

1. Entrance



In *Tamam Shud*, a murder mystery artist's novel by Alex Cecchetti, the narrator realises he is dead and decides to investigate the causes of his own death. In order to create the narrative, Cecchetti devised a two-year-long art project in which the present exhibition constitutes a central device in producing the upcoming artist's novel. *Tamam Shud* will be published in early 2018. In other words, by visiting this exhibition, you are witnessing the artist's writing process at work.

The exhibition's performative nature is three-fold. First, a series of rooms contains pieces (dance bars, doors and cabinets) that, like music scores, are activated by the spectators' participation. So please, don't feel shy about interacting with the pieces when prompted. Some additional events, such as a synaesthesia concert and a dance performance, will take place at different times during the exhibition. The third performative aspect focuses on a couple of detectives who carry out their investigation, observing the events unfolding during the show, and communicating these to the artist who will use them as fodder for the writing of his novel. It is said that the detectives are in possession of a special key that can open and disclose secret parts of the exhibition.

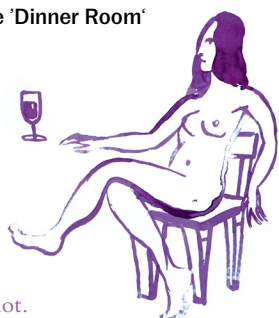
- Detectives:*
- This job is killing me.
 - You mean waiting for something to happen?
 - I mean following, shadowing, putting together pieces of a life which is not mine.
 - No murder is perfect, we'll end up finding the mistake.
 - What if it's just his game? See? If no one knows, it never happened. Look how desperately he wants us to know that he died. Otherwise how could we ever know that he lived . . .

2. Dinner Room

In the Dinner Room meals are served based on a menu specially created by the artist for the exhibition. In the menu there are no dishes listed, but poems. Does the poem taste like the food you eat?

Meals will be served during the exhibition on Thursdays, Saturdays and Sundays. Up to four people can enjoy these delicious meals for zł 65, per person. If you want to reserve the table, please write us at: performans@u-jazdowski.pl (please include 'Dinner Room' in the subject line of the e-mail).

- Detectives:*
- A knight driven by his horse.
 - Or a horse going backwards.
 - She is fishing for oysters.
 - Or making circles in the water.
 - Why are they never what they seem?
 - Because they try really hard to be what they are not.
 - Come and look at this.
 - What?
 - Here, under the table.



3. Living Room

The Living Room is a place where you can sit down and peruse the available books. If you are lucky, you might enjoy a poetry reading by one of the detectives, or even by the artist himself, Alex Cecchetti. Or you may try to read some of the poems out loud. Don't worry about the music that you hear in the background, it's being played by the light through the windows.

- Detectives:*
- The moment you die is like when you go to a bookshop.
 - What bookshop?
 - A bookshop! You go into a bookshop and there are hundreds of books and you'd like to buy them all, but you don't have the time because the bookshop is closing.
 - I'm dying, dammit. Why the fuck should I visit a bookshop?
 - Because it's a metaphor. Because you think something in those books must contain the meaning of life. But you don't have the time to read six hundred pages because you're dying. So, buy a book of poetry. Haiku! That's the only kind of book you have time for.

U-jazdowski

01/09-01/10/2017
exhibition

Alex Cecchetti Tamam Shud Episode 6

Curated by
The Book Lovers
(Joanna Zielińska, David Maroto)



4. Music Room

The Music Room is the stage for the *Concerto Nuovo*, a music performance carried out by a musician with synaesthesia, on the evening of 1 September 2017.

There is also a music score based on *500 Azaleas*: Alex Cecchetti's oil paintings, displayed in this same room. The paintings are made through a process of multiple folds and prints that the artist describes as breeding flowers, as if bringing genetic data from one painting to the other. The score is ready to be played, so feel free to play the written notes on the piano and listen to the musical translation of artist's colourful drawings.

In this same room, there is another piece called *Song of Solitude*: spectators can play the bird callers, using the drawings as a music score in order to create the exhibition's soundtrack.

- Detectives:*
- Found nothing on the piano?
 - Nothing.
 - So he must be a musician.
 - What musician? I found nothing, for fuck's sake.
 - And nothing is what we are supposed to find. Remember? He has no fingerprints, so this must be his piano and he must be a musician.



5. Dance Room

Spectators are invited to touch and follow the twisting shape of the sculptures with their hand (please do it gently, do not press or hang from the handrails). Close your eyes, touch the pieces from beginning to end; before you realise, you have completed an arabesque, a classical ballet movement.

Visitors are also encouraged to step over the stones on the copper surface and spin, slide and twist. You can dance in the Dance Room. To help you, some performers will be present on 1 and 24 September 2017.

- Detectives:*
- This is strange, with river stones. You always find them at the sea.
 - What's the problem?
 - Didn't know stones can walk.
 - His shoes are not his shoes. Too big.
 - So he did not walk but fly.
 - What do you mean?
 - If you wear someone else's shoes, is like you don't really touch the ground.

6. Death Room

The sound installation displayed in the Death Room, called *Cetaceans*, is conceived to accompany the audience in a one-and-half-hour cycle of sleep. The music is a hybrid composition in which music notation, poems and patterns of whale songs have been mixed and merged together. A group of singers has been trained to sing like whales, so you can choose your favourite voice and let it cuddle you. It is music composed to fall asleep to, a concert to be experienced in your dreams.

- Detectives:*
- Is this the end?
 - Don't worry about breathing; once you die you don't need to breathe.
 - Shut up. Let me die in peace.
 - Think about your mother's belly. Remember? You were breathing water not air. Once you die you'll breathe something else.
 - Do me a favour.
 - What?
 - Close your eyes, it's disturbing to see people die with their eyes open.

7. Corridor

The *Music Door* is activated by the visitors as they open it to access the last room of the exhibition – making music when they do so. The artist dreams of building a palace in which doors, windows, rooms and staircases become music instruments.

- Detectives:*
- They say all matter vibrates.
 - You know what I think sometimes?
 - If everything trembles, it must make a sound.
 - I think doors are like hermaphrodite giants, with one sex that you can handle and the other you go through.
 - Happiness is to get tuned.

8. Erotic Cabinet

Erotic Cabinet is a series of erotic drawings in a special piece of furniture. Feel free to open it and dive into its contents.

- Detectives:*
- It seems so real, I can take her panties off.
 - Once the panties are gone, there is nothing left to see. Only the canvas. A painting can only be erotic.
 - Can be memories.
 - His or yours?
 - Anybody's.
 - I haven't done anything like that.
 - Yet.



9. Exit

On 22 September, 21:30, Alex Cecchetti is giving a special guided tour of the exhibition. Attendance is free but ticketed. Please book at: performans@u-jazdowski.pl

- Detectives:*
- Is there a light at the end of the tunnel?
 - What light?
 - When you die.
 - Who cares about the light when the problem is the tunnel, see? Because, if there is a tunnel, where the fuck does it go through? Is existence then a mountain? And if existence is a mountain, who the fuck has dug it?



Education

{Storytellers Club}
How to narrate an exhibition?
From an art object to a literary performance. Discussions, workshops and storytellers jam for adults 16+.
Special guests:
Beata Frankowska and Agnieszka Kaim-Studnia O., Leszek Karczewski, Tadeusz Wielecki
05/09, 12/09, 19/09, 26/09, 18:00
Free entrance, booking required. More information at: www.u-jazdowski.pl

{Art from the perspective of . . .}
Series of free guided tours in Polish conducted by detectives
07/09, 14/09, 18:00
Meeting point in the main hall. Admission is free

{How Does Art Taste?}
Workshops for families with children to 10 years of age
09/09, 12:00

Guided tours for parents on parental leave with children to 2 years of age in baby carriers
13/09, 27/09, 11:00
Admission is free

{Smykowizje}
Mini performances and workshops for families with children to 5 years of age
02/09, 10:00, 11:00, 12:30
How to play at an exhibition?
Featuring Hashtag Ensemble
09/09, 10:00, 11:00
The Carousel of Colours
23/09, 10:00, 11:00
The Flying Pages

{Creative School at the U-jazdowski}
Workshops for groups
For more information contact edukacja@u-jazdowski.pl

{Art Does Not Know Age}
Workshops for adults 50+
13/09, 27/09, 12:00
Admission is free
For more information, contact: a.szary@u-jazdowski.pl (+48 22) 628 12 71 ext. 135

Guided tours in English
02/09, 15:00
The tour will be conducted by Alex Cecchetti
30/09, 15:00
The tour will be conducted by a museum guide. Meeting point is in the main hall. Admission is free.

Tamam Shud
Exhibition and artist's novel by Alex Cecchetti

Curated by The Book Lovers (Joanna Zielińska, David Maroto)

Exhibition design Matosek/Niezgoda Studio (Paulina Tyro-Niezgoda and Piotr Matosek)

Production Aleksandra Krychalska

Collaboration Sara Szostak

Education Anna Kierkosz, Iga Fijałkowska, Anna Szary, Joanna Rentowska, Monika Tomkiel

Texts The Book Lovers (Joanna Zielińska, David Maroto) Alex Cecchetti

Proofreading Aaron Bogart

Translation Mateusz Borowski

Graphic design Jakub de Barbaro

Visual identity Tomasz Bersz, Marian Misiak

Detectives Marcin Kowalczyk, Monika Kulczyk

Synaesthesia composer Natan Kryszk

Technical realisation Music Door Thierry Madiot

Technical realisation Music Window Emilien Ghomi, Simon Larcher

Dancers Ramona Nagabczyńska, Kurusz Wojenski

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