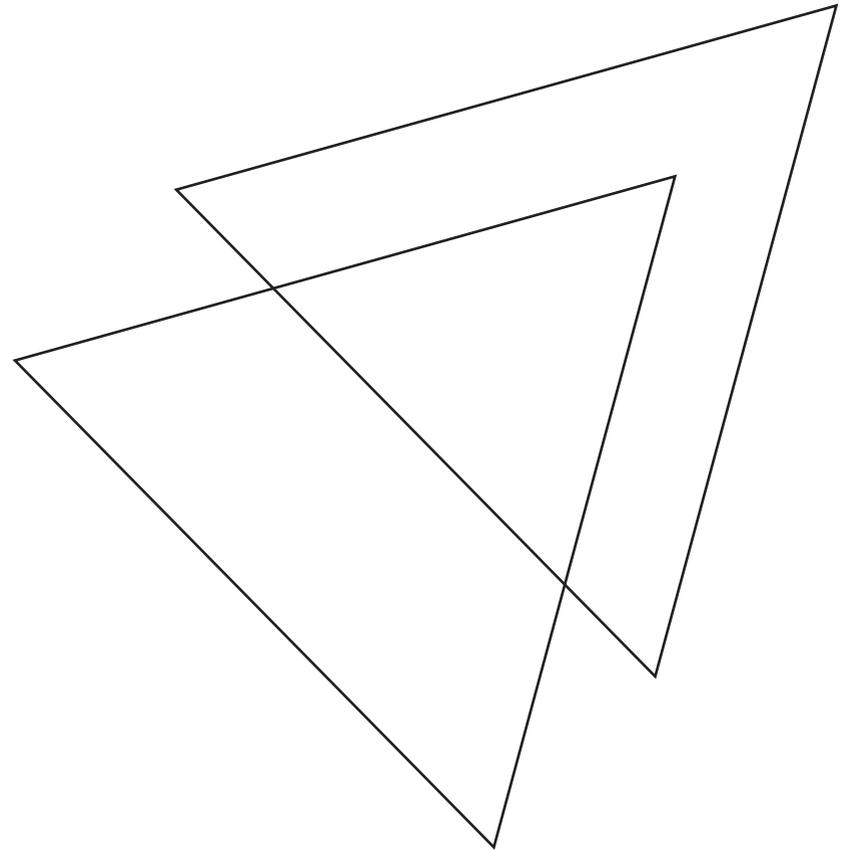
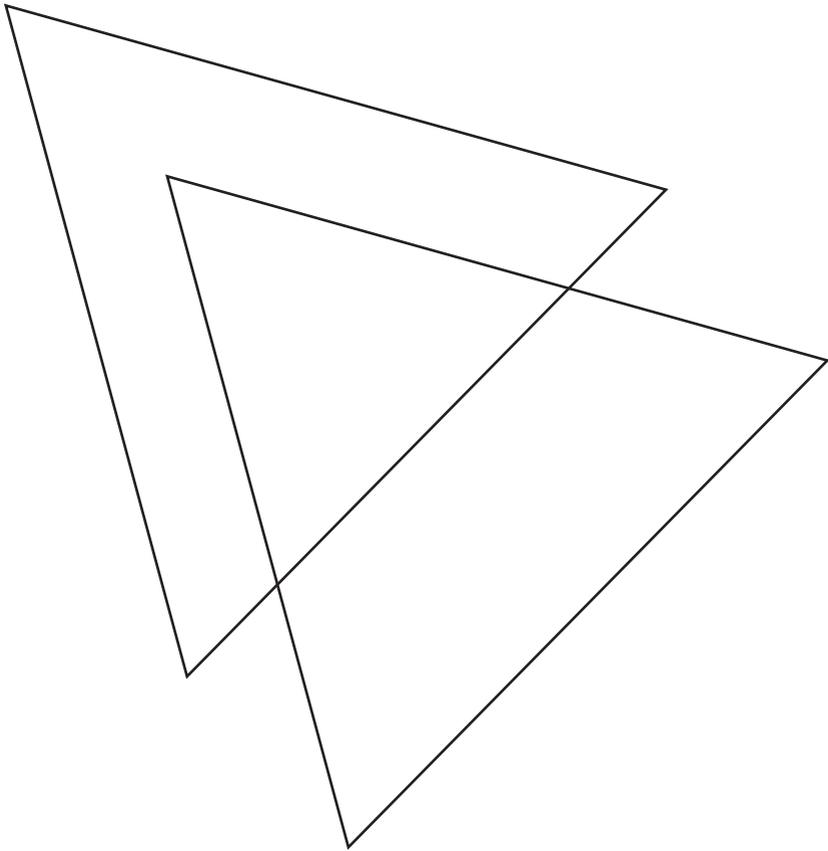


НОЧЬ ВЛАДИМИРА



МАКСИМ КОМАР-МЫШКИН

punkt  13



introduction

Thinking about order as the main motif of the 13th issue of *Punkt*, we made a little mess. We follow the curiosity principle, an unbridled and free—floating noble fascination with all that is unknown. Therefore we decided to explore potential, unused, marginal, and peripheral areas. Hence the margins of Mateusz Piestrak, where most happens. Apart from the natural mainstream of art, calendar of events and current issues, there are pulsating, subcutaneous, revolutionary currents. Stach Szablowski's conversation with Daniel Muzyczuk lays bare organic cracks in the institutional order and alternative visions of large galleries management crystallize. In turn, the conversation of Artur Żmijewski and Anna Czaban about institutional criticism assumes the form of expressive gestures made in ink on paper, revealing graphically its dynamics and skewed trajectories of the interlocutors' thoughts. Naturally, margin and order both wish to be transgressed and extended. As AKV collective demonstrates, art has no monopoly on transgressive situations and even insurance companies can see dead objects as subjects in search of freedom and in

a way respect their desire to violate the order of things established by shipment companies. In his historical essay Daniel Davis comes to terms with the myth of parametric projection, an allegedly new miraculous architecture machine which helps harness the complexity of forms and functions imposed by the needs of a multi—directional civilisation of the 21st century. A more successful practice of using new, more complex thinking models can be found in the first Polish translation of Reza Nagestrani's *Cyclonopedia*. Moreover, we have the honour to introduce a premiere of a story about President Putin by Maxim Komar—Myshkin. You can find here visual essays by Hannah Darbowen, Sebastian Jefford and Laurie Kang as well as interviews with young Poznań—based artists – Karolina Kubik and in the portfolio section – Daniel Koniusz. Enjoy your reading and watching, from beginning to end or in any other order. 

translated by MARCIN TURSKI

Punkt #13

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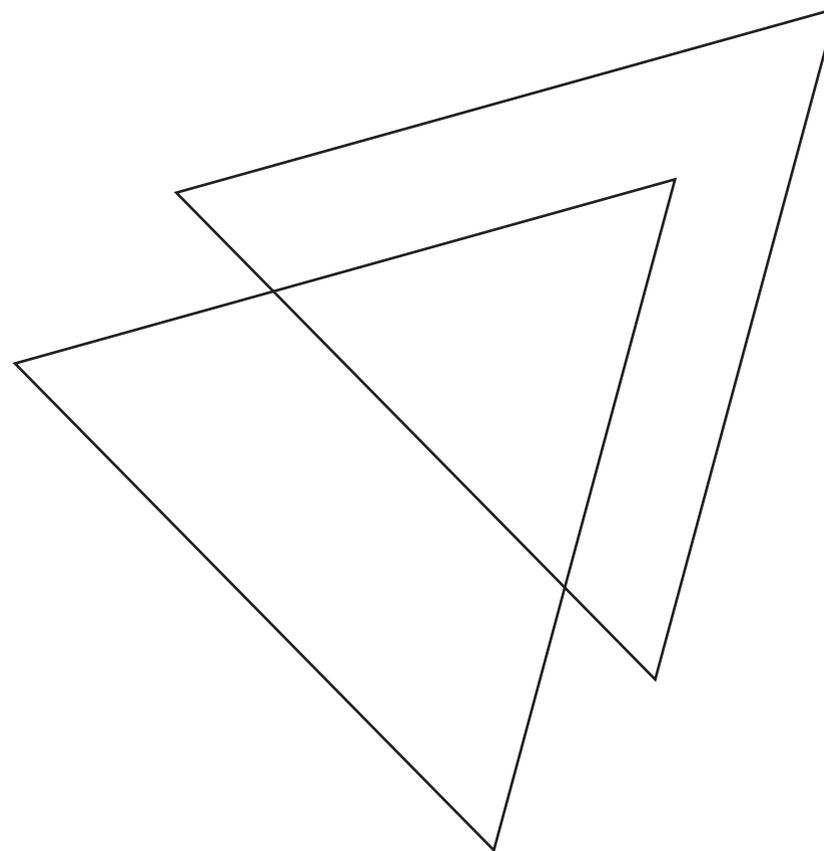
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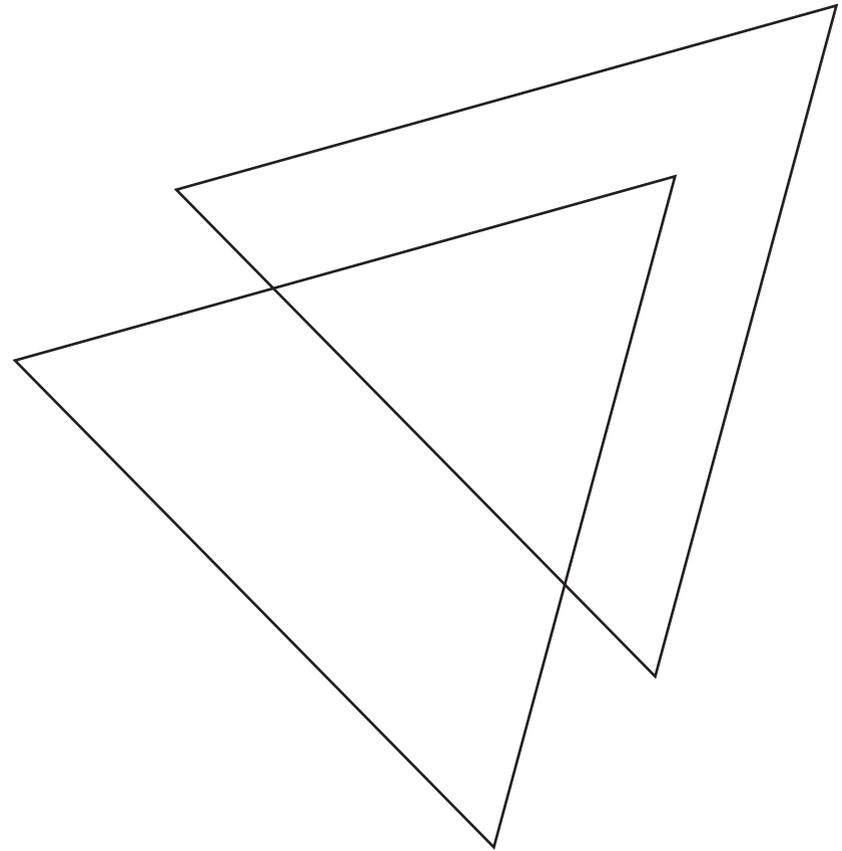


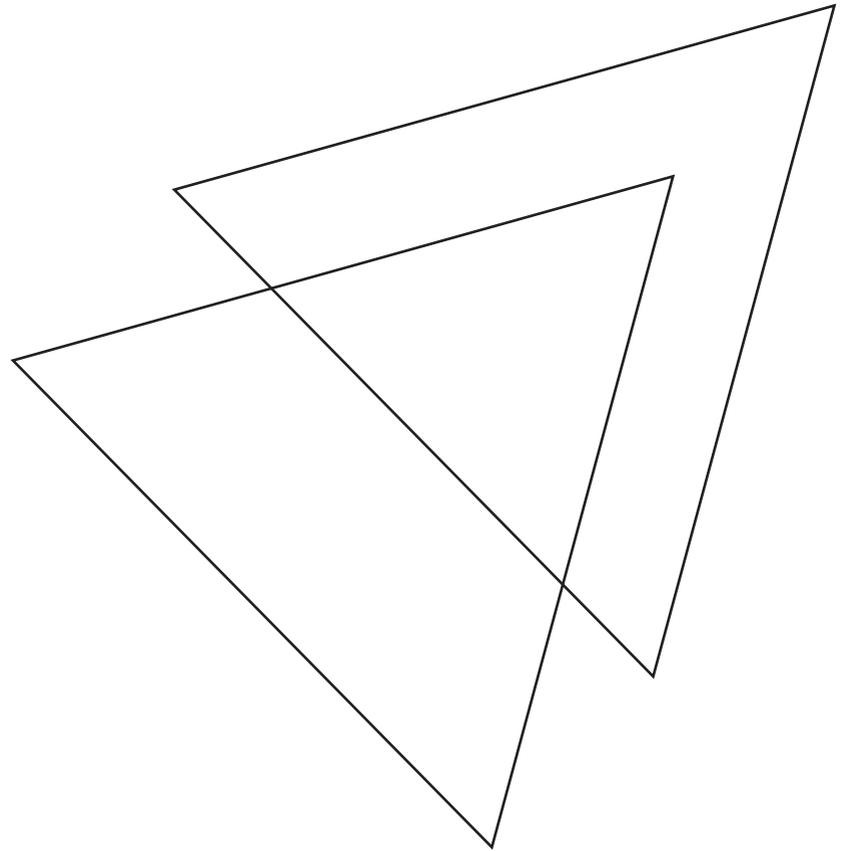
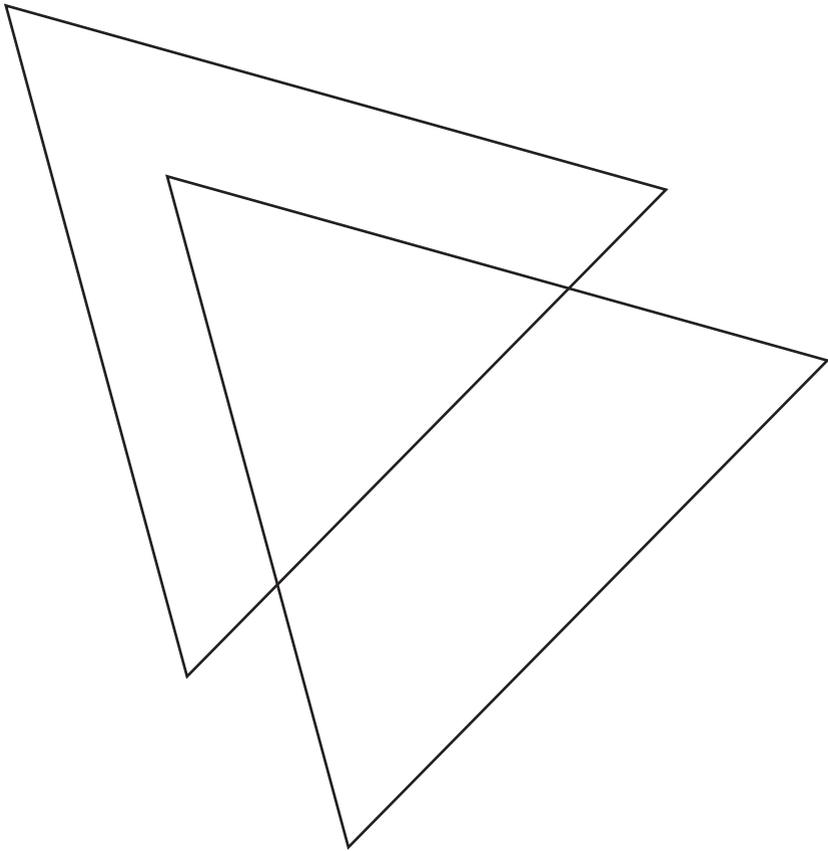
contents

AKV BERLIN	14
The Urge of the Object and the Empathy—Forensics of Insurance Companies	
ROEE ROSEN	26
Vladimir	
A CONVERSATION BETWEEN DANIEL MUZYCZUK AND STACH SZABŁOWSKI ABOUT ALTERNATIVE MODELS OF MANAGEMENT IN INSTITUTIONS	44
Divide and Rule	
ARTUR ŻMIJEWSKI, ANNA CZABAN	70
Conversation in the Fawory Cafe next to the Ruthenian Army Museum	
HANNE DARBOVEN	94
Mathematical Literature	

REZA NAGESTRANI	122
Cyklonopedia. Complicity with Anonymous Materials	
LAURIE KANG	132
Parallelogram Studies	
SYLWIA CZUBAŁA	162
What – if?	
MATEUSZ PIESTRAK	174
Marginesy Zeszyt ćwiczeń	
DANIEL DAVIS	194
A History of Parametric	
MACIEJ FRĄCKOWIAK	226
Renovation Policy	
KATARZYNA PRZYZWAŃSKA	238

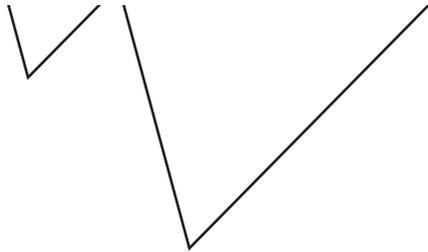
KAROLINA SIKORSKA TALKS WITH KAROLINA KUBIK Or else I will harbour it within myself for months and will be sorry	248
ANNA CZABAN TALKS WITH DANIEL KONIUSZ. I Contradict Myself	264
SEBASTIAN JEFFORD Inferior Mirage	294
PAWEŁ KRZACZKOWSKI Graphic score genesis and its exodus	322
ANDRZEJ WIELGOSZ PL 2.014	340
ŁUKASZ JASTRUBCZAK Alphabetical list of American movies, which I've seen till February 2013	376





The Urge of the Object and the Empathy — Forensics of Insurance Companies

AKV BERLIN



Of course, the zucchini didn't realize what was going on because of the dark green curtains around them. So they just carried straight on and all piled up against the left-hand tarpaulin. And, staying true to the motto "together we are strong," they were actually stronger than the tarpaulin. The tarpaulin pulled free of the rail at the top and opened up a path to freedom. The zucchini seized the opportunity and escaped together with their boxes. Most of them ended up on the left-turn lane (where they thought they would hinder the traffic least).

From the article, Dinner is served: "Zucchini surprise..." courtesy of the Transport Information Service (TIS), 2014.

Various vibrant materials waiting to rearrange themselves and the order around them, as predicted by the specialized eyes of the TIS employees.



The flow of matter according to natural order.



The Transport Information Service (TIS) – a branch of the German Insurance Association (GDV e.V.) – delivers monthly articles on the vivid life of unsecured cargo materials. Here, objects that maneuver the world as food, concrete pillars or steel beams are always thought of as accidents waiting to happen – a potential scandal in the form of a highway accident, container jam or German beer lake¹.

Every time a cargo object embarks beyond its regulated position, a chain of physical performances is set into motion, which is carefully (and with excitement) studied by insurance companies and ultimately by the makers of risk assessment models. In this field, a whole branch of specialists is working eagerly on forecasting the next impending doom and create massive catalogs, datasets, and visual modeling forms that record and analyze every misstep (and successes) of an object in transit. As Florian Goldmann (Stratagrids' senior disaster and risk modeling researcher) pointed out recently: the business of risk management is in creating shit—might—hit—the—fan libraries.

Every concrete block that gives into its gravitational longings during its travels is listed in some insurance file and becomes a guinea pig for subsequent blocks. Which will surely fall! As long as the material remains vivid, so will the business!

In its monthly column titled “Photo of the Month”, the German Insurance Association highlights recent accidents with a surprisingly empathetic tone towards the inanimate object. As with the zucchini example at the beginning of this text, in each of these cases, the cargo objects are forgiven for the damage done. Without literally stating it, the columnist seems to propose that the object just can't help itself, and is ultimately drawn to its very origin; Earth.

It's not just simply an issue of gravity. Gravity doesn't even play a role here. It's more about being drawn or energetically moving toward a place you feel most comfortable. And somehow it makes sense when you look at those pictures of nicely spread out cargo. They really do appear more natural – even satisfied – lying in an open field or crushed inside the wall of a building. Freshly unwrapped, they can fully embrace their freedom. No longer do they need to sit tightly packed in unnatural formations.

The zucchini's sudden mood swing, as it is described by the insurance company, is analogous to the theories of mineralogist Albertus Magnus (1206–1280), whose studies of the metaphysics of minerals was once thought as cutting edge theory, although today only appreciated at best as pseudo-science.

Magnus explains the desire of things as follows:

Heavy things drop not because of gravitational pull but because the prepondering element of earth in them “desires” to return to base, and thus makes objects move in downward direction. (...) Let drop a stone from the hand and it moves downward to meet its earthy friends. Objects move “naturally” according to their elemental disposition, and if not, then their motion is “violent.” A stone being lifted or thrown upward was the classic example of violent motion. In this pre-Newtonian cosmos, levity—far from being mere lack of gravity—is a centrifugal urge, a natural tendency to flee earth’s center and move to the terrestrial circumference as the place where it is happiest, most itself.²

If we take Magnus’ theory into consideration, the simple act of transporting goods good be interpreted as a violent act, and the release of these objects through what we may call accidents is part of the natural order of things. A cargo ship is like a giant rock being thrown into the sky—its descent promising unpredictable consequences.

The focal point of the forensic insurance eye is always on the object. It needs to be responsive to the true nature of an object, which never lies about its needs. It always has an answer that satisfies the investigating insurance company: “It was me, but you

know, I had to, and they knew very well that I had to, so its obviously their own fault.” And the object always gets away.

The Transport Information Service acts as a third party by—stander watching as object and man attempt to negotiate a widespread agreement. Of course from the perspective of the transporter, there may be a great amount of misguided good intentions. What Magnus may have described as violent, an importer/exporter may understand it as gentle attention and pampering. But regardless of the interpretation, the persistent occurrence of cargo escape begs to question who or what exactly is in disagreement.

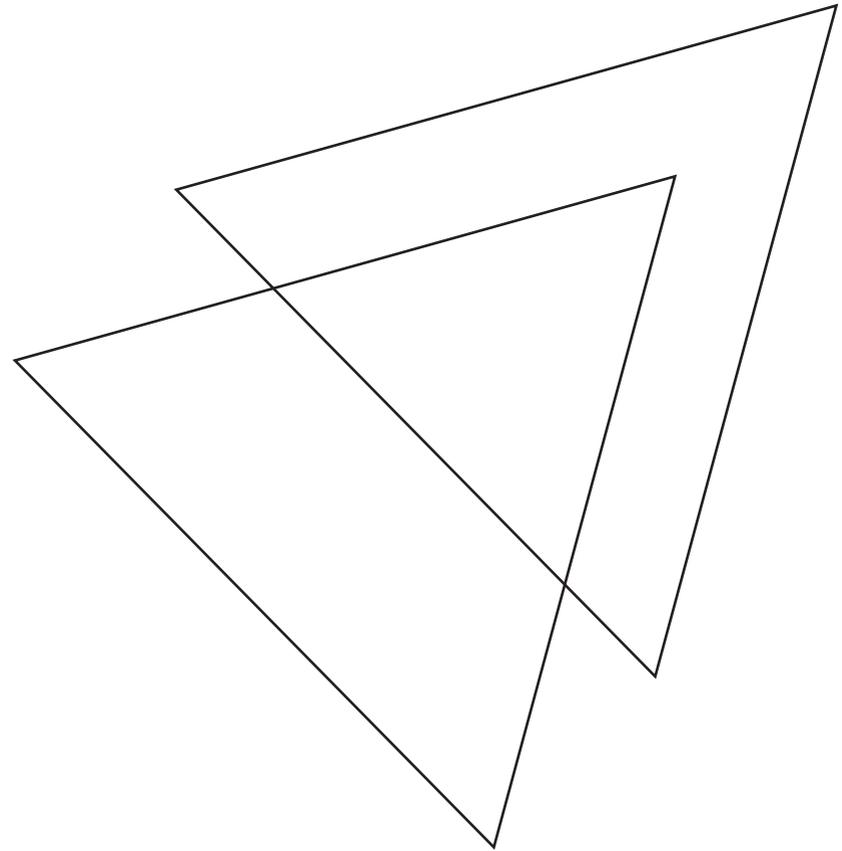
But the TIS is not a neutral onlooker, such articles as the “Photo of the Month,” is a token of its bias. The insurance company and the disaster—causing objects are under a covert contract of object empathy, and understanding the urges beyond mankind.



Przypisy

1. Reference to the spontaneous München Beer Lake on the A96 in 2011.
2. Taken from Valerie Allen's article "Mineral Virtue" in *Animal, Vegetable, Mineral: Ethics And Objects*

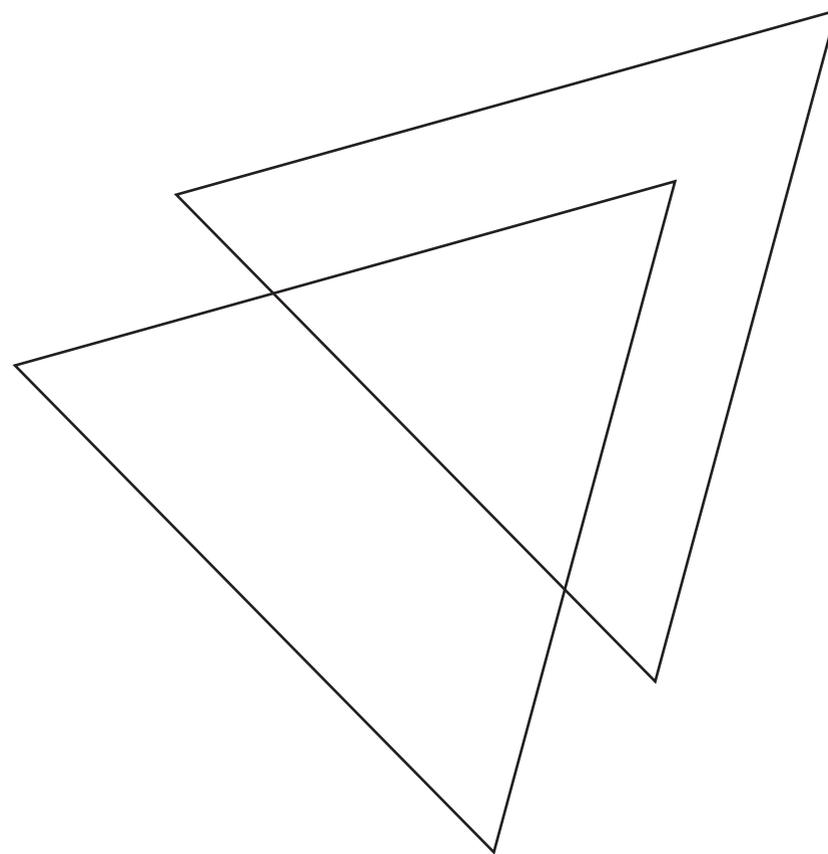
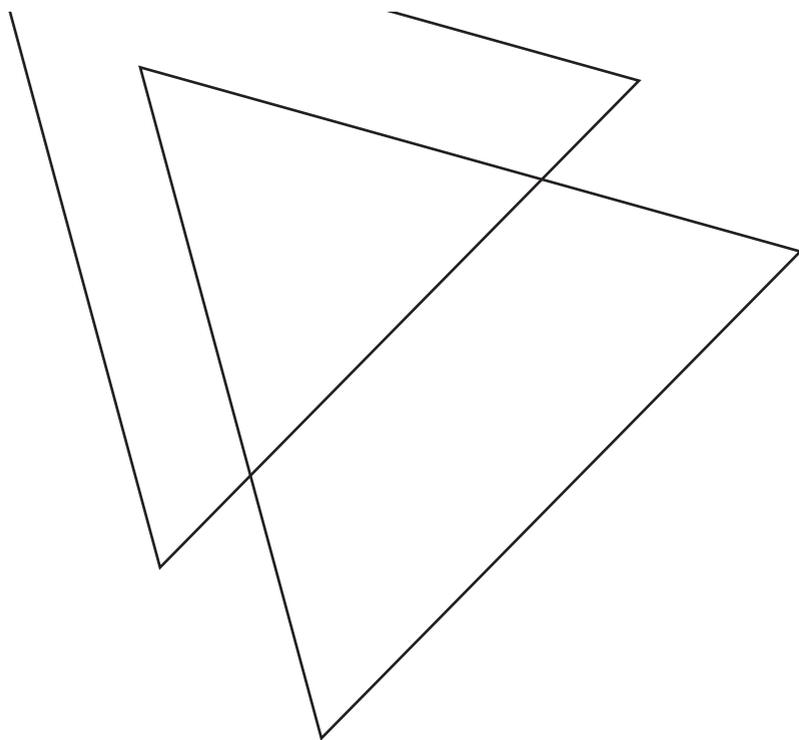
All images courtesy of the Transport Information Service (TIS), <http://www.tis-gdv.de/>



~~~~~

# Vladimir

ROEE ROSEN



**VLADIMIR'S NIGHT**  
**BY**  
**MAXIM KOMAR-MYSHKIN**

Translated and annotated by  
**ROEE ROSEN**

A demonstration album; see project description in the end.  
© Roee Rosen, 2012



1

Vladimir is at his summer mansion.

He is having dinner.

---

The surname Putin never appears in the poem – but here, the pattern of the frame is made of the Cyrillic initials VP.

1

ВЛАДИМИР В СВОЕМ ЛЕТНЕМ ОСОБНЯКЕ.



ОН УЖИНАЕТ.

2

**With Vladimir is his best girlfriend.  
She loves him so much that she serves the meal  
dressed as a dog.**

The figure of the “best girlfriend” dressed as a dog is that of Alina Kabaeva. The Olympic gold medalist was reported to be wed to Putin by the Russian newspaper *Moskovsky Korrespondent*. Both Putin and Kabaeva denied the report. In 2007, Kabaeva became a state deputy for *United Russia*, Putin’s party. The frame pattern changes to become face-like in the upper part, but is still based on the Cyrillic V and P.



Alina Kabaeva

2

ЛУЧШАЯ ИЗ ПОДРУЖЕК ВЛАДИМИРА С НИМ.



ОНА ТАК ЕГО ЛЮБИТ, ЧТО ПРИСЛУЖИВАЕТ ЗА СТОЛОМ НАРЯДИВШИСЬ, КАК ПЕС.

### 3

Vladimir says a blessing as a joke.

The dog laughs.

The cross and the priest-like figure in the upper right (made of the author's initials, MK), are the first references in the album to Russian Suprematism and Constructivism, respectively. The upper-left circle echoes the carpet in the preceding drawings, while the letters of VP are now bodies, in two erotic figurations. The element protruding from (or intruding into) the B – the Russian V – at the lower-left, can be perceived either as a scatological element, or as a gigantic version of the sex toy known as *Ben-Wa* balls.



Left: Ben-Wa Balls

Right: Kasimir Malevich, *Black Cross*, 1923

### 3

ВЛАДИМИР МОЛИТСЯ, В ШУТКУ, КОНЕЧНО, НЕ ВСЕРЬЕЗ.



СОБАКА СМЕЕТСЯ.

6

Vladimir is in bed. His lover is on the rug.

She is working on her speech:

Woof, Woof, Woof!

Perhaps one day she will become a minister, or a horse.

---

The carpet is a variation on the flag of Chechnya.



6

ВЛАДИМИР В КРОВАТИ. ЛЮБОВНИЦА НА ПОДСТИЛКЕ.

ОНА РАБОТАЕТ НАД СВОЕЙ РЕЧЬЮ:



ГАВ! ГАВ! ГАВ!

КОГДА-НИБУДЬ ОНА, ВОЗМОЖНО, СТАНЕТ ПРЕМЬЕР-МИНИСТРОМ ИЛИ КОНЕМ.

7

**Above the bed is God,  
to secure the serving of sweet dreams,  
And the stuffed head of a journalist  
Vladimir hunted a few years ago.**

---

The stuffed head of the journalist is that of Anna Politkovskaya (1958-2006), one of the most outspoken critics of Putin's reign, and in particular of his ruthless attack on Chechnya. She was shot in the elevator of the Moscow apartment house where she resided. Politkovskaya is the most renowned journalist to have been assassinated in Russia, but reports of the Committee to Protect Journalists note the country as being the third most lethal in the world to journalists since 1993 (with numbers of violent deaths exceeded only by Algeria and post-invasion Iraq).

7

НАД КРОВАТЬЮ БОГ, ОН ОБЕСПЕЧИВАЕТ ПОДАЧУ ПРИЯТНЫХ СНОВ,



И ЧУЧЕЛО ГОЛОВЫ ЖУРНАЛИСТКИ - ВЛАДИМИР УБИЛ ЕЕ НА ОХОТЕ ПАРУ ЛЕТ НАЗАД.

# 12

Out of Vladi's bag leap a pair of iPhones, iPad, credit cards and pins.

Out spring the Be-Strong syringe and the delicious pralines.

Out pop important papers and pricey pens, and all are joined by a jolly Uzi submachine.

The two symbols connected by a heart at the central upper part of the frame are those of the NKVD, and of the French Legion d'honneur. The NKVD was the dreaded Russian secret service that later became the KGB, in which Putin served. The KGB, humiliated and discredited in the early years of Perestroika came back with a vengeance under Putin, who placed many ex-agents in positions of power. French President Nicolas Sarkozy bestowed upon Putin the legion d'honneur in March 2010, an act that probably shocked Komar-Myshkin. Among the childish drawings flowing out of the bag, the grotesque man of muscles clearly ridicules Putin's public image as an alpha male, the term some US diplomats used to describe Putin, as a Wikileaks report revealed in November 2010 (and thus, the syringes here and the pills in the preceding page connote not only assassinations and torture but also bodybuilding). The other prominent drawing is a portrait with the inscription Felix-Edmundovich. This is F. E. Dzerzhinsky, appointed by Lenin as head of the Cheka - acronym for "Extraordinary Commission to Fight Counterrevolution and Sabotage"- that was soon to spread terror around the Soviet Union. While Stalin killed most appointees of Lenin, Dzerzhinsky died early enough to be celebrated as a hero of the revolution throughout Stalin's regime. The drawing thus creates a highly abbreviated genealogy for Putin through Russia's secret services.



Left: Felix-Edmundovich Dzerzhinsky  
Center: Vladimir Putin  
Right: The French Legion d'honneur

12

ИЗ ВОЛОДИНОЙ СУМКИ ВЫПРЫГИВАЮТ ПАРА АЙФОНОВ, АЙПЭД,  
КРЕДИТНЫЕ КАРТЫ, ЗНАЧКИ.

ВЫСКАКИВАЕТ ШПРИЦ СТАНЬ-СИЛЬНЫМ И ВОСХИТИТЕЛЬНЫЙ ШОКОЛАД,



ВЫПРЫГИВАЮТ ВАЖНЫЕ БУМАГИ И ШИКАРНЫЕ РУЧКИ,  
А С НИМИ ЗАОДНО ВЕСЕЛЫЙ УЗИ-АВТОМАТ.

# 15

It certainly is not a pajama party;

The comrades are eager to help our boy undress.

Stop, I'm ticklish, Vladimir giggles.

He did not laugh so hard since he was a little child.

Two logos are integrated within the wood decorations of Vladimir's bed. The first, formed by the vertical lines on the lower part of the bed's legs, is the logo of *Rosneft*, the government-controlled oil company that became Russia's biggest extractor and refiner after the government auctioned the assets of Yukos (see plate 5). The transactions that enabled this liquidations of Khodorkovsky's assets were dubious, to say the least. On December 22nd 2004, with Yukos' former owner already in jail, the control of its core production subsidiary, *Yuganskneftgaz*, was bid for by a company called *Baikal Finance Group*. Baikal, a straw company created mere days earlier, had its registered address in the city of Tver, in a building housing a Vodka bar and some small businesses, but no offices of the group could be found there, and its shared capital when registered was less than \$400. Despite that, Baikal secured a 1.7 Billion dollar from the state-owned *Sberbank* – a loose variation on whose logo serves as the eyes of the two side monsters on the bed's panel. Once using this government-sponsored "loan," Baikal handed the companies to Rosneft, and vanished from the face of the Earth as abruptly as it appeared. The CEO of Rosneft, Igor Ivanovich Sechin, is closely tied to the secret services, and is widely believed to have served as a spy in the 1980s. He became head of the company's board of directors in 2004, as the sacking of Khodorkovsky's assets was beginning in earnest.



**СБЕРБАНК**

Основан в 1841 году

Rosneft and Sberbank logos

# 15

НЕТ, ЭТО ЯВНО НЕ ПИЖАМНАЯ ВЕЧЕРИНКА;

ТОВАРИЩИ РВУТСЯ РАЗДЕТЬ БАЛОВНИКА.



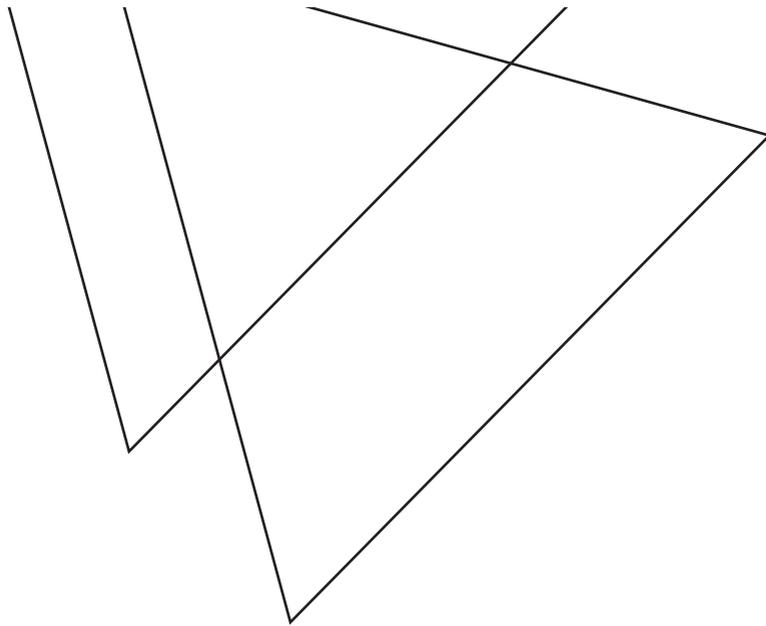
-ХВАТИТ, ЩЕКОТНО, - ХИХИКАЕТ ВЛАДИМИР.

ОН С САМОГО ДЕТСТВА ТАК НЕ СМЕЯЛСЯ.

---

# Divide and Rule

A CONVERSATION BETWEEN DANIEL MUZYCZUK AND STACH SZABŁOWSKI ABOUT ALTERNATIVE MODELS OF MANAGEMENT IN INSTITUTIONS



translated by MARCIN TURSKI

---

**Daniel Muzyczuk:** I have been the chairman of the trade union Robotnicy Sztuki at the Znaki Czasu Centre of Contemporary Art in Toruń, you are still actively involved in the Solidarity trade union at the Zamek Ujazdowski Centre of Contemporary Art in Warsaw. In both cases the trade unions have been a tool in an argument with the management.

**Stach Szabłowski:** There are two trade unions in the Zamek Centre: OPZZ Konfederacja Pracy and NSZZ Solidarność. Most of the time in the past they fulfilled conventional trade union purposes, i.e. were involved in strictly social affairs of the employees. It was only when Fabio Cavalluci became the director of the Centre that we decided to intensify their political agenda and use them for debates with the management, also on substantive issues. These were, for instance, the decision-making process in the institution and the direction these decisions push us towards. It turned out that the trade unions are the only platform which helps formalise arguments, also the fundamental ones which address the idea of the program. Or maybe it was the only platform that had already existed, was to be taken advantage of and used for taking action.

**D.M.:** Similarly, initially we did not envisage any arguments. The trade union was set up independently,

yet exactly on the day when talks of the competition board with directorial candidates for the Znaki Czasu Centre of Contemporary Art in Toruń began. Therefore we were accused of setting up the trade union deliberately to have the right to provide an unfavourable opinion about the new director, Paweł Łubowski. In fact the trade union was established to protect employees' rights and to have impact on future substantive and structural decisions. The emergence of the second trade union the following week was conditioned by the institution's internal policy but this is another story, in line with the ancient Roman principle 'divide and rule'.

**S.S.:** Who were the members of the other trade union?

**D.M.:** The other one was for accountants, some installers and administration staff. The Robotnicy Sztuki trade union gathered curators and staff of the departments of implementation and education.

**S.S.:** In turn, at the Zamek, Solidarity had traditionally enjoyed the image of a trade union that gathered art experts while OPZZ was established to represent administration and technical staff. In my opinion this division reflected the actual class conflict that existed primarily in the minds of the administration and technical staff, who saw the interests of art experts as divergent from

the problems of the remaining staff. The founding father of the present—day Centre of Contemporary Art, Wojciech Krukowski, cherished the idea of a certain kind of egalitarianism, which was reflected in the pay structure and in the inner hierarchy of the institution. OPZZ guarded this egalitarianism but faced with a conflict with Cavalucci also became more political and entered an alliance with Solidarity, which in the meantime had ceased to be a class—based trade union. In 2010 a dozen or so people belonged to Solidarity. Two years later there were almost forty of us. There were people representing all levels of the institution. They were members of a trade union to express their disapproval of the director's policy and gathered around Janusz Byszewski, who proved a trustworthy leader of both Solidarity and of the conflict.

**D.M.:** I would not say that there was a class division at the Centre of Contemporary Art in Toruń. I believe that some of the staff saw the emergence of a new trade union as a threat and wanted to 'strike a deal' with the new director, which in a way prevented us from taking concrete action. All the more so that the Centre, as a newly established institution, employed most of its staff on temporary contracts, which expired after a time. In such a situation even the opinion of a trade union cannot persuade the director to extend the contract with a

person whose employment expires. This led to a steady depopulation of the Robotnicy Sztuki trade union. Add to this the harassment that started almost from the start of director Łubowski's office. He suspected different people of having signed an unfavourable opinion about his candidacy and asked staff members to come to talks with an external lawyer, who asked whether a given person wants to stay on the job, etc.

**S.S.:** Was this lawyer employed by the institution?

**D.M.:** We had an in-house lawyer and it was hard to explain all that; perhaps this was a pro bono favour.

**S.S.:** We tried to examine how come the argument started to attract third parties, from outside the institution, but who are on someone's payroll, for instance the lawyers representing the management or PR specialists. We believed that we should have equal access to the institution's infrastructure, such as legal assistance, also with respect to the contentious issues.

**D.M.:** We can safely say that your conflict was a success, also because of the substantial irregularities that could be proven in the case of director Cavalucci. In Toruń things took on a reverse course, so to speak. First of all, however, we never managed to have an open conflict

which would involve most of the employees. It was always a conflict of the 'lesser half'. Despite our requests and admonitions in writing, the director quickly gave up meetings concerning our program, which was developed in his office. A cold war ensued since a large number of staff members was cut off not only from any decision-making, but also from work, in a way. The tasks they were assigned were either below their competences or else they were not assigned any work at all. This was a strategy to wait them out until the contracts of members of the Robotnicy Sztuki trade union expired, which was to trigger the dissolution of the union.

**S.S.:** You tell me that the staff of the Zamek Ujazdowski Centre was successful. It is true but this is only a partial success. Actually, it is a combination of interesting successes and failures. To my mind, the true success was to make a step towards the empowerment of the staff and towards the generation of a common, collective identity. We came to realise that we are not only employees, tools, and resources; we are all responsible for this institution. We managed to disseminate this awareness outside the inner circle of people who capitalise in a symbolic way their work in the institution. Regrettably, we did not fully take advantage of this achievement. In late 2013 and early 2014 minister Zdrojewski, who in a sense admitted that we were right in the argument

with the director by announcing a year in advance that he would not extend his contract, sent another message, which was disheartening. The director was to leave but in another year. The days of Fabio Cavalucci were, then, numbered, but there were so many of them, some three hundred and sixty! This number made further action hard and led to a situation when this emerging empowerment did not take off and we were unable to develop a new, more horizontal and democratic model of our institution. There was, of course, one example, i.e. the introduction of the Winter Camp Holiday to the Centre's agenda. This idea was supported by most of the staff by an autonomous decision of the curators' college, which was a decision of a team that was at variance with the director's decision. In the past Fabio Cavalucci tried to implement his ideas employing external curators and coordinators on short-term contracts. They were loosely connected with the institution and were put in charge of single projects, yet did not have any impact on the Centre's long-term policy. He tried to develop alternative mechanisms which he could fully control and to create a platform for making decisions which he would not need to negotiate with, let alone justify to, anyone. The introduction of the Winter Camp Holiday into the Centre was a manifesto: the program of the institution is a common good rather than the director's personal property.

Did you in Toruń at least consider a similar strategy, trying to have impact on the program and to counter the decisions of the director with yours?

**D.M.:** I will come back to the dates of the revolution, because this seems important to me. The revolution finished the moment a new director, Paweł Łubowski, was appointed by the Mayor of Toruń. This was, then, a short-lived revolution. In the meantime, the opinion of the trade union coincided with a nationwide boycott of the Centre of Contemporary Art in Toruń because of Łubowski's allegations that we had accepted bribes from private galleries; he meant Raster gallery, if I am not mistaken.

**S.S.:** Was this a public allegation?

**D.M.:** Right. It was also published by the press. Add to this a great deal of things conducted through friendly facilitations which are a disrespect to our profession. Besides, he addressed artists as a director prior to his appointment. He ridiculed our program. This was a very bad way to enter a team and precluded any further cooperation. The last issue was connected with a competition for the art director which I entered into. The competition was won by Dobrila Denegri and it became clear that I had to look for another job. So, coming back

to your question – we stood no chances of influencing the program. Toruń is no Warsaw. In Toruń the social support for our struggle was rather limited. Many, artists included, saw Paweł Łubowski's appointment as a scourge. Naturally, we had the backing of young people involved in culture and arts but that was not enough. In addition, the local art circles of contemporary art are very weak and the only thing we could count on was nationwide support.

Does Winter Holiday Camp become a unique attempt to use in or diagnose an institution as a self-conscious entity? Was it really so, do I read it correctly?

**S.S.:** Right, I need to say that we had exceptional partners. WHC was never a politically neutral project. This was meant to test the potential of creating some alternative institutional model, if only as a temporary experiment. Moreover, it was developed by people who applied the WHC formula in a flexible and dynamic manner. The authors of WHC had an agenda when they accepted director Cavallucci's invitation to carry out the project. In the course of preparations they decided to modify the agenda and get involved in the intensifying conflict on a practical rather than on a theoretical level, as the initial plan was. The introduction of WHC played the role of the *deus ex machina* in this whole story. It seems to me that most would not be ready to play such

a role and to enter the policy of an institution so deep. I have no illusions; most artists have a pragmatic, or neutral, attitude to such conflicts, irrespective of their personal likes and dislikes. You simply need to cooperate with directors, no matter what they are, don't you? After all, it is they who control institutions' budgets. I do not want to preach, to pass value judgements, but simply state a fact. The uniqueness of WHC was that when Fabio cancelled their project and refused to finance it, the group decided to continue their activities. As a team we could proclaim a symbolic declaration of autonomy or independence, yet this independence offered no control over finances. From an economic perspective the project was cancelled, despite our decision. For the project to be continued there had to be artists committed enough to agree to come to Warsaw on their own money, buy tickets and act without extra resources, exclusively on the basis of what they were able to do with the Centre staff. This is how it worked.

I wish to depart for awhile from those particular circumstances and attempt a more general reflection because it seems that the common denominator of both situations, in the Centres of Contemporary Art in Warsaw and Toruń, is the moment when the institution's director starts to be seen (at least by the staff) not as someone who organises work and creates conditions for action, but as a problem to be overcome. The ob-

jective adopted under such circumstances is to recreate conditions conducive to quality work conducted in an adequate environment. The director starts to be seen as the basic obstacle to achieve this objective. Can you imagine, Daniel, institutions such as the Znaki Czasu Centre of Contemporary Art in Toruń, Muzeum Sztuki in Łódź and Zamek Ujazdowski Centre of Contemporary Art in Warsaw, operating on the basis of another model, where there is no director? Directors of institutions of culture have at present virtually unlimited powers and make all the key decisions. Can't it be done differently? Is this the only model that makes 'culture' work? I wonder why in other areas, first and foremost in politics, such a concentration of power is seen as risky and in institutions of culture it is the predominant model considered as something natural.

**D.M.:** It seems it is triggered by an ease of clearing all the completed tasks and by the responsibility for finances. The person of the director personifies the entire institution. A reverse model that we could think of is an associative model. Perhaps not so much in Poland, but this model is present in artist-run spaces, where artists take a collective effort to gather funds for renting rooms, pay for them and apply for the organisation of exhibitions, say in some common space, designated among their studios, and make joint decisions about

the program. This is in a sense an anti-institution. If, however, it has legal personality, it must have a chairperson or a president who will assume responsibility. This is the key question for the organisers of all institutions, be they public or non-governmental. Partial control over the program of the institution may be carried out by the so-called steering council, or a body appointed more or less formally in institutions of culture in Poland, which is an advisory body. It is hard for me to think outside of the two oppositional models. WHC was in a sense a radical model which may be put into life for a short time only rather than on a permanent basis. Perhaps smaller institutions are capable of greater flexibility as to inner relations and can re-direct their actions to fit a given project they carry out. In other words, we should think about an institution as a holistic project, not only for the public outside but also for the in-house public, the institutional public; this involves keeping track of conflict, play the necessary games, negotiate, etc. It is hard to imagine institutions employing a hundred or fifty people who are restricted, primarily legislatively, and be self-conscious also as whole entities rather than only selected individuals.

**S.S.:** I agree: this is hard to imagine. However, while we find this situation hard to imagine, this does not mean that it is impossible. This comes naturally on condition

we are able to overcome the force of habit and get rid of the burden of the dominant model, which seems so oppressive. You refer to financial accountability. One of the messages of the conflict in Zamek is that as long as the profit and loss account is all right, the founding authority, in our case the Ministry of Culture and National Heritage, has virtually no realistic tools for evaluating our program actions. It looks like an institution can do whatever and however it pleases, say in the context of abuse of staff by the management and as long as the budget is all right, this remains the internal affair of the institution. It is strange but this can be actually a double-edged sword; I see here a certain opportunity. Keeping within the budget discipline defined by the founding authority, we may build our program by autocratic methods but also differently. We may follow all kinds of procedures, including more democratic ones, closer to the proven WHC model, with a substantial participation of artists in the decision-making process. Then bureaucracy and its decision-making powers become much less tight. From the perspective of the founding authority nothing worrying is taking place since the program is adhered to and from the distant perspective of the offices of the founding authority it looks in fact very similar to the one carried out by autocratic methods. Art events are held, artists are involved and the public participates in all of this. The functions

of the institution are preserved even though in fact a lot is changed since this institution has become truly public, not only because it is publicly funded but because many social actors have an impact over it. The question of accountability is an issue here, the moment when the staff must assume the burden of responsibility which was previously borne by the authoritarian director. This is actually an intriguing question: would staff of institutions of culture be ready for this and would be able to bear this burden?

**D.M.:** This means that the director in charge of the program takes no responsibility because he only submits to the founding authority the information about the program and then about its implementation. This naturally means that the institution has some leeway as to its program. Your proposal assumes an even greater stratification of the level of accountability.

**S.S.:** Well, I try to imagine an institution where as many of the staff as possible feel in charge, have impact on the decisions taken and at the same time assume responsibility for them. This may seem only too obvious but when people assume responsibility, they start to work differently. The nature of identification with one's own actions and with the institution changes radically when compared to the situation when power and responsi-

bility are vested with one person only, when you have no say about and are not responsible for anything. This is the curse of non—identification of a large part of staff of institutions of culture with their organisation. This is why it is sometimes hard to perform the simplest tasks in an institution. I keep thinking about an institution which would be less tight so that the public and artists might have a real impact. They would not be the objects of the institution's operations but could be the subjects. Would not such an institution be better than one managed by charismatic directors? Let us recall that we talk here about interesting and enlightened directors who are at the same time autocrats; in other words: enlightened tyrants.

**D.M.:** I would be afraid to put in life this radical idea. On the one hand, I can think of a syndicate and all kinds of anarchic forms of work organisation. On the other hand, we may pattern ourselves on the organisation of labour in the corporate world, where responsibility is devolved. Staff are certain of their impact on the smallest form of corporate activity, etc. Can this be interesting? This is interesting for a few projects. Perhaps I do not have enough imagination to visualise an interesting program based on the above principles. We appreciate charismatic directors for their vision, for the holistic vision of art that they bear responsibility for. I guess

we would need to change the general conditions of financing institutions of culture, with emphasis on art rather than on institution, or the venue where this art is produced. If Paweł Althamer organises a workshop in cooperation with different entities, the actual product is the responsibility of Paweł Althamer. This name generates both a real profit and a symbolic capital. In this case the one enhances the other. Perhaps this is really about the change of conditions for the production of art in general, or it symbolic and capital equivalent. It is also surprising how WHC concluded. It was a brand of powerful artistic personalities and concluded with the completion of works donated to the Centre's collection. If the works had not been collectively signed, they would have looked like the shared projects of Artur Żmijewski and Paweł Althamer. What promised to be a rescue operation for the institution concluded with new artistic productions on its margins. Art is heartless in this respect.

**S.S.:** To call a spade a spade, no gallery in Poland has money, simply. They have a great symbolic power and use the capital they have, especially the symbolic one, very efficiently, yet their economic potential on the art stage is very limited. As a result I do not know whether it is the market that determines the model? I believe we deal here with a situation where the models and

the choices made by an institution have adapted very strongly to market models. The question is why? Why do institutions begin to administer art as if they were corporations? I am not sure whether institutions do not do this mainly because of an absence of an alternative vision. You must have noticed that when re—organising any institution of culture the management usually resort to models taken from the corporate world. They do this because these models are ready and up for grabs. You can go to the nearest bookstore and buy a handbook which tells you how this model can be put into effect. This is triggered by laziness and the authority of the business world, which even leftist culture activists cannot resist. You resort to something that has proven its validity in another field and therefore further reflection on whether there is any other option is no longer necessary. This is reflected in the nomenclature of positions in the institutions of culture; the terms are borrowed from the corporate and business language. This adoption of the corporate language gives a lot of food for thought.

Let's leave it, though. I wonder what you would say to the following hypothetical. Imagine please what would happen if Jarosław Suchan vanished tomorrow and would not come to work. The same would happen the day after tomorrow and in a week. At one moment people would need to reconcile with the fact that he has

ceased to come to the Museum. Can you imagine that you as staff could be able to run the institution further, stifling the instinct to find a new director as soon as possible?

**D.M.:** He would most probably be substituted by one of his deputies or an acting director would be appointed. Perhaps this would pave the way for curators' collective management, which I seriously doubt. It would be hard to put to the vote program questions in such a small group of the curators' college. Alliances would be formed and such a vote would be far from democratic standards.

**S.S.:** Aha, alliances based on reciprocal support for projects so that both sides can be happy? Since you say that you would quickly appoint an acting head, you would be able to differently define the position and scope of authority of this person. The hierarchical order gets temporarily disrupted by the mysterious disappearance of the director and at the starting point the situation is horizontal. The position of the director is defined by the internal regulations but the office remains empty for the time being. Do you think that you would decide to assign to the acting head all the competences of the director? Perhaps these competences may be disseminated more equally? I leave aside the

technical aspect of this whole issue ... Coming back to problems of decision making in the curators' college. I experienced this first hand during the few months of an interregnum at the Zamek Centre in 2010, between the departure of Wojciech Krukowski and the arrival of Fabio Cavallucci. This was a key moment when the institution's program should be adopted for the following year. Willy-nilly we had to develop this program in a horizontal situation, where no one had the decisive vote. Then the program was developed through compromise but it was planned for a short haul; everyone realised that we had to sustain programmatic continuity, since any departure from it would have been dangerous for the institution. For a moment the democratic mechanism worked: we had to assume responsibility, which we did, but only for a limited time. Everyone realised that some director would be appointed before long and he or she would assume responsibility again. Coming back to your concern about the risk of a reciprocity of favours: perhaps it would be good in this horizontally constructed decision-making body to have open debates concluded by a secret ballot?

**D.M.:** This is crucial.

**S.S.:** Then a reciprocity of favours and supporting our friends' out of courtesy is made difficult.

**D.M.:** Such a situation at the Muzeum Sztuki in Łódź is impossible, e.g. because of the responsibility for the collection. No founding authority, the local government or the ministry, will trust a more or less formal collective.

**S.S.:** This is impossible now but actually we can imagine a legislative campaign which will make such a change possible. First of all, however, we would need to develop a theoretical model of an institution based on democratic principles and then submit it as a demand to be approved. The model built around the person of a charismatic director is the only legal one, since no one has suggested another one to be made legal. Responsibility is coupled with authority; we know that people are no suckers and no one will assume such tremendous responsibility having no impact on decision-making. This is only natural. I would not consent to this myself, either.

**D.M.:** Another model can be found, e.g. in the National Museum in Warsaw. We remember the case of Piotr Piotrowski, whose decision-making was largely impeded by both internal and external factors, i.e. the board of trustees. This is a civil society council which also takes responsibility for in-house decisions. The authority of the director in the National Museum is limited. I have

not studied in depth internal regulations and in-house directives but I could imagine, when I witnessed the conflict, that Piotrowski's powerlessness was additionally caused by legal issues. It was further limited by the decision-making powers of curators' colleges. Again, we find ourselves in a situation where one person has limited decision-making instruments, which may result in a conflict when an attempt at restructuring is made. Let's come back to a syndicate as a theoretical model which might be applied. Or – even closer at hand – let's examine a cooperative model. I suggest we apply existing models but those that have developed in the area of enterprise rather than in the production of cultural goods. This way of thinking cannot be applied freely; the obstacle here is that within a cooperative, the economic profit of each involved entity is the major binding agent. In turn, institutions of culture do not make a surplus. They spend public money. And economic profit is an element that binds a cooperative in the same way as a struggle for a better pay binds together a trade union in institutions of art or culture. It is hard for me to imagine such a binding, purely imaginary idea of an institution of culture that would be as attractive for each of its employees. This is I guess more of a logical problem than a problem connected with the institution in itself. How can we imagine a collective where the installer feels responsible for the art value of the work he performs?

**S.S.:** This is really a big problem because we need to say that the replacement of the director's autocracy with meritocracy or curatorocracy is not really a solution. This is rather a translation of a problem into another language, without a qualitative change. I agree with your reservation that the 'profit' generated by institutions of culture is not that attractive for some of the staff who are co-authors of the program. Do they want to participate in the division of this kind of profit? Still, I believe that satisfaction is what can be freely distributed and what everyone is interested in. Obviously, I have no ready answers to how to collect and disseminate this satisfaction, but this is really a key issue. One other thing is that in less hierarchical structures it is easier to work on the division of – not profits really, but resources, also purely economic ones. Then we come closer to the cooperative model. It is worthwhile to identify the sources of satisfaction for the lowest level staff of an institution in the hierarchical model. It is hard to start thinking about it because satisfaction is removed completely where we only deal with commands of management. I do not talk here about economic constraints and the fear of losing one's job: here we enter the deepest recesses of pathological relations in the workplace. It seems to me that the problem of a lack of satisfaction is a sickness that plagues institutions, hampers involvement and creative efforts. Besides, the

question of satisfaction should be extended beyond the circle of employees. What about the public, what about the artists? Does anyone ask questions about their satisfaction, about the satisfaction of the public and about the responsibility of both viewers and artists for the quality of public art institutions? You must have been there yourself: the artists who do not have any real impact on the institutions we work in treat the institution instrumentally. This is hardly surprising. Artists are aware that institutions in a sense prey on them and they in turn try to prey on institutions, sapping their symbolic power and getting as much as they can from them. This is a pattern of mutual exploitation which is only apparently efficient. Is it really creative? Is it really conducive to an evolution of an institution in some interesting direction? Does it offer artists interesting opportunities? It no doubt fosters the development of the culture of events and the manufacture of art products, but I do not know who would benefit from this development.

**D.M.:** The question of satisfaction distribution is linked in my opinion with the problem of over—production. I do not know if you have this feeling, too – you are unable to visit the exhibitions that take place in one city. Curators incessantly produce, especially when they work as freelancers; you must produce at least three ex-

hibitions per year to survive. This, naturally, adversely affects quality standards. If you talk about exploitation we need to address work conditions in general. Not only of artists but the work conditions of curators and of the precariat. Very often those who are employed in art institutions at curatorial positions get close to the precariat or even experience it directly for one reason or another (e.g. the need to earn some extra money). This is an economic problem, of remuneration for one's work, or an institution's munificence towards artists, curator and the general public. This munificence is not only economic but also symbolic.

**S.S.:** Let me go back, then, to the question of the possibility of making our institutions less tight. For instance, of subordinating them to the control of those who wish to get involved in a debate on their identity and program. The question of involvement is crucial and facilitates a positive selection, in particular with respect to the public. At present the public is treated in an infantile and objectified manner. The public gets entertained, educated and tantalised with marketing techniques. If on the one hand we talk about their passivity and on the other about their excessive demands, they are provoked by our proposals. We assign to the public scenarios of their presence in an institution: come to visit this exhibition, take part in this workshop, and

now listen to a debate. What if we invited this viewer to cooperate with us? You spoke about the board of trustees in the National Museum. I wonder if had this board been more open, like a general meeting of a museum staff and public, would not have the conflict of the time when Piotr Piotrowski was the director taken a different course? Perhaps no conflict would have emerged in the first place? In the Museum the director's vision clashed with the staff's resistance. The council, which at that time was a closed group, were unable to start a creative debate. Instead, they had to make an either-or decision: to fire Piotrowski or not to fire him. The choice between either-or is somewhat limited, though, isn't it? Sometimes this is no choice at all. Besides, it can never be a shared choice.

**D.M.:** Hmm, all of this seems to suggest a dream of a return to self-determination, to the self-determination of artists as producers. WHC was a more or less radical attempt at returning to the discourse of the autonomy of an artist as such. To what extent is an artist dependent on an institution? To my mind we need both, i.e. institutions run by visionaries, with a clearly profiled program and some kind of laboratories which will be able to change in the foreseeable future the following: first of all the manner of art production, second of all its distribution, and third of all the general condi-

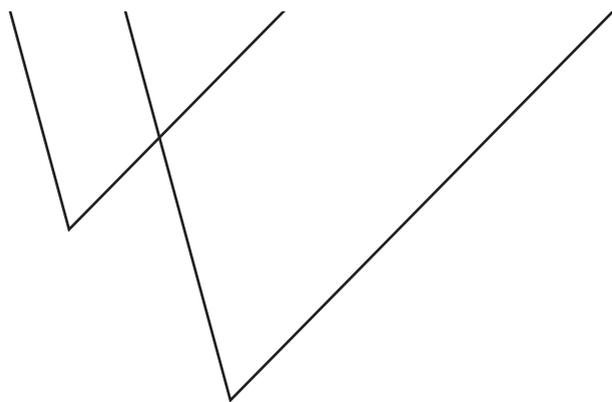
tions of its reception. We talk here about a change of art institutions in a general sense rather than a particular change of one employer. This may be the cooperative model since it is a kind of pattern adopted, say, in the Nordic countries. Artists established cooperatives to set up their own studios, strongly supported financially by the state and to some extent thanks to this they were not subject to the market rules. Therefore they were autonomous. It is surprising that the autonomy of art or artists often leads to a conclusion that the latter should be autonomous of public institutions, of the director's authority, of the curator's authority, and of the pressure that the work must be exhibited. However, what we see at present, the enslavement and remaining in the imaginary world is still based on the market rules, even if there is no market or a fledgling one. In Poland the old habits or certain illusions related to the market determine what art is. Therefore, if we are able to imagine an institution managed by artists – that's great! Let's go for it! On the other hand, let's not cut off museums.

**S.S.:** This is a remarkable and a well-balanced punchline. 

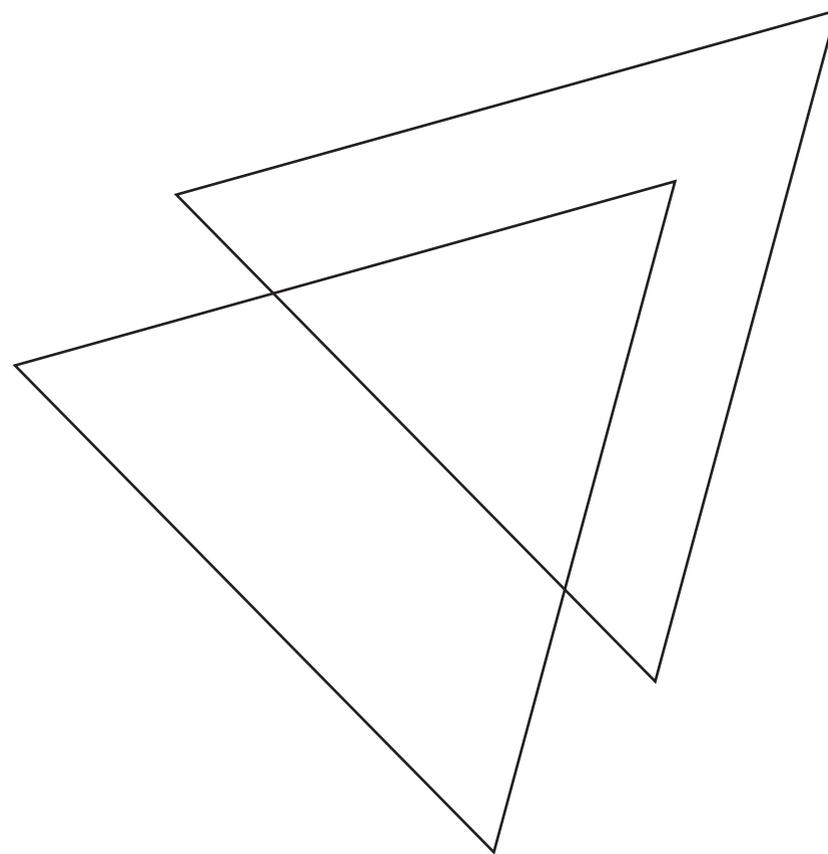
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Conversation in the Fawory Cafe next to the Ruthenian Army Museum

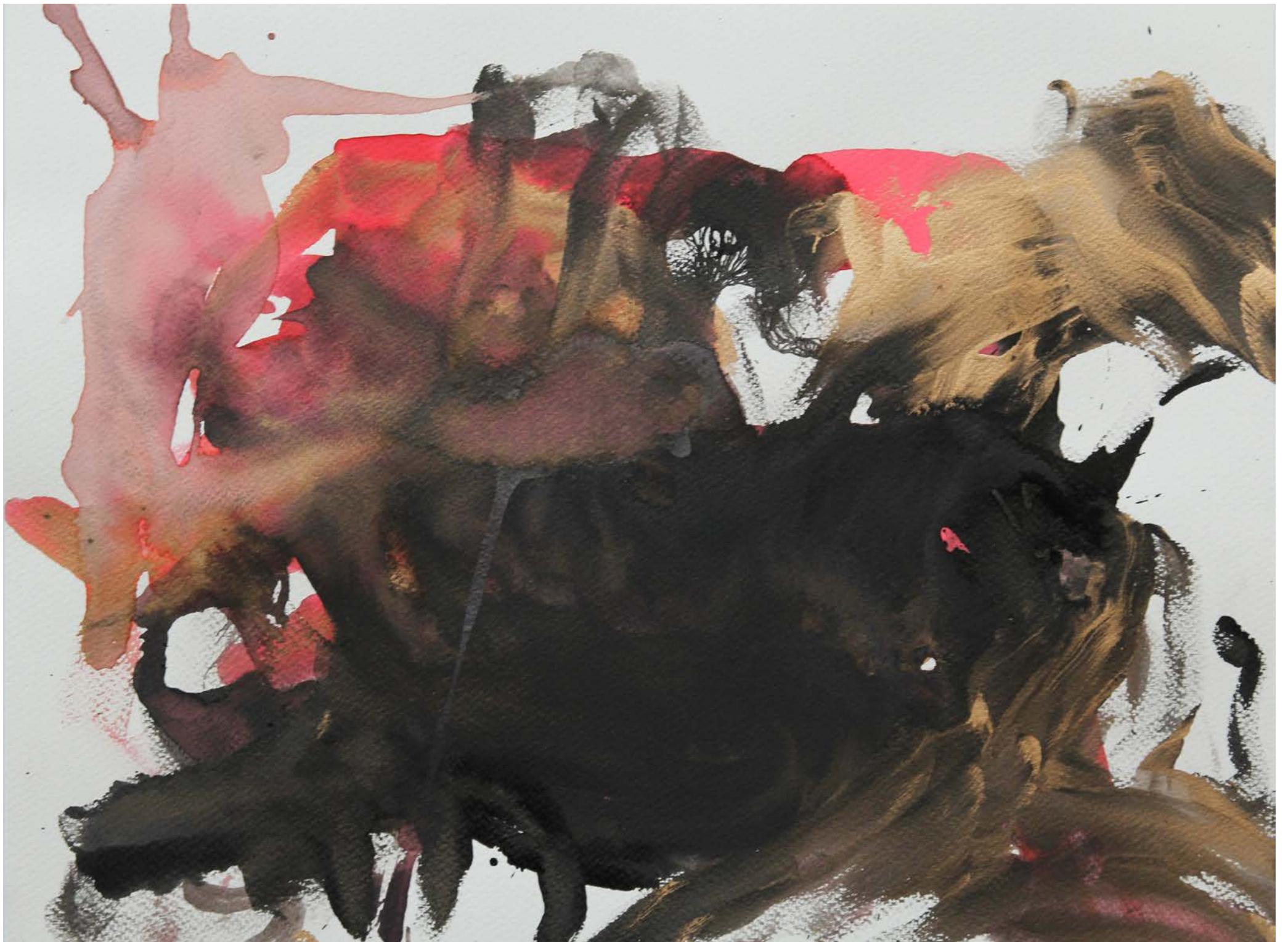
ARTUR ŹMIJEWSKI, ANNA CZABAN



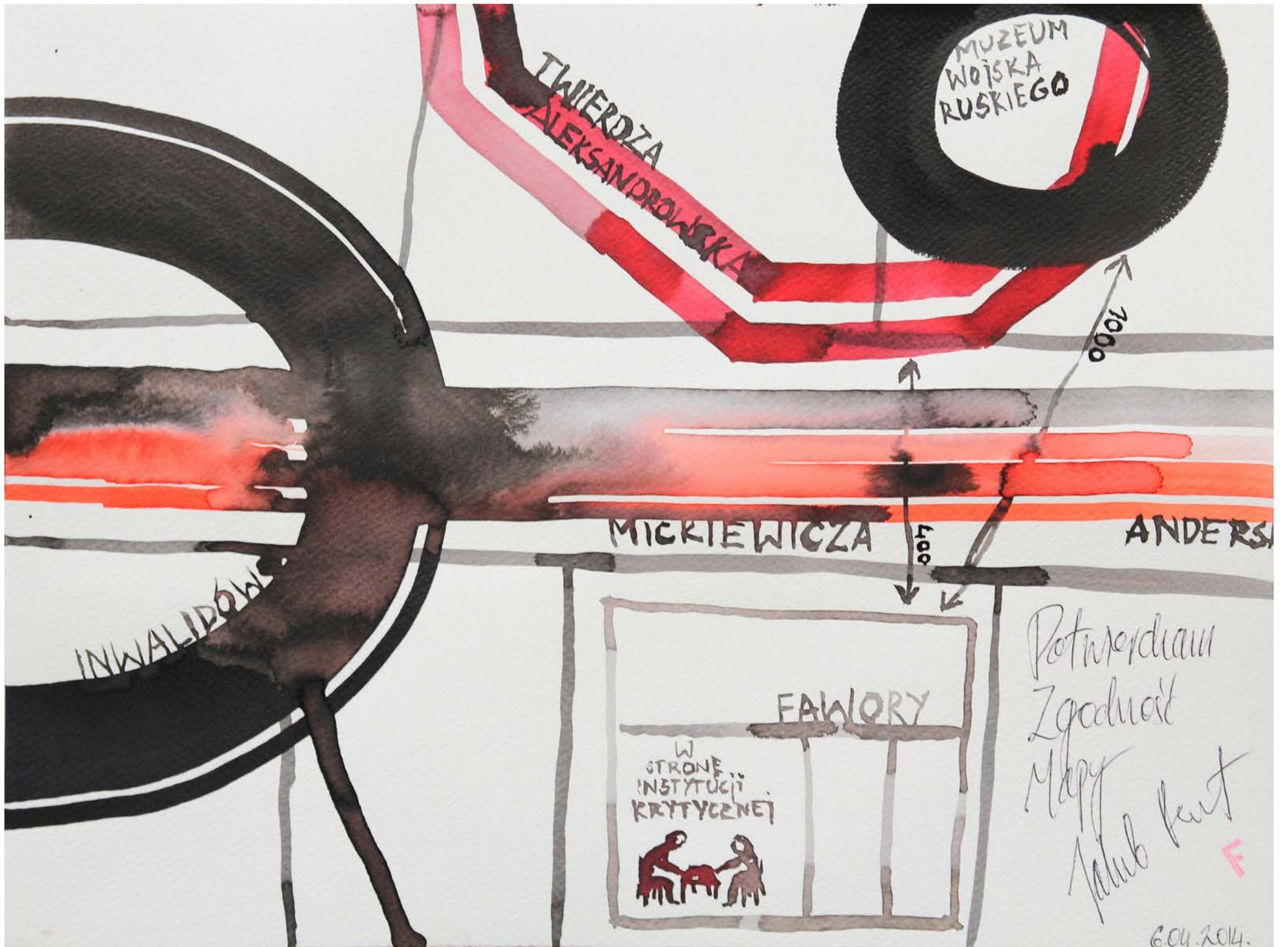
April 16 2014, Fawory Restauration, Warszawa











MUZEUM
WOJSKA
RUSKIEGO

TWIERDZA
ALEKSANDROWSKA

1000

MICKIEWICZA

ANDERSA

400

INWALIDOW

FAWORY

W STRONĘ
INSTYTUCJI
KRYTYCZNEJ



Potrzebiam
Zgodność
Mapy
Jasub fest
F

6.04.2014.



WIELKA

ARSENAL

MUZEUM
WOJSKA
RUSKIEGO

SZKOLNA

PADARREWSKIEGO

WROCLAWSKA

WSZYSCY
MAJA RAKA











PODSUMOWANIE

EWALUACJA

BUDŻET

240 000

13 000



PLANOWANE
KOSZTY

92



WYDATKI
ARTYSTY

Zapłacono:) F



PRZYCHODY



ROZCHODY



WYDATKI
INSTYTUCJI

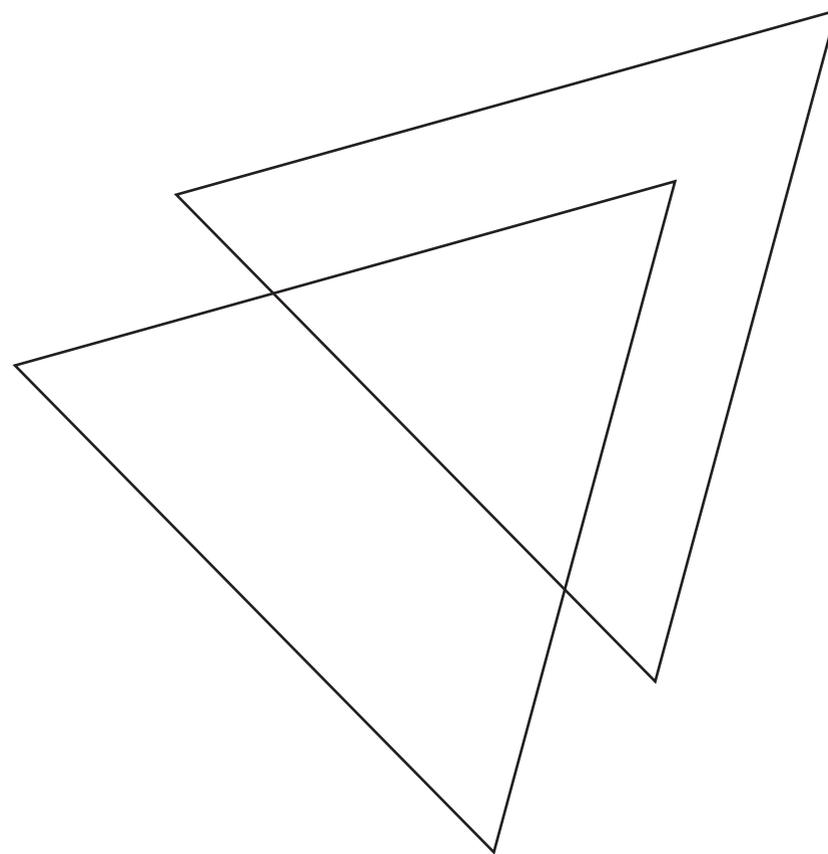
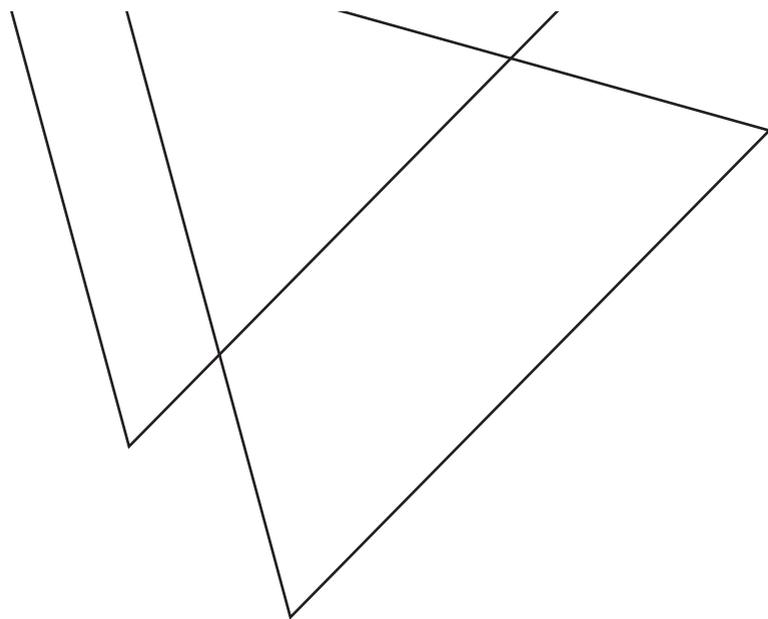
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# Mathematical Literature

HANNE DARBOVEN









kalenderaufzeichnung, 1976  
und schreibe auf/ab: ~~hütte~~

Sie Ihre Toten wirklich ge-  
tötet."

\*21.6.1905-21.6.1976  
Das Geburtsdatum: Jean Paul Sartre

|                                 |       |
|---------------------------------|-------|
| 21+6+<br>0+5+<br>32             | 10/10 |
| 21+6.05;<br>21+6+<br>7+6+<br>40 | 20/20 |
| 32                              | 30/30 |
| 40                              | 32/40 |

die Sonne mehr  
schreibe schnell;  
Rechnung schreiben  
das Mondlicht  
gebaut ist nicht;  
1+1=1, 2:1/2=1, 2;  
e.t.c.

21+6+7+6=40  
und keine Werte  
mehr  
Rechnung  
und eine nicht  
Worte  
Acht  
aus lausberg  
Sonne ist ein  
eins und eins ist eins

schreibe und be = \* = schreibe nicht -;

624) 366 724

kalenderaufzeichnung, 1976  
und schreibe ab/auf: ~~hütte~~

Beharre nicht auf der Welle  
Die sich an deinem Fuss bricht,  
Solange er  
Im Wasser steht, werden sich  
Neue Wellen an ihm brechen."

Repetitive scribbles and patterns, including a circular stamp with the text "e.t.c." and "1-1,2".

4167) 848 1267









JULI

AUGUST

SEPTEMBER

OKTOBER

NOVEMBER

DEZEMBER

*201 = große Anzeigeneite + 1000 Bilder*

| Day  | July                                        | August                          | September                              | October                                | November                            | December                           |
|------|---------------------------------------------|---------------------------------|----------------------------------------|----------------------------------------|-------------------------------------|------------------------------------|
| 1 M  | 16 <sup>00</sup> Stoppa au<br>rd. 27. Woche | 1 D 16 <sup>30</sup> Max        | 1 S Gallron                            | 1 D                                    | 1 F Cothar                          | 1 D Kunstverein                    |
| 2 D  | 16 <sup>00</sup> Hausisch                   | 2 F Suerling 17 <sup>00</sup>   | 2 M clo gallron                        | 2 M Gallron                            | 2 S Leo gut                         | 2 M 16 <sup>00</sup> Hausisch      |
| 3 M  | 17 <sup>00</sup> Gallron                    | 3 S Suerling                    | 3 D clo gallron                        | 3 D                                    | 3 S                                 | 3 D                                |
| 4 D  | Max                                         | 4 S                             | 4 M clo gallron                        | 4 F Fr. Kultur                         | 4 M <del>Maenz</del> Ylke           | 4 M <del>XX</del> Stille           |
| 5 F  |                                             | 5 M Dr. Mooshagen               | 5 D Bröderhaus                         | 5 S Gallron, Sofa                      | 5 S                                 | 5 D 16 <sup>00</sup> Stoppa        |
| 6 S  | BOMM                                        | 6 D                             | 6 F 15 <sup>00</sup> Paula             | 6 S ERNTEDANKFEST                      | 6 M <del>XX</del>                   | 6 F 18 <sup>00</sup> Mausche       |
| 7 S  | BOMM                                        | 7 M                             | 7 S                                    | 7 M 16 <sup>00</sup> Hausisch          | 7 D 15 <sup>00</sup> Paula          | 7 S 11 <sup>00</sup> Bern          |
| 8 M  | Bröderhaus                                  | 8 D                             | 8 S 14 <sup>00</sup> Strohdach         | 8 D 15 <sup>00</sup> Stoppa            | 8 F Suerling                        | 8 S 15 <sup>00</sup> Wuthe         |
| 9 D  | 10 <sup>00</sup> Mausche                    | 9 F                             | 9 M 17 <sup>00</sup> Hausisch          | 9 M 19 <sup>00</sup> W. Kahl           | 9 S Leo Gallron                     | 9 M 17 <sup>00</sup> Wuthe         |
| 10 M | 15 <sup>00</sup> Paula                      | 10 S                            | 10 D Paris clo mir                     | 10 D                                   | 10 S                                | 10 D Wuthe +usche                  |
| 11 D | 11 <sup>00</sup> Lehmann                    | 11 S                            | 11 M                                   | 11 F                                   | 11 M Stoppa 15 <sup>00</sup>        | 11 M <del>XX</del>                 |
| 12 F | 14 <sup>00</sup> Hausisch                   | 12 M 17 <sup>00</sup> Strohdach | 12 D                                   | 12 S Gallron                           | 12 D                                | 12 D 15 <sup>00</sup> Pauls        |
| 13 S | Benz + Frau 15 <sup>00</sup>                | 13 D                            | 13 F 10 <sup>30</sup> W. Suerling      | 13 S                                   | 13 M Boms → Paris                   | 13 F 17 <sup>00</sup> Mausche      |
| 14 S |                                             | 14 M 16 <sup>30</sup> Max       | 14 S                                   | 14 M Maus in Reise                     | 14 F Kunstmarkt                     | 14 S Gallron                       |
| 15 M | 15 <sup>00</sup> Stoppa                     | 15 D MARIA HIMMELFAHRT          | 15 S                                   | 15 D                                   | 15 F SPIEGEL                        | 15 S                               |
| 16 D | 14 <sup>00</sup> Mausche                    | 16 F 17 <sup>00</sup> Benz      | 16 M Paula Benz                        | 16 M Suerling, Strohdach Theater       | 16 S Gallron                        | 16 M 16 <sup>00</sup> Hausisch     |
| 17 M | 14 <sup>00</sup> Hausisch                   | 17 S                            | 17 D K. Fischer                        | 17 F Strohdach Theater                 | 17 S VOLKSTRAUERTAG                 | 17 D 17 <sup>00</sup> Wuthe +usche |
| 18 D | 17 <sup>00</sup> Paula                      | 18 S                            | 18 M Gallron gut                       | 18 F 19 <sup>00</sup> Kops + Frau      | 18 M 15 <sup>00</sup> Stoppa        | 18 M <del>XX</del>                 |
| 19 F | 17 <sup>00</sup> Hausisch                   | 19 M 15 <sup>00</sup> Stoppa    | 19 D 17 <sup>00</sup> Bern             | 19 S                                   | 19 D 17 <sup>00</sup> Flecht        | 19 D                               |
| 20 S | 17 <sup>00</sup> Suerling                   | 20 D                            | 20 F Reguian, Strohdach                | 20 S 17 <sup>00</sup> Hausisch         | 20 M <del>XX</del> RUSS- UND BETTAG | 20 F 16 <sup>00</sup> Kirchweih    |
| 21 S | 17 <sup>00</sup> Paula                      | 21 M                            | 21 S Hausisch clo mir                  | 21 M 17 <sup>00</sup> Hausisch clo mir | 21 D P. Block, Hub                  | 21 S 18 <sup>00</sup> Mitarbeiter  |
| 22 M | Suerling                                    | 22 D                            | 22 S 16 <sup>00</sup> Hausisch clo mir | 22 D                                   | 22 F 10 <sup>00</sup> Mausche       | 22 S                               |
| 23 D | 17 <sup>00</sup> Hausisch                   | 23 F                            | 23 M 17 <sup>00</sup> Hausisch clo mir | 23 M Bomm → Köln                       | 23 S Gallron                        | 23 M 17 <sup>00</sup> Strohdach    |
| 24 M | 17 <sup>00</sup> Hausisch                   | 24 S                            | 24 D 17 <sup>00</sup> Hausisch clo mir | 24 D 17 <sup>00</sup> Hausisch clo mir | 24 S Cothar                         | 24 D                               |
| 25 D | 17 <sup>00</sup> Hausisch                   | 25 S                            | 25 M Nationalgalerie                   | 25 F 17 <sup>00</sup> Hausisch clo mir | 25 M Reise, Tengel                  | 25 M Gallron                       |
| 26 F |                                             | 26 M 17 <sup>00</sup> Stoppa    | 26 D                                   | 26 S → Hub                             | 26 D Bazou, Bloch                   | 26 F 17 <sup>00</sup> Hausisch     |
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*Musée d'Art Moderne de la Ville de Paris, Paris, 1986*





*Musee d'Art Moderne de la Ville de Paris, Paris, 1986*



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*Musee d'Art Moderne de la Ville de Paris, Paris, 1986*

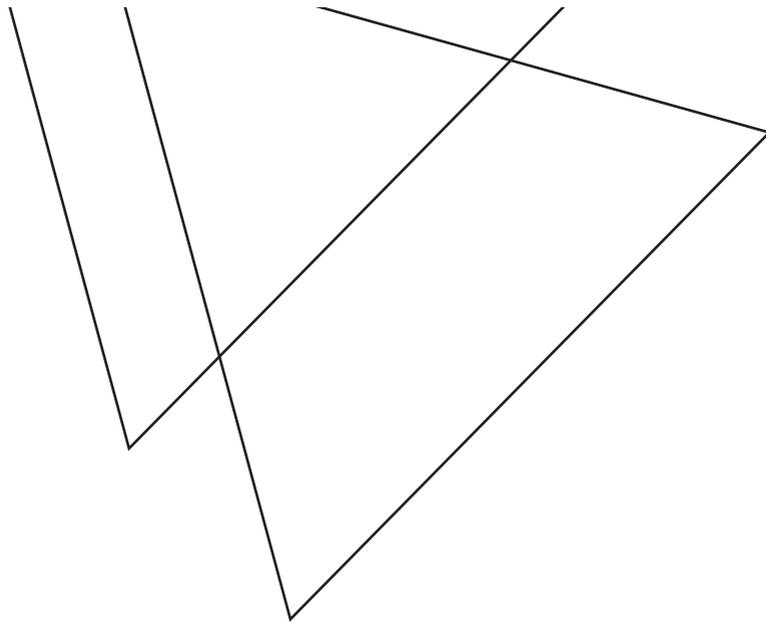


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# Cyklonopedia.

## Complicity with Anonymous Materials

REZA NAGESTRANI



translated by SŁAWOMIR KRÓLAK

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### Excursus II (Memory and ( )hole complex)

If syntheses of memory are always time-dominated, memory distractions<sup>^</sup> and memory gaps take advantage of the exploitation of time outside of chronological progressions. Memory holes introduce gaps, discontinuous tunnels and porous spaces into the chronological sphere of memory, thus making it more prone to time-lapses, abrupt schizophrenic katabases (personality-pulverizing blackouts, descents free from the hegemony of solid and void), and loss of wholeness. In Zoroastrianism, playing with graves and memory are both forbidden: While one deserves a physical punishment, the other will bring eternal torment — because playing with memory (i.e. inventing lines of iteration through memory other than mere remembering functions) sorcerously reinvents events not as localizable beings but as deathless (in the sense of demonic restlessness) and inexhaustible germ-lines. Playing with memory, beyond the legitimate activity of remembering, enmeshes memory as a playground of agitated activities in the past which break the organizational consistency of the past in regard to present and future. The past as a static chronologic horizon intrinsically tends to sedentarize all types of activities in itself, or to make itself the stabilizing ground

of activities in present or future: The past belongs to the Divine and tradition. The inability to remember is usually associated with the paralytic symptoms of memory holes; in this case, the subject is not able to access the memory. If memory holes cause such accessibility problems for the subject, it is because they have been specifically designed for being accessed from the other side. In this sense, memory holes are accessible not for the subject and its integrated self but for that which is exterior to the subject and has no self (no one). If remembering is unrealistic and futile in terms of memory holes, then inversely,; memory holes are gates and access points; they conduct remembering and other modes of access toward a memory which belongs to the outside. If memory holes are channels for trafficking data and retrieval from the other side, then each human or subjective attempt to recall involves an invocation of, or a stepping into the memories of, an outsider. Memory gaps, with their Space-Time lapses, function as a ( )hole complex through which nether entities seep through, rush toward our world; memory gaps are the instruments of their homecoming.\*

\* Edit Tyranny of the minority for publication. S. ok, I changed my mind: I will give you a few tips in regard to Tell-Ibrahim. if you try HARO you can possibly decipher the reason I contacted you in the

first place in addition to the reason I have already mentioned (which was also true but insignificant compared to this one

### Excursus X (Az and Destkuoo)

Father, I shall devour you. just like the creation I am going to devour — this is the birth cry of Az. In Zoroastrian scriptures, Az is also the demon of bottomless libido: it does not surrender the human to the Sun in order to be instantly consumed, but subjects him to new modes of openness which require making a treacherous pact with the Sun. Az positions the human outside of the solar economy of desire — whose inexorable direction is fatal dissolution, abolition and total erasure — in sinister ways. The Zurvanites illustrated this non-solar frenzy or radical libidinal dissociation from the Sun as a snake coiling around the sun and forming an anomalous and perverse pact with it. The fervent agitations of this pact or complicity are antidromic to the Sun's thermonuclear holos-kaustos. Its name is Az or devouring love. (Hamid Parsani)

The objective of anthropomorphic history and organic survivalism (the mammal syndrome in particular) is to aim libido at a point of reference. This anthropomorphic reference remotely concludes and

idealizes all libidinal fields as well as giving a ,sense' to libido (desire has long been optimized by a libidinal convergence or objective). Now, destroy that target or point of reference and watch how libido begins to shed its survivalist self and human skin. Claire Denis, in her cinematographic work *Trouble F.i'ery Pay* (2001), visualizes a transcendental nightmare of this xeno-excitational desire, for which both Man and the Sun are redundancies. This survival-repelling life, non-objective libido, radical desire or Az is not the Sun but absolute passion for the Sun. Such a pact with the sun through philia is far more dangerous than the impact of the Sun on a planetary sphere. To make a pact with the Sun, to love the Sun terrestrially is more than a mere act of obliteration; it goes further in the direction of mess rather than that of death. Az takes the earth as its laboratory, the playground of its experiment — that is, it makes a pact with the Sun. On a planetary level, this pact with the Sun captures the annihilationist ethos of the Sun not as pure extinction, but as a peculiarly tellurian destruction. Destrudo is a death whose core is terrestrial limitations and creativity as opposed to the Sun's purging autism. Once the pact between the Sun and the Earth is made, the Sun's obsessive-compulsive disorder for pyrophilia is also reinvented on a terrestrial level, according to earthly limitations

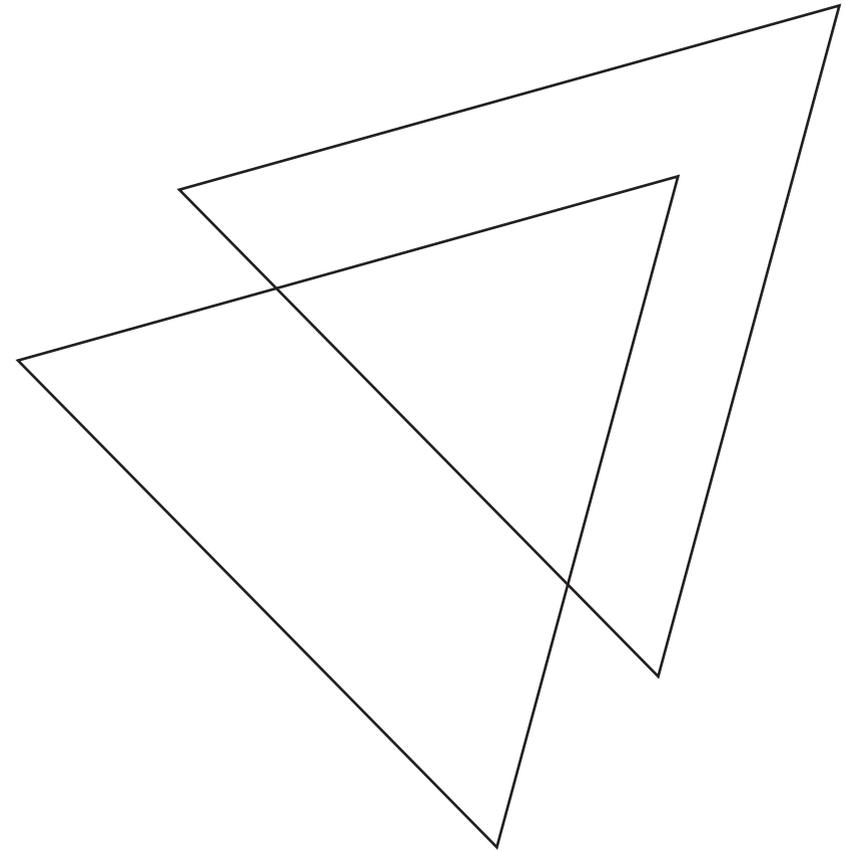
and creativity. Yet the infernal capitalism of the Sun cannot save its hegemony on earth, it cannot obliterate anymore or burn completely. Instead, imbued by terrestrial characteristics, the Sun's pyrophilia inflicts an incomplete burning which is characterized by the mess, composites and gradients it leaves behind. As a passion, Az or destrudo traps the pestilential creativity of the Sun and introduces it to terrestrial becomings which know nothing of the ultimate Zero. Destrudo forges inventive pacts with all that comes from the Sun, masterminds conspiracies towards the Sun, subverts the Sun's thirst for annihilation. The nature of Az or Destrudo is not repression but the dismantling of the hegemony of the Sun, ending the myth of the Solar Outside on behalf of the radical outside which is equally exterior to the Sun and the Earth. According to Zurvanism, Az gives the Sun's thirst for annihilation new helical directions corresponding with the diagrammatic manifestation of a snake coiling around the Sun. This is the operating diagram of the heresy against the Sun and the cutting-edge of its perversion, a strange double-helix or draco-spiral (Tiamatic dynamism) with corkscrewing motions. In draco-spiralism, Sun plays the role of an escalating line, a singularity ascending to extinction. But Az, which operates through the planetary sphere (the plane of limitations), operates

on a diffusive and diverging line. The Sun provides the double-helix or draco-spiral with a vertical propulsive movement (mapped as an incinerating axis) that tends to hold its converging integrity towards Zero or utter annihilation. However, since this vertical axis is a part of the helix, it synergistically intensifies the other line or helical strand (Az operating line), which must retain a twisting vortical motion in order to transform the vertical or propulsive movement of the Sun into a corkscrewing motion. The divergent spiral or diffusive axis of Az produces directional shear as a result of transforming the propulsive body of the Sun into a corkscrewing motion. This transformation — from escalation or axiality to diffusion or angularity — gives the Sun's consuming hegemony a new potency based not on convergence towards some terminus but on spiraling unlocalizability. inexhaustible becomings of perversion, deviations, and insurgent creativities. Since relative motions always have antiparallel velocities (because their motions are not taken with respect to a coordinate system but only with respect to each other), the draco-spiral cannot consolidate a state of quiteness or conclusion; it is always imperfectable, ready to cut into every type of block and instance of completion, tearing them apart. In the helical machinery of the draco-spiral, every escalating movement (here be-

longing to the Sun) generates a destabilizing effect for itself, since the escalating movement is automatically shifted to a diffusive divergence on the other helical thread. This is the catalytic destiny of all escalating movements, hegemonic functions and lines which try to consolidate a dominant head within the corkscrewing motion of the draco-spiral, whose coiling process denotes a progressive deterioration. Parsani notes that the Romans called this ABYZmal sentence {Az) with draco-spiralistic features V o r a g o n — not associated with the absolute voracity (nonax) of the Sun but with the abyss (vorago) of insurrection and heretical innovations. In one of his interviews. Hamid Parsani applies the same helical machinery known as draco-spiralism or voragon to the interaction between Islam and Capitalism. The function of Az is replaced by the diffusive body of Islam and the solar thread (as the hegemonic line) is replaced by the propulsive and planetary hegemonic body of technocapitalism. Through its petropolitical contamination of the global politico-economic systems, its reckless use of Taqiyya or Islamic

Hypercamouflage, strategy rather than tactics, and contagious communication rather than transgression, Islam is taken as the diffusive axis of the draco-spiral. Techno-capitalist singularity replaces the escalating axis of solar hegemony in the draco-

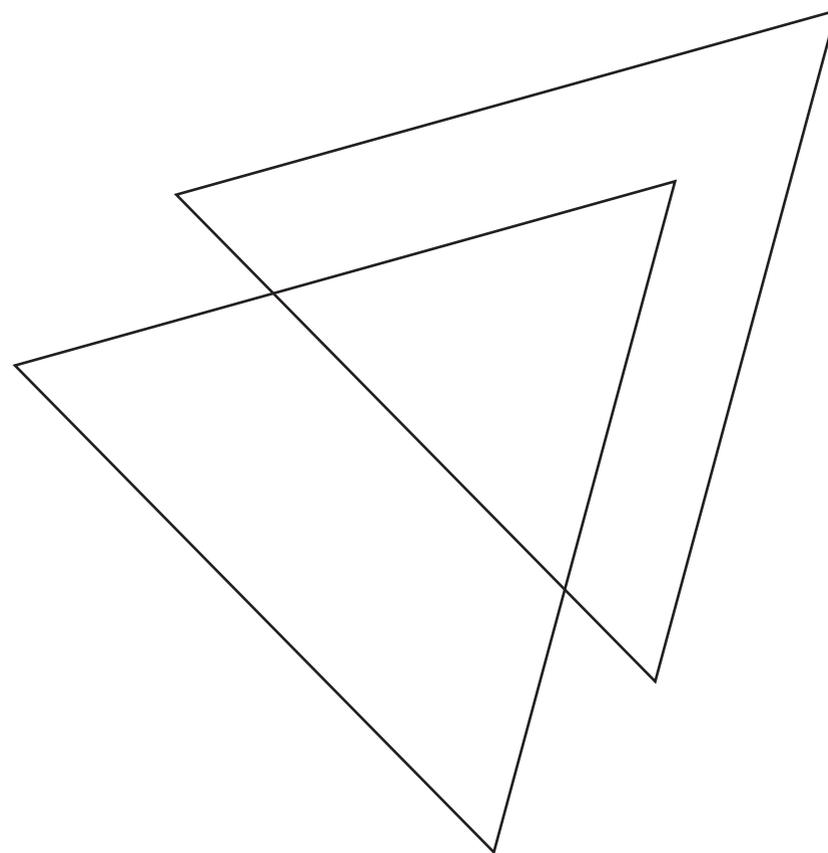
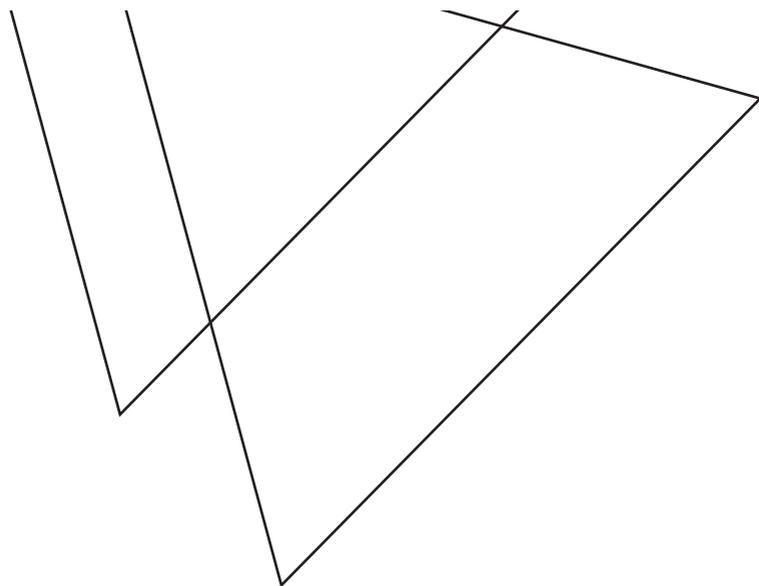
spiral model of War on Terror. This helical entanglement between Islam and Capitalism leads to a drastic divergence from conventional Apocalyptic and End-Time scenarios which presuppose an eventual chronological unity between Islam and Capitalism. Parsani warns that such a chronological unity never exists. For Islam and Capitalism, the end of time is mapped through chronological disunity on the helical-machinery of the corkscrewing motion. The end of time always emerges from the other side: while the techno-capitalist chronosphere harbors a chronological cataclysm for the Islamic front, Islam's chronopolitics — saturated by the timeless desert of Qiyamah (Islamic momentary apocalypse which is constantly active and present) — is the cancelation, not merely of the technocapitalist chronosphere, but of western Time. ▽



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Parallelogram Studies

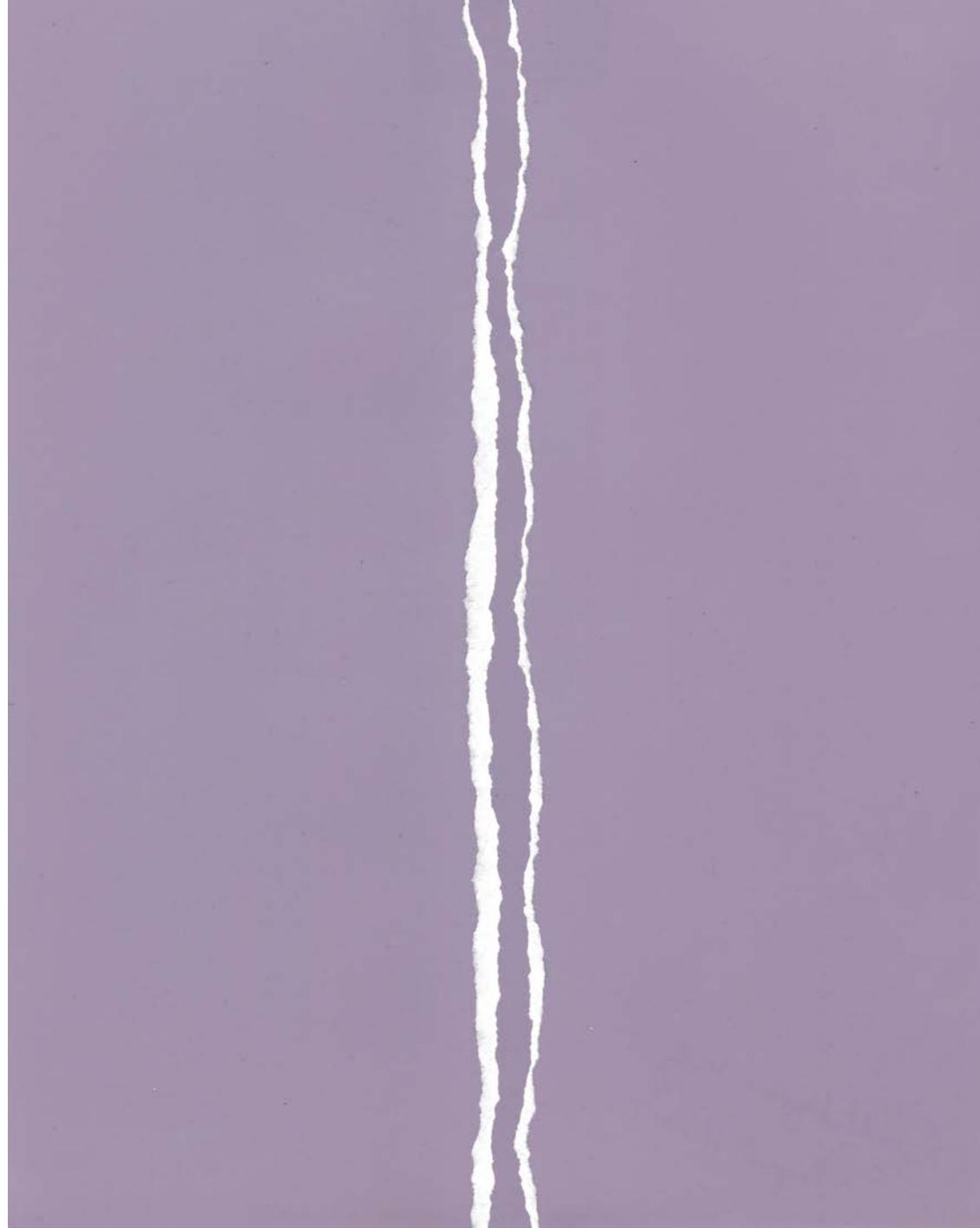
LAURIE KANG



August 12, 2013



August 13, 2013



December 3 , 2013



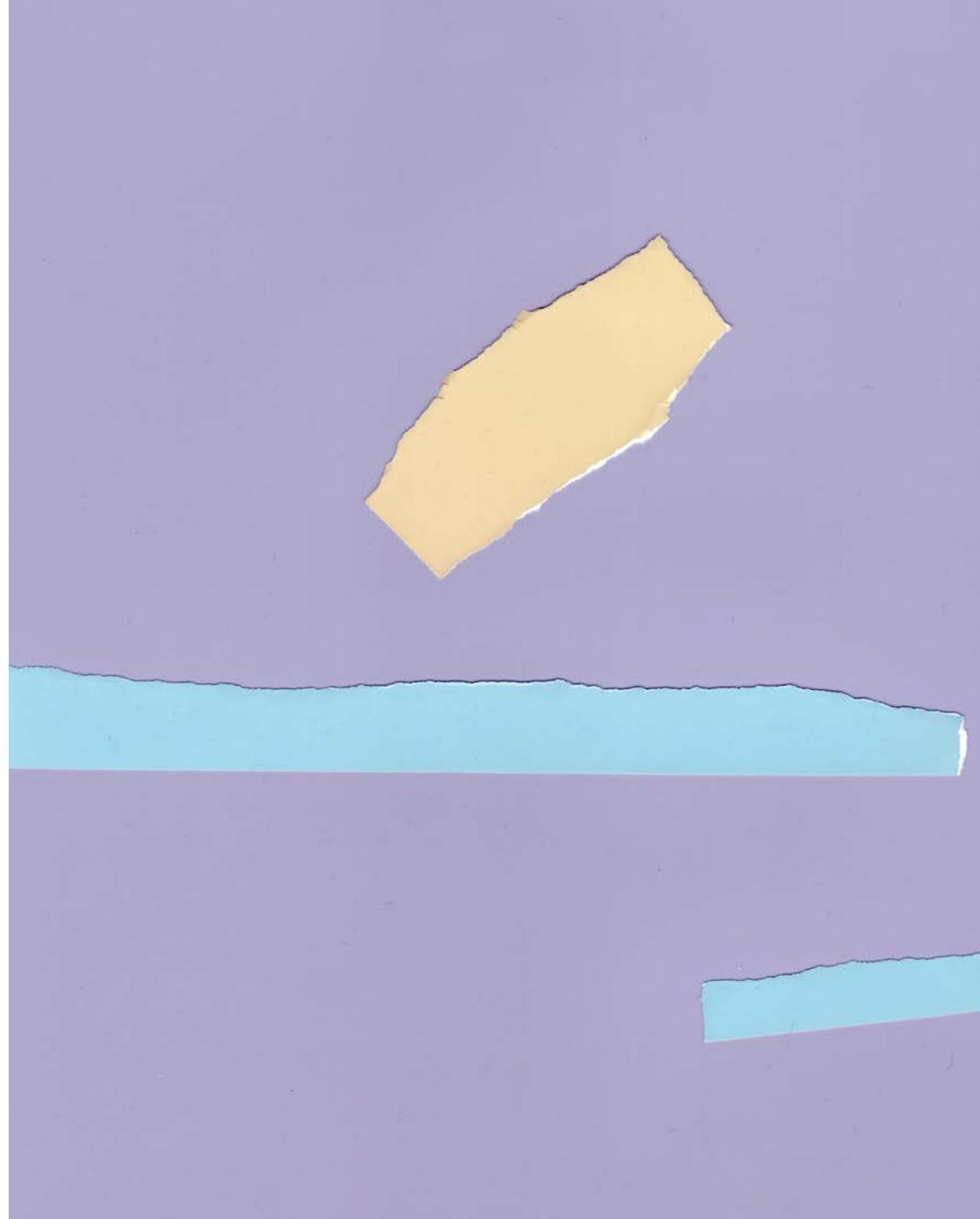
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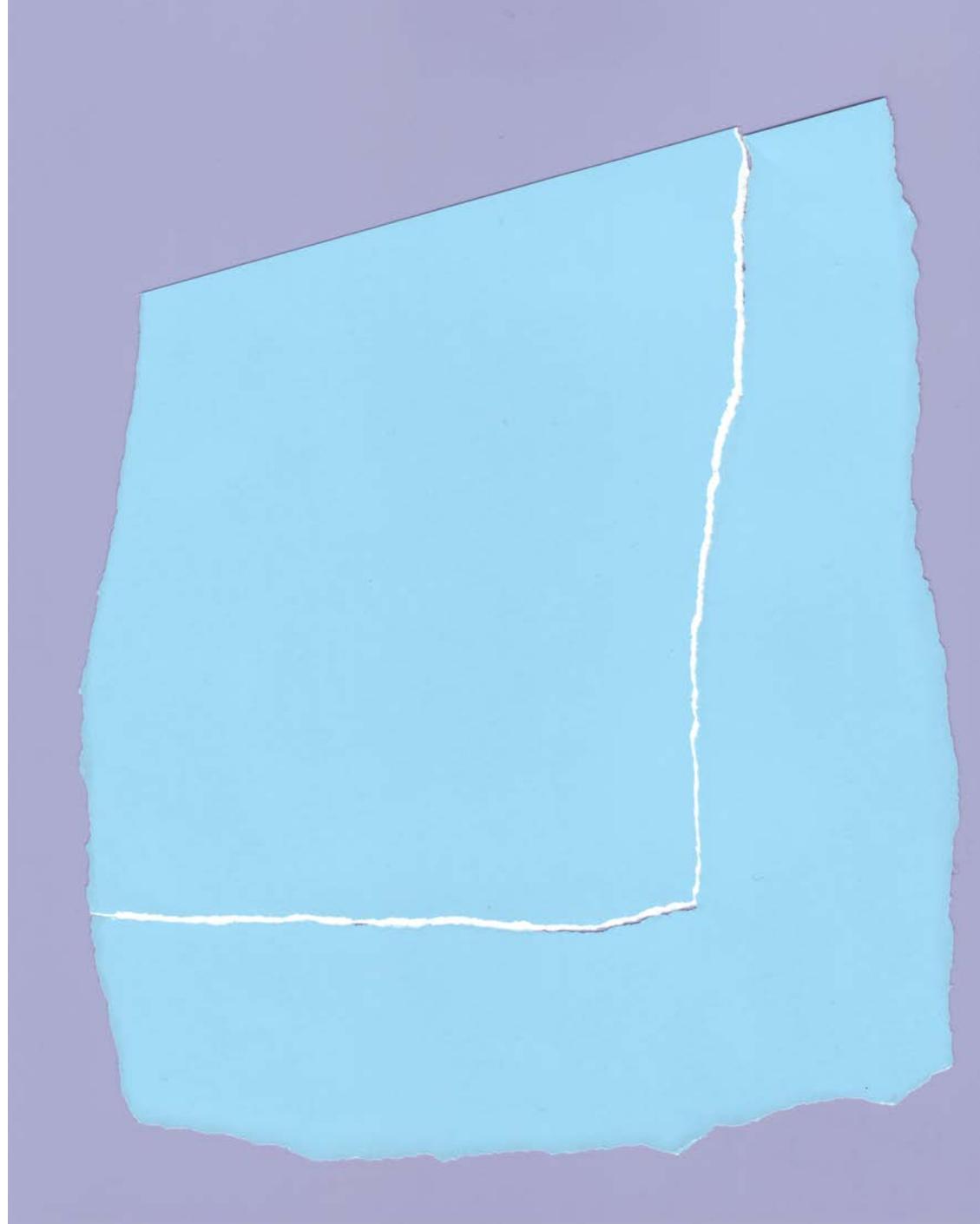
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March 3, 2013



March 4, 2014



March 6, 2014



November 26, 2013



October 3, 2013



November 3, 2013



September 16, 2013

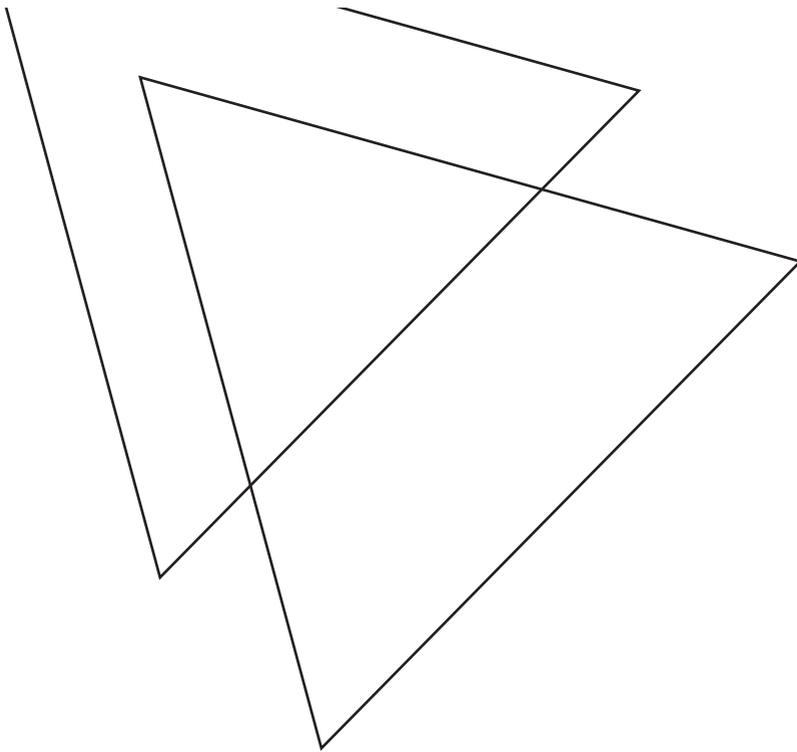


September 19, 2013



What – if?

SYLWIA CZUBAŁA



translated by MARCIN TURSKI

Whenever I come, I find him assume the same pose. He is seated at a window on a warped chair, propped against the tabletop. He stares at a specifically defined world fragment, i.e. a part of a garden, a road, and a hard shoulder with a row of waste containers; add to this an “Agromarket” store and a few houses that the window frame cuts off the landscape. The air in the room hangs low and still, the sticky stench envelops the face. Eugeniusz M. never ventilates his room for fear that “something” might get inside.

Hearing me enter, he turns his head, stands up, reaches for his cupboard to produce two small glasses and fills them to the brim with warm beer. I sit at the table trying not to disturb the set of a few dozen objects “of immediate use”. The set is composed, among others, of a pile of past issues of glossy magazines, cardboard sheets for note—taking cut out of cookie packages, an old calendar, big notebook, a glass, a bulb box, scissors, Nivea cream, mirror, handkerchief, vitamins, small notebook, comb, pocket knife, small knife, monocle, two ballpoint pens, pencil, sponge finger, pencil sharpener, tweezers, pepper mint candy, cotton bud, plaster, thread and needle – this has not changed over the past dozen or so years; the same objects which are separated from one another by a distance of 0.5 cm, placed from the biggest to the smallest one, and occupying eighty percent of the tabletop.

– Do you use all this? – I ask.

– Every day I use the newspaper, comb, sponge finger, cream and one pen. I use the vitamins every other day, cardboard for notes once a week, the rest may come in handy any minute – he responds without a second thought.

He has a few dozen calendars in his wardrobe, each from a different year. He never uses the current year's ones since, as he says, "you need some leeway". He is in 1984 now. Matching the different sections, deleting dates and transferring week names took a month but it paid off – the calendar can be applied this year. For Eugeniusz M. to use something new, untouched by history, means to subject the thing to the wear and tear of time and oblivion, and to being irreversibly used up.

We made an arrangement that he would show me his notes today. In a few dozen calendars he harnessed chaos so that actual time merged with no–time.

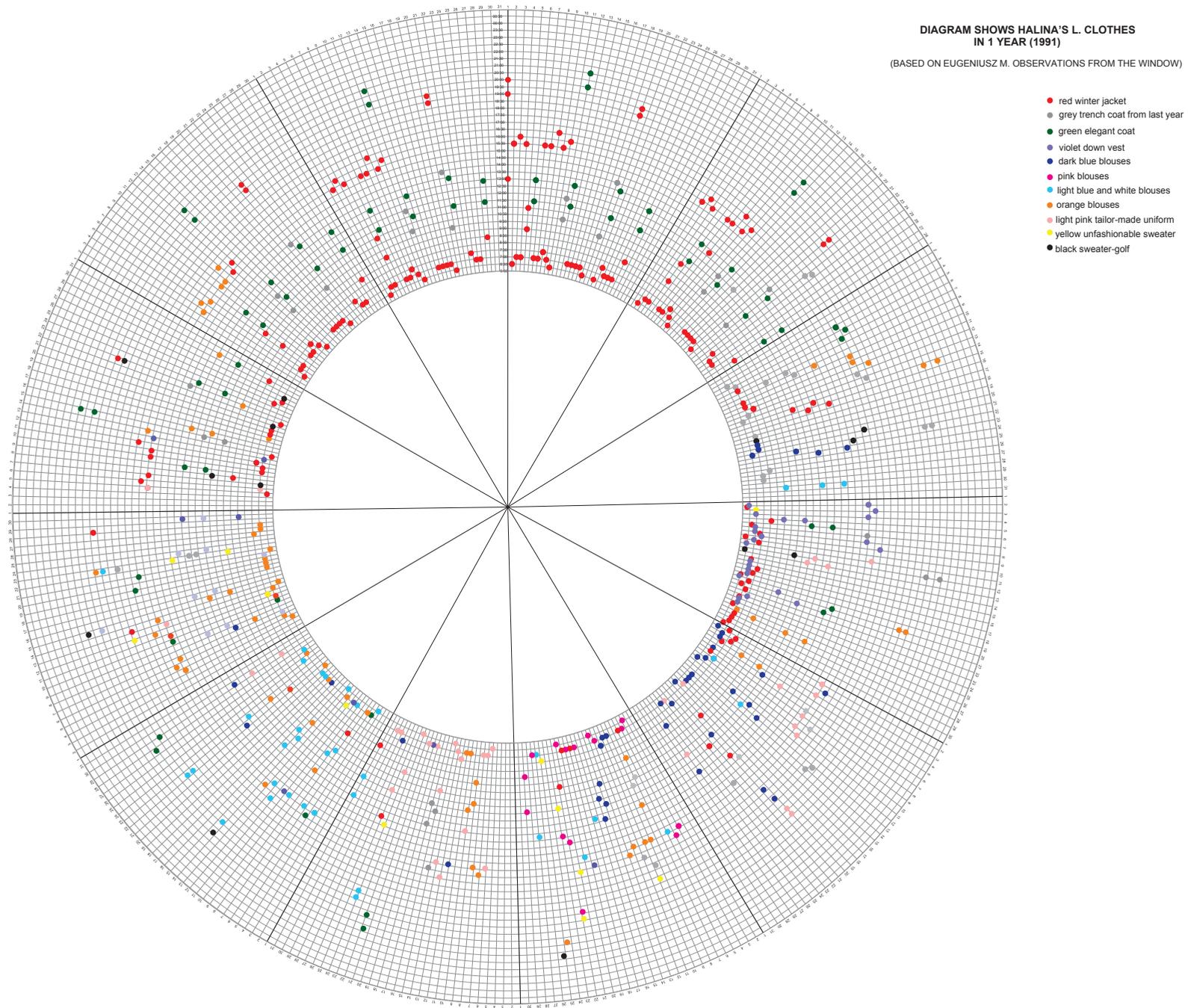
He is in the habit of entering into his notes the day he starts using a new package of Nivea cream, the day when he uses it up and the date of purchase of a new package. Reading the notes it is easy to notice that in January each year there is no mention made of the purchase even though the product is used up.

– I receive one package of cream as a Christmas present. At the beginning this disrupted the note system

but I have grown used to it. I use the bonus cream in January. All the used up boxes are arranged on the wardrobe.

Are not compulsive thoughts and actions sometimes an unconscious need for an experience of an ersatz of infinity? After all, when collecting something we are never able to say that we have collected absolutely everything and that the set is complete. Will there be a day when the compulsive collector Eugeniusz M. stops collecting "Masmix" boxes? Who or what may stop the habitual ritual – the collector or an external circumstance? Will a new design of the packaging be able to break the circle?

For an anankastic person a violation of a sequence of actions, a rejection of rules and of self–control would mean a struggle with chaos, an uncharted land synonymous of anxiety, fear and ultimately failure. Those whose life is subject to an inner compulsion probably use most of their time and energy to safeguard themselves against what could happen if they carried out a particular action ("What – if?"). Always on their toes, ready for any circumstances, with an additional pair of shoes in the handbag and a set of wristwatch batteries just in case. The overwhelming fear against what you want to avoid drives obsessive–compulsive

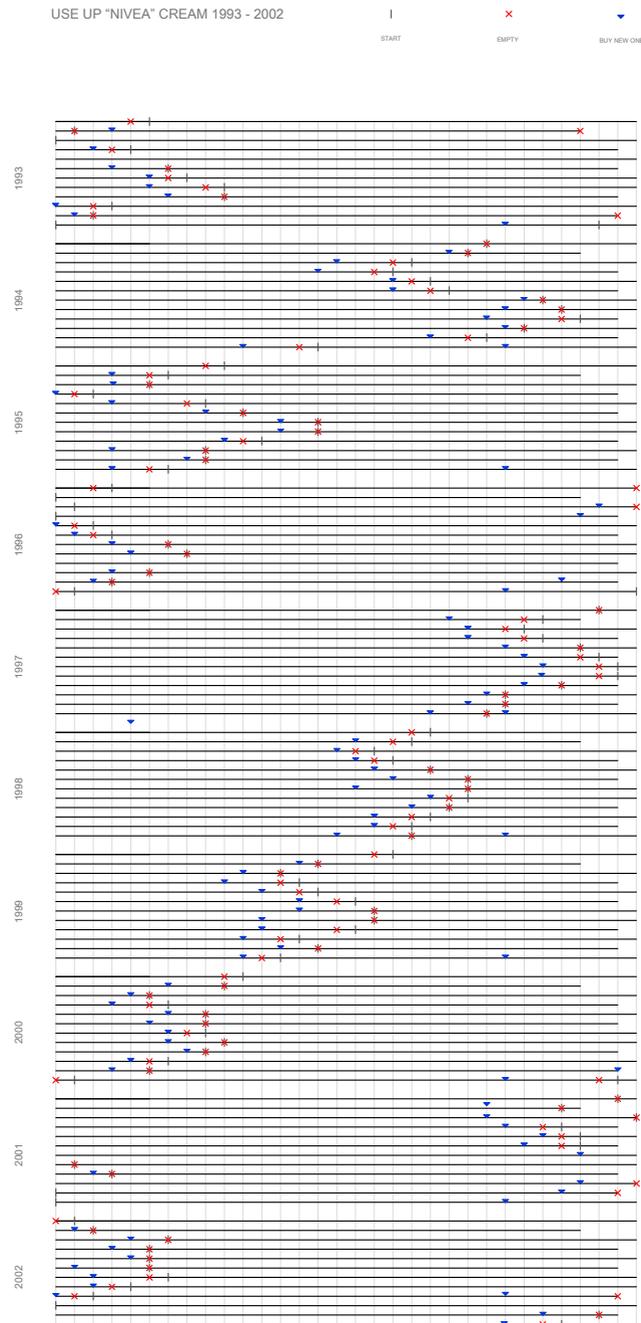


disorder patients to come up with ever new excuses and reasons which will prevent them from confronting the unknown. Disbelief and procrastination effectively suspend life dynamics and therefore an anankastic person would defer decision—making until the time some external force resolves everything for him or her. Always mindful of principles and rules, such a person tries to closely monitor reality, put it into a rigid framework of simple cause and effect and silence the pulsating rhythm of the universe. The pursuit of curbing life in the harness of “what has taken place before”, or in a pre—established order, leads then to imminent failure. What gets denied and rejected returns since one cannot permanently oppose the mutable and independent. “If someone tried to keep their room absolutely clean, they would be bound to notice ultimately that they are tragic and comic at the same time as they want to stop inevitable change, and therefore time ... However, since dust symbolises something else here, namely what a person would like to cleanse himself of, its wiping off changes into a compulsive action which will continue until a given person comes to terms with his actual problem. The pursuit of the state of ‘absolute absence of dust’ is related to something far more significant which one wishes to retain, namely to moral cleanliness, which a given person believes to be jeopardised by temptation”¹.

Anankastic people² might probably never accept the fact that the pattern of behaviour they have seemingly developed is subject to all kinds of dynamic forces that they cannot possibly control. The monitored actions and objects get ever slightly modified and shifted. As in Lorenz’s chaos theory, better known as the Butterfly Effect, even an infinitesimal disturbance of initial values may cause inestimable and unpredictable shifts in the action of the entire system. This explains why the thirty second Nivea cream package disturbed the peace and quiet of Eugeniusz M.

— I do not know what happened. I measured the distance between them with a ruler. I set them in rows and then one atop another. The central pyramid collapsed, out of the blue, after so many years.

Janina Turek a housewife residing at 6 Parkowa St. in Krakow left unique proof of her existence. After her death her daughter came across 728 copy-books where the woman jotted down everything she did every day, starting from 1943 until 2000. Her extremely precise notes help us learn, among others: “how many times they she answered her phone at home and who called (38,196 times); how many she called someone (6,257 times); whom they saw



by chance and where, and said “Good morning” to (23,397 times); how many arranged meetings she participated in (1922); how many presents she gave, to whom and what (5,817); how many presents she got (10,868); how many times she played bridge (1500); how many times she played dominoes (19); how many times she’s been to the theatre (110); how many TV programs she has watched (70,042)”³.

For over half a century she wrote down and counted her breakfasts, lunches, dinners, all trips, objects found, books read, cinema shows, nights she spend outside her home, and letters. She simultaneously filled out a few dozen notebooks, each of which was dedicated to a different area. Piecing this information together one can recreate each day of her life.

“13.12.1981. Janina Turek ate a ‘quick omelette’ and rusk bread for lunch (item 2124). She was visited by her daughter, her son—in—law and grandchildren (“Expected visits”, items 3605, book 237/II). She brought wooden and plywood yeast boxes for firewood (“Presents received”, item 5184). When the kids and grandchildren left, someone knocked on her door unexpectedly (“Unexpected visits”, item 3606): “I do not know who visited me since I did not open the door”. She watched the program “Gdy Polska da nam rozkaz” on TV, a recital of Adam Zwierz (item 11 986). She was in church, saw 16 people (“Persons seen in passing”,

items 58 213—58 229). In the evening she finished reading *Zelda* by Nancy Milford (item 2435)”⁴.

My eyes greedily capture each and every room detail. Some harmony emerges out of this chaos and excess of exhibits; this is some microcosm, which my mind is unable to decipher in full. Eugeniusz M. and Janina Turek seem philosophers of the everyday focused on an object. They reject the privileged status of the human being and the anthropocentric perception of reality. Instead, they get immersed in the world which seems to be an infinite inventory of objects. Such an approach seems to be akin to the assumptions of speculative realism, a concept which has emerged over the past decade on the basis of French and British philosophical treatises⁵. The key concept of an object—oriented philosophy is the view that all things, tangible and otherwise, are objects. According to an idea developed e.g. by Graham Harman and Quentin Meillassoux, we should return to the notion and to the object, as well as redefine the term realism and recall questions related to the existence of the outside world. Are not everyday rites and rituals, sacrosanct beliefs and incontrovertible principles something that best anchors us in the “here and now”? Repetitions are capable of effectively confirming existence and even of making the world image stable. 

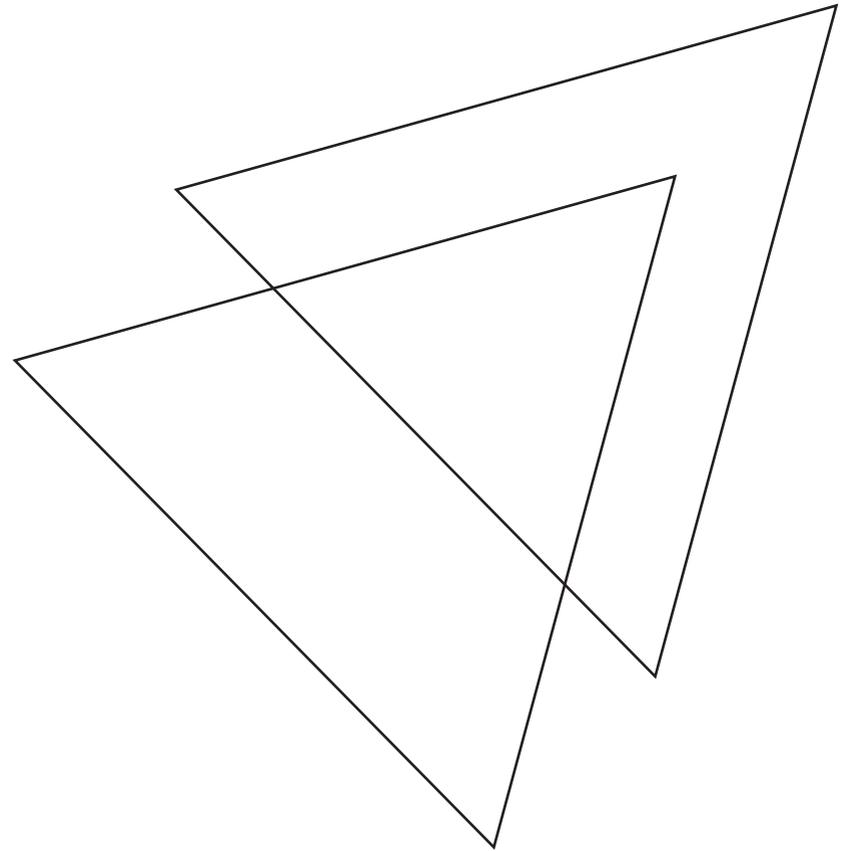
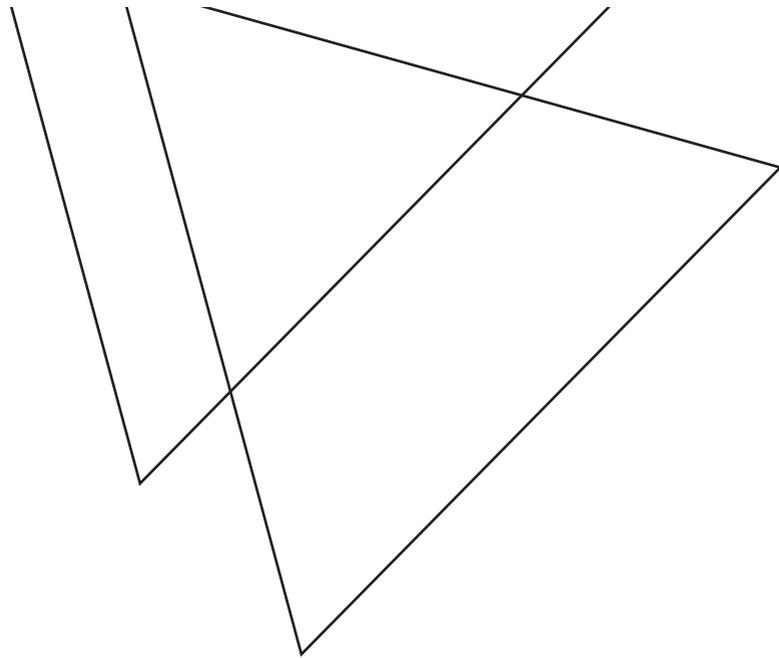
Endnotes

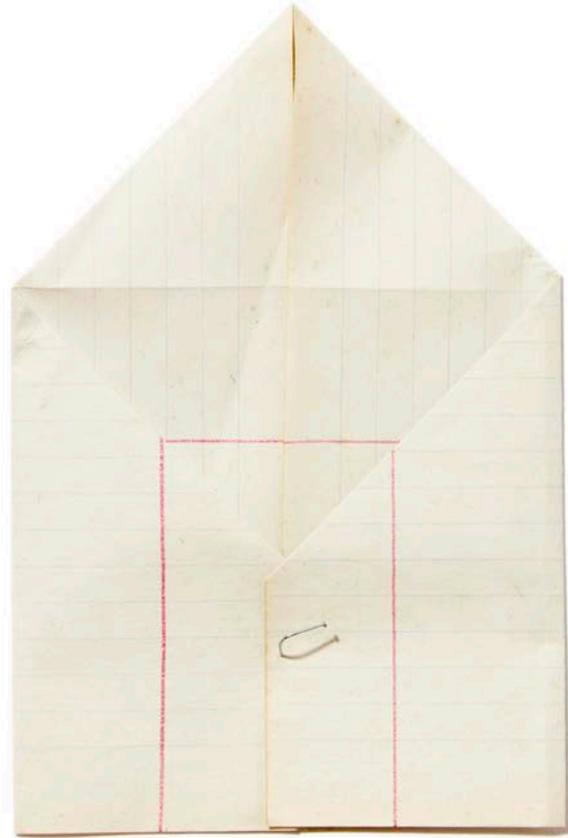
- 1 Fritz Riemann, *The Basic Forms of Fear*, after the Polish translation, WAM, p. 15.
- 2 After Wikipedia: Anankastic personality (obsessive—compulsive personality) – a personality disorder characterized by a pervasive pattern of preoccupation with orderliness, perfectionism, mental and interpersonal control and a need for power over one’s environment, at the expense of flexibility, openness, and efficiency.
- 3 Mariusz Szczygieł, “Reality”, [in:] *Gazeta Wyborcza*, 21.07.2001.
- 4 Ibidem.
- 5 Wawrzyniec Rymkiewicz, “Realizm spekulatywny”, [in:] *Kronos, Fundacja Augusta hr. Cieszkowskiego*, No. 1/20, 2012.

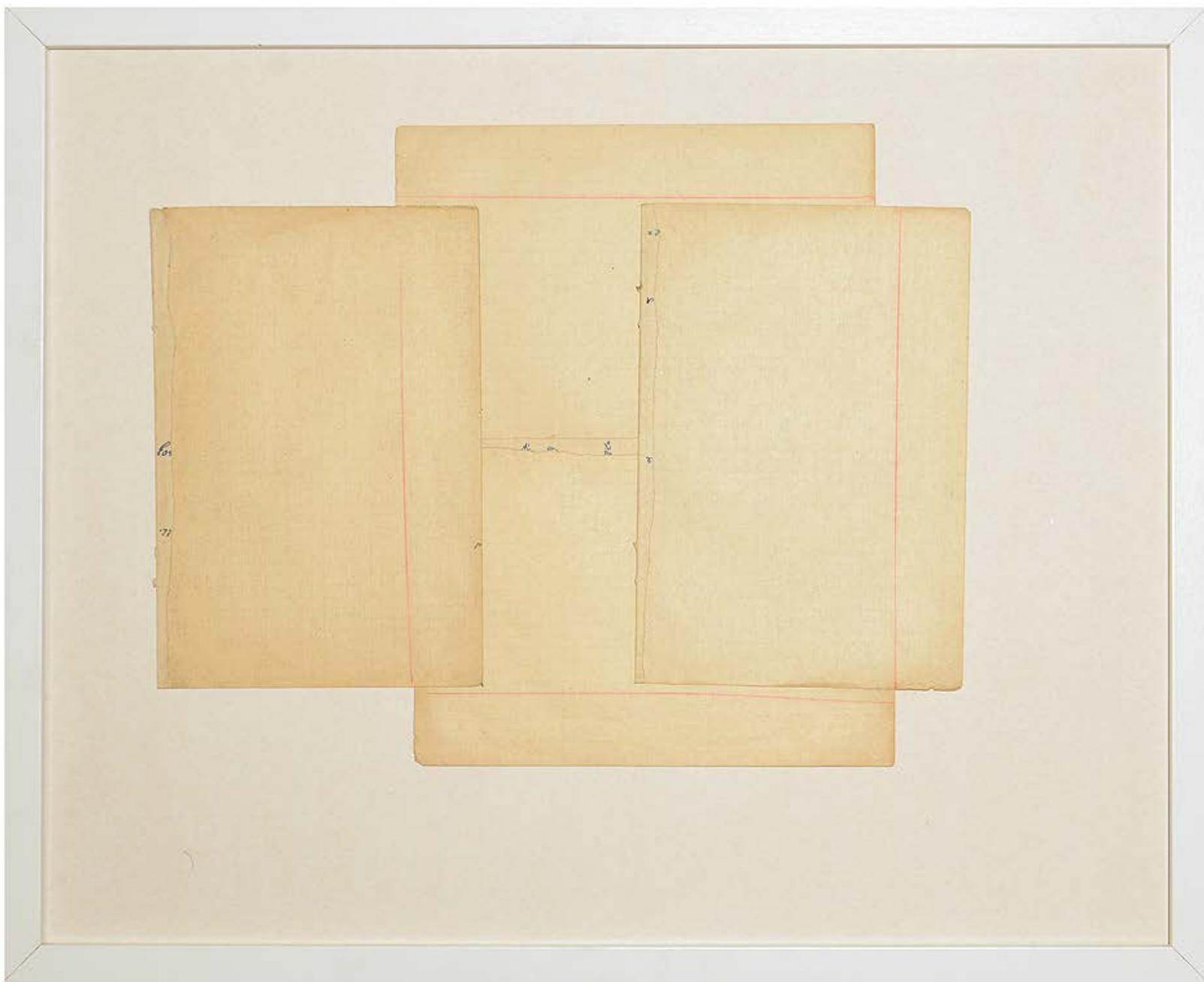


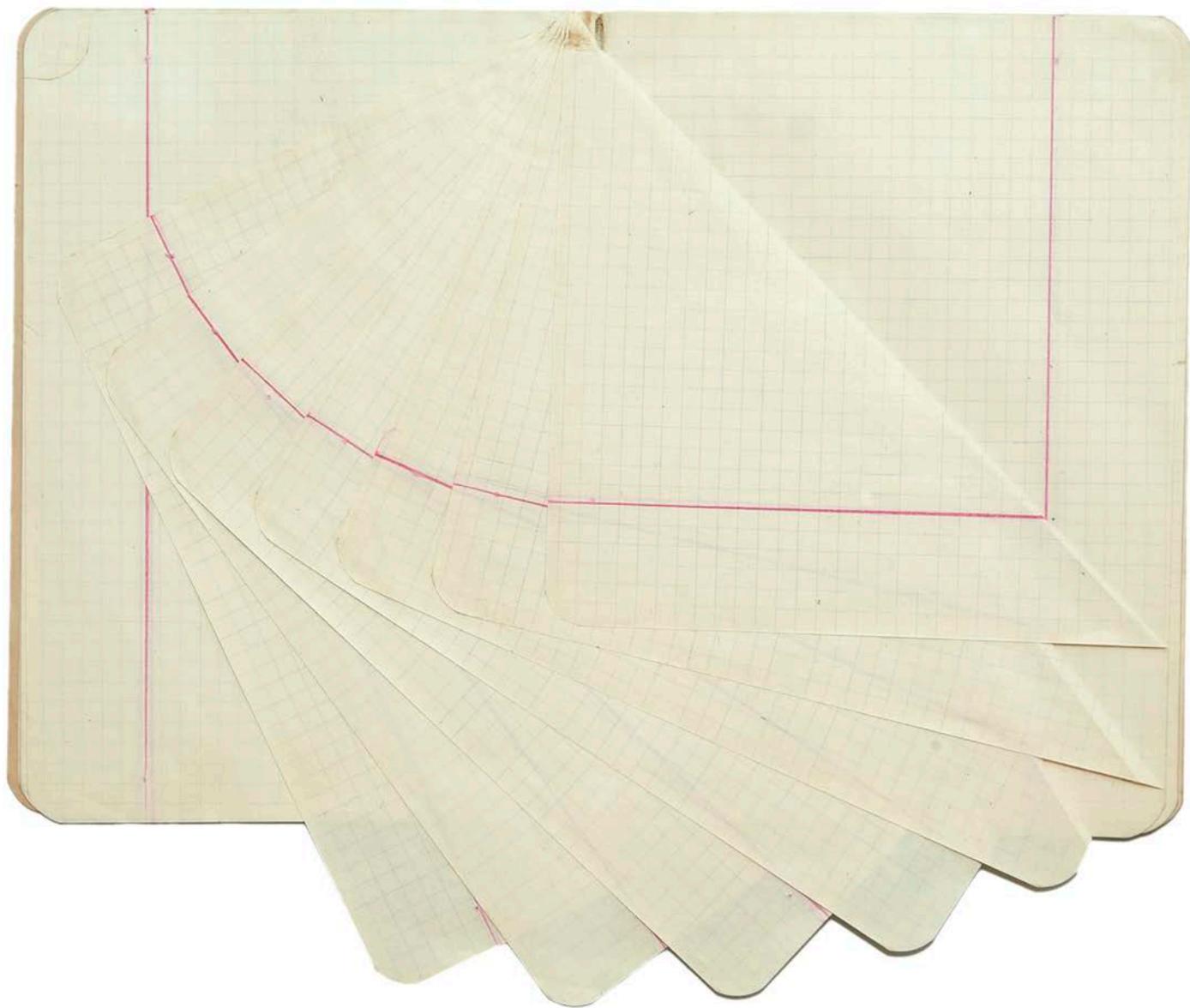
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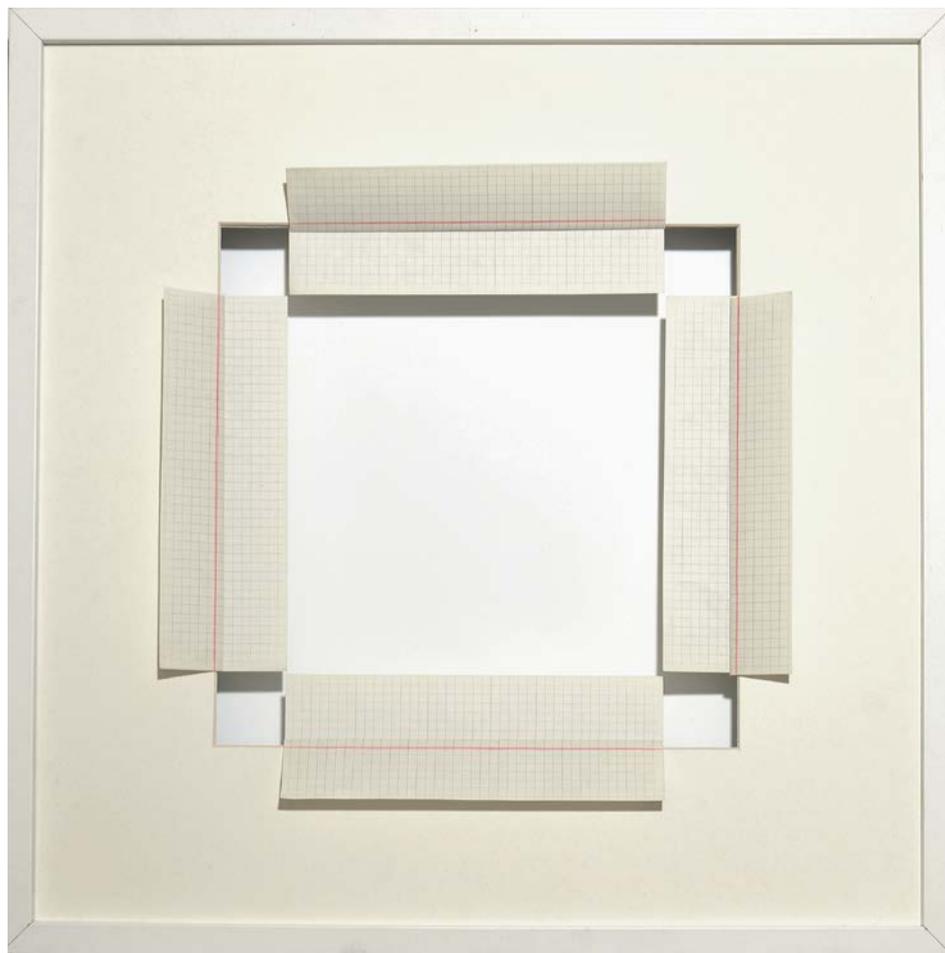
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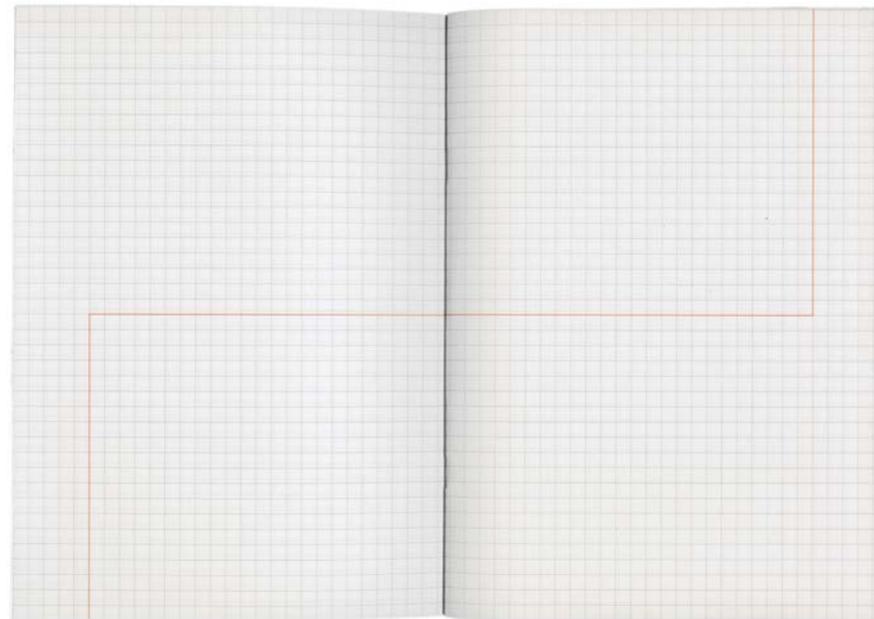
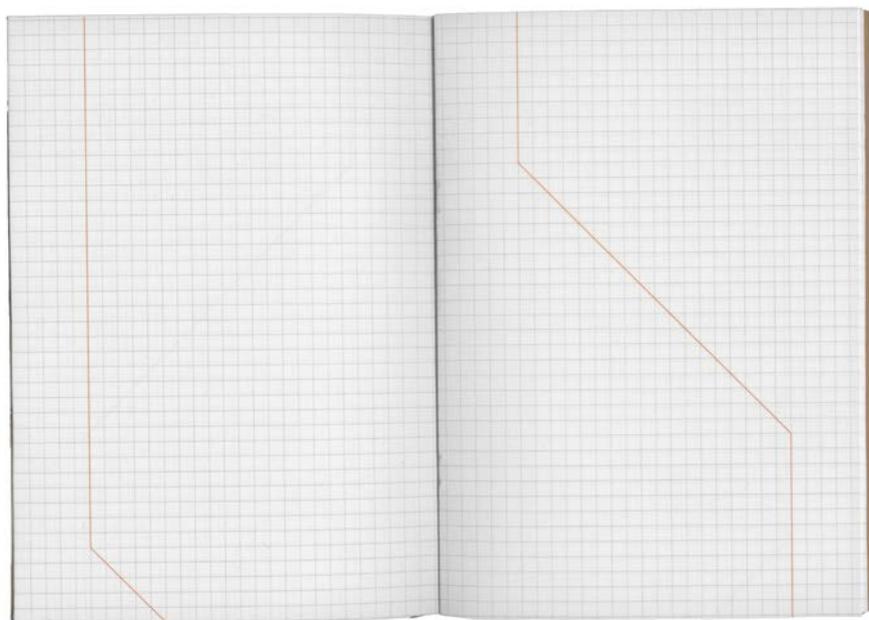
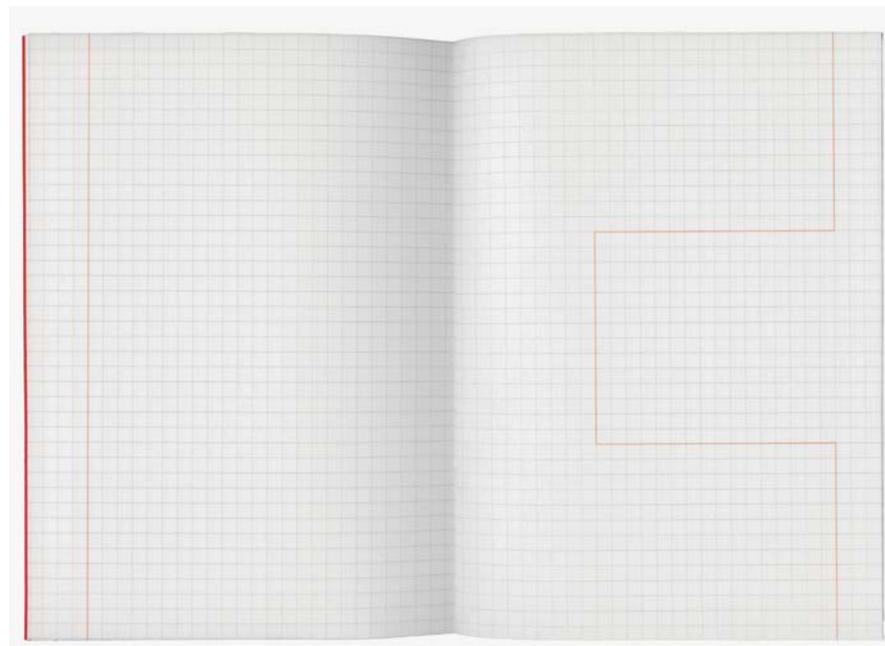




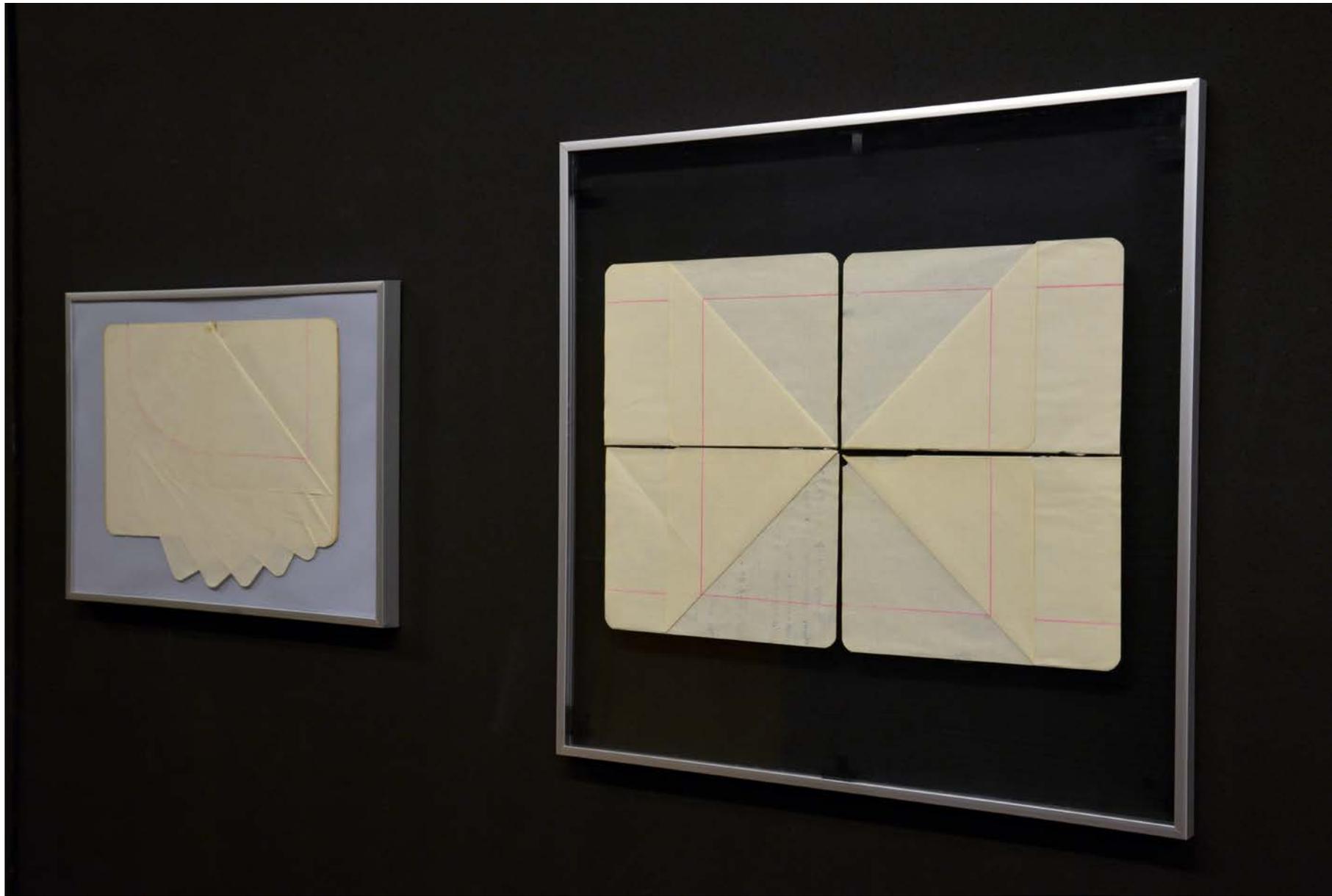






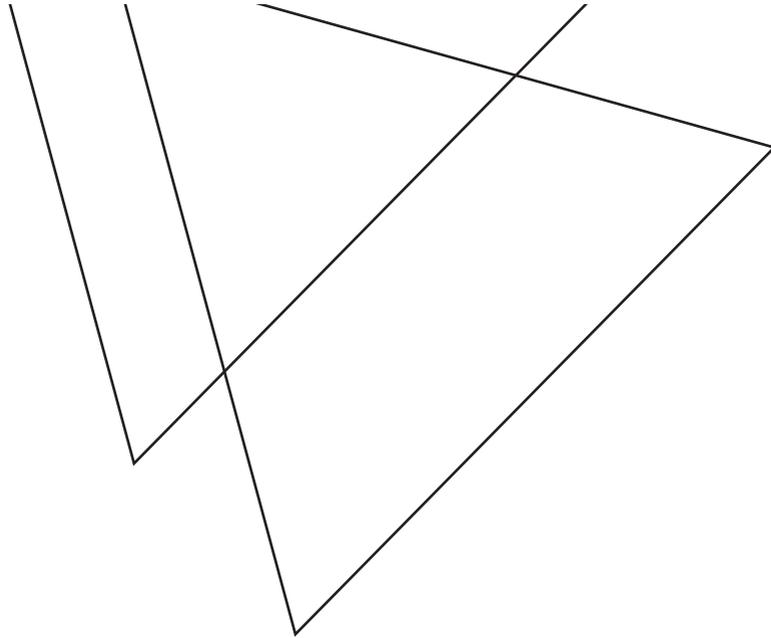






A History of Parametric

DANIEL DAVIS



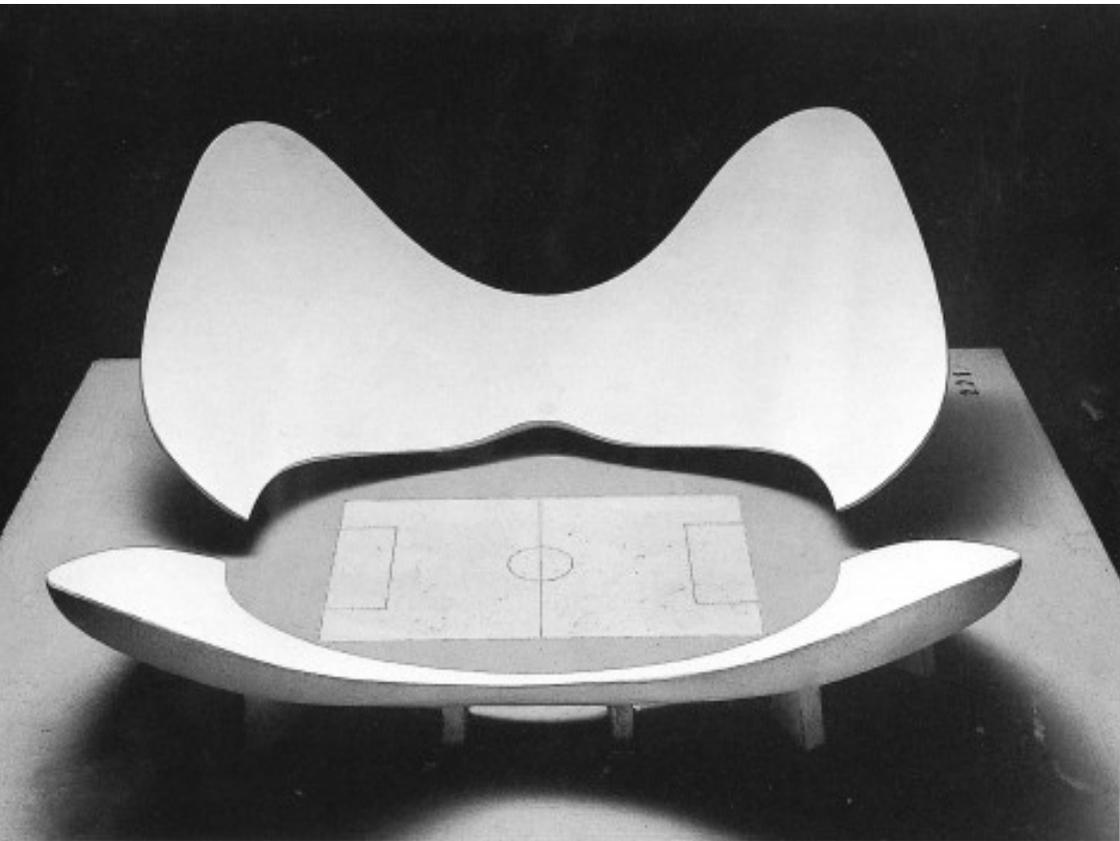
www.danieldavis.com/a-history-of-parametric/

he first words I wrote in my thesis later became the first words I deleted. A history of parametric architecture told from the beginning. The time before Grasshopper, before Samuel Geisberg's Parametric Technology Corporation and Ivan Sutherland's Sketchpad, before the invention of the computer, and the birth of Gaudí. I assumed that I should start my thesis here in order to catch the reader up on the last two centuries of developments. A fairly convoluted path that missed potholes of theory and architecture in order to idle past idolised technology. Ultimately this history wasn't scholarly enough and wasn't needed for the argument of my thesis. I deleted it.

Now that I am at the end of my thesis it seems appropriate to revive the beginning. A five-thousand word B-side. Hopefully others find more use for this history than I did.

Parametric Origins

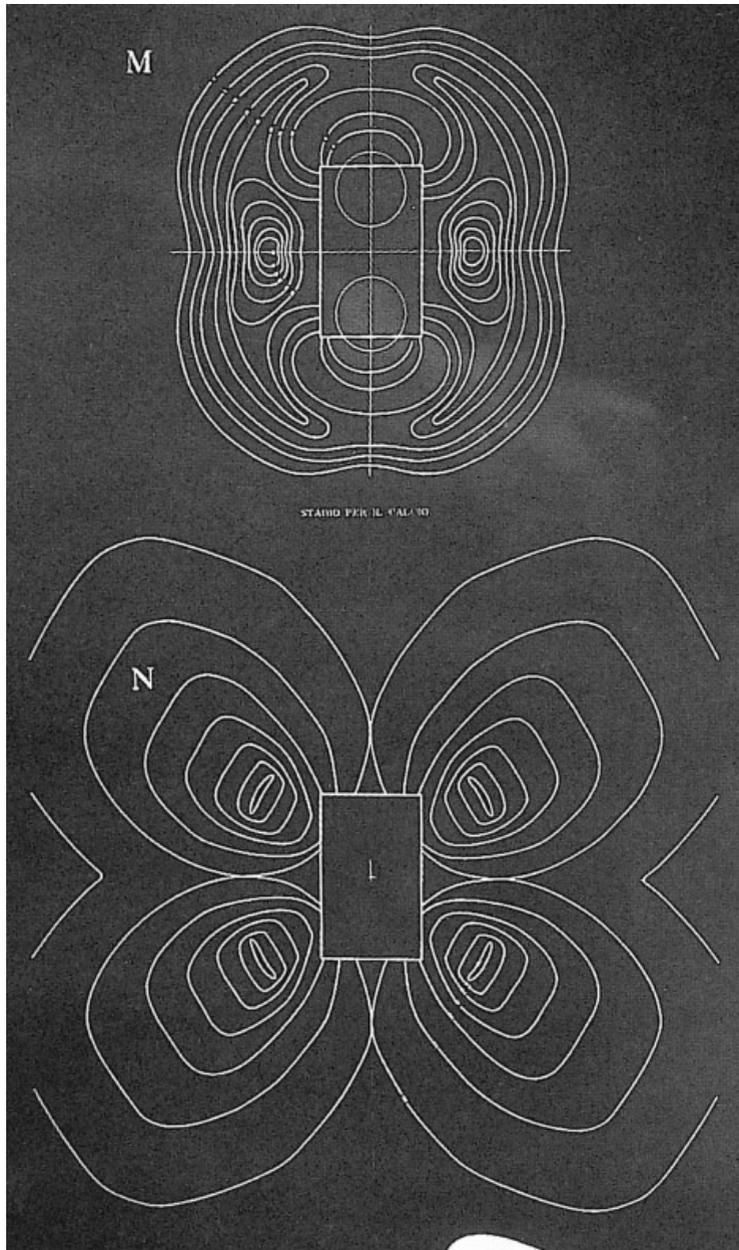
The term parametric originates in mathematics but there is debate as to when designers initially began using the word. David Gerber (2007, 73), in his doctoral thesis *Parametric Practice*, credits Maurice Ruiters for first using the term in a paper from 1988 entitled *Parametric Design* [1]. 1988 was also the year Parametric



A model of stadium N by Luigi Moretti. Exhibited at the 1960 Parametric Architecture exhibition at the Twelfth Milan Triennial. The stadium derives from a parametric model consisting of nineteen parameters (Bucci and Mulazzani 2000, 114).

Technology Corporation (founded by mathematician Samuel Geisberg in 1985) released the first commercially successful parametric modelling software, Pro/ENGINEER (Weisberg 2008, 16.5). But Robert Stiles (2006) argues that the real provenance of parametric was a few decades earlier, in the 1940s' writings of architect Luigi Moretti (Bucci and Mulazzani 2000, 21).

Moretti (1971, 207) wrote extensively about “parametric architecture,” which he defines as the study of architecture systems with the goal of “defining the relationships between the dimensions dependent upon the various parameters.” Moretti uses the design of a stadium as an example, explaining how the stadium’s form can derive from nineteen parameters concerning things like viewing angles and the economic cost of concrete (Moretti 1971, 207). Versions of a parametric stadium designed by Moretti were presented as part of his Parametric Architecture exhibition at the Twelfth Milan Triennial in 1960 (Bucci and Mulazzani 2000, 114). In the five years following the exhibition, between 1960 and 1965, Moretti designed the Watergate Complex, which is “believed to be the first major construction job to make significant use of computers” (Livingston 2002). The Watergate Complex is now better known for the wiretapping scandal that took place there and Moretti is “scarcely discussed” (Stiles 2006, 15) – even by the many architects who today use com-



puters to create parametric models in the manner Moretti helped pioneer.

Moretti did not fear obscurity as much as he feared the incorrect use of mathematical terms like parametric. He wrote to his friend Roisecco that “inaccuracy [regarding mathematical terms] is, in truth, scarier than the ignorance before [when architects knew of neither the terms nor Moretti]” (Moretti 1971, 206). Parametric has a long history in mathematics and the earliest examples I can find of parametric being used to describe three-dimensional models comes almost one hundred years prior to Moretti’s writings. One example is James Dana’s 1837 paper *On the Drawing of Figures of Crystals* (other examples from the period include: Leslie 1821; Earnshaw 1839) [2]. In the paper Dana explains the general steps for drawing a range of crystals and provisions for variations using language laced with parameters, variables, and ratios. For instance, in step eighteen Dana tells the reader to inscribe a parametric plane on a prism:

If the plane to be introduced were $4P2$ the parametric ratio of which is $4:2:1$, we should in the same manner mark off 4 parts of e , 2 of \bar{e} and 1 of \ddot{e} .

Dana 1837, 42

In this quote Dana is describing the parame-

$$x(a,t) = t$$

$$y(a,t) = a \cosh\left(\frac{t}{a}\right)$$

These two formulae meet the criterion of a parametric equation. Firstly, they express a set of quantities (in this case an x quantity and a y quantity) in terms of a number of parameters (a , which controls the shape of the curve; and t , which controls where along the curve the point occurs). Secondly, the outcomes (x & y) are related to the parameters (a & t) through explicit functions (there is no ambiguity in the relationships between these variables). This is the origin of the term parametric: a set of quantities expressed as an explicit function of a number of parameters.

Analogue Parametric: Gaudí

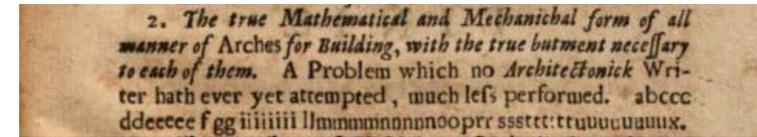
Aside from Dana's parametric crystal drawings in 1837, there are many other cases of early nineteenth century science entangled with the mathematics of parametric representations. An example from the period includes Sir John Leslie (1821, 390), in his book on geometric analysis, proving the self-similarity of catenary curves using "parametric circles". Another example is Samuel Earnshaw (1839, 102), who wrote

about "hyperbolic parametric surfaces" deformed by lines of force in a paper that gave rise to Earnshaw's theorem. These examples of expressing geometry with parametric equations are two of many from the period, a period well before Antoni Gaudí first began designing architecture with parametric catenary curves and parametric hyperbolic paraboloids at the end of the nineteenth century.

It is impossible to know whether Gaudí was directly influenced by the various scientists and mathematicians who had earlier used parametric equations to define geometry. Mark Burry (2007a, 11), the current executive architect of Gaudí's Sagrada Família, says there is "virtually nothing written by Gaudí himself about the motivations, theories and practice that pushed him to stretch the limits". It is known that Gaudí's university curriculum included, among other things, "advanced mathematics, general physics, natural science, and descriptive geometry" (Català 2007, 81). Gaudí's deep understanding of mathematics underlies his architecture, especially his later architecture, which almost exclusively consists of mathematical ruled surfaces – helicoids, paraboloids, and hyperboloids – parametrically associated together with ruled lines, booleans, ratios, and catenary arches (J. Burry and M. Burry 2010, 35–39; M. Burry 2011,

144). Whether or not Gaudí knew of the earlier work defining geometry with parametric equations, Gaudí certainly employed models underpinned by parametric equations when designing architecture.

The use of parametric equations can be seen in many aspects of Gaudí's architecture but is perhaps best illustrated by his use of the hanging chain model (M. Burry 2011, 152-70). The hanging chain model originates from Robert Hooke's (1675, 31) anagram "abcccddeeeefggiiiiiiiillmmmmnnnnooprsssttttt-tuuuuuuuuu", which unscrambled and translated from Latin reads "as hangs the flexible line, so but inverted will stand the rigid arch" (Heyman 1995, 7). Gaudí used this principle to design the Colònia Güell Chapel by creating an inverted model of the chapel using strings weighed down with birdshot (M. Burry 2007b). Because of Hooke's principle, the strings would always settle into a shape that, when inverted, would stand in pure compression. The hanging chain model has all the components of a parametric equation. There are a set of independent parameters (string length, anchor point location, birdshot weight) and there are a set of outcomes (the various vertex locations of points on the strings) which derive from the parameters using explicit functions (in this case Newton's laws of motion). By modifying the independent parameters of this parametric model Gaudí



Hooke's (1675, 31) anagram of the hanging chain model. At the time, anagrams were a common way to claim the first publication of an idea before the results were ready to publish.

could generate versions of the Colònia Güell Chapel and be assured the resulting structure would stand in pure compression.

Compared to the earlier use of parametric equations by scientists and mathematicians, the key innovation of Gaudí's hanging chain model is that it automatically computes the parametric outcomes. Rather than manually calculating the outputs from the catenary curve's parametric formula, Gaudí could automatically derive the shape of catenary curves through the force of gravity acting on strings. This method of analogue computing was enlarged by Frei Otto to include, amongst other things, minimal surfaces derived from soap films and minimal paths found through wool dipped in liquid.

Otto (1996) calls designing with these models form finding. A phrase that foregrounds the exploratory nature of parametric modelling. In Gaudí's case, the hanging chain model facilitates exploration of

form both by constraining Gaudí to structurally sound shapes, and by automatically deriving these shapes whenever Gaudí modifies the parameters of the model. This forms an important component of the parametric modelling dogma for architects, namely the utility of



Inside Gaudí's hanging model for the Colònia Güell. Via.

parametric models lies in the exploration of outcomes. The original mathematical definition of parametric remains unmodified, these analogue parametric models all have a set of quantities expressed as an explicit function of a number of independent parameters, however this is complemented by a utilitarian emphasis on exploring the possibilities offered by the model.

Sketchpad

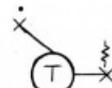
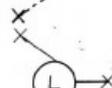
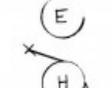
The digitisation of computation facilitated calculations not possible with Gaudí and Otto's analogue parametric models. In much the same way Gaudí and Otto used physical laws to speed up the calculation of select parametric equations, Ivan Sutherland sought to use computers to speed up the calculation of any parametric equation. Sutherland (1963, 8) wanted to create a system that enabled "a man and a computer to converse" (8). At a time when computers ran in batch mode and when programming felt like "writing letters" (Sutherland 1963, 8), the concept of an interactive digital model was a bold vision. Sutherland harnessed the computational power of the TX-2 computer to create Sketchpad, the first interactive computer-aided design program. Using a light pen, a designer could draw lines and arcs, which could then be related to one another with what Sutherland (1963, 18) called atomic constrai-

ints. Sutherland never used the word parametric in his writing but the atomic constraints have all the essential properties of a parametric equation; each constraint has a set of outcomes expressed as an explicit function of a number of independent parameters. Unlike with Gaudí and Otto's models, these parametric equations are not bound to physical laws, so they can compute relationships like parallel, orthogonal, and coincident.

Sketchpad offered a new way to explore parametric equations. As with Gaudí and Otto's models, designers could explore variations by modifying parameters and having Sketchpad automatically recalculate and redraw the geometry. But in Sketchpad designers were also free to modify the relationships of the model, which would also cause the recalculation and redrawing of geometry. Thus the architect's control of Sketchpad, as with most parametric modelling software, is not only through the parameters of the model but also through the model's underlying relationships. I will argue shortly that managing a parametric model's underlying relationships is a source of difficulty (not often talked about) on many architecture projects, but first I will briefly touch on how parametric modelling has developed in the fifty years since Sutherland invented Sketchpad.

The Computer Age

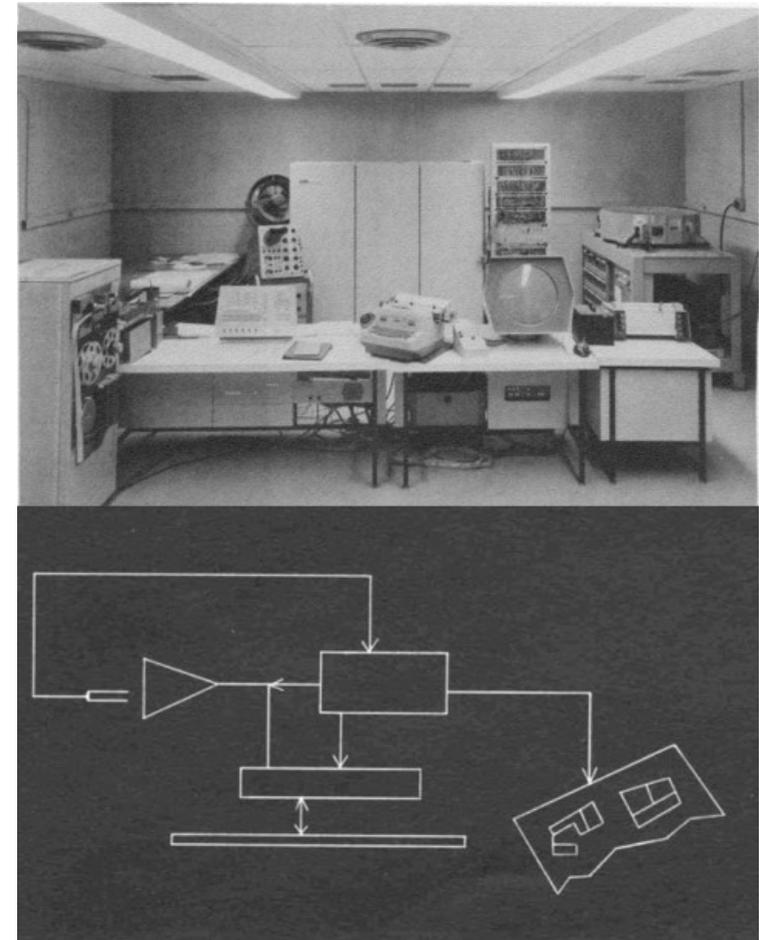
In the froth of invention surfaced by the electronic computer, no one – not even Sutherland – realised the impact parametric design would have on

	43 T instance (point)	Point bears same relation to instance that (point) bears to its picture. GENERATED AUTOMATICALLY WITH INSTANCES
	33 L p thing p thing p thing	Three things are collinear. Note: no distinction made about ordering of variables. GENERATED AUTOMATICALLY WHEN POINTS ARE CREATED ON LINES
	22 C p thing p thing p thing	Distance from first to second is equal to distance from first to third. (First is circle center.) GENERATED AUTOMATICALLY WHEN POINTS ARE CREATED ON CIRCLES
	24 E 4 thing	Thing is erect or on its side. ↑ → ↓ ←
	27 H p thing p thing	First thing is directly above or below, or directly beside second thing. (Horizontal or vertical line.) GENERATED AUTOMATICALLY FOR ANY LINE BY HORV BUTTON
	30 I 4 thing p thing p thing	4 thing is "parallel" to line between p things. Parallel to horizontal line means upright. (To set angle of text.)

Sutherland's (1963, 'Appendix A') diagram of six of the seventeen atomic constraints in Sketchpad. Each constraint has a set of input variables and an explanation of the explicit functions that transform the variables into the desired outputs.

architectural practice over the next fifty years. The 1960s and 1970s were an optimistic period in computing and Sutherland's vision of computers replicating drafting tables was almost pessimistic compared to his contemporaries' bullish calls for: automated architects (Whitehead and Elders 1964; Cross 1977), designed aided by evolution (Frazer 1995 [with projects from 1966]), self-replicating geometry and cellular automata (Neumann 1951), computer-aided design (Coons 1963 [Sutherland's supervisor]; Mitchell 1977), shape grammars (Stiny and Gips, 1972) and Bézier curves (independently developed by Casteljau in 1959 and by Bézier in 1962 [Böhm, Farin, and Kahmann 1984, 6]).

Such of this innovation failed to take root in architectural practices. Early commercial systems like Itek's Electronic Drafting Machine cost the equivalent of US\$3.5 million per seat when they were released in 1962. A cost bearable only by select automotive and aeronautical companies (Weisberg 2008, chap. 6). Twenty years later, in August 1982, a time when computers were becoming affordable enough for some people to own a personal computer, AutoCAD was released and quickly rose to dominate the fledgling computer-aided design industry (Weisberg 2008, chap. 8). Gone were the curves, the artificial intelligence, and the self-replicating geometries.



Itek's Electronic Drafting Machine (above) and sample drawing (below). The setup cost US\$500,000 per seat in 1962 – approximately equivalent to US\$3.5 million in 2012 (Weisberg 2008, ch. 6.6).

Replaced in AutoCAD with commands enabling the designer to explicitly draft two-dimensional lines on screen using a keyboard rather than a pen. Eighteen versions later, in AutoCAD2010, parametric functionality was introduced (forty-three years after Sketchpad) and pronounced in the press release, “a groundbreaking new capability” (Autodesk 2009). Sometimes it takes a while to realise the impact concepts like parametric design will have on practice.

AutoCAD2010’s ground breaking new parametric modelling features were present in software decades ago. In 1985, the former mathematics professor Samuel Geisberg founded Parametric Technology Corporation. They shipped what would become the first commercially successful parametric software, Pro/ENGINEER, in 1988. Like with Sketchpad, users could associate parts of the Pro/ENGINEER geometry together using various parametric equations. Unlike Sketchpad, the geometry was three-dimensional rather than two-dimensional and changes could propagate over many different drawings created by many different users. During an interview with Industry Week in 1993, Geisberg succinctly expressed the original motivations of Pro/ENGINEER and captured, to a large extent, the motivations of parametric modelling:

The goal is to create a system that would be flexible enough to encourage the engineer to easily consider a variety of designs. And the cost of making design changes ought to be as close to zero as possible. In addition, the traditional CAD/CAM software of the time unrealistically restricted low-cost changes to only the very front end of the design-engineering process.

Geisberg quoted in: Teresko 1993, 28

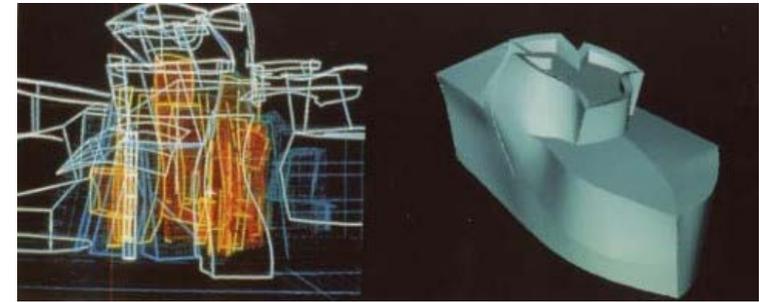
Geisberg makes two salient points. The first is that parametric modelling should enable designers to explore “a variety of designs” (Teresko 1993, 28). This is made possible in Pro/ENGINEER both through the manipulation of parameters and through the manipulation of the model’s underlying relationships. His second point is that parametric models allow choices to be made later in the design process, a point I will return to later in this chapter since deferred decisions continues to be an alluring possibility of parametric modelling.

In 1993 Dassault Systèmes incorporated many of Pro/ENGINEER’s parametric features into CATIA v4 (Weisberg 2008, 13:32). At the time Gehry Partners was employing Rick Smith, a CATIA expert originally from the aerospace industry, to help realise geometrically challenging architecture projects like the Barcelona Fish (1991) and the Guggenheim Museum in Bilbao

(1993–97). This work forms the basis of Gehry Partners' sister company, Gehry Technology (incorporated in 2001), which went on to release the parametric modelling software Digital Project in 2004. Digital Project takes CATIAv5 and wraps it with tools tailored to architects, in particular architects trying to rationalise geometry as characteristically complicated as Gehry's own. Much of Digital Project relies on CATIAv5's parametric engine, an engine that enables architects to revise the parameters and equations defining their geometry in much the same way engineers have been doing with Pro/ENGINEER.

By the time Digital Project was released in 2004, most architects had begrudgingly replaced their drawing boards with personal computers. Only a handful of architecture firms were producing geometry intricate enough to warrant using Digital Project, with the vast majority instead using computers simply to draft and coordinate drawing sets. While some architects stuck to AutoCAD and its numerous competitors, others chose to adopt specialist building modelling software like Revit and ArchiCAD.

Revit Technology Corporation was founded by former Parametric Technology Corporation developers who aspired to create the “first parametric building modeler for architects and building design professionals” (RTC 2000a). Prior to being acquired by Au-



uggenheim in CATIA. Via.

todesk in 2002, the Revit website used to greet visitors with a fairly oblique definition of parametric:

In essence, the authors of Revit define parametric as an object based on parametric equations that the designer can adjust for particular circumstances. In later versions of the website they explain how a designer might adjust the pitch of the roof and how Revit “in turn, will ‘revit’ (or revise instantly) all plans, elevations, sections, schedules, dimensions and other elements” (RTC 2001). While Revit and its ilk undoubtedly use parametric equations for these automatic revisions, unlike fully fledged parametric modelling software such as Pro/ENGINEER, CATIA, or even Sketchpad, the parametric relationships of Revit are hidden behind the interface. The focus is on using parametric models rather than creating them. After Revit was acquired by AutoDesk the rhetoric around parametric modelling ceased and they coined

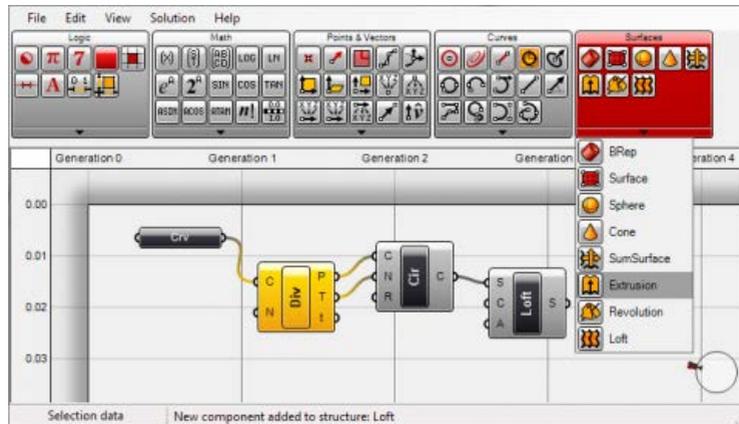
(some say appropriated) the name Building Information Modelling (BIM) to denote their brand of design (Weisberg 2008, 8:47). In doing so they distinguished BIM from parametric modelling by emphasising the management of information (parameters), as opposed to the management of the parametric model itself. Therefore, while the majority of architecture firms may never use overtly parametric software like Digital Project or Pro/ENGINEER, most – often without even considering it – use parametric equations in some capacity to model their buildings.

Parametric modelling has also made its way into projects through the scripting interfaces of software packages. Scripting interfaces allow designers to write code to automate parts of the software. The developers of software like AutoCAD, even back in 1982 realised that including a scripting interface allowed them to “avoid lots of custom coding and application specific stuff [they would] otherwise get asked for” (Walker 1994, 115). Ten years later, in 1992, when Mark Burry (2011, 28-29) wanted to model hyperbolas parametrically for the Sagrada Família, rather than ask Autodesk to include a hyperbola function in AutoCAD, he used the AutoCAD scripting interface to develop his own. Burry’s script had three input parameters: an origin point, a minimum point, and an asymptote point. These parameters feed through



Revit homepage as of 10 May 2000. Via.

a number of explicit equations (written in AutoLISP code) to output a hyperbola. The script, with its input parameters, explicit functions, and outputs, is an archetypal embodiment of the mathematical definition of parametric. Ipek Dino (2012, 210) has argued scripts are inherently parametric, noting that “parametric systems are principally based on algorithmic principles” since “an algorithm takes one value or a set of values as input, executes a series of computational steps that transform the input, and finally produces one value or a set of values as output”. Thus the scripting interfaces accessible in most software pac-



First version of Explicit History, later known as Grasshopper. Via.

kages are innately predisposed to creating parametric models.

Textual scripting interfaces have not developed significantly since the early days of AutoCAD however the past decade has seen the emergence of a new type of scripting interface, the visual interface. Visual programming involves representing programs not as text but rather as diagrams. Two notable precedents from the 1990s include MAX/MSP, which is popular with musicians, and Sage (later Houdini), which is popular with visual effects artists. Architects got their first visual-scripting language when Robert Aish, then working for Bentley Systems, started quietly beta testing Generative Components with select architecture firms in 2003. Robert McNeel & Associates, after trying unsuccessfully to licence Generative Compo-

nents, assigned developer David Rutten to make their own version (Tedeschi 2010, 28). Released in 2007 as Explicit History, Rutten later dubbed his visual scripting interface Grasshopper. Both Grasshopper and Generative Components are based around graphs (a mathematical name for a type of flowchart) that map the flow of relations from parameters, through user-defined functions, concluding normally with the generation of geometry. Changes to parameters or the model's relationships causes the changes to propagate through the explicit functions to automatically redraw the geometry. As such, they are yet another way to create a parametric model.

Conclusion

Only in the last decade has parametric modeling gone from being a mathematical trick employed by Gaudí, Otto, Sutherland, and some engineers now to being a regular part of architectural practice. While in mathematics parametric signifies a set of quantities expressed as an explicit function of a number of independent parameters, in architecture this is complemented by a utilitarian dogma for exploring the possibilities offered by the model. This exploration is facilitated both through the modification of model parameters and through the modification of model re-

relationships. In the present day, parametric modelling is no longer the exclusive domain of overtly parametric tools like CATIA and Pro/ENGINEER. Parametric equations quietly drive many BIM tools, they manifest in textual scripting languages, and they are exposed by graph-based visual scripting interfaces. Parametric modelling is present, in some form, on most contemporary architecture projects. It is this rapid expansion in the application of parametric modelling that has understandably led to some confusion over its meaning. 

Przypisy

- 1 Gerber claims Ruiters' paper was published in *Advances in Computer Graphics III* (1988). When I looked at this book, none of the papers were titled *Parametric Design* and none of the papers were written by Ruiters (he was the editor not writer). As best I can tell, there never was a paper titled *Parametric Design* produced in 1988. The first reference I can find to Ruiters' supposed paper is in the bibliography of Javier Monedero's 1997 paper, *Parametric Design: A Review and Some Experiences*. It is unclear why Monedero included the seemingly incorrect citation since he never made reference to it in the text of his paper. As an aside: the word *parametric* does appear four times in *Advances in Computer Graphics III* – on pages 34, 218, 224, & 269 – which indicates that the use of *parametric* in relation to design was not novel at the time.
- 2 By searching for *parametric* in Google Ngrams (<http://books.google.com/ngrams/>) I was able to find the earliest occurrences of *parametric* from the collection of books that Google has scanned. Google has scanned only a limited collection of books so there may be even earlier examples that were not returned in these searches. Nevertheless, Dana's writings in 1837 significantly predate any claims I have found in various histories of *parametric* design as to the first use of the term *parametric* in relation to drawing.
- 3 This definition is consistent with definitions in other mathematical dictionaries and encyclopedias. I have chosen to cite from the *Concise Encyclopedia of Mathematics* as the editor, Eric Weisstein (who is also the chief editor of *Wolfram Mathworld*) is considered an authoritative source.
- 4 *Parameter* can have a number of meanings, even when used by mathematicians. The grammarian James Kilpatrick (1984, 211–12) quotes a letter he received from R. E. Shipley: “With no apparent rationale, nor even a hint of reasonable extension of its use in mathematics, *parameter* has been manifestly bastardized, or worse yet, wordnapped into having meanings of consideration, factor, varia-

ble, influence, interaction, amount, measurement, quantity, quality, property, cause, effect, modification, alteration, computation etc., etc. The word has come to be endowed with ‘multi-ambiguous non-specificity’.” In the Concise Encyclopedia of Mathematics (Weisstein 2003, 2150), the term parameter used in the context of a parametric equation means an “independent variable.” That is, a variable whose value does not depend on any other part of the equation (the prefix para- being Greek for beside or subsidiary).

- 5 An explicit function is a function whose output value is given explicitly in terms of independent variables. For example, the equation $x \cdot x + y \cdot y = 1$ is the implicit function for a circle. The function is implicit since the outputs (x and y) are defined in terms of one another. To make the function explicit, x and y have been defined in terms of an independent variable. Thus, the explicit function of a circle becomes: $x = \cos(t)$, $y = \sin(t)$. By a similar token, saying that ‘x is roughly twice as large as t’ is not an explicit function since there is ambiguity regarding the exact relationship between the variables t and x (the relationship is non-explicit).

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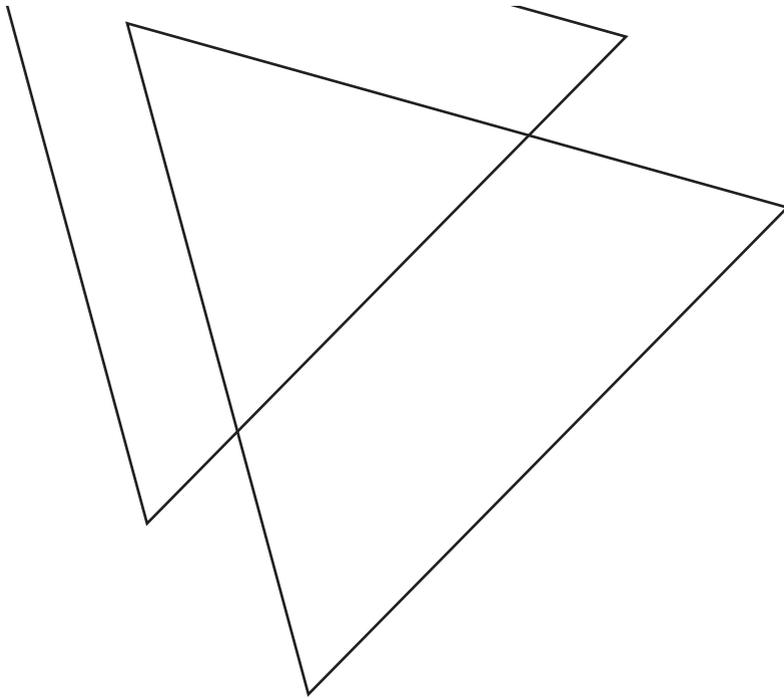
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Renovation Policy

MACIEJ FRĄCKOWIAK



translated by MARCIN TURSKI

Renovation policy. It can be defined succinctly as a conduct where significant decisions concerning public order are made without major debates as they are treated as changes in the tangible or material zone¹. Rather than talk about a variety of expectations concerning, say, public space, or changes that a given investment in infrastructure will make in people's lives, we talk about the financial resources available, investment deadlines and the technical issues connected with the particular materials used during the renovation. Naturally, this does not mean that significant dilemmas concerning the social impact of all of the above decisions becomes insignificant; they are simply marginalized and in time forgotten, at least until the moment they come into play.

As a consequence, the process of change is subject to a unique "renovation" logic. Since social transformations are in large measure reduced to changes of infrastructure, the way they are planned and implemented is subordinated to an expectation that most debates should be taking place among "construction" experts – designers, representatives of companies specialising in greenery regeneration or road building, legal experts, evaluators, etc. Renovations are moreover accompanied by a specific myth of the inevitability of positive results triggered by each and every change; the mere fact that "they have finally taken this or that on board" is a positive development. Although their name would merely

imply the introduction of corrections, renovations inevitably gravitate towards starting work from scratch; whenever possible, work should commence with wiping out the area that is subject to change. Only too often they moreover fetishise the aesthetic aspect of the planned changes and are characterised by an unwillingness to revise the initially adopted plans and a conviction that there is someone who continues to have control over everything in the midst of multiple detailed decisions.

Renovation in lieu of an open policy seems a quite popular practice in Polish cities and towns. It is hard to unequivocally say whether this is a deliberate and well-designed strategy of various authorities who in this way wish to avoid external pressure and wasting time on what they consider pointless debates with non-experts. Or maybe this is a non-deliberate result of specific expectations notified to them or of the processes they are part of. In the interest of time, let us point out two paradoxes. On the one hand, it is more and more often expected that each investment decision should be preceded by wide-ranging social consultations. On the other hand, there is a requirement of a rather speedy execution of investments urged by the need to have the grant resources settled, to complete everything within a fiscal year, etc. Municipalities and local self-government units are on the one hand censured for a lack of

imagination, courage and consistently implemented vision and on the other hand accused of excessive institutional and legal regulations and meddling in things that are not their business.

It is hard to stand astride for too long for fear of you know what; if one cannot stand still and proud, they had better lie down. It is better to avoid statements of intention indispensable when you carry out an open policy and reduce your position of authority to ordering a renovation, delegating whenever possible the task of ordering the community to construction companies and external designers². At the same time the role of various seemingly technical or executive municipal institutions like administrations of roads or greenery is on the rise; usually, however, these institutions are unprepared to see their everyday work in terms of reconciling a variety of values. They are not assessed on this basis and often have not developed adequate consultation procedures, let alone an operational philosophy. Some will be convinced by such an explanation, others will not. It is worthwhile to look into the results, however.

The refurbishment of Asnyka Square in Poznań was initially intended to raise the aesthetic value of this place. The design assumed that the ground in the central part of the square will be replaced by two broad stretches of concrete paths. The existing dilapidated playground facilities and the sandbox were removed

and were to be replaced by new swings and a few items of selectorised fitness machines. The plan included also the replacement of the fence and a row of photographs depicting the history of this fragment of Jezyce district and of the family who donated this place, a former private garden, to the city. The classical park benches were to be supplanted by unique concrete ones covered with artificial moss. According to the designers of this refurbishment, the new square was to be the hallmark of the district that would adequately represent it.

It was also to perform a uniquely construed hygienic role. Unlike the ground and the sandbox, it was simply meant to be easily cleaned up and moreover was to embody certain educational functions. It was hinted at during meetings dedicated to the reconstruction that the new infrastructure was to discourage certain patterns of behaviour. For example, it was to make sure that under the new circumstances no mother should feel free to breastfeed her child in plain view of the other users of the place. In addition, some of those behind the idea recalled unfavourably the Roma children who used to play there, hoping that when the square finally looks firm and proper, all the “monkeying around” will be effectively forestalled. Demonstrably, the new and ideal user of the place was to be elegant couples resembling those from old photographs, parading down the wide alleys.

The problem is that such couples today are few and far between and the suggested concept met with a cold welcome. There are few enthusiasts of the refurbishment idea other than those directly involved in its creation and implementation. A few hundred protesting inhabitants of the district could not be less displeased. They feared that the neutral refurbishment is a pretext for a tacit segregation of the residents. They believed that the reconstruction objective is not so much the regeneration of the square but rather the exclusion of certain practices and as a result a certain category of people. Some simply felt left out or deliberately excluded from a place that was important for them.

If this renovation was to be a safe framework for such spatial policy, then a concrete block became in the eyes of the residents an efficient and much hated tool of a tacit exclusion from this place. They came to treat it as a material which – without any debates or negotiations – was to instil a new order, encouraging certain behaviours and making others difficult or costly.

From the perspective of its fans, the concrete block has its advantages. It offers fast and visible effects and can be indicated as proof of someone’s efficient actions. It moreover triggers associations with a “civilising impact”, or replacement of the organic, wild, uneven and subject to the forces of nature by something permanent, durable and cleanable. This durability had its monu-

mental dimension as some of the proponents of this idea when pressured by the residents and the media spoke of the square as of a work that they wished to hand down to the posterity, thus usurping the right to colonise the future plans of the square's role. The concrete block was in addition supposed to bring to mind a certain image of urban space ideally used by a Sunday saunterer, while all the others should feel ill at ease there. Often one could hear that the kids can use schoolyards as playgrounds and after hours they should stay at home doing homework.

Opponents of the concrete block, in turn, pointed out that the properties of this material are not conducive to playing. One cannot draw on it, play hopscotch or run. Unlike an even surface, it cannot be converted into a skating rink. It was also indicated that if used in planned quantities, the concrete block would make it impossible to install additional playing facilities or a mini basketball court. This, however, was but a pretext for addressing other inconveniences of the new concept such as the shape and position of benches, which prevented the observation of children at play. The very selection of playing facilities was criticised for being catered to individual play rather than fostering interaction and creative use.

In the case of the Asnyka Square debate, the concrete block was also an embodiment of an uneven rela-

tion between those who design and implement something and those who are to use the effects later. Most of the residents first heard about the new concept for the square regeneration the moment backhoes entered the place, old playground facilities were removed and finally the concrete blocks were laid and fittings of the innovative benches installed. Some of the inhabitants knew that the square was being revitalised but expected that the transformation would involve a purchase of new machines, new greenery, repainting, slight changes in lighting, etc. No one suspected that such a dramatic change could take place without major consultations, at least not in the place which was in need of refurbishment yet continued to perform its role of a meeting place and playground. Nothing called for bulldozing everything to the ground and turning everything upside down. Nothing, that is, apart from the logic of renovation.

Small wonder, then, that the concrete of the blocks soon came to be identified with the "concrete" of decision makers. To be more precise, with the kind of decision making that gives short shrift to the expectations and opinions of residents and with the kind of decision making that is self-sufficient and does not ask, does not talk but acts, hoping that the others will adjust as there is nothing else to be done. Naturally, once milk was spilled, pressured by the residents, media and

some municipality officials who felt taken for a ride as they allocated money hoping for a different use of it, the initiators and executors of the refurbishment all of a sudden felt ready for debates. However, there was hardly anything to be discussed any longer since half of the square had been covered with concrete blocks. As we remember, according to the logic of renovation there is not much sense talking of what could or should be made as what has been done cannot be ignored or reversed.

Once started, renovation work is like a truck gaining momentum. An abrupt shift of direction may result in an accident. One of the major features of renovation policy is the use of the momentum and the hiding in the air tunnel it generates. Since there is no deeper knowledge of the expectations and no debate, the successive stops are marked by the “objective difficulties” arising from the use of materials and from the works schedule; we know how it works: you first level the ground, then pour out concrete, then lay the blocks and sow plants in a given month. In addition, after making a decision concerning the selection of the underlying concept, you need to announce a tender for its execution, etc. We know what happens next but actually why this happens and for whom is not always clear. Someone may tacitly assume that a deeper significance will be discovered on the way, but at the end of the day it often occurs

that the only thing that makes sense is the conclusion of the investment: we *must* reach our destination, whatever it is.

In the case of Asnyka Square most of the money had already been spent on the concrete blocks. All were a bit shaken as they naively believed that any investment begins only when the resources for its conclusion are secured. When we adopt the renovation logic, however, we call to mind the logic of a foot in the doorway: costs rise as we move forward and besides, when something crops up it is easy to call for extra funding. Public servants would be embarrassed not to allocate more money to a playground that looks like a construction site; after all, we must pay, say a tiler who has laid tiles in only half the bathroom for the agreed amount. Hence it was necessary to obtain more money to conclude the refurbishment of the square even in its initial, posh version. While this is not good policy, Asnyka Square is after all meant to be renovated only.

Some opponents of the project call for the removal of the concrete blocks. According to some decision makers, this might result in a complete stoppage of the works. It would be better still to apply for additional money to complete the project than suggest financing a return to the starting point. Critics wondered what could be a bigger waste. Isn't it better to come to terms with the loss of the money spent on laying the concrete

bricks and on their removal than to continue work on the square which will not satisfy the residents' needs. Perhaps it would be worthwhile to do it only to say "no" to municipal investments planned and executed without the residents' actual involvement.

Perhaps this would be very much in order, yet we should not be surprised that the protesters simply got scared. Sick and tired of the months of composing their positions and holding debates, they got scared that in the summer they might have nowhere to go with their kids. It dawned on them that the decision makers will argue and blame one another while they will need to explain to their neighbours that the renovation of the square was discontinued not because of the protest but because of insufficient funds. Ultimately, then, a compromise was reached. The construction team agreed among others to remove some of the concrete blocks, add some playing facilities, benches, and a sandbox.

The protesting residents quickly sent a drawing that summed up the arrangements to the media, wishing to secure the implementation of the new plan. They have seen the square covered with concrete blocks for too long to be duped again. Renovations are prone to get out of hand. Mutual accusations are rife. All would start things differently if they could. It is a good thing that in this case the renovation was again linked with a political agenda and its succes-

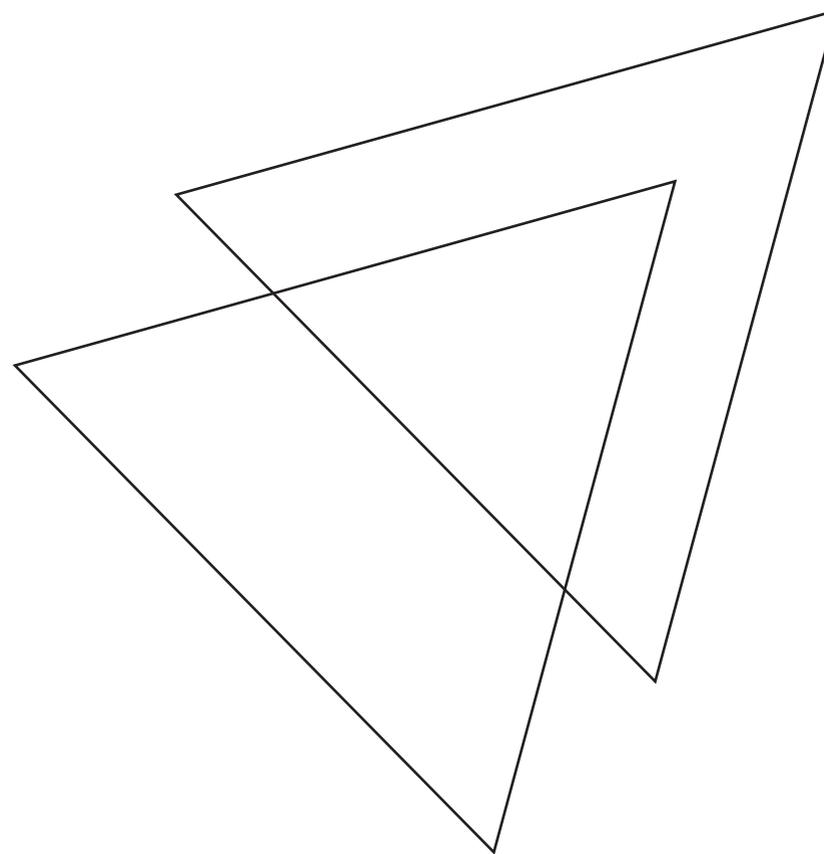
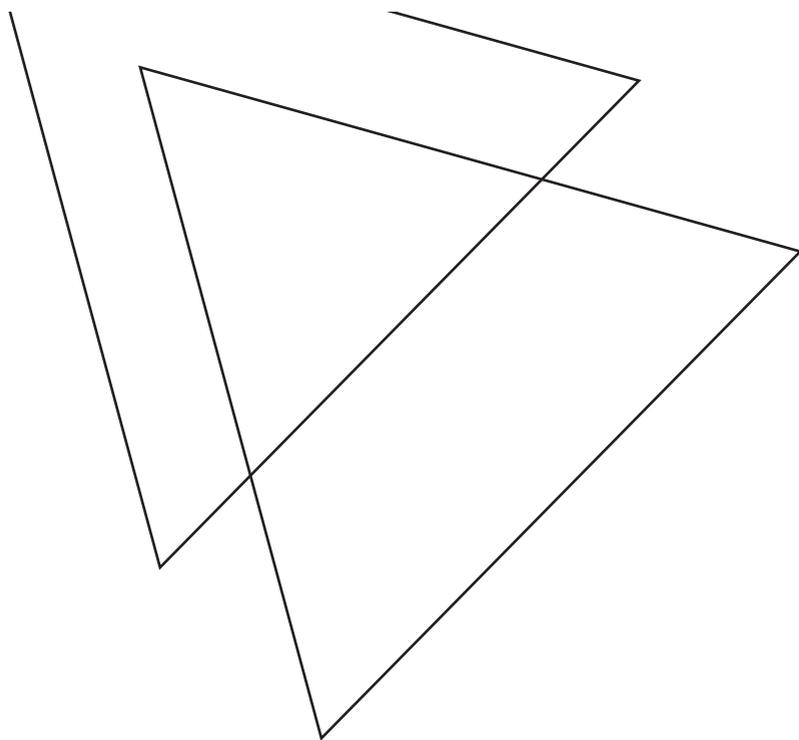
sive stages can now be controlled. It is worthwhile to remember that most of the costs and hopes connected with the concrete blocks, for instance, and as a consequence with differing visions concerning the square were revealed only when those behind the refurbishment were made to justify their infrastructure decisions. Perhaps there was one more success story and all became aware of the costs of a policy of renovation. 

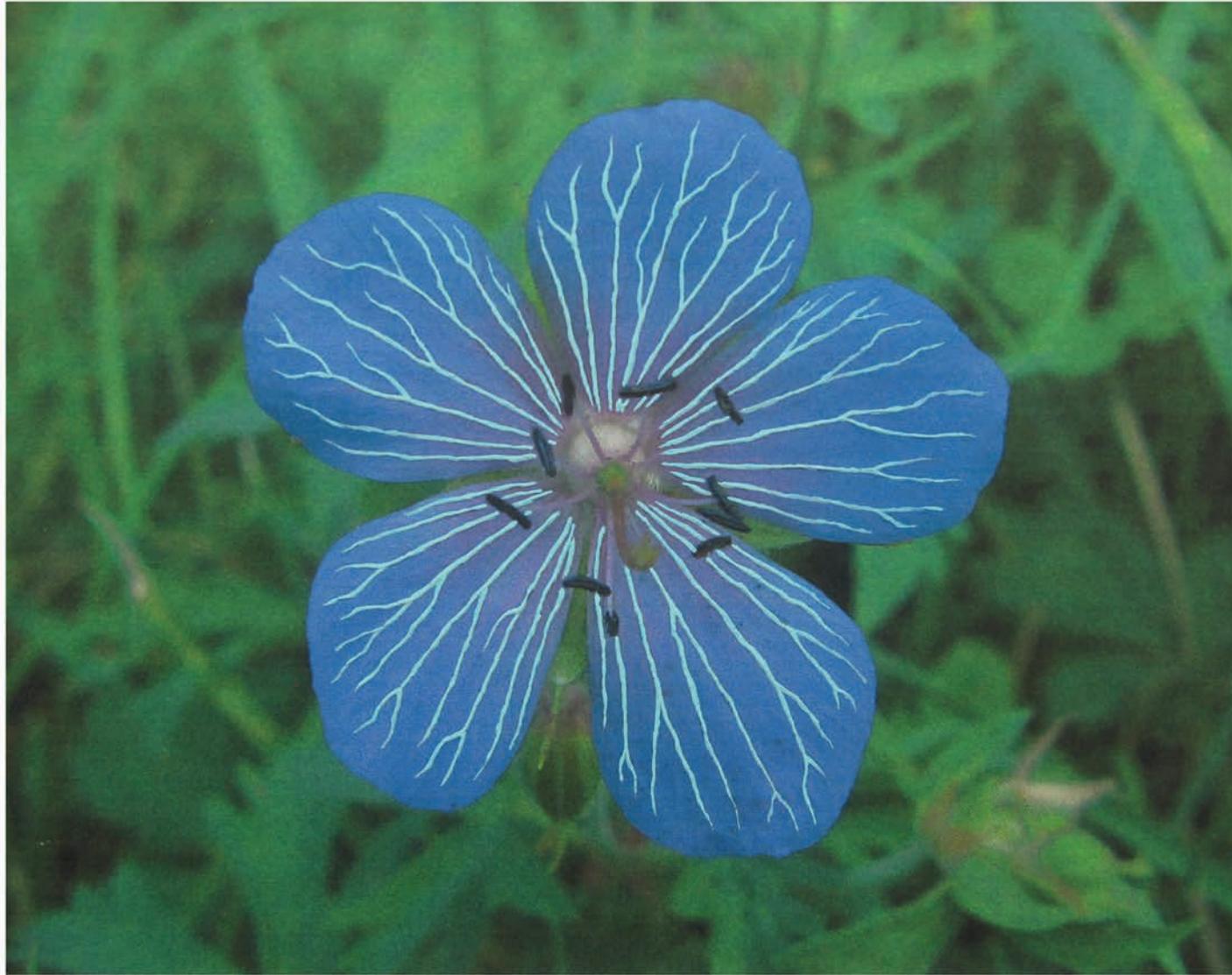
Endnotes

- 1 This is a result of more widespread processes discussed by Krzysztof Abriszewski in reference to specific patterns of democracy, see Abriszewski *Przepołowiona demokracja. Zbiorowość i polityka w kontekście innowacji technicznej* [A divided democracy. Community and policy in the context of technological innovation].
- 2 On another occasion together with Rafał Drozdowski we called this process of delegating political responsibility onto external actors as the "outsourcing policy".

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# Katarzyna Przezwańska





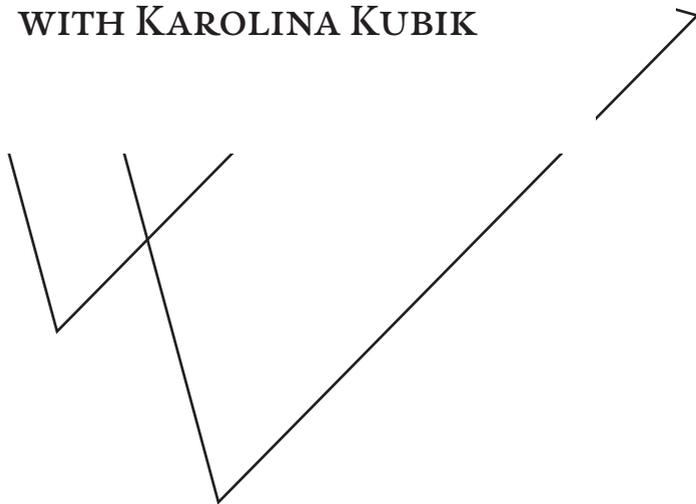






Or else I will  
harbour it within  
myself for months  
and will be sorry

KAROLINA SIKORSKA TALKS  
WITH KAROLINA KUBIK



translated by MARCIN TURSKI

**Karolina Sikorska:** You are a performer and a poet but you also have a diploma in painting. Do you apply painting in your current activities?

**Karolina Kubik:** I received a diploma in painting at the Poznań School of Fine Arts only thank.S to Dominik Lejman; I had worked in his studio for a few years. I liked very much the dispersed nature of his work. I do not know what it look.S like today but I treated this studio and its painting in an experimental manner and did not set myself many formal requirements related to performance and poetry. I keep doing this until now.

The graduation work titled *Aerophania*, a video scrap of an activity with two ten-year-olds, was tangentially related to the aerophania concept put forth by Octavio Paz, i.e. the [poetic] *art of transparency*. My MA thesis was also on transparency.

**K.S.:** What is the language of performance for you in the first place? Can you translate it into some other language?

**KK.:** Basing on my short experience I can say there is no such thing as the language of performance. I am loath to talk about art in linguistic terms.

Sometimes I feel that I have given short shrift to the visual arts. I started from writing poetry and my poems were published thirteen years ago. Later on, in the visual arts high school, I continued writing and dabbed

in directing and one-person-theatre at the expense of drawing and painting classes. When I went to art college, it turned out I had not practiced theatre but rather performance art. Still, someone had to tell me this.

I write instead of sketching. I translate the dispersed words, poems and definitions into myself. Sometimes I need to identify new features and new behaviours in my body. I determine the scale and construct a personality that is visual (capable of being seen and seeing). The body transforms events via motion, rhythm and state.

**K.S.: What is your definition of the notion of an “embarrassing situation” that you apply in the descriptions of your actions?**

**KK.:** Tadeusz Kantor is of some interest to me, not so much because of theatre but because of the bits and pieces in his texts which I find inspiring. This is the case with embarrassing situations and anti-activity, the terms which he used and which I found intriguing as early as 2010, when working on my graduation work. In his texts concerning the zero theatre Kantor observed that an embarrassing situation wipes out life experience and conventionalised, legalised existence. He defined anti-activity via a figure of profound unwillingness. According to him, actors are to demonstrate an “unwillingness” to act and an embarrassing “inter-

est in the audience”.

This is interesting from the point of view of an absence of a narrative of my actions and an unwillingness to send out identifiable messages, with a simultaneous political and social involvement and interest in the viewer. According to Kantor: “Taking a reverse direction: »downward«, into the realm »b e l o w« the normal course of life — via relaxation, decomposition, destruction, amorphism, energy loss, temperature cooling, towards emptiness, amorphous, non-form is a process of the collapse of illusion and the one and only chance for a contact with reality!”

I cannot say. I check these concepts out and match them with others.

**K.S.: Your performances usually take a few hours. What is the relation with the viewer that you seek? What do you want from your audience?**

**KK.:** It is hard to talk about concrete expectations. I would prefer to talk about the essence of the encounter, a change of the temporary status and situation, a co-presence which is in principle unconditional.

I try to think of the audience in subjective terms, a topic of my doctoral dissertation, officially begun in March this year at the University of Art in Poznań.

Through a subjective treatment of history, both at the level of individual and collective experience, I combine

the intangible and the invisible with dialogic forms and the practice of democratisation of art.

**K.S.: How do you treat this situation of co-presence, or the participation of others in a situation you set in motion?**

**KK.:** I have always preferred meetings in small groups and one-on-one conversations. I am both moved and scared by a crowd. I feel helpless in the face of a group's intense observation of an activity. Such helplessness does not get you far, though. Surely, I do not expect that others will shadow each and every movement and that this is for everyone. My art is about probing inwards. Not all of us need to have a moment for this.

**K.S.: What is the role of time in your activities?**

**KK.:** Because of the time it is hard to say what it is that I really do. Przemysław Kwiek disqualified my actions as performance. I feel comfortable in long events taking a few hours in a particular place and situation. Rhythm is hard to identify; it is revealed or not, but remains important for the regeneration of time. People in general do not waste time. When people do something the second time, in their normal life, outside the artistic context, they see a profound significance in it. They may not know exactly why they do it and why this is necessary. I am self-confident when I repeat for hours

a gesture I have seen, thought up, or discovered when going through the motions; it is a gesture I cannot forget for whole months.

For instance, recently I have revisited an arrangement of the body, especially hands and knees, of a sculpture titled *The Kiss of Death* (Spanish: *El beso de la muerte*) from the Poblenou Cemetery in Barcelona. Possibly, I will react to this in one of my upcoming activities. Or else I will harbour it within myself for months and will be sorry.

Elaine Sturtevant made a magnificent observation about repetition: "Repetition is not repeating – it's interior movement". I undergo a process. For a reason.

**K.S.: What is the import of the context of your actions, or the earlier, established order you enter?**

**KK.:** Context is of paramount importance. Performance art may be discussed in the context of stigmatising a place, or the pre-established order (Mirosław Bałka was the first to point it out to me). I visualise a gesture for a particular place and believe (idealistically?) that to some extent this place and the people there will preserve this unique presence for a long time. I wouldn't like it to be a scar, but there are different actions and contexts.

There was one action during last year's 3rd Ephemeral Art Festival in Sokołowsk – "Descending from a family",

when I directed the stick.S located in my arm and gradually infused with gentian violet towards the ground, which was replete with diseases collected year by year in the local sanatoriums. It was a subtle, rhythmic ritual of nearly two hours, a kind of medical surgery of sorts. The stick.S, revolving in an earthen circle, were at the very last stage of the action inserted into the ground like specially prepared injections, or acupuncture needles. That was before night fell; in the morning it turned out that the stick.S had been removed and only the prick.S remained, transferred into the future via eyewitnesses' memories.

**K.S.: To what extent are your actions idealistic?**

**KK.:** I heard once that if an artist were to be deprived of his art, he or she would become a disillusioned idealist. I believe blindly in the executive power of art. I studied a few years in the studios of Prof. Jan Berdyszak and Prof. Jarosław Kozłowski. I sincerely appreciate the two, extremely different situations, sent by means of a long and honest letter rather than by e-mail. Jan Berdyszak said once that eroticism makes this world go round, in the sense of mutual attraction and impact. Sometimes I think that crime is a must, that we need to kill our fathers within ourselves. As Piotr Gruszczyński observes in his *Patricides*: "You need to kill him to be born yourself, with a stigma of the crime that will

not allow you to find peace and quiet. When all are sound asleep, the patricides need to fight for themselves, with a vengeance. Pursuit is the organising principle of their lives and actions. Pursuit rather than fulfilment." Apart from artistic actions for the past four years I have worked with university students and held art work. Shops; I have also taught Arts in a primary school. I am a graduate of the Faculty of Art Education but do my best to forget it, do away with systems and think out of the box. Everything that has not happened as yet is of utmost importance.

**K.S.: You participated in the project "We Have No Way Out. 20 Hours at the Arsenal". What did your actions consist in then and how did you feel, enclosed within a limited space for 20 hours?**

**KK.:** This was at a time when I had just returned to Poznań after a two-year absence and learned that the existence of the gallery was at stake. I would not meddle in the right wing, leftist or personal conflicts. I did not know the immediate context but as a city resident I grew keenly interested in the liquidation of a municipal gallery and its formal reasons. Never before had I had anything to do with it, nor had I exhibited my work there. I had visited it a few times only. At one moment I was asked to cooperate with Magda Starska. We both wanted to do something with the

people taking part in the project but would not renounce our artist status. Our activity was, then, to design a collective event. I recall a discussion about it in Magda's garden; the conversation was rather esoteric. I was jotting down while Magda was drawing. We were sharing what was on our minds at that time. In the context of the 20 hours spend on one project and the motto "We have no way out" I was big on Beuys's material around his legendary story, i.e. felt and soap, and more specifically its simultaneous rubbing. Add to that the soapsuds that Magda had used once. We also thought of some special pool with water – something similar to a fire – around which we will gather. Magda spoke about spitting, aprons and brushes on the forehead. All of this took place that day in the Arsenal with the co-participation of the others; it was all a happening. A reference to politicians' producing bubbles rather than work cropped up only during the action itself. The enclosure did not bother me since I knew that while we do not know one another, we are to speak about change. One can talk about change even in extreme conditions.

**K.S.:** Tell me about the action "Po ciągu", where you invited another artist.

**KK.:** "Po ciągu" was a project I did together with Tomek Ciesielski, a dancer and actor cooperating e.g. with the

Chorea Theatre in Łódź and the Danish dance ensemble Granhøj Dans. The action took place in 2012 at the invitation of Teatr w Oknie, a stage of the Shakespearean Theatre in Gdańsk and had a devastating theatre review on a local culture portal. It took a few hours and its rhythm was unbearable. Still, a few people stayed till the very end to talk. Tomek, whom I barely knew at the time, taught me a lesson in humility, which I enthusiastically accepted. We talked about what would happen a few hours prior to the action. This was to be a laboratory when we would transcend ourselves. As a result I applied the safe methods of confrontation I was familiar with while Tomek wiped me out due to his being literal, open figure, personal charm, and subtle radicalism. He used the properties unique for a performance so naturally that I have remained impressed until today. Thank.S to this experience I learn a lot from each of the artists I collaborate with and am more willing to participate in cooperative actions.

**K.S.:** What's coming up?

**KK.:** My upcoming action is UNG SULFURA OPS, to be held at the Arsenal Municipal Gallery in Poznań in May as part of the *Performat* series. I have invited Justyna Kisielewska and Piotr Macha. The following week I do the project "Performance on Theory" with Karolina Kucia and the Italian artist Mara Maglionie

during the 16th International Interactions Art Festival in Piotrków Trybunalski. At the end of May I will collaborate with the Estonian artist Tanel Rander during the CREATurE Live Art Festival in Kaunas, Lithuania. In 2013 I attended a seminar he organised titled “Landscape and Coloniality” at the Tartu Art Museum. My work then bore the title: “Wounds of the Hill – Landscape units, related with observations and conquest, through the rhetoric of the human body”. We will try to carry on this topic together in Lithuania.

**K.S.: Every now and again you cover up your traces on the Internet? What does it mean? Why do you do this?**

**KK.:** [laughter] For life hygiene! I recall the early days of the Internet; when I uploaded my first poems under a penname in the 1990s, there was hardly anything there. Since then the Internet has transmogrified dramatically. I try to keep control over the backbone of the cyber Karolina Kubik. Depending on the moment I activate or de-activate her. I clean up, deconstruct my own narrative as I know that we tend to Google rather than talk.

Beyond that, I hope that an absence of some linK.S in the chain will ultimately direct the interested person to me and we will have a chance to talk. 



photo: L. Krutulski, Foundation In Situ archive, Konteksty, Sokołowsko 2013



photo: J. Grzegorski, Foundation In Situ  
archive, Konteksty, Sokółowsko 2013

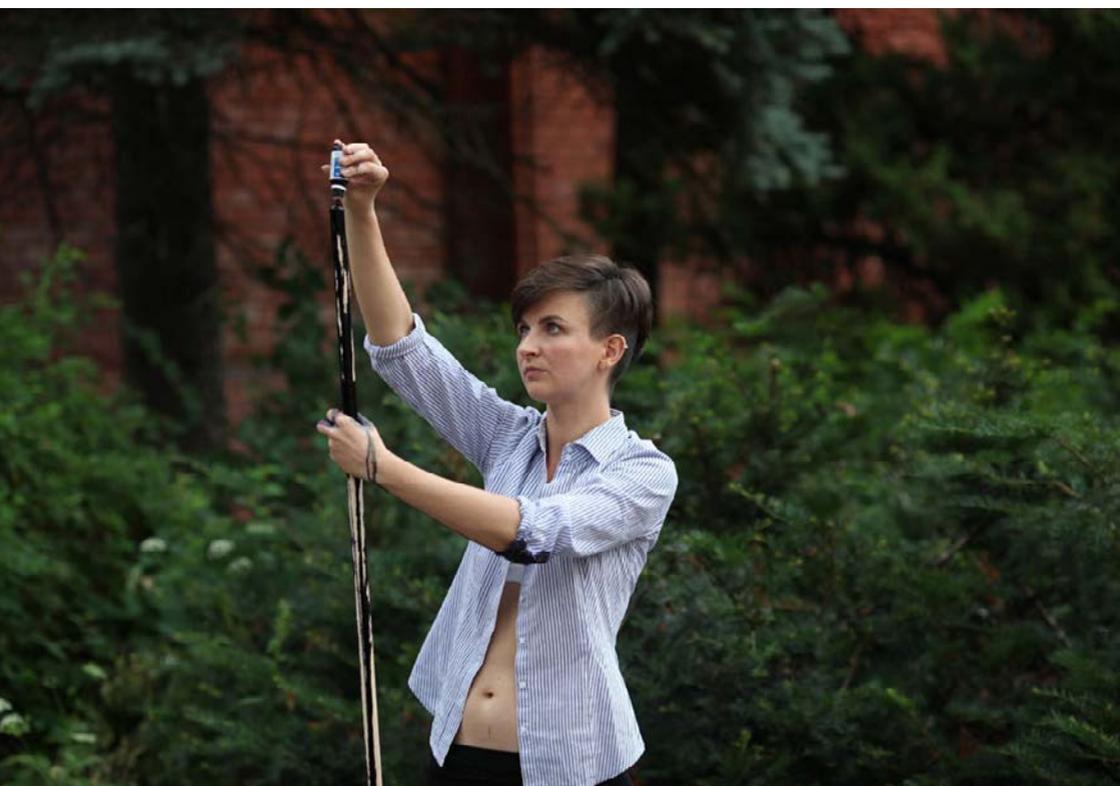


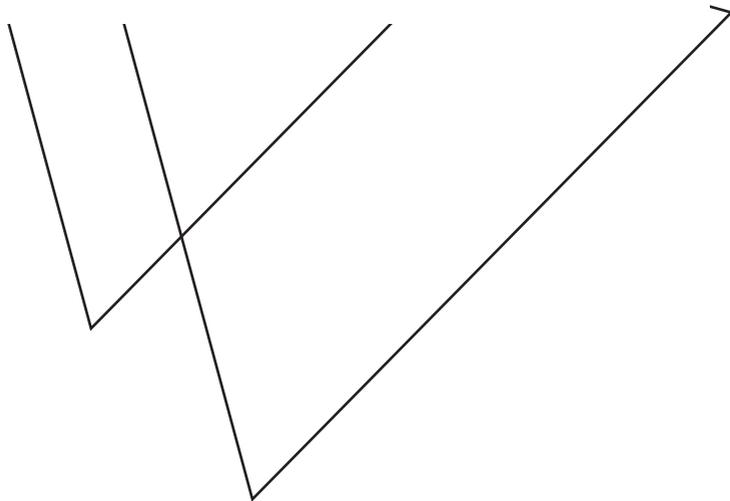
photo: L. Krutulski, Foundation In Situ archive,  
Konteksty, Sokołowsko 2013

< photo: M. Polak, J. Grzegorski, Foundation In Situ  
archive, Konteksty, Sokołowsko 2013

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# I Contradict Myself

ANNA CZABAN TALKS WITH  
DANIEL KONIUSZ



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**Anna Czaban:** Tell me, Daniel, what have you been working on recently?

**Daniel Koniusz:** I have been at work on the subject of my doctoral dissertation. I have a few gut feelings and free associations. One of them is the joy of creation via the joy of demolition, another one is conversion and modification. Generally speaking I would like to come to terms with my syndrome of a garbage-can collector.

**A.C.:** Are you a garbage-can collector?

**D.K.:** I have collected so much rubbish and brought it home, all kinds of refuse, cables, pipes, boxes, broken windows, etc. The entire factory in Luboń, where I have lived for some years recently, is full of this.

**A.C.:** Why do you collect all this?

**D.K.:** All of this may come in handy (laughter). There is ample room, no limitations and this makes it an ideal situation for taking up this kind of hobby.

**A.C.:** A hobby?

**D.K.:** You know, I have recently started to do something about it. This led for instance to the work I exhibited in March this year at a show in Galeria Nowa. It is an onyx plate and a colour still-camera filter. When transferring from Building B to Building C, the Photography Department at UAP threw away lots of unnecessary things.

I found there e.g. a pretty metal case with photographic filters, the ones you insert into the enlarger to mix light correctly and then to adequately expose colour paper. In turn, the onyx history begins in the Tugendhat villa in Brno designed by Ludwig Mies van der Rohe, one of the most eminent architects and one of my favourites. Van der Rohe's famous statement is *less is more*. What significant words, indeed. Coming back to this history, there is an onyx wall in the villa which separates the living room, overlooking Brno, from the library. When I was there, the day was cloudy, grey and in fact very flat. All of a sudden the sun shone and as onyx is transparent by nature, light penetrated the stone and revealed its structure, each and every vein. This was one of the greatest things I have seen! A spectacular thing.

**A.C. But you found this particular bit of onyx in Poland.**

**D.K.:** Right, the connection with Mies van der Rohe is purely conceptual. Out of love for stone. There was no way to find a material similar to the one installed in Brno so I decided to filter a view onto a stone with twenty five hues of yellow, since this was the number of sections with a different colour intensity in the filter I found. This is a kind of variation, some of these shades actually appear in the villa. Therefore the title of the work is *26 Shades of the Tugendhat Wall*.



**A.C.: 26 or 25 shades?**

**D.K.:** 26, as the last one is the one that does not exist.

**A.C.: Does it exist only as a photograph or as an object?**

**D.K.:** As a photograph only. These objects come to life exclusively for the purpose of a photograph and are dismounted immediately afterwards. I document this transience via photographs. This was my first attempt at...

**A.C.: Removing your trash ☺**

**D.K.:** Precisely. I impart a new value and a new context to this trash. Art recycling. I also select it intuitively. The language of geometry rules here, although in this particular case there was some personal background to it. Following my intuition at work gives me the joy of creation, which is almost primeval.

**A.C.: Tell me, please, about the work *Untitled* which you showed in Galeria Nowa at the *Pure* exhibition. A simple thing: a speaker and a metronome placed on the ground opposite each other. I wonder whether the speaker also recreated the sounds of steps when the viewers got in between the speaker and the metronome?**

**D.K.:** It did, although there was this hypnotic mood of the ticking and no one wanted to get in between. Or

rather the makeshift character of this construction and the sound inspired a fear of interference; I have no way of knowing. There were also other micro-interferences, because the metronome was amplified. There was a contact mike attached to it, which operates on the principle of vibration and resonance, i.e. it was the work that was amplified rather than the sound of the pointer. Since the metronome was placed on the ground, on a wooden floor, the floor vibrated with the rhythm transmitted into sound. You could hear it in the big speaker, as if you had an impact on this simple composition of a musical bar.

**A.C.: You have singled out two tools out of the music situation – a metronome and a speaker. The human factor was almost totally reduced, although its absence is still signalled in a way.**

**D.K.:** But here the human being is more of an intruder and triggers interference. It is also an assignment of more value to objects that are auxiliary to humans, the assignment of a new status. Tools that use tools. Self-tooling. Tools are extremely significant both in life and in art.

**A.C.: A two-day exhibition at Galeria Naprzeciw. You show the work *Étude For One Timpani Strike* using Włodzimierz Kotoński's work.**

**D.K.:** Galeria Naprzeciw run by Mikołaj Poliński oper-



*Untitled*, Galeria Nowa,  
Poznań, 2013

ates in its own way without change. It is open Sundays and Mondays between noon and 4 pm. This was rather important for me. In the work I make a reference to *Étude For One Timp̃ani Strike*, the first Polish electro-acoustic performance for tape made by Włodzimierz Kotoński in 1959 at the Polish Radio Experimental Studio. A strike of a percussion timpani takes a mere few seconds. Applying the production and post-production methods available at his time, Kotoński created an experimental work on the basis of this sound. To put it in somewhat simpler terms, he modified the original recording of the timpani, filtering it, slowing it down and making more dynamic. These were the beginnings of electro-acoustics in Poland in a well-equipped Polish Radio Studio in Warsaw. For my part, I decided to record my version of striking tympani with a soft drumstick. Applying contemporary sound post-production techniques I protracted my timpani strike to eight hours, splitting the work into two parts. Four hours were played on Sunday and the other four on Monday. I kept the time with a chess clock, which I set into motion at noon on Sunday the moment I switched on the projection. Parallel to the protraction of the sound, I dragged the video recording of the entire event.

**A.C.:** How long was Kotoński's work?

**D.K.:** 2 minutes 41 seconds. What transpires with sound



*Étude For One Timp̃ani Strike, installation,  
instalacja, 2013*

“colour” is very interesting, when what originally resounded for 30 seconds can be protracted to 8 hours. I had not conducted any trials before and was surprised to hear the final effect. First of all I was happy with the audio composition.

**A.C. In 2013 at Silownia Gallery you showed the work *Loop. Composition for Space*.**

**D.K.:** This is a very simple situation in fact. Two reel gramophones, Unitra zk140, a Polish brand manufactured in communist times and therefore faulty. The reel, played in a loop, is glued together and turns all the time, one recorder makes the recording...

**A.C.: And the other plays it.**

**D.K.:** Precisely. All in real time, during the entire show. But it does not erase the previous recording since this is a rather botched Polish recorder, so it adds new recordings to already existing ones. The entire acoustic space of the show and what takes place next to the object gets recorded on tape. This is obviously conceptual, since because of permanent recording the previous sounds of space get distorted. I have done something similar in three locations so far. I have a new tape for a new gallery.

**A.C.: How long does one tape take, how many minutes?**

**D.K.:** One spin is about 3 minutes, depending on gallery size. But because sound is added all the time, the last spin of the spool is the sum total of all the preceding ones as of the moment the record button is hit. This is total noise.

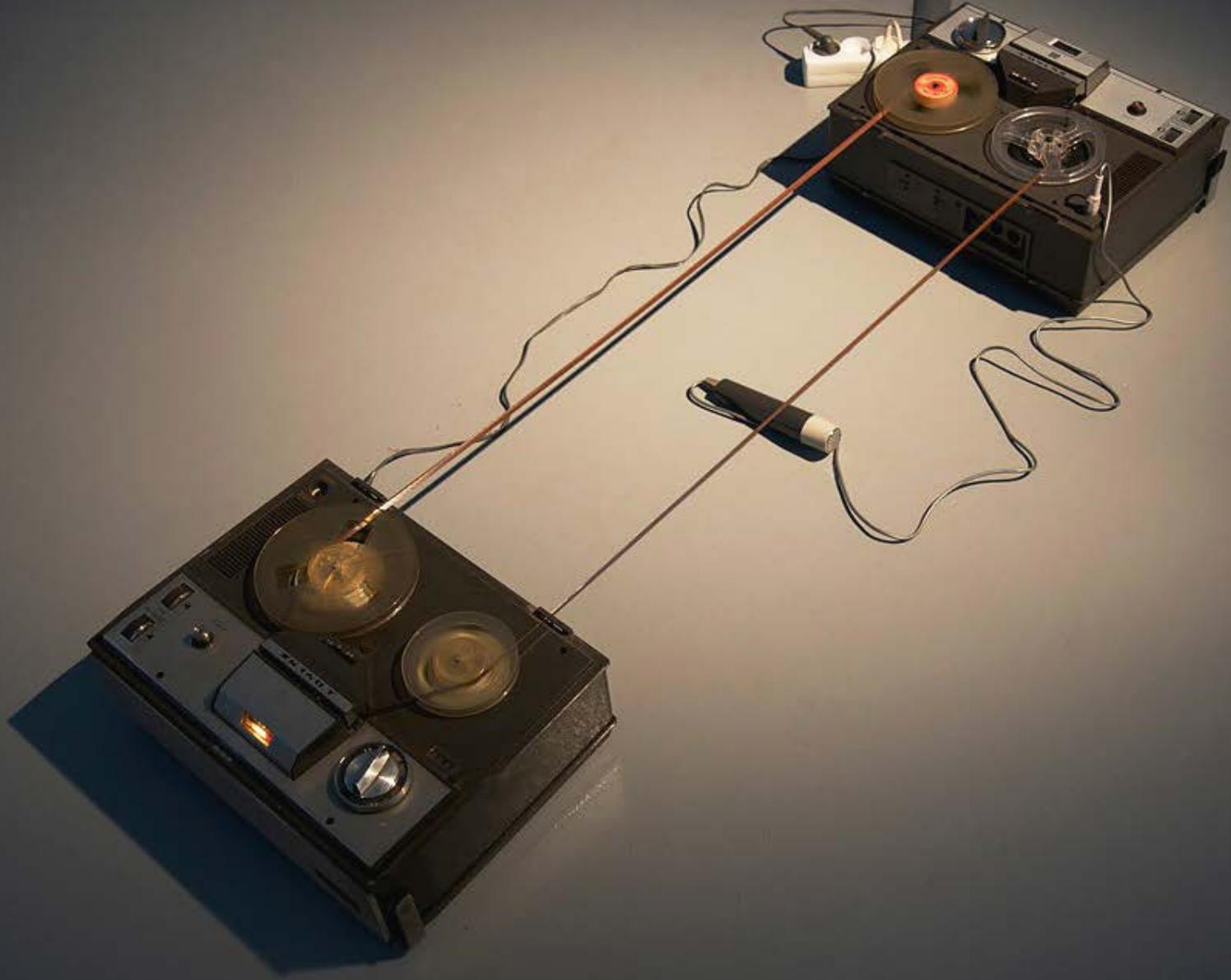
**A. C.: The context of the place is very important to you.**

**D.K.:** Perhaps we can use the term site-specific. I like the old school conceptualism. More recently, however, I have not allowed myself to rely on intuition and openly admit to following it when telling others about my work. Normally I need an intellectual determinant.

**A.C.: Are you playing it safe?**

**D.K.:** It seems at least strange to me when someone is unable to find a story for their work other than intuition. I do not make value judgements but I like to know where something originated and such an intuitive gesture as e.g. action painting is insufficient for me and cannot be accounted for in any way. This is also self-criticism. Even if my work does not contain any explicit information about references to where the work originates, I always have a relevant story to tell, a true one, not something I cook up for a particular occasion. A pure visual fact is not always sufficient for me. After all, I do not want to tell stories, which is the realm of literature. However, it is great if any intellectual inspiration may be indicated during a con-

*Loop*, Space composition, 2013



versation about a given work and may help to interpret it. It is good, though, when there are many interpretations and when the audience are not too much directed by the artist or curator. It has to be open-ended.

**A.C.: Your work is very precisely executed and moreover extremely aesthetically appealing.**

**D.K.:** If I do not provide the viewer with information on how a given object came about, I leave them something to cling to, if only in the aesthetic value of the work. If someone does not see the idea behind the work (even though this is very much my wish), then at least they will derive pleasure from contact with an aesthetic artefact.

**A.C.:** You studied photography at the University of Arts in Poznań (earlier Academy of Fine Arts). It seems to me, however, that you rarely use this particular medium, while your work is often located in the area of music events.

**D.K.:** I try to match the medium to the idea, and somehow photography has never been the optimum medium for a given project. Well, this actually happens now with my “rubbish art”. I am so glad because I like photography a lot. Generally speaking I do not want to be confined by a specific medium.

**A.C.: What about music?**

**D.K.:** This is I guess some kind of general fascination with sound; I cannot account for this or justify with any anecdote, like for instance: when I was a kid I played the piano, or something like that. I do not even read music.

**A.C.: And yet you play in the band Mirrored Damaged.**

**D.K.:** The band is called Selected Works now. A guitar, sampler, electronics, and percussion. We use sound rather than play music in the classical sense of the term. No rules apply. This is often cumbersome yet is very inspirational. Max Psuja with whom I am involved in the project is a professional musician; he can read music and feels comfortable while I approach it from a totally different angle. This is a clash of a complete amateur and a pro and this clash contributes to a new and possibly interesting quality.

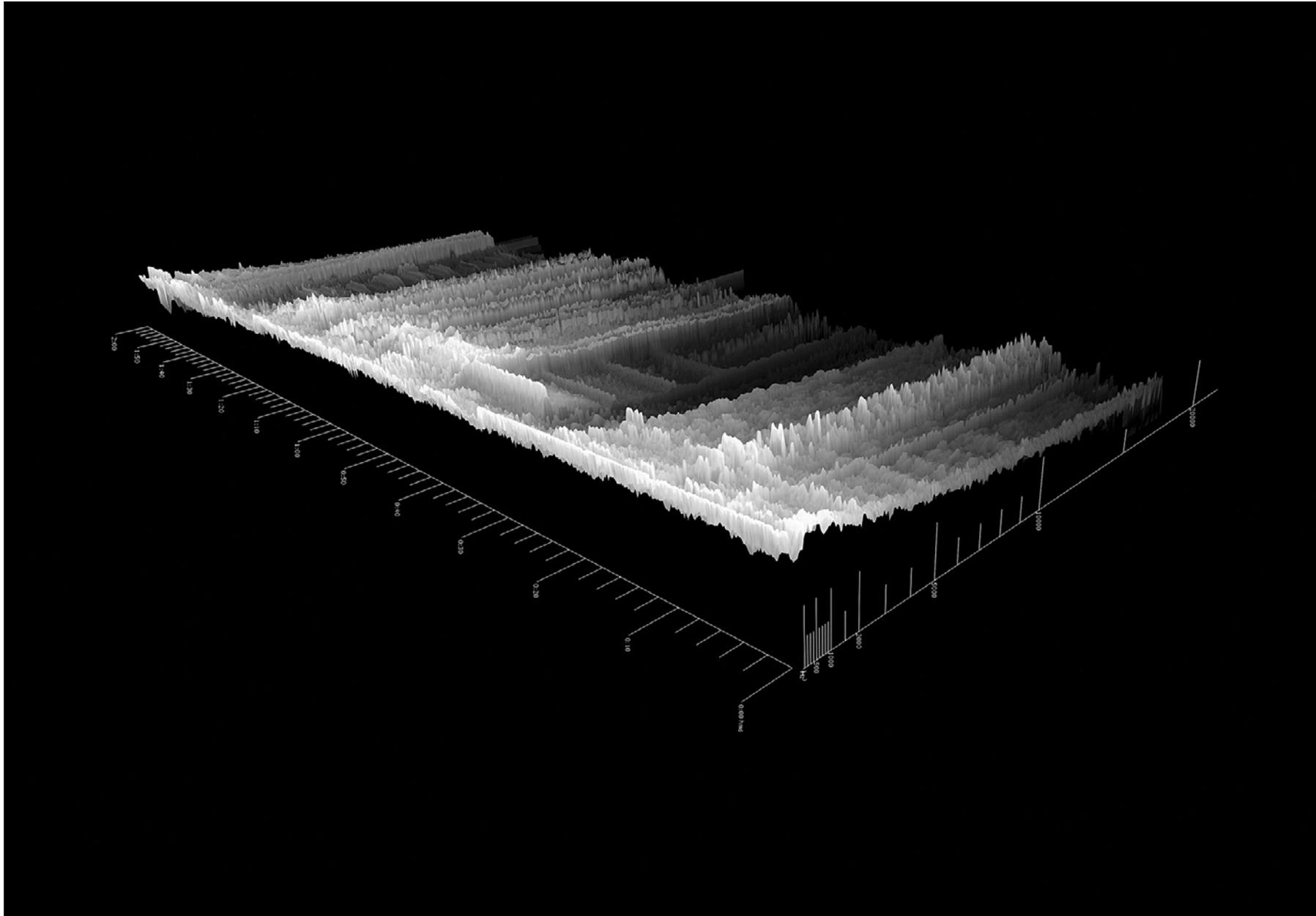
**A.C.: How can you reconcile this very intuitive and carefree experimentation with sound and work with chaos with your inclination for order, perfectionism or conceptual gesture?**

**D.K.:** I deliberately do without the order of musical notes but watch closely the visual and aesthetic aspect of such a composition. Circumventing sheet music I use the broad element of contemporary music, or a graphic

**if  
you  
say  
so  
FESTIVAL**



*Spectrogram*



record of music. It may be a pattern or a sketch, or else a graph on graph paper.

**A.C.: A graph of a sound wave?**

**D.K.** This may be a drawing of a tree, which I tried to record via sound. I myself create my own rules.

**A.C.: In other words: a visual order and a sound chaos.**

**D.K.:** This is a sound chaos which is only seemingly chaos. At the start of my involvement with music I assumed that I will only use Hz frequencies. A healthy human ear can hear the frequencies between 16 and 20 kHz. I generated samples every 5 Her, or 10, 15, 20, 25, etc. This was the starting point I used when creating noise compositions. We may say, then, that this was in fact a virtually mathematical order. However, depending on the superimposition of the frequencies the acoustic field changes. From a standing wave to its interference or refraction. I do not even know all the terms as I am more into what can be actually achieved, how the sound space changes and what the side effects are. When creating a composition based on the simplest sound unit, or the Herz, and its course one can really come up with strange acoustic phenomena which finally sound like ordinary white noise, even though they are something different. I do not know exactly how others compose noise, but this is often simply

the sound of, say, an elevator or an electric fan coming through a set of filters and with the sound effects added. I am not interested in it at all. It is more precious for me to come up with my own methodology, a language of sorts for the purpose of a given composition. At The Chopin Museum in Warsaw I created a work based on my own algorithm. I came up with a formula for a heat conversion of vinyl records with Frédéric Chopin's music. I translated all factors such as the number and duration of tracks on the record, the notes of the compositions, the expressive quality of a work (loud, quiet, fast, slow) into the thermal processing of a record. I used a heat gun and depending on the above factors varied the temperature, duration of melting the record and the distance between the heat gun and the record. The physical modification of each record depended on the composition on the record, although they looked like commonly heated vinyl records on specially designed steel stands. My first sound work *Transcoding*, which I showed e.g. during the Mediations Biennale in 2010, had a similar structure. Five photographs, each featuring objects that were significant for me then: books, cameras, studio keys. Importantly, the photos were black-and-white. A computer interprets shades of grey between 0 and 250 points. The colour white is 250 points, black is zero, or zero information about colour. I wrote an algorithm which read the intensity of grey of each pixel in a photograph and then



*Import—Eksport*, Park Wilsona  
Poznań, 2012

generated sample sounds depending on the intensity of grey of each pixel. In other words, 16 % of greyness was equal to 16 Herz, 245% was 245 Herz, etc. Trials with Hz recorded on a CD were played at random, in reference to the human eye, or its wandering across the painting, picking at random the areas to be focused on rather than read linearly from left to right, as the software for obtaining information about the intensity of grey of each pixel did.

**A.C. Tell us more about the work you did in collaboration with Łukasz Ogórek within the periodic project Urban Ecologies organised by Muzeum Sztuki in Łódź.**

**D.K.:** The underlying assumption of the project was for art to leave the walls of a museum, where it meets the viewer. We wanted to convene a community and to overcome the barrier of touch, to literally touch one another. We therefore came up with an algorithm and an interface: two copper plates, an arduino, computer and loudspeakers. Two or more people had to touch in order to produce sound. Technologically the circuit was closed by the touch of two bodies. We took advantage of the simple principle of current conductivity and resistance through the skin. The sound will differ depending on where we touch another person because the conductivity of electric current is linked to the structure or texture of skin.

**A.C.: Some time ago you brought some sound from Asia.**

**D.K.:** Right. I encouraged Tomek Koszewnik and Kasia Postaremczak to participate in the project, which we developed in preparation for the New Situations program of Malta Festival in 2012. Interestingly, the idiom or motto of the festival that year was Asian Investments. We had this idea to go to the centre of Asia. And we did. The geographic and geometric centre of Asia is located in Urumqi, in north-west China. A horrible city. The monument which marks the exact centre of Asia is located in the middle of nowhere really, a few dozen kilometres away from city centre, and it demolished at that. We decided to transfer this Asiatic centre to the centre of Poznań, which, ironically enough, is located at Park Wilsona. Even the satellite pictures of the two locations are similar. We created a sound situation in the park: 30 cheap Chinese loudspeakers which played the sound of Urumqi were installed in the park concert pavilion. This was a semi-tautological attempt at transferring the audio-sphere of one city to another, at recreating the same acoustic field but with a different sound content.

**A.C.:** Did you arrange a similar sound situation in Urumqi?

**D.K.:** No, we did not; we only obtained sound from there. From an onlooker's perspective this must have



*Resonance*, whit Łukasz Ogórek,  
CCA Ujazdowski Castle, Warszawa, 2012

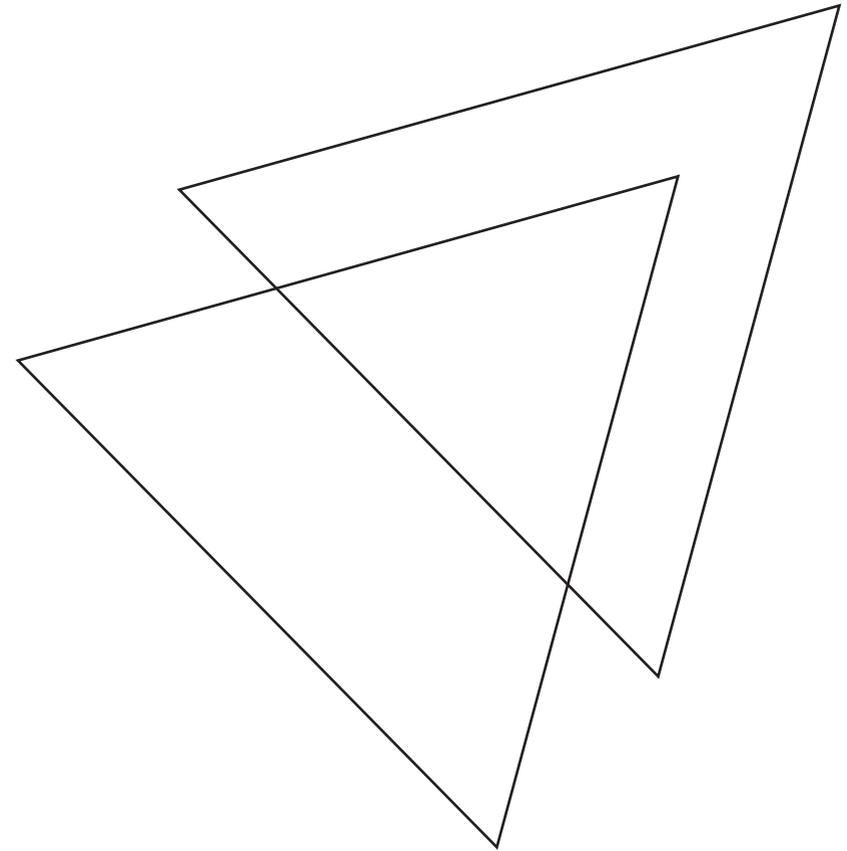
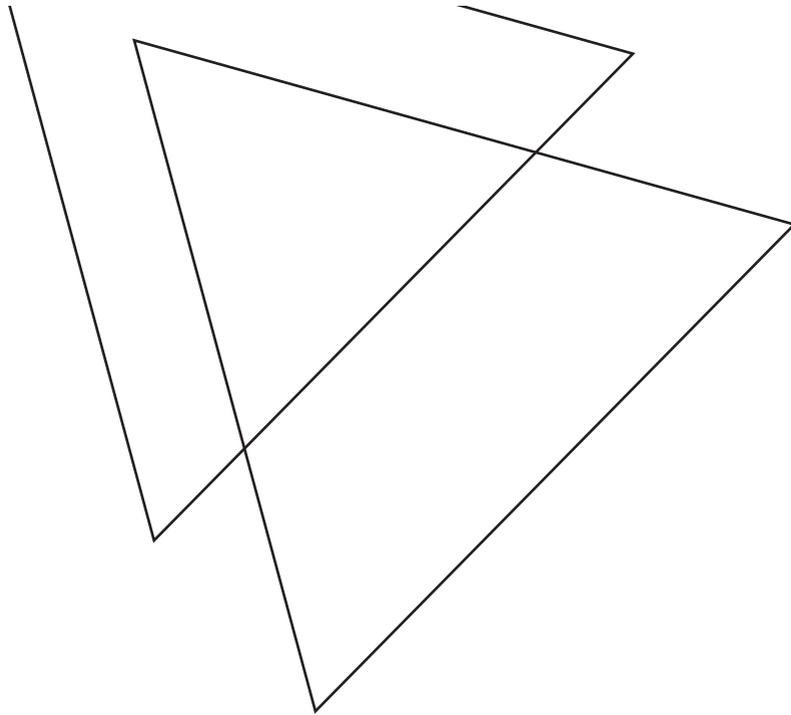
looked pretty funny. You know, a group of people goes from Poland to Asia, visas, trips, hotel, all the commotion only to record sound, to bringing original sound straight from the naval of Asia. At Park Wilsona this took place for two days only because people from the neighbourhood started complaining about the noise. Urumqi is a city with over two million inhabitants; all there is to it is concrete, dust, no greenery at all, four-lane roads across city centre and 120 db everywhere. Total chaos. We tried to find some green area to get some rest from the visual and auditory noise and finally found a park. We took some means of public transport, crammed to capacity, drove for one hour and were happy to get there to see ... A funfair. A disco, big wheels, kids, and sausages on wooden sticks. We could not find a single place to take some rest. Hardcore. I will never go back there. But, knowing myself, I probably contradict myself. 





# Inferior Mirage

SEBASTIAN JEFFORD





SEBASTIAN JEFFORD

*Inferior Mirage*, instalacja w Cactus, Liverpool, 2014



SEBASTIAN JEFFORD

*Inferior Mirage*, instalacja w Cactus, Liverpool, 2014



SEBASTIAN JEFFORD

*Inferior Mirage*, instalacja w Cactus, Liverpool, 2014



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*Inferior Mirage*, instalacja w Cactus, Liverpool, 2014



SEBASTIAN JEFFORD  
*Inferior Mirage* , instalacja w Cactus, Liverpool, 2014







SEBASTIAN JEFFORD

*Dumb Shadow*, razem z Jamesem Parkinsonem i Menną Cominetti  
w Supercollider, Blackpool, 2013



SEBASTIAN JEFFORD

*Dumb Shadow*, razem z Jamesem Parkinsonem i Menną Cominetti  
w Supercollider, Blackpool, 2013



SEBASTIAN JEFFORD

*Dumb Shadow*, razem z Jamesem Parkinsonem i Menną Cominetti  
w Supercollider, Blackpool, 2013

SEBASTIAN JEFFORD  
*Dumb Shadow*, razem z Jamesem Parkinsonem i Menną Cominetti  
w Supercollider, Blackpool, 2013





SEBASTIAN JEFFORD  
*After 10 seconds have elapsed, say: Stop!*  
Kadr video, 2013



SEBASTIAN JEFFORD  
*After 10 seconds have elapsed, say: Stop!*  
Kadr video, 2013

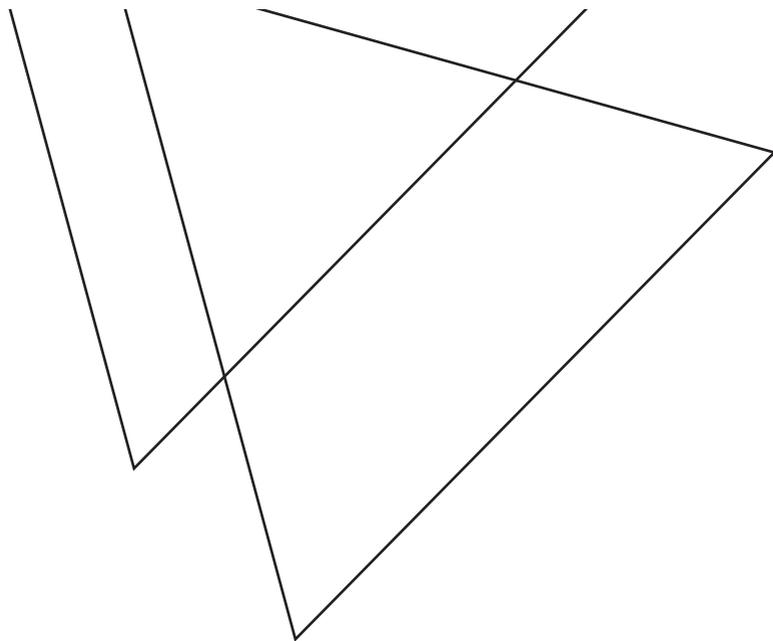


SEBASTIAN JEFFORD  
*After 10 seconds have elapsed, say: Stop!*  
Kadr wideo, 2013

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# Graphic score genesis and its exodus

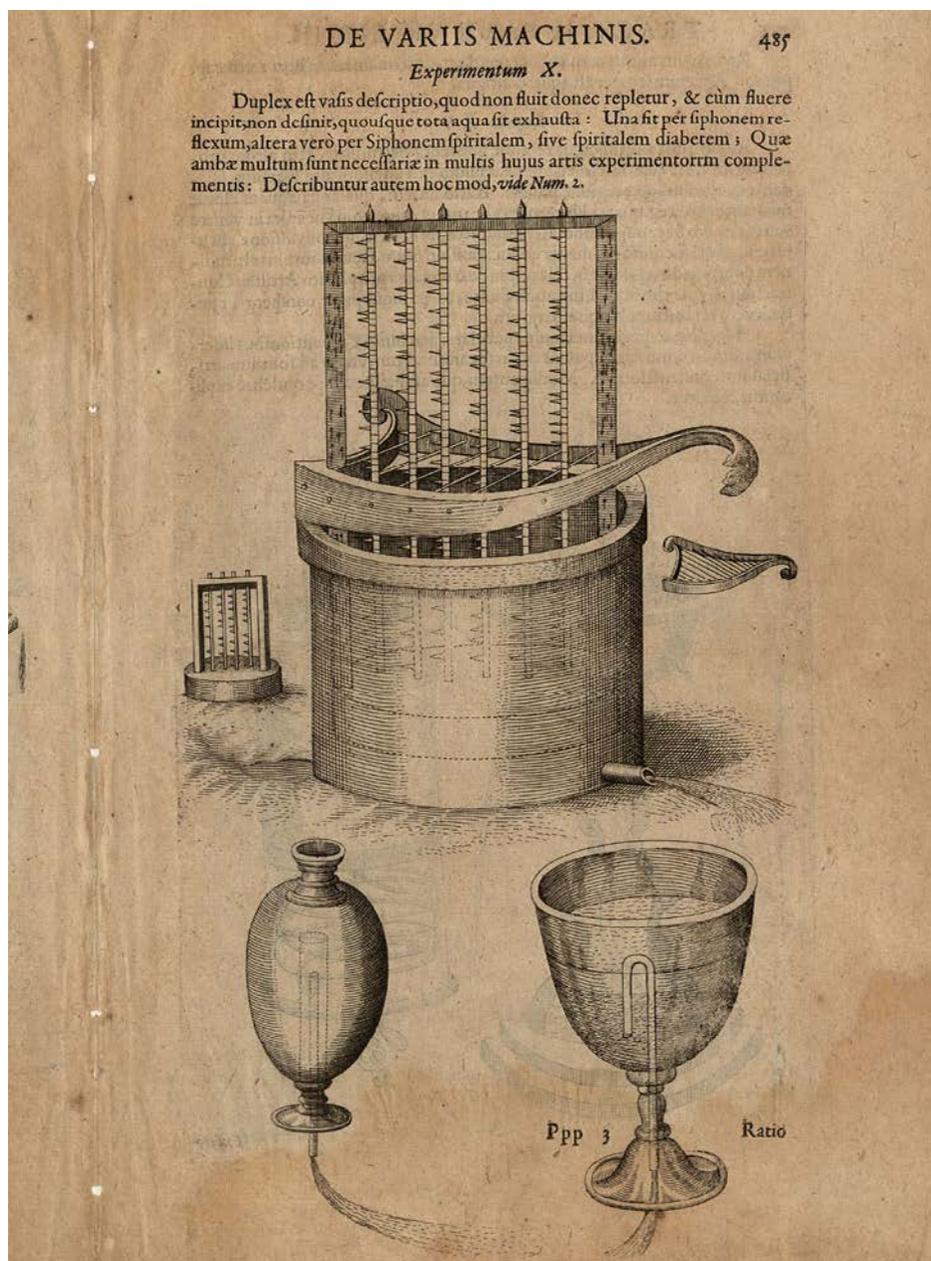
PAWEŁ KRZACZKOWSKI



Translated by JUSTYNA STASIOWSKA

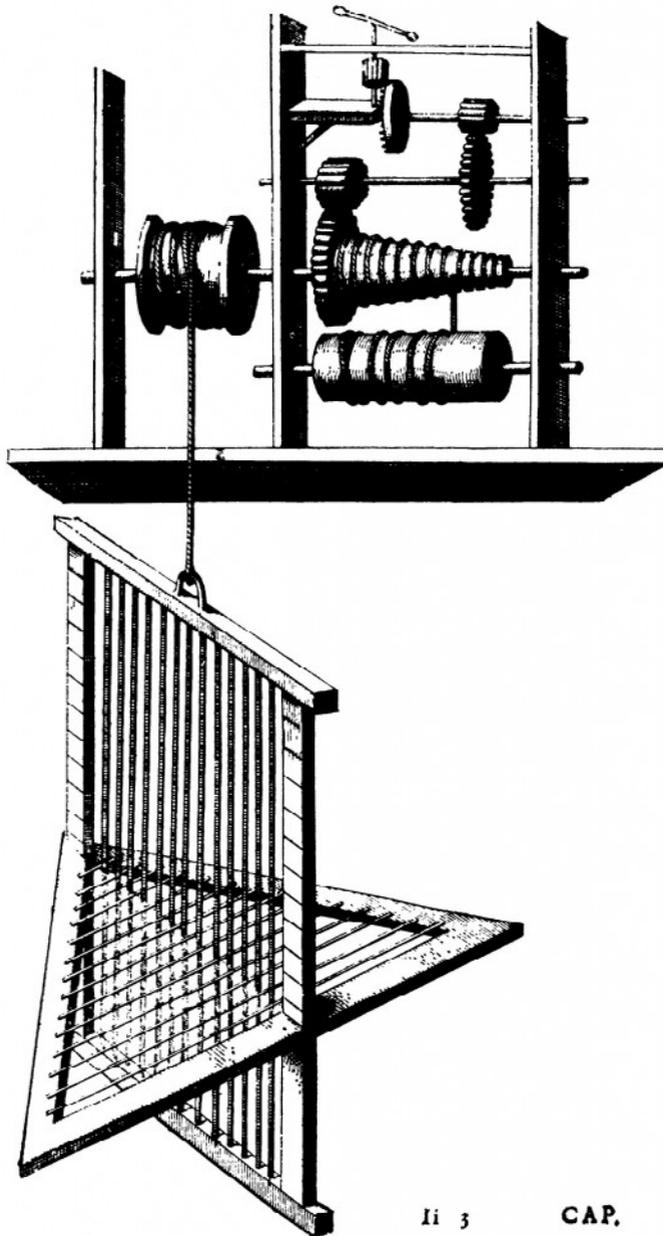
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Ontologically speaking graphic scores are a breach works based on the accuracy of inscription in a system, where notes replicate composer's intentions using the sign representation. Perfected from the medieval times the sign system was analogue in its form to the early machines registering sound, not as sound of a language but as musical sounds. It is important to note the difference between word and sound. Writing can be viewed as a first voice recorder, but it registered sound not as an element of musical work but as part of language. The referential sound object created by the imaginative actualization, which was triggered by words connected with the sound elements or invoking acoustic phenomena. Although in this perspective the musical notation would closely resemble alphabet, the musical score function is not limited to sound inscription. Historical meaning and utility was based on the ability to incorporate sound into a scheme based in theory and acoustic, that seizes the world in precise system focusing on the development of harmonic. Without this assumption there would be no need for further evolution of musical notation dealing with proceeding complication of harmonic language and development of notation till second half of 19<sup>th</sup> century, which struggled with other aspects of musical work and its relations. We should further note that the growing sensibility to timbre in 19<sup>th</sup> century stimulated the development of contrived lexical termi-



nology in musical scores. It aimed to accurately depict every detail of revealed nature itself and the nature of subject.

The terminological flourish in area of agogic, dynamics or timbre denoted both the perfection of inscription and the referential accuracy of signifying in musical notation. The development of writing was analogue to growing accuracy of counting machine. Similarly the machine model influenced the composer and score relation focusing on the fidelity of reproduction as well between composers idea and the score as well performer and score. The performer was suppose to be a machine analogue to ingenious Paganini, whose virtuosi could be viewed as fueled by early romantic fascination of machine. Musical notation became more efficient processor with further development of music directed into algorithmically thinking. Although in the middle of 19<sup>th</sup> century there were terms in musical notation enabling liberty in execution of piece freeing from the rigor of algorithm accuracy, there was less space left for the subject. Still the dominant tendency of epoch displays proceeding mechanization disabling possibilities for development of liberal spirit. A brilliant illustration of this notion can be found in the Peter Ablingers contemporary installation and simultaneously composition *Freud in England*, where the romantic spirituality of the piano and the voice as a source



ii 3

CAP.

of authenticity and freedom of subject are subdued by a computer operated mechanism hovering above the keyboard. The only recorded speech of Sigmund Freud's, that is imprinted in an algorithm programs the movement hammers striking the keys.

Thinking about the music in category of mechanism is present as well in 18<sup>th</sup> century installation created by Robert Flood. The remaining description indicates that his polyphonic composition is performed beyond the human subject towards automation of psychics. One can note as a fact, that Fludd's alchemical imagination didn't exactly match the later concept of nature proposed by Newton. Therefore contradicting the human subject with nature doesn't need to take the form of opposition between machine and spirit. Furthermore Fludd's death matches the times of creation Discourse *on the Method* (1637) written by Descartes, who creates the fundamental for modernity opposition of the world and subject. One can take Fludd's polyphonic machine, where vertical rails with teeth pluck a grater of strings differing in pitch, which is placed horizontally on the lid of well. The movement determined by the arranged rhythm of teeth and decreasing level of water in well can be regarded as an example of an intentional composition, that still escapes the subject. The composition is determined by the physical world mechanically "playing" itself within it. It becomes an

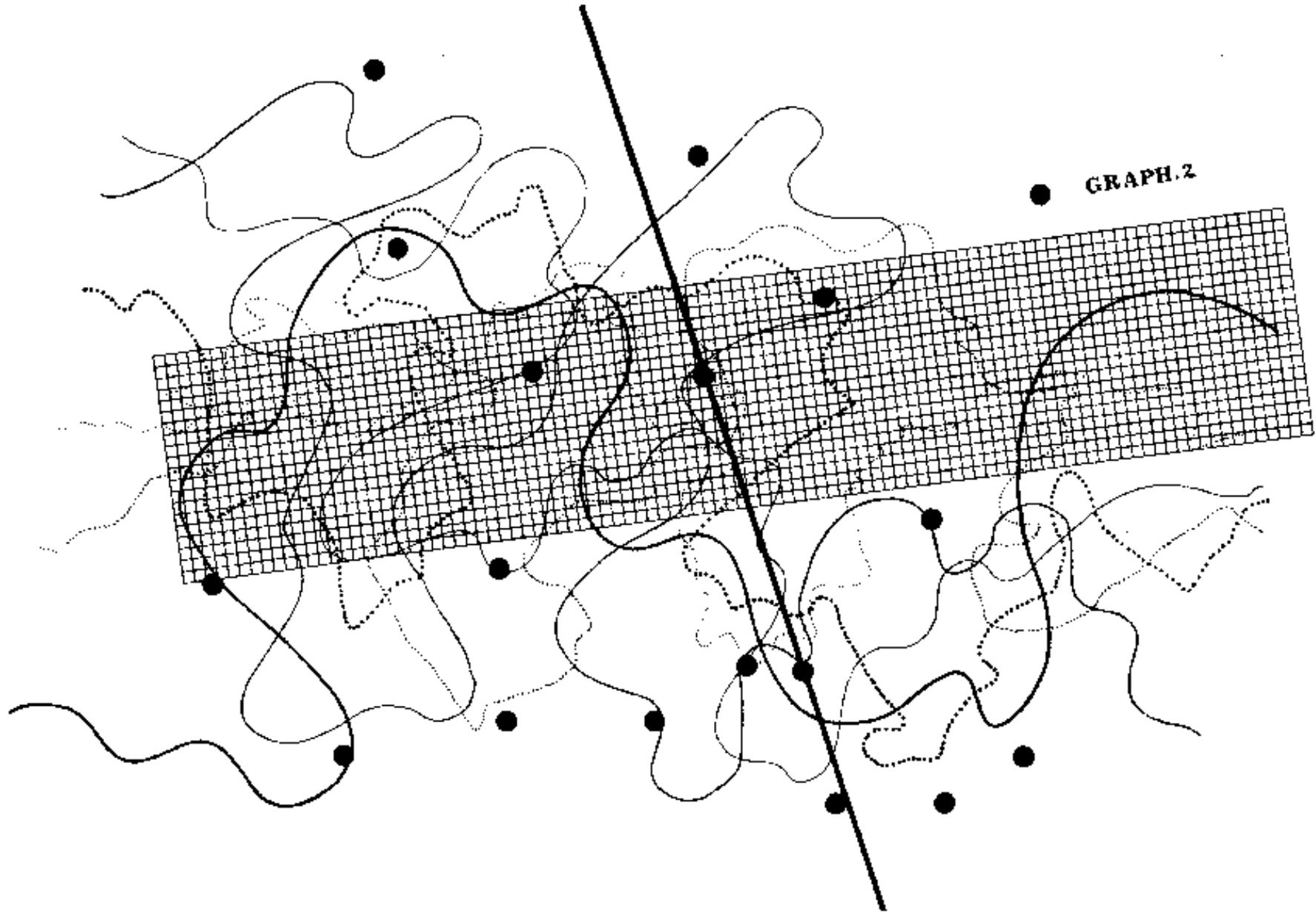


the mechanical logic of representation of the adequacy of thought and physical performance. Music in academic context developed relying strongly on image representation towards becoming itself an image, especially in Renaissance. Simultaneously it would not essentially, but contingently belong to the conventional notation and musical score. The medium of inscription was treated as a transparent tool used for something else, which would situate telos and work somewhere outside. This dialectic relation of eye and ear indicates the primacy of ear simultaneously primacy of eye on level of base. Allain carelessly amplifies this contradiction making the sound visual through lack of its presence. He frees it from the eye primacy and form system focused on harmonic thinking, where sound functions as idea and relation of terms and not a physical object in time. Allain's score can be treated not only as a proto-conceptual "trick", but also as an image, that presents time as succession of absent sounds. Therefore it becomes an example of thinking through graphic score, which creates graphic scores. It marks a breakaway from time mechanization as algorithm of actions sequence, privileging free play of imagination even if we describe it using Beckett words as "Imagination Dead Imagine".

The main difference between Allain's and graphic scores works created forty years later, is that *Funeral March* focuses on performance in the imagination us-

ing its techniques, and musical avant-garde around the Second World War, especially Cage, focused on liberating sound from the primacy of mechanical structuring dominated by harmonics, treating it as an acoustic sound wave in a space. In this perspective Allain's proto-conceptual work has been pushed aside by a conceptual sound liberation referred to as a bodily process and a process for the body and not as a mind process created for it. These assumptions present the source of graphic notation diffusion in the second avant-garde, even if the "notation" seems to be an inadequate word.

The liberation of sound from being structurally involved in score as image, accentuates the image itself as a work of fine arts and at the same time its absence. The tension between artists and inside their works in the 50s in the 20<sup>th</sup> century emerges from this difference. Many view the image only as a medium liberating the sound, others understand it as dominance of image over sound having more significant role in shaping the piece than in traditional score. These traits separate in work of Cage interested in liberating the sound and developing the visual shapes. Meanwhile Morton Feldman in his scores from the 50s avoids connecting the score with fine arts forms. Different example can be found in Cornelius Cardew's graphic score of *Great Learning*, whose symphonic impetus not only strives to find a different way of thinking about sound, but also a new social



meaning. He wanted to eliminate the involvement of contemporary music in the class stratification, which displayed itself in performing instructions connected especially with the inability to read traditional notation, by benefiting the intuition. It assumed that everybody with a basic level of musical ability could perform and therefore wide range of population would be enabled to read the musical score. The liberation of sound therefore is also connected with economical emancipation of the masses.

These examples points out common conception connecting graphical score and thinking about work of art as an artistically created product of an individual. The performance of piece often involves thinking about the problem of collectivity. Still these examples share a common characteristic of an opposition between creator and performer, who is some cases, may become a co-creator. Still liberating the sound doesn't equal independence from the figure of author. Performing the piece is an operation in a sphere of unstructured sonic material according to traditional domination of harmonic logic. Nevertheless physical realization of score is an invariant of its perfection, which enables to broadly determine the quality of a performance. The realization a piece of music was based on fulfilling instructions, even if the the sound and piece of music differ in definition from those in traditional score.

*Projection 1*

Morton Feldman

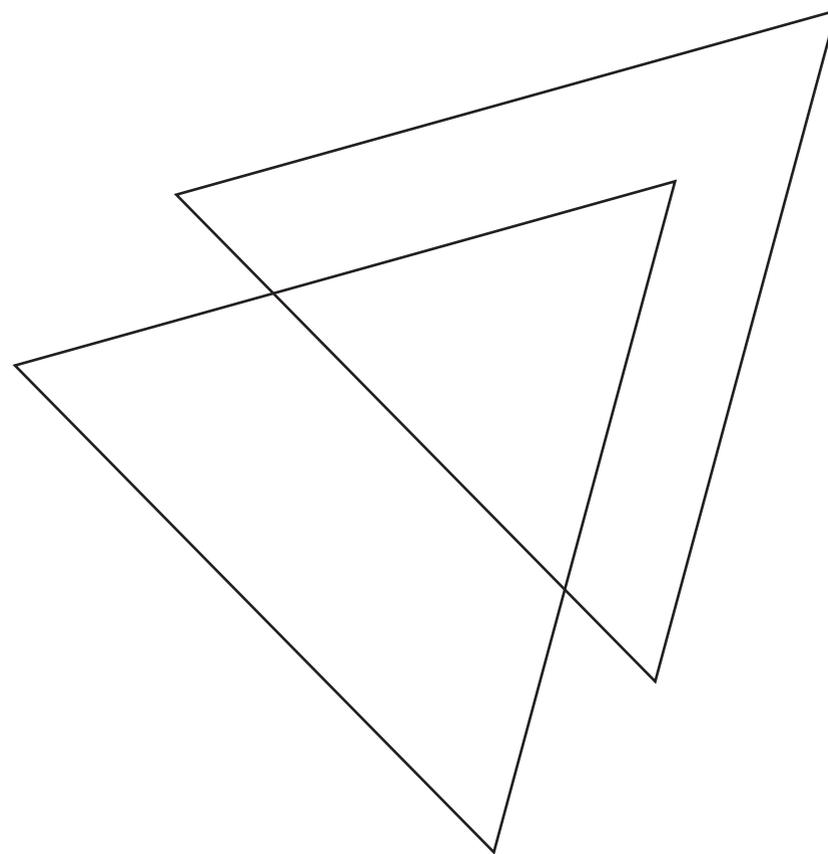
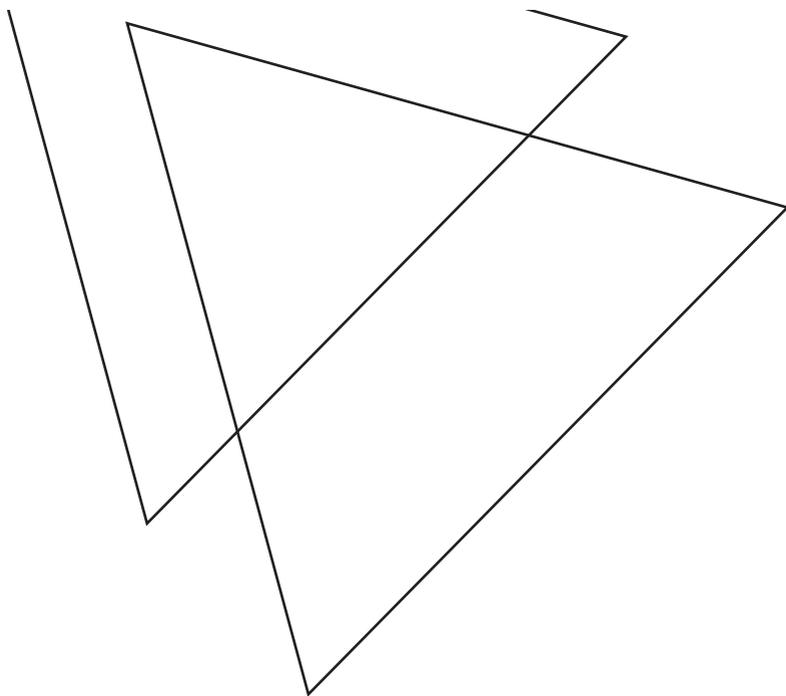


Fluxus, *Brecht*

Artist from Maciunas circle unveiled, that broad definition of score relies on its imperativeness, by exchanging the visual disposition for textual commands creating algorithm enabling to take action or restrain from it. Their *event scores* reduce the visual representation and its sound consequence (performance) to minimum signifying minimal state of scores performativity. Still Fluxus artist tend to create more traditional graphic scores, which comes with an important aspect leading us to contemporary times. The score becomes affixed convention understood as visibility of invisible or invisibility of visible, which enables to create a meta level of convention. Especially visual artist uses it to create a new strategy using a freshly adapted notion from outside their discipline. In consequence they invert the relation between sound and image in score, where sound functions as a source for creating the musical score understood as a fine arts work. ▽

# PL 2.014

ANDRZEJ WIELGOSZ



# Fundamentals

absorbing modernity

1914 - 2014

PL - 2.014

forms-18-grey

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  - 02-EXPERIENCE
  - 03-NARRATIVES
- FORMS-dictionary-grey
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- D18-grey6.jpg
- D18-grey7.jpg
- D18-grey8.jpg
- D18-grey9.jpg
- D18-grey10.jpg
- D18.jpg
- Thumbs.db



Name D18-grey5.jpg  
 Kind JPEG image  
 Size 148 KB  
 Created Sunday, November 26, 2000 4:35 PM  
 Modified Sunday, November 26, 2000 4:35 PM  
 Last opened Sunday, November 26, 2000 4:35 PM  
 Dimensions 992 x 1392

DANE ▸ 001-THE DICTIONARY OF DRAWINGS SIGNS-since 1978 ▸ 00-FORMS-since-1978 ▸ FORMS-dictionary-grey ▸ forms-18-grey ▸ D18-grey5.jpg

1 of 12 selected, 49.36 GB available



01-1914.psd



02-1914.psd



03-1914.psd



04-1914.psd



1914-a.psd



1914-b.psd



1914-c.psd



1914-d.psd



1915-a.psd



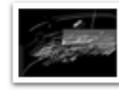
1915-b.psd



1915-c.psd



1915-d.psd



1916-a.psd



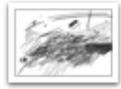
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1916-c.psd



1916-d.psd



1917-a.psd



1917-b.psd



1917-c.psd



1917-d.psd



1918-a.psd



1918-b.psd



1918-c.psd



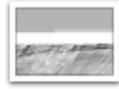
1918-d.psd



1919-a.psd



1919-b.psd



1919-c.psd



1919-d.psd



1920-a.psd



1920-b.psd



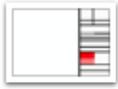
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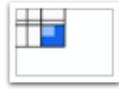
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1921-a.psd



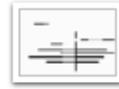
1921-b.psd



1921-c.stijl.psd



1921-d.psd



1922-a.psd



1922-b.psd



1922-c.psd



1922-d.psd



1923-a.psd



1923-b.psd



1923-c.psd



1923-d.psd



1924-a.psd



1924-b.psd



1924-c.psd



1924-d.psd



1925-a.psd



1925-b.psd



1925-c.psd



1925-d.psd



1926-a.psd



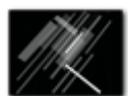
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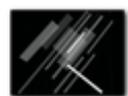
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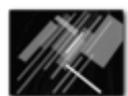
1926-d.psd



1927-a.psd



1927-b.psd



1927-c.psd



1927-d.psd



1928-aa.psd



1928-b.psd



1928-c.psd



1928-d.psd



1929-a.psd



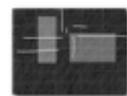
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1929-c.psd



1929-d.psd



1930-a.psd



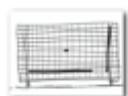
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1930-c.psd



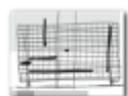
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1931-a.psd



1931-b.psd



1931-c.psd



1931-d.psd



1932-a.psd



1932-b.psd



1932-c.psd



1932-d.psd



1933-a.psd



1933-b.psd



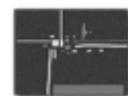
1933-c.psd



1933-d.psd



1934-a.psd



1934-b.psd



1934-c.psd



1934-d.psd



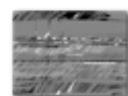
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1935-b.psd



1935-c.psd



1935-d.psd



1936-a.psd



1936-b.psd



1936-c.psd



1936-d.psd



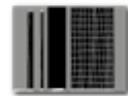
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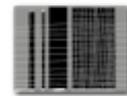
1937-b.psd



1937-c.psd



1937-d.psd



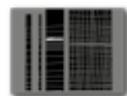
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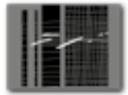
1938-b.psd



1938-c.psd



1938-d.psd



1939-a.psd



1939-b.psd



1939-c.psd



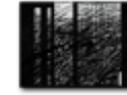
1939-d.psd



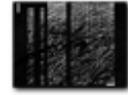
1940-a.psd



1940-b.psd



1940-c.psd



1940-d.psd



1941-a.psd



1941-b.psd



1941-c.psd



1941-d.psd



1942-a.psd



1942-b.psd



1942-c.psd



1942-d.psd



1943-a.psd



1943-b.psd



1943-c.psd



1943-d.psd



1944-a.psd



1944-b.psd



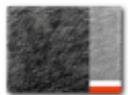
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1944-d.psd



1945-a.psd



1945-b.psd



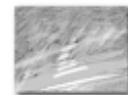
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1945-d.psd



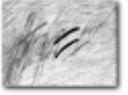
1946-a.psd



1946-b.psd



1946-c.psd



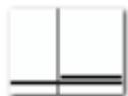
1946-d.psd



1947-a.psd



1947-b.psd



1947-c.psd



1947-d.psd



1948-a.psd



1948-b.psd



1948-c.psd



1948-d.psd



1949-a.psd



1949-b.psd



1949-c.psd



1949-d.psd



1950-a.psd



1950-b.psd



1950-c.psd



1950-d.psd



1951-a.psd



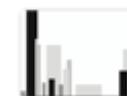
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1951-c.psd



1951-d.psd



1952-a.psd



1952-b.psd



1952-c.psd



1952-d.psd



1953-a.psd



1953-b.psd



1953-c.psd



1953-d.psd



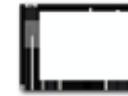
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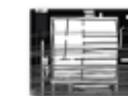
1954-b.psd



1954-c.psd



1954-d.psd



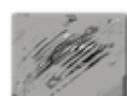
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1955-b.psd



1955-c.psd



1955-d.psd



1956-a.psd



1956-b.psd



1956-c.psd



1956-d.psd



1957-a.psd



1957-b.psd



1957-c.psd



1957-d.psd



1958-a.psd



1958-b.psd



1958-c.psd



1958-d.psd



1959-a.psd



1959-b.psd



1959-c.psd



1959-d.psd



1960-a.psd



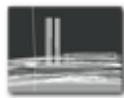
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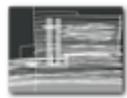
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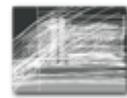
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1961-a.psd



1961-b.psd



1961-c.psd



1961-d.psd



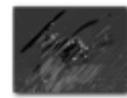
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1962-b.psd



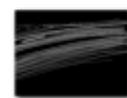
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1962-d.psd



1963-a.psd



1963-b.psd



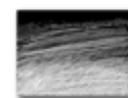
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1963-d.psd



1964-a.psd



1964-b.psd



1964-c.psd



1964-d.psd



1965-a.psd



1965-b.psd



1965-c.psd



1965-d.psd



1966-a.psd



1966-b.psd



1966-c.psd



1966-d.psd



1967-a.psd



1967-b.psd



1967-c.psd



1967-d.psd



1968-a.psd



1968-b.psd



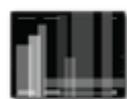
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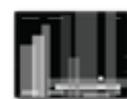
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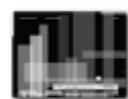
1969-a.psd



1969-b.psd



1969-c.psd



1969-d.psd



1970-a.psd



1970-b.psd



1970-c.psd



1970-d.psd



1971-a.psd



1971-b.psd



1971-c.psd



1971-d.psd



1972-a.psd



1972-b.psd



1972-c.psd



1972-d.psd



1973-a.psd



1973-b.psd



1973-c.psd



1973-d.psd



1974-a.psd



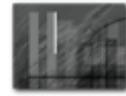
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1974-c.psd



1974-d.psd



1975-a.psd



1975-b.psd



1975-c.psd



1975-d.psd



1976-a.psd



1976-b.psd



1976-c.psd



1976-d.psd



1977-a.psd



1977-b.psd



1977-c.psd



1977-d.psd



1978-a.psd



1978-b.psd



1978-c.psd



1978-d.psd



1979-a.psd



1979-b.psd



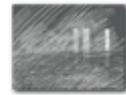
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1979-d.psd



1980-a.psd



1980-b.psd



1980-c.psd



1980-d.psd



1981-a.psd



1981-b.psd



1981-c.psd



1981-d.psd



1982-a.psd



1982-b.psd



1982-c.psd



1982-d.psd



1983-a.psd



1983-b.psd



1983-c.psd



1983-d.psd



1984-a.psd



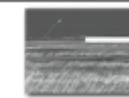
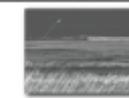
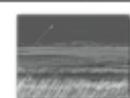
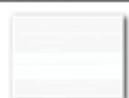
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1984-c.psd



1984-d.psd



1985-a.psd

1985-b.psd

1985-c.psd

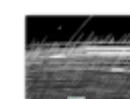
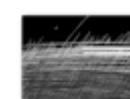
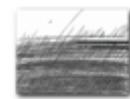
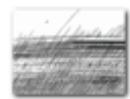
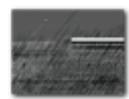
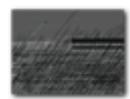
1985-d.psd

1986-a.psd

1986-b.psd

1986-c.psd

1986-d.psd



1987-a.psd

1987-b.psd

1987-c.psd

1987-d.psd

1988-a.psd

1988-b.psd

1988-c.psd

1988-d.psd



1989-a.psd

1989-b.psd

1989-c.psd

1989-d.psd

1990-a.psd

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1990-c.psd

1990-d.psd



1991-a.psd

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1991-c.psd

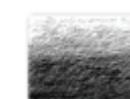
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1992-a.psd

1992-b.psd

1992-c.psd

1992-d.psd



1993-a.psd

1993-b.psd

1993-c.psd

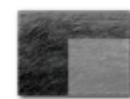
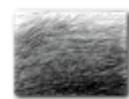
1993-d.psd

1994-a.psd

1994-b.psd

1994-c.psd

1994-d.psd



1995-a.psd

1995-b.psd

1995-c.psd

1995-d.psd

1996-a.psd

1996-b.psd

1996-c.psd

1996-d.psd



1997-a.psd



1997-b.psd



1997-c.psd



1997-d.psd



1998-a.psd



1998-b.psd



1998-c.psd



1998-d.psd



1999-a.psd



1999-b.psd



1999-c.psd



1999-d.psd



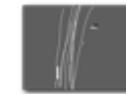
2000-a.psd



2000-b.psd



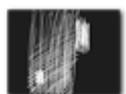
2000-c.psd



2000-d.psd



2001-a.psd



2001-b.psd



2001-c.psd



2001-d.psd



2002-a.psd



2002-b.psd



2002-c.psd



2002-d.psd



2003-a.psd



2003-b.psd



2003-c.psd



2003-d.psd



2004-a.psd



2004-b.psd



2004-c.psd



2004-d.psd



2005-a.psd



2005-b.psd



2005-c.psd



2005-d.psd



2006-a.psd



2006-b.psd



2006-c.psd



2006-d.psd



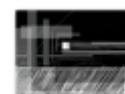
2007-a.psd



2007-b.psd



2007-c.psd



2007-d.psd



2008-a.psd



2008-b.psd



2008-c.psd



2008-d.psd



2009-a.psd

2009-b.psd

2009-c.psd

2009-d.psd

2010-a.psd

2010-b.psd

2010-c.psd

2010-d.psd



2011-a.psd

2011-b.psd

2011-c.psd

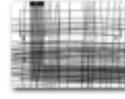
2011-d.psd

2012-a.psd

2012-b.psd

2012-c.psd

2012-d.psd



2013-a.psd

2013-b.psd

2013-c.psd

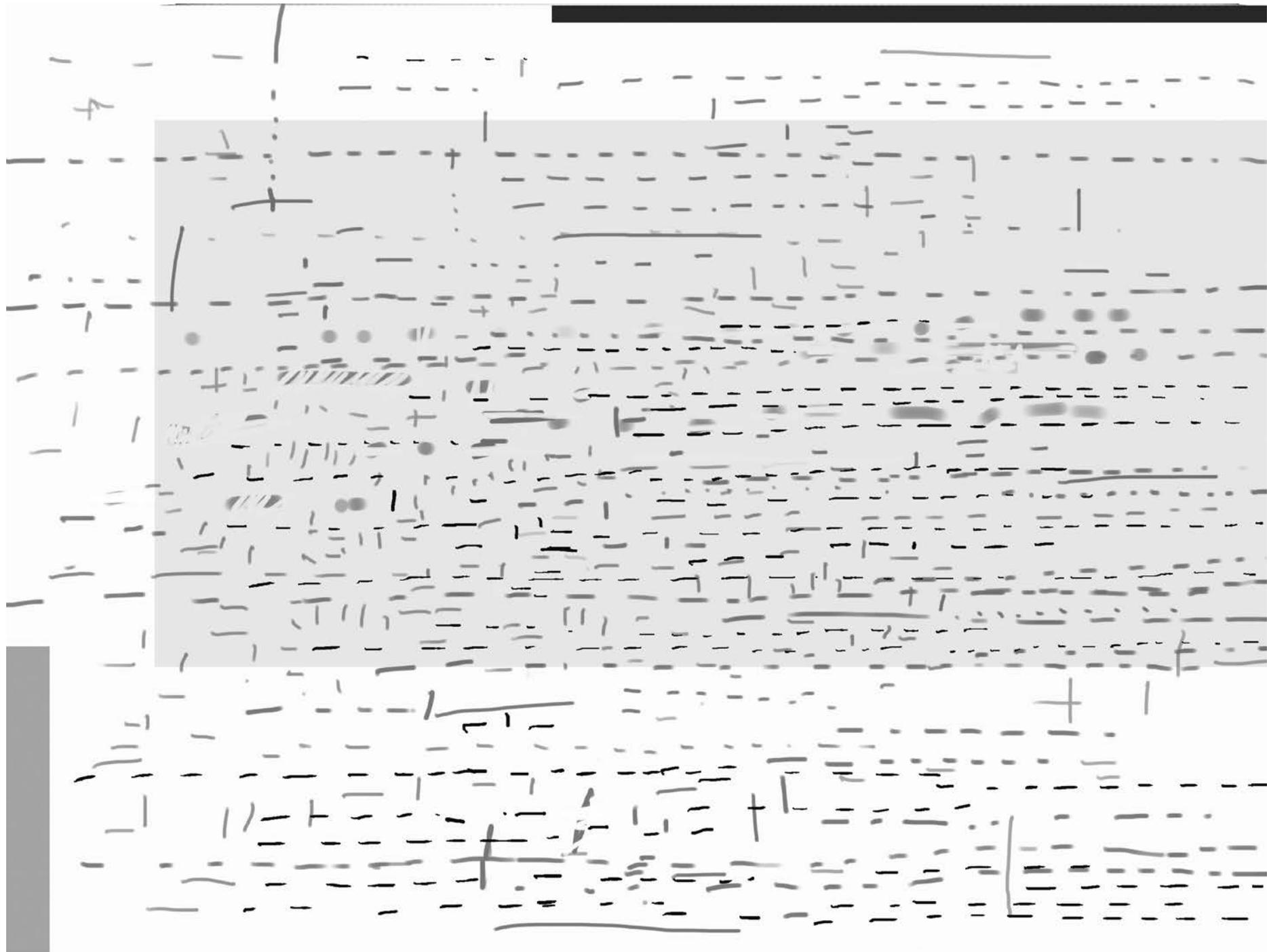
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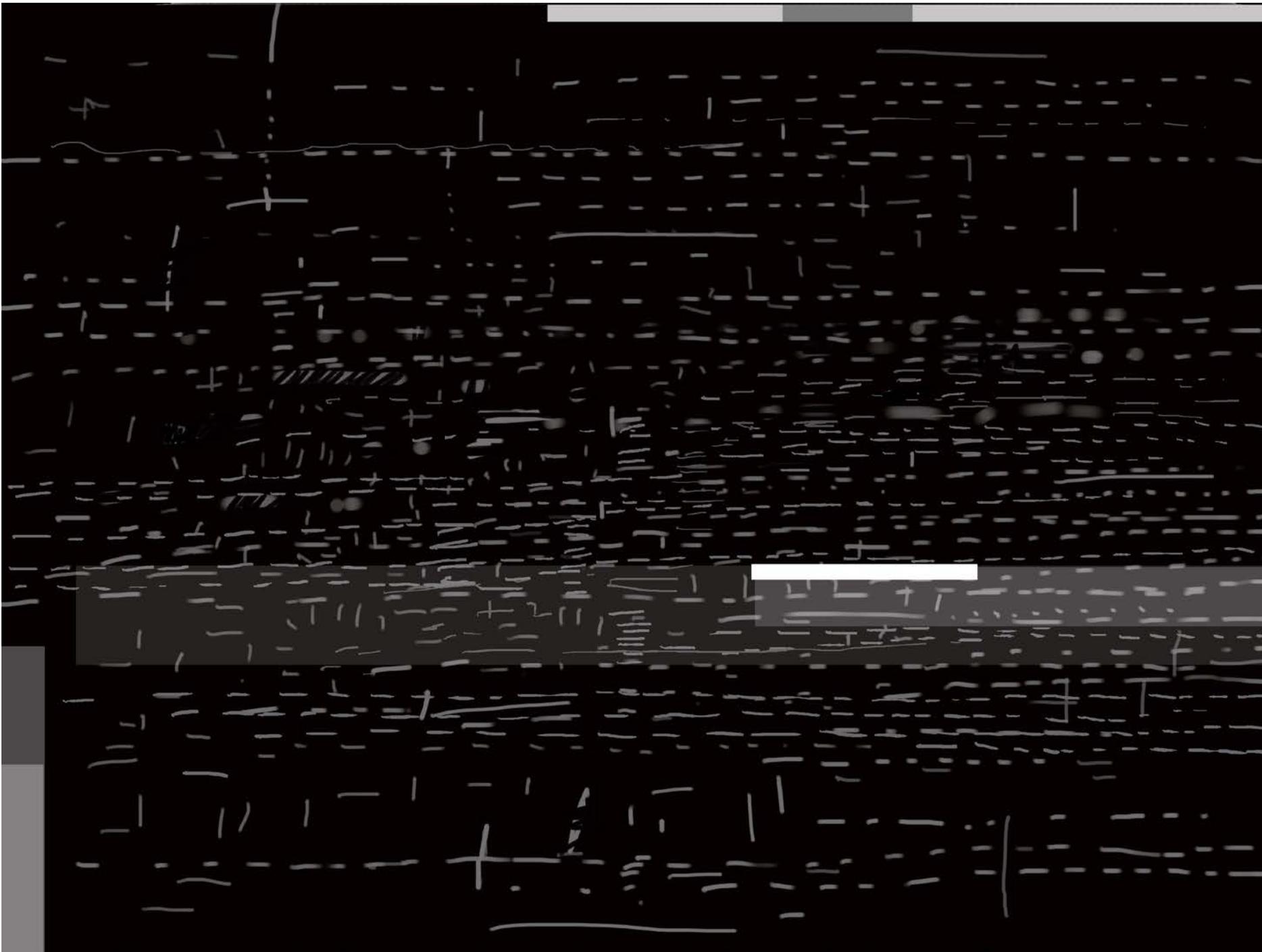
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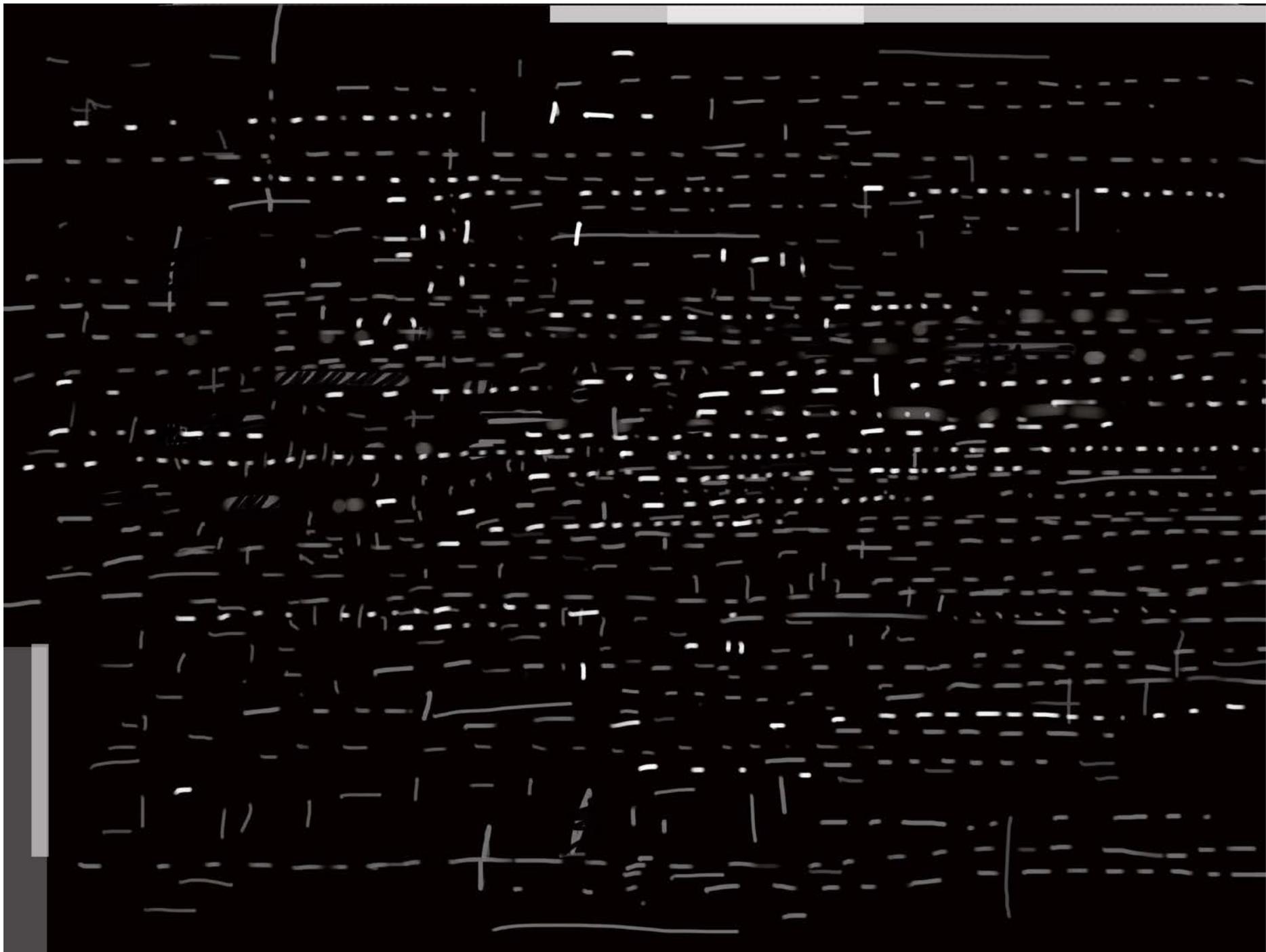
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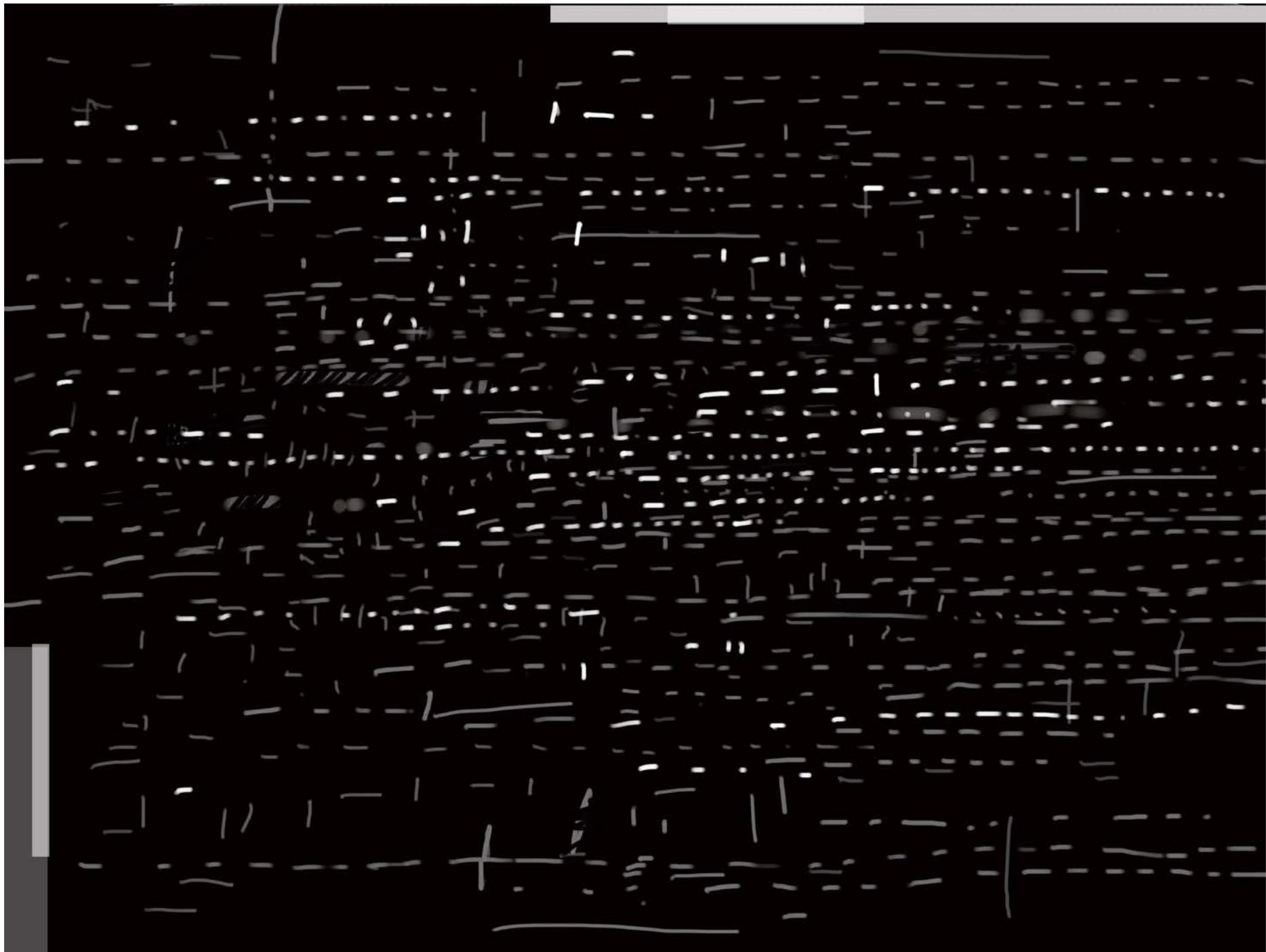
2014-c.psd

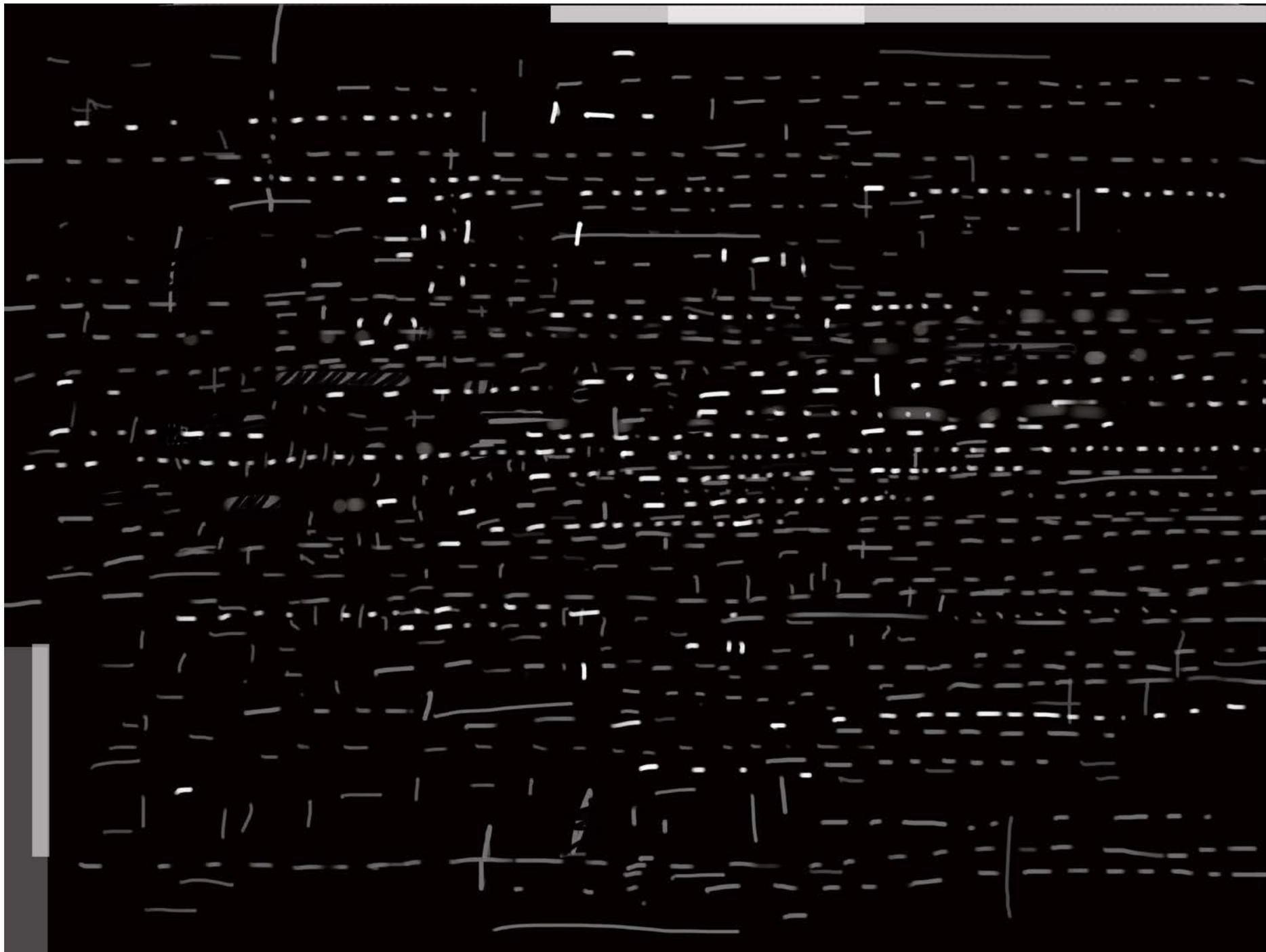
2014-d.psd

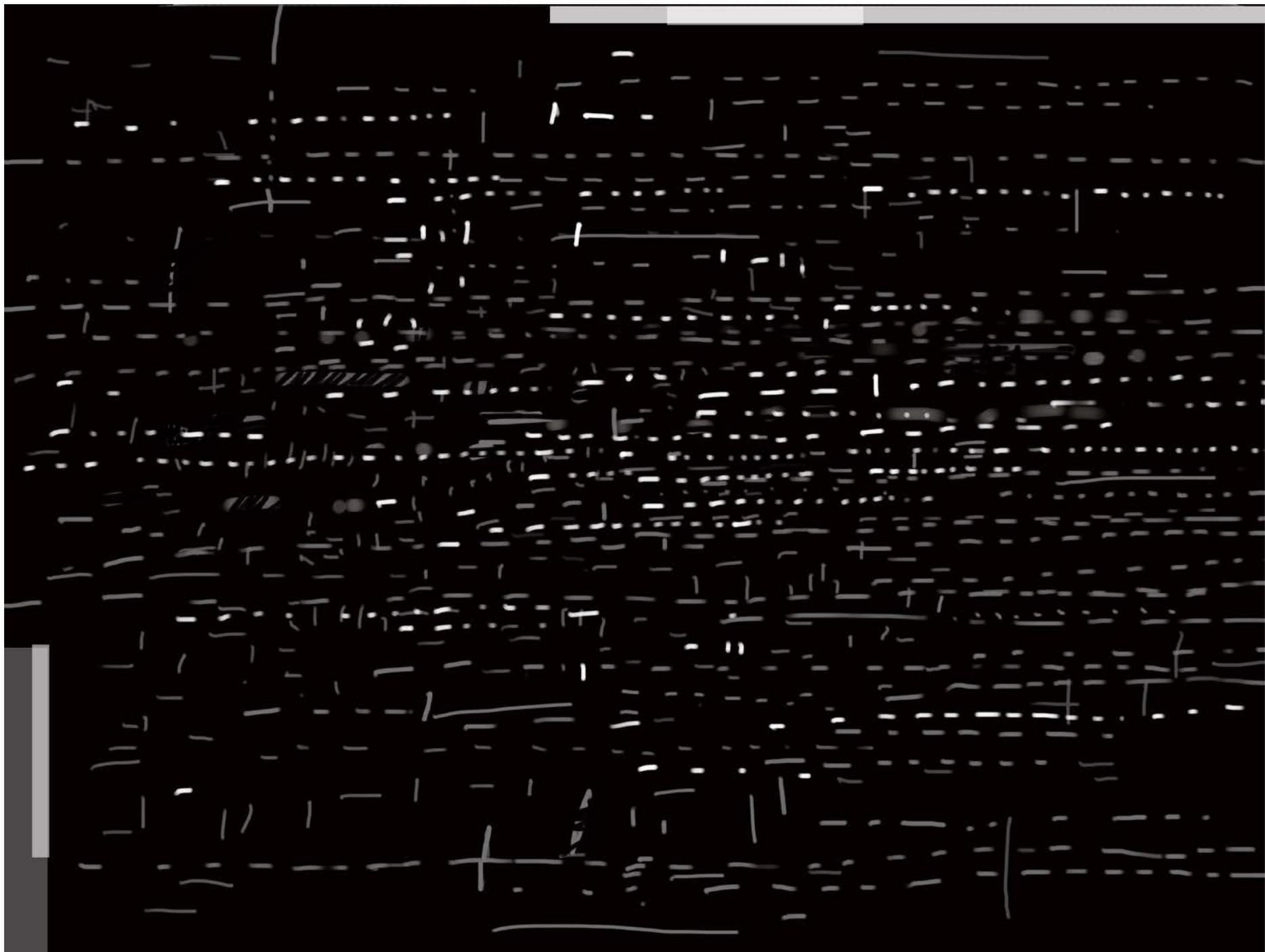










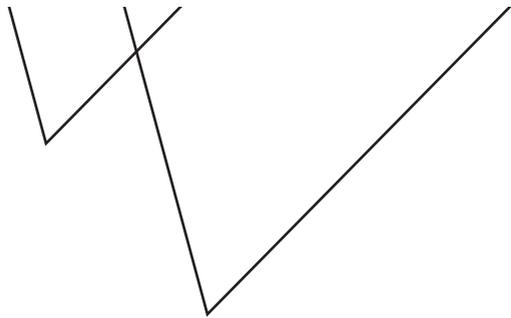




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Alphabetical list of American movies, which I've seen till February 2013

Łukasz Jasturbczak



- ~~~~~
- | | |
|---------------------------------|--|
| One Flew Over the Cuckoo's Nest | The Adventures of Priscilla, Queen of the Desert |
| 101 Dalmatians | The Adventures of Sherlock Holmes |
| 101 Reykjavík | After Hours |
| 12 Monkeys | Aguirre, the Wrath of God |
| 12 Angry Men | Alice Doesn't Live Here Anymore |
| 2001: A Space Odyssey | Alice in Wonderland |
| 2012 | Alien |
| 2046 | Aliens |
| 21 Grams | Alien 3 |
| Three Colors: Blue, | Alien Resurrection |
| Three Colors: Red, | All About My Mother |
| Three Colors: White | All the King's Men |
| Three Days of the Condor | All the President's Men |
| The Three Musketeers | Alpha Dog |
| The Third Man | Alphaville |
| 4 Months, 3 Weeks and 2 Days | Alps |
| The Four Musketeers | Altered States |
| Four Rooms | Amadeus |
| Five Easy Pieces | Amarcord |
| The Fifth Element | Amelia |
| Six Days Seven Nights | American Beauty |
| The Sixth Sense | American Graffiti |
| Seven Samurai | American Ninja |
| The Seventh Seal | Amistad |
| 81 | Amores perros |
| A | ...And Justice for All |
| Ace Ventura | An Andalusian Dog |
| Adaptation | The Anderson Tapes |
| The Addams Family | Andrei Rublev |
| The Adventure of Iron Pussy | Android |

Anna Karenina
 Annie Hall
 Another 48 Hrs
 Another Woman
 Antichrist
 Anything Else
 Apocalypse Now
 Apollo 13
 Arizona Dream
 Armageddon
 A.I. Artificial Intelligence
 The Artist
 Ashes and Diamonds
 The Assassination of Jesse James
 by the Coward Robert Ford
 At Close Range
 At Land
 L'Atalante
 Aurora
 An Autumn Afternoon
 Autumn Sonata
 The Aviator
 L'Avventura
 Away We Go

B
 The Baader Meinhof Complex
 Babe — Pig
 Babel
 Back to the Future
 Back to the Future Part II
 Back to the Future Part III
 Bad Boys

 Bad Lieutenant
 The Bad Lieutenant: Port of Call
 New Orleans
 Bad Timing
 Barbarella
 Barfly
 Barry Lyndon
 Barton Fink
 Basic Instinct
 Batman
 Batman Begins
 Batman Forever
 Batman Returns
 Batman & Robin
 Battle for the Planet of the Apes
 Battleship Potemkin
 Be Kind Rewind
 A Beautiful Mind
 Beauty and the Beast
 Beavis and Butt — head Do
 America
 Beethoven
 Beethoven's 2nd
 Beetlejuice
 Before and After
 Being John Malkovich
 Belle de Jour
 Bells from the Deep
 Beneath the Planet of the Apes
 Best of the Best
 Best of the Best 2
 La bete
 Beverly Hills Cop

Beverly Hills Cop II
 Beverly Hills Cop III
 Bicycle Thieves
 The Big Blue
 Big Fish
 The Big Lebowski
 Billy Elliot
 Billy Madison
 The Birds
 Black Cat, White Cat
 Black Narcissus
 Black Sunday
 Blade Runner
 The Blair Witch Project
 Blissfully Yours
 Blood Diamond
 Blow Out
 Blowup
 The Blue Lagoon
 Bob & Carol & Ted & Alice
 Bobby Deerfield
 The Bodyguard
 The Bone Collector
 Bonnie and Clyde
 Boogie Nights
 Das Boot
 Borat
 The Bourne Identity
 The Bourne Ultimatum
 Boys Don't Cry
 Boys On the Side
 Braveheart
 Brazil

 Breakfast of Champions
 Breakfast at Tiffany's
 Breaking the Waves
 Breathless
 Bride of Frankenstein
 The Bridge on the River Kwai
 The Bridges of Madison County
 Bridget Jones's Diary
 Broadway Danny Rose
 Brokeback Mountain
 Broken Flowers
 Brother Sun, Sister Moon
 The Brothers Grimm
 The Brown Bunny
 Brüno
 Buena Vista Social Club
 Buffalo '66
 Bugsy
 Burden of Dreams
 Burn After Reading
 Butch Cassidy and the Sundance
 Kid

C
 The Cabinet of Dr. Caligari
 The Cable Guy
 Caché
 Caligula
 The Canterbury Tales
 Capote
 Cargo 200
 Carlito's Way
 Carnage

Carrie
 Casablanca
 Casino Royale
 Cassandra's Dream
 Cast away
 Celebrity
 The Cell
 Chariots of Fire
 Charlie and the Chocolate Factory
 Chicago
 Children of Men
 Chinatown
 Chinese Box
 Chungking Express
 Citizen Kane
 City of Angels
 City Lights
 Cléo from 5 to 7
 Clerks
 Climates
 A Clockwork Orange
 Close Encounters of the Third Kind
 Close—Up
 Closer
 Cloverfield
 Cobra Verde
 Cobra
 Code Unknown
 Coffee and Cigarettes
 Communion
 The Company
 Con Air
 The Conformist
 Control
 Kontroll
 The Conversation
 Critters
 “Crocodile” Dundee
 Crooklyn
 Cube
 The Curious Case of Benjamin Button
D
 D2: The Mighty Ducks
 D3: The Mighty Ducks
 Dancer in the Dark
 Dances with Wolves
 A Dangerous Method
 Darbareye Elly
 The Darjeeling Limited
 The Dark Knight
 Dark Passage
 Das Boot
 The Day After Tomorrow
 Dead Man
 Dead Poets Society
 Death Becomes Her
 The Death of Mr. Lazarescu
 Death in Venice
 The Decalogue
 The Decameron
 Deconstructing Harry
 Deep Impact

The Deer Hunter
 Deja Vu
 Delicatessen
 Demolition Man
 The Blue Angel
 Desperado
 The Devil
 The Devil's Advocate
 Dial M for Murder
 Diamonds Are Forever
 Die Another Day
 Die Hard
 Die Hard 2
 Die Hard with a Vengeance
 Dirty Dancing
 The Dirty Dozen
 Dirty Harry
 The Discreet Charm of the Bourgeoisie
 District 9
 Do you remember Dolly Bell
 Doctor Zhivago
 Dog Day Afternoon
 Dogtooth
 Dogville
 La Dolce Vita
 Don't Look Now
 Donnie Darko
 Donnie Brasco
 The Doors
 El Dorado
 The Double Life of Véronique
 Down by Law
 Dr. Dolittle
 Dr. Jekyll and Mr. Hyde (1941)
 Dr. No
 Dr. Strangelove
 Dracula: Prince of Darkness
 The Dreamers
 Drive
 Drugstore Cowboy
 Drunken Angel
E
 E.T. the Extra—Terrestrial
 Earth vs. the Flying Saucers
 East of Eden
 Easy Rider
 Eclipse
 Ed Wood
 Edward Scissorhands
 Electric Dreams
 Elephant
 The Elephant Man
 Elevator to the Gallows
 Emmanuelle
 Emmanuelle 2
 Star Wars Episode V: The Empire Strikes Back
 Encounters at the End of the World
 The End of Violence
 L'Enfant
 The English Patient
 Enigma
 The Enigma of Kaspar Hauser

Epidemic
 Eraserhead
 Erin Brockovich
 Ernest Rides Again
 Escape from Alcatraz
 Escape from New York
 Escape from the Planet of the Apes
 Eternal Sunshine of the Spotless Mind
 Eureka
 Europa
 Europa Europa
 Even Dwarfs Started Small
 Everyone Says I Love You
 Everything You Always Wanted to Know About Sex* (*But Were Afraid to Ask)
 Evita
 The Exorcist
 Eyes Wide Shut

F
 F for Fake
 Face to Face
 Faces
 Fahrenheit 451
 Fahrenheit 9/11
 The Fall of the House of Usher
 Fallen Angel
 Fallen Angels
 The Fallen Idol
 The Family Man

 Family Plot
 The Fan
 Fanny and Alexander
 Fantastic Mr. Fox
 Fantastic Planet
 Fantastic Voyage
 Far from Heaven
 Fargo
 Fata Morgana
 Fatal Instinct
 Fear and Loathing in Las Vegas
 La Femme Nikita
 Fight Club
 The Fire Within
 Firestarter
 The Firm
 A Fish Called Wanda
 Fish Tank
 Fitzcarraldo
 Flash Gordon
 Fletch
 The Flintstones
 The Fly
 For Whom the Bell Tolls
 For Your Eyes Only
 Forbidden Planet
 Forrest Gump
 The Fountain
 Frankenstein
 Frantic
 Free Willy
 French Kiss
 The French Lieutenant's

Woman
 The French Connection
 Frenzy
 Frida
 The Frisco Kid
 From Dusk till Dawn
 From Here to Eternity
 From Russia with Love
 Frost/Nixon
 Frozen River
 Fucking Åmål
 The Fugitive
 Full Metal Jacket

G
 The Game
 Gangs of New York
 Gates of Heaven
 Gentlemen Prefer Blondes
 Gentleman's Agreement
 Gerry
 Get Carter
 Get Shorty
 Ghost
 Ghost Dog: The Way of the Samurai
 Ghostbusters
 Giant
 Gilda
 The Girlfriend Experience
 Gladiator
 Gloria
 The Godfather

 The Godfather II
 The Godfather III
 The Gold Rush
 Goldfinger
 GoldenEye
 Gomorrah
 Gone with the Wind
 Good Bye, Lenin!
 Good Night, and Good Luck
 Good Will Hunting
 The Good, the Bad and the Ugly
 Goodbye, Dragon Inn
 Goodfellas
 The Goonies
 Gosford Park
 Goya's Ghosts
 The Graduate
 Gran Torino
 The Grapes of Wrath
 Grass
 Grease
 The Great Dictator
 The Great Gatsby
 The Great Waldo Pepper
 The Green Mile
 Gremlins
 Grey Gardens
 Grizzly Man
 Groundhog Day
 Gummo

H
 La Haine

Hair	Hostel
Halloween	Hot Shots!
Hamlet	Hot Shots! Part Deux
Hannah and Her Sisters	The Hound of the Baskervilles
Hannibal	The Hours
Happiness	How to Marry a Millionaire
Happy Together	Howards End
Harry Potter and the Philosopher's Stone	The Hudsucker Proxy
Harry Potter and the Chamber of Secrets	Hulk
Harry Potter and the Prisoner of Azkaban	Human Nature
Harry Potter and the Goblet of Fire	Human Traffic
Harry Potter and the Order of the Phoenix	The Hurt Locker
Heart of Glass	Husbands
Heidi	Husbands and Wives
Hero	I
Hidden	I Am Legend
High Noon	I girasoli
Highlander	I Heart Huckabees
Highlander II: The Quickening	I Only Want You to Love Me
Highlander III: The Sorcerer	The Ides of March
Hiroshima mon amour	The Idiots
The Hitcher	if...
The Holy Mountain	The Illusionist
Home Alone	Imitation of Life
Home Alone 2: Lost in New York	Inception
The Horse Whisperer	Incident at Loch Ness
The Host	Independence Day
	Indiana Jones : Raiders of the Lost Ark
	Indiana Jones and the Temple of Doom
	Indiana Jones and the Last

Crusade	Julie & Julia
The Informant!	Julien Donkey—Boy
IngLOURious Basterds	Jumanji
Inland Empire	The Jungle Book
Interiors	Junior
The Interpreter	Juno
Interview with the Vampire: The Vampire Chronicles	Jurassic Park
Invasion of the Body Snatchers 1956	Jurassic Park II
Invasion of the Body Snatchers 1978	K
Invincible	Kansas City
It's Complicated	The Karate Kid
The Italian Job	The Karate Kid, Part II
J	Katyn
Jackie Brown	Ken Park
Jackie Chan's First Strike	Kickboxer
Jane Eyre 1996	Kids
Jane Eyre 2011	Kika
Jaws	Kill Bill Volume 1
Jaws 2	Kill Bill Volume 2
Jeremiah Johnson	The Killing of a Chinese Bookie
Jerry Maguire	King Kong 1933
Jesus of Nazareth	King Kong 1976
Jesus	King Solomon's Mines
La Jetée	The King's Speech
The Jewel of the Nile	Knight Rider 2000
JFK	Knights of the Round Table
Johnny Got His Gun	Koyaanisqatsi
Johnny Mnemonic	Kramer vs. Kramer
Jules and Jim	L
	L'Amour
	La Notte

La Marquise d O
The Lady from Shanghai
The Lady Vanishes
The Ladykillers
Land of Silence and Darkness
Lassie Come Home
Last Days
The Last of the Mohicans
The Last Picture Show
The Last Samurai
Last Tango in Paris
Last Year at Marienbad
Lawrence of Arabia
Leaving Las Vegas
Leningrad Cowboys Go
America
Lessons of Darkness
Lethal Weapon
Lethal Weapon 2
Licence to Kill
Life Is Beautiful
Life of Brian
The Life of David Gale
Lilya 4—ever
The Lion King
Lisztomania
Lisbon Story
Little Buddha
Little Children
Lolita 1962
Lolita 1997
The Loneliness of the Long
Distance Runner

Look Who's Talking
Look Who's Talking Too
Look Who's Talking Now
The Lord of the Rings: The Fel-
lowship of the Ring
The Lord of the Rings: The Re-
turn of the King
The Lord of the Rings: The Two
Towers
Lost Highway
Lost in Translation
A Love Song for Bobby Long
Lulu on the Bridge
Lust, Caution

M

MASH
Mad Max
The Magnificent Seven
Magnolia
Major League
Major League II
Mala Noche
The Maltese Falcon
Mammoth
Man Bites Dog
The Man with the Golden Gun
The Man in the Iron Mask
Man on the Moon
The Man Who Fell to Earth
The Man Who Knew Too Much
The Man Who Knew Too Much
1956

Man on Wire
The Man Who Wasn't There
The Man Without a Past
Manderlay
Manhattan
Marie Antoinette
Marnie
The Marriage of Maria Braun
Mars Attacks!
Masculin Féminin
The Mask
The Mask of Zorro
Match Point
The Matrix
The Matrix Reloaded
The Matrix Revolutions
A Matter of Life and Death
Maverick
Medea
Meet Joe Black
Melancholia
Melinda and Melinda
Memento
Men in Black
Mephisto
Message in a Bottle
Metropolis
Michael Clayton
Midnight Cowboy
Midnight in Paris
Milk
Million Dollar Baby
The Million Dollar Hotel

Minnie and Moskowitz
Minority Report
Mirage
The Misfits
The Mission
Mission: Impossible
Mission: Impossible II
Modigliani
Monty Python and the Holy
Grail
Monty Python's The Meaning
of Life
Moonlight Mile
Moonraker
More
Moulin Rouge!
Mulan
Mulholland Drive
Munich
Murder on the Orient Express
My Blueberry Nights
My Own Private Idaho
My Summer of Love
Mysterious Object at Noon
Mystery Train
Mystic River

N
Naked
The Naked Gun: From the Files
of Police Squad!
The Naked Gun 2½: The Smell
of Fear

Naked Gun 33¹/₃: The Final Insult
The Name of the Rose
Nashville
Natural Born Killers
The NeverEnding Story
New York, New York
Night on Earth
The Night Porter
No Country for Old Men
Noi the Albino
North by Northwest
Nosferatu the Vampire
Notorious
La Notte
Notting Hill

O

O Brother, Where Art Thou?
O Lucky Man!
Ocean's Eleven
Ocean's Twelve
Octopussy
Old Joy
Oldboy
Once Upon a Time in America
Opening Night
Ordet
Ordinary People
Orlando
Oslo, August 31st
Outlander

P

Palindromes
The Panic in Needle Park
Papillon
The Paradine Case
Paradise : Liebe
Paranoid Park
Paris, Texas
Paris, je t'aime
The Party
The Passenger
The Passion of the Christ
Pat Garrett and Billy the Kid
Paths of Glory
The Patriot
Peeping Tom
The Pelican Brief
The People vs. Larry Flynt
A Perfect Murder
Permanent Vacation
Persepolis
Persona
The Little Soldier
Philadelphia
Pi
The Pianist
The Piano
The Piano Teacher
Picnic
Picnic at Hanging Rock
Pierrot le Fou
The Pillow Book
Pink Floyd—The Wall

The Pink Panther
Pirates of the Caribbean: The Curse of the Black Pearl
Plan 9 from Outer Space
Planet of the Apes
Play It Again, Sam
Pocahontas
Police Academy
Police Academy 2: Their First Assignment
Police Academy 3: Back in Training
Police Academy 4: Citizens on Patrol
Police Academy 5: Assignment Miami Beach
Police Academy 6: City Under Siege
Police Academy: Mission to Moscow
Port of Shadows
Possession
Il Posto
The Postman Always Rings Twice
The Postman
Predator
Pretty Woman
Primer
Prizzi's Honor
Pulp Fiction
Purple Rain

Q

Quantum of Solace
Queen of Blood
Queen Margot
Querelle
The Quick and the Dead
Quo Vadis 1951
Quo Vadis 2001

R

Radio Days
Raging Bull
Rain Man
Raising Arizona
Rambo First Blood
Rambo: First Blood Part II
Rambo III
Ran
The Raspberry Reich
Rear Window
Rebecca
Red Desert
Repulsion
Requiem for a Dream
Rescue Dawn
Reservoir Dogs
Revolutionary Road
Rio Bravo
Rio Grande
Rio Lobo
Ripley's Game
Rob Roy
Robin Hood: Prince of Thieves

Robinson Crusoe	Scream	A Single Man	Star Wars Episode VI: Return of the Jedi
RoboCop	Scream 2	Sissi	Stardust Memories
The Rock	Scum	Sleeper	Still Life
Rocky	The Searchers	Sleepless in Seattle	Storytelling
Rocky II	Seconds	Smoke	La Strada
Roma	The Secret Garden	Snatch	Stranger than Fiction
Romeo + Juliet	Sense and Sensibility	Solaris 1972	Stranger Than Paradise
Ronin	Senso	Solaris 2002	Striptease
Rope	A Separation	Sophie's Choice	Stroszek
Rosemary's Baby	A Serious Man	The Sound of Music	Sudden Death
Rosetta	The Servant	South Park: Bigger, Longer & Uncut	Summer with Monika
Run Lola Run	Sex, Lies, and Videotape	Space Is the Place	Sunset Boulevard
Runaway Bride	Shadow of a Doubt	Spartacus	Super Mario Bros.
Russian Ark	Shakespeare in Love	A Special Day	Superman
S	Shame	Speed	Superman 2
Sabotage	Shame 2011	Speed 2: Cruise Control	Superman 3
Saboteur	Shaolin Temple	Spellbound	The Swimmer
Sabrina	The Shawshank Redemption	Splav Meduze	Sympathy for the Devil
The Sacrifice	Sherlock Holmes	Splendor in the Grass	Syndromes and a Century
The Saint	Sherlock Holmes: A Game of Shadows	Spring, Summer, Fall, Winter... and Spring	Synecdoche, New York
Salt	Sherlock, Jr.	The Spy Who Loved Me	T
Salò, or the 120 Days of Sodom	The Shining	Ssaki	The Talented Mr. Ripley
Le Samourai	Shoah	Stagecoach	Talk to Her
Sans Soleil	Showgirls	Stalker	Tango & Cash
Saturday Night Fever	Shrek	Star Trek II: The Wrath of Khan	Tango
The Savages	Shrek 2	Star Wars Episode I: The Phantom Menace	Tarnation
Sátántangó	Shrek the Third	Star Wars Episode IV: A New Hope	Taste of Cherry
Scarecrow	The Silence of the Lambs	Star Wars Episode V: The Empire Strikes Back	Taxi
Scarface	The Silence		Taxi Driver
Schindler's List	Silkwood		Ten Minutes Older
The Science of Sleep	The Simpsons Movie		The Terminator
Scoop	Singin' in the Rain		

Terminator 2: Judgment Day
 Tess
 The Testament of Dr. Mabuse
 Thelma & Louise
 There Will Be Blood
 They Shoot Horses, Don't
 They?
 The Thief of Bagdad
 The Thing
 The Third Man
 This Property Is Condemned
 The Thomas Crown Affair
 THX 1138
 Time of the Gypsies
 A Time to Kill
 The Time Machine
 Time of the Wolf
 The Tin Drum
 Titanic
 To Kill a Mockingbird
 Tokyo Story
 Tombstone
 Tomorrow Never Dies
 Tootsie
 Top Gun
 Topaz
 El Topo
 Torn Curtain
 Total Eclipse
 Total Recall
 Toy Story
 Traffic
 Trash humpers
 The Tree of Life
 The Tree of Wooden Clogs
 The Trial
 The Trip
 A Trip to the Moon
 Triumph of the Will
 Tropical Malady
 The Hole
 The Trouble with Harry
 The Truman Show
 Turner & Hooch
 Twin Peaks: Fire Walk with Me
 Twister

U
 UHF
 The Umbrellas of Cherbourg
 The Unbearable Lightness of
 Being
 Unbreakable
 Uncle Boonmee Who Can Re-
 call His Past Lives
 Underground
 Unfinished piece for mechani-
 cal piano
 Universal Soldier
 The Untouchables
 Up in the Air

V
 Valmont
 Vanishing Point
 Velvet Goldmine

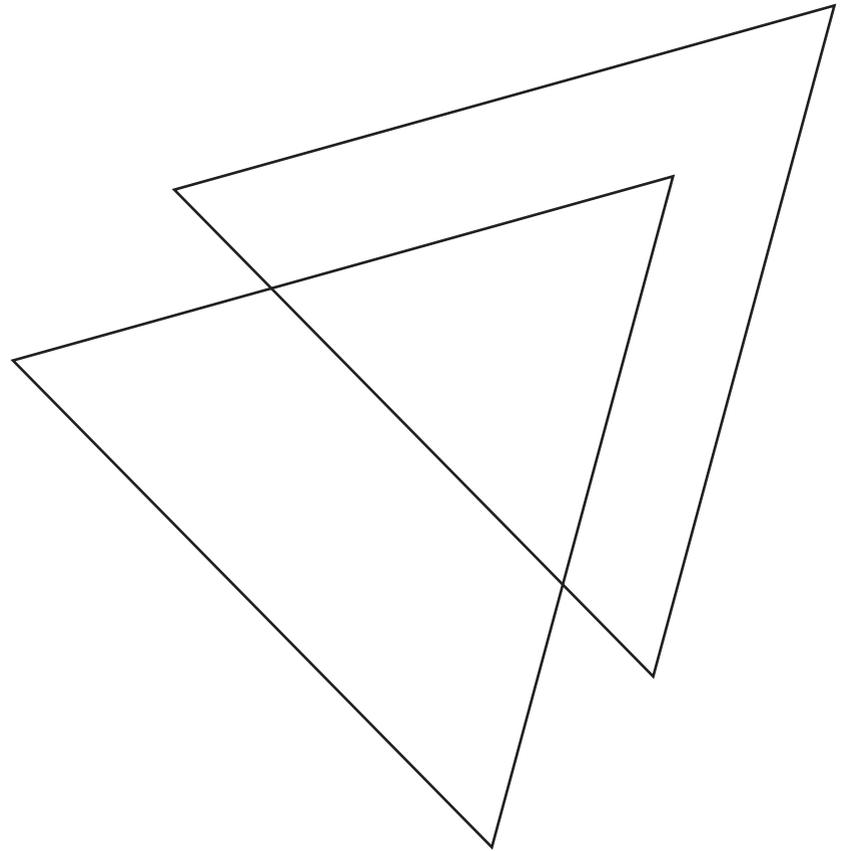
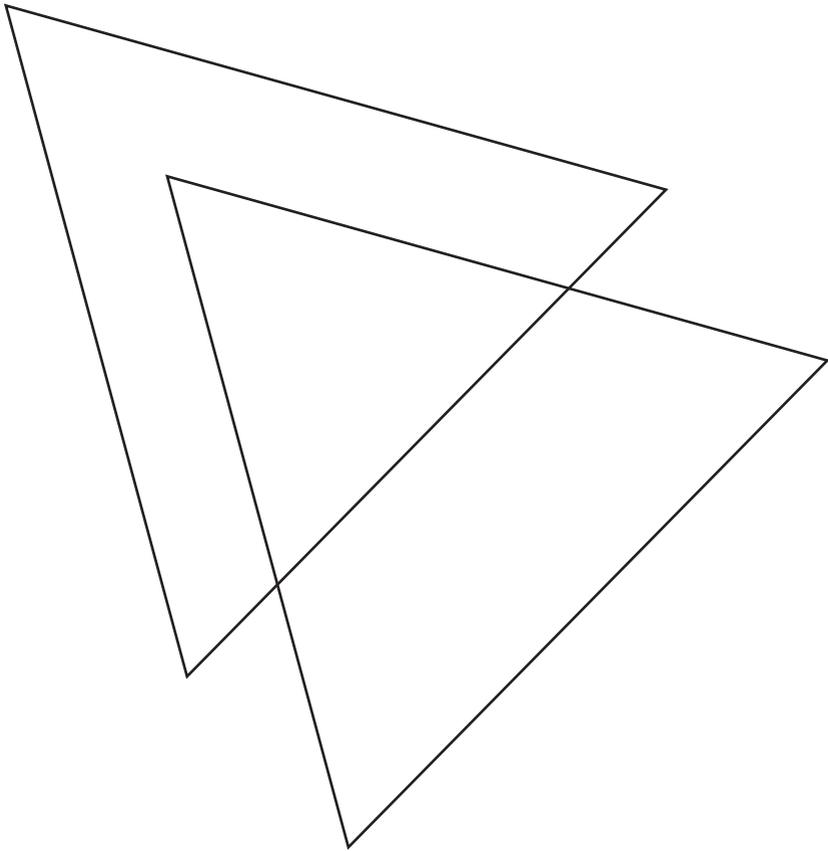
Vera Drake
 The Verdict
 Vertigo
 Vicky Cristina Barcelona
 Videodrome
 A View to a Kill
 The Virgin Suicides
 Vive L'Amour
 Vivre sa vie
 Voyage to the Bottom of the Sea

W
 W.R.: Mysteries of the Organ-
 ism
 Walkabout
 Washington Square
 Waterworld
 We Need to Talk About Kevin
 Weekend
 Welcome to the Dollhouse
 Wendy and Lucy
 Werckmeister Harmonies
 Westworld
 What Time Is It There?
 What's Eating Gilbert Grape
 When Harry Met Sally...
 Where the Green Ants Dream
 Where is the Friends Home
 Where the Wild Things Are
 While You Were Sleeping
 Whip It
 White Sands
 Who's Afraid of Virginia
 Woolf?
 Who's That Knocking at My
 Door
 The Wild Blue Yonder
 Wild at Heart
 Wild Orchid
 Winter's Bone
 Witness
 The Wizard of Oz
 The Woman in the Dunes
 A Woman Under the Influence
 Women in Love
 Woyzeck
 The Wrestler
 Written on the Wind
 The Wrong Man

X
 The X—Files

Y
 You Only Live Twice
 You Will Meet a Tall Dark
 Stranger

Z
 Zabriskie Point
 Zendege Va Digar Hich
 Zerkalo
 Zidane: A 21st Century Portrait
 Zodiac



Biographies

AKV Berlin – Berlin is of the opinion that the role or identity of the author is influential in how text and image are perceived. The publications have been produced by the following: anonymously working authors author groups or collectives authors who publish under their civil name. The publishing house welcomes experimental author concepts, which will interrogate the potential roles of the originator. Through rearrangements within the author-publisher structure, undiscovered latitudes and narrations as well as unproven connections between text and image can be generated.

Currently AKV includes four representatives who appear sporadically before the public to present recent publications, to enrich them with amplifying material and/or to establish relationships between publications. Programming includes projects beyond publishing to include performative lectures and experimental ex-

hibitions. Presentations are held in private and public contexts and serve as a vehicle for debates. AKV is independently run; all profits feed directly back into current production.

Jakub Bąk – lives and works in Poznań.

Anna Czaban – culture studies expert, art critic, curator, author of texts on contemporary art published in: *Obieg*, *Flash Art*, *Wysokie obcasy*, *Gazeta Malarzy i Poetów*, *Arteon*, *Exit*, *Kwartalnik Fotografia*, and of exhibitions catalogues. Co-editor of *Punkt*. Lives and works in Poznań.

Sylwia Czubała – (b. 1987). A graduate of the University of Arts in Poznań. An art critic, visual artist and exhibitions coordinator and curator. Writes about contemporary art, makes drawings, videos and installations.

Hanne Darboven – (b. 1945 in Munich, died in 2009 in Hamburg). On graduating from the Hochschule für Bildende Kunst in Hamburg (1965), she settled down in New York. Acclaimed as one of the major representatives of Conceptualism. As she herself admitted, she created “mathematical literature”. She developed different computational systems which she transferred

onto paper making unique tables, music notations and digital sequences. She applied different kinds of notation based on the code of sequence, repetition and reversal, which influenced the modularity and repetition of the whole notation. She presented drawings created via this method in series, creating large-sized installations.

Daniel Davis – badacz specjalizujący się w technologii branży budowlanej. Obecnie starszy konsultant w CASE, gdzie odpowiada za program badań. Publikował w: *AD*, *ArchDaily*, *ENR*, *Design Reform* oraz w *International Journal of Architectural Computing*; autor książek „Thought Leaders of BIM” (2014), „Designing the Dynamic” (2013), „Scripting the Future” (2012) oraz „Computational Design Modelling” (2011). Pierwotne wykształcenie odebrane w Nowej Zelandii – architekt – nadal z przerwami pracuje nad kościołem Sagrada Família Antonio Gaudiego.

Maciej Frąckowiak – a sociologist, interested in social activity in cities and in an image, which he tries to treat as a tool and pretext for studies and for a change of social relations. Author of texts, participant of research projects, translator and curator of exhibitions and actions in related disciplines. Works on his doctoral dissertation on visual studies at the Sociology Institute of

Adam Mickiewicz University in Poznań. Scholarship holder of the Minister of Science and Higher Education (2013)

Lukasz Jastrubczak – (b. 1984). In the period 2004–2006 studied at the Academy of Fine Arts in Wrocław, since 2006 at the Academy of Fine Arts in Katowice. In 2013 won the competition “Spojrzenia 2013”. At present lives and works in Szczecin.

Sebastian Jefford – (b. 1990) in Swansea, UK. In 2012 graduated from the University of the West of England and received an arts scholarship from the an international centre for the development of contemporary art and design Spike Island in Boston. An author of objects, paintings, installations, and videos, often in the post-Internet spirit.

Laurie Kang – works in photography, collage, sculpture and installation. Recent exhibition and project sites include The Power Plant, Erin Stump Projects, The AGO, Art Metropole, Soi Fischer (Toronto), Gallery 295 (Vancouver), Camera Austria (Graz), Feldbuschwiesner (Berlin), book publication and launch with Mossless at The New York Art Book Fair. She is an MFA candidate at Bard College.

Paweł Krzaczkowski – essayist, writer, editor, libretto author, and curator. An editor of the Culture Section of *Recykling Idei* and a special issue of the periodical dedicated to architecture. Publishes texts on contemporary audio culture, architecture, visual arts and literary phenomena. He is finishing a series of essays dedicated to architecture and his debut book of poetry.

Daniel Koniusz – b. in 1985. An audiovisual artist. Graduate of the Academy of Fine Arts in Poznań, Faculty of Multimedia Communications. Lives and works in Poznań.

Karolina Kubik – (b. 1984) – a visual artist, performer, poet, between 2005–2010 studied at the University of Arts in Poznań, receiving a diploma in painting in Dominik Lejman's studio and a diploma in spatial actions in Mirosław Bałka's studio. She has participated in many projects, e.g.: Contexts, III International Festival of Ephemeral Art, Sokołowsko (2013), BI-PAF Brooklyn International Performance Art Festival (2013), New York ALONGSIDE (2012), Ulster Bank Belfast Festival at Queen's, Belfast, Northern Ireland (2012), Tyzhden/The Week Of Contemporary Art, The Days Of Performance Art, Lviv, Ukraine (2012), 14th International Art Festival Interactions, Piotrków Trybunalski (2012), IPA Festival, Istanbul (2012).

Daniel Muzyczuk – a curator at the Muzeum Sztuki in Łódź. Since 2008 until 2011 a curator at the Znaki Czasu Centre of Contemporary Art in Toruń. A curator of such projects as e.g.: Long Gone Susan Philipsz, We Went to Croatan (with Robert Rumas), The Factory of Mariusz Waras and Krzysztof Topolski, MORE IS MORE (with Agnieszka Pindera and Joanna Zielińska), The Melancholy of Opposition (with Agnieszka Pindera), Gazes 2011 and Sounds of the Body Electric (with David Crowley). The curator of the Polish Pavilion at the 55th Biennale of Art in Venice. Winner (with Agnieszka Pindera) of the 2011 Igor Zabel Competition. Former lecturer at the Academy of Fine Arts in Gdańsk. An AICA member.

Reza Nagestrani – is an Iranian philosopher and writer who lives and works in the Middle East. Negarestani's preoccupations and matrix of socio-historical emergence have given him a unique perspective on the Middle East. His writings have gained wide recognition and gathered a cult following.

Mateusz Piestrak – (b. 1991). Studies at the Faculty of Painting of the University of Arts in Poznań. Will take part in many exhibitions in Poland and abroad.

Katarzyna Przezwańska – (b. 1984) in Warsaw. Studied at the Faculty of Painting of the Academy

of Fine Arts in Warsaw (2003–2009). Her artistic interests focus on questions of architecture, space and nature – their functions, especially in collective consciousness, and hidden meanings. Colour is her principal means of expression. Przewańska treats it as “litmus paper” which reveals what’s hidden, instils an order and provokes to revisit issues that are seemingly well-recognised. Lives and works in Warsaw.

Roe Rose – (born 1963, lives and works in Tel Aviv) is a painter, writer, filmmaker and theoretician of art. He’s considered to be one of the most important artists working today in Israel. Rosen heads the advances visual arts program at HaMidrasha College of Art and taught at the Bezalel art academy. Break-through in his carrier came with *Live and Die* as Eva Braun, presented at the Israel Museum in Jerusalem in 1997. The key elements of Rosen:’s art. Is: study of the intellectual potential of transgression and of the iconoclastic gesture, manipulation of the concept of identity, a question about the possibility of creating fictional people, blurring the boundary between the viewer’s consciousness, author, and presented characters, acts of turning into the Other, who becomes the medium of para-theatrical performance, but also a victim of symbolic Possession.

Karolina Sikorska – culture studies expert, a graduate of Gender Studies at the Jagiellonian University, curator, editor and author of publications on contemporary art and socio-cultural practices, co-editor of *Punkt*. From 2013 she cooperates with Centrum Kultury Zamek in Poznan – as coordinator of the project “Centrum Praktyk Edukacyjnych”.

Stach Szablowski – an art historian, curator and critic. He made a name for himself through exhibitions that helped socialist realist culture enter the discourse of post-communist art. “Concrete Heritage” (CSW 2007) showed different artists’ opinions about prefabricated housing elements from the communist period, the show “Beyond the Red Horizon” (Warsaw-Moscow 2004–2005) compared and contrasted the art of young artists from Poland and Russia. As a curator debuted in 2000 with a nationwide exhibition “Stage 2000”, prepared along with Ewa Gorzadek, a project that gathered the major Polish artists of the turn of the century. A curator with intuition: the shows he holds for young artists are often a springboard for their careers. A graduate of the Art History Institute at Warsaw University. As a critic and journalist he has collaborated for many years with major Polish press titles, from dailies, through weeklies to lifestyle magazines.

Andrzej Wielgosz – designer, author of classical axonometric images of many cities, e.g. Poznań, Warsaw, Krakow, Wrocław, Berlin and their design-related and experimental interpretation. Author of *The Dictionary of Drawing Signs* (Słownik Znaków Rysunkowych), an ongoing project launched in 1978. Lives and works in Poznań.

Artur Żmijewski – born in 1966 in Warsaw. A visual artist, one of the leading representatives of critical art in Poland. In the years 1990–1995 studied at the Faculty of Sculpture of the Academy of Fine Arts in Warsaw, where he received his diploma in Prof. Grzegorz Kowalski's studio. In 2005 he represented Poland at the 51st Biennale of Art in Venice. He published a series of interviews with artists *Drżące ciała* (2007). In 2010 received the prestigious Ordway Prize granted by the Creative Link for the Arts and the New Museum, New York. Curator of the 7th Biennale in Berlin in 2012. Cooperates with the Foksal Gallery Foundation. Lives and works in Warsaw.

