

HOW ABOUT WE TRY TOGETHER ?



EYES LOOKING FOR A HEAD TO INHABIT

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A HEAD TO INHABIT

MUZEUM SZTUKI W ŁODZI
30.09. – 11.12.2011



Members of the „a.r.” group sail towards City Hall, a stronghold which could become the stage of their revolution. Concerned with ensuring safe passage through rough waters, they try not to become attached to a single place. At the same time, they are on a constant lookout for points of reference. Their appearance in Łódź was a matter of chance, they are struggling with the local limitations, and building a collection of avant-garde artworks based on an international community of artists. Their uncompromising dedication to ideas of modern life leads to a feeling of alienation.

The title *Eyes Looking for a Head to Inhabit* is a metaphor referring to the taking over of material and mental spaces by the avant-garde. It speaks of opening up new avenues of thinking and attempts at implementing them in society. It also evokes the motif of refusing to accept the status quo and the sense of a mission to shape new art and, as a result, a new reality. We see these avant-garde attitudes from the perspective of the Deleuzian „intercessors” – pioneers of change. The “intercessors” draw their power from the exchange of energy coming from the realms of art, science, and philosophy. The practice of avant-garde artists is based on negotiating between these fields, which makes it possible to transform traditional values. *Eyes Looking for a Head to Inhabit* is a project that looks at the “intercessors” of art, whose collective action gave rise to its own legend. This is how they could confront the power of the majority with their minority discourse. Their negotiations made it possible to develop new rules for operating within a society.

Eyes Looking for a Head to Inhabit brings together three exhibitions in three different venues. The choice of locations traces the subsequent historical moves of the International Collection of Modern Art of the „a.r.” group.

The State Archive

In a letter of March 9, 1930 Władysław Strzemiński thus wrote to Julian Przyboś: “Łódź gave us a space at the museum, but offering the collection on deposit we will be free to move it to another city whenever we wish”.² Łódź was to be a stopover in a journey towards

“Intercessors are essential...”¹

the victory of new art. Eventually the collection didn't leave the city, yet in February 1931 there were no signs that the collection would become one of the most important elements in the process of institutionalisation of the avant-garde.³ The only mention in the local press at the time referred to the new museum. While Strzemiński's ideas for expanding the museum, which he developed during subsequent years, did not meet with enthusiasm on the part of officials. It was a time when abstract art, seen as an element of Bolshevik culture, was denied access to any Polish museum. Therefore, the “event” in question refers not so much to the opening of the collection itself, as to further work on bestowing it with meaning: developing and introducing it to the international circuit, preparing exhibitions and publications, as well as educational activities.⁴

Currently, the former Town Hall is home to a department of the State Archives. An institution which, among other things, issues official documents attesting to the fact that people fell victim to war crimes, notably the expulsions conducted by the Nazis in Łódź in 1939–1944. The present function of the building – focused on working with the memory of the city – is intertwined with the history of the avant-garde, inviting a reflection on the state of existential uprooting. Contemporary works presented in the exhibition in the Archive address this feeling of being lost, exterritoriality, and a migration of identities.

ms²

The artists of the first avant-garde raised questions concerning the place of a human being in physical and social space, and the role of art in shaping the environment and developing collectives. The alliance between art, science, economy, and political engagement was to offer artists a means of organising modern life. We consider these questions relevant, and strive to highlight how they are revisited in modern and contemporary art, paying particular attention to moments of "intensity"⁵, in which the processes of deterritorialisation, transgression of tradition, and mapping the future, come into play.

"There will be no end!
We are striking the universe
We are arming the world against ourselves
We are organising the slaughter of scaremen"⁶

The avant-garde theme of Victory Over the Sun referred to the destruction of the old order, the conquest of nature, and the whole universe, for the sake of building a new world. Malevich saw this revolution as taking place in art. While Strzemiński and Kobro also called for the transformation of society according to objective and universal laws, developed within the field of art. Laws which could be then applied to architecture, urban planning, and education. Avant-garde artists identified the field of art as a potential, a laboratory, in which to implement the abstracted principles of science, technology, economy, and politics. At the same time, phenomena such as Productivism or Proletkult, gave birth to opposing tendencies, where art, being a tool of politics, was to shape the life of the masses and lend itself to state propaganda. The idea of creating a clearly defined living space, free from chaos and constraints imposed by the laws of nature, came into being in post-war modernity. The total design, which emerged from this concept, was then used in the Cold War rhetoric of progress, determined by either capitalist or communist modes of production. Simultaneously, the spaces and instruments of isolation, developed by artists and architects, were to either offer a sense of safety or cause for terror.

Contemporary art criticises the totalising discourses of the avant-garde, abandoning

them for the sake of micropolitics and more complex systems. In a universalist space of modernity, art finds violence, conflict, gender and racial differences, as well as language and historic conditionings. These observations are accompanied by effort towards the "production of new forms of subjectivity"⁷, and highlighting hitherto invisible singularities – potential participants in the public sphere.

We are thus faced with questions about the possibility of developing non-oppressive and non-hierarchical assemblies and forms of collective social life that exist beyond "rigid identities". These questions arise from concern about the further composition of the world. According to Bruno Latour: "Composition may become a plausible alternative to modernisation. What can no longer be modernised, what has been postmodernised to bits and pieces, can still be composed."⁸ The current "cosmopolitics" of art seems to have given up the ambition of subduing the universe by means of progress, which was characteristic of the cosmogony of the avant-garde.⁹ This cosmopolitics stems from a pluralist ecosophy which identifies complex relations between the individual mind, the natural environment, and the social life.¹⁰ Visions of a new composition of the universe include concern for other species, life forms, things, and, in consequence, offer the possibility of a transgression of hierarchies based on anthropocentrism.

ms¹

Condition as of September 30, 2011: ms¹ is under renovation. The work proceeds from the façade of the Palace facing the courtyard, to the ceilings and walls of the exhibition rooms on the ground, first, and second floor. The Neoplastic Room, a laboratory of constructivist form, is to remain inaccessible to an audience until mid 2013. Over that period visitors will only be able to access the library and the café.

The library and the café located in 36 Więckowskiego St. are contemporary spaces of meetings and conversations, spaces for being together and working in both a physical and non-physical sense (used by the institution's staff, guests, and passersby). By hosting art projects, these spaces offer a chance to revisit the idea of collectivity. They

refer to the museum's potential as a place for reflection on cultural production and its current meaning. At the same time, they transgress institutional constraints, and invite a discussion that echoes the ideas accompanying the birth of the collection of the „a.r.“ group. From the economy of the gift – a founding gesture of the collection and, consequently, the museum – to challenging individual authorship; from singularity to developing active collectives; from contemplation to designing bold and radical models of participation. Marking the 80th anniversary of presenting the International Collection of Modern Art in Łódź, we would like these questions and aforementioned opportunities to become the essence of institutional practice of today. So that the museum might make an attempt at imagining a different dimension of its activity – here and now. We would like to reflect on new possibilities, and on whether the museum can in fact operate beyond the existing logic, including the logic of a state institution and that of cultural capital.

Aleksandra Jach
Katarzyna Stoboda
Joanna Sokołowska
Magdalena Ziółkowska

¹ Gilles Deleuze, "Intercessors", in: *Negotiations 1972–1990*, trans. Martin Joughin, Columbia University Press, 1997.

² Letters of W. Strzemiński to J. Przyboś, ed. A. Turowski; RHS t. IX, 1973, p. 237.

³ The Julian and Kazimierz Bartoszewicz Municipal Museum of History and Art opened on April 13, 1930, in the building of the City Hall. The collection of the „a.r.“ group was placed on deposit on February 15, 1931, the day which also marked its official presentation. Following the Second World War the Julian and Kazimierz Bartoszewicz Municipal Museum of History and moved into Maurycy Poznański Palace in 36 Więckowskiego St. For more see information concerning buildings in this folder.

⁴ See: Alain Badiou, *Saint Paul: The Foundation of Universalism*, Stanford University Press, 2003.

⁵ See: Felix Guattari, *The Three Ecologies*, trans. Ian Pindar, Paul Sutton, The Athlone Press, London and New Brunswick, 2000; idem, *Chaosmosis: An Ethico-Aesthetic Paradigm*, transl. Paul Bains, Julian Pefanis, Indiana University Press, Bloomington, 1995.

⁶ Fragment of Aleksei Kruchenykh's libretto for the opera *Victory Over the Sun*. See: *A Victory Over The Sun. Album*, trans. Evgeny Steiner, ed. Patricia Railing, Forest Row, East Sussex 2009, p. 51.

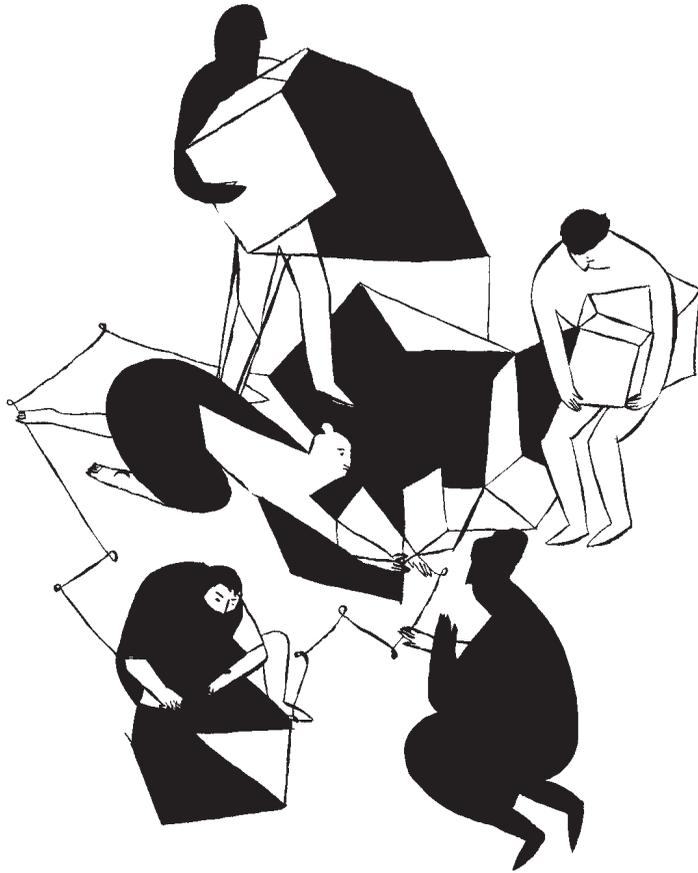
⁷ See: Felix Guattari, *Chaosmosis: An Ethico-Aesthetic Paradigm*, Indiana University Press, Bloomington 1995

⁸ Bruno Latour, "Some Experiments in Arts and Politics", in: "e-flux journal", no. 3, 2011, available online at: <http://www.e-flux.com/journal/view/217>.

⁹ Isabelle Stengers, *Cosmopolitics I*, trans. Robert Bononno, University of Minnesota Press, Minneapolis 2010.

¹⁰ See: Felix Guattari, *The Three Ecologies*, op. cit..

STATE ARCHIVE



NEVIN ALADAČ

JOSEF DABERNIG

ROMAN ONDÁK

RUTH OPPENHEIM

AGNIESZKA PIKSA

JADWIGA SAWICKA

"Should I stay here or run – I asked myself looking through the obscure window of imagination onto the perspectives of my future inert existence here — underneath tons of coal dust, amidst vapors and fumes, and in the stench of factory sewage. Yet the idea of creating a new and original gallery in this very place was so brilliant that it grew more and more appealing by the hour. With this in mind, the industrial city seemed to become brighter and more beautiful, and as I looked down from a high floor later in the night, it appeared as if sprinkled with a glittering rain of comets and meteors."

Marian Minich, *Szalona galeria* [The Mad Gallery], Łódź [1963]



Exhibition at the Municipal Museum of Art and History, from the archive of Marian Minich, photo: Muzeum Sztuki, Łódź

The founding of the industrial district in Łódź in the first half of the 19th century provided stimulus for the development of the whole city. At the heart of the new district lay an octagonal market square, conceived as a centre, surrounded by fine buildings made of brick. The most important among them was the City Hall, the new seat of the local authorities, most likely designed by Bonifacy Witkowski. The construction began in 1826 and the architecture referred to forms typical of late classicism, with empire decorations that followed the imperial style. The building was accompanied by a square tower with a belfry and a clock, funded by Karol Schlösser, an industrialist from Ozorków.

The form of the City Hall also corresponded to that of the Evangelical Church of the Holy Trinity, erected in the same period across the street. Both structures served as a symbolic elegant entrance gate, opening up a view onto Piotrkowska St. After the renovation of the church towards the end of the 19th century, the City Hall remained the only structure that retained its original shape.

Up until the First World War, the building was the seat of the municipal authorities. But having sustained major damage caused by the explosion of a bomb in the square in front of the City Hall (the blast damaged doors, windows, as well as the plaster decorations on the façade), the municipal council moved to a nearby technical school. Following restoration, the building was home to the offices of the city's Tax, Health, and Social Evidence Departments. In 1927 the City Hall was turned over to the Archives of Historical Records of Łódź, which (having changed its name to the State Archive of Łódź), occupies it to this day.

The building's capacity and convenient location at the very heart of the city, were among the factors behind the decision to house a permanent exhibition of the Julian and Kazimierz Bartoszewicz Municipal Museum of History and Art. In February 1931, the collection of works bequeathed by the „a.r.” group was open to the public in the so-called Room of Modern Art. The collection was on view up until the outbreak of the Second World War. **A.S.**



Plac Wolności (Freedom Square), 1939, from the archive of Marian Minich, photo: Muzeum Sztuki, Łódź

Throughout the whole of February that year (1931) the press in Łódź devoted much attention to the Municipal Gallery of Art which was offered by the municipality as a five-year lease to the Institute for the Propaganda of Art. There was also much interest in the newly founded Association of Łódź Artists and the social conditions of its members. Each issue of the “Kurier Łódzki” daily featured information about the date and time of the opening of the J. and K. Bartoszewicz Municipal Museum of History and Art. Nevertheless, there was no mention of the International Collection of Modern Art, nor of the works placed on deposit by the „a.r.” group. The situation did not change over the coming months. In October 1931 however, a reviewer for the “Kurier Łódzki” was enthusiastic about the Museum's Room no 6, home to the spiritual output of those, whose lives were inextricably bound up with our city. The author admired the work *Machines* by Konstanty Mackiewicz.

(S. Rachlewski, “Muzeum im. Bartoszewiczów”, in: “Kurier Łódzki”, no. 268, 1931, p. 7)

Nevin Aladağ

b. 1972, Van, Turkey / lives and works in Berlin



Recently 2011, 2003, 1998, 1997, 2011
photo: courtesy of the artist

What does “recently” mean in relation to Łódź? Which historical events shaped its present identity? The city that emerged in answer to a growing demand for an industrial centre is an excellent illustration of the evolution from early capitalism, to the socialism of The People’s Republic of Poland, up to the second coming of capitalism in 1989. The “discontinuities” seen in the city’s urban and social structure offer a better understanding of how economic processes influence spatial relations.

In the State Archive, an institution devoted, among other things, to the issue of expulsions, one sees a suit hanging loosely. Nevin Aladağ’s contribution is a nomadic work that travels between various locations absorbing new local contexts. Thus far, the work was presented in Istanbul, Berlin, Nice, Stuttgart, and, according to the artist’s intentions, it acted as an ironic or humorous comment on processes related to economy and representation.

The empty suit is a formless item, and as such it evokes negative associations. Therefore, its presence is a perverse way of conjuring that which is absent. Belonging to the realm of the official and representative, it points towards the surface and, at the same time, plays the role of a characteristic sign.

The “phantom” suit is filled up time and again...
A.J.

State Archive:

Recently 2011, 2003, 1998, 1997, 2011
installation, mixed media, 60 x 35 x 190 cm

Josef Dabernig

b. 1956, Kötschach-Mauthen, Austria
lives and works in Vienna



still from *Jogging*, 2000
photo: courtesy of the artist

Jogging – a form of trotting or running at a slow or leisurely pace, the main intention of which is to increase fitness.

We see a man driving a car. And a concrete stadium, the usual location of sports events. In Dabernig’s film however, it is a desolate, dead space, abandoned in the period between events, overrun by stray dogs. We see the protagonist as he moves through an undefined space, accompanied by the music of Olga Neuwirth. In spite of the general stillness of the scene, the man’s red tracksuit seems to suggest he is ready to leap into action.

“Contemplation and denial run through this work as constants of a message which treats film as a liberation strategy in a mediated space—with a finale of repeated images in a dense musical monotony”—says the artist. Much as in road movies, where travel transforms the main character, the ‘automobile jogging’ takes place in the post-apocalyptic scenery of a highway. Dabernig’s character sets out in search of something that was missing in the place he left. He feels alienated, uprooted, estranged. We do not know who he is, and what position we should take as viewers. What is it that links us with the scene presented? Gender, creed, ethnicity, class, or political views? Or perhaps a way of spending free time? These are the questions raised by the Austrian director. **A.J.**

State Archive:

Jogging, 2000
35 mm film transferred to DVD,
colour, sound, 11 min.

Roman Ondák

b. 1966, Žilina, Slovakia / lives and works Bratislava



Announcement, 2003
photo: courtesy gb agency, Paris

"In solidarity with recent world events, for the next minute do not interrupt the activity you are doing at this moment" – reads a statement on a sheet of paper 6.5 by 9.5 centimetres. Each letter has been cut out and pasted separately, resembling anonymous mail. But what is it that we are doing at this very moment? As for me, I am writing this text, you, dear reader, are reading it in the exhibition space, a tram, or over a cup of coffee.

Roman Ondák poses a simple question about present-day reality, seen from both individual and collective perspectives. The aforementioned statement is based on a certain theoretical assumption: the (important) events always happen out there, in the world, while we are stuck in the magma of the everyday, occupied with micro-activities that have no real impact on important issues. "The concept of non-events usually stands for anticipated events that either do not materialise or turn into anticlimax. They thus become pseudo-events that do not live up to expectations" – wrote Billy Ehn and Orvar Löfgren in the book *The Secret World of Doing Nothing* (2010). Yet in a more narrow sense, these non-events can be understood as "mundane activities that are generally considered inconspicuous and unimportant—not worth paying attention to—or pursuits that remain unnoticed by others". The past (in both public and private perspective), marked by each yesterday, consists of turning points stripped of non-events, such as routine activities, waiting, daydreaming.

What were the non-events that made up February 15, 1931, the day of the opening of the room presenting the International Collection of Modern Art of the „a.r.“ group (bequeathed on that occasion to the Julian and Kazimierz Bartoszewicz Municipal Museum of History and Art), in a building in Plac Wolności 1? **K.S.**

State Archive:

Announcement, 2003
collage on paper, 6.5 x 9.5 cm

Ruth Oppenheim

b. 1980, Rehovot, Israel / lives and works near Haifa



still from *Three Suitcase Stories*, 2006



still from *Going Home*, 2005
photo: courtesy of the artist

In all of her work, Oppenheim examines patterns of identity and memory, the way they are inscribed onto the bodies of individuals, collective rituals, and the surrounding landscape, as well as image and the narrative. In her video *Three Suitcase Stories* (2006), a suitcase serves as a stage for subsequent acts of a tale in which contrasting and overlapping narratives, individual and collective histories, create a complex image of a community inhabiting today's Israel. Chapters of the tale revolve around the same theme, with a use of similar props but at the same time they do not form a coherent narrative, featuring varying details and soundtracks. By animating everyday objects, kitschy toys, and a china set, the artist both creates and re-creates the dynamics of a meeting between the European and the Oriental.

Going Home (2005), marks the third part of a video trilogy which includes *Tea Time* (2004) and *Time to Go* (2005). Its main protagonist is the same, somewhat eccentric figure, "played" in the first part by the artist. The work explores the fantasy of becoming somebody else, a historical and contemporary figure at the same time, and changing one's perspective and biography. Simultaneously it is a tale about a feeling of longing (for the place and the self that one leaves behind), being out of place (visible in the juxtaposition of the character and the setting), and escape (from oneself, one's own places, and history). A 1970s bossa nova sung by the artist seems to be hinting at the possible destination of this getaway – the city of Eilat, a beautiful safe heaven by the Red Sea, yet as equally unreal as the protagonist herself. **K.B.**

State Archive:

Three Suitcase Stories, 2006
time-lapse animation, colour, sound, 4'41"

Going Home, 2005
video, colour, sound, 4'37"



Work Goes On Very Slowly, 2006
photo: courtesy of the artist

State Archive:

Harbour, 2011
ink on paper, 28 x 42 cm

Strzemiński's Dictionary, 2011
Surrealism is..., 2011

Collection of 'the Blind and the Silent', 2011
Flat Surface is Dead, 2011

And I Say I'm Not Sure, 2011
Mechanisation of Labour, 2011

6 colour prints on paper, 153 x 320 cm

ms2:

Untitled, 2011
mural

In Agnieszka Piksa's drawings, the form, which enjoys its own subjectivity, seems to struggle, with "frown and whim", transforming itself, seducing the viewer, and escaping the artist's control. It points at and highlights nooks and crannies that exist between word and image. In the series presented in the State Archive, Piksa illustrates a number of definitions related to surrealism ("Surrealism is: a pursuit-twist and a cramp of desire driven by a play of protoplasm"), the duties of art and the modern museum ("collection, of blind and silent works-objects and works-concepts"). These drawings tell the tale of how the collection of modern art in Łódź was built by the artists from the „a.r.” group in an atmosphere of alienation and loneliness. The point of departure for Piksa's interpretation of avant-garde categories and themes was to read Kobra and Strzemiński's writings, starting with the *Composition of Space* (1932), through *Aspects of Reality* (1936), to the *Theory of Vision* (1948–1949), and including earlier materials and letters to the poet and essayist Julian Przyboś (1929–1931).

The interplay of figuration and narrative in Piksa's drawings is a way of highlighting peripheral issues, that are usually noticed only on closer inspection. Often associated with rigid and precise rational constructs, the language of the avant-garde artists has been tamed by visual metaphors. Instead of repeating historical facts, Piksa bestows them with a narrative form, in an attempt to unleash the latent potential of past events. Piksa's drawings can be seen as a meta-framework that accommodates discontinuity and suspended narrative, at the same time being free from the need for a punch line or a summary of any kind. **A.J.**



Victory, 2011
photo: courtesy of the artist

"The aim of a spatial composition is to shape forms that stem from life itself" – wrote Katarzyna Kobra in the magazine "Visual Artists's Voice" (*Głos Plastyków*) of 1937. Kobra's artistic practice and biography, characteristically of the vast majority of artists of the pre-war avant-garde, seem to run on separate tracks.

Jadwiga Sawicka selected this text as the material for her audiovisual installation. The works of Kobra appear in two languages: Polish and Russian. What we hear is a palimpsest of two recordings which is barely decipherable. The Russian identity, which Kobra never renounced, was irreconcilable with the politics of the post-war Poland. This identity also seemed to be unacceptable to Władysław Strzemiński who attempted to deprive her of parental rights to their daughter in 1947. Strzemiński accused Kobra in court of denationalising their daughter. Two years later the artist was sentenced to two years in prison for renouncing Polish nationality (during the occupation, Kobra signed the so-called Russian list). The artist appealed the sentence and avoided imprisonment. She died a year after she was acquitted of charges.

Jadwiga Sawicka exposes the nature of smooth phrases. By repeating selected sentences, the artist condenses their message and leads the audience off the beaten track of reception. Conducting operations on words, Sawicka attempts to find feelings that hide inside them. "A spatial composition creates emotions based on the victory of the active power of human intellect over the state of irrationality and chaos" – wrote Kobra in the aforementioned article. This statement is crucial for Jadwiga Sawicka, as the tragedy of Katarzyna Kobra, just like the tragedy of the whole pre-war avant-garde, takes place time and again – in language. **K.S.**

State Archive:

Artist's Task, 2011
sound and text installation

ms2:

Victory, 2011
sound and text installation



MS¹

PAWEŁ KOWZAN

DANIEL MALONE



Neoplastic Room, photo: Muzeum Sztuki, Łódź

Maurycy Poznański (1868–1937) was an active member of over 15 economic, industrial, and political associations, holding various posts, from vice-president of the Central Association of Polish Industry, Mining, Trade and Finance "Lewiatan" to co-owner of the "Express Łódzki" newspaper. He was the youngest son of Izrael Poznański, widely known as the "king of cotton". The palace in Cegielnia St. (present-day Więckowskiego St.) was a gift from Maurycy's father. The neo-Renaissance palace was erected in 1896 to the design of Adolf

Zeligson. Its architectural form makes reference to Jacopo Sansovino's Biblioteca Marciana situated in St. Mark's Square in Venice. Aside from the building with its L-shaped floor plan and a vast courtyard, the original design included a large garden extending up to Pańska St. (present day Żeromskiego St.). The richly decorated façade was adorned with sculptural representations of allegories of industry and trade. The decorative interior consisted of a grand vestibule with a marble staircase and stained-glass windows, as well as a mirror hall with oak panelling.

The palace's most eminent resident in the interwar period was Maurycy Ignacy Poznański, a nephew of Maurycy Poznański and the founder of "Republika", one of the largest newspaper empires of interwar Poland. The remaining rooms were made available for rent to state and factory administration. During the Second World War the building was used by German officials and, following the war, the abandoned Palace became the new home to the Municipal Museum of History and Art (renamed Muzeum Sztuki in 1950). In the course of redevelopment, which took place from 1946 to 1948, most of the rich interior decoration was covered as the palace was converted to house exhibitions.

In 1948 the Neoplastic Room (along with the whole Museum) was opened to the public. Two years later, the polychrome interior of the Room, reminiscent of Constructivist-Neoplasticist aesthetic, disappeared under a layer of paint, while the works originally displayed inside, not corresponding to the official style of the Socialist regime, were moved into storage. In 1960 the Room was reconstructed by Strzemiński's student, Bolesław Utkin. **A.S.**

1960s, photo: Muzeum Sztuki, Łódź



What Happened To My Head? Thoughts Make Noise*

Paweł Kowzan, courtesy of participating artists.



* Stefan Brüggemann, *Show Titles #43, #646*, photo: Muzeum Sztuki, Łódź

library ms1:

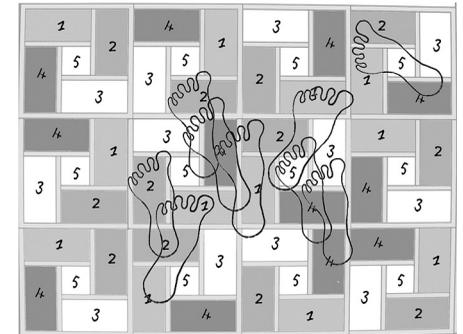
Tuesdays, Wednesdays, Fridays
11 a.m. – 3.30 p.m.
Thursdays 9 a.m. – 5 p.m.

Daniel Malone

b. 1970, Greymouth, New Zealand
lives and works in Warsaw

The first time I walked into the Neoplastic Room in Łódź I heard music. Not just any music but rhythmic, abstract, minimal, machine music. I looked up at the modular skylight and imagined it on the ground beneath my feet, pulsing with light like a disco dance-floor. I've often used dance music's various vernaculars to play out both narrative and formal connections between unexpected things; between post-industrial Detroit (Motor City) and Łódź (Mill City), for example; or the aesthetics of contemporary architecture and "mixtapes". Ultimately though, dance music is most useful to me seen as kind of universal activity, one that is apt at both forming communities around particular ideas of the local, and also spreading through global networks of desire, replication and mutation.

This anniversary occasion takes us back to the flashpoint of modernism, the 20s, a utopian moment that produced the vision involved in setting up the „a.r.” collection, and ultimately the museum which was built around it, for a “coming community”. We might see ourselves today as that community, and this anniversary provides a moment par excellence for critical evaluation and celebration of this vision; indeed, one that the ups and downs, the rhythm, of Kobro and Strzemiński's own times tragically never really did. Legend has it that Kobro and Strzemiński never listened to the radio, didn't approve of “popular” music. But one can imagine them approving of Eric Satie's contemporaneous Furniture Music, its Unism-like formal autonomy and simultaneous background quality (making it seen by some as the antecedent of electronic music, both ambient and dance). I propose this as a soundtrack to contemplate the out-of-place/time quality of the original historical event, and contemporary dance music to look back at it, and fall in time to it, from within our present moment. Perhaps even the right moment, in the rhythm of the vision, for a party. *D.M.*

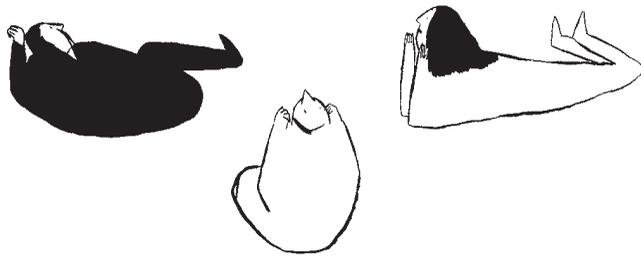
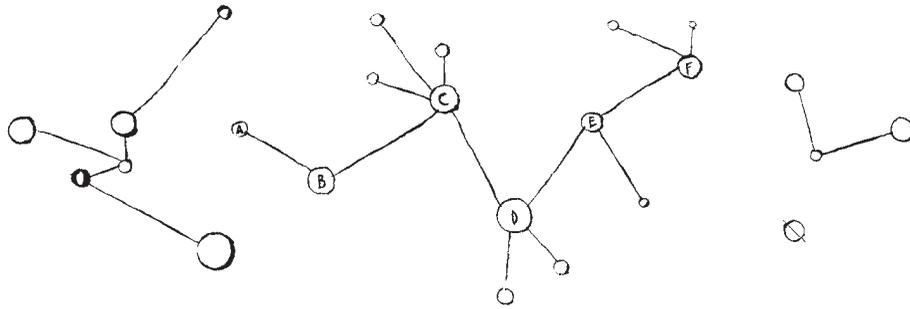


Etude Towards a Neoplastic and Unistic Disco Dancefloor (1. Red, 2. Blue, 3. Yellow, 4. Black, 5. White), 2011
photo: courtesy of the artist

ms cafe:

The Rhythm of Vision : An Activity in Three Parts, A Party in Three Acts, 2011
installation, performance

MS²



VICTOR ALIMPIEV
FRANCISCO INFANTE-ARANA
JOHN CAGE / MERCE CUNNINGHAM
VALDIS CELMS ANETTA MONA-CHISA
/ LUCIA TRÁČOVÁ / VELIMIR KHEBNIKOV
ALEKSEJ KRUCHENYKH / KASIMIR
MALEVICH / MIKHAIL MATYUSHIN
LE CORBUSIER / EDGARD VARÈSE / IANNIS
XENAKIS ANDRZEJ CZARNACKI
VALIE EXPORT WOJCIECH FANGOR
STANO FILKO / VADIM FIŠKIN
TATIANA CZEKALSKA / LESZEK GOLEC
BARBARA HAMMER HAUS-RUCKER-CO
REBECCA HORN MIKITA KADAN
FREDERICK KIESLER KATARZYNA KOBRO
JULIUS KOLLER YURI LEIDERMAN
EL LISSITZKY ARTUR MALEWSKI
GORDON MATTA-CLARK GUSTAV
METZGER LÁSZLÓ MOHOLY-NAGY
CARSTEN NICOLAI ANNA ORLIKOWSKA
GABRIEL OROZCO WALTER PICHLER
AGNIESZKA PIKSA KLAUS PINTER
ADRIAN PIPER JERZY ROSOŁOWICZ
JADWIGA SAWICKA EWKASZ SKĄPSKI
WEADYSEAW STRZEMIŃSKI MARIJKE
VAN WARMERDAM MONIKA ZAWADZKI



The interior of ms2 during its renovation
photo: Muzeum Sztuki, Łódź



ms2
photo: Muzeum Sztuki, Łódź

The so-called "high weaving mill", erected in the years 1895–1896 to the design of architect Franciszek Chelmiński, was one of the last major architectural endeavors of Izrael Poznański. Its form was a reference to other buildings forming the industrial complex in Ogrodowa St., while its functionality was on a par with the best of the industrial architecture of the period. Vast and well-lit factory halls with separate compartments for machine rooms were conceived so as not to interfere with the general production cycle. The automatic looms of the high weaving mill worked for no more than 20 years. After the outbreak of the First World War, the factories fell into crisis. In independent Poland, the cotton mill failed to regain its former position. Due to ongoing financial problems, the company was taken over by the Italian Banca Commerciale in the 1930s.

During the Second World War, Poznański's industrial complex was placed under compulsory administration by German authorities. The resources stored in the warehouses were pillaged in the first months of the occupation. Factory buildings in Ogrodowa St. were taken over by businesses producing fabric for the needs of the German troops and arms for the German army, including aircraft, submarine, and tank equipment.

In 1945 preparations to resume production were well underway. The former I. K. Poznański Cotton Mill reopened as State Cotton Industry Plant no 2, later named after Julian Marchlewski. In the years 1945–1947 factory workers frequently went on strike protesting against poor working conditions.

In 1971 the J. Marchlewski Plant (known since the early 1970s as "Poltex") once again made it to the headlines because of the protests of female textile workers, as a result of which the authorities of People's Republic of Poland backed out of the plan to raise food prices. During the "feast of Solidarity" (1980–1981), the Cotton Plant became once more a hotbed of labour strikes. Obsolete machines could not meet the demands of modern production, and the company began losing its market share in Eastern Europe. The coming of the 1990s marked the liquidation of ZPB "Poltex"

The company based in the former Poznański factory was amongst the first in the city to declare bankruptcy. In 1992 production was brought to a standstill, leaving more than 3.5 thousand people jobless. Empty factory buildings fell into disrepair. Owing to the personal commitment of the last director of the plant, Mieczysław Michalski, a new French investor has transformed the site into a commercial-entertainment complex, Manufaktura (which opened in 2006). The building used for the so-called "high weaving mill", was offered to the Muzeum Sztuki. With financial support from the European Union, the renovated building was completed in June 2008, and officially open to the public in November the same year. **A.S.**



Ogrodowa Street, source: *Architektura Łodzi przemysłowej*, Antoni Szram ed., Krajowa Agencja Wydawnicza, Łódź 1975

Victor Alimpiev

b. 1973, Moscow / lives and works in Moscow



stills from *Sweet Nightingale*, 2005
photo: courtesy of the artist and Regina Gallery,
Moscow / London

Community is among the most often discussed notions in contemporary debates on culture. In the visual arts the concept received much attention within the context of relational aesthetics – art based on participation that includes the public in the creative act. Although art in social space has become an experiment, it's goals can be purely pragmatic. Privileged by means of its autonomy, art is able to take over some duties from the state related to welfare and protection of civil rights.

Why does a group of people decide to stay together? What is it that connects them? Contemporary philosophers hint at a number of possible answers. Giorgio Agamben describes this phenomenon as a potentiality, more a concept than an actual phenomenon because it is referred to in the future tense as “the coming community”. For Jean-Luc Nancy, being together refers to that which is singular, therefore, non-religious, non-utilitarian, and unpolitical. Jacques Rancière envisions a community based on shared experience of the sensible, Maurice Blanchot describes a community of lovers or friends, where each participant agrees to give up a part of his or her Self, while Jacques Derrida encourages his readers to look for the Other inside of themselves.

Art offers a community that is temporary: experimental, provisional, informal, prototypical, and utopian – one that is based on shared experience. Physical presence conjures up a political body which, by ‘playing’ different roles in the social space, is able to renounce the role imposed by the politics of ‘rigid identities’, connected with nation, religion, ethnicity, etc. Where is the border between the community and the individual? What is a community and how does it represent itself? **A.J.**

ms²:

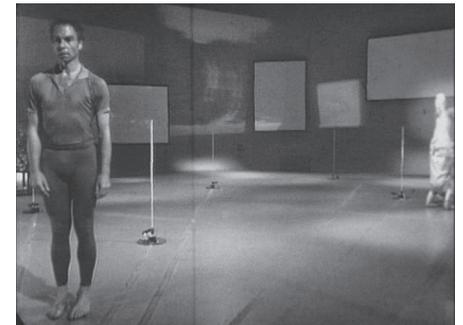
Sweet Nightingale, 2005
DVD, sound, colour, 6'36"

John Cage

b. 1912, Los Angeles / d. 1992, New York

Merce Cunningham

b. 1919, Centralia, Washington DC, USA / d. 2009, New York



stills from *Variations V*, 1965
photo: courtesy Merce Cunningham Dance Company
and Generali Foundation, Vienna

It was 1932 when thirteen-year-old Merce Cunningham took his first tap dance lessons. Nobody would expect that almost two decades later, he would be the one to revolutionise modern dance. Cunningham has been hailed one of the most outstanding dancers and choreographers, one who changed the language of stage movement, substituting the expressive elements dominant throughout the 1940s, with abstraction. These were combined with gestures and movements from everyday life. Cunningham claimed that music should not serve as the defining element of dance, and that movement should be only subject to chance. Hence choreography in *Variations V* was determined by flipping coins. Moving between antennas, the dancers activated sensors, which in turn generated basic sound, modified by John Cage and David Tudor. As a result, the whole space was filled with an electro-acoustic echo. The sound waves were reflected from the elements of the interior and parts of scenography (e.g. table, chair, bucket, bicycle, etc.). Films by Nam June Paik and Stan VanDerBeek were presented on screens and the background wall. The year of the film is 1966, but the Cold War aura is only noticeable in single film scenes.

Variations V premiered in 1965 at the French-American Festival program at Lincoln Philharmonic Hall in New York City. The film version was shot a year later in Hamburg. **K.S.**

ms²:

Variations V, 1965
DVD, black-and-white, sound, 47 min.

Valdis Celms

b. 1943, Riga / lives and works in Riga



Kinetic Object – Balloon, 1978
photo: courtesy of the artist and Latvian Associations of Artists, Riga

Valdis Celms was the author of kinetic art and visionary environmental projects in the 70s in Latvia. Together with a number of other like-minded artists, he created pioneering projects that came to be considered some of the best examples of Latvian avant-garde reflection of the period. These works were based not only on the notion of visuality, but also on references to environmental art, as well as theoretical and conceptually justified design.

Combining complex visual and technological solutions, grounded in theory, Celms' works encompassed visionary multifunctional proposals: from sculptures of light or centres organising the urban space by structuring the movement and visual experience of a contemporary city and its people, to plans for utopian ideas in public space. Both individual works as well as series, made together with the informal Emmisionist group, were among the few rare examples of genuine reflection and analysis of Latvia's social and urban context during the Socialist period. At the same time, they reveal surprising parallels with Situationist ideas from a decade earlier.

Celms' photo montages—architectural proposals *Kinetic Light Object – Balloon* and *Kinetic Accent – Tower* (both 1978), are striking examples of visionary architecture. *Tower* plays with the author's repeatedly used motif, the positron, which, as a vertical mark in the city space, serves as its organising component, carrying multilayered meanings. *'Balloon'*, being a giant lightweight object in the sky, provides orientation in suburban space in a similar way, in a landscape where all differences are drowned out by a monotonous environment. Its aesthetic function can be interchanged with the functional – the balloon can become an information platform, projecting news or data relevant for the city. **J.A.**

ms²:

Kinetic Light Object – Balloon, 1978
black-and-white print

Kinetic Accent – Tower, 1978
black-and-white print

Anetta Mona Chişa

b. 1975, Nădlac, Romania

Lucia Tkáčová

b. 1977, Banská Štiavnica, Slovakia

the artists live and work in Prague, collaborating since 2000

On a concrete bridge over the Danube a group of smiling women in short uniforms perform a sequence of movements with batons. It is a group of majorettes from Bratislava. However, instead of dancing to the music of a brass orchestra, they are silently performing a coded message in the semaphore flag system, a code for conveying information at a distance with hand-held flags, formerly used in the navy. The presented message is the *Manifesto of Futurist Woman*, written in 1912 by the French author and artist Valentine de Saint-Point, in reaction to Filippo Tommaso Marinetti's *Futurist Manifesto*, which treated women with disdain. Although de Saint-Point called for gender equality, she also advocated the ideal of a strong, valiant female who pledges to give birth to heroes as a gift to the nation. Her manifesto falls well within the war rhetoric and Marinetti's cult of manhood, as well as, in a broader sense, the chauvinist, fascist ideology of sexuality and procreation.

Anetta Mona Chişa and Lucia Tkáčová work with historical materials and narratives, deconstructing and revisiting them from the perspective of contemporary political conflicts. The artists are particularly interested in the structure of power and patterns of domination which, inscribed in language and public spaces, discipline social bodies and define gender roles. In the work *Manifesto of Futurist Women (Let's Conclude)* Chişa and Tkáčová refer to the old-fashioned and sexist concept of majorettes, the nearly obsolete semaphore flags, and the pathos of a historical manifesto. Although they seem outdated, all elements contain information and mechanisms that are symptomatic of contemporary societies. In neo-liberal systems (which often serve as point of reference for Chişa and Tkáčová) the emancipatory efforts of women are accompanied by opposite tendencies, such as the discipline of the body, the cult of youth, the ideology of a perfect lifestyle, or the need to assume different roles simultaneously. These require continuous sacrifices on the part of women. **J.S.**



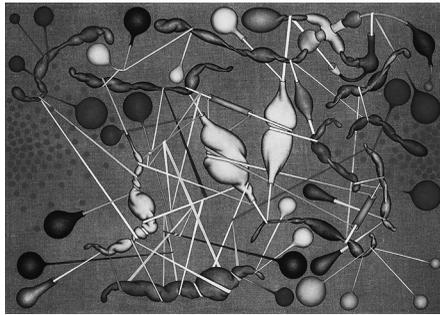
Still from the film *Manifesto of Futurist Women (Let's Conclude)*, 2008
photo: courtesy of the artists and Christine König Galerie, Vienna

ms²:

Manifesto of Futurist Women (Let's Conclude), 2008
DVD, colour, sound, 11'13"

Andrzej Czarnacki

b. 1968, Gdańsk / lives and works in Kraków and New York



Tensory Bonds, 2004–2010
photo: courtesy of the artist

In his actions, paintings, drawings, and installations, Andrzej Czarnacki focuses on portraying specific “permanent records”, or cognitive forms responsible not only for the structuring of human experience, but also for reactions to stimuli, coming from the surrounding environment. The sphere of thinking is likewise included in this complex cause and effect chain. It subjects the functioning of the body to the principle of maximum efficacy at the minimal expense of energy loss. “Thinking is muscling” claims Czarnacki, combining the philosophical concept of *a priori* with the realm of biological reaction.

Drawing upon the tradition of modernism, Czarnacki’s paintings highlight the mechanisms of cognitive processes. Biomorphous forms in his works are reminiscent of networks of neurons, suggesting the dynamic character of reactions that take place between them. The works can be seen as part-anatomical charts, part-references to the traditional concept of composition, which assumes a balance of subsequent elements and a harmony of colours. In Czarnacki’s drawings, elaborate charts of the mutual connections of human internal organs connect the field of physiological reactions (which support the kinetic balance of an organism) with the philosophical concept of the intentionality of experience. At times, the form of the compositions is potential—confronting the viewer with a density of identical visual elements, testing their imagination, and the ability to project aprioric cognitive structures onto the data of experience. *P.P.*

ms²:

Musclings of Mental Points of Reference I, 2007
oil on canvas, 70 x 100 cm

Musclings of Mental Points of Reference II, 2007
oil on canvas, 70 x 100 cm

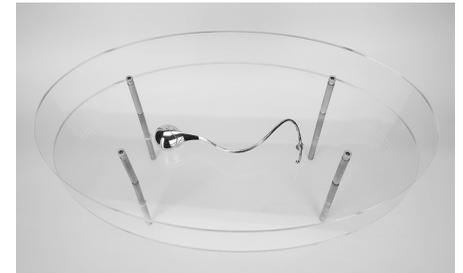
Tensory bonds, 2004–2010
oil on canvas, 60 x 85 cm

Tatiana Czekałska

b. 1966, Łódź / lives and works in Łódź

Leszek Golec

b. 1959, Świebodzice / lives and works in Orońsko and in Łódź
collaborating since 1996



Avatar II Ag, 1999
photo: Muzeum Sztuki, Łódź

Avatar II Ag is a prototype device for saving the lives of insects and transporting them into safety. This meticulously designed object, made with expensive, precious materials, comes with a detailed user manual. The works in the *Avatar* series resemble custom-made designer articles, at the same time being fully functional devices: safe, and, where precious metals have been used for their antiseptic properties, animal-tested (which, in this case, works for the benefit of the latter). These devices could enter mass production, but so far they remain a utopian artistic project. In this way the work not only challenges power relations between humans and animals, stemming from the dominant anthropocentric perspective, but also questions current principles of production founded on pragmatism.

Czekałska and Golec’s collaborative project offers a new understanding of a relationship with other creatures which is based on mutual care and love. *Avatar* takes its name from the Sanskrit word *avatāra* which in Hinduism denotes a deliberate descent of a deity from heaven that brings salvation to the earth. By renouncing pride, and showing care and love towards all, even the tiniest life forms, man can receive their spiritual help. *J.S.*

ms²:

Avatar II Ag, 1999
silver, palladium-gold, plexiglas, metal,
70 x 40 x 27.5 cm

VALIE EXPORT

b. (as Waltraud Lehner) 1940, Linz / lives and works in Vienna



Tezestempel, 1982, from the series *Body Configurations*
photo: Hermann Hendrich, courtesy of the Generali Foundation, Vienna

"To change the arts that man forced upon us means to destroy the features of woman created by man. The new values that we add to the arts will bring about new values for women in the course of the civilising process. Art can be of importance to women's liberation insofar as we derive significance – our significance – from it: this spark can ignite the process of our self-determination. The question, what women can give to the arts and what the arts can give to women, can be answered as follows: the transference of the specific situation of woman to the artistic context sets up signs and signals which provide new artistic expressions and messages on one hand, and change retrospectively the situation of women on the other".

VALIE EXPORT, *Women's Art: A Manifesto* (1972)

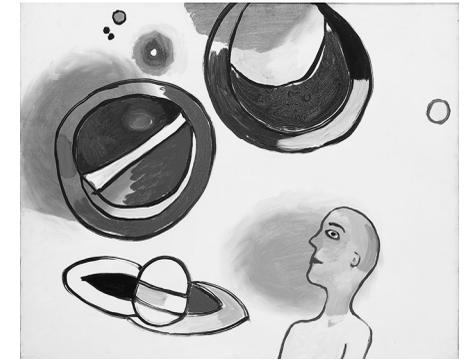
Five years before these words were written, Waltraud Lehner became VALIE EXPORT, renouncing the surname of her father and husband, and marking her presence on a male-dominated Austrian art scene that at the time focused on the work of Viennese actionists. Much like these artists, EXPORT employs the body in her practice which is, at the same time, informed by a strong feminist perspective. In 1972 the artist began working on *Body Configurations*, a series which highlights the oppressive character of urban architecture. As the artist herself states: "as plastic poses, as living pictures and sculptures, my photographic body configurations signify not only the double images of the (geometric and human) figures, but also of sociography and cultural history...The arrangements of body positions... are expressions ... of inner conditions. My photographically frozen pictures, my stills, unmask the cultural body code". **K.S.**

ms²:

from the series *Configurations*, 1976–1982
black-and-white photographs, various dimensions

Wojciech Fangor

b. 1922, Warsaw / lives and works in Białdów



Planets, 1956
photo: Muzeum Sztuki, Łódź

Planets is a somewhat naive vision of man in outer space. It has neither the pathos nor the solemnity that often accompany this theme. *Planets* suggests a joyful presence of mankind in the universe, and space travels unfettered by politics and economics. Fangor's painting was made few years before the first attempts to conquer space. It wasn't until 1961 that Yuri Gagarin made the first flight in Earth's satellite orbit. The first Pole in outer space, Mirosław Hermaszewski, set off almost a decade later in 1978.

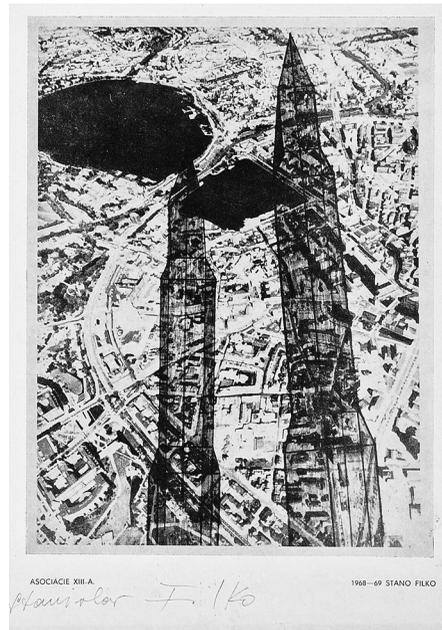
The futuristic optimism seen of *Planets* is not to be found Fangor's later practice. His earlier works (among them *Human Figures*, 1950 and *Korean Mother*, 1951), were hailed as preeminent paintings of Polish Socialist Realism, and at the same time did not lend themselves to definite interpretations. The artist actively supported the post-war reconstruction of Poland, seeing art as a propaganda tool which could be used to motivate people toward a collective effort. **A.J.**

ms²:

Planets, 1956
oil on canvas, 75 x 90 cm

Stano Filko

b. 1937, Veľká Hradná
lives and works in Bratislava



fragment of the work *Future Exploration of the Universe According to Scientists*, 1968–1969
photo: Muzeum Sztuki, Łódź

ms²:

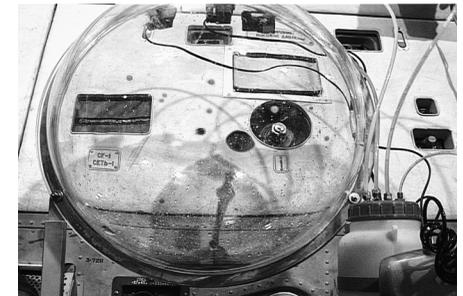
works from the series *The Future Exploration of the Universe According to Scientists*, 1968–1969
offset print on paper, 48 x 68.4 cm

In 1978 the first Czechoslovakian cosmonaut was launched into space. As part of a pioneering international program Interkosmos, on March 2nd Vladimir Remek arrived at the station Salut 6 onboard the spacecraft Soyuz 28. After spending 8 days in orbit on technical research and biomedical experiments, the capsule with Remek landed in Kazakhstan.

In the late 1960s, Stano Filko could only have dreamt that one day his compatriot, along with pilots from Poland and East Germany, would join the Russian station. During his mission Remek researched an experimental chlorella algae culture in zero-gravity conditions, as well as the impact of space flight on the oxygen concentration in human tissue. In contrast to the serious nature of scientific discoveries made during Remek's missions, the plates and boards made by Stano Filko are psychedelic and flippant. In *The Future Exploration of the Universe According to Scientists* series, the artist has juxtaposed the machines and equipment of the Cold War space age (rockets, spacesuits, satellites and probes) with personal comments and drawings. One of these works predicts the future of space conquest up to the year 2100. Stano Filko's installations, objects, and maps, could be seen as dictionaries or handbooks of a reality to come, in which space jargon and cybernetic metaphors have their own defined place. *M.Z.*

Vadim Fiškin

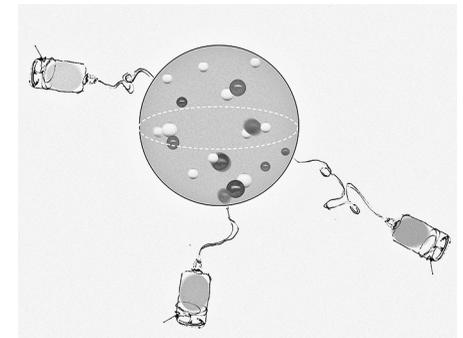
b. 1965, Penza, former ZSRR
lives and works in Ljubljana and Moscow



Kaplegrafs are devices which translate data into a language of "water drops", and use water to convey meanings that transcend normal linguistic conventions. The word is a contraction of "капля" meaning "drop" in Russian, and "-graph", an element borrowed from Greek, meaning "drawn" or "written", and is more specialised in meaning to indicate the instrument rather than the written product of the instrument.

In the installation *Kaplegraf (techet reka Volga)*, shown in Valencia in 2001, thirty "drop devices" followed a cult song about the river Volga. While with *Kaplegraf (drops of reason)*, 2002, the visitor was invited to make the device "communicate" via a personal computer. The *Kaplegraf* learnt to solve a given mathematical operation (adding) and gave the result in its computer generated voice followed by the stipulated number of drops falling into transparent bowls. The intensified sound of the drops dominated the exhibition space from time to time, arousing tension between the "romantic" atmosphere of the shower of water drops and the programmed character of the spectacle triggered by the visitors.

While in standard gravity conditions the *Kaplegraf* translates a very a time based substance (sound/voice) into a more corporeal, but still ephemeral substance (drops of water), in a zero gravity situation the drops remain in the space and this condition allows for their more visible and material appearance. *Kaplegraf (drops orbits)* was built with a specially made plastic ball, containers with constant pressure, and special valves, along with a notebook PC and a video camera (fixed together with the ball). The coloured drops were programmed to "visualize" sequences of Johann Strauss' *Blue Danube*, while levitating around in elliptical paths. *V.F. / L.P.*



Kaplegraf Zero Gravity, 2003
photo: courtesy of the artist
and Gregor Podnar Galerija, Berlin / Ljubljana

ms²:

Kaplegraf Zero Gravity, 2003
installation, dimensions variable

Barbara Hammer

b. 1939, Hollywood / lives and works in New York



still from the film *X*, 1973
photo: courtesy of the artist and KOW Gallery, Berlin

In one of her texts about the gaze in cinema, Laura Mulvey claims that the conventional alignment of masculinity with activity is what informs the majority of popular narrative forms, including cinema, folklore, and myth.

Barbara Hammer's *X* is a look at a female transformed by language, a process in which the image becomes an emotional *signifier* confronted with the dry word. The protagonist is an exhibitionist, unashamed of her nature. She performs a headstand, puts on a mask, sits on a motorcycle and, armed with a sabre, fights with a male. All the while repeating: "I, I, I... this is my exhibitionism". She masturbates standing in the window, she cries. She holds a grenade in her hand, while fragments of meat rest on her belly, breasts, and womb. She is a madwoman, a witch, a misfit, or perhaps a laughing-stock. Her body appropriates the space, aggressively taking control of the surroundings, eager for struggle and confrontation.

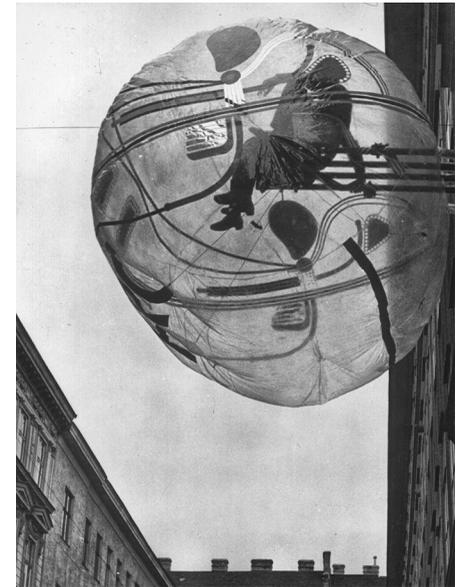
The struggling woman is Barbara Hammer, the author of the film, who directs the camera to film herself, speaking about sexual liberation. Her practice is focused on ways of writing history, and the way the media depicts women. She is attracted to themes which still spark controversies in some circles: female orgasm, menstruation, or issues related to reproduction. Hammer is a representative of the "second wave" of feminism, focusing on the essentialist differences between the genders. Her works are often mentioned alongside those of Su Friedrich, Sadie Benning, Jan Oxenberg, Andrea Weiss, Greta Schiller. In 1974 Barbara Hammer directed *Dyketactics*, considered to be the first lesbian film. **A.J.**

ms²:

X, 1973
16 mm film transferred to Digital Betacam,
sound, colour, 8 min.

Haus-Rucker-Co

(Laurids Ortner, Günther Zamp Kelp, Klaus Pinter,
later joined by Manfred Ortner)
est. in Vienna in 1967



Balloon for 2. The Birth of the New Architecture, 1967
photo: courtesy of the private archive of Günther Zamp Kelp

Haus-Rucker-Co's idea of architecture was that of a virus infecting existing structures. The artists confronted the notion of heritage and durability with implants that allowed people to lead a nomadic life. The designs of Haus-Rucker-Co sought to expand and enrich the sensory experience of one's environment, at the same time opening up an alternative space and the possibility of operating outside of urban areas.

The beginnings of Haus-Rucker-Co coincided with a period of economic prosperity in Western Europe and the USA. It marked the coming of genetic engineering, virtual reality, and mass media which reduced geographic distances across the world. Immateriality, related to the emergence of electronic and digital technologies, had a direct impact on the concept of computer-controlled liquid architecture which would transform itself, breathe, and pulsate. In this way, designing an "environment" resembles working with a living organism, that evolves in time and space to accommodate the needs of its users.

The relation between the body and the environment was subject to optimistic visions of future, characteristic of the 1960s. With hindsight, positive stimulators conceived to improve the physical and mental quality of life, and to bring "peace, safety, relaxation, and love" as the designers had put it, can be seen as symptoms of fear of that which cannot be controlled. **A.J.**

ms²:

Balloon for 2. The Birth of a New Architecture, 1967
Mindexpander I, 1968
Yellow Heart, 1968
Environmental Transformers, 1972
black-and-white prints

Cover Klima. Museum Haus Lange, 1971
collage, 30 x 70 cm

Rebecca Horn

b. 1944, Michelstadt, Germany
lives and works in Berlin and Paris



Touching the Walls With Both Hands Simultaneously, 1974/75
photo: Helmut Wietz, courtesy of the artist

"Somehow, because it was an empty space, I did an exercise every day so that the space would become my own; I had filled it with my ideas, my body, my longing", so wrote Rebecca Horn about the performance series she made in her Berlin apartment between 1974 and 1975. In *Touching the Walls With Both Hands Simultaneously* the artist developed a semi-prosthetic extension of her fingers, long enough for the sharp endings to touch the walls. These prostheses allowed Horn to probe the entire space of the room, an operation that can be seen as a metaphor of the imperfect nature of human cognition. "The 'prosthetic impulse' (...) is composed of any encounter – material, figural or metaphorical – that facilitates or contests our chance of making (human) contact with a modern world that is ever more mediated and determined by communication technologies, biomedicine and information" wrote Marquard Smith and Joanne Morra in the introductory chapter of the book *The Prosthetic Impulse* (2006).

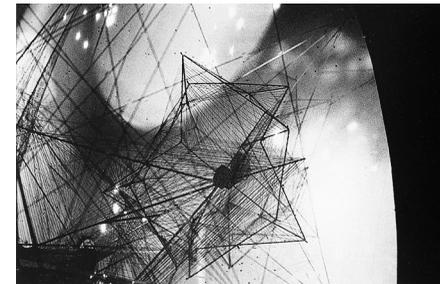
At the age of twenty Rebecca Horn was diagnosed with a serious illness that left her bed-ridden for a year in a sanatorium. Isolation and immobility became an impulse for creating her first body-related sculptures, shaped like cocoons that tightly wrap around the figure, or anthropomorphic tools that imitate the body's life functions or take them to absurd lengths. *K.S.*

ms²:

Berlin (10 Nov 1974 – 28 Jan 1975) – *Exercises in Nine Parts: Dreaming under Water of Things Afar*,
16 mm film transferred to DVD,
sound, colour, 2'44"

Francisco Infante-Arana

b. 1943, Vasilievka, former USSR / lives and works in Moscow



photography from the exhibition *Chemistry-70*, Moscow, Sokolniki 1970
photo: courtesy of the artist

Francisco Infante-Arana was a member and co-founder of Moscow-based interdisciplinary collectives *Dvizhenie* (from 1964) and *ARGO* (from 1970). Seeking to integrate art with, science and technology, notably kinetics and cybernetics, the artists involved with these collectives designed interactive kinetic spaces, futurist environments, and utopian prototypes with the aim of organizing a new, infinitely expanding life. Organizational and financial support came from state scientific institutions (among them The Igor Kurchatov Institute of Nuclear Power), as well as propaganda institutions (notably VDNKh – the Exhibition of Achievements of the National Economy). The spatial work *Sound and Light* for the international exhibition *Chemistry-70* cemented close cooperation between the artists and engineers, later continued in the group *ARGO*. Operating outside of the official academic and museum art circuit, made it possible for the artists in both groups to experiment with, and expand upon, concepts developed by the Russian avant-garde.

At the same time, the artist's activity fell well within the Soviet ideology of progress, modernisation, and social engineering, including the arms race. It should be noted that Infante-Arana's fascination with outer space and science also had a metaphysical background. It resulted from the artist's wish to discover the universal laws and forms that organize the infinite space of the universe. *The Expulsion and Absorption of Energy* series is a result of an analysis of the spiral as the principle underlying the construction of all things, a shape that best reflects the human experience of integrity with the universe. While *Project for Reconstruction of the Firmament*, a two-dimensional space filled with repetitive geometrical signs, was an attempt at representing the perception of a starry sky and a feeling of infinite depth. *J.S.*

ms²:

from the series *Expulsion and Absorption of Energy*, 1964
watercolour on paper, 18 x 18 cm

from the series for *Reconstruction of the Firmament*, 1965–1967
gouache, tempera on paper, 50 x 32 cm

Sound and Light, kinetic space at the International Exhibition *Chemistry-70*, Moscow, Sokolniki, 1970
documentation, colour and black-and-white prints

Nikita Kadan

b. 1982, Kiev / lives and works in Kiev



Procedure Room, 2009–2010
photo: courtesy of the artist

In his practice, Nikita Kadan addresses themes of violence in Ukrainian society, as well as the consequences of appropriation, transformation, and mutation of cultural norms related to the Russian avant-garde and the Soviet period.

Both works in the exhibition share a common perspective on medicine as a tool for incorporating singular bodies into a collective one: anonymous, and subject to totalizing knowledge and power. In the lightbox series *Fixing*, the artist used illustrations from a Soviet encyclopaedia of medicine from the 1950s depicting corrective exercises. These are combined with various motifs related to urban planning, alluding to Suprematist compositions and the *Architektions* of Kasimir Malevich. The disciplined social body seems to be an easily-shaped material, also after the downfall of the collective of Soviet nations. In the *Procedure Room* series, on the other hand, the imagery of Soviet medical atlases is employed by Kadan to depict contemporary torture of the arrested in Ukraine's police stations. Printed on ceramic plates, the works become a meticulous catalogue and a handbook of torturing people portrayed as anonymous, fragmented objects exposed to standardised, rational procedures. Although these are considered common knowledge, such an inventory of practices does not exist officially in the public sphere.

Having the aura of a charming souvenir gift, Kadan's objects commemorate the victims of criminal actions by the authorities, as well as make their viewers aware of the existence of procedures which are invisible in the social field. The form of a plate is also a reference to the Russian avant-garde and its tradition of combining design with political content and aims. The relationship between aesthetics and politics is what the artist considers the key element of the avant-garde heritage, one that should be revisited in the context of current social conditions. **J.S.**

ms²:

Procedure Room, 2009–2010
screenprint on ceramic plates, diameter 28 cm

Fixing, 2010
5 lightboxes, 35 x 35 cm

Frederick Kiesler

b. 1890, Czernowitz, former Romania / d. 1965, New York



Endless House, general view of the model, ca. 1959
photo: courtesy of the Kiesler Foundation, Vienna

"*The Endless House* is called the 'Endless' because all ends meet, and meet continuously. It is endless like a human body (...). The 'Endless' is rather sensuous, more like the female body in contrast to sharp-angled male architecture. All ends meet in the 'Endless' as they meet in life. Life's rhythms are cyclical. All ends of living meet during twenty-four hours, during a week, a lifetime. (...) Machine-age houses are split-ups of cubicles, one box next to another, one box below another, one box above another, until they grow into tumors of skyscrapers. Space in the *Endless House* is continuous. All living areas can be unified into a single continuum. (...) Each and every one of the space-nuclei can be separated from the totality of the dwelling, secluded. At will, you can reunify to meet various needs: the congregation of the family, of visitors from the outer world, neighbours, friends, strollers. (...)

The Endless House is not amorphous, not a free-for-all form. On the contrary, its construction has strict boundaries according to the scale of your living. Its shape and form are determined by inherent life processes, not by building-code standards or the vagaries of decor fads.

Nature creates bodies, but art creates life. Thus living in the *Endless House* means to live an exuberant life, not only the life of a digesting body, of routine social duties, or the wind-up of functions of the four seasons, the automatism of day and night, of high noon and the midnight moon. (...)

The coming of the *Endless House* is inevitable in a world coming to an end. It is the last refuge for man as man".

F. J. Kiesler
The 'Endless House': A Man-Built Cosmos (1962)

ms²:

series:

Endless House (Paris Endless), 1947
pencil, gouache, ink on paper, 30.2 x 40.6 cm

Endless House, 1950
pen on paper, baryta print, various dimensions

Endless House, 1959
crayon, pencil, baryta print, various dimensions



Spatial Composition (9), 1933
photo: Muzeum Sztuki, Łódź

"My sculpture is not what the bankrupt and outmoded factory owners would want in their drawing rooms. It is not about preserving or adding a layer of dirty patina onto imitations of antiques", so wrote Katarzyna Kobro in a text published in 1935 in the Łódź-based magazine "Forma". The artist's texts, though scarce, were known for bitter and direct statements attacking bourgeois tastes and the artists pandering to them.

Spatial Composition (4) from 1929 was made at a time when Kobro and Strzemiński had been writing *Composition of Space. Calculations of Spatio-Temporal Rhythm*, an in-depth exploration of Kobro's theory of sculpture. "The sculpture should not consist of a closed, dense cluster of forms" – wrote the two artists – "but a configuration open to the space, not having a specific border that separates it from the surroundings (...). The sculpture should be a continuation of the space". Therefore an artist's aim in making a sculpture is to form the space, not volume. Space, as seen by Kobro (and Strzemiński), is continuous and uniform, and so should be sculpture. Sculpture not only creates space, but also time. The tool for controlling both dimensions is rhythm. Rhythm organises time, but also determines movement in space.

In Kobro and Strzemiński's theory, human movement in space is subject to three parameters: the static of verticality (of man and objects alike) and horizontality (of the surroundings), as well as forward movement. How do we react when confronted with *Spatial Composition (9)* – the last surviving work of the series? Organic forms complicate one's movement, as the rhythm becomes amorphous. In this way, we come to understand that, according to *Composition of Space...*, man is an incorporeal entity – and we begin asking ourselves if our movement around the work contributes to creating a "sculptural situation". **K.S.**

ms²:

Spatial Composition (4), 1929
metal, painted steel, 40 x 64 x 40 cm

Spatial Composition (9), 1933
painted steel, 15,5 x 35 x 19 cm

In his extensive practice spanning five decades Július Koller made a series of *Anti-Happenings*, described as a "system of subjective objectivity" (from 1965), *Anti-Images*, in which the artist painted question marks with polymer paint, (from 1967–1968); as well as a series of acts and artifacts related to his *U.F.O* concept, (developed from the early 1970s).

In spite of a healthy dose of the absurd and irony, the artist's manifesto's were not entirely abstract and isolated from the outside world. A graduate of the Painting Department at the Academy of Fine Arts in Bratislava, Koller took a genuine interest in the issue of matter. His performative activity of designating, or marking objects, was a conscious act of conferring subjectivity to material items. Koller soon applied his strategy to other mediums, using children's rubber stamps to create infinite repetitions of similar words and figures that formed an alphabet of his private mythology. In an intimate parallel realm, Koller developed new activities based on designation.

In 1968 the artist presented what he termed *U.F.O. – Universal-Cultural Futurological Operations* – a concept which could be applied in any given medium, from actions, through drawings, maps, to book-objects, texts, and installation. He wrote: "Subjective cultural actions-operations which in the universality of objective reality form cultural situations directed into the future, the operations will effect psychophysical projects of cosmohumanistic culture and instead of new art-aesthetics will create a new life, a new subject, awareness, creativity and a new cultural reality."

U – like universal
F – like functional, folkloristic, factographic, fantastic
O – like object, ornament, observation, *otaznik* (question marks), *opustane obrazu* (liberation of the image)

Who is a U.F.O.-naut? In 1970 Koller abandoned his identity, renouncing his name and surname to become a U.F.O.-naut. **M.Z.**



Monologic-Jojo 1., 2. (U.F.O.), 1982
photo: courtesy of gb agency, Paris

ms²:

works from the series *U.F.O.*, 1970–1990
black-and-white photographs, works on paper, variable dimensions

Yuri Leiderman

b. 1963, Odessa / lives and works in Berlin and Moscow



Untitled (Elk-socks Auto-portrait), 2000
photo: courtesy of Gregor Podnar Galerija, Berlin / Ljubljana

An elk-man, with rockets tangled between his antlers, mocks the conventions of the portrait genre. This is also a naïve representation of a threat that causes a feeling of estrangement. Is the artist a trophy, or a dangerous war hybrid?

Leiderman often refers to concepts of subjectivity and idiosyncrasy. His work, being the only self-portrait in the exhibition, offers a counterbalance to the avant-garde notions of authorship and the presence of the creative "self". The practice of Strzemiński and Kobro is generally devoid of private or biographical elements. Art, as seen by them, was to have a universal character. While yielding to instincts and the power of the unconscious was considered evidence of a crisis, as it carried the risk that social values would be shaped on the basis of irrational and subjective categories.

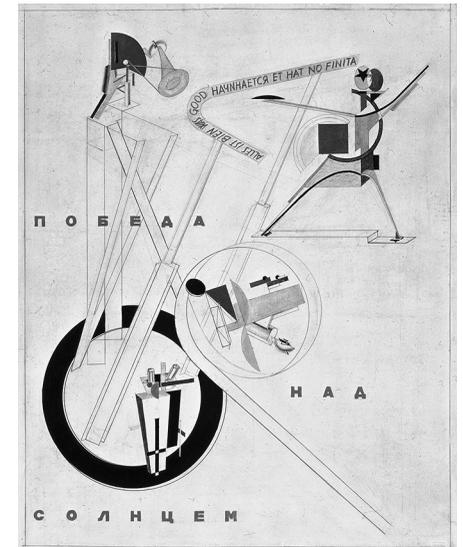
The artist, who has been an active participant of the Russian independent scene since the 1980s, focuses on ideas related to the organisation of social life. One of the actions which Leiderman made as a member of the Medical Hermeneutics collective (established with Pavel Pepperstein and Sergey Anufriev) addressed notions related to humanistic values, such as brotherhood, which the artists identified as totalitarian – especially in the context of defining social relations from an ideological perspective present in Russia at that time. Instead, the artists offered to create a micro-brotherhood capable of resisting the macro-brotherhood, with pastiche and irony as a means of waging a war against universalism. **A.J.**

ms²:

Untitled (Elk-socks Auto-portrait), 2000
inkjet print, 72 x 55 cm

El Lissitzky

b. 1890, Pochinok, Russia / d. 1941, Moscow



scheme for the title page of *Schaumaschinerie*, 1923
photo: Peter Cox, courtesy of Van Abbemuseum, Eindhoven

From a high platform, the Radio-Speaker addresses the crowd. To the right is the New Man – headed for the future. This is the new uniform of Da Vincian ideal, the Soviet Universal Man, with a red square replacing his heart and a red star instead of his head. Below is the Traveller Through All Centuries, trapped in a vicious circle, he glides between time and space. In a dark group stand the Funeral Attendants with coffin-shaped black and white torsos. Above their heads shine polished metal cylinders, their chests are adorned with reversed crosses. "Alles ist bien was good nachinaetsia et hat no finita", translated as "All is well that begins well and has no end", is a multi-language motto by Lissitzky, and a poetic call for establishing an international community of workers. Such is the cover of a collection of colour lithographs *F for Figuren* published in 1923, on the occasion of the second staging of the opera *Victory Over the Sun* in Vitebsk.

Having moved to Vitebsk in 1919, the hotbed of progressive artistic ideas at the time, Kasimir Malevich established collaboration with a younger generation of artists seeking to further develop his concept of Suprematism. El Lissitzky, then member of the UNOVIS group, inspired by the St. Petersburg staging of *Victory*, set out to adapt the original opera into a puppet performance. The piece was slated to premiere on February 20, 1920. Lissitzky's version was characterized by a stronger political context: the Radio Speaker, the New Man, the Traveller Through All Centuries, and the Funeral Attendants, are meticulously scripted characters of the Bolshevik reality. The new post-revolutionary authorities saw Malevich's futuristic opera as a work illustrating the phenomena of the new reality: collective labor, organization of life of the masses, and the anonymous worker.

The opera was never staged in Vitebsk. **M.Z.**

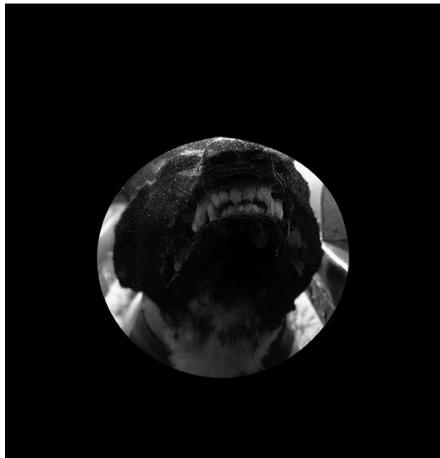
ms²:

4 models (design 1923, reconstruction from 2009 according to the project by John Milner)
wood, acrylic paint, metal, 64 x 49 x 34 cm

draft for the cover of *Schaumaschinerie*, 1923
pencil, gouache on paper, 64 x 48.7 cm

Artur Malewski

b. 1975, Tomaszów Mazowiecki / lives and works in Łódź



Laika, 2008
photo: courtesy of the artist

ms²:

Laika, 2008
steel, wood, polyester resin, fur, artificial leather,
250 x 100 x 100 cm

Sex: bitch
Breed: mongrel, a bit like a Samoyed
Weight: ca. 6 kg
Life as a puppy: on the streets of Moscow
Name: *Kudryavka* (Little Curly) or *Limonchik* (Little Lemon)

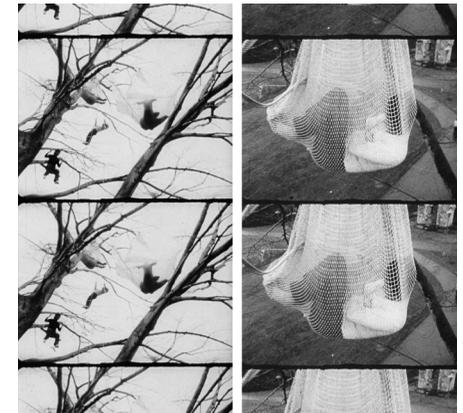
Name given shortly before the mission: Laika (Russian: *Лайка*) – literally meaning “barker” or “the one who barks”, also a name used to denote several breeds of dogs similar to the Siberian husky.

Caught as a homeless stray dog, Laika was handed over to the Space Exploration Section at Moscow’s Institute for Aviation and Space Medicine where specialists had selected ten dogs for the Sputnik 2 program. Training consisted in getting the animals accustomed to wearing a harness with metal chains and being in a confined space. The movement of the animals was limited to standing, sitting, and lying down, with the duration of training gradually expanded up to twenty days. In the subsequent stages, the scientists analysed animal responses to stimuli immediately connected with flight, such as noise, zero gravity, and vibration. Only six dogs made it through to the tests in a hermetically sealed capsule, which tested their response to changes in pressure and composition of gases. The final stage of the preparations focused on the nutritional and physiological needs of the animals which had to be adapted to new conditions.

On November 3, 1957 Laika was launched into Earth’s orbit onboard the Soviet satellite Sputnik 2. After approximately seven hours of flight, during a fourth orbit of the Earth, Laika died from overheating and shock, a fact that became public only in 2002. From the outset, mission control had not intended to bring the dog back. The plan was to administer poisoned food when the oxygen in the capsule was beginning to run out. However, due to a malfunction, the propulsion module was not jettisoned, exposing the satellite to excessive heat. Locked in the capsule of Sputnik 2, Laika orbited the Earth 2570 times. In 2008, a monument commemorating the dog was unveiled at Moscow’s Institute for Aviation and Space Medicine of the Ministry of Defence. **M.Z.**

Gordon Matta-Clark

b. 1943, New York / d. 1978, New York



still from the film *Tree Dance*, 1971
photo: courtesy of Generali Foundation, Vienna

“To convert a place into a state of mind” – with this statement Gordon Matta-Clark summarised his artistic practice in a note written in 1976. The spaces which he highlighted in his interventions were described by Matta-Clark as “interruptions”, metaphoric gaps, voids or leftovers. In spite of being an architect by education, the artist referred to his works as “anarchitecture” – anarchist actions that seek to redefine the formal and conceptual vocabulary of architecture.

In the performance *Tree Dance*, made for the exhibition *Twenty-Six by Twenty Six* at Vassar College of Art Gallery, Poughkeepsie (New York), the artist intended to celebrate Spring and fertility rituals by living on a tree for a couple of days, or even weeks. Eventually, he was only permitted to perform a one-day action. On May 1, 1971, he installed a structure made of ladders, ropes, and cocoon-like hammocks at the top of a large tree. The artist along with invited dancers moved from one branch to another, climbing up and hanging above the ground. The focal point of the performance was the opening of the “growth module” – a bag containing various weeds which were scattered down from the tree – and the planting of these seeds which were to blossom next season.

Matta-Clark’s sketchbooks were full of drawings of visionary tree shelters, alternative spaces for inhabiting, and for creating a (utopian) collective. Interestingly enough, many of those trees had human shapes. A collective living in the trees is different from that dwelling in buildings – one of them serves as a background of *Tree Dance* making it possible to read the piece as a collective “performing” of nature. **K.S.**

ms²:

Tree Dance, 1971
16 mm film transferred to DVD,
black and white, silent, 9’32”

Gustav Metzger

b. 1926, Nuremberg / lives and works in London



documentation of the action *Mobile*, 10 May 2005, realised by Generali Foundation
photo: Werner Kaligofsky, courtesy of Generali Foundation, Vienna

"Auto-destructive art is the transformation of technology into public art. The immense productive capacity, the chaos of capitalism and of Soviet communism, the co-existence of surplus and starvation; the increasing stock-piling of nuclear weapons—more than enough to destroy technological societies; the disintegrative effect of machinery and of life in vast built-up areas on the person..."

Gustav Metzger, *Manifesto of Auto-Destructive Art* (1960)

Mobile was originally conceived of on the occasion of the exhibition *Kinetics*, held in London's Hayward Gallery in 1970. The artist, who was not invited to participate in the show, made what could be termed a guerrilla contribution. He fitted a transparent plastic container with a plant inside it on the roof of a car which he drove through the streets of London. As the container collected exhaust fumes from the vehicle, its sides became covered with a layer of dark dust. The artist called his piece kinetic sculpture, in which the car, an indispensable element of everyday life, was presented as a destructive and deadly force.

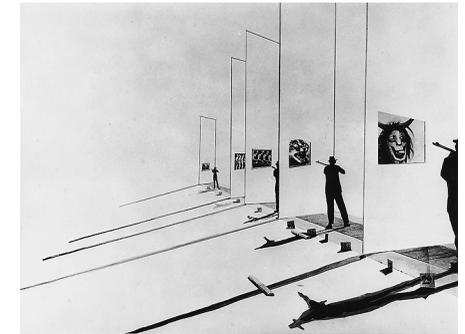
Throughout the 1960s, Metzger published a number of manifestos of auto-destructive art, describing it as a "form of public art for industrial societies". This idea was further developed in his lectures / presentations. At the same time, the artist emphasized that his understanding of art and the role of the artists was shaped by the traumatic experience of war (both of his parents perished in Nazi death camps), the arms race, the dawn of the nuclear era, the growing pollution and destruction of natural environment, as well as biopolitical oppression and capitalism. Auto-destructive art is based on automatism: the artist is primarily interested in the process of destruction with the use of biological and technical means; transformations that inevitably lead to catastrophe. **K.B.**

ms²:

Mobile, 1971 (action remade in 2005)
digital print, colour, 21 x 28 cm

László Moholy-Nagy

b. 1895, Bácsborsód, Hungary / d. 1946, Chicago



The Shooting Gallery, 1925
photo: Pieter Cox, courtesy of Van Abbemuseum, Eindhoven

Art should shape humans, trigger their activity in other social fields, and raise distrust towards the voice of the majority. For Moholy-Nagy, an exhibition was a space resembling a zoological garden, where the visitors are simultaneously drowned in the roar of various beasts. The viewer should be wary, and not yield to the chanting of new languages, forms, concepts, and values. In this way, the gallery becomes a shooting gallery, and the viewer a hunter whose task is to face not that which is real, but the representation.

The constructivist idea of abandoning the individual self for the sake of the collective was an important concept for Moholy-Nagy. In the field of art this approach took the form of a search for objective sensory values which shape reality, manifest not only in challenging the traditional concept of the author, but also as a protest against the oppressive nature of cultural heritage. "Victory over the Sun" meant murdering the Sun.

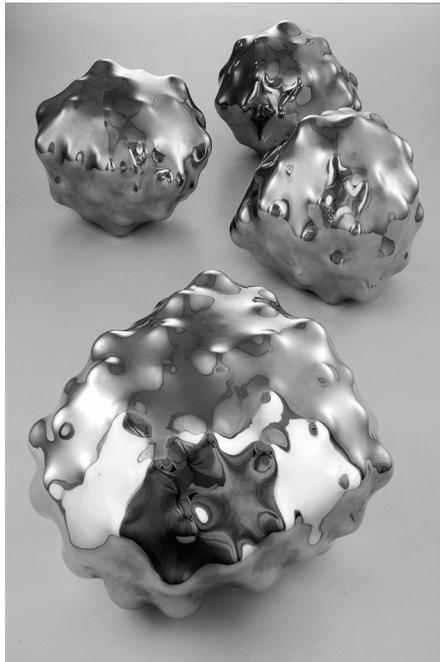
A lecturer at the Bauhaus and a founder of the School of Design, Chicago, László Moholy-Nagy was among the most influential avant-garde artists of his time. His interests lay with exploring the relationship between art, technology, and design, as well as (if necessary), shifting away from artistic activity towards industrial design. In his own practice, Moholy-Nagy experimented in the field of photography, film, and scenography. **A.J.**

ms²:

The Shooting Gallery, 1925 (print from 1973)
collage, 64,7 x 48,6 cm

Carsten Nicolai

b. 1965, Karl-Marx-Stadt, former GDR / lives and works in Berlin



Cluster, 2008
photo: courtesy of Galerie EIGEN+ART, Berlin/Leipzig
and VG Bild-Kunst, Bonn

As a visual artist Nicolai seeks to overcome the separation of art forms and genres by trying to endeavour a holistic artistic approach. Thus he seeks to overcome the separation of the sensual perceptions of man, e.g. by making sound and light frequencies perceivable for both eyes and ears to sensitise the viewer to the connection of the different sensory levels. Further aspects of his works consider the integration of error and chance as well as the implementation of mathematical, physical or natural phenomena and theories. Special interest Nicolai also puts on so-called self-organizing processes, for example the growing of snow crystals.

"In my opinion the emphasis of self-generating processes is a reaction to the claim to plan everything. Many of my works underlie a rule and introduce a model as organizing scheme to recognize chaotic movements. I am interested in both moments, they lie really close together".

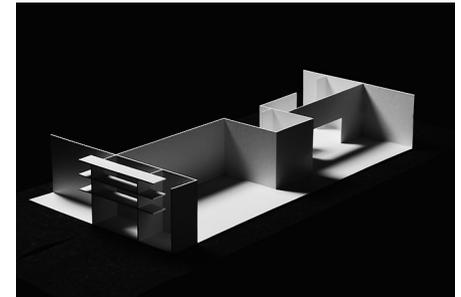
The sculptural series *Cluster* (2008) refers to an experiment by the American architect Buckminster Fuller about the packing of spheres in space. The "Kepler conjecture" deals with the maximum density of differently arranged three-dimensional layers of spheres. Reflecting this test set-up the sculptures, which Nicolai cast in nickel silver, emerge from a simple design principle – balloons filled with ping-pong balls. Thus the outer appearance of the sculptures is affected by the adjustment of the spheres in the inside of the balloon. The changing effect of force on the outside surface allows for a high number of variations of form. **C.N.**

ms²:

Cluster, 2008
nickel silver, variable dimensions

Anna Orlikowska

b. 1979, Łódź / lives and works in Łódź



Spatial Composition II (Paedophile's Basement), 2008
photo: courtesy of the artist

White geometrical sculptures made of cardboard could resemble the works prepared each year by students at the Academy of Fine Arts in Łódź as part of the exercise in spatial composition. The visual language of Katarzyna Kobro's sculptures seems easy to master. Aware of the pitfalls in mechanical repetition of visual codes, Anna Orlikowska arrived at Kobro's sculptural forms through the story of Joseph Fritzl who held his daughter Elisabeth captive in the basement of their family home in Amstetten, Austria for 24 years. When the case was made public in April 2008, the media began speculating about the construction of the underground prison. News bulletins were publishing their own versions of the architectural layout of the home based on police photographs. Fritzl actually began planning the abduction of his daughter with the design of the concealed confinement cell. As Elisabeth bore children resulting from incestuous rapes, Fritzl expanded the system of narrow corridors and cubicles. Architecture became a yet another tool of oppression.

Orlikowska strips architecture of the media speculation, pointing at, among other things, the rationalisation of the crime. Fritzl decided to abduct his daughter when she displayed the first signs of teenage angst. He wanted to isolate her from the bad influence of the environment. "Society uses the victims of sensational cases such as mine in order to divest itself of the responsibility for the many nameless victims of daily crimes, victims nobody helps – even when they ask for help. (...) It needs the images of cellar dungeons so as not to have to see the many homes in which violence rears its conformist, bourgeois head." – wrote another abduction victim Natascha Kampusch, held captive for 8 years by Wolfgang Priklopil in the basement of his Vienna villa. **K.S.**

ms²:

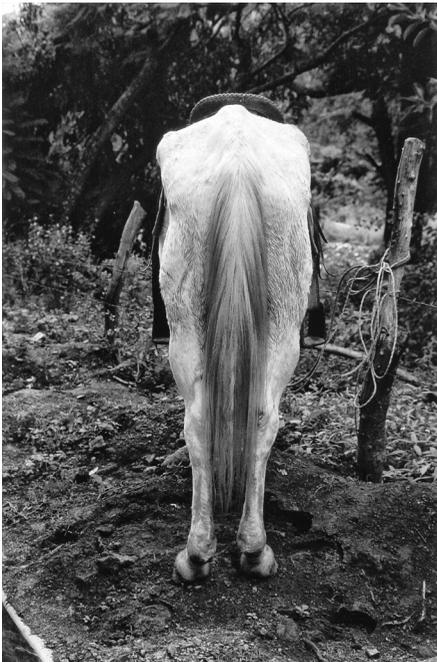
Spatial Composition I (Paedophile's Basement),
2008
white cardboard, 40 x 140 cm

Spatial Composition II (Paedophile's Basement),
2008
white cardboard, 60 x 90 cm

Spatial Composition III (Paedophile's Basement),
2008
white cardboard, 58 x 85 cm

Gabriel Orozco

b. 1962, Jalapa, Veracruz, Mexico
lives and works in New York, Paris and Mexico City



Horse, 1992
photo: Peter Cox, courtesy of Van Abbemuseum, Eindhoven

ms²:

Sleeping Dog, 1990
colour photography, 40.5 x 50.8 cm

Horse, 1992
colour photography, 40.5 x 50.8 cm

Sand on Table, 1993
colour photography, 40.5 x 50.8 cm

Breath on Piano, 1991
colour photography, 40.5 x 50.8 cm

"Laid next to the night from which he came back, the tepid shadow of the ward seemed delicious to him. A violet lamp kept watch high on the far wall like a guardian eye. You could hear coughing, deep breathing, once in a while a conversation in whispers. Everything was pleasant and secure, without the chase, no..."

Julio Cortázar, *The Night Face Up* (1956, Eng. transl. 1968)

Confronted with Gabriel Orozco's works, one has a feeling of absolute certainty, as if with one gaze the viewer has established a genuine non-verbal rapport with the artist. Time seems to thicken for a second, while space dilutes, penetrating the walls. This is how we learn that from then on we will be carrying these images inside us and "think" with them.

Gabriel Orozco works primarily with painting and photography. The latter is used by the artist to capture manifestations of the sculptural nature of the accidental, and momentary delight. A person's breath on a piano, a table with a pyramid of sand in the middle of a beach, a bony rump of a horse on a field, or a dog asleep on a pile of rocks (though it seems to be hovering in the air). "I avoid two words: poetic and metaphysical." – says Orozco in an interview – "I avoid those two words because I think it's a belief problem. I think the poetic happens, what we call the poetic. It happens because of the spectator, not because it is poetic. And the metaphysical is similar. So it is an act, an act of belief or an act of illusion on the part of the spectator". **K.S.**

Walter Pichler

b. 1936, Deutschnofen, Italy
lives and works in Vienna and St. Martin

"Architecture. It is born of the most powerful thoughts. For men it will be a compulsion, they will stifle in it or they will live – live, as I mean the word. Architecture is not an integument for the primitive instincts of the masses. Architecture is an embodiment of the power and longings of a few men. It is a brutal affair that has long since ceased to make use of art. It has no consideration for stupidity and weakness. It never serves. It crushes those who cannot bear it. Architecture is the law of those who do not believe in the law but make it. It is a weapon. Architecture ruthlessly employs the strongest means at its disposal at any given moment. Machines have taken possession of it and human beings are now merely tolerated in its domain". (Walter Pichler)

Hans Hollein, Walter Pichler, *Absolute Architecture* (1962)

Isolation from the outside world, peace and concentration. Pichler has taken a need known to many people to absurd lengths. The artist's perverse projects can be seen in the broader context of a movement that emerged in the 1960s marking a shift away from functionalism. At that time Pichler collaborated with Hans Hollein on designs for underground concrete structures, but his main interest lay with simulations of the surrounding reality. In 1967 he presented what could be called the first 'prototypes': *TV Helmet (Portable Living Room)* and *Small Room* which had the character of isolated spaces.

The elongated shape of the *TV Helmet*, which also serves as a living room, encases the human head. A television screen fitted inside creates an alternative reality. Somnambulism and hypnosis. The machine does not serve to offer its user a greater amount of stimuli, or a more active way of engaging with reality. Quite the opposite, the helmet isolates the person who wears it from the outside world. Contrary to its name, the *Portable Living Room* is completely unfit for transportation. Therefore, in a way, it relieves the user from the need to move around. In such a system of organizing space, the body becomes both the medium and a motive of performative actions that comment on the relationship between the individual and their surroundings. The body is either an element of a machine or is completely reduced to it. **A.J.**



TV Helmet (Portable Living Room), 1967
photo: courtesy of Generali Foundation, Vienna

ms²:

works from the series *Large Room (Prototype 3)*, 1966
pencil on tracing paper, 98.8 x 59.5 cm | 30 x 52 cm

Pneumatic Room (Prototype 5), 1966
pencil, crayon, and ink on paper, 28.5 x 24 cm

Small Room (Prototype 4), 1967
pencil and crayon on paper, 20 x 15 cm

TV Helmet (Portable Living Room), 1967
polyester, white varnish, 59 x 120 x 43 cm

Klaus Pinter

b. 1940, Schärding, Austria / lives and works in Vienna



New York Collage, 1973-2009
photo: courtesy of Galerie Heike Curtze, Vienna

New York. Rem Koolhaas, author of the book *Delirious New York* (1978), sees that city as a laboratory for creative elements. The population density in Manhattan – as this area interested him the most – made it an ideal zone for research on the cultural potential of urban space. New York is the Rosetta stone of today, a city which holds everything that is characteristic of the Western world.

In 1807 the borough of Manhattan was divided into roughly 2028 blocks by the placement of a grid which disregarded the topography of the terrain. The city emerged in these blocks. The hierarchical structure of skyscrapers testifies to the alienation and claustrophobic traps of that space. Intensive urban development takes many directions, but the “city of needles” speaks of alternative realities that are hidden inside of buildings, and are not directly connected to their surroundings. The surroundings are also completely artificial, a product of human activity. There is no escape from urban development.

Relations between the body and the environment were subjected to futuristic visions characteristic of the 1960s, and generally described as optimistic. In hindsight, positive stimulators, aimed at improving the physical and mental quality of life and bringing about “peace, safety, relaxation, and love”, as the designers put it, can be interpreted as a symptom of fear against that which cannot be controlled. **A.J.**

ms²:

from the series *New York Collage, 1973-2009*
collage, 61 x 46 cm

Adrian Piper

b. 1948, New York / lives and works in Berlin



“In funk the concern is not how spectacular anyone looks but rather how completely everyone participates in a collectively shared, enjoyable experience”

Adrian Piper, *Notes on Funk* (1983-1985)

“Get down and party together” is how Adrian Piper invited people to participate in her performance. From 1982-1984 the artist offered workshops at the University of California, Berkeley, teaching the audience how to listen and dance to funk music. In this way participants could learn to appreciate the contribution of Afro-American music to American culture. Piper sought to actively engage the participants, using motion as a language of interpersonal communication, and a means for creating a collective. Piper, whose parents were of mixed-race heritage, offered a workshop aimed at experiencing cultural forms and overcoming stereotypes related to the tribal roots of funk. According to Piper, identity – in this case racial – is a social construct which can be challenged only when actively performed.



stills from the film *Funk Lessons*, 1983
photo: courtesy of the artist and APRA Foundation, Berlin

During *Funk Lessons*, as Piper herself wrote “we are all engaged in the pleasurable process of self-transcendence and creative expression within a highly structured and controlled cultural idiom, in a way that attempted to overcome cultural and racial barriers”. Dance emerges as a language of the body that has mastered control over motion and space. We might have different backgrounds, sense of rhythm, physical and mental condition, but collective dance offers a chance for establishing a non-verbal understanding that momentarily abolishes the existing differences. **K.S./A.J.**

ms²:

Funk Lessons, 1983
DVD, colour, sound, 15'17”

Poème électronique

Le Corbusier

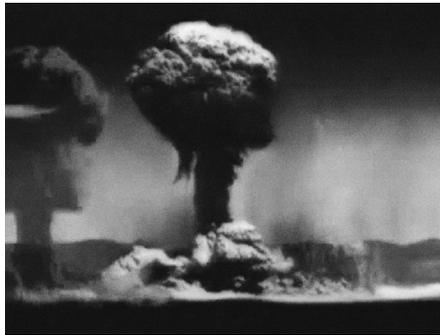
b. 1887, La Chaux-de-Fonds, Switzerland
d. 1965, Cap Martin, France

Edgar Varèse

b. 1883, Paris / d. 1965, New York

Iannis Xenakis

b. 1922, Brăila, Romania / d. 2001, Paris



still from the film *Poème électronique*, 1958

The International Expo in Brussels in 1958 was the first world fair organized after a break during the Second World War. The Philips Pavilion, which was part of the Expo, was meant to showcase the company's products and market the notion of progress related to the items offered. The architect commissioned to prepare the pavilion was Le Corbusier, the designer of mass "machines for living (in)". Along with Iannis Xenakis, he devised a setting for a "functional spectacle" with a musical score written by Edgar Varèse. The result was a dynamic, multimedia environment, integrating architecture, visual arts, film, sound, light and Philips technology. According to the ambitions of the artists, the environment was to be experienced with all the senses, in a total, intensified manner. The music and film screenings were interrelated, with surround sound coming from a system of speakers and amplifiers. The use of a telephone switchboard allowed for synchronisation of all the elements. The visual effects and images resulting from the combination of art and technology called for the release of man from the fetters of nature and unpredictable history. The Sun was to be replaced by its electronic equivalent.

Poème électronique itself took the form of a screening prepared by Le Corbusier with score by Varèse. It consisted of a sequence of photographs and abstract splashes of colour. Visual elements were related to issues present in the collective memory and popular imagination in post-war Western Europe: the war, the Holocaust, the atomic cloud, pop culture, exotic worlds, and modern cities. Looking at the perils of civilisational development, the *Poème* praised technological progress that would secure peace and welfare in a fraught world only recently ravaged by war and destruction. Much like other pavilions at the Expo, the designers of *Poème* worked on a commission which had the propaganda character of supporting the idea of development (on their side of the Iron Curtain), based on the capitalist mode of production. **J.S.**

ms²:

Poème électronique 1958
screening, sound, colour, 8 min.

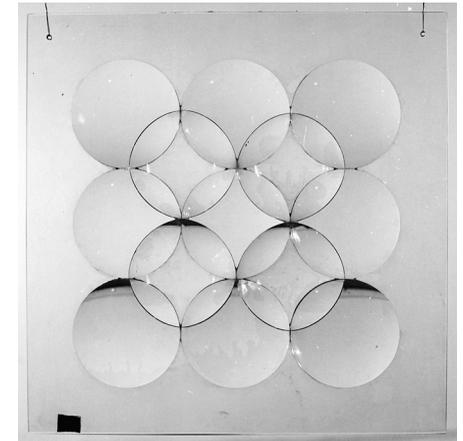
Jerzy Rosołowicz

b. 1928, Winniki near Lviv / d. 1982, Wrocław

"(...) As the result of conscious neutral action we may obtain material and non-material values, which, totally useless, serve nothing and no one, thus serving everybody and everything; these I shall call forms of absolute function. Indeed, forms of absolute function include all the values created by nature, acquiring relative function properties only when touched and harnessed by man. (...) This universal counter-idea and its corollary, conscious neutral action, are in themselves worthless; as the complement of all ideas at the root of conscious intentional action, they carry, however, an enormous energy, which through the essence of nature—movement, change, and action—can unite all mankind (or at least its most creative members, irrespective of origin, beliefs, religion and race) in the task of deflecting its imminent doom."

Jerzy Rosołowicz, *On Neutral Action* (1967)

In the text *On Neutral Action*, written by Jerzy Rosołowicz for the odNowa gallery in Poznań, the artist analyses the role of art in social activities as well as its relation to the natural environment. Nature, being a harmonious collection of "forms of absolute function" is juxtaposed with "relative forms", such as progress, the growing influence of technology on life, and scientific discoveries. In the face of an impending catastrophe, which will be the ultimate result of "conscious actions", Rosołowicz calls for an action that would neutralise the negative aspects of mankind's activity. Only nature and its mechanisms can save the world. *Neutronikons*, panels of glass with lenses or prisms, are a model example of devices for viewing reality. These objects, much like neutrons of an atom (particles with no net electric charge), as well as nature itself, hold a lethal germ, a "hazardous and harmful deadly venom". The mean lifetime of a free neutron is just under 15 minutes. **M.Z.**



Neutronikon, 1969
photo: Muzeum Sztuki, Łódź

ms²:

Neutronikon, 1969
glass, 50 x 50 cm



Enlightenment Device NDO-1, 1995
photo: courtesy of the artist

Enlightenment Device NDO-1 guarantees immediate and permanent enlightenment – an express insight into the nature of the universe. The source of this experience is sunlight. Equipped with lenses resembling those in binoculars, the device has been designed to focus the rays of the Sun and transmit them to the eye. According to the safety warning in the manual, using the device causes irreversible loss of vision. However, by including a health disclaimer in the manual as well as a declaration of release from all claims for potential users, the designer is immune from all liability. *Sky Watching Eyewear SWE-1* on the other hand, offers comfort and pleasure. Fitted with specially designed lenses, the device allows for detailed and effective observation of the sky without need for lifting one's head or turning one's body. Both devices are part of the Instruments series, which serve to stimulate "aesthetic or spiritual experience". Catalogued and presented in a meticulous way, including manuals, they resemble commercial, mass-produced items.

In biblical, literary, and philosophical traditions, vision and seeing were intrinsically connected to the act of cognition, while attempts at touching the absolute (symbolised by the Sun and the sky) often meant a transgression, punished with madness or blindness. The avant-garde myth of the "Victory Over the Sun", on the other hand, stood for the heroic effort of harnessing the forces of nature and building a new world order based on the principles of art.

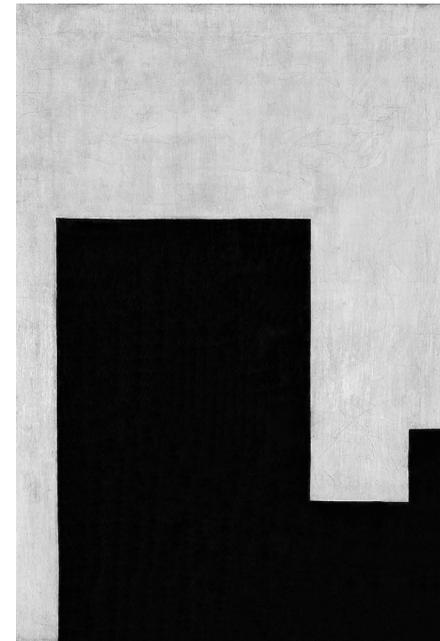
In reality, as diagnosed by Skąpski, metaphysical longings are subject to the rule of efficacy and become a part of the contemporary over-aestheticised consumer culture. While the promise of quick and easy satisfaction is both stimulated and simulated by seemingly individual, consumer-oriented, lifestyles. It turns out that Skąpski's devices do not serve any functional purpose. As prototypes, they point to the potential of art as a tool of cognition and unproductive reflection. **J.S.**

ms²:

Sky Watching Eyewear SWE-1, 1999

Enlightenment Device NDO-1, 1995

from the series *Instruments*, 1996–2002
mixed media



Architectural Composition 1, 1926
photo: Muzeum Sztuki, Łódź

"Forward, relentlessly!" wrote Władysław Strzemiński in relation to modern art as early as 1923. Being a painter, designer, cultural activist, critic, and teacher, Strzemiński believed that art which imitates nature should be abandoned for the sake of art which "builds life". A faith in relentless progress and the search for laws similar to those existing in science or economy, brought Strzemiński close to attempts at "rationalisation" present in avant-garde art of the 1920s, notably in Russian Constructivism, Dutch Neoplasticism, and the achievements of the Bauhaus. This modernising approach fitted well into a general enthusiasm for reconstruction of the country, where a new reality was being born after long years of partitions.

In 1931, along with his wife Katarzyna Kobro, Strzemiński published *Composition of Space. Calculations of Spatio-Temporal Rhythm*. The idea of sculpture presented in the text was a follow up to an earlier theory of Unism in painting. However, the call for abandoning the solid for the sake of a system of rhythmically repeated modules that could be conveyed by numbers, was above all an expression of a universal principle of logical construction. The development of a mathematical system as a basis for artistic construction became a "rule" applicable to many genres of visual arts – from laboratory *Architectural Compositions*, to architecture, urban planning, typography, interior design, furniture, even garment design. Such forms were to guarantee the objectivity and functionalism which was to ultimately improve the standard of human life.

Modern art could no longer be a dinner-party pastime or a luxury decoration. It became a truly humanist project, an expression of human creativity, and a socially significant "forge", where prototype forms for building a new, more efficient world, were being cast. **P.K.**

ms²:

Architectural Composition 1, 1926
oil, canvas, 90 x 64 cm

Architectural Composition 6b, 1928
oil, canvas, 96 x 60 cm

Architectural Composition 11c, 1929
oil, canvas, 96 x 60 cm

Untitled, from the series *War Against Homes*, 1941
paper, pencil, from 30 x 42 cm

Victory Over the Sun

an opera in two acts
staged on December 3 and 5, 1913, in Luna Park,
Saint Petersburg

libretto: **Aleksei Kruchenykh**
prologue: **Velimir Khlebnikov**
stage design, costumes, light: **Kasimir Malevich**
score: **Mikhail Matyushin**



poster accompanying the performance of the opera, 1913
source: *A Victory Over the Sun*,
ed. Patricia Railling, Artists Bookworks 2009, p. 21

ms²:

Victory Over the Sun, 1913 (cinematic
reconstruction, dir. Robert Benedetti, 1982)
DVD, sound, colour, selected fragments

In the *Futurist Manifesto* of 1909 Filippo Marinetti called for the “murdering of moonshine”. Instead of the Moon, the Russian avant-garde artists in the Union of Youth seemed more eager to conquer the Sun. Subduing the Sun symbolised the complete destruction of the existing order and a disturbing of the linear passage of time. The theme of the *Victory over the Sun*, an opera which premiered in the Winter of 1913 as part of Futurism in Petersburg, was to negate everything that stood for the old order. All that was familiar to the artists in the sphere of politics, art, or social issues, was considered dead. Malevich and Matyushin openly called for “plunging the world into chaos” that would give birth to a new structure of life and a new order based on irrational relations. The opera was to herald the coming of anarchy and revolution. Zaum, the “transreason” or “beyondsense” language in which Kruchenykh wrote the libretto and which Khlebnikov used for the prologue of *Victory*, denied logic and reason by freeing words from their meaning. Letters became combinations of sounds which were used to craft new words in an illogical, non-linear and non-literal system.

The staging of the opera in the Luna Park was preceded by only two rehearsals (including one in costumes) with hired non-professional actors. Clad in cubist-shaped costumes of cardboard and wire, with headgear that resembled gas-masks of the time, the local students were transformed into moving machines. The complex stage design was based on the principles of stereometry (the geometry of three-dimensional space), used by Malevich to create a world of abstract figures (triangles and circles), solids (cubes and spheres), and characters who vanquished the forces of nature to proclaim a new future. The First World War was to begin eight months later. **M.Z.**

Marijke van Warmerdam

b. 1959, Nieuwer-Amstel / lives and works in Amsterdam



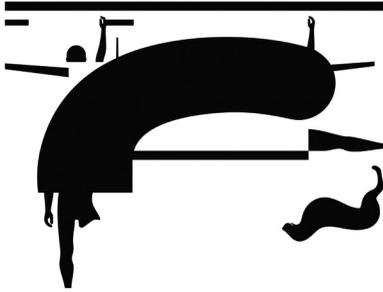
Pancake, 1995
photo: Peter Cox, courtesy of Van Abbemuseum, Eindhoven

The moon’s disk is only visible in its entirety during the lunar phase when its position in the celestial sphere is on the opposite side of the Earth from the Sun. The imperfect nature of our vision is what reinforces our false conviction that over the three subsequent days, we witness the moon in its full grace. While in fact, it is a time when both the Earth, the Sun, and the Moon are in constant motion.

In Marijke van Warmerdam’s black-and-white photograph the full moon lasts no longer than the blink of an eye. A pancake tossed up in the air during frying takes a fraction of a second to reach its highest point of flight exposing its perfect form. Frozen in the air of a kitchen, it resists the ruthless pull of gravity for merely a moment. The weight of things, and we know all too well that each thing has its weight, is certainly not an accurate expression in this case. What is more, according to the universal law of gravitation described by Isaac Newton in 1687, the force that causes the planets to orbit the Sun is the same that makes a pancake fall. But before landing on the pan, the latter will reveal its perfect inimitable shape, in a short moment that can be only captured by the camera lens. **M.Z.**

ms²:

Pancake, 1995
silkscreen on aluminium plate, 176 x 117 cm



Human and Animal Rights, 2006
photo: courtesy of the artist

The works of Monika Zawadzki view the world from the perspective of the other, an alien, who ignores existing earthly hierarchies. Coming close to post-humanism, the artist's practice challenges an anthropocentric worldview, and questions the dominant relationship between humans and animals, species, genders, organic matter and products of culture. Working in the field of visual arts and in graphic design, Zawadzki combines and fuses the characteristic features of both. She explores new avenues and creative frictions between the realm of commercial mass-produced items or materials, design and fashion, and the realm of the political and of nature. Zawadzki's practice is an attempt at designing a space that would allow an emphatic, engaged being in the world, and for developing new non-oppressive forms of collectivity.

The artist's sculptures and installations, sometimes resembling prototype devices, can cause a feeling of estrangement or alienation from reality. At the same time, they can also offer new ways of experiencing reality psychophysically. Works such as *Human and Animal Rights* bring a similar sense of alienation on the level of a visual message. The installation *Discomfort*, which includes the viewer as an element, contains two transparent plexiglas solids. One suspended in mid-air is intended for the head, while the other, with two holes, is for the feet. The proportions of the object are not compatible with human anatomy, making the viewer feel uncomfortable. In this way a person is "objectified" by means of a claustrophobic situation. In addition, the transparent material makes it impossible to hide one's head in safety, or disappear into complete isolation. *Discomfort* is a prototype device which can undermine the feeling of subjectivity, and the position of an individual in relation to their surroundings. *J.S.*

ms²:

Discomfort, 2010
transparent plexiglas, 60 x 60 x 220 cm

Human and Animal Rights, 2006
mural, 500 x 250 cm

events accompanying the exhibition

Ewa Domańska – Associate Professor at Adam Mickiewicz University, Poznań, and Visiting Associate Professor at Stanford University. Author and editor of books presenting major new currents in contemporary humanities and social sciences, including *Microhistories: Encounters In-between Worlds* (1999, revised edition, 2005 in Polish); *History, Memory, Ethics* (2002, in Polish); *Unconventional Histories. Reflections on the Past in the New Humanities* (2006, in Polish); *Theory of Knowledge of the Past and the Contemporary Human and Social Sciences. An Anthology* (2010, in Polish).

The interdisciplinary workshop prepared for Muzeum Sztuki will focus on the relationship between the human, non-human, and ecology, and look at how contemporary humanities attempt to move beyond an anthropocentric paradigm.

Paweł Kowzan – works with installation and performative actions in public space. Also known as “dwaesha”, the artist is associated with the post-graffiti/street art scene. Founder of gallery/support network Bardzo (from 2001). Collaborates with Gallery Hinter (Berlin/Istanbul), and art collective *Reakcja na szarość dnia*. Lives and works in Wrocław.

Klaus Pinter – artist, co-founder (along with Laurids Ortner and Günter Zamp Kelp, later joined by Manfred Ortner), of Haus-Rucker-Co group, working in Düsseldorf and New York from 1967 to 1992. Their installations and happenings addressed the performative potential of architecture. The artists designed pneumatic structures, balloons, and “environments” – prosthetic devices for perceiving reality. The group participated in *documenta 5* (Kassel, 1972) presenting the project *Oasis 7*. Their works are in numerous public collections, including Museum of Modern Art, New York; Centre National d'Art et de Culture Georges Pompidou, Paris; Museum Moderner Kunst and Albertina, Vienna. Klaus Pinter has been working individually since 1977, he lives in Vienna and Paris.

Miško Šuvaković – philosopher, art theorist, curator, and lecturer at the University of Arts, Belgrade. In the years 1975–1980 he was active in the informal network of artists and theorists, Community for Space Investigation (existing between 1982–1989), and was a co-founder and member of conceptual art collective Grupa 143. Šuvaković is author of numerous books on art and aesthetics, among them the two celebrated volumes *Impossible Histories – Historical Avant-Gardes, Neo-avant-gardes, and Post-Avant-gardes in Yugoslavia, 1918–1991* (The MIT Press, Cambridge MA 2003) and *Epistemology of Art* (2008).

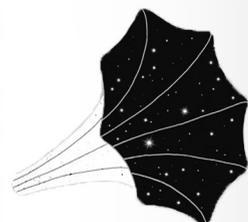
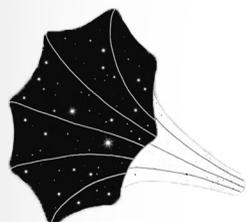
The two-day seminar will focus on the relationship between art and knowledge throughout the 20th century as well as the construction of contemporaneity as based on two opposing, conflicting notions, “the gifts of history” and the archive.

October:		
6.10	lecture by Klaus Pinter (in German with Polish simultaneous translation), ms ²	18.00
8.10	workshop for children <i>Components Looking for a Frame</i> , in the series <i>Family Squared</i> , ms ²	11.11
8.10	workshop for school children <i>From the Past into Future</i> pt. 1, in the series <i>Half a Square for a Kid</i> , ms ²	13.13
11.10	guided tour with the curators, State Archive	17.00
12.10	workshop for school children <i>Components Looking for a Frame</i> , in the series <i>Square School</i> , ms ²	17.17
15.10	workshop for children <i>From the Past into Future</i> pt. 2, in the series <i>Half a Square for a Kid</i> , ms ²	13.13
23.10	guided tour with the curators, ms ²	16.16
November:		
3.11	workshop for adults <i>Around the World in 80 Years</i> , ms ²	18.18
15.11	guided tour with the curators, State Archive	17.00
19.11	workshop for children <i>From the Past into Future</i> pt. 1, in the series <i>Half a Square for a Kid</i> , ms ²	11.11
19.11	workshop for children <i>The Lens and the Eye</i> , in the series <i>Half a Square for a Kid</i> , ms ²	13.13
20.11	walk through the exhibition with education department, ms ²	16.16
24.11	academic seminar with Professor Ewa Domańska <i>Non-anthropocentric Humanities: Bruno Latour</i> , ms ¹ library	17.00
26.11	workshop for children <i>From the Past into Future</i> pt. 2, in the series <i>Half a Square for a Kid</i> , ms ²	11.11
26.11	workshop for school children <i>Components Looking for a Frame</i> , in the series <i>Square School</i> , ms ²	13.13
December:		
1.12	meeting with Paweł Kowzan – creator of the project <i>What Happened To My Head? Thoughts Make Noise</i> , ms ¹ library	17.00
3.12	workshop for children <i>The Lens and the Eye</i> , in the series <i>Family Squared</i> , ms ²	11.11
7.12	workshop for school children <i>The Lens and the Eye</i> , in the series <i>Square School</i> , ms ²	17.17
8.12	workshop for adults <i>Eye-vidently</i> , ms ²	18.18
8–9.12	academic seminar with Professor Miško Šuvaković <i>Art and Knowledge Between History, Archive and Contemporaneity</i> , in English, ms ¹ library	15.00
11.12	official closing, guided tour with the curators, ms ²	17.17

All workshops for children and adults require registration, please contact Katarzyna Mądrzycka–Adamczyk (tel. 605 060 063). For more information on the educational program see: www.msl.org.pl/edukacja

Subscriptions to academic seminars with Professor Ewa Domańska and Professor Miško Šuvaković should be sent to: zapisy.oczyszkujaja@gmail.com

For information on specific seminars, workshops, and how to participate see the Muzeum Sztuki web page: www.msl.org.pl



Scottie,
do you believe
that someone out of the past,
someone dead, can enter and
take possession of
a living being?



looking at the cut tree

Eyes Looking for a Head to Inhabit

Muzeum Sztuki, Łódź

September 30 – December 11, 2011

State Archive, Plac Wolności 1, 91-415 Łódź

Mondays, Wednesdays-Fridays: 9.00 a.m. 3 p.m., Tuesdays: 9.00 a.m. – 6 p.m.

ms¹ – Muzeum Sztuki, Więckowskiego 36, 90-734 Łódź

library (entrance from the courtyard)

Tuesdays, Wednesdays, Fridays: 11.00 a.m. – 3.30 p.m., Thursdays 9.00 a.m. – 5.00 p.m.

ms cafe

Mondays-Thursdays: 9.00 a.m. – 10.00 p.m., Fridays: 9.00 a.m. – till last customer,

Saturdays: noon – till the last customer, Sundays: noon – 10.00 p.m.

ms² – Muzeum Sztuki, Ogrodowa 19, 91-065 Łódź

Tuesdays: 10.00 a.m. – 6.00 p.m., Wednesdays-Sundays: 11.00 a.m. – 7.00 p.m.

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Joanna Sokołowska

Magdalena Ziółkowska

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From the series: *Economy of the Gift*

Owing to its multifaceted economy, the gift, and the gift of art in particular, has the possibility of opening up the future. By referring to key bequests for the Muzeum Sztuki – the collection of the “a.r.” group, the body of works by Joseph Beuys, and works from *Construction in Process* – we would like to further develop the potential of these gifts.

Economy of the Gift features three projects in which questions relating to the nature of the gift and its meaning for the future are coupled with affirmation of the gestures of the artists who endowed us with their works.

HE'S GOT HIS



AND I'VE GOT MINE

