

U-jazdowski

27/04—23/09/2018

Other Dances



Other Dances

Exhibition Guidebook

U–jzdowski

27/04—23/09/2018

exhibition

Other Dances

Curator

Agnieszka Sosnowska

Artists

Akademia Ruchu [Academy of Movement], Wojtek Blecharz/Ewa-Maria Śmigielska, Bracia, The Chorus of Women, Oskar Dawicki/Łukasz Ronduda/Maciej Sobieszczanski, Krzysztof Garbaczewski/Dream Adoption Society, Aneta Grzeszykowska, Anna Karasińska, Komuna//Warszawa, Ola Maciejewska, Ania Nowak, Weronika Pelczyńska, Wojciech Pustoła, Karol Radziszewski, Jan Smaga, Konrad Smoleński, Aleksandra Wasilkowska, Anna Zaradny, Wojtek Ziemilski, Marta Ziótek

Performative programme

The Chorus of Women, Joanna Leśniewska, Ola Maciejewska, Agata Maszkiewicz, Ramona Nagabczyńska, Magda Ptasznik, Marysia Stokłosa, Iza Szostak, Anna Zaradny, Marta Ziótek

Residencies

Alex Baczyński-Jenkins, Ania Nowak, Karol Tymiński, Maria Zimpel

Dramaturgy

Tomasz Plata

Spatial arrangement

Aleksandra Wasilkowska

Co-ordinators

Anna Kobierska, Olga Kosińska

The exhibition *Other Dances* takes on board one of the most significant phenomena of new art in Poland in recent years: the bold experiments by the creators of dance, theatre, performance, music and visual arts – which have combined into a phenomenon referred to as the performative turn. The works shown at the exhibition include records of groundbreaking productions by Marta Ziótek, Komuna//Warszawa, Anna Karasińska and the Chorus of Women, fragments of eccentric stage sets by Aleksandra Wasilkowska, interactive installations by Krzysztof Garbaczewski and Wojtek Ziemilski, sound interventions by Konrad Smoleński and Wojtek Blecharz, sculptures and photographs by Aneta Grzeszykowska and the films of Karol Radziszewski.

The exhibition presents a group of artists who are conducting a daring re-interpretation of the Polish tradition of performing arts. For the artists presented at *Other Dances*, Jerzy Grotowski's para-theatrical activity, the classic and happening legacy of Tadeusz Kantor or of classic performance art are all significant, if usually negative, points of reference. They draw more enthusiastically on the achievements of relational aesthetics, alternative music, the theory of performativity, post-dramatic theatre or conceptual dance.

The title *Other Dances* refers to the production put on in 1982 by one of the most important formations of Polish experimental theatre – Akademia Ruchu [Academy of Movement]. There are complex reasons for this acknowledgement. Firstly, the A.R. is an important precursor of the present performative turn. Secondly, we must interpret the phrase 'other dances' as a preview: this exhibition confronts the viewers with what is new in art, what is changing the game, broadening the battle field, and which for these reasons has not yet acquired a definitive description or been confined within a theoretical

framework. Thirdly, the reference to the Akademia Ruchu calls attention to the tradition of the Ujazdowski Castle Centre for Contemporary Art (Wojciech Krukowski, the director of Ujazdowski Castle for many years, was formerly the leader of the Academy) as an interdisciplinary institution that has abandoned the formal departmentalisation of visual and performing arts, and has instead kept up with the current artistic praxis.

The performance and discursive programmes that accompany the exhibition are its integral parts, as are the four artistic residencies realised in collaboration with the Institute of Music and Dance and the research project *Cartographies of Strangeness*. The exhibition *Other Dances* has been created as a result of two years of research, which included thematic seminars with students from the Institute of Polish Culture at the University of Warsaw.

I The Future that Has Been

Although the protagonists of *Other Dances* hail from different backgrounds, they negotiate the same field with increasing ease, and their interests surprisingly coincide. What they have in common above all, however, is their ability to think and act outside the traditional divisions into visual and performing arts. Many invoke the classical avant-garde of the 20th century. In recent years, working with archives, re-writing and re-mixing them, has become an important tool for re-interpreting the performing arts tradition. The use of the 1960s and 1970s neo-avant-garde as well as postmodern dance and experimental music has made it possible to expand the traditional concept of performance, now with an emphasis on its interdisciplinary character. The series *RE//MIX* made in 2010–2014 in Komuna//Warszawa – in which the artist remixed important works from the past, entering into a dialogue or often robust polemics with them – was a key factor in that process. The series proved to be a watershed for the local artistic scene, creating a framework, within which different practices could meet – especially experimental theatre, choreography and sound art. Another method of archival work is artistic investigations, like that conducted by Karol Radziszewski in relation to Natalia LL's visit to New York in 1977. In turn, Aneta Grzeszykowska and Jan Smaga have created an archive of private on-camera performances as a medium for working with memory.

1

Akademia Ruchu [Academy of Movement]

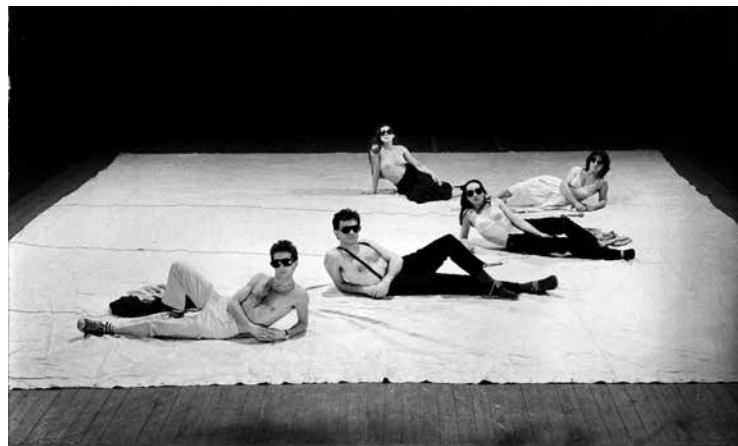
Other Dances

1982

performance recording, fragment, 0'28"

The raising and turning of a sheet of white fabric stretched on the floor has become one of the key mechanisms that organised the production *Other Dances* of the Akademia Ruchu in 1982. There, the turning signalled a change in the rules of engagement, the beginning of starting the action afresh, in different conditions. This motif was invoked at the very beginning of the exhibition – as its fundamental metaphor. The entire exhibition documents the moment of a violent change in the rules of the game in the Polish performative arts.

The Akademia Ruchu (or A.R., as it is known in Poland) is one of the most important experimental theatres in the country. It has been drawing intensively on the experiences of visual arts, contemporary dance and avant-garde music. It has found more in common with the New York neo-avant-garde of the 1960s and 1970s, than its contemporaneous Polish theatre, with its experimental practice dominated by Tadeusz Kantor and Jerzy Grotowski.



2

Komuna//Warszawa

Paradise Now? RE//MIX Living Theatre

2013/2018

video, 4'

Three actors shape their bodies into the slogan 'Paradise Now'. The inscription is subjected to strong rhythm and fragmentation in a series of light flashes. This is a key visual motif of the work *Paradise Now?*, a remix of a famous production by the avant-garde political Living Theatre. The photographs of the naked actors calling for an anarchist revolution 'here and now' became revolutionary icons of the 1960s. The experimental theatre Komuna//Warszawa, the most significant independent stage in Warsaw, which for years has held the idea of revolutionary and anarchist communality of action, has come to question the impact of art on social life and the point of participative art. This is a continuation of the series of productions, in which the group seeks to answer to the question 'Why won't there be a revolution?'



Realization

Adrian Cognac, Magda Mosiewicz

3

Weronika Pelczyńska

Yvonne Yvonne, RE//MIX Yvonne Rainer

2011

performance recording, fragment, 8'46"

courtesy of Komuna//Warszawa

For the majority of the half-hour performance by Weronika Pelczyńska, the choreographer runs around the room, in circles, larger or smaller. Can ordinary running be a dance? The artist references Yvonne Rainer, the icon of American post-modern dance in the late 1960s, the co-founder of Judson Dance Theater and the author of the famous *No Manifesto*. Rainer perceived dance in common movements – walking, running or sitting. In the second part of the performance, Pelczyńska refers to selected entries from the artist's idiosyncratic glossary, related to her writings and elements of the acclaimed choreographic sequence *Trio A*.



4

Wojtek Ziemilski
Poor Theatre: Remix

2011
 performance recording, fragment, 14'30"
 courtesy of Komuna//Warszawa

On the stage there are three 7-year old performers, who perform activities according to instructions dictated on earphones. Three adults transmit the instructions and short fragments of the text of *Acropolis* by Stanisław Wyspiański from a far corner of the room. In *Poor Theatre: Remix*, Wojtek Ziemilski plays with the concept of the replication of the original. He is referring to the 2004 production *The Poor Theater* by the New York group The Wooster Group, in which the actors copy, directly from a video recording, the movements of *Acropolis* – one of the classic productions by Jerzy Grotowski and his Laboratory Theatre.



5

Karol Radziszewski
America Is Not Ready For This

2011–2014
 film, 67'

The starting point is the art residency of the Polish artist Natalia LL in New York in 1977. More than thirty years later, Karol Radziszewski decides to set off for a journey to America, to meet the artists and gallery owners whom the artist had met in her time there. With no more than a few black-and-white photos and some surnames jotted down from Natalia LL's stories, Radziszewski embarks on his artistic investigation. He talks to artists now considered icons of classic performance art – Marina Abramović, Vito Accocci and Carolee Schneemann, the critic Douglas Crimp and one of the stars of Andy Warhol's films – Mario Montez.

Radziszewski confronts the Polish and Western art history narratives. As a result, the artist raises a number of questions about gender as well as feminist art, conceptual art and queer art, while also questioning the relationship between the East and the West.



Carolee Schneemann, Natalia LL/New York 1977

6

Aneta Grzeszykowska *At Land*

2011

soundtrack for the silent film *At Land* (1944) by Maya Deren, 14' 49"

courtesy of Raster Gallery

At Land is a silent film made in 1944 by the anthropologist and feminist Maya Deren, the founder of American avant-garde cinema. As in her other films, the narrative is not chronological, but built rather on the logic of movement. The woman, played by the artist herself, has been thrown on the beach by turbulent waves. In her quest to get to know the new land, the protagonist meets various people and different versions of herself. Aneta Grzeszykowska has created her own version of the film. She has added a soundtrack and dialogues based on the original text derived from Deren's book *An Anagram of Ideas on Art, Form and Film*. Grzeszykowska intervenes in the work in order to mark her stance towards the tradition and the American artist that matter to her.



7

Oskar Dawicki/Łukasz Ronduda/Maciej Sobieszczęński *Performer*

2015

film, fragment, 1' 58"

In *Performer*, Oskar Dawicki plays himself. The film can be read as a bold proposal for a new way of archiving a performance through the format of a feature film. The artist has woven into the narrative of the *Performer* a number of his performances – re-performed and re-recorded for the purposes of the film. Simultaneously, this archive confronts the documentation of the video works of Zbigniew Warpechowski, a classic Polish performance artist; for Dawicki – a significant mentor. On the one hand, Dawicki has presented a series of performances comprised in a broader narrative, on the other – a traditional archive, which consists of recordings of actions by Warpechowski, shown on a TV monitor.



Script and direction
Maciej Sobieszczęński
Łukasz Ronduda

Stage sets
Joanna Kaczyńska
Costumes
Marta Ostrowicz

8

Ola Maciejewska
BOMBYX MORI

2015

performance recording, fragment, 7'20"

Three female performers use voluminous costumes as a device to construct a darkly hypnotic choreography inspired by the work of Loïe Fuller. Fuller was a 19th century precursor of contemporary dance, with her now iconic *Serpentine Dance* from 1891. Her choreography transcended the body, demonstrating that movement can stem from interaction with objects, such as undulating fabric and the play of light. Rather than create exact replicas of Fuller's choreography, Ola Maciejewska takes their elements and remixes them, concentrating on their critical potential to question the relationship between the body and object.



9

Aneta Grzeszykowska/Jan Smaga
from *Private Archive (Forest, Polonia)*

2007/2012

photos

courtesy of Raster Gallery

Naked artists are posed in front of the Polish Pavilion at the Venice Biennale. This is one of more than a hundred photographs that comprise Aneta Grzeszykowska and Jan Smaga's *Private Archive*, which came into being during their work on other projects. This is a result of an obsessive need to document and archive the work process itself – a method familiar from the art of KwieKulik.



II Room of Imagination

10
Aneta Grzeszykowska

10a
Aneta
1985, 2008

2008
wool, wooden
construction,
stuffing

10b
Franciszka
2020, 2015

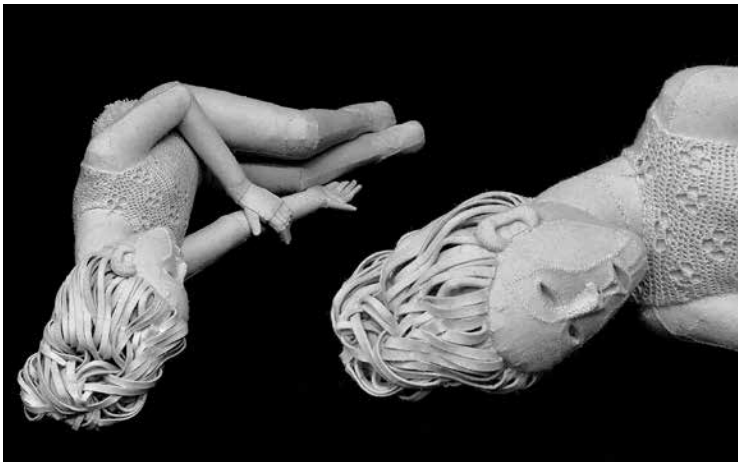
2015
wool, wooden
construction,
stuffing

10c
Franciszka
2025, 2016

2016
wool, metal
construction,
stuffing

from a private collection and courtesy of Raster Gallery

Aneta Grzeszykowska's black dolls represent the artist herself in her past. They are dressed in crocheted copies of her own clothes which she wore in the years given in the titles of the works. They are not realistic replicas, however. The *Aneta 1985, 2008* wears a mask with bunny ears, and a bunny girl tufty tail stuck to her bum. This is a play on the convention of self-portrait, one way to work with memory in a singular performance in which the body has been erased, to be mediated by the materiality of the puppet. In the series we can see the incarnation of Grzeszykowska erased from another work – *Album* – where with the help of Photoshop, the artist has removed her own figure from family photographs. In this context, it is important to note the videos *Headache* and *Black*, in which the artist disappeared, as if swallowed by a black hole. It is a different story with the white dolls. They represent the artist's daughter Franciszka, showing her in situations that have not yet taken place; they combine into an archive of the future.



The history of Polish theatre abounds in outstanding figures, who introduced the language of the visual arts into the theatrical realm: to name but a few, Józef Szajna, Tadeusz Kantor or Jerzy Grzegorzewski. Contemporary stage designers continue this tradition, with an important difference – there is self-irony and an unbridled sense of humour. On the one hand, we have a surreal trend, characterised by an explosion of fantasy. With Aleksandra Wasilkowska, it is the objects themselves that are frequently the performers, and the very stage set ‘breathes’, as in *The Sexual Life of Savages*, directed by Krzysztof Garbaczewski. Bracia place colourful sado-masochistic style masks on actors’ faces; they dress them in fluffy animal costumes and hang a lampshade full of bananas suspended from the ceiling. On the other hand, we have the minimalist theme, related to the experimental performative stage. Wojciech Pustoła’s stage sets for choreographic works or productions by Wojtek Ziemiński (the stage set for *Pygmalion* is presented in the next part of the exhibition) represent formal minimalism which is a response to the diminution of illusion in the theatre.

11

Aleksandra Wasilkowska

End of Eternity

(*Island. Raymond Roussel. Eye. We Are Falling*)

2014–2018

installation

The video *We Are Falling* draws on Aleksandra Wasilkowska’s dream, in which she falls into Space, on the way passing elements of her own stage sets and architectural projects. The ambiance of the installation is similarly oneiric – a kind of subjective archive, in which the elements taken from her earlier stage sets for productions by Krzysztof Garbaczewski appear in a new guise – with a different size or texture or merged with other works. The video is projected inside the eye – a huge fabric curtain, which is a miniature of the horizon in his production *Robert Robur*. From the ceiling, there hangs the head of Raymond Roussel – one of the most eccentric writers of the 20th century and the author of the novel *Locus Solus*, which was the starting point for a production of the same title at the Volksbühne in Berlin. The eye from the production *Solarize* also makes an appearance as does a colour version of the *Black Island* – an installation from the production *The Sexual Life of Savages*, inspired by the research and travels of the famous Polish anthropologist Bronisław Malinowski.



Poem, video *We Are Falling*
Andrzej Szpindler

Animation, video *We Are Falling*
Noviki

Concept of interaction of *Island*
Wiesław Bartkowski

Assistant
Karolina Kotlicka

12

Bracia (Maciej Choraży, Agnieszka Klepacka)

Paradise Mini Park

2013—2018

installation

Paradise Mini Park is a space for relaxation and contemplation. You can relax, surrounded by costumes and props, with everything so small that there is nothing to be afraid of, say the Bracia invitingly. For many years, the Bracia duo has been creating ironic stage sets and costumes for productions by Cezary Tomaszewski, kept in the convention of a performative epigram. Tomaszewski is not one for a traditional approach to the theatrical medium. His background is in choreography, and his method of working with the format of a stage production relies on processing the achievements of conceptual dance. The collaboration of Bracia and Tomaszewski is based on playing the theatrical signs, combining visual and performative language and elements of operetta. In the installation *Paradise Mini Park*, costumes and props from different productions have been brought together, including *Songs of Love and Death*, *A Wedding Based on The Wedding*, *A Soldier of the Queen of Madagascar*.



III After the Spectacle

The works presented in this part of the exhibition are significant productions, recorded in a variety of conventions, which demonstrate the scale of the changes that have taken place in contemporary Polish performing arts. Artists such as Marta Górnicka, Anna Karasińska, Ania Nowak, Wojtek Ziemilski and Marta Ziółek have introduced a new way of thinking about the performative situation, abandoning theatrical fiction or the expression of emotion in dance. This is a generation that has been raised on conceptual dance (including Jérôme Bel, Tino Sehgal, Xavier Le Roy), experimental choreography (represented by Ivo Dimchev, Trajal Harrell and Mårten Spångberg) and theatre flirting with the tradition of performance art (for instance, Forced Entertainment, Rimini Protokoll and Gob Squad).

13

Marta Ziółek

Make Yourself

2016/2018

video, 4'

courtesy of Komuna//Warszawa

In *Make Yourself*, the object of the experiment is a group of five performers, both male and female, dressed in fitness clothes, who for the duration of this performance have adopted the names: High Speed, Coco, Lordi, Glow and Beauty. The choreographed sequence begins with a training session, an instruction and a body sculpture – a spectacular GIF. Marta Ziółek aka Angel Dust acts as the moderator and guide through this experience. We are in a space that is somewhere between a gym and a techno rave. The performers are perfectly profiled products – embodiments of designer labels and advertising slogans. *Make Yourself* was the first Polish production on the country's experimental choreographic stage to have attracted the attention of a wider audience.



Choreography and costumes
Marta Ziółek

Dramaturgy
Anka Herbut

Music
Lutto Lento

Stage sets
Dominika Olszowy

Performers

Agnieszka Kryst (Beauty), Ramona Nagabczyńska (Coco), Robert Wasiewicz (Glow), Paweł Sakowicz (High Speed), Katarzyna Sikora (Lordi), Marta Ziółek (Angel Dust)

14

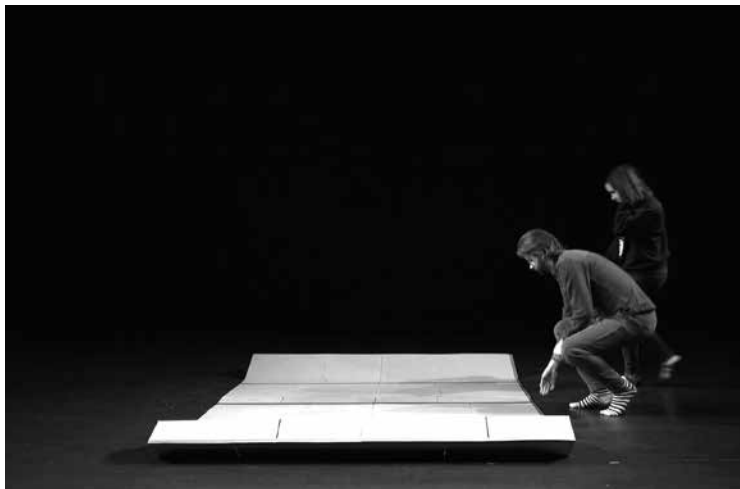
Wojciech Pustoła *Carton*

2018

video, 4' 46"

production of *Pygmalion*, directed by Wojtek Ziemilski, fragment
courtesy of Komuna//Warszawa

The stage set designed by Wojciech Pustoła for the production of *Pygmalion*, directed by Wojtek Ziemilski, consists of no more than a single object: an ordinary carton, if a remarkably large one. The performers get inside it and begin to animate it. The three-dimensional mass rolls over the stage, taking on ever new shapes. It changes into a tube, a box, a wall – which suddenly advances on to the audience. It is reminiscent of a minimalist, geometrical sculpture set in motion. As his aim is reduction and the use of simple materials, Pustoła often calls his works anti-stage sets.



15

Anna Karasińska *Fantasy*

2017

performance recording, fragment, 13' 45"

from the collection of TR Warszawa archives

There are six actors on an otherwise empty stage. There are no props, no traditional stage set. Off-stage, the director keeps issuing instructions to the actors. 'Now, Dobromir is playing someone who is embarrassed to dance to a tune that he likes', she says. The actors, who appear under their real names, remain generally passive. It is the viewer who is supposed to imagine the situations that follow. *Fantasy* shows the convention behind both actors and audience accepting the existence of theatrical illusion. This is closer to the minimalism of performance or experimental choreography in the spirit of Jérôme Bel than drama theatre.



Direction

Anna Karasińska

Dramaturgy

Magdalena Rydzewska,
Jacek Telenga

Stage set and costumes

Paula Grocholska

Choreography

Magda Ptasznik

Light direction

Szymon Kluz

Performers

Agata Buzek, Dobromir Dymecki,
Rafał Maćkowiak, Maria Maj, Zofia
Wichlacz, Adam Woronowicz

Recording production

Joanna Horowska (camera),
Antek Mantorski (sound),
Ewa Łuczak (montage)
Artur Zapafowski (translation)

Premiere

09/04/2017

16
Ania Nowak
Untitled

2017
performance recording, 15' 22"
courtesy of Komuna//Warszawa

The biological gender of the character who appears on the stage has been interfered with on a number of levels. The heavy movement and the large feet in white sport shoes and the calf-high socks appear masculine. The blue wig and prominent makeup seem typical of a drag queen. There is also a hip belt with an artificial penis, and – under a transparent vinyl blouse – the naked breasts of the female performer.

The performer (that is, Nowak herself) stops in the centre of the stage, her palms spread out as if to make an official speech. 'It is a fact...' she begins, and from the sheets of paper that she is holding she reads out words that come together into four-word streams of associations. The work was created as part of the series Micro Theatre, produced by Komuna//Warszawa during 2016–2017, as an invitation to work with a specific format: an exercise in theatrical self-limitation. The Micro Theatre adhered to a number of rules: no performance longer than 16 minutes, teams of no more than four participants, using two microphones, a few spotlights, one video projector and one small prop.



Makeup
Dusty Whistles

Theatrical consultation
Julia Rodríguez, Julia Plawgo

17
The Chorus of Women
Magnificat

2012
performance recording, 36'

The chorus shouts, talks, hisses and whispers – a powerful hit of voices and bodies of more than twenty female performers. It has been more than a decade since Marta Górnicka created the first performance of The Chorus of Women – *This is The Chorus of Women*. Throughout, she has tirelessly reclaimed the revolutionary potential of the chorus in the theatre, proposing an innovative format of performative action that combines the power of voice with the physicality of male and female performers. Above all, however, The Chorus of Women is openly feminist. This is a women's manifesto for not accepting the social roles imposed on them. *Magnificat* demonstrates how the image of the Virgin Mary, one of the most fundamental images of womanhood within the Catholic Church, has been used as a factor to stigmatise women. We have here a juxtaposition of the text of *The Bacchae*, culinary advice from Nigella Lawson and quotations from the Bible.



Concept, libretto and direction
Marta Górnicka

Recording
Kasia Adamik

Choreography
Anna Godowska

The performative turn has introduced permanent changes in the contemporary landscape of artistic practice. The mutual migrations of the theatre, visual arts, choreography and sound art have been reflected in the structures of the very art institutions, which create the new performance programmes and provide access to gallery spaces for the purposes of ephemeral actions. How can this dynamic phenomenon be documented and described? What materials can be included in the archive? Contemporary archives are increasingly non-tangible; they have moved online, constantly updating their manner of cataloguing to adjust it to the current conditions of perception and broadening audiences. They are closer to youtube.com playlists than a traditional catalogue model. The online recording archive has transported *Other Dances* beyond the walls of Ujazdowski Castle, signalling the scale of the phenomenon, and gives the viewers an opportunity to peruse the collection according to their own private key.

IV Throbbing Gristle

More and more frequently, sound experiments involve audiences in situations that are clearly performative in character, even in the absence of performers. The activity of listening has itself proved performative. Following this logic, Konrad Smoleński treats the audience as a resonance box, into which the vibrations of his acoustic sculptures have been transposed, and in *Transcriptum*, a composition by Wojtek Blecharz, the public moves through the physical space in a rich acoustic landscape. In turn, the concerts of Anna Zaradny or Konrad Smoleński and Daniel Szwed (group BNNT) are expressive performative actions, which on the one hand hark after the tradition of avant-garde music, and on the other – to the convention of a club concert.

19

Wojtek Blecharz/Ewa-Maria Śmigielńska *Transcriptum*

2013/2018

sound installation

courtesy of Teatr Wielki – Polish National Opera

Transcriptum is a version of the opera-cum-installation by Wojtek Blecharz of the same title that has been customised to be shown in galleries. It was commissioned by Teatr Wielki – Polish National Opera in Warsaw, where it had its premiere in May 2013. It evokes the atmosphere of a laundrette – one of the spaces where the opera took place, with an appropriate soundtrack. *Transcriptum*'s libretto is the story of a traumatic event from the life of a woman, who has committed a terrible deed and has pushed it completely out of her consciousness. Moving through parts of Teatr Wielki usually not accessible to the public, the spectators are introduced into the structure of trauma, where the story always comes back to memory in a non-linear manner. Choosing different possible routes at random and getting lost in the labyrinth of unfamiliar interiors, they keep coming across snippets of information that bring them closer to the hidden story.



Sound direction
Robert Migas

20

Anna Zaradny
Theurgy Two

2017
audiovisual installation, 14'54"

Theurgy Two is an on-camera performance by Anna Zaradny, made during her work on the album *Go Go Theurgy*. The artist stands against a black wall; she draws white chalk circles, bringing her body into the shape of a circle. The action is processual in character, with the circles layered one over another. The title implies a ritual – theurgy – in which the repetition of a gesture carries significance. The atmosphere is augmented by the heavy, hypnotic sound of analogue synthesizers and electro-acoustic equipment.



21

Konrad Smoleński
One Mind in a Million Heads

2014/2018
sound installation

One Mind in a Million Heads is an installation constructed from music equipment. From the huge wall of black speakers, once an hour, a low-frequency sound emerges. Strong vibrations are transferred on to the walls of the building and to the viewers present in the gallery. The sound is no longer something invisible and intangible; it can be sensed through one's entire body, as if it had a material presence. The installation engages not only one's vision and hearing but also other senses.



**V
DIY**

The narrow definition of a performance is an ephemeral action by a performing artist in the presence of viewers, with the performers using themselves as material. Contemporary artistic praxis has considerably expanded the meaning of the term 'performance'. With the development of participative art, it is the viewers themselves who have more and more often become the performers. One of the important tools of constructing a performative situation has been the instruction, which has enabled continued work with amateurs on stage or with spectators who actively participate in the creation of the production, as for example in the *Show Must Go On* by Jérôme Bel, *Map* and *Prologue* by Wojtek Ziemilski, or the productions of the graduates of the acclaimed school in Giessen (*Call Cutta* by Rimini Protokoll). New technologies have opened up new avenues for working closely with the viewer. Virtual Reality makes it possible to build an environment in which the viewer moves through a specially built world.

22

Krzysztof Garbaczewski/Dream Adoption Society

Locus Solus

2017—2018

VR experience

VR Dream World, inhabited by numerous cerebral clones. Their shepherd, Martial Canterel – artist, abstract, academic – will guide you through our programme that will lead to the transformation of your cerebral clone into an ETERNAL LIFE FORM – introducing the Dream Adoption Society.

* In the course of the game, a part of you will become part of ETERNITY.

** Free of charge, forever.

Basically, this is a poetic method, related to rhyme. Here, however, I have employed only a variety of the method.

This is how *Locus Solus* was written.

That is to say that I extracted a series of images from shifting text at random. Meaning is a result of syntax.

'Locus Solus' permitted much play on words

Loufocus Solus,

Cocus Solus,

Blocus Solus ou les bâtons dans les Ruhrs, Lacus Salus,

Locus Coolus, Coolus Solus, Gugus Solus, Locus Saoulus, and so on.

There is one possibility missing here, and I think that it deserves to be included – Logicus Solus.

Raymond Roussel, *How I Wrote Certain of My Books* (fragments), 1935



Locus Solus is a VR experience, created on the basis of Raymond Roussel's novel of the same title. The scientist and inventor Martial Canterel is conducting a guided tour of his property, surrounded by gardens. In the course of the tour, visitors are shown more and more grotesque inventions and curios. The first edition of *Locus Solus* took place as part of the series *PTV: Performance TV*, which has been running in Ujazdowski Castle since 2017.

Dream Adoption Society

Krzysztof Garbaczewski, Maciej Gniady, Wojtek Markowski, Marta Nawrot, Paweł Smagała, Jagoda Wójtowicz, Bartosz Zaskórski

23 Wojtek Ziemilski *Is Golden*

2018
installation

A simple situation: bodies move, mix, meet. They disturb each other, fall into each other. They negotiate a temporary space. They dance, putting themselves out of balance.



Performative programme

28/04 7 pm

performance
Laboratory, Auditorium

Ola Maciejewska
LOÏE FULLER: Research

In *LOÏE FULLER: Research*, Ola Maciejewska probes the limits of human autonomy and the autonomy of the object in motion. Invoking Loïe Fuller, a 19th-century precursor of contemporary dance, Maciejewska brings to the fore the critical potential of questioning the relationship between body and object. The performance comprises two physical exercises, which are intended to instil form into motion.



Choreography
Ola Maciejewska
Artistic collaboration
Judith Schoneveld

Commissioned by
TENT Rotterdam
and supported by
Zeebelt Theatre

28/04 8 pm

performance
Laboratory, Auditorium

Ramona Nagabczyńska
More

In 1993, Genesis P-Orridge and his partner Lady Jaye Breyer embarked on the process of a gradual transformation of their bodies in order to achieve a state when not only would both their bodies look the same, but indeed become one. Employing a 'cut-up' technique, P-Orridge and Breyer's generated a new, pandrogynic creature, whom they named Breyer P-Orridge. Their transformations can be viewed as a utopian transhumanist practice. According to Max More, one of the founders of the transhumanist movement, its essence lies in transition – the instability of the human condition. In her production *More*, Ramona Nagabczyńska takes on board the destabilisation of the myth of individualism, as well as summoning the desire to return to a communion of intertwined bodies.



Choreography
Ramona Nagabczyńska
Performers
**Magda Jędra, Ramona
Nagabczyńska/Anna Steller**
Theatrical consultation
Karolina Kraczkowska

Music
Sasha Zakrevska
Light
Jan Cybis
Production
**Body/Mind Foundation with the
support of the project Performing
Europe**

29/04 7 pm

performance
Laboratory, Auditorium

Joanna Leśniewska
blur

Indistinct planes, blurred contours, hazy portraits, shapeless motifs, vague states somewhere between fantasy and disintegration, chaotic accumulation, an incessant surfeit of important and unimportant detail and dissipated vision: these are the hallmarks of Joanna Leśniewska's choreographic piece *blur* produced by Aleksandra Borys. Must the dancer's movement be sharp and precise? Does the message have to be hammered home? In the visual arts and photography, the effect of diffusion has been in vogue since the acclaimed paintings of Gerhard Richter, who distorted their photorealism, taking away the sharpness of the image. And blurring usually results in viewers being tempted to narrow their eyes.



Concept, composition
Joanna Leśniewska

Performer
Aleksandra Borys

Stage sets, costumes
Michiel Keuper

Sound, technical production
Łukasz Kędzierski

Light
Joanna Leśniewska
with conceptual input from Jan Maertens

19—20/05 7 pm

performance
Laboratory, Auditorium

Marta Ziótek
Seance with Pamela

Seance with Pamela takes place in front of the camera and on camera. The eponymous Pamela is intermedia – playing with karaoke culture productions. In Pamela's world, there are masked figures that evoke ecstasies, fallen saints, clowns and legendary cyberpunk characters; the desire for ritual is summoned, alongside extraordinary corporeal ecstasy. Pamela is a spectral character that draws on the contemporary take on neo-ritualism, based on the – characteristic of capitalism – fear of the inability to control capital. Pamela's 'presence' has become the point of departure for a series of performances, initiated by Marta Ziótek; these rely on the formula of the show changing according to the place.



Direction and choreography
Marta Ziótek

Dramaturgy
Joanna Ostrowska

Visualisations
Rafał Dominik

Music
Lubomir Grzelak

Costumes
Agata Mickiewicz

Fabric design
Aleksandra Misztur

Light direction
Aleksandr Prowaliński

Singing
Olga Mysłowska

Performers
**Hana Umeda, Wojciech Grudziński,
Katarzyna Wolińska, Olga Mysłowska,
Marta Ziótek, Beata Bąk**

25/05 7 pm

performance
Laboratory, Auditorium

Agata Maszkiewicz
Still life

Still life is a production focused on our relationship with everyday objects and nature. In an hour-long performance/interview, Agata Maszkiewicz and Vincent Tirmarche recall comments by Alex, Jenny, Marco and Emma on their surroundings, the nature of things and death. On the stage, the dancer – endeavouring to avoid the physical presence of objects – tries to address the questions through movement posed to her interlocutors. Engaging her entire body, she explores the boundary between enduring and passing away, immobility and dying out, becoming and pupation – whilst simultaneously deceiving the viewers' sense of time and space. In effect, the collage composition of dance, light, costumes and video projection has become a still life *per se*.



Concept, choreography, dance
Agata Maszkiewicz

Video, dramaturgy
Vincent Tirmarche

Light
Henri Emmanuel Doublier

Costumes
Sofie Durnez

Production
Avant-Scène
Cognac, France

09/06 7 pm

performance
Laboratory, Auditorium

The Chorus of Women
Magnificat

The chorus shouts, talks, hisses and whispers – the powerful blow of the voices and bodies of more than twenty female performers. It is more than a decade since Marta Górnicka created the first performance of *The Chorus of Women – This is The Chorus of Women*. Throughout, she has tirelessly reclaimed the revolutionary potential of the chorus in theatre, proposing an innovative format of performative action that combines the power of voice with the physicality of male and female performers. Above all, however, *The Chorus of Women* is openly feminist. This is a women's manifesto to not accept the social roles imposed on them. *Magnificat* demonstrates how the image of the Virgin Mary, one of the most fundamental images of womanhood within the Catholic Church, has been used as a way to stigmatise women. We have here a juxtaposition of the text of *The Bacchae*, *Song of Songs*, the culinary advice of Nigella Lawson and quotations from the Bible.



Concept, libretto and direction
Marta Górnicka

Choreography
Anna Godowska

11—12/09 7 pm
performance, premiere
Laboratory, Auditorium

Magda Ptasznik
Uncannings

The action starts with the performers gazing at a body in repose – to follow the feelings thus evoked in them: sensual impulses, associations, fantasies, desires. Magda Ptasznik's performance *Uncannings* places the body at the centre of our attention, both the one that exists – materially and symbolically, and the potential – perceived or imagined.



Organisers
Burdąg Foundation,
Centrum w Ruchu
Co-producer
Ujazdowski Castle
Centre for Contemporary Art

This project was co-funded by the
Warsaw City Council.
In frames of Centrum
w Procesie programme

13—14/09 7 pm
performance, premiere
Laboratory, Auditorium

Marysia Stokłosa
The Queen of Water

Over the last two years, Marysia Stokłosa's artistic practice has been an improvisation constructed on the structure, proposed by Meg Foley, of five tasks such as 'simultaneous walking and talking' or 'visualisation'. In this manner, five became a dozen or more. In her next work – *The Queen of Water* – the range of tasks will be even larger. They will remain rooted in movement, with the audience as the catalyst, which sometimes means interaction, and at other times, indeed, conversation. Language plays an important part here: the language of the undefined and beating about the bush, getting it wrong and making a fool of oneself, but also the language of the concrete, of description, of placing oneself in a specific place. 'The Queen with her body. She acts first and makes a judgement later. She takes risks and enters relationships with others. The Queen encounters chaos: human-kind. She uses the gathered spectators. If the number of them is right, the performance spreads and spills over.'



Organisers
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Centrum w Ruchu
Co-producer
Ujazdowski Castle
Centre for Contemporary Art

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In frames of Centrum
w Procesie programme

15/09 8 pm

concert and video presentation
Laboratory, Auditorium

Anna Zaradny

Anna Zaradny's music defies generic pigeonholing – it is daring and experimental, whilst also structured. In the first part of the concert, the artist will present the video for her piece *Octopus*. It will be followed by compositions from her most recent album *Go Go Theurgy*.



16/09 7 pm

performance
Laboratory, Auditorium

Iza Szostak

National Affairs

In the end, progress and incessant expansion, intended to ensure humankind's total domination in all spheres of life, will lead to a cataclysm. Nevertheless, man will survive the catastrophe that he himself has brought about, hiding through it under a table in some corporate office, in a charmless air-conditioned skyscraper. Squeezed in between cassettes and gigabytes of data, he is creating trans-species assemblages, subjecting himself to constant revision and negotiating the borders of his own identity. The defiant and rebellious body, which for too long has been subjected to cultural supervision and political influence, is now seeking care and intimacy. It exists in a never-ending loop, functioning between what is organic and what is mechanic. The expansive, mute struggle of the body, captured by white women in an African-American ghetto and manifested in violent, adamant and relentless movement, has become his tool of protest. Krump: bloodless resistance movement. Krump: protest form incarnate. Krump as a weapon. Body as a shield.



Concept and choreography
Iza Szostak

Performers
Julia Stawska aka Girl Zonta, Iza Szostak, ZIPPER, Crawler, Edek

Live music
Kuba Słomkowski

Organisers
Burdag Foundation,
Centrum w Ruchu

Co-producer
Maat Festival

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Other Dances & Feedback: giving and assuming form

This is a series of creative residencies for Polish performative artists focused on the theme of alienation and exclusion. The starting point for the residents is an investigation into the creative and destructive power of the body and the potential for thinking outside dualist divisions of: us vs. stranger, man vs. woman, language vs. body, culture vs. nature or human vs. animal.

The project was realised in collaboration with the Institute of Music and Dance and the research team of the project *Cartographies of Strangeness*.

Cartographies of Strangeness is a research project that takes on board the problem of alienation and its immanent links to exclusion, aiming for an in-depth analysis in order to achieve a platform not only for a better understanding of the phenomena of 'strangeness' and 'alienation' but also to enable us to overcome these in a cultural context: on anthropological, social and political levels. An indispensable condition for the project to succeed is that we reject the separatist-dualist approach, which divides theory from practice, the humanities from natural science, the arts from the sciences, the body from identity, identical from 'strange' and subject from object.

23—24/05 7 pm

performance
Laboratory, Auditorium

Maria Zimpel ***Body and Fiction***

The project *Body and Fiction* is the result of a two-year quest by the dancer and choreographer Maria Zimpel for a new language of movement – a process that has relied on the rejection of outmoded forms or tools for creating movement in favour of evolving brand-new ones. This exploration brought forth the green shoot of choreography. In the production, the body rediscovers its vital force, outside the social context that determines our daily life. Here, the incarnate imagination has been harnessed as the creative force. In turn, dance relies on movement generated by search – relying on internal maps – of energetic strands in the body. These strands, awakened in their corporeality, make it possible for the performer's body to metamorphose into new organisms, new forms of life.

26—27/05 7 pm

performance
Laboratory, Auditorium

Ania Nowak ***Untitled 3 [Ohne Titel 3]***

Untitled 3 [Ohne Titel 3] is a continuation of Ania Nowak's research into the loss of loyalty to the usual categories and dualistic divisions into thought vs. feeling, matter vs. emotion, pleasure vs. pain, communal vs. private, or erudite vs. popular. In her performance, Nowak takes a close look at the disciplines of acquiescence and the rhythms of anger in late capitalism. She explores language, kiss and breath as methods of communication.

Collaboration
Dusty Whistles, Jayson Patterson,
Agata Siniarska, Ola Osowicz

26—27/05 8:30 pm

performance
Laboratory, Auditorium

Karol Tymiąski
The Gardener

The Gardener is a contrary allusion to our problematic intervention in what is commonly understood by ecology – a network of the interrelation of things, physical as well as organic and inorganic elements – whilst taking into account both people and animals. Here, humankind is presented as the coloniser of the natural environment, adjusting its value according to its own needs, and predetermining the right of particular beings to exist, protecting some and eliminating others. In search of the possibility of a less aggressive human intervention in the incredibly vulnerable network of connections between being, Tymiąski has scrutinised inter-material eroticism as a potential tool for making individuals more sensitive to so-called inanimate matter and achieving an equal status between the human body and its environment.

01—02/09 7 pm

performance
Courtyard / Laboratory, Auditorium

Alex Baczyński-Jenkins
untitled

In this work, which he produced during his residency, Alex Baczyński-Jenkins looks from a queer perspective at *Other Dances*, produced in 1982 by the Academy of Movement, one of the most prominent formations in Polish experimental theatre. In his practice, this choreographer often employs references to history and social mores as methods of generating a dialogue between different times and spaces, bringing to the fore affective and queer themes.

10/05 6 pm

**Zeroing-in on the
Phenomenon:
The Institutional Character
of the Performative**

30/05 6 pm

**Performance and the
Archive in Online Media**

12/06 6 pm

Turnaround to the Viewer

29/08 6 pm

**The Post-Performance
Sound Landscape**

12/09 6 pm

**The Experience of the Past
in the Performative Turn**

{**Smykowizje**}

A workshop for families with children aged 0–5 at 10 am and 11 am
Admission by ticket only
Pre-book at
info@u-jazdowski.pl
Participants meet in the foyer

28/04	14/07
12/05	28/07
19/05	25/08
02/06	

{**Smykowizje – Guided Tour
in Baby Carriers**}

A workshop for families with children aged 0–5 at 1 pm
Free admission
Participants meet in the foyer

06/06
18/07
19/09

{**How Does Art Taste?**}

A workshop for families with children aged 5–10
12 noon
Admission by ticket only
Pre-book at
info@u-jazdowski.pl
Participants meet in the foyer

28/04
09/06
22/09

{Art Knows No Age}

A series of get-together
for adults 50+

12 noon

Free admission

Participants meet in the foyer

09/05

25/07

12/09

{Five Ways with
Performance}

A series of interdisciplinary
workshops for adults

6 pm, selected Tuesdays

Admission by ticket only

Pre-book at

info@u-jazdowski.pl

Participants meet in the foyer

{Art Viewpoints}

Guided tours

6 pm, Thursdays

Free admission

Participants meet in the foyer

10/05

24/05

07/06

21/06

05/07

19/07

02/08

16/08

06/09

20/09

{Guided Tour in English}

3 pm, Saturdays

Free admission

Participants meet in the foyer

12/05

16/06

30/06

14/07

28/07

11/08

25/08

08/09

22/09

{Creative School}

Workshops for organised groups

Admission by ticket only

Information and pre-booking at
edukacja@u-jazdowski.pl

More information on our webpage:
www.u-jazdowski.pl
under the Tab: Education

List of illustrations

p.7. Akademia Ruchu, *Other Dances*, courtesy
of Friends of the Academy of Movement Asso-
ciation, photo: Krystin Sawicz

p.8. Komuna//Warszawa, *Paradise Now? RE//
MIX Living Theatre*, courtesy of Komuna//War-
szawa, photo: Katarzyna Chmura

p.9. Weronika Pelczyńska, *Yvonne Yvonne*,
courtesy of Komuna//Warszawa,
photo: Marta Ankiersztejn

p.10. Wojtek Ziemilski, *Poor Theatre: Remix*,
courtesy of Komuna//Warszawa

p.11. Karol Radziszewski, *America Is Not Ready
For This*, courtesy of the artist

p.12. Aneta Grzeszykowska, *At Land*,
courtesy of the artist

p.13. *Performer*, directed by Łukasz Ronduda,
Maciej Sobieszkański, courtesy of Wajda Stu-
dio, photo: Magda Cholest

p.14. Ola Maciejewska, *BOMBYX MORI*,
courtesy of the artist, photo: Martin Argyroglo

p.15. Aneta Grzeszykowska/Jan Smaga, *Private
Archive (Polonia)*, courtesy of the artists

p.16. Aneta Grzeszykowska, *Aneta 1985, 2008*,
courtesy of the artist

p.19. *Robert Robur*, directed by Krzysztof
Garbaczewski, photo: Maciej Landsberg

p.20. Bracia, costume (photomontage),
courtesy of the artists

p.23. Marta Ziótek, *Make Yourself*, courtesy of
Komuna//Warszawa, photo: Bartek Stawiarski

p.24. Wojciech Pustoła, *Carton*,
courtesy of the artist

p.25. *Fantasy*, directed by Anna Karasińska,
from the collection of TR Warszawa archives,
photo: Magda Hueckel

p.26. Anna Nowak, *Untitled*, courtesy
of Komuna//Warszawa, photo: Pat Mic

p.27. The Chorus of Women, *Magnificat*,
courtesy of the artists, photo: Krzysiek
Krzysztofia

p.31. Wojtek Blecharz/Wojciech Puś/Ewa-
Maria Smiegielska, *Transcriptum*, courtesy
of the artists

p.32. Anna Zaradny, *Theurgy Two*, courtesy
of the artist, photo: Grzegorz Mart

p.33. Konrad Smoleński, *One Mind in Million
Heads*, courtesy of the artist

p.37. Krzysztof Garbaczewski/Dream Adoption
Society, *Locus Solus*, courtesy of the artists

p.39. Wojtek Ziemilski, *Przedstawienie*,
Micro Theatre, courtesy of Komuna//Warszawa,
photo: Pat Mic

p.42. Ola Maciejewska, *LOÏE FULLER:
Research*, photo: Martin Argyroglo

p.43. Ramona Nagabczyńska, *More*,
photo: Jakub de Barbaro

p.44. Joanna Leśniowska, *blur*,
illustr. Michał Łuczak

p.45. Marta Ziótek, *Seance with Pamela*,
photo: Pat Mic

p.46. Agata Maszkiewicz, *Still life*,
photo: Martial Mouroux

p.47. The Chorus of Women, *Magnificat*,
photo: Krzysiek Krzysztofia

p.48. Magda Ptasznik, *Uncannings*,
courtesy of the artist

p.49. Marysia Stokłosa, *The Queen of Water*,
courtesy of the artist

p.50. Ania Zaradny, *Go Go Theurgy*,
photo: Magda Wunsche

p.51. Iza Szostak, *National Affairs*,
photo: Bartosz Górka

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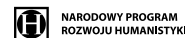
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Works

- | | |
|---|---|
| <p>1
Akademia Ruchu
<i>Other Dances</i></p> <p>2
Komuna//Warszawa
<i>Paradise Now?</i>
RE//MIX Living Theatre</p> <p>3
Weronika Pelczyńska
<i>Yvonne Yvonne</i>
RE//MIX Yvonne Rainer</p> <p>4
Wojtek Ziemilski
<i>Poor Theatre: Remix</i></p> <p>5
Karol Radziszewski
<i>America Is Not Ready For This</i></p> <p>6
Aneta Grzeszykowska
<i>At Land</i></p> <p>7
Oskar Dawicki/Łukasz Ronduda/
Maciej Sobieszcański
<i>Performer</i></p> <p>8
Ola Maciejewska
<i>BOMBYX MORI</i></p> <p>9
Aneta Grzeszykowska/Jan Smaga
from <i>Private Archive</i> (<i>Forest, Polonia</i>)</p> <p>10a
Aneta Grzeszykowska
<i>Aneta 1985, 2008</i></p> <p>10b
Aneta Grzeszykowska
<i>Franciszka 2020, 2015</i></p> <p>10c
Aneta Grzeszykowska
<i>Franciszka 2025, 2016</i></p> | <p>11
Aleksandra Wasilkowska
<i>End of Eternity</i> (<i>Island. Raymond Rousset. Eye. We Are Falling</i>)</p> <p>12
Bracia
<i>Paradise Mini Park</i></p> <p>13
Marta Ziótek
<i>Make Yourself</i></p> <p>14
Wojciech Pustoła
<i>Carton</i></p> <p>15
Anna Karasińska
<i>Fantasy</i></p> <p>16
Ania Nowak
<i>Untitled</i></p> <p>17
Chór Kobiet
<i>Magnificat</i></p> <p>18
The Bifurcating Archive</p> <p>19
Wojtek Blecharz/
Ewa-Maria Śmigielka
<i>Transcriptum</i></p> <p>20
Anna Zaradny
<i>Theurgy Two</i></p> <p>21
Konrad Smoleński
<i>One Mind in a Million Heads</i></p> <p>22
Krzysztof Garbaczewski/
Dream Adoption Society
<i>Locus Solus</i></p> <p>23
Wojtek Ziemilski
<i>Is Golden</i></p> |
|---|---|

