

b. 1981 Koszalin, Poland

#### **EDUCATION**

2010: Birkbeck College, University of London, London UK, Masters of Research w/ Distinction in Humanities and Cultural Studies

2007: The University of Western Ontario, London ON, Masters of Fine Arts

2005: University of Manitoba, Winnipeg MB, Bachelor of Fine Arts Honours

#### **DISTINCTIONS**

2018: Short-listed for the International Awards in Art Criticism, an award co-organized by Shanghai 21st Century Minsheng Art Museum and The School of Fine Art, Royal College of Art

#### **CONFERENCES**

2020: *The Real Within Reach: Contemporary Realisms and the Arts* Conference turned Zoom Workshop due to COVID-19 restrictions organized by Dr. Maryse Oullet, post doctoral researcher in the Department of Media Studies, University of Bonn, co-hosted by Dr. Jens Schröter, Chair of Media and Cultural Studies at the University of Bonn.

#### **WORK EXPERIENCE**

2007-Present: Freelance artist and writer

04.2022-12.2022: Interim Editor-in-Chief, Berlin Art Link, Berlin DE

10.2010-09.2011: Editorial Chair, BlackFlash Magazine, Saskatoon CA

09.2008-05.2010: Guest Editor, BlackFlash Magazine, Saskatoon CA

#### **PUBLICATIONS**

##### **2022:**

"The Anxiety of Art: 'Systems of Belief' at Halle für Kunst," *Berlin Art Link* (December 19, 2022)

"The Missing Images of War: An Interview with Antoine Chapon," *Berlin Art Link* (November 6, 2022)

"Letter from the Editor: Artificial Intelligence," *Berlin Art Link* (November 4, 2022)

"Aboriginal Design and How it Reshapes Industry," Interview with Alison Page, *Berlin Art Link* (November 2, 2022)

"Artsper's New Culture of Collecting," Interview with François-Xavier Trancart, *Berlin Art Link* (November 2, 2022)

"Merike Estna," *Berlin Art Link* (November 1, 2022)

"What happens after documenta?: The Village of the Future in Kassel," Interview with Beat Sandkühler from the Zukunfts Dorf22, *Berlin Art Link* (October 20, 2022)

"Henrike Naumann at the SculptureCenter in New York," *Berlin Art Link* (September 27, 2022)

Review of Survival Kit '13, *Berlin Art Link* (September 26, 2022)

"Monira Al Qadiri," Studio Visit for *Berlin Art Link* (August 9, 2022)

"Doing Nothing: An Interview with Victoria Stanton," *Berlin Art Link* (July 29, 2022).

"The Slow Work of Dialogue: An Interview with The Question of Funding," *Berlin Art Link* (July 22, 2022)

"Letter from the Editor: SLOW," *Berlin Art Link* (July 8, 2022)

"To Each Their Own Fake," *Berlin Art Link* (June 27, 2022)  
"Stillness as Revolutionary Gesture in the Work of Elske Rosenfeld," *Berlin Art Link* (June 8, 2022)  
"Where Asteroids are Fluffy and Rugs are Books," *Berlin Art Link* (June 3, 2022)  
"Letter from the Editor: FAKE," *Berlin Art Link* (May 4, 2022)  
"Tom Sachs," Review in *Border Crossings*, Issue 159, Vol. no. (May 2022).  
"Eizabeth Jaeger," Studio Visit for *Berlin Art Link* (March 18, 2022)

#### **2021:**

"Die Falte spielen," feature in *Positionen*, Issue 129, No. 4 (November 2021).  
"Kapwani Kiwanga," review in [Border Crossings](#), Issue 157, Vol. 40, No. 2 (August 2021).  
"Isabel Lewis," [Berlin Art Link](#) (June 29, 2021).  
"Music at the End of Time: MaerzMusik's Online Edition," review in [Berlin Art Link](#) (March 31, 2021).  
"Art as Counter-Ritual: 'A Fire In My Belly' at JSC Berlin," review in [Berlin Art Link](#) (March 9, 2021).

#### **2020:**

"Belief and the Making of a Work of Art : a studio visit with Emily Hunt," Catalogue essay for Emily Hunt as part of the Goldrausch Künstlerinnenprojekt, Berlin. (December, 2020).  
"The Kinship of Witches: 'disturbance: witch' at Citadel Spandau," review in [Berlin Art Link](#) (October 2, 2020).  
"Inger Blix Kvammen," Studio Visit for *Berlin Art Link* (June 16, 2020).  
"Art in the Time of Corona: A Solitary Encounter with Daniel Steegman Mangrané's 'Fog Dog,' review in [Berlin Art Link](#) (March 27, 2020).  
"Playing the Fiddle While the Amazon Burns: art in a time of climate change," feature in *Border Crossings*, Issue 153, Vol. 39, No. 1 (March 2020).  
"Anna Oppermann looks down" review in [Momus](#) (February 29, 2020).  
"Imagined Narratives in the Work of Oscar Munoz," review in [Berlin Art Link](#) (February 28, 2020).  
"The Strange Irreality of Virtual Reality: Nathalie Djurberg & Hans Berg at JSC Berlin", review in *Berlin Art Link* (February 7, 2020).

#### **2019:**

"Decolonizing Art: Does Toronto's Inaugural Biennial Live Up to Its Promises?," feature in *Berlin Art Link* (November 12, 2019).  
"When the Private Becomes Public: Transforming the Home Into An Exhibition Space," Feature in *Berlin Art Link* (September 27, 2019), <http://www.berlin-artlink.com/>  
"Paweł Althamer wants you to stay home : Bródno's Venice Biennale," *Exhibition Reviews Annual 2018-2019 : A Selection of Outstanding Entries from the Fifth International Awards for Art Criticism* (London, Shanghai: 2019)

"Maerzmusik 2019 Takes Didactic Approach with 'Thinking Together' Program," review in *Berlin Art Link* (April 3, 2019).

#### **2018:**

Review of *Conflicting Heroes* at Art Mûr, Berlin in *C Magazine*, Issue 139 (Winter 2018).

Review of Karla Black at Capitain Petzel, Berlin, *Border Crossings*, Issue 147, V. 37, n. 3 (September 2018).

"We too will be quantified: on control and ecstasy in Jeremy Shaw's *Quantification Trilogy* at the Hamburger Kunstverein," review in *Berlin Art Link* (June 22, 2018).

Review of *We Have Delivered Ourselves from the Tonal. Of, with, towards, on Julius Eastman* at SAVVY Contemporary, *Berlin Art Link* (April 2, 2018).

#### **2017:**

Review of *Berlin Atonal 2017*, *Border Crossings*, Issue 144, V. 36, n. 4 (December 2017).

Review of *Moving is in Every Direction* at Hamburger Bahnhof, Berlin, *Border Crossings*, Issue 143, V. 36 n. 3 (September 2017).

"Antagonistic Sharing: On the performances of Aleks Słota," Interview in *Bpigs* (June 28, 2017).

#### **2016:**

"On Running into History, and How to Avoid a Bloody Nose," feature on Przemek Pyszczyk and Monika Sosnowska, *Border Crossings*, V. 35 n. 2, Issue 138 (June 2016).

"Review of Colin Lyons, *Cult Of Modern Monuments*," at Ace Art Inc. Winnipeg MB, *Magenta Magazine*, V. 7, n.1 (Summer 2016).

"Troubling Self-Care in a Selfie World : The Photographs of Karen Asher," Review of *The Full Catastrophe* at aceartinc., Winnipeg MB, *Momus* (May 17, 2016).

"Review of Yam Lau's *Nushu: Echo Chambers*," curated by Natalia Lebedinskaia at the Art Gallery of Southwestern Manitoba, Brandon MB, *esse art + opinions*, issue 87 (Spring 2016).

"Essay for Chantal Dupas and Andrew John Milne," Odd Gallery, Whitehorse YK (March 2016).

"Review of *Age of Catastrophe*," curated by Melentie Pandilovski and Tom Kohut, Actual Gallery, *Border Crossings*, V. 35, n.1, Issue 137 (March 2016).

"Review of Risa Horowitz's *Imaging Saturn (Modeling Views)*," at Platform Centre for Photographic + Digital Arts, *esse art + opinions* (February 18, 2016).

#### **2015:**

"Laughing it off : humour and tragedy in the work of Kyle Beal, Erica Eyres, Christine Negus and Shanell Papp." Catalogue essay for *I laughed, I cried, I split my side* at aka artist-run, Saskatoon SK, curated by Dagmara Genda (London: Blackdog Publishing, 2015).

"Histories of Trauma : Sarah Anne Johnson joins internal and external worlds", feature in *Magenta Magazine*, V. 6, n. 3 (Winter 2015).

"A New Level of Anxiety in Derek Liddington," *Momus* (October 5, 2015).

"Review of Paul Butler, *Words Fall Short*," at Lisa Kehler Art + Projects, Winnipeg MB, *Magenta Magazine*, V. 6, n. 2 (Summer/Fall 2015).

"Review of Elizabeth Zvonar's *The Challenge of Abstraction*," at Daniel Faria Gallery, Toronto ON, *Border Crossings* Issue 135, V. 34 n. 3 (August 2015).

"Picturing nothing : reading the drawings of Sophie Jodoin through the words of Samuel Beckett," feature in *Momus* (July 2015).

"Review of Kelly Richardson's *Terrene*," at the MacStewart Art Centre Guelph ON, *Revue ETC* #105 (June 2015).

"VIEW from HERE : On the Contingency of Site in Wanda Koop," *Momus* (June 29, 2015).

"Untruth To Materials, or, Tammi Campbell's Art After Modernism," Feature in *Border Crossings*, Issue 134, V. 34 n. 2 (May 2015).

"Sophie Jodoin Turns a Forensic Eye to the Poetic," Review of une certaine instabilité émotionnelle by Sophie Jodoin at Battat Contemporary, Montreal, *Canadian Art Online* (May 13, 2015).

"Review of *Why Can't Minimal*," curated by John G. Hampton, Justina M. Barnicke Gallery, Toronto ON Canada, *C Magazine* (Spring 2015).

"...And Europe Will Be Stunned : looking back as a way of moving forward in Yael Bartana's filmic trilogy," *Kapsula Magazine*, Longing 3/3, Vol. 2 (March 2015).

"Review of Ed Atkins' *Ribbons*," at the Serpentine Gallery, London UK, *Revue ETC* (February 2015).

"*Girlish Grotesque*," catalogue essay for joy is just melancholy with a really strong sense of purpose, a solo exhibition by Tricia Middleton, curated by Blair Fornwald. Dunlop Art Gallery Sherwood Branch, Regina SK, Canada (February 2015).

#### **2014:**

"Review of Scott Lyall at Susan Hobbs," *esse arts + opinions* (December 2014).

"Review of Robert Hengeveld's *promised lands*," MacDonald Steward Art Centre, Guelph ON Canada, *Border Crossings*, Issue 132, V. 33, n. 4, (December 2014).

#### **2013:**

"A Labour of Love : a contemporary allegorical tale," in *Derek Liddington : A Love Story*, catalogue for Every moment can be traced back to the first time the sun touched my face at the Cambridge Art Galleries, Cambridge ON, Canada (December 2013).