Agnieszka Polska

Horror Desire Fantasy

2026.10.23–2027.01.10

The exhibition 'Horror Desire Fantasy' brings together works made by Agnieszka Polska from 2014 to the present. The selection highlights her use of found images and computer-generated media to reflect on the individual and their social responsibility. She renders the ethical and societal challenges of our time through immersive, meditative films and installations with a palpable emotional resonance. Often constructed from affective sound and visual stimuli, her works examine processes of influence and legitimation in the fields of language, consciousness and history.

At the Contemporary Art Centre (CAC), visitors encounter Polska's work in different parts of the brutalist building, which dates from 1967. On their non-linear journey through the exhibition, viewers can depart from the micro scale of bodily sensation, only to arrive at the scene of a global or cosmic event. Global events and processes such as climate change, the rise of nationalism, and developments in communication and surveillance networks are the result of infinite micro-events, responsibilities, and conditions. 'Horror Desire Fantasy' also invites viewers onto the streets of the Lithuanian capital, allowing them to learn from one such micro-event: that of the wayward pigeon.

Among the works by Agnieszka Polska presented at the CAC are the single-channel videos *The Book of Flowers* and *The Red River.* The video installation *The Thousand-Year Plan* is also on view, alongside *Braudel's Clocks* and *Glass of Petrol*. In addition, the city-wide project *Wayward Pigeon* will be included in the exhibition.

The exhibition is curated by Maria Lind

Agnieszka Polska is a visual artist and film director whose computer-generated works reflect on individuals and their social responsibility within information-driven environments. Her work has been presented internationally, including at the New Museum and MoMA, New York; Centre Pompidou, Paris; Tate Modern, London; and the Hirshhorn Museum, Washington, DC. Solo exhibitions have been held at Hamburger Bahnhof, Berlin; the Museum of Modern Art, Warsaw; Ujazdowski Castle Centre for Contemporary Art, Warsaw; Frye Art Museum, Seattle; Nottingham Contemporary; and Saltzburger Kunstverein, among others. She has participated in the 57th Venice Biennale, the 11th Gwangju Biennale, the 19th and 24th Biennale of Sydney, the 14th Shanghai Biennale, and the 13th Istanbul Biennial. In 2018, she was awarded the German Preis der Nationalgalerie.

Maria Lind is a curator, writer and educator from Stockholm. She is currently director of Kin Museum of Contemporary Art, Kiruna. From 2020 to 2023, she served as counsellor of culture at the Embassy of Sweden in Moscow. She was director of Stockholm's Tensta konsthall (2011–18), artistic director of the 11th Gwangju Biennale, director of the graduate program at the Center for Curatorial Studies, Bard College (2008–2010) and director of Iaspis in Stockholm (2005–2007). From 2002 to 2004, she was director of Kunstverein München, and in 1998, co-curator of Europe's itinerant biennial, Manifesta 2, in Luxembourg. In 2015, she curated 'Future Light' for the first Vienna Biennale, and in 2019, she co-curated the Art Encounters Biennial in Timișoara. She has taught widely since the early 1990s, including as professor of artistic research at the Art Academy in Oslo (2015–18) and as a lecturer at Konstfack's CuratorLab (2014–2024). She has contributed widely to newspapers, magazines, catalogues and other publications. In 2009, she received the Walter Hopps Award for Curatorial Achievement. In 2010, *Selected Maria Lind Writing* was published by Sternberg Press, followed by *Seven Years: The Rematerialization of Art from 2011 to 2017* in 2019. In 2021, *Konstringar: Vad gör samtidskonsten?* was published by Natur & Kultur. *Tensta Museum: Reports from New Sweden* (2021) and *The New Model* (2020) are two publications reflecting long-term projects at Tensta konsthall, both published by the art centre and Sternberg Press.

Horror, Desire, Fantasy:
A Conversation with Agnieszka Polska and Maria Lind

Q: The CAC recently hosted an exhibition exploring relationships, asking what glues people together and what causes society to become fragmented. Since you have worked together previously, I thought it would be interesting to begin our conversation by reflecting on your own relationship.

What would you say are your glues – the things that connect your work and ways of thinking? Could you guide us through the history of your collaboration: where have you worked together before, and how did this collaboration begin?

Maria Lind:

First of all, I was surprised and super pleased when Valentinas Klimašauskas asked me in May if I wanted to work on Agnieszka's exhibition. So this is not an exhibition with a curatorial concept that has been developed over many years. From my perspective, this exhibition is primarily a celebration of Agnieszka's work. It comes from a deep appreciation of her work, which first came to my attention around ten years ago, when I had the opportunity to meet Agnieszka in Berlin and learn more about her practice.

One of the things that captured my attention early on was the way she constructs images and how they can be captivating and disturbing at the same time. Back then, I was the director of Tensta konsthall, and we had a gallery section on our website where I invited Agnieszka to show her pieces alongside those of other artists. I also invited her to the Gwangju Biennale in South Korea in 2016. Since then, our conversation has continued.

Agnieszka Polska:

> I can add that my relationship with Maria feels like a very long and ongoing conversation. For me, Maria is, in many ways, a mentor who has had a big influence on my work. She has directed me in certain ways and, on several occasions, guided me towards new media, such as large-scale textile prints, which will also be presented in the show in Vilnius. Maria is extremely sharp and bold, and whatever she does always bears an urgency and weight that curves the fabric of our little universe, so that we feel like we're at the centre of it – whether we are in Gwangju, Vilnius or Kiruna.

Q: And now, perhaps we could talk about another relationship – the one between the two of you and the CAC. I'd like to begin with a question for Agnieszka.

Agnieszka, those who follow the contemporary art scene in Lithuania may already be familiar with your work through several projects you've presented in the country, some of which have been hosted by the Contemporary Art Centre (CAC) in recent years. A selection of your video works was shown as part of Moving Image Programme at Sapieha Palace in 2025. Then, on one of the coldest days of the Lithuanian winter in 2026, your video work *The New Sun* was screened in the CAC's sculpture yard. Both of these presentations were relatively brief.

Now, however, you are preparing a solo exhibition at the CAC that will be on view from October to January. Bringing together works made between 2014 and the present, it will offer the most extensive presentation of your practice in Lithuania to date. What can visitors expect from this more extensive encounter with your

work? Will the exhibition include works that are new to audiences in Lithuania, alongside some they may already be familiar with?

A P :

Yes, I have presented many of my video works in Lithuania in the past. Still, we somehow managed to make a selection of works that haven't been presented here yet. The show will feature a variety of media. For the exhibition, Maria and I chose several films, some prints and textile prints, as well as kinetic sculptures. Selected video works will have their Lithuanian premiere. The most prominent work in the exhibition, *Red River*, is a short live-action film, shot entirely from a subjective point of view in Greece and Indonesia, with a POV similar to that of a first-person shooter game. This surreal work relates to the emotional landscape of a contemporary witness to global political events, in which accounts of violence are blended with meaningless, machine-generated content.

Another video in the exhibition, *The Book of Flowers,* was made three years ago. It's a short science fiction story presenting an alternative version of the relationship between plants and humans. In my imagined history, humans used to be the main pollinators of gigantic flowers, and an intimate symbiosis existed between the plant kingdom and our species – but only until developments in technology changed the power dynamics, leading to the current status quo. It is also a film about storytelling understood as a technology.

The exhibition will also include a set of kinetic sculptures, *Braudel's Clocks*, that have characteristics of both objects and moving images. Each sculpture consists of a series of digital prints set in motion in a way that resembles the hands of a common clock.

In the CAC basement, we will present *The Thousand-Year Plan*, a two-channel, immersive video installation that uses poetic means to talk about the electrification of the Polish countryside in the years following the Second World War. The film links this process to current technological expansion.

Apart from this, there is a big project that will extend beyond the CAC walls and into the city. Called *Wayward Pigeon*, it is a project that Maria and I realised together for the Timișoara Biennale. It is a very poetic project that's quite dear to me, dedicated to a very special homing pigeon.

Q: Maria, this is your first time presenting curatorial work at the CAC. What drew you to the institution, and why did it feel like the right context for presenting Agnieszka's work?

M L :

The CAC has been one of my favourite institutions since I first went there in the mid-1990s, in the context of my longstanding interest in Eastern Europe and Northern Europe, which is my home turf. Most of my friends in the 1980s went to the Mediterranean – I went there a few times as well – but my strong curiosity was towards Eastern Europe, its history and geopolitics. I travelled there before the fall of the Berlin Wall, including to the

Baltic States, although Estonia was the only one I visited before the collapse of the Soviet Union. Then, early in the 1990s, I went to the other Baltic countries. If you're working with and engaged in art at the same time, of course you come across the CAC. Since then, it has remained one of my favourite institutions. It has such a fascinating history; it is a beautiful building, and its location in the centre of Vilnius, in an area that formed part of the wartime ghetto, brings its own tragic history. It is a place where important things have been happening for many decades.

Regarding Agnieszka's exhibition, the invitation came from Valentinas, the director, to curate a show of Agnieszka's work – he's the mastermind behind it, and together with Agnieszka I'm the executor of the plan, which I'm happily doing. There are many exceptions, but in general, the most interesting art, as far as I'm concerned, is made in societies undergoing transformation: places where things are not always the same and stable, but where people have to go through changes and challenges, often difficult ones. This is true of artistic practices and also of institutional work, so everything, in a way, follows my interests. The stars were in the right constellation in the sky!

Q: Now let's turn to the exhibition we're all looking forward to – 'Horror Desire Fantasy'. The title brings together three powerful words, the first of which is horror – a term that immediately evokes a genre in itself. Since one of the main mediums you work with is video, horror also brings to mind a rich

cinematic tradition, one that often overlaps with fantasy and explores imagined worlds, uncanny experiences, and encounters with the unknown. Could you tell us a bit more about that choice? Should visitors expect horror in the exhibition, and if so, in what sense?

M L :

It was my proposal to use this title, and I drew the words from Agnieszka's works. As a curator, it is important for me to start with the artworks. In this case, even the title came from the artworks.

A P :

The words come from *The Book of Flowers*, the film that presents storytelling in a technological context. The audience can definitely expect elements of horror in the show. I think that, in contemporary times, it is not truthful to the universe to make a show without an element of horror. But there is also a lot of desire and fantasy. And I don't think that these terms – horror and fantasy – are actually oppositional. In the exhibition, they are very much bound together. There is horror of the abundance of media, as well as desire that comes from that same abundance. And there is fantasy that relates to poetry – poetry as a key to overcoming horror. Fantasy can be deceptive. But we also need deception, and we need imagination. We need poetic imagination to overcome the horror.

Q: Agnieszka, in your films and installations, sound and visual elements often create a very immersive experience. How do you approach creating this emotional and sensory dimension of your works?

Of course, this dimension depends on the space, on the spatial context of the work. I think we're extremely lucky to have this amazing, beautiful space, which is very unique on a European or even global scale. So I feel like a lot has already been done for us. We don't have to construct this feeling from scratch: any visitor to the CAC is already immersed in serenity coupled with melancholy. We would like to enter this space with a minimal architectural intervention because the space simply doesn't need it.

Many of my works involve creating sound and visual landscapes, and the body of the viewer is a very important element of this structure. For example, in the exhibition we will have one video installation where the viewer will be positioned between the two screens. It won't be possible to see both screens at the same time, but the sound from both channels will overlap, creating a space that is sometimes harmonious, sometimes discordant. While I like to immerse the viewer in my works in order to create a strong affective response, I also include moments of dissociation so that no one leaves the room feeling manipulated.

Q: Maria has described your works as reflecting on the individual and their social responsibility. What questions about responsibility are most important to you today? How do you approach the relationship between individual responsibility and global processes?

M L :

That's a very big question. The obvious answer is to say that one has to respond in a multitude of ways. The bottom line for me is to try to think about the effects of what I'm doing on other people, and to create space for the things we talked about before – to try to generate space for poetic imagination. This is desperately needed in times like ours.

A P :

I also think it is a very big question. It is difficult to answer such a question without being overly simplistic: I really feel like I have dedicated my whole practice to trying to find answers. Do we have individual agency? Are we victims, are we perpetrators? At what point in history did this responsibility start?

I would say that, as artists, as well as individuals, we should first be aware of what is happening around us, and this is the most basic responsibility. A figure that appears in the show, the *Wayward Pigeon*, could be a poetic role model here: a messenger who decides to be selective about which messages they deliver.

M L :

I would like to add that, for a long time, it has been very important for me not to stay only with the questions of what and why, but also how. How do we do something? I am currently the director of Kin Museum of Contemporary Art in Giron/Kiruna, in the middle of the Swedish side of Sápmi in the Swedish Arctic. The question is obviously about much more than whom we are inviting and what

artworks they will show. How are they shown? How are we treating them? Are we only making group exhibitions dealing with certain issues? Or do we actually try to stay with the question by working with issues and topics over several years, with a particular group of people? How do we try to become embedded in the locality? At the same time, we have to ask: how do we contribute to the development of the discourse of art, and of the development of art itself, in a place that is considered remote by many people, where the population is fairly small – 23,000 to be precise, in the municipality of Kiruna. Part of the answer, from my side, would be to hold on to the question of how, which goes hand in hand with not accepting the *status quo*.

Q: Your works often explore how images, language, and narratives shape our understanding of reality. What interests you about the relationship between technology, imagination, and the way we perceive the world?

A P :

I'm very much interested in the flow of affect in societies. And, as an artist, I'm working with affect, creating affective responses in the viewers. I see cultural entities such as stories, artworks, images, and pieces of music as units of stored emotions that circulate and change our societies in the process of a never-ending, perpetual redefinition of what it means to be human.

These are technological tools: for example, a story is a basic technology for storing information;

an image is a technology of 'making whole' our fragmented perception of the world. In *The Book of Flowers*, stories prepare society for the introduction of technological breakthroughs that change human physiological processes: thanks to this memory-extending tool, we are able to thrive as a society. At the same time, like any technology, the story might be used against its creators, captivating them to the point of rendering them non-reactive.

Then there is the whole context of contemporary affective media, which operate as a new infrastructure for circulating these ancient technologies – an infrastructure that is often controlled by agents who operate through environmental destruction and societal collapse. As Stafford Beer put it, 'The purpose of a system is what it does.'

Q: If 'Horror Desire Fantasy' can be understood as a journey through different states of perception, what kind of experience would you like visitors to leave the exhibition with?

M L :

I wouldn't want to script that. It's a bit like having a recipe: you describe the ingredients, how they come together, and then have some expectations of the result. But how this is experienced by the people enjoying the meal is left to them.

A P :

I would say that it's also impossible to plan. This is part of the excitement of making a show: you cannot entirely plan how it will be experienced.

Q: Maria, in your description of the exhibition, you write that it will invite viewers into the streets of Vilnius, allowing them to learn from a micro-event – that of the wayward pigeon. Does this mean that the exhibition will extend beyond the walls of the CAC, and could you tell us more about how this city-wide element connects to the exhibition as a whole?

M L :

Surely the inhabitants of and visitors to Vilnius are familiar with pigeons. I noticed quite a few of them behind the CAC when I was there in June. I would encourage all of those people to look out for pigeons, but in images. We expect to have posters, stickers and at least one banner featuring this particular *Wayward Pigeon*, which will hopefully attract people's attention and evoke some curiosity. We're hoping to make a website that tells the story, and there will also be an image of the pigeon at the CAC. And maybe, Agnieszka, you want to fill in a little bit about what's special about the *Wayward Pigeon*?

A P :

Wayward Pigeon is, as I mentioned, a messenger that chooses which messages to deliver. For quite a while, I have been interested in this figure of a messenger, and not only in this work. I think that's because, in some ways, an artist is a messenger as well. I think that it is also quite an important figure in the context of contemporary technological reality, which is closely related to the flow of information. So the *Wayward Pigeon* might not look different from other pigeons, but

it is a special pigeon that is not bound by borders and psychological restrictions. It's a figure that also never treats its mission as complete. Its project is always open.

Q: Since the exhibition presents video works, which require time and attention from the viewer, I'm curious about how you think about the relationship between the moving image and the audience. Do you aim to create a situation or environment in which visitors are encouraged to slow down, stay with the works, and experience them at their own pace?

This question also connects to a broader condition of contemporary life, where many of us are constantly rushing, multitasking, and navigating increasingly fragmented attention. With social media and digital platforms reshaping the way we encounter and consume images, how do you think about creating works that invite a different, more focused way of looking?

M L :

I don't think artists should make work to please viewers. Artists need to make the work that needs to be made. If we follow the logic that we have to cater to our viewers, then we would have a pretty boring and homogeneous field of art. Just think about something that has been so important to so many artists for at least 20 years: the work of the hand, manual labour, materiality, learning old crafts – in the midst of this explosion of new technology, AI, you name it. You have to go with the flow.

A P :

I agree with Maria. But I also want to add that the relationship between an artist and a viewer is based on interdependence and self-regulation. As artists, we are always restricted by the viewer's knowledge. While the work should not please the viewer, if we want to establish a conversation with the audience, the work has to be designed to meet the viewer's communicational needs.

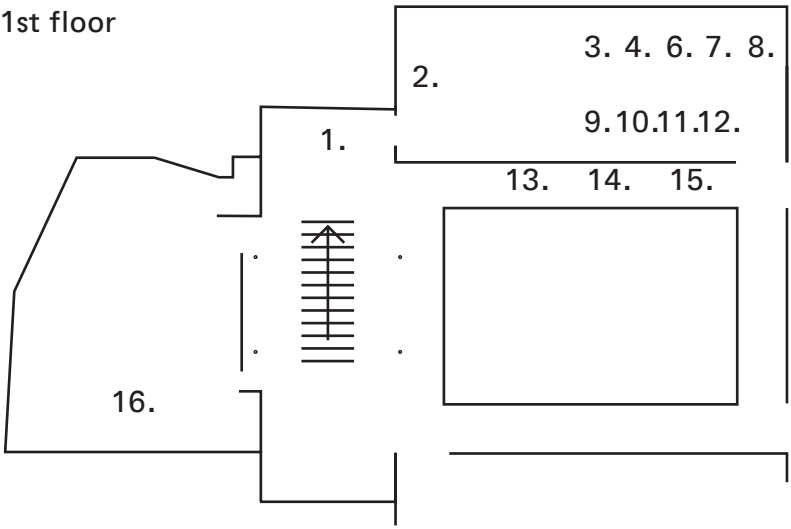
But there is a special reason why viewers visit art institutions or seek out art. They are not looking for the same experience as when they are looking at social media on their phones.

Interview prepared by: Monika Valatkaitė

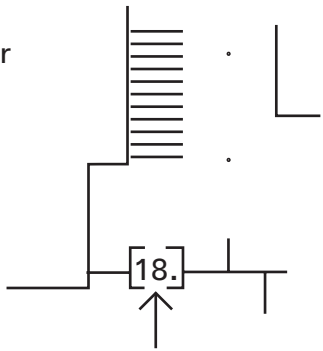
Language editing: Gemma Lloyd

Exhibition plan:

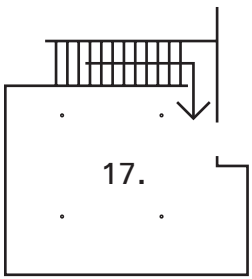
1st floor



Ground floor



Basement



1.

GLASS OF PETROL, 2015

Digital print on textile
156 × 250 cm

Glass of Petrol creates a deceptive narrative by interweaving visual beauty with ecological threat. The liquid glistening in the glass resembles images of Earth captured from space, but the title of the work immediately shatters this romantic illusion. It is a reference to oil, the dark fuel on which humanity depends. The dreamlike image foreshadows a bleak future, in which our desire for and dependence on finite resources will inevitably alter the planet's alluring face.

A perfectly centred, flawlessly clean crystal wine glass against a pitch-black background creates a mesmerising effect. The artist uses visual perfection as bait: the luxurious, iridescent colours of the liquid draw the viewer in, demonstrating the power of the digital image to manipulate our emotions and expectations.

Courtesy of Lombardi—Kargl, Vienna

2.

THE BOOK OF FLOWERS, 2023

HD video
9 min. 38 sec.

The Book of Flowers is a short science-fiction film combining AI-powered animation with 16 mm film pre-production. It presents an alternative history of human-plant ecology, in which floral species and humans have existed in close symbiosis for millennia.

Courtesy of Consonni Radziszewski, Lisbon, Milan and Warsaw

3.

DREAM, 2017

Sublimation print on polyester
145 × 200 cm

Courtesy of Lombardi—Kargl, Vienna

4.

KISS, 2012

Sublimation print on polyester
145 × 203 cm

Courtesy of Lombardi—Kargl, Vienna

6.

FLOWER 8, 2024

Sublimation print on polyester
145 × 181 cm

Courtesy of Lombardi—Kargl, Vienna

7.

HORSE HEAD, 2018

Sublimation print on polyester
145 × 188 cm

Courtesy of Lombardi—Kargl, Vienna

8.

HAPPY FACE, 2019

Sublimation print on polyester
145 × 174 cm

Courtesy of Lombardi—Kargl, Vienna

9.

BIRDS IN SPACE 6, 2025

Sublimation print on polyester
145 × 145 cm

Courtesy of Lombardi—Kargl, Vienna

10.

AI EYE, 2022

Sublimation print on polyester
145 × 145 cm

Courtesy of Lombardi—Kargl, Vienna

11.

BIRDS IN SPACE 4, 2025

Sublimation print on polyester
145 × 145 cm

Courtesy of Lombardi—Kargl, Vienna

12.

TWO SUNS, 2022

Sublimation print on polyester
145 × 145 cm

Courtesy of Lombardi—Kargl, Vienna

13.

BRAUDEL'S CLOCK — ECLIPSE 4, 2023

ChromaLuxe print on aluminium, UV print on acrylic glass, custom-made rotating aluminium and steel clock mechanism
118 × 118 × 17 cm

14.

BRAUDEL'S CLOCK — 12 BUTTERFLIES AND BONOBO, 2023

ChromaLuxe print on aluminium, UV print on acrylic glass, custom-made rotating aluminium and steel clock mechanism
118 × 118 × 17 cm

15.

BRAUDEL'S CLOCK — OUR PLANET, 2023

ChromaLuxe print on aluminium, UV print on acrylic glass, custom-made rotating aluminium and steel clock mechanism
118 × 118 × 17 cm

Translation from Polish:
The Earth's rotation period is 1,000 years
A day lasts 500 years
A night lasts 500 years

It is 100 seconds to midnight on the Doomsday Clock. In recent years, marked by dramatic social, political, and environmental changes, attention has increasingly turned to this well-known indicator of humanity's vulnerability to catastrophe.

Introduced by the *Bulletin of the Atomic Scientists* in 1947, the Doomsday Clock inevitably moves its hands closer to midnight every year. It is a potent metaphor, but, of course, the actual state of the planet cannot be measured according to a single, linear conception of time. As the influential twentieth-century historian Fernand Braudel observed, the idea of unified time is a social construct, and the world is a complex set of structures evolving at different speeds. Each system, structure, social group, human or non-human entity has its own time and pace, entangled within a single world of different timescales.

Braudel's Clocks is a body of work consisting of a series of digital prints set in motion in a way that resembles the hands of a conventional clock. Each object consists of circular layers of ChromaLuxe prints on aluminium and semi-transparent UV prints on acrylic glass, joined by a clock mechanism. Each layer moves at a different speed – measuring seconds, minutes, or hours, and sometimes moving anticlockwise. The layers depict motifs related to technological phenomena, human and non-human imagery, and micro- and macro-universes.

Braudel's Clock — Eclipse 4 courtesy of dela.art collection, Warsaw. *Braudel's Clock — 12 Butterflies and Bonobo* and *Braudel's Clock — Our Planet* courtesy of Consonni Radziszewski, Lisbon, Milan and Warsaw

16.

RED RIVER, 2026

HD video
15 min.

Red River is a short live-action film exploring the emotional complexity brought about by the current political climate. Shot entirely from the subjective viewpoint of an unspecified protagonist, the film resembles the visual frame of a first-person shooter video game: the audience sees events through the lead character's eyes. In scenes shot predominantly in the former Jewish Ghetto of Thessaloniki, the character wanders through eerily empty streets, watches reels from the ongoing genocide in Palestine, hums an old Greek folk song, and encounters awkward passers-by. Eventually, he finds himself in an unfamiliar, hellish landscape covered in dark ash and fumes, as if he had walked from the past into the future, or as if his confused state of mind had materialised an environment for itself.

Shot in Thessaloniki and on Mount Papandayan in Indonesia, *Red River* blends two radically different landscapes into a seamless continuity, through which a folk song reverberates: 'I kissed red lips, which dyed my lips red, which dyed a kerchief, which dyed a river …' Reflecting on past and contemporary horrors, the film poses a question: if we can't believe our eyes, how can we believe our minds?

The work was commissioned by curator Nadja Argyropoulou

for the 9th Thessaloniki Biennale of Contemporary Art, 'everything must change. RIS9', which took place between October 2025 and July 2026, organised by MOMus.

Courtesy of the artist

17.

THE THOUSAND-YEAR PLAN, 2021

Two-channel video installation
27 min. 55 sec.

The Thousand-Year Plan is a two-channel immersive video and sound installation, created for a solo exhibition at the Museum of Modern Art, Warsaw. Combining animation and live-action video, the film traces the processes of electrification and the development of the power grid and technological megastructures into a governing planetary architecture. It considers how the relationship between humans and technology has evolved into a situation in which humans no longer live alongside technology, but rather inside a spherical, planetary technological organism. The installation has a dense structure and consists of many different types of audio and visual stimuli designed to induce a hypnotic state in the viewer. Through poetic narrative and fragmented editing, the work focuses on various aspects of the development of the electromagnetic grid: its role as a map of socio-economic power, a tool of control, an emancipatory force, a placeholder for spirituality, and an architecture for modern consciousness and the later Information Age.

Commissioned by the Museum of Modern Art in Warsaw, with support from the Art Collection Deutsche Telekom.

Courtesy of Consonni Radziszewski, Lisbon, Milan and Warsaw

18.

WAYWARD PIGEON, 2019 / 2026

Digital print as part of the public space and internet campaign

Let me tell you about the Wayward Pigeon.

The Wayward Pigeon is a homing pigeon like the ones used by humans to carry messages. It can find its way home from anywhere in the world, travel long distances without a break and spend hours suspended in wind currents.

Like a regular pigeon, it is of an indistinct colour, of subtle beauty that comes and goes unnoticed.

Like a regular homing pigeon, it uses a complex navigation method based on the position of the sun, wind currents and the Earth's magnetic field to determine its own position. It maps and remembers its surroundings with great accuracy. But even though this all sounds fantastic, this is not what makes the Wayward Pigeon different and special.

The Wayward Pigeon is different from any other homing pigeon – and this is because it makes its own decisions about what to deliver.

It's a messenger who chooses which ideas to deliver.

It's a war pigeon who fails to convey the order to attack.

An individual who fails to hand over the prisoners to the sheriff.

An individual who is not influenced by what is desired or expected.

A messenger who respects no borders.

It is instinct that leads homing pigeons across huge and disorienting distances, and it is instinct that the Wayward Pigeon needs to overcome in order to make its own choices. To become wayward, it had to overcome its biology, training and hundreds of years of selective breeding. And since these things never really leave it, it must choose to overcome them every day. Every day, this choice is just the first of many, and each choice is made alone.

The Wayward Pigeon is an artistic project created by Agnieszka Polska as part of the public space and online campaign for the Art Encounters Biennial 2019.

The Art Encounters Biennial 2019 was curated by Maria Lind and Anca Rujoiu and took place from 20 September to 27 October 2019 in Timișoara, Romania.

Courtesy of Lombardi—Kargl, Vienna

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