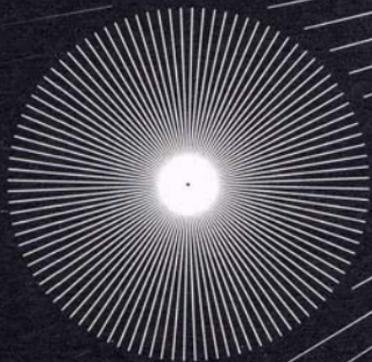


Sharits/ Robakowski

attention: light!



attention: light!
Zharitsy Robakowski



Edmund Cardoni

Fritzie Brown

Joanna Raczyńska
Four Short Films by Paul Sharits

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Hallwalls is pleased to welcome Łukasz Ronduda as its 2004 Artslink visiting curator, and to present his film programs bringing together works by his countryman, Polish experimental filmmaker Józef Robakowski, and Buffalo's own avant-garde guru, Paul Sharits, the late UB professor, prolific visual artist, and one of the most influential figures in world experimental cinema. These screenings, and this accompanying publication, underscore the personal and intellectual links between the world renowned film studies legacy of the Polish city of Łódź, where Robakowski still lives and teaches, and the equally celebrated and influential history of experimental film in Buffalo (a city whose relationship to NYC, say, is not unlike Łódź's to Warsaw), which has been supported for well over 30 years by such institutions as Media Study (its former site now a vacant lot just down the block from SPOT Coffee on Delaware Avenue), the thriving UB Department of Media Study, Squeaky Wheel, CEPA, and, of course, Hallwalls.

This project, organized for Hallwalls by staff Media Program Director Joanna Raczyńska, resumes our association with Artslink— the international arts exchange program of the Soros Foundation, which, from 1995 to 2000, funded half a dozen Hallwalls residencies by artists and curators from across Eastern Europe. It also helps kick-off our 30th anniversary season, a season that will also see the opening of our new facilities on Delaware Avenue, not far, in fact, from the lot where Media Study once stood. Paul was an early inspiration to Hallwalls' founders, artists, and staff, as he was to a generation of UB students. (On page 106 of our 20th-anniversary publication, *Consider the Alternatives*, along with an excerpt from Steve Gallagher's 1993 remembrance, there's a marvelous 1975 photo of a then 32-year-old Sharits, sitting around a table at the original Hallwalls, drinking beer and smoking cigarettes with Michael Snow, Hollis Frampton, and other fellow visionaries.) As those who came to see film and video in our third home at Tri-Main Center, where we moved in January of 1994, will recall, our cinema there was named for Paul, who had died the previous summer at just 50 years old. It is fitting that as we move back downtown, and as we mark yet another milestone, this special program once again invokes Paul's enduringly restless and creative spirit.

Edmund Cardoni
Executive Director
Hallwalls

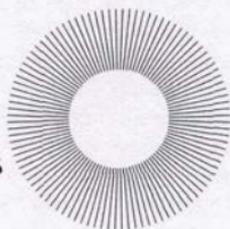
Lukasz Ronduda's engaging film project at Buffalo's Hallwalls is one of seven 2004 ArtsLink Independent Projects awards. This small and extremely competitive granting program began in 1999 to support projects undertaken at arts institutions in the US by artists and arts professionals from Central Europe, Russian and Eurasia. Other distinguished Independent Projects recipients this year include Georgian theatre director Rezo Gabriadze, Serbian visual artist Rasa Todosijevic, and Croatian Festival Director Zvonimir Dobrovic.

Independent Projects was born of a desire to extend the impact of ArtsLink Residencies. The Residencies are a 12 year-old program that places artists and managers of all disciplines in US independent arts organization, universities, museums and theatres in order to develop work, make professional connections, exchange perspectives and invigorate arts discourse. Since the program's inception 341 Fellows have participated in Residencies at laudable US institutions like Hallwalls, the Museum of Modern Art, University of Iowa's International Writing Program and the Library of Congress. This year 14 Fellows from 10 countries will visit the US via Residencies.

Independent Projects and ArtsLink Residencies are part a roster of programs that reflect CEC ArtsLink's belief that the arts are a society's most complex means of communication, and that the work of artists and arts administrators and curators such as Mr. Ronduda can help us all overcome histories of reciprocal distrust, insularity and conflict.

Fritzie Brown
CEC Artslink

Joanna Raczyńska
Four Short Films by Paul Sharits



" I am tempted to use this occasion to say nothing at all and simply let my films function as the carriers of themselves - except that this would be perhaps too arrogant, and, more important, a good deal of my art does, in fact, 'contain itself' ."

Paul Sharits (1971)

The four short films by artist Paul Sharits being screened in conjunction with the work of Józef Robakowski at Hallwalls on November 4, 2004, exemplify Sharits' revolutionary use of film not as a vehicle to communicate content, to argue or to persuade, but to transfigure perception. This program has been designed as a primer and a setting for the premiere of the film ATTENTION! LIGHT!, a sort of postponed collaboration Robakowski finished this year based on correspondence and conversations he and Sharits shared over twenty-five years ago.

Since his death in 1993 at the age of 50, Hallwalls has hosted two major screenings of Paul Sharits films. The first was presented in 1995 by Keith Sanborn and inaugurated the opening of the Paul Sharits Film and Video Theater at the Tri Main Center. The other was a set of three programs of the artist's films screened at Hallwalls in March of 2000, in conjunction with the major Burchfield Penney Art Center retrospective "The Filmic Art of Paul Sharits." Between those events and this current program, the emblematic film T,O,U,C,H,I,N,G has been the common work.

Sharits considered T,O,U,C,H,I,N,G (1968) and PIECE Mandala/End War (1966) to be part of his "mandala" series of films, "by which he meant a film symmetrical in time, a meditation which vibrates within us to raise our self-awareness." Experiencing both of these flicker films, the first silent and the second with a voice track and a pulse both of which vary in pitch, feels a lot like an endurance test and a breakthrough simultaneously. Linear moving image work is traditionally deciphered (and taught to be deciphered) as the work unfolds. With these two films, a viewer is moved to accept the strobing repetition of color fields and still black and white images in negative and positive as bursting facts and effects in and of themselves.

WORD MOVIE/FLUXFILM 29 (1966), like T,O,U,C,H,I,N,G, is concerned with auditory perception and the process of receiving what is seen and heard. Throughout T,O,U,C,H,I,N,G the word "destroy" spoken by poet David Franks varies both in speed and in meaning as it is perceived to become other words and phrases concurrently. With WORD MOVIE, the viewer struggles to capture a word from the hasty string of letters moving horizontally on the screen and to make some sense of the female and male voices alternating on the soundtrack, giving us nothing but single words spoken without inflection. Deadpan and factual, these authoritative voice tracks give us no immediate sense from the words spoken, yet demand heightened attention and an active engagement because of their existence.

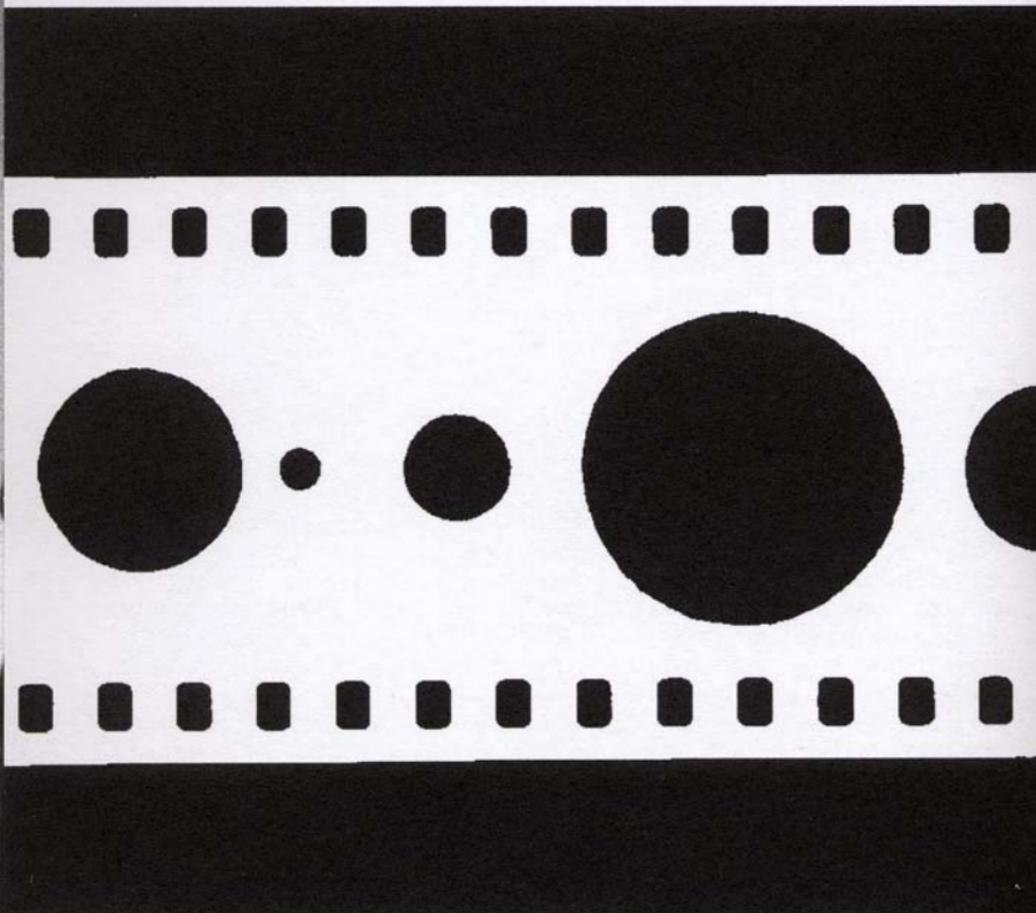
The term Structural Film, attributed to P. Adams Sitney, has followed many filmmakers of the 60s and early 70s, including Sharits, who experimented with the actual material of film (its plasticity and inherent characteristics). Though the use of voice tracks in Sharits' films are observations on the very use of language in the cinematic arts, perhaps the film that could be considered most structural in this program is TAILS (1976) which foregrounds the physicality of the end of a film reel. Sprockets holes, stock perforations and the beauty of the light flare, which is so characteristic of film being overexposed and "run-out" through the camera, repeat slowly in a vertical stream of colors and occasional images of a woman. By highlighting the ends of film reels silently and without haste, Sharits allows for a contemplation of their beauty as objects traditionally overlooked and discarded.

As contemporaries, Sharits and Robakowski shared similar concerns and methods though they each worked in very different political climates. The work presented in this program by these two exceptional artists might serve at least a dual purpose: as a commentary on the political and cultural histories of experimental film in the U.S. and Poland before the fall of Communism, and as a reflection on the possibilities of artistic collaboration across borders and even across time.

Many individuals and organizations helped to make this screening and residency possible. I would like to thank Łukasz Ronduda; Józef Robakowski; Fritzie Brown and Jennifer Gullace of CEC Artslink; Ed Cardoni and Polly Little of Hallwalls; Roy Roussel and Meg Knowles of the Department of Media Studies, University at Buffalo; Nancy Weekly and Scott Propeack of the Burchfield Penney Arts Center; Lawrence Brose and Sean Donaher of CEPA Gallery; Monika Fabijańska of the Polish Cultural Institute; Galen Joseph-Hunter and Lorri Zippay of Electronic Arts Intermix; Christopher Sharits; and Wojciech Krukowski, Director of the Centre for Contemporary Art, Ujazdowski Castle, Warsaw.

Joanna Raczyńska
Hallwalls

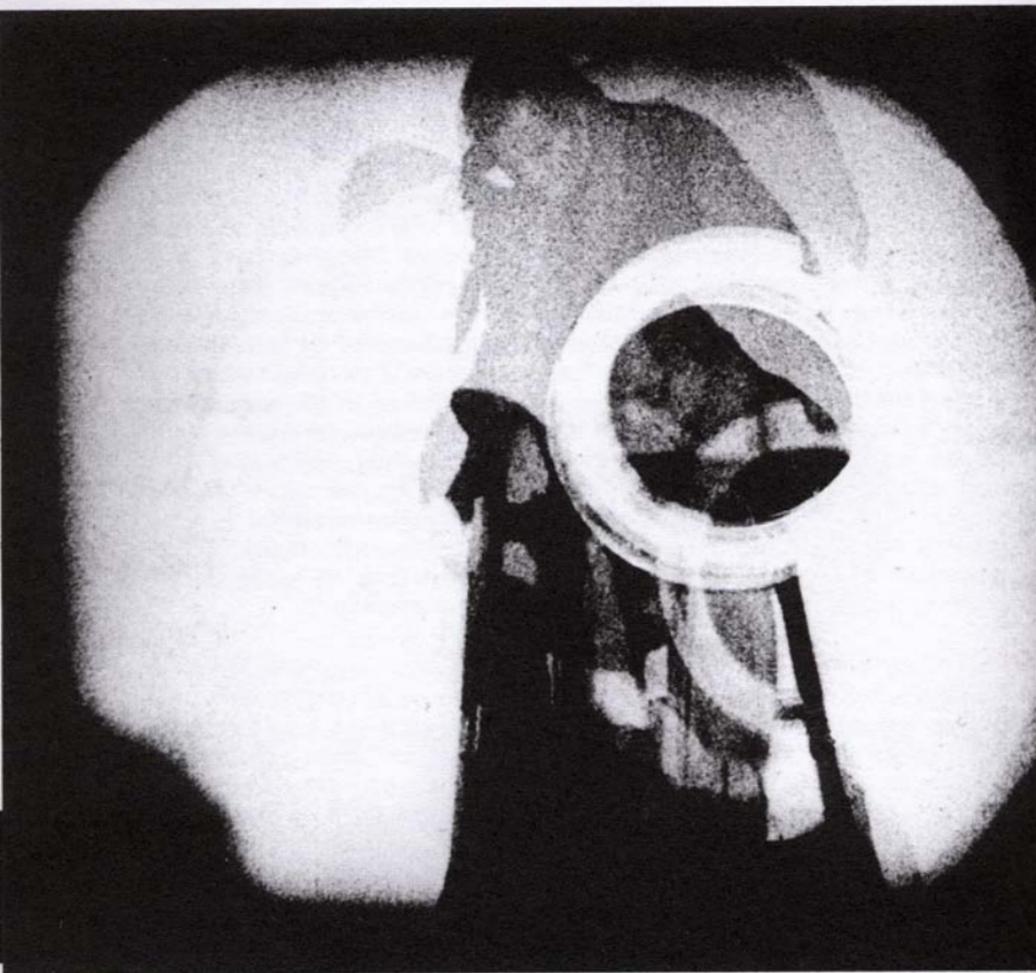




Pawłowski wrote: "Creativity is the pleasure of producing a kind of energy, storing and emanating it (...) Energy conforms with accepted notions of 'artwork,' the primary task of which is to transmit energy." According to Pawłowski, a viewer inspired by this "energy transmission" might turn into a co-creator and intensify the transmission by producing his own energy field. In treating light as a conduit for pure energy, Józef Robakowski's light-based films, and in particular his video works, seem to develop on this dialogue of energies.

By the 1970s Robakowski was an active member of the Workshop of Film Form and at this time created two radical, non-camera films in which light was the protagonist. "Test" (1971) and "Próba II" ("An Attempt," 1971) grew out of inspiration (strong within the Workshop of Film Form) from the traditions of Polish and Russian Constructivism of the 1920s and 30s. Around this time Robakowski frequently cited the writings of Władysław Strzemiński and Casimir Malevich, their concept of an autonomous art that would reject all references to what lay beyond the artistic realm. Malevich advocated art that would be exclusively iconoclastic, reject the "representation of material reality." In the spirit of Plato, he believed that representational art did not reproduce being (which is invisible to the eye), but solely its semblance (visible reality). Art was supposed to express pure, non-utilitarian feeling, desire apart from all practical reality; for feelings of this nature provide access to "being as such" - the absolute which Malevich termed "the pan-energetic universe." Robakowski's light-based works seem to reconcile Malevich's radical "energetic" iconoclasm with Strzemiński's chief hypothesis regarding the reduction of the artwork to its elemental (basic) media determinants.

"Test" (1971) is precisely this kind of film as (in the spirit of Strzemiński) it analyzes the cinematic medium - revealing it to be a "light-based" communication - and initiates a singular "physiological and energetic dialogue" between the work and its beholder (in the spirit of Pawłowski and Malevich). Robakowski created the film without a camera, by producing several dozen holes of various sizes in non-transparent film stock. When shown, the film physically "leaks" the strong light of the projection lamp, "attacking" the viewer, almost "burning itself" on the retina of the eye. Through this "flickering" film that generates after-images, the artist effectively tests the physiology of the film viewing process. "Test" also delineates a series of material relations by "revealing" the projector's stream of "clean, white light" and underlining the nature of film as a mere "physical object in the projector." Beginning in 1973 (with the "Workshop Project" of the Museum of Art in Łódź), during screenings of the film Robakowski would stand in front of the audience holding a mirror and reflecting the "projected light stream" (leaked by the holes in the film) towards viewers. During one such performance

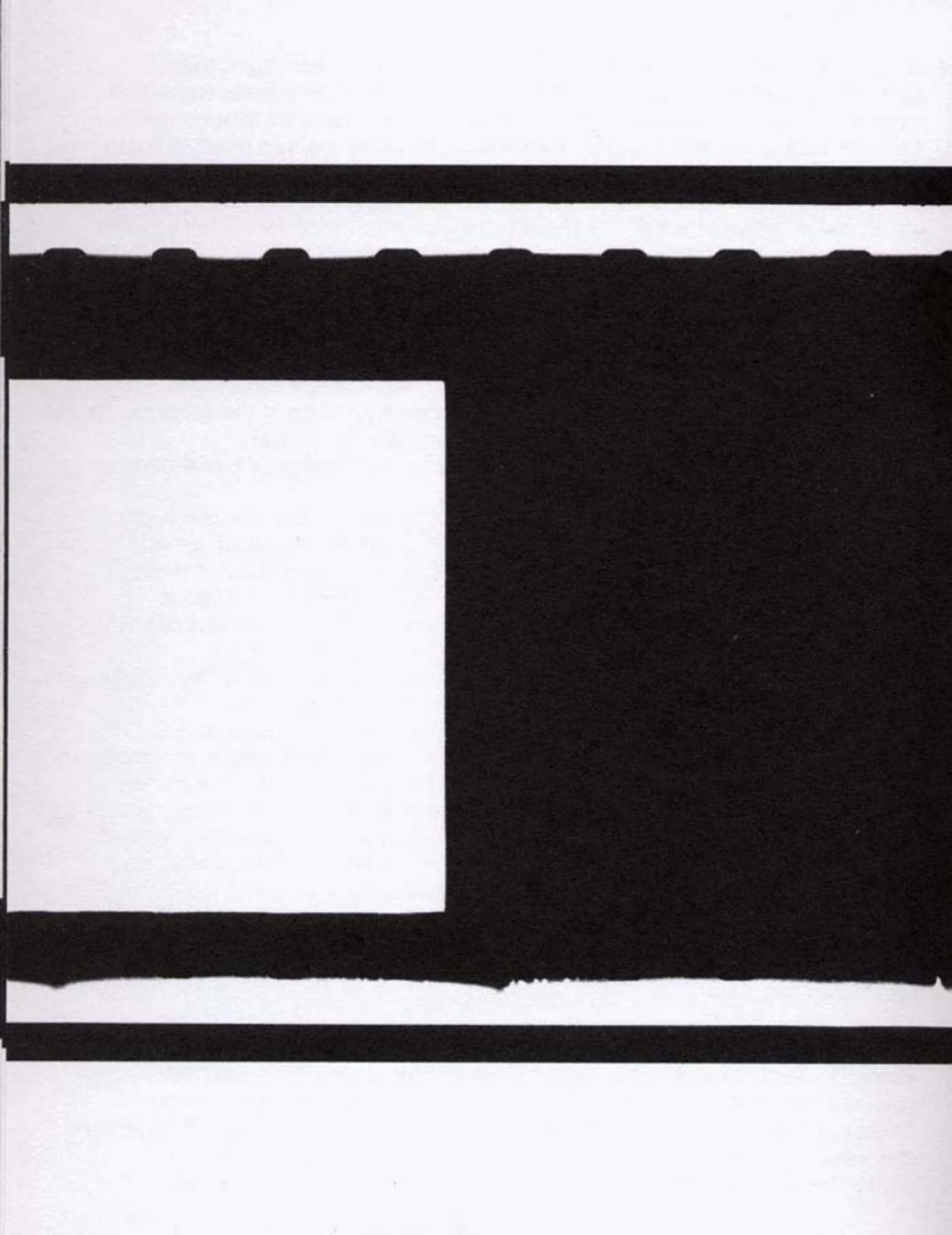


◀ at the Knokke-Heist Festival in 1974, this turned into a real “light battle” when the audience responded to Robakowski’s “attack” with shots from their camera flashes. This best demonstrates the dialogic nature of Robakowski’s film, its structural intent to activate viewers, provoke them to react, initiate physiological and energy transmissions between the work and its audience.

In “Próba II” (“An Attempt II”) Robakowski explores the relations between visuals (an intense red) and sound (classical organ music) in film. The artist has separated these two layers and presents them alternately, never giving viewers the satisfaction deriving customarily from synchronous reception. ▶▶
The work is based on the concept of counterpoint and its “main topic” seems to be the energizing power of sudden appearances of bright (red) light. It is noteworthy that Robakowski’s iconoclastic, non-camera films seem to fully embody Greenberg’s theory of “media purity.” Among the projects of the Workshop of Film Form, they also transcend most radically the representation, illusion and narration inherent to traditional film utterances.

By the 1990s Robakowski was using video to produce many other works employing light. “Impulsatory” (“Impulsators”), in which the artist reflects on the nature of the video medium, seems the most revolutionary of these. The work is an examination of the role of light in the medium. Designed for presentation on a monitor, it consists of a series of (quasi stroboscopic) light pulses whose “flashing” underlines the phenomenon of emission, i.e. the media-derived conditions of reception of monitor images. The “tingling white light” reveals the TV monitor to be a “light (emitting) canon,” a lamp that radiates its content on to the viewer’s body effectively rendering it the screen upon which an image is projected (contrary to cinematic projection, which sends images onto a screen over viewers’ heads). The artist underlines that the body of a viewer watching (or being watched by) a television is effectively a screen for the television projection and is constantly attacked by vast numbers of subconscious stimuli. This is a circumstance specific to the medium of television, one often used by creators of advertising who introduce image vibration or pulsating effects that speak more to our bodies (compelling us to watch the events on screen unfold) than to that part of our minds responsible for conscious decisions. In “Impulsators” Robakowski thus unmask a potential field of manipulation.

Addressed as it is to viewers’ bodies, “Impulsators” manifests a strong energetic-erotic aspect. Like “Test,” it establishes a singular erotic link between the “corporality of the medium” and the “viewer’s corporality.” These two “bodies” engage in dialogue, involve one another. The resulting process (described by Anne Michelsson) involves the transfer of on-screen “cinematic desire,” residing in the human body but focused in traditional cinema

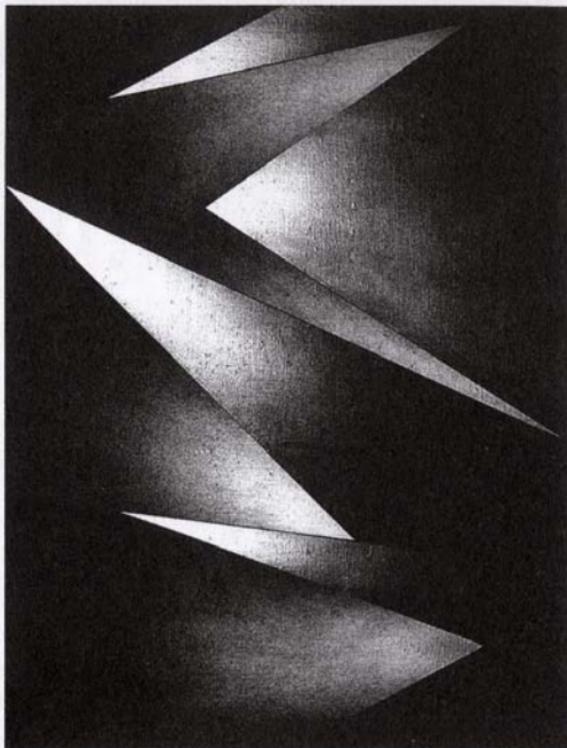
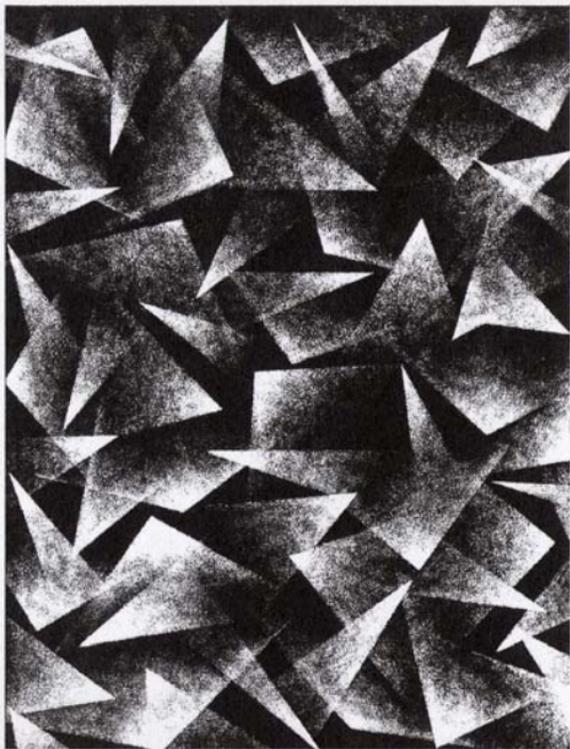


on the filmed representation, to the “body” of the film (i.e. contemplation of its materiality, physicality). Robakowski intensifies this process through a series of pulses, flickering and other light-and-sound attacks. When projected, these “film-bodies” and the bodies of viewers remain constantly, and almost sexually, linked. Read in this way, “Impulsators” reveals itself to be a development not only on “Test,” but also on the artist’s “Zapisy Biologiczno-mechaniczne” (“Biological Mechanical Recordings”), a creative project Robakowski developed during the 1970s.

With “Video-pieśni” (“Video-songs”) Robakowski seems to accept the machine as an autonomous site in which the world is “perceived” or representations thereof are created. “Video-songs” are a singular record of the artist’s struggle with a medium utilized in recording and distributing images (in this case, video). Echoing his initial interest in light and film (“Swan Lake”), Robakowski used a camera to record himself waving an illuminated flashlight in a completely darkened room. He then technically manipulated the images resulting from this “painting with light” (modifications of sound are a very important part of the film), employing the very rudimentary “special effects” achievable on his home VCR. Robakowski released the machine, accepted its creativity. “Video-songs” results from friction between human and non-human creativity, between acceptance of the machine’s logic and an effort to render that logic anthropomorphic, finally, between subjecting the creation of an audio-visual representation to the control of human imagination and accepting the possibility that images created by a machine might transcend that imagination.

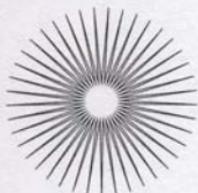
“1,2,3,4...” (1992) and “Kąty energetyczne” (“Energy Angles,” 1994) are attempts at transcending the previous iconoclastic projects through the inclusion of representational elements. In “1,2,3,4...,” which embodies the artist’s analytic stance, Robakowski softens his unwillingness to saturate the work with his own subjectivity through subtle insertions of a representation of himself. The artist’s image appears in short light bursts that last fractions of a second. The way light is used in the film evokes the process by which photographic representations are created, a process that involves subjecting photographic film to “lightning fast” exposures to reality. In “1,2,3,4...” Robakowski delineates the inter-medium relations between video and photography, while in “Energy Angles” he tests the interdependencies between film and video. The image is that of film stock running at a regular rate, its perforations visible. A single line has been carved into the film along its entire length, and a projector lamp shines through. These elements combine to evoke a cinematic projection, and in general Robakowski’s video works seem to revisit “obsolete” media like photography and film. “Energy Angles” seems to reach deeper into the past, recalling an even older “light-based communication” -

Józef Robakowski, Energy Angles, 1994 ▼



stained glass. When light passes through the film stock in "Energy Angles," the film produces its spectacle as stained glass would - by withholding and modeling light. The line that runs the length of the film is an ironic reference to the linear narration of traditional cinema, a narration that constantly controls ("guides") the viewer's attention and perception.

Józef Robakowski (working with Wiesław Michalak) produced "Attention: Light!" based on a film score by Paul Sharits. Sharits in turn based the film's structure on strict synchronicity between music and visuals. On the one hand, the film is the result of strict implementation of very rigorous constructivist formal procedures that subordinate the melodic line of a musical piece to specific visual values. On the other hand, the work is dominated wholly by a nostalgic (Romantic) musical piece by Chopin. At first glance it seems to differ from Robakowski's earlier films employing light, which prioritized biological over symbolic contact, vitality and energy over representation or depiction. I believe the contrary is true. Nostalgic music and Sharits' visual structures characteristic allow us to view this as a kind of epitaph to Sharits, created by Robakowski. The artist previously created a series of videos and films titled "Epitafia" ("Epitaphs"), which were devoted to the memory of deceased individuals ("Po człowieku" / "One Man Gone," "Rozmowa z matką" / "A Conversation with Mother"). These films were an attempt at preserving the energy of the deceased, energy that affects the present through memory. Similarly, "Attention: Light!" attempts to establish an "energy-based dialogue" with the oeuvre of a deceased artist, to revitalize his work. Robakowski thus persists in his attempts to produce energetic friction between viewer and film, between himself and the machines used in creating and distributing images. In the case of the current project, Robakowski likewise understands artistic communication to mean the transmission of energy embodied as light.



Józef Robakowski

'ART' friend (a memoir)

Paul Sharits approached me during the international meeting DOCUMENTA 6, Kassel, 1977. Myself and my colleagues took part in this huge celebration of art as the WFF (Workshop of Film Form) on the invitation of Birgit Hein. It was an exceptional event, that time focussed on the so-called 'other media'. By accident we were staying in a luxurious hotel in a room reserved by the Polish Government for the official 'anti-master' - Tadeusz Kantor, who for some reason did not arrive. By contrast, Paul Sharits - a master of the American experimental cinema - was living in much more modest suburban hotel. Frequently, after late-night parties he did not feel like struggling back to his distant hotel and preferred to continue with the 'Polish vodka' nightcap in my room, later sleeping on the floor. One time, when as usually we woke up with a bit of a hangover, Paul impressed me sitting cross-legged on the floor and creating off-the-cuff, without any notes, a list of fifty or so important contacts complete with names, addresses and phone numbers. I was mighty impressed by this cool display performed flawlessly despite the headache.

Our second chance encounter happened during 'Film as Film' meeting at the London's Hayward Gallery in 1979, where together with Paul Sharits and David Curtis I was introduced to the London's Filmmakers Co-Op. It is important to note that on that day, during an official presentation of WFF films, I was able to introduce to Paul and David our Polish 'masters' of experiment - Francis and Stefan Themerson who were there at our invitation.

The third and last meeting happened at the first 'Construction in Process' in Lodz in 1981. After many difficulties, Paul Sharits managed to arrive at the Kaliska Station (Lodz main railway station) on crutches. It turned out, that as a result of a serious accident in the United States, Paul was badly hurt and under

serious physical and psychological stress. We took him home for the entire duration of the 'Construction'. It was an exceptional opportunity to stir up many artistic events. He was really impressed by my very own Bolex 16 mm motion camera. One day, while moved by Chopin's mazurkas blasting at the full volume in my apartment, Paul grabbed my Bolex and started filming on the balcony waving his hands wildly to the rhythm of the composition. Unfortunately, the film was never finished because the film stock vanished somewhere in the government-controlled processing laboratory during the martial law imposed in Poland in winter 1981. Nevertheless, we have preserved a vivid memory of this exceptional performance. We were really close then. One could even say that we loved each other through Chopin and art.

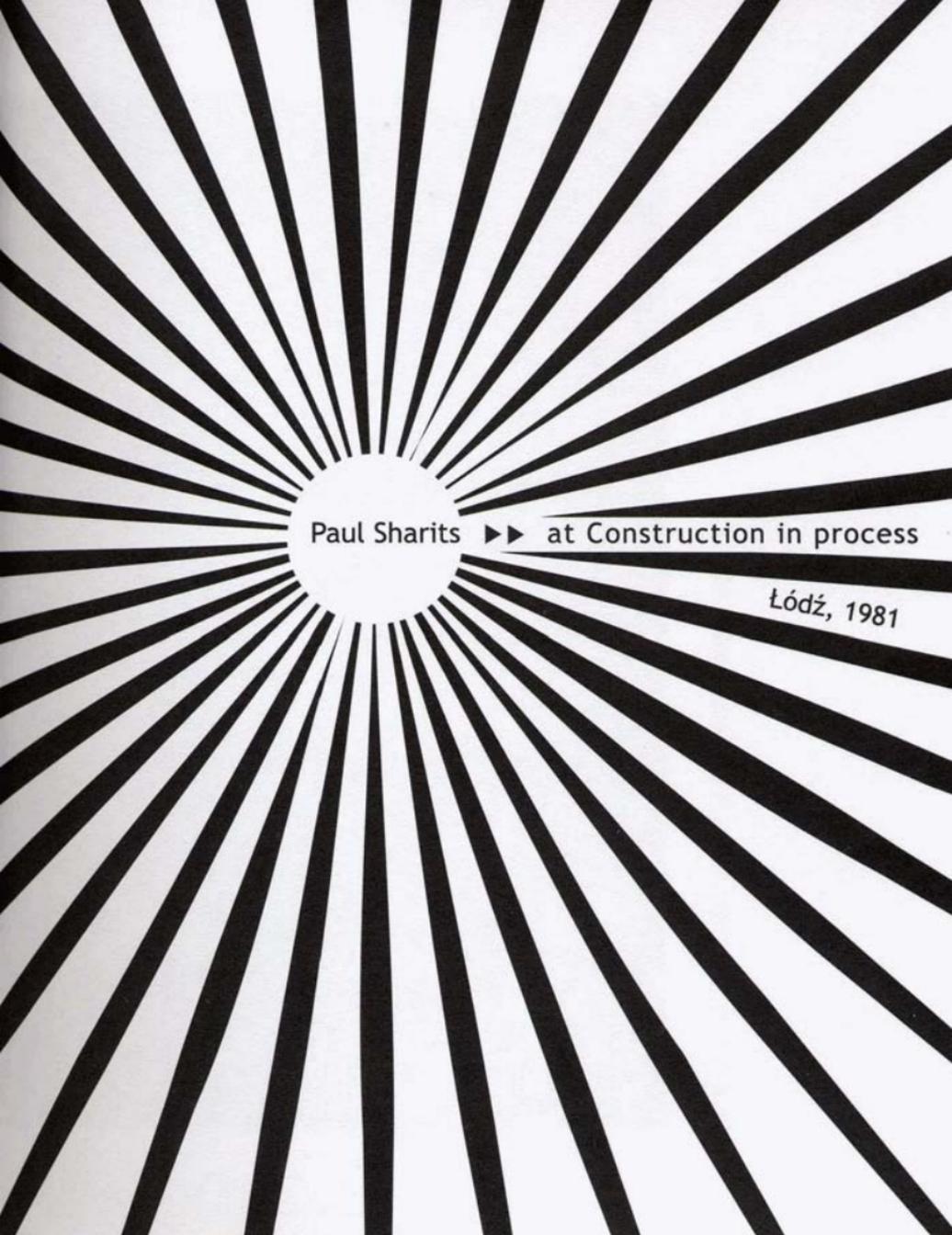
Paul Sharits could not accept the fact that his films did not make it to the 'Construction in Process'. As a result, I had promised him that as soon as they would arrive to the American Embassy in Warsaw, I would organize a special presentation in Łódź dedicated to his work. Sadly, meanwhile the Polish Communist Government imposed martial law and the public presentation could not be organized. After many complicated manoeuvres, I had managed to bring his films from the American Embassy finally in 1982. Under the circumstances, I could organize only a private presentation in my apartment in Łódź (the Exchange Gallery); luckily for a sizeable group of the closest friends.

Łódź - a city and its inhabitants, the strike of women workers employed in a huge nineteenth century textile factory, presentation of my film 'Notebook' in a factory workshop, finally, the atmosphere of the 'Construction in Process' itself - all made a huge impression on Paul Sharits. It was a truly exceptional moment in Polish history during which art was truly free. Upon his return to the States, Paul maintained a systematic correspondence with Małgorzata Potocka and myself. One day we received shocking news and an accompanying photograph of a half-naked Paul Sharits with a huge hole in his body around his kidney. Apparently, he was accidentally shot while dining at a restaurant. His life was truly dangling by a thread. He managed to survive no doubt thanks to his great, in-born vitality, and a will to live. It was at that time, that he mailed me a detailed score of OUR film; a film that only today can be created with digital technology thanks to help from my friend Wiesław Michalak from Toronto's Ryerson University. Thus, after twenty years, we are introducing to the world public another work by this outstanding American filmmaker titled 'Attention: Light!' - with the score by Chopin meticulously selected by Paul Sharits himself; an unpredictable artist whom I truly loved.

P.S.

Two more memories - during the martial law in Poland, together with a large group of friends I have planned to organize a large international film meeting 'FORWARD' - it was to be organized entirely through the 'alternative', underground means. The printed invitations were smuggled through the border by a Canadian artist of Polish origin Mariella Nitoslawska. Each artist invited to the meeting supposed to select three more younger artists. The invitation had also the entire list of the Polish organizers and participants. Paul Sharits, who was not familiar with the methods of the communist governments, wrote and mailed back to Poland his suggestions together with complete addresses on the original invitation illegally printed and smuggled abroad. Of course, the communist secret police confiscated the letter. In this way, completely unaware of his mistake he had revealed our plans and list of participating artists to the authorities. As a result, for years to come none of the artists mentioned in the invitation received a permission to leave the country to take part in any international events - the 'FORWARD' meeting itself died a natural death because the Polish authorities, in their opinion, could not permit in 1985 an international festival of 'subversive' artists.

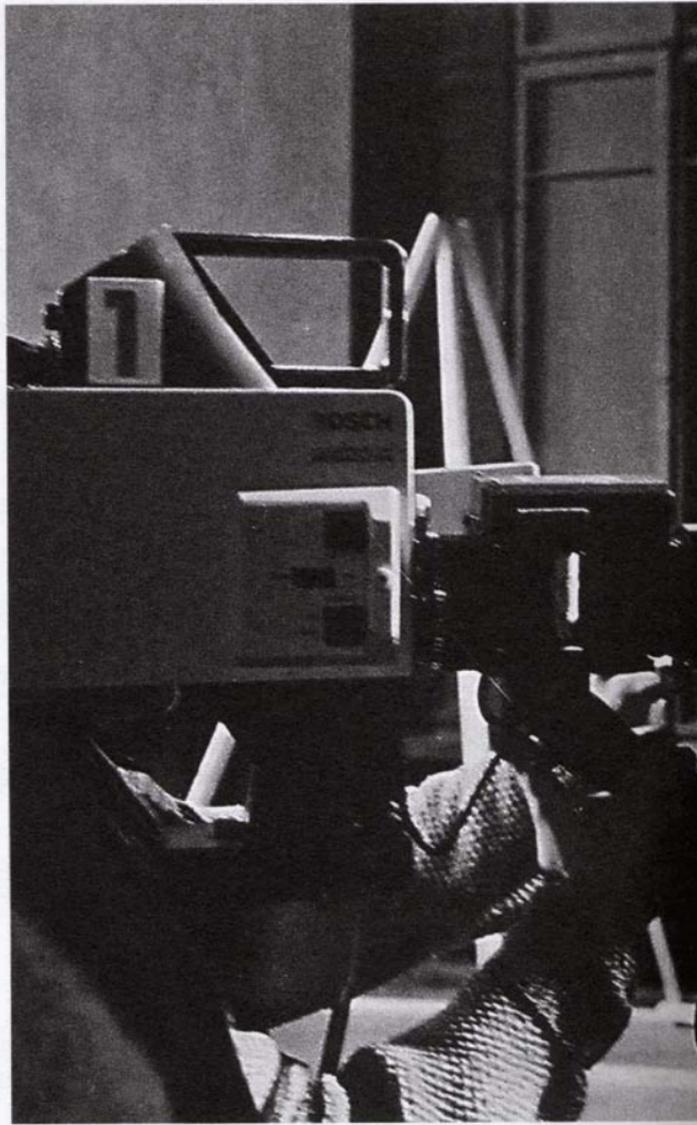
Finally a second interesting fact; this time of a very personal nature. Between 1983 and 1989 the communist authorities denied me a passport. Many invitations to international reviews, festivals, and exhibitions went by without my participation. Almost a decade of the artistic non-existence - this is truly a hole in my artistic biography. The consequences for me were devastating. A good example is an important and prestigious film review organized in New York in 1983 by Regina Cornwell - titled 'The Other Side: European Avant-Garde Cinema 1960-1980'. Because of the 'political blockade' of my work by the official Polish authorities, my work was not shown at this festival. Luckily for me, Paul Sharits officially took an exception and voiced his disapproval - in his opinion it was unthinkable to present Polish independent experimental cinema without the participation of Józef Robakowski. With all my heart, I would like to thank Paul for his gesture.



Paul Sharits ▶▶ at Construction in process

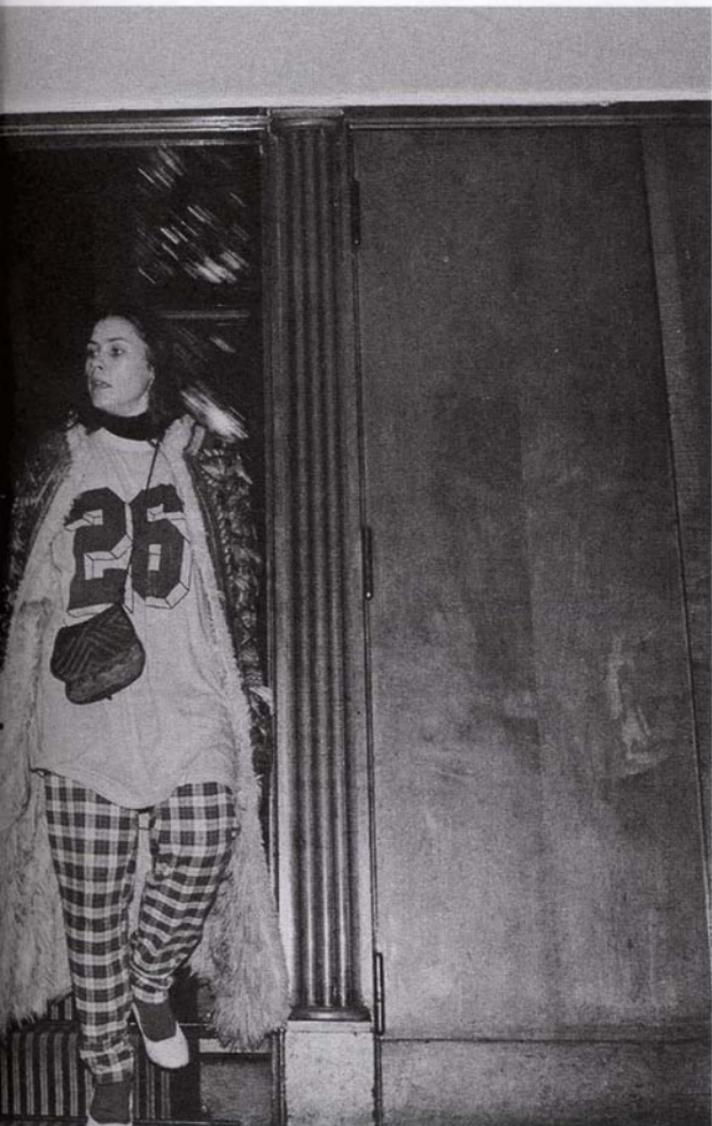
Łódź, 1981

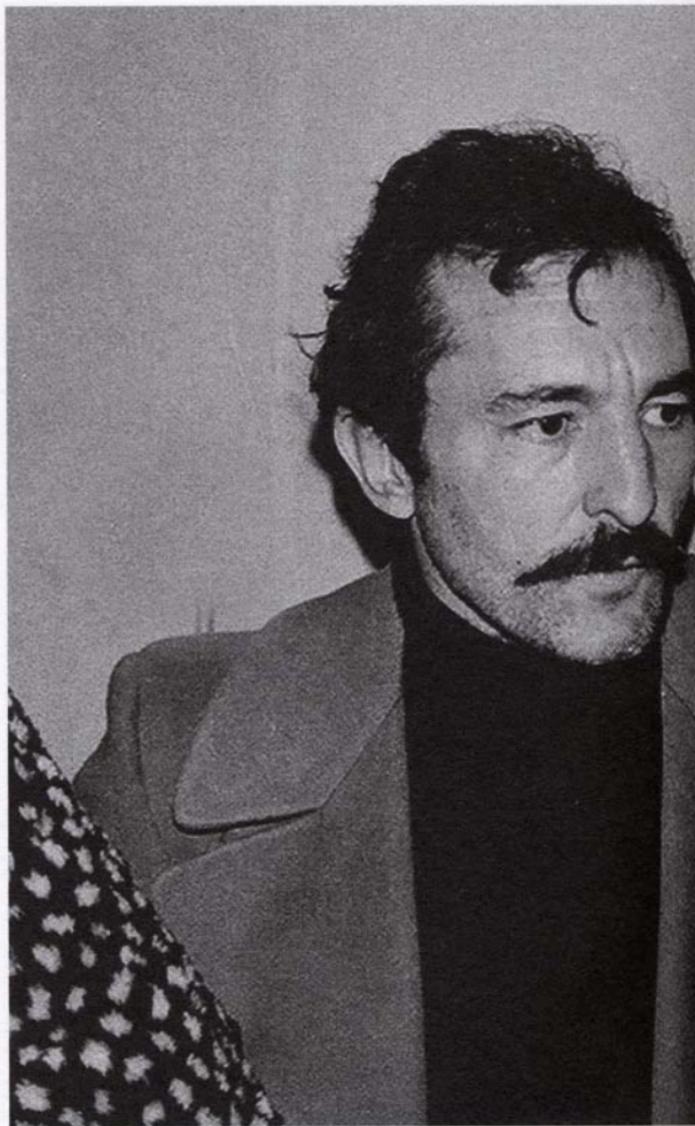
Paul Sharits at Construction in process, Łódź, 1981 ▼





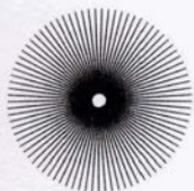








▼ Paul Sharits at Construction in process, Łódź 1981



Wiesław Michalak

Attention: Light! technical description

Before his untimely death, Paul Sharits mailed to Józef Robakowski a detailed score of an unfinished project titled 'Attention: Light!'. The film was to be a visual rendition of the **Mazurka in F minor, Op.68, #4** by Frederick Chopin - his very last composition published posthumously. According to Sharits' notes, the film should have equal length to the Chopin's composition plus titles and credits. He also left a sketch detailing how he envisaged relating the score to its visual rendition. Only pure colours were to be used and each colour, starting from a pure blue, was to be linked in a sequence to a specific pitch of the tone. Moreover, he decided to increase the intensity of the colour changes by linking the dynamics of the volume to colour contrast. In all, there were four variables controlling the image - hue, contrast, velocity, and tone. ▶

Despite its conceptual simplicity, the project presented several problems difficult to resolve with analogue film techniques. Most likely, this is one of the reasons why the project was never completed. Thanks to digital technologies, it was possible now to build a series of algorithms linking the score to dynamic changes in solid colour layers. First, the score was analyzed in terms of pitch and velocity. The results were used to construct a regular interval timecode expressing digitally the combined total for both variables. Second, the timecode was used to create a number of algorithms linking colour changes to the musical score. Two variables - hue and contrast - were controlled using this design. Finally, several arbitrary decisions had to be taken along the way determining the final 'look and feel' of the finished film. True to the spirit of Paul Sharits' work, we have attempted to exaggerate the dynamics of colour changes to reflect the 'rough' quality of his work.

XIII. MAZURKA IN F MINOR, OPUS 68, NO. 4
CHOPIN'S LAST COMPOSITION (1849)

Andantino

3 4 4 3 8^{tr} 131 2 1 2 3 2 131 2 1 5

sotto voce legatiss.

2 3 121 2 1 4 5 4 1 3 1 2 3 1 4

3 2 1 1 3 3 2 1 2 2

sempre legatiss.

1 2 3 4 1 2 3 4 1 5 4 3 2 1 2 3 1 2 3 4 1 5 4

cresc.

3 2 1 2 3 1 2 5 4 3 1 4 1 2 1 2 3 1 2 5 4

3 1 4 1 2 4 3 2 3 2 1 2 4 5 2 4 1 2 4 1 2 3 4 5 4

tr

FINE *mf*

This system shows the beginning of a piece in a key with three flats. The right hand has a melodic line with a trill (tr) and a dynamic marking of *mf*. The left hand provides a harmonic accompaniment. A double bar line is present after the first measure.

3 1 2 3 2 1 2 3 4 5 2 3 4 5 4 3 2 1 2

tr

This system continues the melodic and harmonic development. It features a trill (tr) and a dynamic marking of *pp*. The right hand has a melodic line with a trill and a dynamic marking of *pp*. The left hand provides a harmonic accompaniment. A double bar line is present after the first measure.

pp *sempre legato*

2 1 2 4 3 1 3 2 1 2 3 1 2 1 3 2 1 2

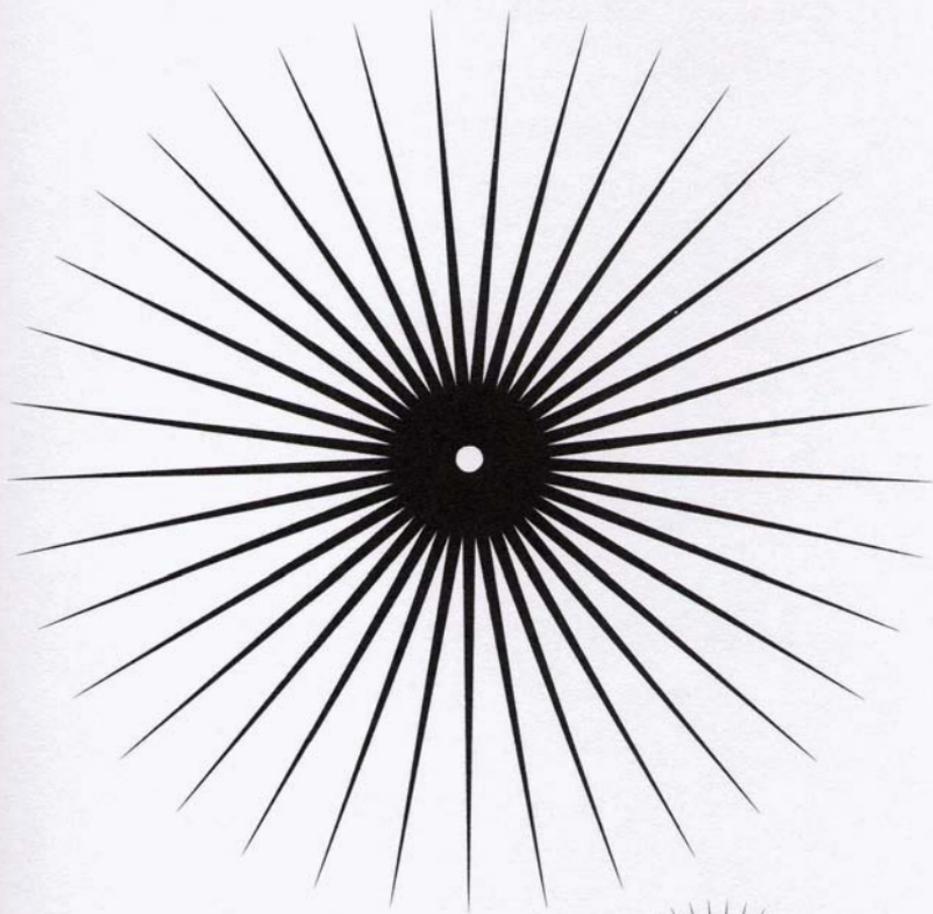
This system continues the melodic and harmonic development. It features a dynamic marking of *pp* and the instruction *sempre legato*. The right hand has a melodic line with a trill and a dynamic marking of *pp*. The left hand provides a harmonic accompaniment. A double bar line is present after the first measure.

2 5 3 5 3 5 4 4 3 2

3 4 2 3 4 4 4 4 5 5 5 3 4 5

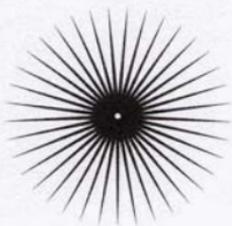
This system concludes the piece. It features a dynamic marking of *pp* and the instruction *sempre legato*. The right hand has a melodic line with a trill and a dynamic marking of *pp*. The left hand provides a harmonic accompaniment. A double bar line is present after the first measure.

From ♩ to FINE



Paul Sharits

Attention Light!, film score



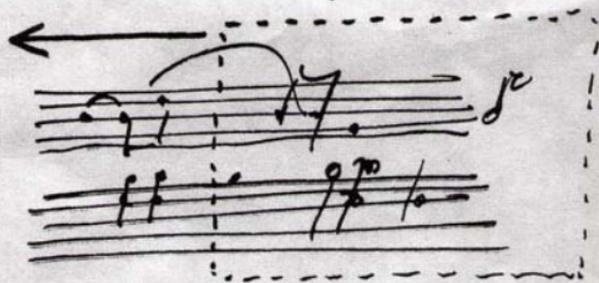
SHARITS
Rolls I/II/III

1. develop roll II ^{— f8 + 1/2 variable shutter} 1st: if DARK, then
"push" roll I — f5.6/8 + ^{1/2 variable shutter} ~~(1 or 2 stops)~~
& maybe no "push" III — mainly 5.6 &
some f4 + f8 so maybe okay

2. must time length of "MAZURKA
in F minor, Opus 68, #4" + I
must then: edit 1st 3 rolls to
that length. ---

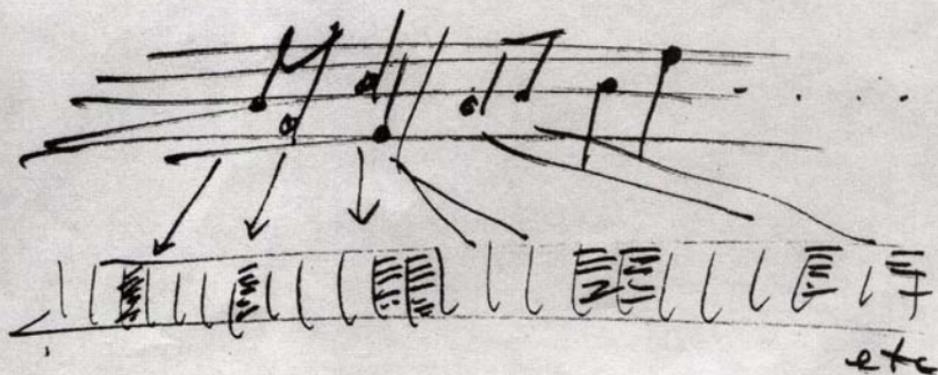
... 3. shoot, animate "MAZURKA in F"
to same length (+ Titles)

only
sound
section



4. with the edited 1st 3 rolls
I then intercut (with
computer + optical printer)

pure colors, which represent the notes of "Mazurka in F":



The editing & optical/color printing must be done in Buffalo → how do I get footage? Send?

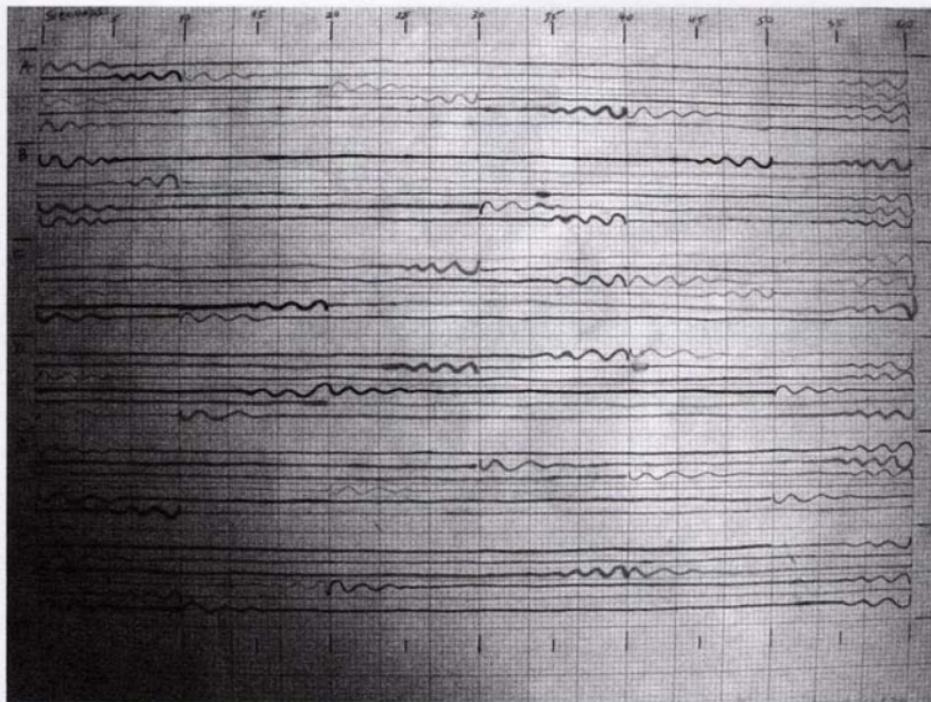
After "Construction in Process," Paul and I started to write each other letters. When Martial Law was introduced in Poland, we were afraid of those letters because we didn't want the contacts between us revealed. Impossible. The Security Service constantly asked me about Paul, they asked why I wrote him about every artist, about the situation in Poland and all my hostility to Polish reality. Paul wrote about the path he took from home to the university, about his plans for exhibitions, about meetings and his incessant attempts to telephone Poland. At that time, it took three weeks for a letter to get to the United States. Telephone calls had to be ordered three days in advance. Today, no one remembers this anymore nor understands it. In 1986 I received a scholarship to go to New York. Paul went everywhere with me. He stopped seeing his analyst, said that I did a better job. At the time, he was preparing his exhibition at Art Space. An exhibition different from his previous ones. For the first time, the canvasses were vast, expressive, wildly colored, howling and full of rebellion. The photo I'm in is from that exhibition, of which I was a part. He sewed, made, constructed a dress for me that made me look like one of the figures in his paintings. ►

Małgorzata Potocka



Paul Sharits, Untitled, drawing, 1986 ▼





Paul Sharits, Study for the Grain Fans, film score, 1974 ◀

Paul Sharits / Józef Robakowski
Attention: Light!

Curators:
Joanna Raczyńska
Łukasz Ronduda

▼ **The screening:** November/4th/2004 , 7:30 p.m.

University at Buffalo
The State University of New York
Center for the Arts Screening Room
Buffalo, NY 14260-6020

Catalogue edited by
Łukasz Ronduda

The Archive of Polish Experimental Film
www.csw.art.pl/archfilm
Centre for Contemporary Art Ujazdowski Castle

Design/layout:
Marianka Dobkowska, Krzysiek Bielecki
esidis 

Print and production:
Andrzej Paruzel Studio

Photos:
Zygmunt Rytka, Józef Robakowski, Małgorzata Potocka

Translations:
Borys Pugacz-Muraszkiewicz, Wiesław Michalak

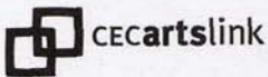
This project, residency and screening
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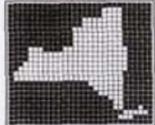
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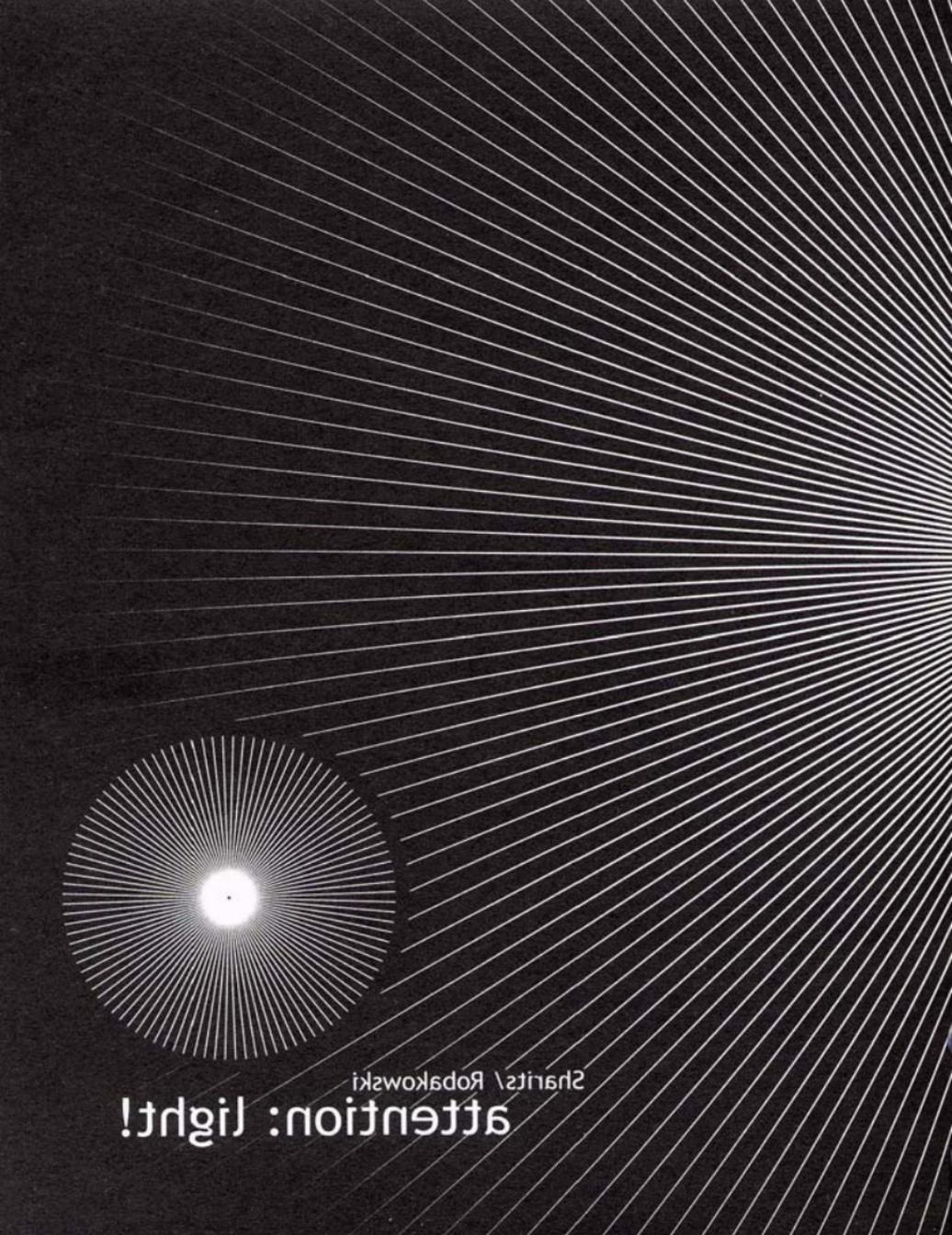
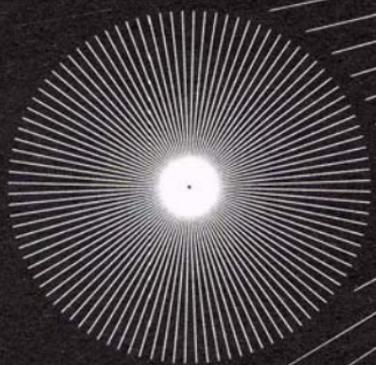
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DAKO



Program
GALERIA SZTUKI
www.artprogram.art.pl

attention: light!

Shirley R. Robakowski



Paul Sharits

T,O,U,C,H,I,N,G (1968), 16 mm, color/sound.

PIECE MANDALA / END WAR (1966), 16 mm, b&w/color/sound.

WORD MOVIE (FLUXFILM 29) (1966), 16 mm, color/sound

TAILS (1976), 16 mm, color/silent

Józef Robakowski

TEST I (1971), 35 mm, b&w/sound

PRÓBA II / AN ATTEMPT II (1971), 35 mm, color/sound

1,2,3,4... / 1,2,3,4.... (1993), video, color/sound

IMPULSATORY / IMPULSATORS (2000), video, color/sound

VIDEO PIEŚNI / VIDEO SONGS (1993), video, color/sound

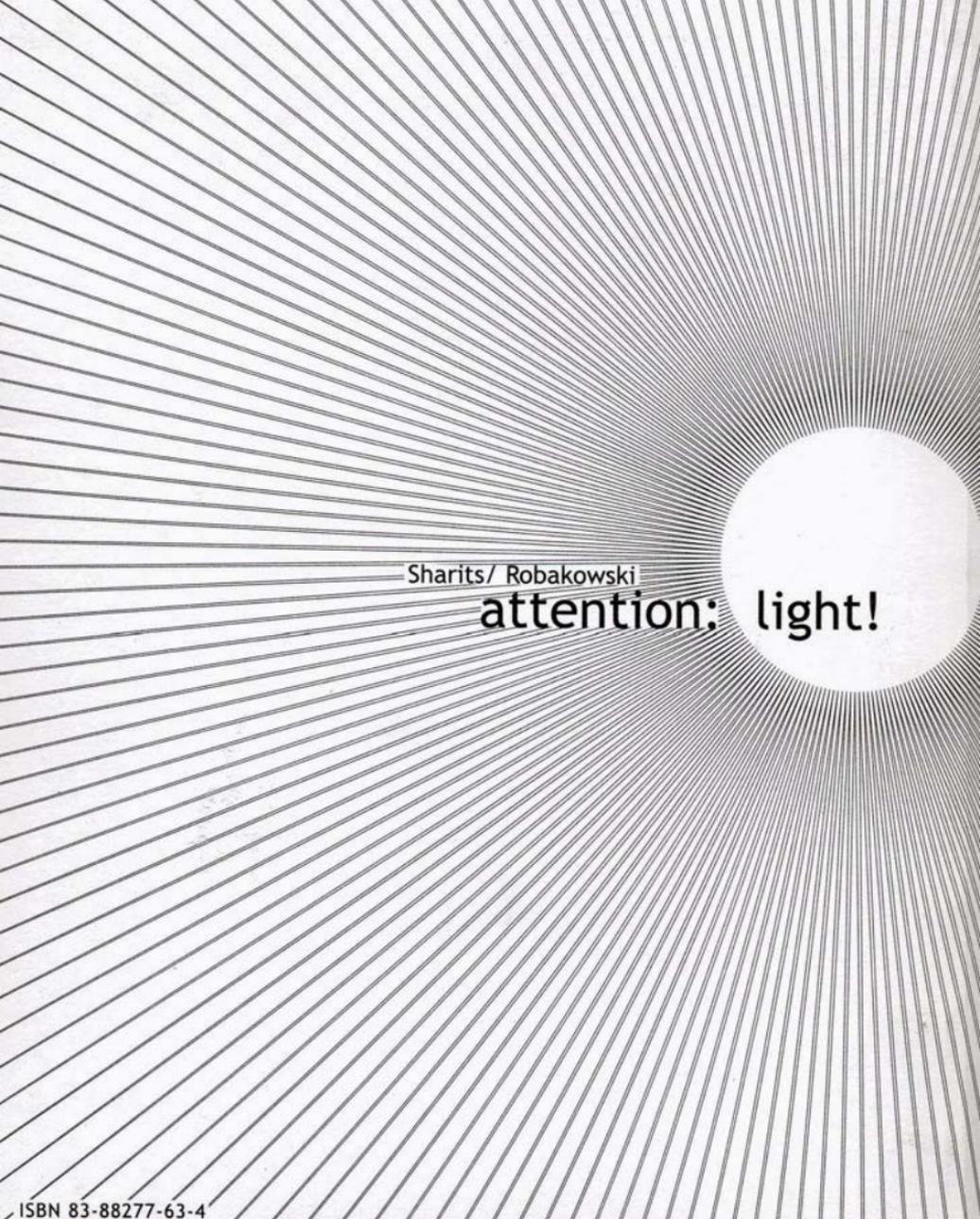
KĄTY ENERGETYCZNE / THE ENERGY ANGLES (1993), video, color/sound

Paul Sharits / Józef Robakowski

ATTENTION: LIGHT (2004), video, color/sound

During the early 1980s, American artist Paul Sharits sent Józef Robakowski plans for a film entitled ATTENTION: LIGHT!, with the suggestion that Robakowski produce it in Poland. The film was to be a visual rendition of the Mazurka in F minor, Op. 68.#4 by Frederick Chopin. Unfortunately, due to unmitigated circumstances including the imposition of martial law in Poland, Robakowski was unable to fulfill Sharits' wish. Only now, over twenty years later, has Robakowski been able to complete their film. This unique project is the highlight of the program ATTENTION: LIGHT!, organized by Łukasz Ronduda and Hallwalls Contemporary Arts Center, Buffalo, NY.

The Screening



Sharits/ Robakowski

attention; light!