

Education

<Smykowizje>
A workshop for families with children aged 0–5 in Polish
Admission by ticket only
Saturdays, 10 a.m. and 11 a.m.
Pre-book at info@u-jazdowski.pl
Participants meet in the foyer
26/01
02/02
09/02
16/02
02/03

<Smykowizje – Guided Tours in Baby Carriers>
A workshop for families with children aged 0–5 in Polish
Wednesdays, 1 p.m.
Admission fee included in the ticket
Participants meet in the foyer
06/02
20/02
20/03

<How Does Art Taste?>
A workshop for families with children aged 5–10 in Polish
Saturdays, 12 noon
Admission by ticket only
Pre-book at info@u-jazdowski.pl
Participants meet in the foyer
09/02
09/03

<Art Knows No Age>
Events in Polish for people aged 50+
Wednesdays, 12 noon
Admission free
Participants meet in the foyer
13/02
13/03

<Art Viewpoints>
Guided tours in Polish
Thursdays, 6 p.m.
Admission free
Participants meet in the foyer
24/01
07/02
14/02
21/02
14/03

<Guided Tours in English>
Saturdays, 3 p.m.
Admission fee included in the ticket
Participants meet in the foyer
02/02
23/02
09/03
23/03

<Guided Tours for Teachers>
Two Wednesdays a month, 4 p.m.
Admission free
Participants meet in the foyer

<Creative School>
Workshops for organized groups
Admission by ticket only
Information and pre-booking at edukacja@u-jazdowski.pl

ACTION!

In film nomenclature, cut indicates the end of recording of a scene. A cut is also used in film editing, and film is the another important medium for Pustola. One of the exhibition rooms houses a two-channel video installation composed of fragments from the film editing table which did not make it into the full-length documentary *White Cube* (2018). Special pre-release screenings of the film will be held in the *U-jazdowski* cinema during the exhibition. Carrara is a region that has always been treated by filmmakers as a remnant of romantic clichés and of the banalities of agony and ecstasy – Michelangelo Superstar, the quarries and tanned muscles of stonemasons, marble blocks falling majestically to the accompaniment of wailing strings... Wojtek Pustola decided that Carrara deserved more and that he would make a film about it. Ruthless exploitation of stone deposits, exploitation of workers, hard physical labour, frustration, the cyber revolution in stone processing, the collapse of craftsmanship – this is a spoon of tar. On the other hand, the beauty, the power hidden in nature and the people who, in spite of fate, decide to fight against the modernity that devours them, is a spoon of honey. The mixture, expressed in *White Cube*, is bitter, but certainly worth swallowing.

Screening dates at the *U-jazdowski* cinema:
23/01/2019, 7 p.m.
The screening of the film is followed by a meeting with the director and invited guests.
06/02/2019, 7 p.m.
20/02/2019, 7 p.m.
06/03/2019, 7 p.m.
20/03/2019, 7 p.m.

Curator Anna Czaban
Coordinator Olga Kosińska
Graphic design Łukasz Rayski
Translation Michał Biela
Production collaboration Paweł Paciorek
Sound design Zofia Moruś
Marcin Lenarczyk
Light design Karolina Gębska

BLACK MIRROR

ANTROPOMORFO

Based on the sound produced when a stone is struck by a hammer, one can assess its quality and internal structure. It is like a living organism that has its skin, its system of veins and internal cracks. It can be delicate and brittle like Parmesan cheese, hard like a lump of glass, transparent like onyx or opaque like granite. As Carrara's sculptors and craftsmen say, "marble has its own will". This makes it all the more difficult for them to accept the progressive mechanization of sculptural craftsmanship, personified by the Antropomorfo robot, which is able to reproduce any three-dimensional form in marble. All you need to do is send the file by e-mail. It is often used by celebrities in the world of art and architecture because the robot, although designed on the basis of human hand movement, works faster and more precisely. This has far-reaching consequences for the ethos of traditional craftsmanship in Carrara, the effectiveness and efficiency of artistic production, the relationship of power between employees and employers, and the value of the works created here. The artist's ironic commentary on the radically changing employment relationships in Carrara is the central figure of the exhibition – the self-portrait of the Antropomorfo robot. Self-aware creation by machines seems unavoidable. Man has no future. And it's the robot that becomes narcissistic.

CUT

The sculptural technique of Wojtek Pustola is brutal – his main and only tool is an angle grinder. The artist prefers cutting instead of painstaking chiselling; this technique generates more waste than sculpture. Although marble is generally used to produce closed and compact shapes, Pustola creates open work and vertical forms brought to the point of disintegration. Many of them do give in and crack. This is a conscious and deliberate mistake, allowing these sculptures that have already endured the cutting process to be turned into something not quite fitting with the universe of stone. Pustola takes their material property into the absurd, transforming solid rock into a delicate and fragile form – something much closer to vegetation. Acknowledging this cautious process of transformation is the key to understanding the sculptures which form a stone thicket filling one of the exhibition rooms.

CUT

It is hard to imagine a more noble material than marble. It is hard, too, to imagine a more pretentious material. Although, in the realm of contemporary art, Wojtek Pustola chooses to work in. A stretch of twenty kilometres of the Apennine Alps rises above the small town of Carrara, a town of Carrara contains a stone which, depending on its quality, varies from pure white – through a spotted structure – to shades of grey. The structure of the crystals comprising Carrara marble instills a unique property that allows it to undergo sophisticated processing. For this reason the history of sculpture is closely related to this particular stone. White marble is called the "sacred stone" by sculptors and is treated with almost religious respect. Above all, marble becomes a symbol of a vanity fair – kitchen worktops, balusters, washbasins, sheikhs' palaces. Above all, marble is a past from which one can't escape – forming ancient colonnades, Renaissance cathedrals and sculptures by Michelangelo. However, its future is unclear. The only thing we know for certain is that dust is currently its most desirable form, and the robot its most efficient sculptor.

DUST

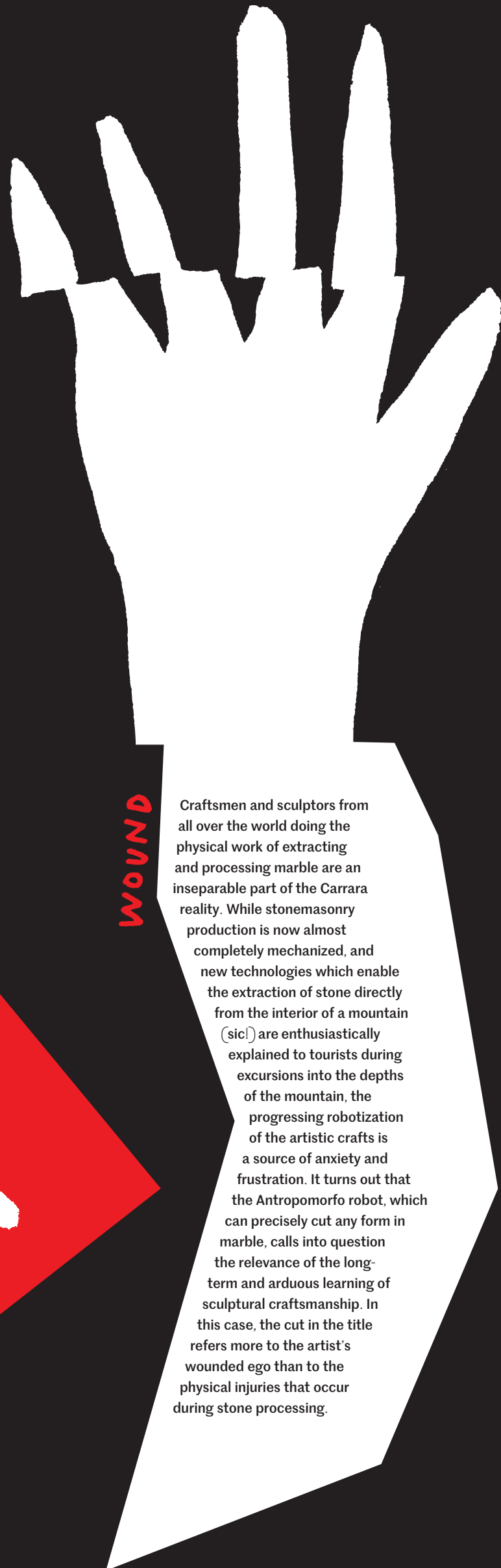
Cut may denote a reduction, referring to the exploitation of minerals, literally reducing mountain massifs, but also to what remains on remains of material, i.e. sludge and dust, which are used increasingly in industry. Marble dust is in everything – in toothpaste, adhesives, bars, and modified milk for babies. It is the only stone dust from which you do not need to protect yourself while working. Carrara marble is 100% organic limestone, sea shells compressed billions of years ago. One of the exhibition rooms is filled with marble dust, and dust appears throughout the entire exhibition. It blurs the vision and introduces the viewer to the Carrara microcosm.

Wojtek Pustola is a visual artist, filmmaker, sculptor and set designer. Born in 1980 in Warsaw, he graduated from the Faculty of Sculpture from the Academy of Fine Arts in Warsaw and in Intermedia from the University of Fine Arts in Poznań. Pustola has developed a characteristic minimalist style, visible in his sculptural, scenographic, cinematic and performative works. In theatre, he is a devotee of the anti-scenography, searching for the most economical ways of creating space and stage objects, the function of which, however, is always superior to aesthetics. He is also the author of *White Cube* (2018), a documentary set in the poetics of the slow cinema – a film about revolutionary changes in the technique of stone processing and the consequences of these changes. He is the author of marble sculptures, which he creates in the technique of direct cutting, unusual for stone. For years associated with the Tuscan region of Massa-Carrara, where his stone sculptures and film works are created. During 2013–2018 he collaborated with theatre director Wojtek Ziemilski on the concept and set design of numerous theatrical performances, including the award-winning show *One Gesture* about the world of the deaf.

WOJTEK PUSTOLA

U-jazdowski
18/01–24/03/2019
exhibition

Wojtek Pustola
CUT



Craftsmen and sculptors from all over the world doing the physical work of extracting and processing marble are an inseparable part of the Carrara reality. While stonemasonry production is now almost completely mechanized, and new technologies which enable the extraction of stone directly from the interior of a mountain (sic!) are enthusiastically explained to tourists during excursions into the depths of the mountain, the progressing robotization of the artistic crafts is a source of anxiety and frustration. It turns out that the Antropomorfo robot, which can precisely cut any form in marble, calls into question the relevance of the long-term and arduous learning of sculptural craftsmanship. In this case, the cut in the title refers more to the artist's wounded ego than to the physical injuries that occur during stone processing.

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AKTIVIST

Ujazdowski Castle
Centre for Contemporary Art
Jazdów 2, Warsaw
www.u-jazdowski.pl