

FESTIVAL

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Muzeum Sztuki, Łódź
ul. Ogrodowa 19
www.msl.org.pl

TESTING
(RE-)PRODUCTION

The text 'TESTING (RE-)PRODUCTION' is rendered in a bold, dark blue, sans-serif font. The word 'TESTING' is on the top line, and '(RE-)PRODUCTION' is on the bottom line. The word 'PRODUCTION' is partially cut off on the right side. The text is decorated with various white graphic elements: vertical bars on the left and right sides of the letters, a curved arrow pointing from the 'T' to the 'I' in 'TESTING', a spiral line with an arrowhead pointing right from the end of 'TESTING', a straight arrow pointing down from the 'G' in 'TESTING', a wavy arrow pointing left from the 'E' in '(RE-)', a curved arrow pointing from the 'P' in '(RE-)' to the 'D' in 'DUCTION', a spiral line with an arrowhead pointing left from the end of 'PRO', and a straight arrow pointing up and right from the 'N' in 'DUCTION'. There are also vertical bars on the right side of 'DUCTION'.




11 ↔ 12 JANUARY 2013

TESTING (RE-)PRODUCTION

Testing (Re-)Production is the second part of the festival *Test*. The first part *Test Run* took place at Kunsthaus Dresden – Municipal Gallery for Contemporary Art, between 12 and 14 October 2012. Both festivals are part of the project *Various Stages – Bedingte Bühnen*.




Central theme of *Testing (Re-)Production* and *Test Run* is the performativity of art. Their titles refer to the emergence of new aesthetic forms during the 20th century, described by Walter Benjamin in his essay on early film. Metaphorically speaking he states that certain situations and processes can be observed with a test under actual or simulated conditions, like in the art system.

“Test” understood as “rehearsal” emphasises the experimental character of action. “Reproduction” stands for mass-, automated- and efficient processes of multiplication through technical means and constitutes the antipode to the uniqueness of a material or a work. From this point of view the two-part festival *Test* undertakes the modernistic paradigms as its survey.

The thematic focus of the festival in  is mainly the museum’s own history. The building of  situated on 19 Ogródowa Street is a former textile factory, belonging to one of the biggest architectural complexes in  and it

is now part of the Manufaktura shopping mall. The traces of the building’s former function are only visible through its architecture – its austere brick walls and the configuration of space.

In 2008 the building was changed into a museum. It is nowadays still a site for production –with an emphasis on presentation, research, archive and communication. Social and technological transformations of the last century also contributed to the changing character of labour – formerly producing objects, now establishing relations and incorporating private life. Labour has generated economic value through motion and still does, but the way in which it manifests itself in the body and the movements has transformed. Today an economy of experience prevails, one in which production and consumption are more connected.

On one hand, the artists invited to the festival relate their practice to modernistic notions, as formulated in the theoretical writings by Katarzyna Kobro, whose work is part of the collection by Muzeum Sztuki. Kobro examines ways of optimising movement, looking for structures, which could efficiently organise everyday life. Her way of thinking derived out of nineteenth-century production techniques. On the other hand, the artists taking part refer to parameters like productivity, effectiveness, seriality and fun  ism, and put them to test. The festival takes place at  in the exhibition space on  ground floor, in the current exhibition *„Correspondences: Modern Art and Universalism”* (which presents works by Rufp Foundation / Kunstmuseum Bern

and the collection of Muzeum Sztuki), in several other places of the museum, and in the nearby Manufaktura mall. *Testing (Re-)Production* investigates the museum as a space and a stage for conditions of productivity in contemporary civil society and art.

The entire project *Various Stages – Bedingte Bühnen* with its different formats exhibition and festival and locations, Kunsthaus Dresden, ~~and~~ Muzeum Sztuki and the mall, focuses on the performative conditions of contemporary artistic production. It builds connections to current practices of performing, staging and acting within the exhibition space. The formats interact thematically and sometimes even ~~fully~~ with one another and thus only enable ~~various stages~~. The title of the ~~set~~ refers to the two differing meanings of the word ~~stage~~ – it is both an arena and a phase.

Settings, exhibition, August 3rd – October 14th, 2012

Salon Rähnitz, every Tuesday evening, August 7th – October 9th, 2012

Test Run, Festival Part I, October 12th – 14th, 2012

Testing (Re-)Production, Festival Part II, January 11th – 12th, 2013



Agata Bielska

Urban green cuisine | 2013

all day long

with: Magdalena Dąbrowska,
Kasia Wochna

During the two days of the festival Agata Bielska, a visual artist, socio-cultural animator, and activist, invites you to join her for healthy cooking sessions.

The performance will result in the preparation of healthy and simple meals, which will change the way you think about the production of everyday meals – not as a ready-made but patiently prepared.




Yael Davids

Obliterating the Image |

2012-2013

approx. 40 min.

with André van Bergen and
Jakub Kotyński

Yael Davids works on notions of narration, its visibility, and the possibilities of capturing, modifying, and documenting. About her performance at ~~Łódź~~ she says: "I repeat my previous performance at Kunsthaus Dresden: now it is a score, and I am following my own footsteps; step by step I am detecting moments and things that could not be named before. I am the background. I am the  I am the story. I am a repetition."

Discoteca Flaming Star

Eigentlich 12 mal Alissa

| 2010/2013

approx. 40 min.

with: four laymen

Song lyrics, references to works of art, citations will be sung, recited, played. Amongst them *El tren Blindado*, a war tune from the Spanish Civil War; a critical commentary to the work of Ayn Rand (Alissa Zinovievna Rosenbaum), an American writer and philosopher; Jacques Brel's song *Amsterdam*, originally translated and interpreted by Gisela May, a long-time actress of Brecht's Berliner Ensemble.





FORT

Low lid | 2012/2013

performans, ok. 3 godzin,
approx. 3 hrs.

exhibition space of
*Correspondences. Modern Art and
Universalism*

Lasting for three hours, the performance stars midazolam—a psychoactive sleep-inducing drug—which Anna Jandt, Jenny Kropp, and Alberta Niemann from FORT collective are taking. *Low Lid* might be seen as a reversal of the action of Tadeusz Kantor’s students, who occupied an exhibition space during the proceedings of the jury of the IV Symposium and the *Złote Grono* exhibition in Zielona Góra in 1969 under the watchword *We don’t sleep*.

Wojciech Kosma

Two | 2012/2013

part of *The Family project* (2010–)

with: Dwayne Browne and Llewellyn
Reichman

approx. 2,5 hrs.

“Intimacy is still an unpredictable force, a space of gestation and therefore a wellspring of gesture, the biological spring from which affect drinks. Only we can traverse all the scales, becoming other along the way. From the lovers’ bed to the wild embrace of the crowd to the alien touch of networks, it may be that intimacy and its artistic expressions are what will astonish the twenty-first century”.

Brian Holmes, *The Affective
Manifesto*, 2008



Photo: Hayley Silverman



Claudia Schötz /

Hannes Broecker

Curtain my name | 2013

with: Natalia Torales

approx. 1,5 hrs.

“Today I was wondering / if the truth I told you yesterday / is still representing what I am. My neighbour’s dog bit in my right ear, while I was sleeping / and now I walk in the streets and feel like this—what is your favourite colour when you go to work?” (Claudia Schötz, Hannes Broecker)

Igor Krenz

Demo | 2012/2013

exhibition space of

Correspondences. Modern Art and Universalism

approx. 1 hr.

A Sony DCR-PC 110 E camera as a piece from the exhibition *Correspondences*. The image is captured by the demo function of the camera—once turned on it keeps transforming the image until the battery runs out. The tool includes a number of mechanisms, which manipulate the image. The piece is a reference to media experiments from the ‘60s and the ‘70s.





Physical Studio

A3 | 2010/2013

choreography: Jacek Owczarek

dance: Paweł Grala, Aneta Jankowska, Aleksandra Klimiuk, Wojciech Łaba, Urszula Parol, Katarzyna Sikora, Paweł Skalski, Katarzyna Wolińska

costumes: Żuzanna Markiewicz

approx. 40 min.

Can one tame the unpredictability of movement through the introduction of rules? Can one escape from the creation of characters and a narrative by basing a performance solely on the form and presence of body and space? The dance performance contrasts the bodily with the pure and mathematic structure of cube. The costumes designed by Żuzanna Markiewicz are a reference to neoplasticism.

Maaïke Gouwenberg Tadeusz Kantor and contemporary art: radical languages in Cracow

(a project of the Centre for the Documentation of the Art of Tadeusz Kantor - Cricoteka)

English, simultaneous translation
into Polish

The *Radical Languages* project is a way of suggesting and proposing possible interpretations of Kantor's radical, and groundbreaking views on fine art and theatre. His ideas about the director's on-stage presence, the position and role of the actor can be rediscovered within contemporary art discourse.





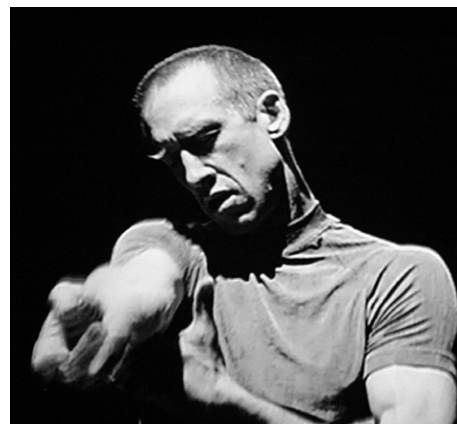
Kirsten Maar

Installing choreography? The intersections of choreographic and installation strategies

English, simultaneous translation into Polish

Photo: exhibition *Robert Morris. Notes on Sculpture. Objects, Installations, Films*, 24.06-24.10.2010, Muzeum Sztuki, Łódź, photo by P. Tomczyk

Driving from actual examples of choreography put into an exhibition context the lecture raises questions about the assumptions made within these arrangements. These considerations are framed by going back to the 1960s where movement strategies were developed by Yvonne Rainer, Simone Forti, Anna Halprin, and Robert Morris.



William Forsythe

***Solo* | 1997**

16mm film transferred to video, black-and-white, sound, 6'10"
 choreography/dance: William Forsythe
 music: Thom Williams
 cooperation: Maxime Franke
 directed by: Thomas Lovell Balogh
 photography: Jess Hall
 production: RD-Studio Productions.
 France 2, BBC TV

A solo improvisation captured in black-and-white. The violin music alludes to classical themes, just as the movements of the dancer's feet allude to ballet figures. And yet, they are too nervous, too chaotic. The legs cut through space, the arms move around the body, constantly pushing out space, as if they were fighting for room for the body in motion. In the end, Forsythe touches one hand with the other, twists his wrist, tightens his fist and says "stop".

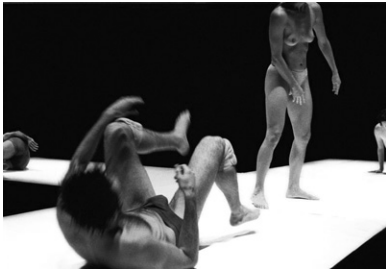


Photo: Sabrina Mathoux

les gens d'Uterpan

X-Event 1 | 2005

December 12 and 13 2005, Théâtre
l'Echangeur, Bagnolet, France

DVD, colour, sound, 15'

with Emeline Calvez, Sophie Daviet,
Gaëlle Mangin, Javier Suarez Perez,
Konstantinos Tzioukas

art design and light: Frank Apertet

choreography: Annie Vigier

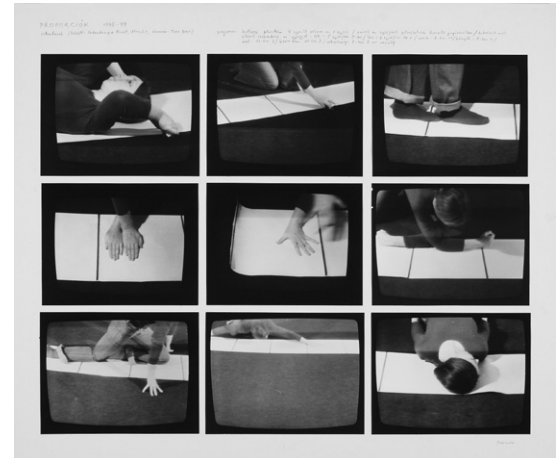
music: Nicolas Martz

photography: Charlie

editing: Christophe Goutes / Mar
Gorski, Laurent Seigneur

courtesy of les gens d'Uterpan

The idea of *X-Event 1* can also be found in a series of protocols under the same name. During every performance the dancers drive themselves to a state of exhaustion. Their bodies turn from a subtle sensual to a physical exhaustion. With the objectification of the body through convulsive movement, the choreography gives way to improvisation.



Dóra Maurer

Proportions | 1979

U-Matic tape transferred to
black-and-white, sound, 10'

camera: Theo Droste

performer: Dóra Maurer

production: Hedendaagse Kunst,
Utrecht

courtesy of the artist

“That I am a Hungarian artist, no. However, I am not an Austrian, not a Norwegian, not an American. I am a human being.” Using her own body as measure, Dóra Maurer draws lines on a long roll of white paper. Starting over and over again, she compares the proportions of her shoulders, fore-arms and shinbones. Taking into account an economy of movement, the artist investigates parts of her body in relation to standardised measurement to comprehend an aesthetic technique as well as a physical experience.



Kelly Nipper

Floyd on the floor

DVD, colour, sound, approx. 27'

recordings from rehearsals

dancers: Ryan Lawrence, Sarah
Leddy (New York)

Commissioned by PERFORMA and
Savannah College of Art and Design

courtesy of the artist



Floyd is the name of a hurricane, which attacked the East Coast of the United States in 1999. In her work Kelly Nipper examines the structure and geometry of movement. Moving in horizontal space and working with the structure of a tent, the dancers in the film examine the pattern movement of the hurricane.



Wszystko składa się z mnóstwa elementów.

Tamás St. Auby

Centaur | 1973-1975/2009

16mm transferred to DVD, black-and-white, sound, 39'22"

courtesy of collection of Muzeum
Sztuki, Łódź

Centaur is an experimental film produced in the film studio of Béla Balázs in Budapest. For almost five decades his studio was the only one existing (both private and state) in Hungary. In the film, St. Auby juxtaposes documentary scenes of anonymous people – filmed during monotonous work in a textile factory, while having discussions in cafes, working on the field, travelling in busses and sitting in waiting rooms – with an audio score filled with mysterious poetic dialogues. Layered over the images of workers, farmers and housewives, they accentuate the characters' alienation and economic exploitation.



Monika Zawadzki

Monica | 2010

DVD, colour, 25"

courtesy of collection of Muzeum
Sztuki, Łódź

Monica – a better version of a real person? The sculpture, consisting of black acrylic, epoxy resin, foamed polystyrene, with its height of 1,6 x 2 x 3 metres, resembles a post-human figure. The sculpture induces anxiety, because of its shape, which lacks the proportions shared by representatives of our species.



Katarina Zdjelar

The Perfect Sound | 2009

DVD, colour, sound, 14'30"

courtesy of collection of Muzeum
Sztuki, Łódź

In her video works Katarina Zdjelar examines the way language and speech influence our notions of identity, authority and community. Using repetition she choreographs in a very subtle way the barriers an individual faces due to social educational or cultural differences. *The Perfect Sound* shows a man working with immigrants on eliminating their foreign accents. The classes took place in Birmingham, a British city known for its strong dialect. Repeating and copying the words of their teacher Zdjelar's protagonists struggle to erase their cultural and individual difference in order to fit standardised behaviour schemes.



Judith Hopf

Hey Production! | 2001

Video transferred to DVD, colour,
sound, 8'38"

courtesy of Galerie Andreas Huber
(Vienna)

In the film Judith Hopf picks up the general notion of “being productive”, which turns skills into things, value or money. But, what does it mean “not to be able to” do something? The artist produced “Hey Production!” together with friends and colleagues from the Berlin art scene. Set close to a public monument, which is built from serial modules in a park, the film translates social relations into literal movements executed by the protagonists of the film, which are not trained as dancers or actors.

→

Ali Kazma

Dance Company | 2009

Video, colour, sound, 11'

courtesy of the artist and the Analix
Forever Gallery (Geneva)



In *Dance Company*, Kazma focuses on dancers in their rehearsal space, just as in the series *Obstructions* he portrayed the work of a surgeon, watchmaker, dancer, butcher, and clerk. In his work, Kazma shows the contemporary choreography of work through using close-ups of machine elements, filming the meticulous production of commodities, and through long shots of the automatic movements of workers. A spectacle of bodies disciplined by technology.

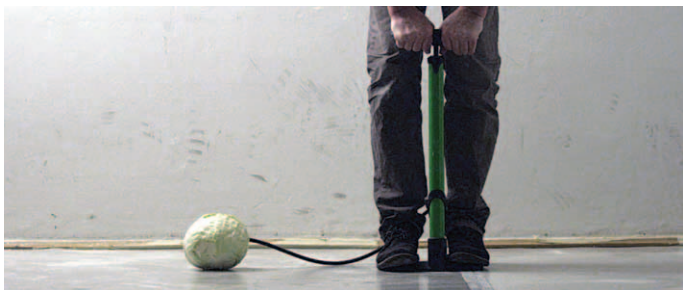
Absalon

Bataille | 1993

Video transferred to DVD, black-and-white, sound, 53"

courtesy of Hamburger Bahnhof
collection (Berlin)

In Absalon's film *Bataille* the artist moves his body convulsively, screaming. Wearing clothes in black and white, he is situated in a neutral, white space. The short episode shows isolation and exhaustion. The title refers to the philosopher Georges Bataille and his critical writing about capitalism and the exploitation of self within a system of productivity.



Igor Krenz

An Attempt to Inflate Flour

| 2012

HD, colour, 1'18"

Igor Krenz

An Attempt to Inflate Cabbage

| 2012

HD, colour, 1'34"

courtesy of the artist

Testing the limit of matter by filling it with air. Just as Miron Białoszewski described the holes in colander, shining with “monstrance of brightness”, the slow-motion attempt of inflating cabbage and flour elevates vernacular objects. Krenz’s acts are both poetic and absurd, causing movements with no practical aim.



Judith Hopf, Henrik Olesen

Doors | 2007

Video transferred to DVD, colour, sound, 7'

courtesy of Galerie Andreas Huber (Vienna) and Galerie Buchholz (Cologne/Berlin)

Doors was initially produced in 2007 for an exhibition at Portikus in Frankfurt and is a reinterpretation of a sequence from Luis Buñuel’s film “*Le fantôme de la liberté*”, 1974 (The Phantom of Liberty). Through the never-ending opening and closing of doors Hopf and Oleson built a setting for possible actions and movements. The different scenes of the film connect to a story, which ultimately lacks logic: “There is action, but no advancing narrative.”



Alicja Karska & Aleksandra Went

Spatial planning and organisation | 2002

Video transferred to DVD, colour, sound, 9'01"

with: Monika Bębenek, Magdalena Golon, Alicja Karska, Aleksandra Went

music: Marcin Zieliński

courtesy of Profile Foundation (Warsaw)

The film shows the deconstruction of a never completed hotel in the Brzeźno district of Gdańsk. While the workers are dismantling the technically obsolete cement building, the cleaning ladies walk through the non-existent hotel corridors and rooms, still submerged in rhythmical work – pretending to make beds, they carry bed sheets and towels.



Julika Rudelius

Adrift | 2007

HD, colour, sound, 4'50"

courtesy of the artist

A heterogeneous group of people are filmed in an anonymous room. Locked in a timeless administrative room, slowly rocked from side to side, they seem to fall asleep, drifting somewhere between a bureaucratic world and the world of dreams.



Joachim Koester
Maybe One Must Begin with Some Particular Places | 2012

video transferred to 16mm, black-and-white film, silent, 2'48"

courtesy of Jan Mot Gallery
(Brussels / Mexico City)

Photo: Luis Barragán, 2012 Barragan Foundation, Switzerland, courtesy of the artist and Jan Mot Gallery (Brussels / Mexico City)

Jerzy Grotowski, considered the father of Polish performance, abandoned the conventional structure of theatre, substituting it for improvisation, psycho-physical practice and mental training. Movement was supposed to change both actor and spectator, inviting the latter to join the ritual. Grotowski studied the theatrical potential of rituals in different parts of the world, searching for common tropes, a universal language. Joachim Koester reached people, who collaborated with the director in Mexico, amongst them Jaime Soriano, an actor who appears in this film.



Joachim Koester
Tarantism | 2007

16 mm, black-and-white film, silent, 6'30"

courtesy of Jan Mot Gallery
(Brussels / Mexico City))

Tarantism is a ritualized form of working through psychic states. The name comes from the tarantula, whose bite causes nausea, trouble with speaking, and convulsions. It is also a ritual from southern Italy, in which performing a wild dance was supposed to protect the dancer from the effects of the bite. The ritual later transformed into the *tarantella* dance.

Courtesy of the artist and Jan Mot Gallery
(Brussels / Mexico City).

**Bettina Nürnberg / Dirk Peuker*****The American Houses*** | 201016mm transferred to DVD, colour,
sound, 20'

photography: Dirk Peuker

graphic design / sound: Bettina
Nürnberg

sound: Christian Obermaier

music: Helmut Lipsky

courtesy of the artists

**Union Gaucha Productions (Karin
Schneider & Nicolás Guagnini)*****Phantom limb*** | 1998

16mm, colour, silent, 22'

courtesy of collection of Muzeum
Sztuki, Łódź

Phantom limb is a fictional documentary, which sets out to construct a potential history of art. In the film Schneider and Guagnini trace the formal analogies between Władysław Strzemiński's and Katarzyna Kobro's unism and the history of Brazilian and Argentinean concretism, like Lygia Clark and Hélio Oiticica. The playful work with their art objects reveals the unobvious, corporeal interpretations.

**Erik van Lieshout*****Commission*** | 2011

Video installation, colour, sound, 50'

courtesy of Galerie Krinzinger
(Vienna)

Zuidplein Winkelcentrum was one of the first Dutch malls. Opened in the '70s, it was supposed to symbolize the wealth of the city of Rotterdam. Today, the district is considered to be one of the poorest parts of town, and the centre itself is falling into decline. As Zuidplein was turning into a working class and immigrant district, the authorities started investing in different parts of town, inviting star-architects to collaborate on various projects. In response to this, Erik van Lieshout decided to open a store in an empty space in the Zuidplein mall. However, instead of using it for selling cheaply produced commodities, he created an exhibition space. This installation is based on talks with the customers and shop keepers and their wishes of a cultural site.

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Festival: TESTING (RE-)PRODUCTION
11-12 January 2013

**Kunsthaus
Dresden**

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Project manager: Anne Schreiber

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Coordinator: Martyna Gajda

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@ MUZEUM SZTUKI, 2013



Łódźkie

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