, invisible to the naked human eye. Turning light into an active creator of the site work, the visitor's perception confronts the violet color of invisibility, which ultimately affects the skin color of everyone present in the gallery space. In this sense, the window filters act as the mediator of cultural and social interactions based on the gaze, reflecting what W.J.T. Mitchell described as seeing through race, claiming that the color-blind world is neither desirable nor achievable. The color filling up the space creates an alien-like atmosphere, in which the artist is playing out a speculative scenario of a clash between bunots, coconut husks encapsulating the energy and wisdom of indigenous entities, and a foreign robot equipped with an artificial intelligence sensor for obstacle avoidance, representing colonizer. The dialogue between Vitug's violet and David Hammons' blue reflects Amber Jamilla Musser's concept of the "architectures of blue," which, in connection to brownness, engages with the ideas of labor migration. Both artists utilize color and light to infuse them with cultural significance and to trace the process of becoming unseen by historical accounts and the eye of the other. The installation challenges the narrative of technological dominance over the overlooked traditional cultural practices and invisible labor while providing an insightful glare into the future, in which the endurance of skills, techne, thanks to indigenous knowledge, will provide survival, even when the whole world as we know it may have shut down.





Blackness in Hammons's work is a matter of blue, writes Fred Moten. The conceptualized idea of invisible heritage became the starting point for David Hammons' installation *Real Time*, realized in 2000 at the Ujazdowski Castle in Warsaw, Poland, curated by Milada Ślizińska. The gradient filters covering the castle's windows, filling up the space with blue light, along with flooded floors, transformed both the spatial conditions of the interior and impacted the visitor's perception. As Darby English points out, to experience and see Hammons' work, one must become part of it. The color blue encompassed emotions and cultural music code, blue – sad, blue – blues. The blues, combining spiritual songs, field hollers, and call-and-response sequences, is a language in itself, bearing echoes of the struggle against racial oppression and the melancholy resulting from the sound of blue notes, characterized by a lowered tonality. Throughout the filters, transmitting light at different intensities and layers of cultural meanings, Hammons sublimely comments on the historical invisibility of African Americans in cultural institutions, referring to racial segregation, characterized by sociologist and historian W.E.B Du Bois as a color line. [excerpt]

Text: Julia Stachura

SPIRITUAL MACHINES, 2024

group exhibition, Nimrod Astarhan, LadyK, Dennis Delgado, Chun Hua Catherine Dong, [M] Dudeck, Gabe Duggan, Sherese Francis, In Her Interior, TwinArt, Sophie Kahn, Sylvia Ke, Adelle Lin Yingxi, Mama Spa Botanica workshop, Andres Senra, Linda Sok, Carlos David Trujillo, Lee Tusman, and Ricardo Miranda Zúñiga. With performances by MIDHEAVEN OR NAH, Ursula Endlicher, malu laet, Adelle Lin Yingxi, Avital Meshi, Glenn Potter-Takata

08/17/2024 - 9/22/2024

Flux Factory, 404 A Colonels Row

Governors Island, New York, United States

Collaboration: Amelia Marzec, Jodie-Lyn-Kee-Chow (curators), exhibition text: Julia Stachura

23



Exhibition: Aug. 17 - Sept. 22

Flux Factory at 404A Colonels Row, Governors Island
Fridays, Saturdays, Sundays from noon-5pm
spiritualmachines.neocities.org

f Integration (2023) introduces Sally, a tech wizard, haptic avatar, and mediator, combining cyber-alchemical interfaces, abstract technology, and experiential magic. A critical approach toward technology-driven societies provides MIDHEAVEN OR NAH's Venus Rx (2022-) performance that requires a connection happening within 1-on-1 encounters with participants, challenging the absence of human feeling promoted by techno-capitalism. Reflecting on human connection, LadyK's *Transmissions From The System* (2016) and *Memory Capsules* (2019) micro-controllers protect personal memories from vanishing. TwinArt's futurist vision in *TwinArt in the Museum* (2024) introduces Elka + Lyka fem-bots, creating scenarios and idealized narratives while revealing imperfections in the virtual twin world.

Law Of Accelerating Returns

One of the more intriguing responses to Kurzweil's book was an essay (1999) from the visual artist G.H. Hovagimyan, in which the author envisions a future of clones, replicas of 20-year-olds kept in a coma for the next 20 years so that 40-year-olds can switch bodies and stay young forever. He asks two crucial questions: *What type of being that never created for the type of being that never experienced death? How can one talk about generational differences when there are no more generations?* This vision of the future, on the one hand, reflects a fear of losing continuity and identity; on the other hand, it promises infinite possibilities that exceed mortality and accelerate humanity to a whole different

level. It resonates with what Kurzweil called a law of accelerating returns, emphasizing the exponential growth of information technology, as opposed to linear, allowing for a feedback loop that enables further advancements. The *Spiritual Machines* exhibition jumps onto this trajectory of growth, providing a complex examination of our current time, extending the notions of humanity through the technology merged with spiritual practices. The curators of the show, Marzec and Lyn-Ke-Chow do not repeat the reductive dichotomy of machines serving or threatening humanity. Rather, they examine the ongoing changes in our relations with cultural practices, rituals, and artifacts through the available technological enhancements, creating a very much-needed analysis of the current world condition.

JULIA STACHURA

Footnotes:

1. Ray Kurzweil, *The Age of Spiritual Machines: When Computers Exceed Human Intelligence*, New York: Viking Press, 1999.
2. Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction*. In: *Illuminations*, edited by Hannah Arendt, translated by Harry Zohn, from the 1935 essay New York: Schocken Books, 1969, p. 5.
3. Paraphrased quote from Paul Valery, *Cahier B*, 1910.
4. Donna Haraway, *A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century*, University of Minnesota Press, 2016, p. 7.
5. G.H. Hovagimyan, *Art in the Age of Spiritual Machines (With Apologies to Ray Kurzweil)*, Leonardo, (2001), Vol. 34, No. 5, Ninth New York Digital Salon (2001), pp. 455.
6. Kurzweil, *The Age of...*

Julia Stachura (she/her) is an art historian and independent curator, currently preparing her dissertation at the Adam Mickiewicz University in Poznan, Poland. Her research interests include the history of photography, the tangibility of memory, and new media. Her curatorial practice focuses on invisible power structures and socially engaged art. She is a recipient of the 2023-2024 Fulbright scholarship. She conducted research on numerous international universities, including John-F.-Kennedy-Institut für Nordamerikastudien, Freien Universität Berlin, and Tisch School of the Arts, New York University, among others.

<https://juliastachura.com/>

Julia Stachura, "Extending Humanity. The Work of Art in the Age of Spiritual Machines," text in the exhibition catalog *Spiritual Machines*, edited by Amelia Marzec (New York: The Laboratory For What's Possible, 2024), p. 3-7.

Back in 1999, the anticipation for the new millennium and the future of technological advancement was palpable. During that year, Ray Kurzweil published his influential book *The Age of Spiritual Machines: When Computers Exceed Human Intelligence*, creating a daring concept of spiritual machines. According to Kurzweil, with advanced artificial intelligence, machines could attain a level of consciousness or self-awareness matching human spirituality. That would set a future course for humanity by extending the definition of both human and intelligence, embracing new entities of endless potential. Twenty-five years later, the concept seems more than relevant. With changing notions of social interactions and spectatorship, the global connection is stronger than ever, allowing one to participate virtually in real-time events and witness both the accomplishments and atrocities of humanity within the reach of the phone.

With Kurzweil's work in mind, the *Spiritual Machines* exhibition delves into the complexities of our relationships with technology-mediated spiritual and cultural practices, with artworks and speculative projects that complicate the emerging impact of AI and technological "progress." The curators of the show, Amelia Marzec and Jodie Lyn-Kee-Chow, ask the fundamental question: how to retain our humanity through technological advancement, artificial intelligence, hybrid humans, and the virtual world? To answer that, the curators combined a multiverse of interdisciplinary works by leading contemporary artists responding to the technological advancement of our current time, displaying both material and non-material pieces, videos, sculptures, installations, and performances, among others. [excerpt]

***Kochasz ty dom co ciszą swą/You Love
Home and the Silence of Its Own, 2024***

solo exhibition, Joanna Piotrowska

06/28/2024 - 07/25/2024

Fundacja Czas Kobiet/Foundation Womens' Time, Poznań,
Poland

Collaboration: Anna Świątkowska, Maria Czarnecka

-

Galeria Czas Kobiet w Poznaniu, Al. Marcinkowskiego 24

Kuratorka: Julia Stachura

26

Joanna Piotrowska
**KOCHASZ TY DOM
CO CISZĄ SWĄ**

Wernisaż wystawy
27.06.2024, godz. 18.00

Wystawa dostępna:
28.06.2024-25.07.2024
w godz. 9:00-17:00





In her latest exhibition, *You Love Home and the Silence of Its Own*, Joanna Piotrowska looks at female protagonists in domestic interiors, defending themselves against an invisible force. Entangled in hierarchies of power and systems of family dependency, the women seek security in structures arranged from everyday objects. The exhibition's title draws inspiration from Maria Konopnicka's poem, *Song of Home*, which begins with the anaphora *you love home*. The artist carefully and intimately observes the value of the home, with its instabilities and manufactured relationships, as are the portrayed figures frozen in theatrical poses.

The photographs, made using the same technique but presented in different print sizes, generate two types of movement – zooming in and out, symbolically touching on problems on a micro- and macro-scale. The portrayed moments of seeking shelter in a gesture of self-defense and self-care resonate in a special way with the situation of women for whom the home is a threat. Significantly, the works presented in the exhibition were selected in the context of the place, the Women's Time Foundation, where women experiencing domestic abuse can find asylum on a daily basis. [excerpt]



SHAME, 2024

solo exhibition, Zuzanna Janin

05/22/2024 - 06/25/2024

Fundacja Czas Kobiet/Foundation Womens' Time, Poznań,
Poland

Collaboration: Anna Świątkowska, Maria Czarnecka

-

Galeria Czas Kobiet w Poznaniu, Al. Marcinkowskiego 24

Kuratorka: Julia Stachura

31

Zuzanna Janin **SHAME**

Wernisaż Wystawy
22.05.2024, godz. 18.00

Wystawa dostępna:
22.05.2024-25.06.2024
w godz. 9:00-17:00

In her latest exhibition *SHAME*, Zuzanna Janin confronts the visualization of domestic violence, referencing both personal memory, the cultural history of shaming, and normative social conventions where masculinity is entangled in a mythology that sustains a patriarchal system of oppression. [excerpt]

Text: Julia Stachura





Central to the exhibition, the sculpture *SHAME* (2016), made of tar and goose feathers, combines materials of different physical as well as symbolic weights and absorbs cultural meanings, both past and present. Tarring and feathering, practiced in medieval Europe and the early modern period, was a form of public torture that involved stripping the person being punished naked and painting their body with hot wood tar, only to then roll them in feathers. This grotesque transformation of a person into a bird, or a simulacrum of nature's thief (after William Sayers), was an extremely painful punishment, but not a fatal one, leaving scars on the skin and psychological trauma. Nowadays, public ostracism takes the form of online commentary, anonymous texts, videos, emails, or voice messages, catering to cyberbullying that any person can experience in the privacy of their home. The performed theatricality of tarring and feathering needed a stage and an audience, which social networks, Facebook friends, and Instagram followers have replaced today. To quote Kosofsky Sedwick, the culture of shame does not divide, but unites. [excerpt]



Seen in dialogue with *SHAME* Janin's latest realizations, *Pasygraphy (Swirls, Forests, and Clubs)*, in process since 2020, consists of sculptures made of twisted pieces of men's wear (suits, pants, t-shirts, socks, underwear, shoes, leather, and metal belts) cast in epoxy resin. The title of the works signifies an artificially created international system of written characters, intended to represent concepts rather than specific words. This unique notation, reflecting the utopian universalism of understanding, can be applied to rachitic male figures, operating in the language of a patriarchal costume, devoid of body and soul, upholding contractual authority. Twisted and defeated, leaning against walls and lying on the floor, the constructs reflect the dominant masculinity in the culture. Known from psychoanalysis Lacanian *Name of the Father*, the *Big Other* and the *guardian of the Law* are experiencing a crisis, losing their balance and control over subjectivity, they are viewing themselves in the *SHAME* globe. [excerpt]





Zuzanna Janin, *TAKOTSUBO, HEALING OF A BROKEN HEART DISEASE*, 2018-2024 | series of drawings, collages

Collaborations

2024

Proszę to USUNĄĆ, Kolektyw pod Ciśnieniem (Cyryl Ambroziak, Julia Białas, Patryk Bosco, Wiktoria Cwityńska, Mateusz Drozdowski, Bartek Kościółek, Kasia Knychala, Katarzyna Strzykalska, Gabriel Kryszpiniuk), Poznań Art Week, off-space Mielżyńskiego 19, 05/24/2024-06/10/2025.

Gdzie ten miód?, Kolektyw pod Ciśnieniem (Cyryl Ambroziak, Julia Białas, Patryk Bosco, Wiktoria Cwityńska, Mateusz Drozdowski, Bartek Kościółek, Kasia Knychala, Katarzyna Strzykalska, Gabriel Kryszpiniuk), **Helena Minginowicz, Piotr Młacki, Maja Tobolewska, Jakub Woźnica**, Warsaw off ART, Bohema-Glicerynowniom, Warszawa, 09/26/2024-09/29/2024.

2023

Plemię/Tribe, Izabella Gustowska, Iza Sitarska, group exhibition, organized with the Intermedia Department of the University of the Arts in Poznan, CK Zamek, 06/12/2023-06/18/2023.

Motyw płotu w sztuce polskiej / The Motif of the Fence in Polish Art, Julia Królikowska, Paweł Flieger, group exhibition, Poznań Art Week, off-space Wołyńska 9, Poznań, Poland, 06/04/2023-06/24/2023.

Hot Art, Cold War. Supplements, Extensions, Alternative Narratives, international symposium, co-organized with Prof. Filip Lipiński. Funded by the Terra Foundation for American Art. The event was hosted by the Institute of Art History at Adam Mickiewicz University in Poznań at the Zamek Culture Center, Poznan.

The Traps of Queer-Coding, or How To Build the Identity of LGBT+ Animated Characters, co-panelist, organized by pozqueer and ANIMATOR Film Festival, Kino Muza, Poznan.

2022

Character in an Interior/Character of an Interior – International Conference on Vilhelm Hammershøi, international symposium, organized by the Faculty of Art Studies, Adam Mickiewicz University in Poznań, Centre for Nineteenth-Century Studies, Aarhus University National Museum in Poznań, Supported by the New Carlsberg Foundation at the Collegium Maius.

Korpala. Organizmy/ Korpala. Organisms, archival exhibition, organized with the Archive of the Faculty of the Arts AMU in Poznan, Stowarzyszenie Łazęga Poznańska.

Contact

Julia Stachura
stachurajulia@gmail.com
+ 48 513 157 445

juliastachura.com

IG: @neonli
<https://www.linkedin.com/in/julia-stachura-70a362107/>
<https://amu.academia.edu/JuliaStachura>