

The Museum of Rhythm

25.11.2016 -

Lawrence Abu Hamdan
Ericka Beckman
Erick Beltrán
Alessandro Bosetti
Francisco Camacho Herrera
Hanne Darboven
Juan Downey
Nicola Durvasula
Simone Forti
Frank B. Gilbreth & Lillian M. Gilbreth
Milan Grygar
Åke Hodell
Robert Horvitz
Channa Horwitz
Toshi Ichiyanagi
Ken Jacobs
Hassan Khan
Katarzyna Kobro
György Ligeti
Alan Lomax
Barbara McCullough
Angela Melitopoulos
Alexandra Navratil
The Otolith Group
Jean Painlevé
Bernard Parmegiani
Alain Resnais
Lis Rhodes
Hans Richter
Jimmy Robert
Jean Rouch
Gerhard Rühm
Nicolas Schöffer
Paul Sharits
Yashas Shetty
Wadada Leo Smith
Nancy Spero
Wacław Szpakowski
Suzanne Treister
Stephen Willats
Andrew S. Yang
Samson Young

- 05.03.2017

is a speculative institution that engages rhythm as a tool for interrogating the foundations of modernity and the sensual complex of time in daily experience. When entering a larger cultural infrastructure such as the art museum, it juxtaposes modern and contemporary art with ethnographic research, cinema, music, and scientific instruments to set in resonance a critical apparatus and conduct exercises in *Rhythmanalysis*. The Museum of Rhythm is a project initiated by Natasha Ginwala as part of the Taipei Biennial 2012, *Modern Monsters / Death and Life of Fiction*, at the invitation of curator Anselm Franke. An expanded version of the Museum of Rhythm will travel to the Muzeum Sztuki in Łódź with guest curator Natasha Ginwala and Muzeum Sztuki curator Daniel Muzyczuk.

The terrains of rhythm have historically maintained an ontological unfixity that allows anti-time forms to defy schemes of narrative regimentation. Rhythm is said to taxonomize time, yet its inherent capability extends to facilitate a shuttling across temporality in delays, repetitions, glitches, and overlays. Hence, the figurative demands of rhythm urge us towards inhabiting history rather than simply becoming transcribed subjects of it – as a Bakhtinian swallowing of ‘the world’ in order to compel histories to speak from the gut – as an uncanny polyphony of ‘self-worlds’.

Two significant theories of rhythm focus on its connection with space. The first was envisioned by Katarzyna Kobro and Władysław Strzemiński in the 1930s. Both artists saw it as a sequential outcome of spatial phenomena, and the basis of their artistic practice was deeply rooted in the praxeology of human labour. While Marxist sociologist-philosopher Henri Lefebvre conceived a rhythmical structure to comprehend time-space after his extensive involvement in spatial politics and evolving a critical theory of everyday life, he proposed that *the Rhythmanalyst* would use the body as a tuning instrument – a metronome to capture organic and industrial rhythms from the interior of the body as well as across the natural and built environment. In later years, composers such as György Ligeti and Toshi Ichiyanagi deployed the mechanized pulse of the metronome as a compositional device – building chance scores of synchronized and asynchronized beats. For another composer, Bernard Parmegiani, the same instrument served as a tool to envision the constant acceleration of the tempo of everyday life. The metronome became an invention devised to tame this frenzy.

This exhibition is an outcome of durational research that sees art as one of the means by which the ideologies of rhythm are implemented. Hence, it will

by necessity include objects, films, and documents connected with the history of the development of time measurement, labour monitoring devices, choreography, and music practice that enable the human being to experience more and more complex rhythms. It will connect the sentient three-dimensional maps of Erick Beltrán with the dance of mollusks in the surrealist film work of Jean Painlevé, the reinvention of swimming as art form through Francisco Camacho Herrera, and reflect on Simone Forti's seminal *Handbook in Motion* and her contribution to the *Contact Quarterly* journal. In embodying a Duchampian object and descending sequence, Jimmy Robert re-directs the role of appropriation. Nancy Spero's imaging of Maenads recalls female mythologies, Dionysian cults, and ecstatic desire from Greek antiquity. In showcasing a collection of meteorites, Andrew S. Yang posits the materiality of deep space and the deposits of interstellar time.

Through motion studies and measurement of efficiency across labour flows, Frank B. Gilbreth and Lillian M. Gilbreth conceived a rhythm inventory of the entire industrial workforce as well as of typists and sports-persons at the beginning of the 20th century. Their work was the basis of a new scientific management. The material objects of industry are inspected through the synthetic legacy of plastic in the works of Alan Resnais and Alexandra Navratil.

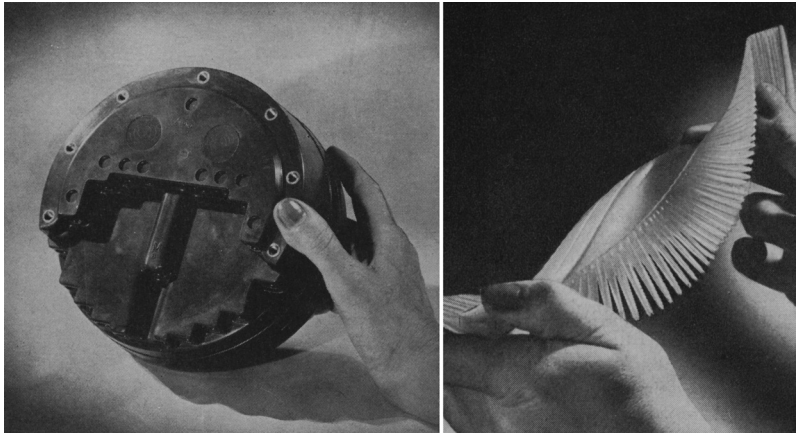
Through his recording, archiving, and broadcasting of folklore, and the movement of bodies and song structures in social contexts from Mississippi prison recordings to calypso, the practice of Alan Lomax is anchored within the Museum of Rhythm as an analytical strategy that consciously strives to observe working, ethnic, and living conditions with the production of sound culture and dance styles. Lomax's research on cultural equity continued with cantometrics and choreometrics – two analytical methods for research into connection between the socio-political system and artistic creativity. In her film, *Shopping Bag Spirits and Freeway Fetishes* (1981), Barbara McCollough dialogues with African-American artists in Los Angeles on elements of ritual, improvisation, black power, and urban performativity including the music of Don Cherry, while The Otolith Group revisits the wider acoustic landscape of the free jazz trio Codona's 1978 debut album.

The key director of French ethnographic and anthropological cinema, Jean Rouch, presents an experimental chronicle on the diversity of rhythmic structures of Dogon drumming and their meaning. Juan Downey's video journey entitled *The Laughing Alligator* (1979) is an evocation of indigenous worldviews and

a mirroring device developed during his family stay among the Yanomami. Angela Melitopoulos conceives her film (created with Maurizio Lazzarato, Aya Hanabusa and Angela Anderson) and field research around the concept of 'The Refrain' as a social encounter inviting repetition and intensification in the islander societies of Okinawa (Japan) and Jeju (South Korea) – both US military bases – and the integral role of music in their collective formations, pre-modern shamanistic cosmologies, and decolonisation.

The Museum of Rhythm also presents moving image works and film sculpture that experiments with the structural condition of cinema and the morphology of celluloid, often through 'throbbing' sensations, montage, experimental cinematography, and haptic visuality such as the works of Hans Richter, Paul Sharits, Lis Rhodes, Ken Jacobs, and Ericka Beckman. Their filmic approach is shown to have affinities with early cybernetic artists like Stephen Willats and Nicholas Schöffer, or with the designers hired by the Olivetti company who carried out investigations around control theory, study of the nervous system, computational systems, and their social significance. Suzanne Treister unveils the story of how cybernetics and computer technology was founded and what kind of politics was the basis of their formation and influence on societies.

The largest group of works presented in the exhibition is formed by drawings – foregrounding a visual grammar that is sonic, mathematical, architectonic, and optically complex. Graphic scores and language scores by musicians and artists such as Gerhard Rühm, Wadada Leo Smith, and Samson Young are found in the company of score drawings by Nicola Durvasula inspired by the elemental power of Tantric art, forensic study around voice prints and language analysis by Lawrence Abu Hamdan, the notational memory traces charted by Alessandro Bosetti, acoustic drawings by Milan Grygar that draw a connection with numerical typography and percussion, and Channa Horwitz's vibrant Sonakinatography schemes. Robert Horvitz notes: 'Drawing is a metaphor for the self-world relationship. The tip of my pen is the "agent", the token of my presence in the flat, schematized world of the paper surface.' Within the Museum of Rhythm, the performance of drawing thus engages abstract structures to decode the syncopated phases of present reality and the pulsating ruptures in history.



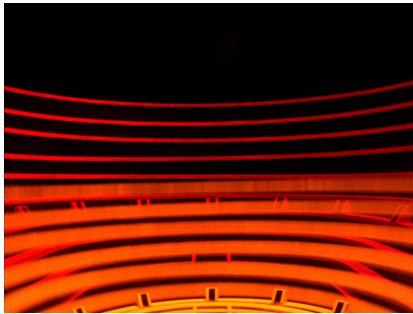
Alexandra Navratil, *Modern Magic*, 162 slides,
2 carousel slide projectors, faders, 2013, copyright
of the artist, courtesy of Dan Gunn gallery, Berlin



Jimmy Robert, Performance *Descendances du nu*
(*Descendance of the Nude*), 2016, Photo: O. H. Dancy,
centre d'art contemporain - la synagogue de Delme,
courtesy of the artist and Tanya Leighton Gallery

Lawrence Abu Hamdan
(1985, Jordan)

With a background in DIY music, Lawrence Abu Hamdan sets up a correlation between the politics of listening on the one hand, and forensic analysis of the human voice, international trials, and interrogation processes on the other. Through longstanding research-led projects, Hamdan addresses the physical realm of vocal records and technological production in today's time surveying accent recognition techniques, lie detection and voice modulation software, but he also considers historical sources and oral rituals around truth-telling such as Taqiyya within Islamic jurisprudence practiced by esoteric minorities such as the Druze in Northern Syria. His projects have taken the form of a sound archive, audio-visual installations, performances, graphic works, photography, essays, and lectures. Traversing acoustic and sovereign territories, *Conflicted Phonemes* (2012) relates to forensic speech analysis applied by the Dutch immigration authorities. The voice maps reflect upon how the objectification of a voice causes violent encounters between State procedures and the lives of Somali asylum seekers. Abu Hamdan's audio documentary *The Freedom of Speech Itself* was submitted as evidence at the UK asylum tribunal with the artist himself in the role of an expert witness, and his work was part of the *No More Forgotten Lives* campaign for Defence for Children International.



Ericka Beckman, *Tension Building*
video, 8'15'', 2014, courtesy
of the artist

Ericka Beckman
(1951, New York)

Ericka Beckman is an experimental filmmaker who started her practice in the late 1970s. Her films are usually investigations into how games inform social behaviours. She uses the changing rules as procedures generating plots, as well using as a specific imagery that sets the events into an abstract environment. Films are usually realised in meticulous stage design prepared in studio. The film that is included in Museum of Rhythm continues the interest in games and their structures. *Tension Building* (2014) focuses on the specificity of stadium architecture as a device to direct attention and to create perspectives. Beckman studies how the position in a space generates the subjective view of the game. She also uses her camera to discover the logics of different structures, simply by following the building itself. By this act the film provides the viewer with a study of the inner tempo of the architecture built to create a special type of spectatorship.

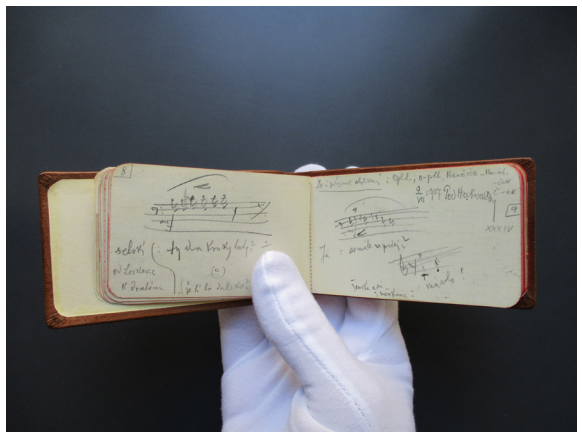
Erick Beltrán
(1974, Mexico City)

Bodies of enlightened knowledge such as encyclopedias, diagrams, graphs, maps, and museums become live scripts within Erick Beltrán's artistic projects and long-term research. He conceives graphic structures that reveal information flows from colonial modernity, economic development, mathematical patterns, and language history as well as subject-object relationships. The work evolves in a wide range of formats such as the book, diagrammatic wallpapers, installation, and lecture performance. Having examined and adapted systems of categorization and formulation, the artist

Erick Beltrán, *2 Universe appearances* (from Unit to horizon & from Horizon to unit), printed adhesive over glass, 2016, courtesy of the artist

Alessandro Bosetti
(1973, Milan)

Bosetti is a composer, performer, and sound artist. Most of his work relates to the issue of musicality of the spoken language and sound aspects of verbal communication, especially misunderstandings and problems of translation. A significant part of his works are compositions for voice and electronics, which blur the differences between them. The exhibit Bosetti has prepared for the *Museum of Rhythm* is a work derived from his research into the notebooks of Czech composer Leoš Janáček found in Brno, where he used to annotate scraps of spoken language and musical notations of words and sounds from his everyday life. The composer turned his own body into a recorder that always had to tune it/himself to the surroundings. This unsound way of saving the present for posterity became a basis for Bosetti's own composition and video, where a chosen set of speech melodies from the notebooks become a principle for a new retuning of the body of the performer into a repetition of the structures of the Czech language.



Alessandro Bosetti,
Notebooks, video
and booklet, 2016,
courtesy of the artist

**Francisco Camacho
Herrera (1979, Bogota)**

Francisco Camacho Herrera explores the potential of art to alter established cultural regimes and contribute to the staging of utopian models in present society. Informed by a participatory approach, he proposes new communal models and emancipatory techniques while constantly broadening modes of artistic practice towards networks of exchange and activism. His project *The 360° Stroke* was especially conceived for the first iteration of The Museum of Rhythm at the Taipei Biennial 2012. Camacho Herrera invites viewers and participants to explore a new form of swimming based on hybrid strokes involving body rotation. Similar to combat moves used by the U.S. Marine Corps, this exercise dismisses the linear figuration of swimming in favor of cyclical, looping movements. The installation and accompanying swimming sessions recall humanity's relationship with water as a crucial element for early time-keeping devices and complex physical étude. The artist insinuates swimming 'in the round' as an artistic practice, and the museum performs as a site of training, which subverts traditional pedagogical motives and civilizing strategies.

**Hanne Darboven
(1941, Munich – 2009,
Hamburg)**

Darboven was a German conceptual artist. She developed a distinctive practice based on daily notations of time passing. She was inventive in introducing this seemingly mundane action into large series that injected private memories into larger historical narratives. In the 1980s she started to use the system of notation developed for her visual work as the basis of a mathematical formula enabling the preparation of compositions usually for organ, double bass, trio, or orchestra. Although they were Minimal in form, they were however quite distinct from any classical Minimalist music. Hanne Darboven's work is represented within the Museum of Rhythm by an artist's book that includes a selection from her seminal work group *Urzeit/Uhrzeit* (Primeval Times/Time of Day), which originally consisted of 26 single volumes and was created between 1987 and 1988. The artist's book is limited to 148 pages from the original, each page containing four original pieces.

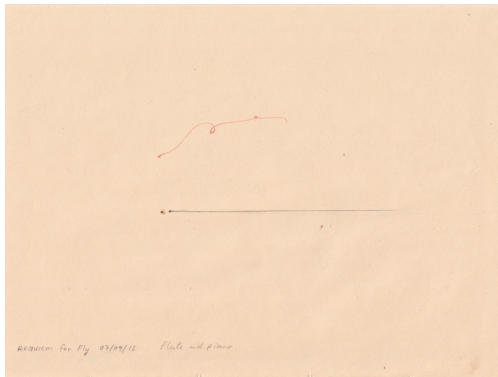
**Juan Downey
(1940, Santiago, Chile
– 1993, New York)**

Downey was a multimedia, visual, and conceptual artist who also trained as an architect in his native Chile. He moved to Paris, Barcelona, and Madrid in the early 1960s, where he met artists such as Takis and Julio Le Parc. In 1965 Downey resettled first in Washington, DC and then in New York, where he established a multimedia art practice based on cybernetics, which especially regarded context, observer interaction, and the conception of the artwork as an element within a system. Between 1973 and 1975 Downey worked on a large piece entitled *Video Trans Americas*. Marking his step towards video, this cycle of videos was created during his journey through both American continents. *Laughing Alligator* was created during his stay (together with his family) among the Yanomami Indians. This video work considers the everyday life and mytho-poetics of an indigenous culture while problematizing the divides between the so-called civilized and the primitive as framed in colonial exploration and early Anthropology. The video is an outcome of his research into 'invisible architecture' – a cybernetics-based concept that includes rituals and customs as elements of the social discipline of the body.

**Nicola Durvasula
(1960, Jersey)**

Nicola Durvasula's artistic practice is shaped by myriad experiences, first during her years studying in Paris, and then through travelling and living in India during the 1990s from where she then returned to the coastal landscape of England. The artist formed an early relationship with collage, found objects, and image-text renderings by way of Duchampian art and French philosophers such as Barthes as well as Baudrillard, examining the behaviour

of language structures in the domain of the consumer society. Between 1992 and 2002, Durvasula worked in Hyderabad, growing more acquainted with traditions in Indian miniature painting, ancient sculpture, and non-western philosophy, while also developing friendships with artists such as C. K. Rajan, Laxma Goud, and Krishen Khanna, among others. Working largely in watercolour, gouache, and sculpture, the portraiture of floating subjects and sinuous landscapes become entwined within her oeuvre. Although she has been playing the piano since childhood, it was through her friendship with pianist John Tilbury that the artist began to immerse herself deeply in experimental music and complex scores such as those by Cornelius Cardew. Durvasula's new graphic notations have developed through conflating the drawn line with sonic effect. Their form bears a resonance with tantric symbolism and Japanese calligraphy.



Nicola Durvasula, *Untitled (requiem for fly)*, watercolour, pencil, fly on paper, 22.9 x 17 cm, 2015, courtesy of the artist

Simone Forti (1935, Florence)

In her publication, *Handbook in Motion, An Account of an Ongoing Personal Discourse and Its Manifestation in Dance* (1974), dancer, choreographer, and writer Simone Forti notes: 'I saw a man in pyjamas walk up to a tree, stop, regard it, and change his posture.' Forti trained under Anna Halprin in the mid-1950s, whose dance improvisation techniques sought to free the body from the constricted disciplinary hold of ballet and modern dance – instead embracing the healing potential of movement and the fundamental idea that dance resides in the daily choreographic rituals of living. While in New York, Forti composed her *Dance Constructions* that were first presented in an exhibition titled 'Happenings at the Reuben Gallery' in December 1960, together with works by Jim Dine and Claes Oldenburg. These seminal works launched a vocabulary that paired the human figure with chance operations, observation, collaborative encounter, and simple devices. The artist considerably influenced early Fluxus art and contemporaries such as Yvonne Rainer, Trisha Brown, and Steve Paxton of the Judson Dance Theatre. In the early 1970s, Forti began to teach at CalArts, learning the martial art Tai Chi and initiating the improvisational performance series *Illuminations* with musician-composer Charlemagne Palestine. Her *News Animations* are utterances and choreography sequences that embody newspaper headlines and ways of being in a world engaging geography, war, politics, and personal memory.

**Frank Bunker Gilbreth,
Sr. (1868, Fairfield
– 1924, Montclair)
&
Lillian Moller Gilbreth
(1878, Oakland
– 1972, Phoenix)**

The Gilbreths were pioneers in the scientific management of work. They used experimental methods such as motion study to research the best ways of organizing work. A study of bricklaying grew into a consulting company, Gilbreth, Inc., which looked for ways to increase output and make the jobs of their clients' employees easier. Frank was in the army during WWI, where he studied the assembling of arms. It was at that time that he divided the movement of the human body into combinations of 17 basic motions. Through their motion study, the Gilbreths found that the key to improving work efficiency was to reduce unnecessary motions, which caused employee fatigue. Through the expansive Gilbreth methodology, the human body was thus progressively formulated into machine terms and hegemonic cycles to maximize efficiency. The films and chronocyclegraphs displayed in The Museum of Rhythm reveal the differences between the methodological practice of the Gilbreths and that of Taylorism. After the demise of her partner, Lillian Gilbreth continued to conduct experiments and to teach in industrial engineering and the psychology of work at the University of Wisconsin's School of Engineering and the Massachusetts Institute of Technology (MIT).

**Milan Grygar
(1926, Zvolen)**

Grygar's work is divided into two fields: graphic design and acoustic drawings. His film posters are regarded as one of the most interesting designs from Czechoslovakia. The other field is based on the investigation of the relationship between image, sound, and space. Starting in 1965 he started making drawings in which the sound of the making was as important as the image. He recorded the acoustic effects of drawing, thus blurring the difference between the making of a visual score and its performance, and combining the happening with musical improvisation. Also important in his diverse output are linear scores in which notation is limited to parallel lines and distortions in their arrangement. The Museum of Rhythm presents a series of five graphic scores which could be regarded as musical pieces and choreography at the same time. The numbered fields are depicted as changing positions in space, and their sequence and the repetition of elements in following works suggests a narrative structure. As with most of his graphic scores, this is left without annotations, hence the determination of the meaning of each symbol is left to the performer.

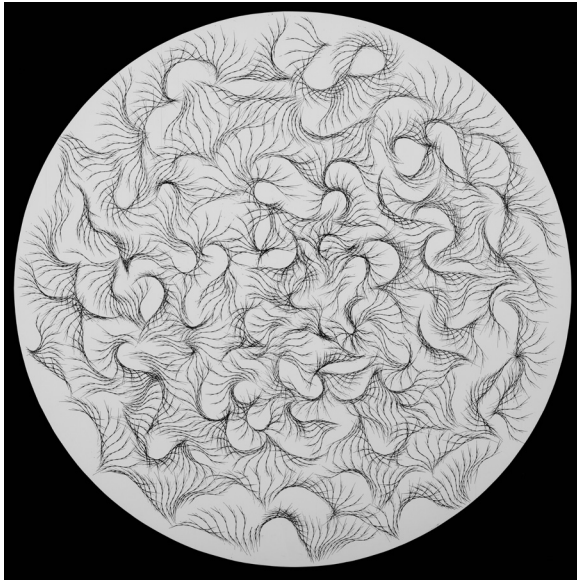
**Åke Hodell
(1919, Stockholm
– 2000, Stockholm)**

Hodell was a Swedish fighter-pilot, poet, composer, and visual artist. Working mainly in the medium of text-sound compositions, Hodell managed to create a very particular method of poetry writing. His experience in the army extended into interest in coding and its potential for new creative experiments in sound. He discovered that magnetic tape and electronics enabled him to perfect his poetic practice. He developed the notion of 'electronisms', which could at the same time denote visual-aural poetry and electronic devices as extensions of senses. The repetitiveness of his works is also connected with the idea that the invention of magnetic tape will lead to a fully programmed human being. This aspect of his work is also present in the piece exhibited in the Museum of Rhythm. *220 Volt Buddha* (1971) was originally a stage work for performance artists with ape masks, a Buddha figure, and slide projections. The abridged version for slides and tape was made for a festival in 1980.

**Robert Horvitz
(1947, New Bedford)**

Robert Horvitz has exhibited since 1970, while being simultaneously active as an editor, educator, and theoretician. From 1972 to 1976 he contributed to *Artforum* and between 1976 and 1986 he was Art Editor of the *CoEvolution Quarterly* (renamed the *Whole Earth Review* in the early 1980s), where he introduced a number of artists working in conceptual art and 'earth art'.

In 1992 he relocated to Prague. Horvitz's drawings result from an accumulative process that immerses the viewer in a hypnotic and magical realm. He uses his pen to construct space-time compositions that are records of an investigation into energy flows, while also seeming to chart electronic networks, rhythm scripts, and data schemes. These pieces are speculative in spirit yet appear to be generated as scientific studies using a specific idea of the repetitive mark and bisection to generate self-regulated system drawings. His paper works are also studies in sequential time and complex symmetries, and they consider how sequences build spatial relations. As Horvitz puts it: 'I quit insisting on visible chronologies and started exploring how time settles into space.'



Robert Horvitz, *Mental Weather*,
ink on paper, 40 cm diameter, 8-9 June 2016,
photo: Jiří Tatranský, courtesy of the artist

Channa Horwitz
(1932 , Los Angeles
– 2013, Los Angeles)

Channa Horwitz was an exceptional artist who developed a minimalist oeuvre in which aspects of rhythm, geometry, and movement found a conceptual language of notation and graphic form. As a student at the California Institute of the Arts in the late 1960s, Horwitz created artistic works characteristic of minimalism and language experimentation within the California scene that included performance, and she held exchanges with artists such as Allan Kaprow and Sol LeWitt. However, her work was not exhibited extensively until the closing years of her life. Horwitz carried out her artistic practice in a simple yet meticulous manner through self-invented rule-based systems, frequently returning to the graph, the circle, and the restricted numerical order of one to eight. Her unique graphing system revealing the intercrossing of time and movement through colour-coded grids is called *Sonakinatography* (sound-motion-notation). Through vibration lines and detailed schemes, Horwitz's notational scores were often an invitation to perform music and choreography as well as to inscribe a diagrammatic field of everyday rhythms.

Toshi Ichiyanagi
(1933, Kobe)

Toshi Ichiyanagi is a Japanese composer who, after meeting John Cage in the late 1950s, developed his own methods of introducing indeterminacy into musical composition. He was also closely associated with Fluxus through Yoko Ono, his partner at the time. He invited rock musicians to perform his pieces and prepared electroacoustic and electronic music as well as live-electronics compositions and free improvisations. The Museum of Rhythm presents the graphic score for *Music for Electric Metronome* (1960). The piece is composed for an ensemble of three to eight performers. The bigger numbers refer to the tempo of the metronome while the smaller are the number of beats that the player has to count. Different types of lines indicate such actions as: clapping or whistling or walking and jumping. The measuring and regulating performance device becomes an object that provides each performer with individual and subjective time-breaking of the rules of the strict musical tempo.

Ken Jacobs
(1933, New York)

A legend of American avant-garde cinema, artist-filmmaker Ken Jacobs has been working with the moving image and its apparatus for decades. He has carried out experiments investigating cinematography, the materiality of celluloid, video, and projection techniques. Jacobs was inspired by the beat generation and collaborated with Jack Smith in outstanding film works such as *Blonde Cobra* and *Little Stabs at Happiness*. He was a member of the Filmmaker's Cooperative and The Bleecker Street Cinema. In 1966, with his wife Flo, Jacobs co-founded the Millennium Film Workshop. Often using existing cinematic works, Jacobs has invented strategies focusing on the transformative impact of film experience by altering elements of speed, light, and motion. In the 1970s, his 'Nervous System' performances deploying simultaneous 16-mm projections, individual filters, and live sound brought out a sublime dimensionality to the image-screen and achieved a pyrotechnics-like effect. *Capitalism: Slavery* (2006) is a sensorial continuum of slave labour observed through stereographic imaging of cotton pickers and the violent oppression of human capital.

Hassan Khan
(1975, London)

Hassan Khan navigates across a wide range of media, including sound, video, performance, text, and installation. His work as artist, musician, and writer manifests in relation to spatial settings and architecture, especially when constructing sonic and filmic environments. The impact of Egyptian comedy in theatre and television soaps as well as Arab cinema is visible in the manner that Khan engages with language, actors, and social backdrops across his practice. The daily narratives around his home city of Cairo become active in framing certain recurring tropes, found characters, political events, street music, and cultural behaviour. The artist is a keen observer of the everyday, reading socially constructed signs that are prosaic and spectacular. In 2001, Khan premiered the music and video performance *Tabla Dubb*, which was later released as an album. He is published widely in both Arabic and English, with figures such as the 'corrupt intellectual' becoming present in essay series. Khan's video work *Sometime/Somewhere else* (2001) juxtaposes two scenes revealing comparative worldviews from the Artist's adolescent life. This is a projection of human experience through the personhood of the artist. A shifting lens of identity mobilized through speech and music associates questions of civic responsibility, social power, and individual rebellion.

Katarzyna Kobro
(1898, Moscow
– 1951, Łódź)

Kobro was an avant-garde sculptor and theorist. She started her practice influenced by Soviet constructivism. She objected to seeing sculpture as mainly mass of matter. Instead she proposed that we see the sculptural object as open to space and forming together a unified structure where the space is more condensed and sensible. Sculpture is able to reach this level of engage-

ment with space by construction of spatial rhythms, whose structure is founded on calculations. This theory was explained in an essay written together with Strzemiński, *Composing Space/Calculating Space-Time Rhythms* (1931). Kobro was treating the division between fine and applied art as a false one. Her works were prototypes of spaces able to generate a new type of movement of masses of people. However, they were never meant to be directly adapted, but were rather studies in space-time rhythms.

György Ligeti
(1923, Tárnáveni
– 2006, Vienna)

Ligeti was a Hungarian composer of contemporary music who emigrated to the West after 1956. His instrumental works are influenced by the experiences of work with electroacoustic and electronic music. These experiments led him to the usage of micropolyphony and polyrhythm. The second technique had two main sources: the complexity of piano music by Chopin and Schumann, and music from Africa. Ligeti was also working with the notion of pulse as the most basic module; different rhythms are basically multiplications of the smallest pulse. The Museum of Rhythm presents *Poème symphonique* (1962), a piece that the composer wrote for 100 metronomes. The instruments are divided into groups of 10, all wound to their maximum extent and set to different speeds. Pushing his polyrhythm method to an extreme, Ligeti also exhibited the instrument that helps keep the musicians up to tempo rather than exhibiting the orchestra, and he thus expressed an interesting critique of the rigidly controlled temporal regimes of musical performances.



Alan Lomax, *Prisoners chopping wood, Mississippi State Penitentiary (Parchman Farm), 1959*, collection of American Folklife Center, Library of Congress. Courtesy of the Association for Cultural Equity

Alan Lomax
(1915, Austin – 2002,
Safety Harbour)

Lomax was a field song collector and ethnomusicologist as well as a political activist. He started working with American folk music in the 1930s when he was travelling with his father John Lomax on field trips sponsored by the Library of Congress where he was Assistant in Charge of the Archive of Folk Song from 1937 to 1942. He also did interviews with many folk and jazz musicians, including Woody Guthrie, Lead Belly, Muddy Waters, and Jelly Roll Morton. In the late 1940s he recorded in prisons, where he found the basic form of the blues. The prisoners' songs were based on simple rhythms formed by the striking of work tools. These recordings were soon released and formed a series entitled *Murder's Home*. While working with both radio and record companies he became the most important American folklorist of the twentieth century. Lomax spent the 1950s in Europe, where he sought to enlarge the scope of his research. He was looking for roots of many of the types of American folk songs and for basic structures that would be repeated

in different social and political environments. Later on he started working with two teams of researchers, one investigating cantometrics (song measures) and the other looking at choreometrics (dance measures). In order to develop these two comparative methods of research, they prepared sheets and questionnaires that showed connections between song and dance forms and the social structure. Lomax formulated this method in *Folk Song Style and Culture* (1968) and in the *Rhythms of Earth* film series that he prepared together with Forrestine Paulay.

Barbara McCullough
(1945, New Orleans)

McCullough is a filmmaker and production manager based in Los Angeles. She has devoted her practice to focus on the conditions of life of African-American artists while working with experimental film and video. The work presented in the framework of the Museum of Rhythm is entitled *Shopping Bag Spirits and Freeway Fetishes: Reflections on Ritual Space* (1979) and uses parts of a previous film, but presents it as a part of a documentary on the usage of the ritual and creative processes of some African-American artists from Los Angeles. Among them are: sculptor Kinshasha Conwill; poet Kamau Daa'ood; sculptor David Hammons; sculptor N'senga Negundi; musician Raspoeter Ojenke; and painter and sculptor Bettye Saar. In the artist's own words: 'Ritual is a symbolic action capable of releasing the subject from herself to allow her to move from one space and time into another'.



Angela Melitopoulos with Maurizio Lazzarato, Aya Hanabusa and Angela Anderson, *The Refrain*, video, books, documents, 2015, courtesy of the artist

Angela Melitopoulos
(1961, Munich)
(with
Maurizio Lazzarato,
Aya Hanabusa
and
Angela Anderson)

Angela Melitopoulos is an artist and researcher developing long-term projects in moving image formats, lecture performances, and installations. Through years of developing a unique approach toward the video essay and elements of documentary, Melitopoulos has remained committed to chronicling histories of migration, mobility, post-war memory, resistance movements, and environmental catastrophe under the impact of neoliberal capitalism. She studied fine arts at the Art Academy Düsseldorf with Nam June Paik. Melitopoulos has collaborated with political networks across Europe, particularly in Paris, Italy, and Greece, and has widely published together with sociologist and philosopher Maurizio Lazzarato, as well as co-founding projects with filmmaker Angela Anderson. Her theoretical knowledge delves into Deleuzian concepts and the corpus of French psychotherapist, political activist, and philosopher Félix Guattari. Her 4-channel video-, archive-, and sound-based installation *The Refrain* (2015) engages with the parallel histories of anti-mili-

tarist resistance movements that emerged in two US bases, on the islands of Okinawa (Japan) and Jeju (South Korea) in the mid-twentieth century. The call for de-militarization and peace is activated as a structure of sonic repetition and enduring recurrence in the face of intensified state violence. The decolonising and cosmological voice of the archipelago appears in a series of defiant refrains across a heavily guarded milieu.

**Alexandra Navratil
(1978, Zürich)**

Alexandra Navratil's work draws on the territory of archival imagery, the historic record of cinema and its role in representation of 'truth', as well as the projection of phantom chronicles. Her film installations, sculpture, and print-based works are often crafted as labour-intensive and process-based forms that re-excavate darker states of modernity. Navratil's recent work *Silbersee* (2015) engaged a legacy of chemical production, contamination effects on the environment, and the material properties of photographic emulsion. She has also carried out studies on the use of colour processes in early twentieth-century cinema. The Museum of Rhythm presents the artist's slide installation *Modern Magic* (2013) that constructs a Warburgian image narrative on the life of plastic across different industries. Assembled together from a magazine called 'Modern Plastics', Navratil explores material labour, gestural language, and the symbolic as well as tactile objecthood of this hybrid substance that defines our daily environment. Her looped, rhythmic timeline conveys a crucial reality: that today's epoch could well be called 'the Plasticene Age'.



The Otolith Group, *People to be Resembling*, HD video, 21'42'', 2012
courtesy of the artists and LUX

The Otolith Group

Founded in 2002, the London-based collective, The Otolith Group (Anjalika Sagar and Kodwo Eshun) have set up a wide-ranging cultural practice examining the moving image, the archive, and the sonic and aural cultures. Their work in video, animation, audio, textiles, and text has pioneered Afrofuturist and Indofuturist positions that understand science fiction as a method for analyzing the present. The Otolith Group's video essay, *People to be Resembling* (2012), is a pentagonal portrait of the post-free-jazz, pre-world-music trio Codona, founded by multi-instrumentalists Collin Walcott, Don Cherry, and Nana Vasconcelos in 1978. The film functions as a meditation upon the relations between visual anthropology, anti-colonial choreography, nuclear annihilation, and Weltmusik. Consisting of stills by renowned photographers Roberto Masotti and Isio Saba, newly filmed and archival footage, and original music performed by Charles Hayward, *People to be Resembling* reimagines the poetics of permutation and elective affinities that informed the sonic geography of the first Codona album recorded with ECM in September 1978.

Jean Painlevé
(1902, Paris
– 1989, Paris)

Jean Painlevé was a trained biologist, filmmaker, actor, and writer whose cinematic influences were Georges Méliès and the animated cartoons of Émile Cohl; he also held public screenings of Sergei Eisenstein's *Battleship Potemkin* (1925) when it was still banned. His nature films profiling animals, insects, and sea creatures made over decades are an extraordinary repository of scientific cinema that bears an imprint of a surrealist and Dadaist aesthetic imagination. When he screened his film *The Stickleback's Egg: From Fertilization to Hatching* (1925) at the Académie des sciences, he met with mixed responses yet remained dedicated to the task of revealing the life of organisms through the moving image and scientific research. The morphology and characteristics of the creatures in his photographs – from the detail of a grasshopper's wing to tentacles of an Octopus – are portrayed in a mode that restores belief in the miraculous aspect of natural phenomena. Painlevé even contributed footage on the starfish for Manray's *L'étoile de mer* (1928). The Museum of Rhythm showcases his photography of male and female sea horses, which is also a portraiture of gender balance; and the film *Acera or The Witches' Dance* (*Acera ou le bal des sorcières*) (1972). The lifecycle of mollusks – their feeding patterns, choreographic movement, and mating behaviour – are explored within this avant-garde short film.

Bernard Parmegiani
(1927, Paris
– 2013, Paris)

Parmegiani was a French composer best known for his electronic or acousmatic music. He joined the Groupe de Recherches Musicales (GRM) in 1959 for a two-year master class, shortly after its founding by Pierre Schaeffer. His approach to electroacoustic music was informed by principles from research into the nature of sound and perception. *De Natura Sonorum* (1975) was a peak of this mode of work, where he wanted to distance himself from the 'charm of Orpheus' – the beauty of sounds that deceives the composer and prohibits a serious and scientific involvement with sound matter. Parmegiani also researched the link between music and video and produced several musical videos, including *L'Écran transparent* (1973) during a residency at Westdeutscher Rundfunk in Germany. This work is a meditation on the increase of the 'tempo of everyday life'. Parmegiani shows how the invention of the screen cuts short the distance between object and subject and hence prepares the ground for acceleration.

Alain Resnais (1922,
Vannes – 2014, Paris)

Resnais is a French filmmaker associated with the nouvelle vague and is best known for films developed in close collaboration with contemporary novelists: *Hiroshima mon amour* (1959) with a screenplay by Marguerite Duras and *Last Year at Marienbad* (1961) with Alain Robbe-Grillet. *The Song of the Styrene* (1958) was also created with a writer: the voiceover text was written by experimental novelist and poet Raymond Queneau. The short film was commissioned as an advertisement by the French company Pechiney, which specialised in aluminium and plastic production. The result of this combination of two artists' talent is a startling exploration of the beauty of contemporary industrial production and a meditation on a structure that produces artificial materials on the basis of natural goods. Effectively, it is also an attempt at describing how the industrial mode of constant production informs the tempo of life.

Lis Rhodes
(1942, Great Britain)

Lis Rhodes is a British feminist filmmaker who has been active since the early 1970s. She was the cinema curator at the London Film-Makers' Co-op from 1975 to 1976. In 1979, Rhodes co-founded the feminist film distribution network, Circles. She was a member of the exhibition committee for the 1979 Arts Council *Film on Film* event, an international retrospective of Avant-Garde

cinema. *Dresden Dynamo* (1971) is a dense work that was created through the accidental discovery that treating the soundtrack of the film with Letraset can give unexpected sound phenomena. The film was made without the camera and the method employed was based on a specific form of synesthetic experiment where the image was the same as the sound. By applying simple shapes directly onto the film, Rhodes was trying to induce a special immersive state and act on the metabolism of the viewer. The film generates infinite illusory events where the background is constantly switching with the foreground.

Hans Richter
(1888, Berlin – 1976,
Minusio)

Hans Richter was a German painter, graphic artist, avant-gardist, film-experimenter, and writer. His work is usually associated with the Dada movement, but in fact his practice presents a whole variety of influences including surrealism, constructivism, and neoplasticism. Richter always saw his involvement in art as political. A lot of his film works were an outcome of his view of the social responsibility of cinema, which he outlined in his essay *The Struggle for Film* (1939). His earliest film works are seemingly abstract compositions influenced by suprematism. *Rhythmus 21* (1921) juxtaposes different rectangular planes that create an illusion of spatial organisation and the progression of elements. Thus an abstract cinema becomes an extension of the architecture of cinema and a meditation on spatial-temporal rhythms. *Europa Radio* (1931) presents the influence of radio and transmitted music and information on everyday life in big cities. Invisible waves form a new architecture. Finally, *The Stock Market as a Barometer of the Economic Situation* (1939) is a documentary on another abstraction and the influence of this element on every aspect of life: this time Richter presents the capital in its flows, regularities, raptures, and synopses.

Jimmy Robert
(1975, Guadeloupe)

Jimmy Robert's artistic practice engages poetics of the body as a lexicon of gesture, movement, and cultural history. Through his works, which are often ephemeral, durational, and sculptural in character, the artist renegotiates the notion of aliveness in relation to language and the built environment. In his performance-based work, audiences are made to develop awareness toward the way they move through space and how the artist's body is rendered as a fragile signifier of material accumulation and loss. The Museum of Rhythm showcases elements from the artist's recent work *Descendances du nu [Descendance of the Nude]* (2016), referencing Marcel Duchamp's 1912 painting. Robert recalls the circuits of appropriation and re-adaptation of this iconic work by women artists such as Louise Lawler, Sherrie Levine, and Elaine Sturtevant, renewing the debate around this descending body beyond the compositional frame. The floor display comprises a head mask, a costume, performance documentation, and a commissioned text by the theorist and art critic Elisabeth Lebovici.

Jean Rouch
(1917, Paris
– 2004, Niger)

Rouch was a French filmmaker and ethnographer. His revolutionary approach to anthropological documentary film was informed by influences of surrealism. By non-orthodox methods he introduced fiction into his films, establishing his own genre: ethnofiction. The short presented in the framework of the Museum of Rhythm is *Batteries Dogon: Éléments pour une étude des rythmes*. It is an experimental film exploring the relationship between the rhythm of the Dogon drummers and the dance. At first we see drummers presenting different rhythmic structures on different instruments and in remote setups. Only after a while does the viewer realise how complicated this system of communication is. The film ends with a sequence shot during a funeral ceremony, where the same rhythms are used in an everyday life ritual.

Gerhard Rühm
(1930, Vienna)

Gerhard Rühm is a genre-defying artist and trained composer whose methodologies conjoin the worlds of music, visual art, and literature. His photomontages, typocollages, book objects, and automatic drawings reveal a complex universe that is simultaneously literary, biographical, and erotic. Works such as *Bleistiftmusik* provide acoustic schemes of drawing processes, and as Rühm notes, 'This makes one alert and sensitive for the reception of the synaesthetic dimension of perception of the phenomenal world.' As a founding figure of the 'Wiener Gruppe' (together with Friedrich Achleitner, HC Artmann, Konrad Baier and Oswald Wiener) in the 1950s, baroque literature, Dadaist poetics, and language concepts such as rhyme, alliteration, complementary phonemes, and vowel sounds have remained central to Rühm's oeuvre. The artist has frequently returned to the newspaper to create collages that operate as semiotic readings and as a space of reception. In particular, the collage series presented at The Museum of Rhythm provides haunting imagery upon score sheets that leaves a trail of wounds, historic violence, and contemporary malice in its denoted meaning. The collages are part of the eerie *Song Pictures* series, which is an investigation into the partitions made by perception as it assembles sounds and images into patterns.



Gerhard Rühm, *Untitled*, collage on black cardboard, 1994, 30 x 40 cm, from the series *geistliche gesänge*, courtesy of Christine König Galerie

Nicolas Schöffer
(1912, Kalocsa
– 1992, Paris)

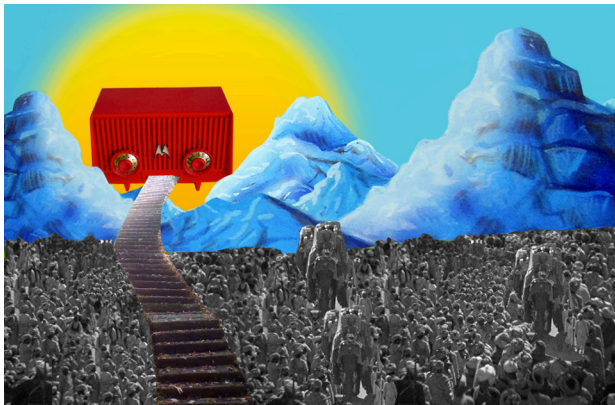
Schöffer was born in Hungary but spent most of his life in Paris working as a sculptor. While mainly working with kinetic sculpture, Schöffer's oeuvre involves film, architecture, and even urbanism. He also worked with leading experimental composers of the time: Pierre Henry and Henri Pousseur. After being introduced to the cybernetic theories of Norbert Wiener, Schöffer's works evolved into establishing a feedback involvement with the user-viewer. CYP 1 (1956) was one of the first such works. It was constructed on the basis of electronics delivered by the Philips Company. The complex set of motors, plates, photo-electric cells, and microphones enabled the instrument to react to changes of colour, light and sound. Choreographer Maurice Béjart worked with the artist on developing a duo between a living dancer and Schöffer's machine. He saw his work as a scientific compound of science and observations of natural phenomena. In his essay entitled *The Three Stages of Dynamic Sculpture* (1963), he wrote: 'The arts which emanate from the synthesis of dynamic elements (space, light, time) refer to a complex universal rhythm in which relativity, discontinuity, are brought about by a mechanism of infinitesimal wheels.'

Paul Sharits
(1943, Denver
– 1993, Buffalo)

Sharits was a visual artist, known for his work in experimental filmmaking. Like other structural filmmakers of his generation he was interested in the material qualities of film strips instead of the illusion of cinema. While always resigning fully from introducing even rudimentary plot and figuration, his works are usually regarded as mostly abstract meditative works. His films used the flicker effect and were treated as stimulators of a full-body experience of cinema by inducing a trance-like state. Each of the works was preceded by drawings he called *Frame Studies*. They were both scores for generating films and autonomous drawings to be exhibited separately. Each colour field was equivalent to one frame of the film. This procedure led also to *Frozen Film Frames* – a series of tapestries made of film strips. In both series, Sharits explored the spatial representation of the passage of time, where 1/24 of a second (the length of a single film frame exposure) becomes the basic module and a basis for imposing a specific rhythmical attention on the viewer.

Yashas Shetty
(1978, Bangalore)

Yashas Shetty's artistic practice carries a long-term interest in the affiliations between ecology, sound, software, and biotechnology. Further, he observes how technology's impact on humanity can be explored and visualized from the smallest cell formation to developments in robotics, pirate broadcasting, and genetic engineering as modes of cultural representation. Shetty's recent work includes workshops and residency exchanges in *Bioart*, biohacking, and biodesign, collaborating with specialized and wider audiences to productive tools in surveying micro-realities of the environment and human intelligence. Besides his extensive teaching activities, Shetty co-founded the art-science community platform *Hackteria*, and was one of the founding faculty at the Center for Experimental Media Arts at the Srishti Institute of Art, Design & Technology. His project *Notes from Utopia* (2012 – ongoing) reflects on the encounter of the Jhonda, an indigenous tribe residing in South Eastern India (Orissa and Andhra Pradesh), which has developed a special resonance with the radio as a folk instrument, re-interpreting its 'noise' as a sonic landscape to transmit song traditions. The notion of a broadcast is thus subverted into a rhythmic counterpoint that distinctly marks an intuitive orchestration between the community's orality and exterior media realities.



Yashas Shetty, *In the Beginning Was the Word*,
collage, 2016, courtesy of the artist

Wadada Leo Smith
(1941, Leland)

Ishmael Wadada Leo Smith is an American trumpeter and composer. In 1967 he became a member of the famous creative musicians' collective from Chicago, AACM, and co-founded the Creative Construction Company, a trio with Leroy Jenkins and Anthony Braxton. In the 1970s, Smith studied ethnomusicology at Wesleyan University. In the mid-1980s, Smith took to Rastafari beliefs and began using the name Wadada. In 1993, his compositions often use a graphic notation system he calls 'Ankhrasmatation', which he developed in 1970. Ankhrasmatation – a neologism formed of 'Ankh,' the Egyptian symbol for life, 'Ras,' the Ethiopian word for leader, and 'Ma', a universal term for mother – is the systemic musical language that Smith has developed over nearly 50 years. The scores eschew (and at times incorporate) traditional notation in favour of symbolic compositions of colour, line, and shape. These provide specific instructions for the improviser while allowing musicians to bring their own special expertise and individual strengths to each performance.



Nancy Spero, *Maenad Circle*, print on paper,
35 cm diameter, 2003, courtesy of Christine
König Galerie

Nancy Spero
(1926, Cleveland
– 2009, New York)

Nancy Spero pioneered an arts practice that interrogated the paradigm of power, historical violence, and a feminist discourse around the body. Commenting on war and torture through works on paper and ephemeral installations, she remained concerned with the political responsibility of the artist. Spero often delved into visual iconography that was ritualistic, animist, and choreographic in spirit, retrieved from art history and non-western sacred traditions as well as sources of antiquity. She recycled and rearranged images as a mode of producing an expansive temporality, weaving together historical epochs and the modernist avant-garde. Her motifs include monstrous figures, snakes, athletes, and dancers inhabiting a synchronized tableau in painted scrolls and wall murals. The artist also drew from literary sources such as the writing of Antonin Artaud, which inspired her iconic scroll paintings and collages in the *Codex Artaud* (1971 – 1972). The Museum of Rhythm focuses on the artist's engagement with women protagonists by showing the series *Maenad Circle* (2003). This work reveals the gestural markings of female worship, desire, and ecstatic performativity in ancient Greece.

Wacław Szpakowski
(1983, Warsaw
– 1973, Wrocław)

An architect by training, Szpakowski developed a distinctive practice in drawing. Nowadays regarded as one of the pioneers of abstract art, he was in fact an artist whose work was not recognised at the time. His rhythmic lines were an outcome of research into the shapes of the natural world and biology, architecture, and art. Always looking for the basic abstract structures, he developed a drawing system based on the principle of the

ancient meander. One uninterrupted line is forming the entire composition and forms part of *Rhythmic Lines* series. As a violin player he also regarded the drawings as an activity close to musical composition. The rhythm is supporting the melody of the design. Sometimes he would go even further and try to use his drawings as notations of vibrations of telegraphic wires in a variable climatic environment. The Museum of Rhythm presents his notebooks from the 1950s where his method is employed to make instant notations of different phenomena.

Suzanne Treister
(1958, London)

Treister is a painter and graphic artist. In the early 1990s she was first connected with internet artists before turning to more traditional media. Nevertheless her practice was still formed by an interest in networks and in the rise of social engineering and twentieth-century war technologies. In 1995 she created Rosalind Brodsky, an alter-ego and a time-traveller. She has evolved a large body of work which engages with eccentric narratives and unconventional bodies of research to reveal structures that bind power, identity, and knowledge. The pieces included in the Museum of Rhythm are parts of a large body of work entitled *Hexen 2.0*. The basis of this cycle is formed by a deck of Tarot cards that investigates the participants of the seminal Macy Conferences (1946 – 1953), whose primary goal was to set the foundations for a general science of the workings of the human mind. By including diverse material, Treister is able to present a story of the rise of the internet and of intelligence-gathering technologies out of roots in the post WWII world and countercultures. The two pieces in the show present the history of the investigation into cybernetics and computer technology.

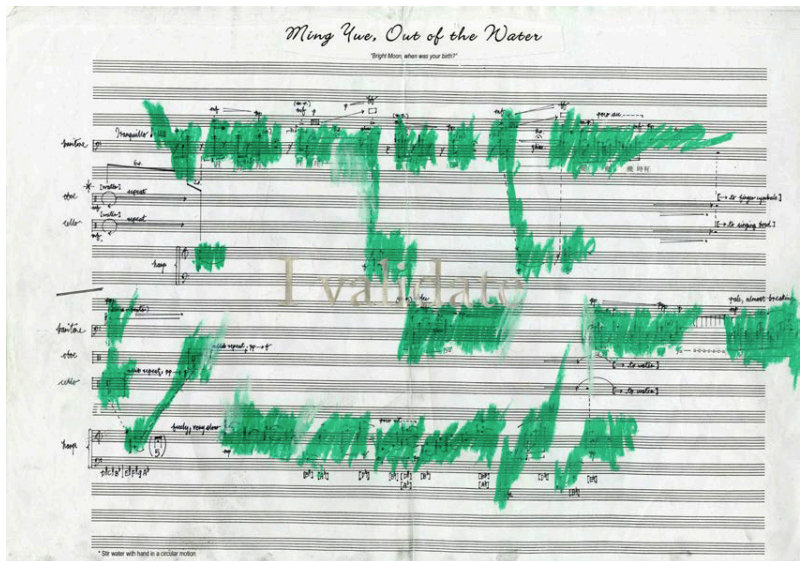
Stephen Willats
(1943, London)

Since the early 1960s the artist Stephen Willats was developing a body of work that defied the distinction between art and social design. In 1963 he joined System Research, a company founded by Gordon Pask, a British cybernetics researcher. SR was developing early artificial intelligence and offered a space for cooperation for practitioners from different fields. In the mid-1960s Willats started to refer to himself as a conceptual designer and released the first issue of his magazine: *Control*. His work develops into a practice that involved sociological study and the dissemination of sociological research. Employing elaborate diagrams, the artist is using art to represent and involve himself with the dynamics of society. The Museum of Rhythm presents his kinetic sculpture from 1967 that is part of the *Visual Transmitters* series. They use random light sequences and elements spinning in the tempo of alpha waves – the frequency used by electric impulses in human brain. The work is thus a demonstration of a very structural element that can be shared by mechanical devices and humans. This visualises moreover the 'tempo of human thought'.

Andrew S. Yang
(1973, Chicago)

Andrew S. Yang is a trained biologist and visual artist who works across the arts, sciences, and the field of natural history, exploring entanglements among a range of media – in his words: 'theory, things, and creatures that teem within our ecology of experience'. His interdisciplinary research-led practice considers our intimate yet troubled relationship with 'nature' while moving beyond the prevailing nature/culture dichotomy. Yang's work develops across registers of the human and non-human, investigating phenomena at scales ranging from the microbiological to the vast celestial sphere. His series such as *Makeshift Geology (an Anthroposcene)* engage geologic shifts and the rising influences of the Anthropocene thesis. His project *The Finding of Falling and Floating (meteorites & ambergris)* (2013), displayed within The Museum of Rhythm, appears as a self-made museum encompassing rocks, asteroid

fragments, ceramics, and a set of satellite images. Building a taxonomy around these found materials and using display strategies that are pedagogical and scientific as well as artistic, this installation disregards singular categorization principles and places specimens originating from the expanse of the solar system to the depth of the oceans in relation to one another.



Samson Young, *To Fanon (Out of the water, out of itself)*,
pastel, colored pencil, xerox print, silk screen print and on
paper, 30 x 42 cm, 2016, courtesy of the artist and Experimenter

Samson Young (1979, Hong Kong)

Artist and composer Samson Young draws from *musique concrète*, aural histories, and other avant-garde sonic traditions to bring forth the realm of sound as a vehicle of cultural paradigms. Young has studied music composition and remains actively engaged in the performance lives of the orchestra and its collective formation in different sonic territories. In his sound drawings the artist recycles and purposefully interrupts the surface of original hand-written manuscripts, and he turns the score sheet into a collage where image, colour, and text operate as a graphic counterpoint. In this partial destruction and construction of illegibility, Young explores the language transfer between music performance and its field of representation. The military landscape and war histories, in particular those of World War II, are another site investigated by Young in works such as *Studies for Pastoral Music* (2015). According to the artist, the beat, rhythm and resonance of warfare carry wider global issues of identity formation, conflict zones, deceiving tactics and allegiances, security architectures, as well as technological invention.

Please see website for details about related events: msl.org.pl.

Curators: **Natasha Ginwala, Daniel Muzyczuk**
Curatorial Assistant: **Krisztina Hunya**
Architectonic design: **Maciej Siuda Pracownia Projektowa OOA**
Exhibition coordination: **Przemysław Purtak**
Visual identity and graphic project: **Aleksandra Matyas, Tomasz Miśtura**
Text, editing: **Natasha Ginwala, Daniel Muzyczuk**
Copy-editing and proofreading: **Anna Gilcher**
Editorial coordination: **Andżelika Bauer**

© Muzeum Sztuki & Authors, 2016

Exhibition is presented in conjunction with the 100th anniversary of Polish avant-garde

THE HONORARY PATRONAGE OF THE PRESIDENT OF THE REPUBLIC OF POLAND ANDRZEJ DUDA
UNDER THE AUSPICES OF



The exhibition is organized in partnership with the Adam Mickiewicz Institute, operating under the brand Culture.pl

