

Julia Stachura

CURATORIAL PORTFOLIO

Julia Stachura

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Documentation of previous curatorial works

HOST, 2025

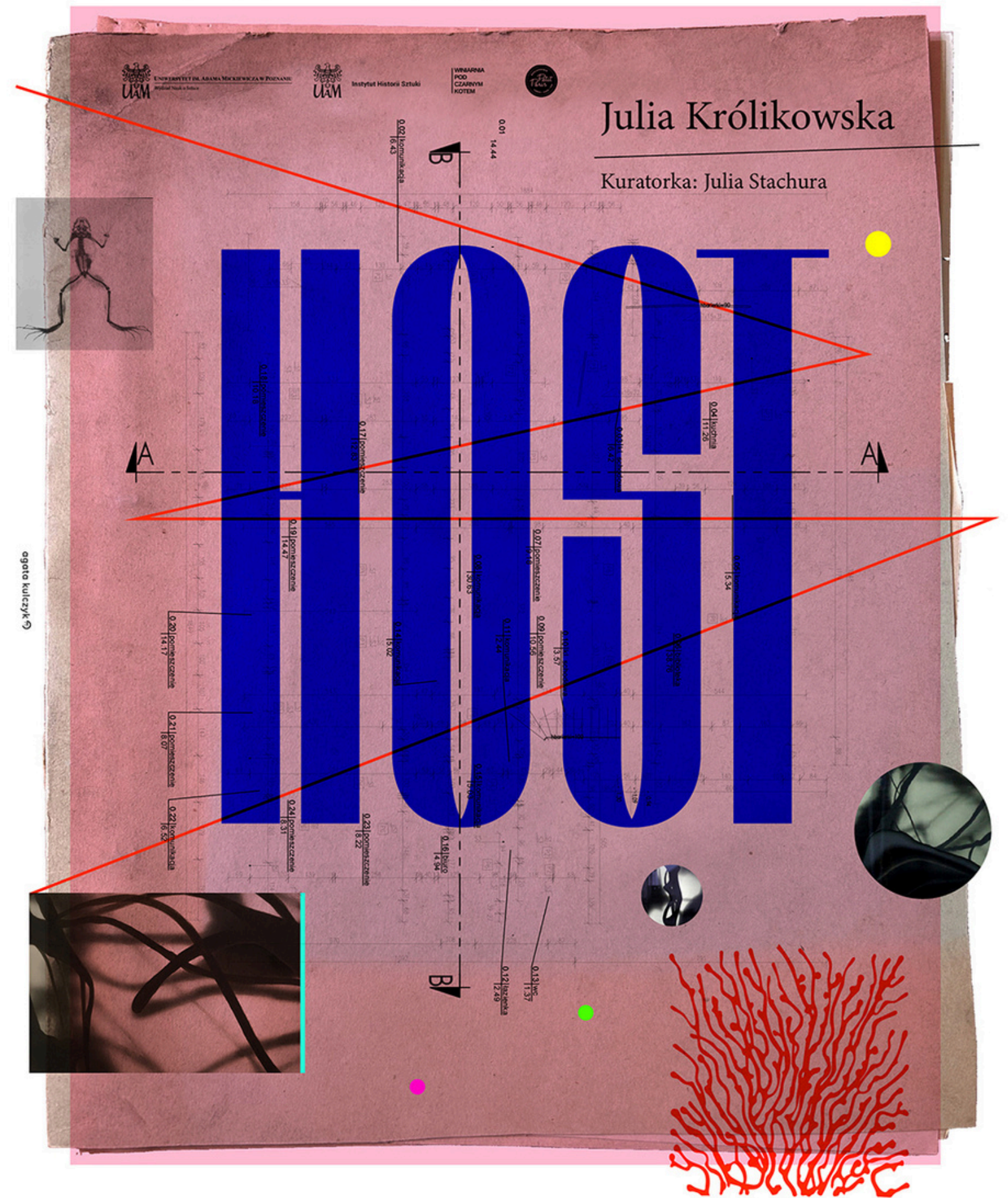
pop-up exhibition, Julia Królikowska
curated by Julia Stachura

10/01-03/2025

off-space Villa of Art History Institute in Poznan, UAM

collaboration: Katarzyna Glixelli, Agata Kulczyk,
Winiarnia pod Czarnym Kotem, Petit Paris, Marcin
Sokalski

Co, jeśli z dawnych eksperymentów narodził się nowy organizm?





Królikowska's compositions evoke membranes, skin, muscle fibers, or fur — fleshy, haptic structures that stimulate a multisensory reception of the works. The color palette, ranging from flesh tones, through grays, to neon green, suggests the complexity of matter and its biological diversity. Her paintings do not depict a specific organism but rather a state of being-a-body, which is in constant transformation. It swells, stretches, and escapes the frame.

The title HOST alludes to a carrier, a digital server, and a site where past and speculative futures intersect. What if new organisms could develop from previous experiments? In the villa's subdued lighting, amidst spotlights and folding screens, Królikowska's works blend with the architecture, leading viewers through an interior alive with a new, painterly tissue.

[excerpt from curatorial text by Julia Stachura]





The historical villa is a complex, layered space where a haunting past intertwines with an ever-changing present. *HOST* seeks to engage in dialogue with the interior and the residual traces of laboratories and medical equipment, actively working to decolonize the space. The site-specific painting installation *Crustosum*, created especially for the exhibition, draws upon the penetrating gaze of scientific curiosity to speculate on what might be seen beneath the microscope. Yet this vision is disrupted by splashes of neon paint evocative of toxic blood that contaminate the image and link the act of looking to a gesture of violence and intrusion.

[excerpt from curatorial text by Julia Stachura]

***All That Is Seen And Unseen +
Itinerant Signal Institute, 2025***

pop-up exhibition + performance, Amelia Marzec
curated by Julia Stachura

07/05/2025

off-space Wroniecka 15, Poznań, Poland

collaboration: Bartosz Antoniewicz, Mothrland Atelier,
Zero_Trzy_Przestrzeń_Sztuki

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AMELIA MARZEC

Pop up exhibition and performance

Wroniecka 15, Poznań
Saturday, July 5
6pm

Performance:

"All That Is Seen And Unseen"

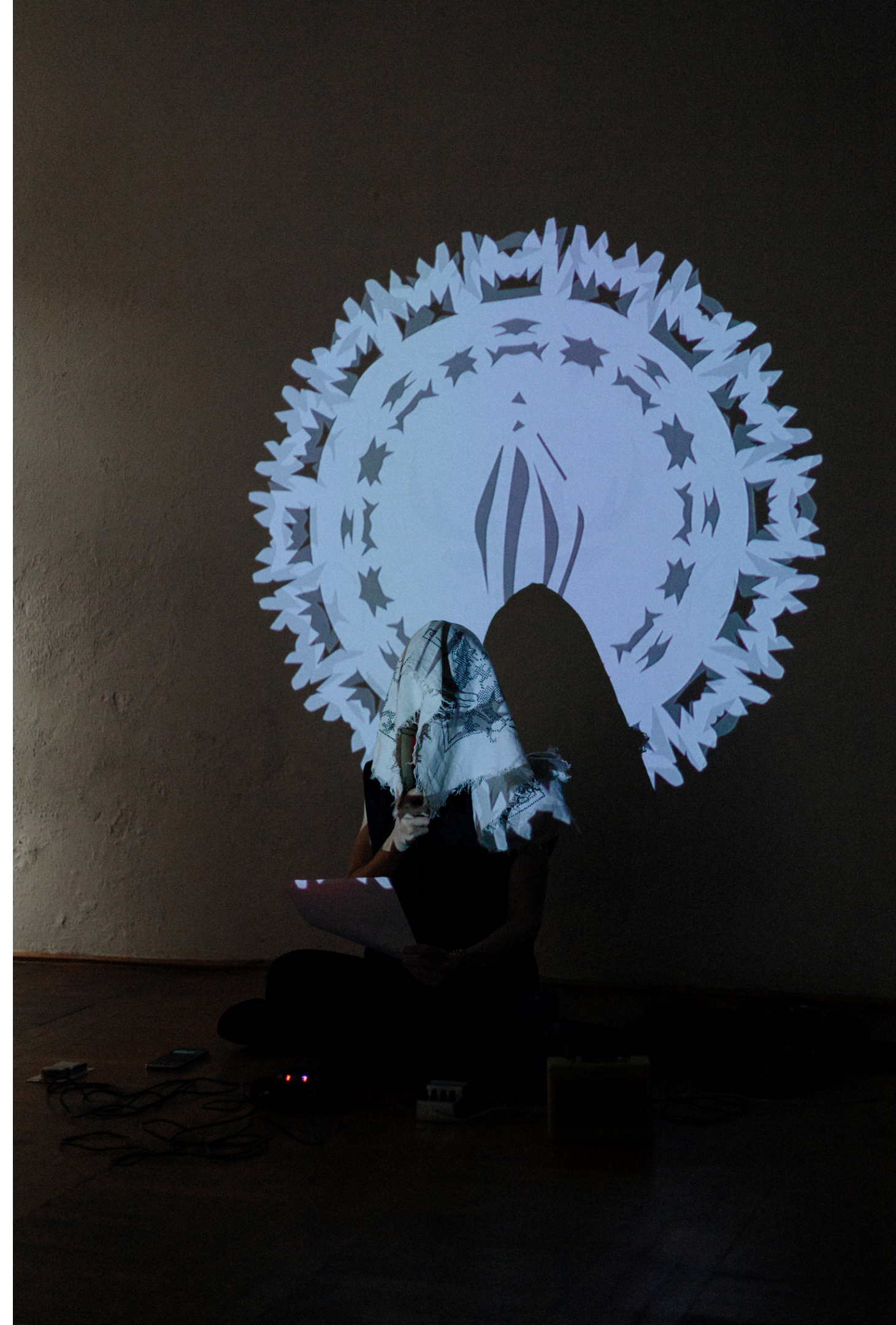
Work in progress:

"Itinerant Signal Institute (Rite of Spring)"



The performance *All That Is Seen And Unseen* centers on the theme of the queer technological Eastern European diaspora. The piece features custom software generating images inspired by traditional paper cuttings, depicting female bodies, weapons, and pre-Christian symbols. The sonic part of the performance is based on a Gregorian hymn, and the spoken part features stories of queer folks growing up Catholic. During the pop-up exhibition, Marzec will present a work-in-progress on the Itinerant Signal Institute. This project employs open-source technology to investigate land use in the context of accelerating climate migration. The initiative envisions a distributed network of environmental sensors designed to detect toxins in urban landscapes while examining how local emissions contribute to global climate shifts.

[excerpt from curatorial text by Julia Stachura]



I Remember Through the Image, 2025

solo exhibition, Joanna Czarnota
curated by Julia Stachura

03/05/2025-03/18/2025
historic castle ZAMEK Culture Centre in Poznan, Poland
collaboration: Elżbieta Oficjalska and Joanna Kurpiel

6. WYSTAWA
Z CYKLU
WYMIANY

JOANNA CZARNOTA

PAMIĘTAM OBRAZEM

5-16.03.2025

wernisaż 4.03. | g. 18

Laboratorium
Centrum Kultury ZAMEK w Poznaniu

kuratorka: Julia Stachura



The exhibition *I Remember Through the Image* presents the newest site-specific installation by Joanna Czarnota, offering a look into memory through the perspective of the reproduction of a work of art. A key element of the exhibition is the reproduction of the painting, once rescued and restored, which had belonged to the artist's family for over 60 years. This token became a vessel for childhood memories as well as post-memories related to family history. The artist's anthropological interpretation of the reproduction—as an active participant in both micro- and macro-history, mediating between an apartment on Grabiszyńska Street in Wrocław and the former Imperial Castle in Poznań—opens a dialogue between the personal and intimate, and the collective and public dimensions of memory. Czarnota subjected the photographic reproduction of the reproduction to retouching, while its monumentalized print became the object of performative gestures—tearing and stitching—reflecting the tension between the acts of destruction and repair, the fading of memories, and the process of remembering and care.

[excerpt from curatorial text by Julia Stachura]

Shed, 2024

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

12/20/2024 - 02/07/2025

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

Collaboration: Anna Świątkowska, Katarzyna Rynkowska

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, serving as a metaphor for shedding layers of oppression, limitations, and imposed norms, while discovering new ways of self-expression and rebuilding relationships with one's body, memory, and surroundings.

[excerpt from curatorial text by Julia Stachura]



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, znamion, kobiecości, czy dziecięcej zabawy. Tytuł wystawy, zaczerpnięty z języka angielskiego, posiada wielorakie znaczenia – od procesu zrzucania skóry, linienia i ronicia 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

CUTOUTS & FALLOUTS, 2024

solo exhibition, Agnieszka Grodzińska
curated by: Julia Stachura

10/01/2024 - 10/02/2024

Historic Villa at Wieniawskiego 3, Poznań, Poland

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

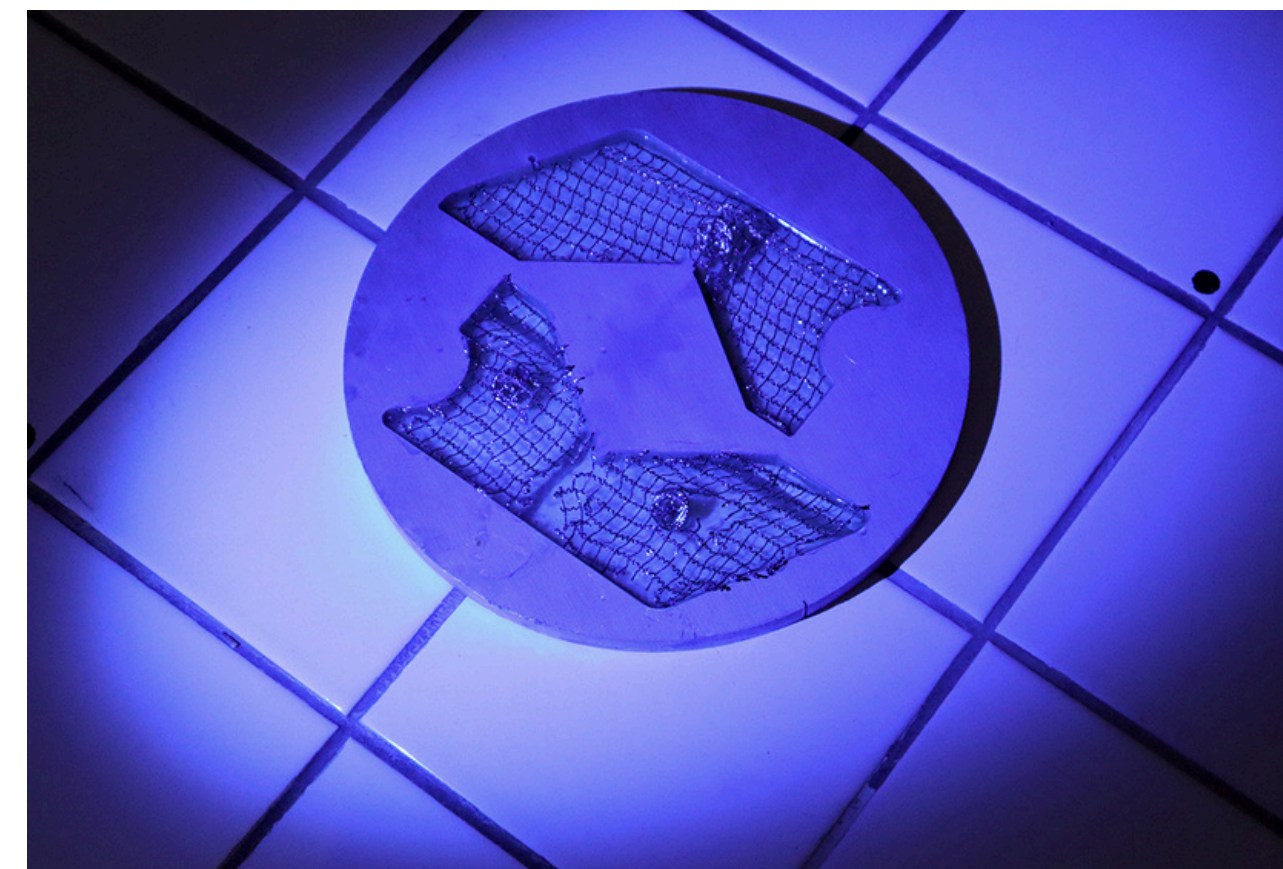
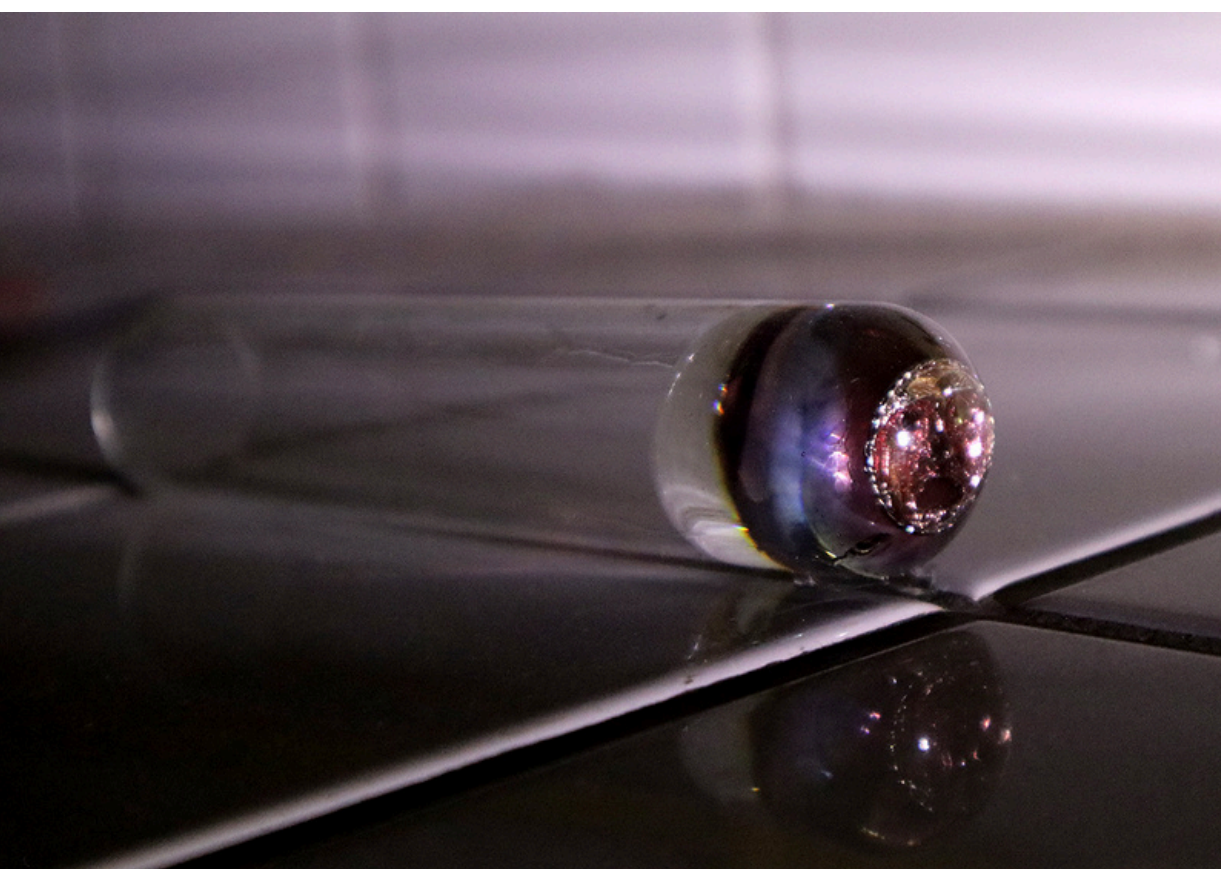
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Combining the languages of science and art, “CUTOUTS & FALLOUTS” presents the works by Agnieszka Grodzińska in the historic villa at Wieniawskiego 3: the former premises of the Department of Medical Microbiology and soon the new home of the Institute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

[excerpts from curatorial text by Julia Stachura]

In the Real Time, 2024

solo exhibition, Jevijoe Vitug
curated by Julia Stachura

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



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.

Jevijoe Vitug is a Philippine-born visual artist and community collaborator. His work addresses perception in relation to the concepts of invisibility and visibility in indigenous culture and contemporary digital culture. He has presented projects in New York, the Philippines, Denmark, Italy, and Singapore and has received awards



Jevijoe Vitug
Colonizer and Bunots (after Hammons' Real
Time); 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 invisibleness, 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.

[excerpt from curatorial text by Julia Stachura]



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 from curatorial essay by Julia Stachura]

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

solo exhibition, Joanna Piotrowska
curated by Julia Stachura

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

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 from curatorial essay by Julia Stachura]



SHAME, 2024

solo exhibition, Zuzanna Janin
curated by Julia Stachura SHAME, 2024

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

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 from curatorial essay by 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 from curatorial essay by Julia Stachura]



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 from curatorial essay by Julia Stachura]



Writing samples

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

exhibition text: Julia Stachura

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: Aug. 17 - Sept. 22

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



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 from curatorial essay by Julia Stachura]

FULL TEXT: <https://spiritualmachines.neocities.org/intro>

Fragments of the essay “A Space for Negotiation: Paul Mpagi Sepuya’s Photographic Portraits as a Reflection on the Image of Blackness and Nudity,” published in Paul Mpagi Sepuya: Dark Room A-Z, New York: Aperture, 2024.

Self-Portrait

Plates: 285, 286, 287, 288, 289, 290

SEE ALSO: PAUL MPAGI SEPUYA

The self-portrait is often a stand-in, a test passing the time, waiting for another subject or other subjects. These are the vast majority of photographs, and mostly go unpublished.

Sepuya's pictures analyzed herein are self-portraits—nudes taken with the artist's friends and partners in an atelier, blurring the line between the subjective “I” and “we” by depicting a creative collective. Sepuya raises the problem of the contemporary representation of a Black queer artist entangled in interracial relationships. The model-artist and artist-model relationships are defined on the basis of love or friendship, subverting the traditional separation of roles that presumes a discrete model and a discrete photographer. Sepuya's partners are equal contributors, negotiating with him the final shape of their collaboration. As the artist himself mentioned, this negotiation is an indispensable part of the photographic process, wherein the dynamic relationships between he and his lovers and friends are reflected. Sepuya's self-portraits involve carefully calculated play with the photographic medium and the audience, whose presence “in front of the picture” thus becomes problematized.

Source: Julia Stachura, “A Space of Negotiation: Paul Mpagi Sepuya's Photographic Portraits as a Reflection on the Image of Blackness and Nudity,” trans. Jan Szelagiewicz, *View: Theories and Practices of Visual Culture* 28 (2020): 73–93, <https://doi.org/10.36854/view/2020.28.2281>



Plate 285 *Darkroom Mirror* (2008/2010), 2017

A Space of Negotiation: Paul Mpagi Sepuya's Photographic Portraits as a Reflection on the Image of Blackness and Nudity

The 2019 Whitney Museum of American Art Biennial, put together by curators Jane Panetta and Rujeko Hockley, featured works by 75 artists.¹ There, for the first time, I saw photographs taken by Paul Mpagi Sepuya for the series *Drop Scenes* and *Camera Lessons*.² Hung at eye level, the large-format prints portrayed the artists holding life-sized cameras. Although there was no way for me to hear the click of the shutter, I was sure I had just been photographed, as if my presence in the gallery had been noticed. Like Jacques Lacan in his account of a sardine can, I confronted the picture-bound gaze of the Other.³ To balance out this subject-object relationship, I took a couple of pictures with my cellphone.

In one of my pictures, a shot of *Drop Scene* (OX5A1987), I saw my reflection in the protective glass covering the work, my figure clearly visible against the black drape hanging in the middle of the composition. The rectangular shape of the phone lined up almost perfectly with the camera in the work. It was only then that I realized Sepuya's photograph itself portrayed a scene reflected in a mirror. My shape was the sum total of the many multiplied reflections. The sense of being observed at the Whitney, however, was illusory. In reality, Sepuya and Goldberg were instead looking at each other, while I was followed by the reflection of the lens.



Ariel Goldberg i Paul Mpagi Sepuya, *Camera Lesson*, 2018, Whitney Museum of American Art, photo Julia Stachura

The artists blurred the boundary of the picture so successfully that it was almost impossible to resist the reflective illusion.

I

I am photo-graphed⁴
Jacques Lacan

Paul Mpagi Sepuya was born in 1982 in San Bernardino; self-defining as a gay African-American man and queer artist – a photographer – he specializes in studio portraits.⁵ For over a decade, he was involved with the NYC zine scene and the indie bookstore Printed Matter. His early self-portraits and portraits draw on a particular vernacular,⁶ characteristic of early twenty-first-century homoerotic “daily snapshots”⁷ – pictures utilizing private dwellings and rooted in everyday life. Since 2010, the artist has been using digital cameras and working with large-format chromogenic prints. Pictures from the *Darkroom* (2016–) series, which this essay is focused on, comprise these “open” cycles, realized in Los Angeles.

Sepuya's pictures analyzed herein are self-portraits – nudes taken with the artist's friends and partners in an atelier, blurring the line between the subjective “I” and “we” by depicting a creative collective. Sepuya raises the problem of the contemporary representation of a black queer artist entangled in interracial relationships. The model-artist and artist-model relationships are defined on the basis of love or friendship, subverting the traditional separation of roles that presumes



Paul Mpagi Sepuya, *Drop Scene* (OX5A1987), 2018, 127 x 190,5 cm, Whitney Museum of American Art, photo. Julia Stachura

Archival Bodies in Ayana V. Jackson's *Demons Devotees I-IV*

Corpos de arquivo em Demónios Devotos I-IV de Ayana V. Jackson

JULIA STACHURA

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Abstract

The article focuses on the notion of archival bodies in Ayana V. Jackson's *Demons Devotees I-IV* (2013) photographic series. The artist's work refers to Alice Seeley-Harris' self-portrait with Congolese children from 1905, in the context of King Leopold II's brutal regime. Seeley-Harris' photographs, seen from the perspective of postcolonial and decolonial studies, raise an important question about the power of images from Africa and their existence in the collective memory of the West. In that context, I propose to read the notion of archival bodies as liminal bodies, where the power dynamic and historical burden of representation lies. Jackson's artistic practice is an example of bridging the two to deconstruct the colonial gaze toward decolonial change and the possibility of challenging West-centered and white-centred narratives. Jackson creates a visual story on empowerment, womanhood, and blackness by mimicking (or "mimicry-ing") the visual culture of pain and helplessness. The act of remembrance in Jackson's practice is translated into several issues regarding the colonial matrix of power, collective memory, herstory, and, most importantly, the notion of the body.

archival bodies | colonial Congo | studio photography | colonial gaze | decolonial change

Keywords

"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)

CV (selected)

Education

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

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

Awards

2023-4 Fulbright Junior Research Award

2023 Grant for Internationalization of Scientific Research, IDUB Initiative of Excellence – Research University

Research experience

2023-24 Tisch School of the Arts, New York University, Department of Photography & Imaging (DPI), Fulbright Junior Research Award

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

Publications

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)

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)**

Academic work experience

2025-24 Adam Mickiewicz University Poznań, History Department

2025-24 New York University, Tisch School of the Arts, Department of Photography and Imaging

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

2022 University of the Arts, Poznań, Department of Photography

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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.