

Małgorzata Mirga-Tas

MALGORZATA MIRGA-TAS, *Baba Józka*, 2020, patchwork, acrylic, wooden frame, 44 × 59,5 × 9,5 cm, courtesy of the artist, Foksal Gallery Foundation, Warsaw, Frith Street Gallery, London and Karma International, Zürich, photo Pepe Moron



At the Polish Pavilion of the 2022 Venice Biennale, Małgorzata Mirga-Tas, an artist and activist of Romani origin, covered the walls from floor to ceiling with her monumental textile installation, interjecting the myths, astronomy and ancient customs of Roma culture into European art history. Inspired by the Hall of the Months frescoes in Palazzo Schifanoia, Ferrara, each of the twelve textile panels — two of which are in the Bonnefanten Museum collection — represents a month with its characteristic zodiac sign coupled with imagery familiar to ancient Greece and Rome plus Christian motifs.

In addition to presenting *Re-enchanting the World* (2022), 'This is not the End of the Road' includes several brand-new fabric and acrylic paintings by Mirga-Tas (1978, Zakopane, PL) in addition to earlier examples. Varying in size, most of her fabric paintings focus on her identity in the context of Roma history and culture. This exhibition also features three wall-mounted altars (hinged three-panel wallworks), including the debut of her *Noncia altar*, that explore mystic and religious themes.

The Roma represent Europe's largest ethnic group, of which 70 per cent currently inhabit Eastern Europe. Arriving in

Eastern Europe during the fourteenth century, many of the Roma people who left India in the eleventh century remain noticeably transient, often preferring to inhabit close-knit caravans rather than settling in villages that disperse community members. The transnational Romani have experienced a reverse-colonisation, since repeat migrations have subjected them to the same brutal rejection as colonised people; however, their exodus is not believed to have been prompted by invaders.

Mirga-Tas' exhibition dialogues with Sinti artist Morena Bamberger's large-scale installation, whose covered wagon leads visitors to 'DREAM ON,' a presentation of artworks new to Bonnefanten's collection. Bamberger (1994, Roermond, NL) considers this caravan a small sanctuary that pays tribute to the Sinti and Roma ways of life. (Sue Spaid)

'This is not the end of the road', through 16 February 2025, Bonnefanten Museum, Maastricht, www.bonnefanten.nl

Kunsthalle Praha, Prague

Lucia Moholy



Co-curated by Meghan Forbes, Jan Tichy and Jordan Troeller, 'Lucia Moholy: Exposures' features more than 600 photographs, microfilms, letters, articles, books and audio interviews. Spanning Moholy's sixty-year career, this exhibition explores her contribution to photography, the arts, publishing and information science.

Born in Prague in 1894, Moholy (née Schulz) left Bohemia to work in the publishing industry in Germany, where she met László Moholy-Nagy whom she married in 1920. In 1922, they co-authored an influential article regarding visual, textual and auditory reproductive methods for the art and design journal *De Stijl*. While teaching at the Bauhaus in Weimar, and later Dessau, she photographed her peers. Following the couple's divorce in 1929, she taught at the Johannes Itten Schule in Berlin, where she photographed colleagues. With the rise of fascism, she immigrated to London in 1933, leaving behind hundreds of glass negatives. In the late 1930s, Walter Gropius kept many of these for use as Bauhaus publicity stills without ever crediting Moholy. In paying homage to her 330 missing negatives, artist Jan

Tichy's installation explores the importance of cultural preservation, photography as an art and women artists at the Bauhaus.

Having to restart her career as an émigré in London, Moholy not only photographed Bloomsbury Circle members and other prominent intellectuals, but also published a best-seller, *A Hundred Years of Photography 1839–1939* (1939). During the war, she reproduced German scientific documents for Britain's war use and projected texts so that bed-ridden wounded soldiers could read. After the war, she opened the consulting firm Documentary Services. In 1959, she moved to Zurich, where she dialogued with younger Swiss artists and secured a spot in feminist art history.

In addition to organising a symposium and publishing a comprehensive exhibition catalogue, Praha Kunsthalle will re-publish Moholy's 1939 book in Czech. In spring 2025, 'Exposures' will be on display at Fotostiftung Schweiz in Winterthur, CH. (Sue Spaid)

'Lucia Moholy: Exposures,' through 28 October 2025, Kunsthalle Praha, Prague, kunsthallepraha.org

LUCIA MOHOLY, *Gisela Schulz*, c. 1929, gelatin silver print, 8.5 × 11.1 cm, courtesy Bauhaus-Archiv, Berlin, Lucia Moholy, © OOA-S 2024 / Bauhaus-Archiv Berlin