

Discursive programme to accompany *Gotong Royong. Things We Do Together*

Curators of discursive programme

Marianna Dobkowska and Konrad Schiller

All the meetings will begin at 6 p.m. and take place in the exhibition space

The discursive programme supplementing the *Gotong Royong. Things We Do Together* exhibition intends to add to what we learned from the exhibition itself. Recent changes in the social, political and economic climate—including economic crises, political-religious extremism, the questioning of climate changes, populist and nationalist trends, the crisis in education and the gradual breakdown of community ties—seem to be universal. The *Gotong Royong. Things We Do Together* exhibition offers projects, actions and grassroots solutions by using artistic-educational activism to defy these negative indicators. We would like this discursive programme to put the exhibition in a broader context. The programme's meetings will differ both in format and in their way of presenting knowledge. The meetings will involve artists and activists who are taking part in the exhibition, as well as analysts of culture and of connections between politics and economics.

We believe that it is important to investigate concrete issues. In these meetings, we will think about what acting together means, why nationalist tendencies are picking up and what role an unconventional perspective can play in transforming education.

24/10/2017 (Tuesday)

Gotong Royong. A short history of Indonesian cooperation

Participants

Irwan Ahmet and
Tita Salina, Marianna
Dobkowska, Krzysztof
Łukomski, Reinaart
Vanhoe

08/11/2017 (Wednesday)

The rebirth of global nationalisms

Participants

Imani Jacqueline Brown,
Clara Ianni, Ewa Alicja
Majewska

08/11/2017 (Wednesday)

Education. Grassroots resistance strategies

Participants

Taina Azeredo, Joanna
Pawluśkiewicz,
Katarzyna Winiarska

08/11/2017 (Wednesday)

Exoticization, a barrier to liberating the excluded

Participants

Vincent Rumahloine,
Igor Stokfiszewski

Special events in the public programme

03/11/2017

karaoke party in the exhibition space

Alicja Rogalska and *Intervalo-Escola* *Protest Song Karaoke*

The event brings together seemingly disparate phenomena: the political engagement in protest songs and the unabashed celebration of pop-culture in karaoke. *Protest Song Karaoke* aims to reinterpret the space of conviviality, socialising and singing as having radical political potential. Can we reclaim powerful affective experiences of togetherness, acceptance of failure, earnestness, amateurism, fun and humour for emancipatory politics? On a practical level *Protest Song Karaoke* responds to the wider social need of refreshing the repertoire of songs used during street protests and can be utilised as a rehearsal for future protests.

every Thursday on November at 4 p.m.

series of kaleidoscope conversations in the exhibition space

Imani Jacqueline Brown *Truth as Theatrical Fiction*

Fascism is a disease traceable by its symptoms: aggressivity, nationalism, consolidation of power, corruption, ahistoricism, racism, etc. Yet these symptoms are merely signals of an underlying condition: the atrophy of the inquisitive faculties of individuals and of society-at-large. Facing a global fascist surge, we must consider: What questions do we ask ourselves, our peers, our families, our teachers, our leaders, and what questions do we stop ourselves from asking?

Truth as Theatrical Fiction is an exploration of those places where our minds are emboldened to wander and where they are prohibited from straying. The central component of this project is a series of *kaleidoscope conversations* – a mode of dialogue that privileges questions above answers. One question leads to another; the questions weave together into a dynamic conversation that foregrounds the courage to explore

the unknown together rather than our tendency to wield the knowledge and truths we hold dear as weapons.

Each Thursday at 4pm, throughout the month of November, Ujazdowski Castle will host a *kaleidoscope conversation* in the *Intervalo-Escola* space. During the week, Friday through Tuesday, an audio recorder is available here in the exhibition space to offer a platform for anyone to deliver a 5-minute statement in answer to the following question: “How did ‘we’ (society) come to arrive at this moment?” We would like respondents to answer the question however they deem appropriate, in English if they feel comfortable doing so. The responses given will be analyzed on Wednesday and will determine the seed question for that Sunday’s *kaleidoscope conversation*. The conversations will be recorded and mapped, revealing surges, convergencies, shifts, and holes in our thought processes. Ideally, for participants, this project will be a meaningful practice in questioning assumptions, setting aside egos, and uniting in our thirst for humble commiseration.

These questions will be documented weekly through an ever-developing poster, which will be printed and made available at the end of November as an archive of our collective thought journey and as a take-away for participants and the general public.

09/11/2017

lecture in the exhibition space

Sara Rodowicz-Ślusarczyk *What connects, and what divides?*

Lacan claimed he knows no other source of brotherhood than segregation. In 1973, in an almost prophesising manner he considered the future growth of racism inevitable – in spite of the hopeful atmosphere of a France which at the time seemed more progressive than the United States. What does the psychoanalysis of Lacan – who always considered himself a continuator of Freud – have to say about social bonds? It’s worthy of our attention, because the relation between a psychoanalyst and an analysand is a particular form of this social bond, the repercussions of which have a political dimension. Together with Lacan, we can add the concept of *jouissance* to the group identifications – based on segregation but also structured in varied ways – as that which is motor of society.

11/11/2017

vocal performance in the exhibition space

Barbara Kinga Majewska

Koncert życzeń na Święto Niepodległości

[*Radio request programme for the Independence Day*]

The act of publicly voicing one's wishes on Independence Day is an expression of real wishes, shortcomings, needs, dreams and beliefs. Individual voices tell about private and personal thoughts and feelings vis-à-vis the great national narrative built around the word 'independence'. The 'song' attached to the wishes works as a signal, gift, threat, sign, prophecy, symbol, intention or vision. The wishes become a way to critique reality. The project explores the public's creative potential to build the concert's programme and examines the artistic framework of events planned for national holidays. *Koncert życzeń* is a voice in the discussion about the role of the performer in the process of the creation of contemporary music and an attempt to learn about the possibilities of interpreting reality with the voice as medium. *Koncert życzeń* is a reference to the *Koncert Prawykonań*, which took place in 2014 in Nowy Teatr during the *Instalacje* festival. Four premieres of commissioned compositions made up the programme of *Koncert Prawykonań*, a part of the Ministry of Culture and National Heritage *Kolekcje – Zamówienia Kompozytorskie*. At the 2014 concert Barbara Kinga Majewska and the Kwadrofonik group (Emilia Sitarz, Bartłomiej Wąsik, Magdalena Kordylasińska-Pękała and Miłosz Pękała) played compositions by Aleksandra Gryka, Andrzej Kwieciński, Sławomir Wojciechowski and Wojciech Blecharz, with scenography by Yulka Wilam. In 2018, Barbara Kinga Majewska, the originator and one of the players in *Koncert Prawykonań* will offer a new form for the concert. Giving up on the support and patronage of state institutions, she puts the day of state institutions at the centre of the artistic event. She will allow the public to decide the concert's programme. Interpreter becomes creator.

12/11/2017

questionnaire and performance in the public space

Clara Ianni

Otwarty pomnik [Open Monument]

location to be announced on November 10th 2017

Clara Ianni, an artist from Brazil, often works with different social groups on developing their identity and memory. The performative and participatory action in public space *Open Monument* asks questions about the possibility and needs of representing collective memory. It will be based on the findings of the questionnaire the artist sent out to people living in Warsaw. *Open Monument*, which is created in the form of an event, will be built literally out of the voices of people from different social and age groups, classes and ideologies. The work consists of a joint effort by people with radically different worldviews to open a communications channel working without selection criteria, which reveal the most contrasted or most common opinions.

The direct inspiration for this project, and its planned location on 12 November 2017, is the controversial monument of fraternal arms. It was erected in Warsaw's Praga district in 1945 to commemorate the joint Polish–Soviet struggle against Nazism. This product of Polish–Russian artistic cooperation was taken down in 2015 for the construction of the metro. The monument was never restored. *Open Monument* will be placed on its base as a realization opening the situation with its non-materialness. It will construct public opinion collectively and performatively, stress the constructivism in the writing of history and the fluidity of memory, note the government's moulding of society in a process of constant transformation, and observe the fact that monuments and other material facts (motorways, schools and so on) are created out of public money as manifestation of a passing historical dynamic by both what they reveal and what they hide.

This event will take place in the public space and materials from the work on the project will be presented in the exhibition space. The artist will develop a script for her activity according to the questionnaires she collects and in cooperation with members of the *Intervalo-Escola*.

workshop

Edyta Jarzab

Improvisation Street

Because at the beginning of her political career her voice was perceived as a typical housewife's, British Prime Minister Margaret Thatcher was forbidden to speak on behalf of her party. But knowing that an Iron Lady's voice must be composed, strong and deep, she spent years exercising it to build it into a voice of authority. The radio play *If the Voice is Over* based on the text *Voice is Over* by Edyta Jarzab is the artist's commentary on different women's voices and the meaning of individual sounds. Jarzab examines the phenomenon of voice: what does it consist of, how does it sound and do some frequencies prevent women from speaking publicly on important issues concerning humanity? Like a foreign accent that must be erased to become trustworthy. What is brute force, shushing, mute bodies, what is the significance to women of the myth of Philomela with her tongue cut out? The artist analyses various social and cultural contexts of female powerlessness, which she calls women's hell.

Here, in a workshop vocal group the activist and cultural animator will work with the public and the *Intervalo-Escola* academy on the choreography and projecting of voice. The 'no mothers, no daughters' workshop will search for a common sound reality, listen to the resonating body in relations with others, observe the twitching of the skull bones—in other words to learn about one's body in relation to others as a sensitive receiver of waves and a sensitive instrument. Participants in the workshops will experience the acoustic qualities of space, the reach and power of voices, individually and together. They will find a space to be together without having to become a choir. They will focus on energy processes, and not on forming a formation. The joint improvisation will serve as a basis for interaction, a process of seeking amplification and realization of values that are worth amplifying. Because the voice itself is one such value, a means of narration, of expressing personal and shared experiences.

The workshop's finale will be an intervention in the public space.