

CALVERT 22 FOUNDATION

SOUNDING THE BODY ELECTRIC

Experiments in Art and Music in Eastern Europe
1957-1984

26 June – 25 August 2013

Curated by David Crowley and Daniel Muzyczuk

Cover: **Drawing of the Foksal Gallery, action entitled 5x, published in Program Galerii Foksal PSP, courtesy of Foksal Gallery and Visual Arts Studio.**

Our purpose was to create an apparatus rather than a finite work. The apparatus's functioning depended on the participation of the viewer ('this entrance card authorises participation and co creation', the invitation said).

By integrating visual and aural action and encouraging their manipulation by the participant, we wanted to produce unexpected situations and emotions.

1. 19 September 1966

The invited artists – Cornelius Cardew, David Bedford, John Tilbury – performed Le Monte Young's *Poem*.
Additional instruments: cello, contact microphone, accordion, transistor radio.

2. 20 September

Additional instruments: contact microphone, zither.

3. 21 September

Additional instruments: metronome, zither (amplified). A photographic flash lamp was also used.

4. 22 September

Additional instruments: music box, amplified metronome (the background formed by the metronome's rhythm being occasionally interrupted by the music box). A gas gun was also used.

5. 23 September

Additional instruments: amplified music box. Shepherd's bells and trumpets were also used.

Each performance had an audience of forty to seventy people. Starting from 21.00, visitors were let in, in groups of ten, at fifteen-minute intervals. From start to end, each performance was different for each participant. The start began at the moment of entry when the installation was set in motion and the moment of departure was dependent on the decision of the individual. Irregular exchanges between participants took place throughout the performance. Their actions caused situations of variable intensities. The authors' intervention in the acoustic sphere was to superimpose certain sound complexes over the otherwise chaotic mass of sounds. In the first performance, the participation of Cardew, Bedford and Tilbury was intended to oppose the participants' chaotic spontaneity and the sonic activity of the installation as a whole. Their part consisted in monotonously playing several tones for forty-five minutes.

Grzegorz Kowalski, Zygmunt Krauze, Henryk Morel, Cezary Szubartowski

Sounding the Body Electric

Experiments in Art and Music in Eastern Europe 1957 – 1984

A special adaptation for Calvert 22 Foundation

26 June – 25 August 2013

Artists: Walerian Borowczyk, Andrzej Dłużniewski, Szabolcs Esztényi, Bulat Galejev, Milan Grygar, Zofia & Oskar Hansen, Zoltán Jeney, Milan Knížák, Komar & Melamid, Katalin Ladik, Jan Lenica, Dóra Maurer, Henryk Morel, Vladan Radovanović, Józef Robakowski, Bogusław Schaeffer, László Vidovszky, Krzysztof Wodiczko

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Gallery opening hours:
Wednesday - Sunday: 12pm - 6pm
Open until 9pm on the first Thursday of every month, and Bank Holiday weekends

www.calvert22.org

CALVERT 22 FOUNDATION



SOUNDING THE BODY ELECTRIC

Experiments in Art and Music in Eastern Europe
1957-1984

We are delighted to be a part of bringing the exhibition **Sounding the Body Electric** to Calvert 22 over the summer of 2013.

VTB Capital shares Calvert 22's passion for showcasing the best in groundbreaking art and culture from Russia and Eastern Europe to new audiences in the United Kingdom and beyond. As the foundation celebrates its fourth anniversary, we are proud to continue our partnership with their ongoing success, including the recent launch of The Calvert Journal.

VTB Capital is the leading Russian investment bank which heads a number of key international league tables. We are a truly global business, which means we possess a deep sensitivity and awareness of local traditions and history, as well as long-established local relationships.

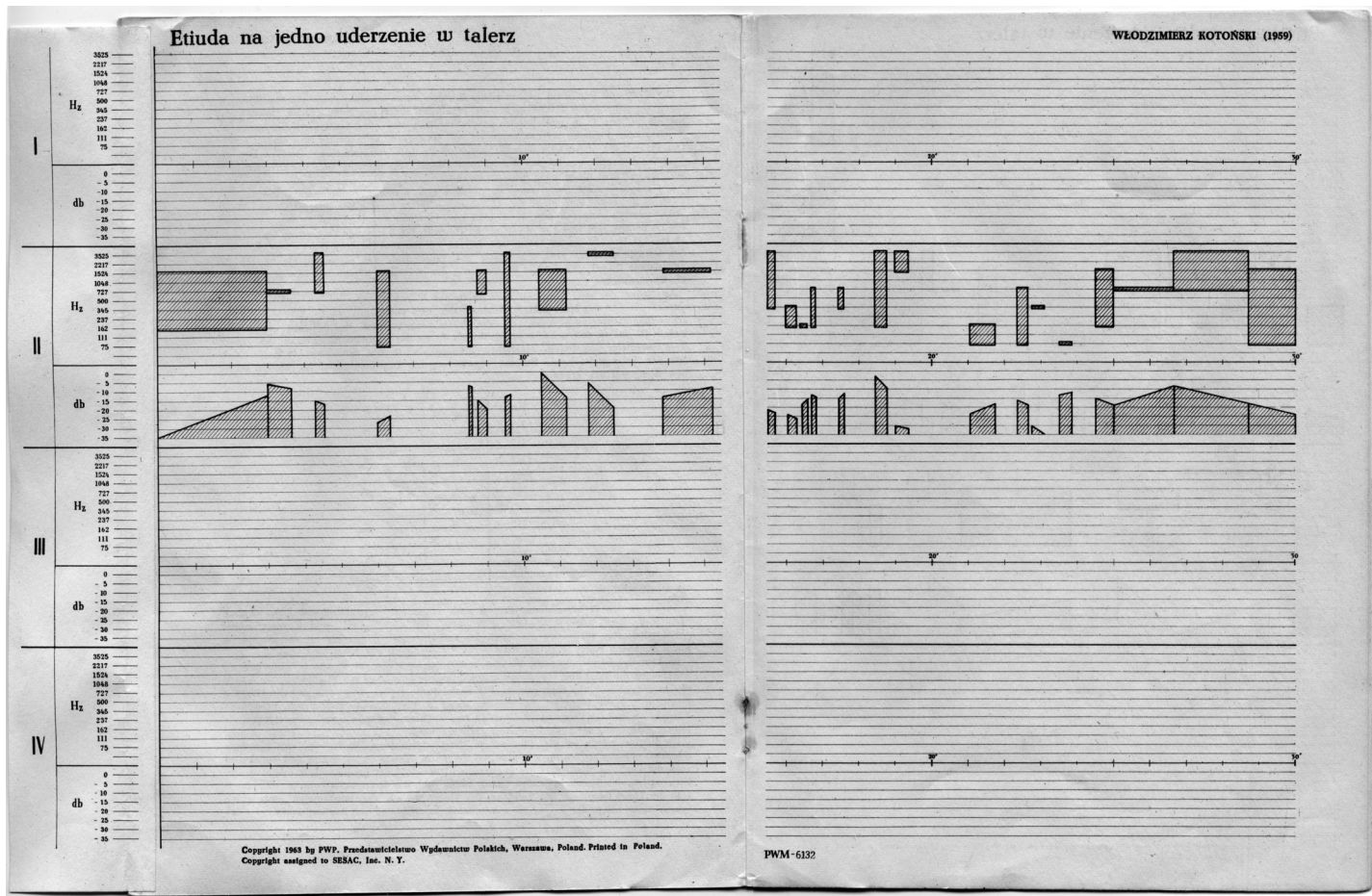
We hope you will enjoy this engaging and dynamic exhibition. I would like to take this opportunity to congratulate all the artists in the exhibition, curators David Crowley and Daniel Muzyczuk and the Calvert 22 Foundation team.

Olga Podoinitsyna Member of the Board VTB Capital

www.vtbcapital.com

CALVERT 22 STRATEGIC PARTNER





[1]

[1] Detail of Włodzimirz Kotoński's *Etude for One Cymbal Stroke* (*Etiuda na jedno uderzenie w talerz*), 1969.

Sounding the Body Electric

Experiments in Art and Music in Eastern Europe 1957 – 1984

In the aftermath of Stalinism, composers and artists in Eastern Europe enjoyed new opportunities to experiment. Recording studios equipped with magnetic tape recorders and, later, synthesisers were established, first in Warsaw in 1957 and then throughout Eastern Europe. New and often challenging forms of *musique concrète* and electronic music were produced in these laboratories of sound. The connections between the visual arts and experimental music were closer in the 1960s and 1970s than perhaps any time before or since. Sound and image were combined in artists' films, 'happenings' and sounding installations. At the same time, new forms of notation were also created to stimulate or record graphically uninhibited musical expression.

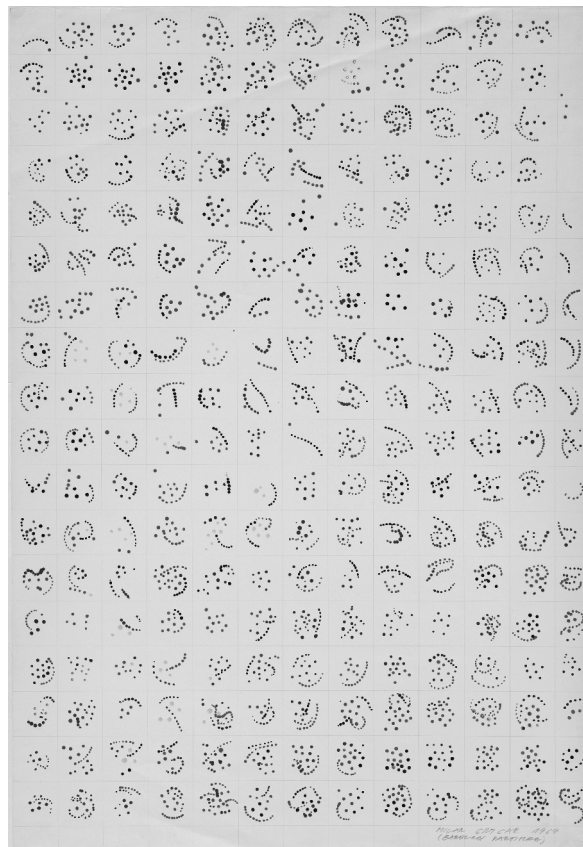
The first autonomous piece of music to be produced by the Experimental Studio of Polish Radio, Włodzimirz Kotoński's *Etude for One Cymbal Stroke* (*Etiuda na jedno uderzenie w talerz*) has close connections to the visual arts. [1] He conceived the piece when working on the soundtrack for Hanna Bielińska and Włodzimirz Haupe's animated film *Either Fish ... (Albo Rybka ...)*, 1958). One strike of a cymbal was recorded on magnetic tape and then processed systematically using filters to achieve an extraordinary range of pitches and auditory textures. Although a product of the new studio, to qualify as a musical composition the composer had to score it. Plotted on a grid measuring the precise manipulation of the waves of sound, the angular lines of Kotoński's score – issued with a 'single' on vinyl a few years later – look like wires on a diagramme for an electrical circuit or the plan view and elevation for some kind of crystalline building.

Innovative graphic notation systems were not simply created to provide better, more 'accurate' interpretive tools; some artists and composers used the score to reassess the relationship between the composer and the performer. Slovak musicologist and cellist Milan Adamčík, for instance, called for 'a productive, creative approach to composition. A composition is only a suggestion, a program, a guide for the greater self-realisation of the interpreter. ... The interpreter should not reproduce the work or ideas of the author, but to continue to develop them or even form them from scratch' (*Mladá tvorba*, 10, 1969, p. 27). Such ideas were found throughout

the world in the 1960s (much stimulated by the teaching and writings of influential figures like John Cage) but in the context of the technocratic ideologies of Eastern Europe, such ideas could be understood as an attack on command. They also served the dream of restoring agency to the individual (an imperative which was widely expressed during the destalinising Thaw of the late 1950s and was revived in Czechoslovakia during the Prague Spring). Czech artist Milan Grygar shared this fascination with chance procedures, producing idiosyncratic scores for musical performances. His colour scores from 1969–70 feature clusters of coloured dots organised in grids on a page loosely suggesting – but not prescribing – music. [2] His *Finger Score* (*Prstová Partitura*) of 1972 was generated by tapping inky fingers on 26 pages prepared with staff lines. The musician who was to play it – including celebrated percussionist Alan Vitouš some years later – was to freely interpret these liquid blotches.

Some of the works created in the 1960s seem remarkably original and even prescient. In 1963, the Czech Fluxus artist Milan Křížák created his first works of *Destroyed Music* (*Destruovaná Hudba*) by damaging and altering long-playing records. The origins of this practice lay in the simple act of playing the records over and over until both the grooves and stylus were damaged. Later he cut up different records into halves and quarters and then glued the parts together to form a 'new' record. This introduced both a random and regular percussive effect as the needle hit the joint. Below the sound of the regular 'beat' of the jumping needle, brief snatches of classical and pop music could be heard. What other gesture could stress the materiality of music more forcefully?

In September 1966 the Foksal Gallery in Warsaw hosted an 'audiovisual performance' created by composer Zygmunt Krauze and artists Henryk Morel, Cezary Szubartowski and Grzegorz Kowalski. [3] After entering into the gallery through a narrow slit and along a bright canvas 'sleeve', the public – in groups of ten – found themselves in the darkened and indefinite space of the gallery. Below their feet, the floor was lined with a bed of broken glass under sheet metal whilst the space itself was filled with metal objects gathered from a scrap-yard including massive springs, bent panels and broken barrels. The final space before the exit was filled with nets 'trapping' the visitor. Entitled *5x*, the installation was the setting for five happenings organized over five consecutive evenings. The first night



[2]

[2] Milan Grygar, *Coloured Graphic Score*, paper with aquarelle and ink, 1969 (collection of Muzeum Sztuki, Łódź).

featured a 45-minute performance of a La Monte Young composition by Cornelius Cardew, David Bedford and John Tilbury. Other 'instruments' were introduced on different nights including a microphone, a transistor radio and an amplified music box. The key role was not given to these British musicians who were in the city for the Warsaw Autumn festival. Each performance depended on the interaction of the visitor with these instruments and sounding objects and lights in the space (to make this clear the invitation carried the words 'this entrance card authorises participation and co-creation'). By encouraging listeners to become performers, shaping his or her own experience of the musical performance as an event, the agency of the individual was, it was claimed, accentuated.

Euphoric works like this early happening at the Foksal Gallery fall on one side of a faultline in the intellectual life of Eastern Europe. They express an idealistic view of the experiment. By the late 1960s a new, critical sensibility emerged. In 1969, Polish artist Krzysztof Wodiczko and composer Szabolcs Esztényi, for instance, composed a much darker piece of experimental music for performance called *Just Transistor Radios* (*Same Tranzystory*). [4] The score instructed the ensemble to alter the frequency, tone and volume of their instrument, a transistor radio, much in the manner of Cage's *Imaginary Landscape no. 4* (1951). The difference in this Polish performance, was that the performers, all classically trained musicians, wore ear-plugs. A cacophony of unpredictable and often inchoate sounds, their performance alluded to radio jamming and the ideological manipulation of sound in Eastern Europe. This event was recreated by Wodiczko and Esztényi in the studios of Radio Łódź for the 'Sounding the Body Electric' exhibition, in its first iteration in Łódź (June – August 2012).

Only a few years apart, these two Polish performances suggest a dramatic shift in intellectual life following the suppression of the Prague Spring. After the exhilaration of experiments which associated improvised sound with freedom and self-expression, new critical forms of art emerged which associated it with surveillance and censorship. Other critical deployments of sound by artists include Vitaly Komar and Aleksandr Melamid's, *Music Writing: Passport* (from the *Codes* series), 1976. [5] Denied the opportunity to travel to the USA by the Soviet authorities, the duo rendered the contents of a Soviet internal passport as a music score in which each letter corresponded to a note. Komar and Melamid then arranged for this



[3]



[4]



[5]

[3] *5x*, an 'audio-visual performance' created by composer Zygmunt Krauze and artists Henryk Morel, Cezary Szubartowski and Grzegorz Kowalski at the Foksal Gallery, Warsaw, 1966. Photo. A. Zborski (courtesy of the Foksal Gallery, Warsaw).

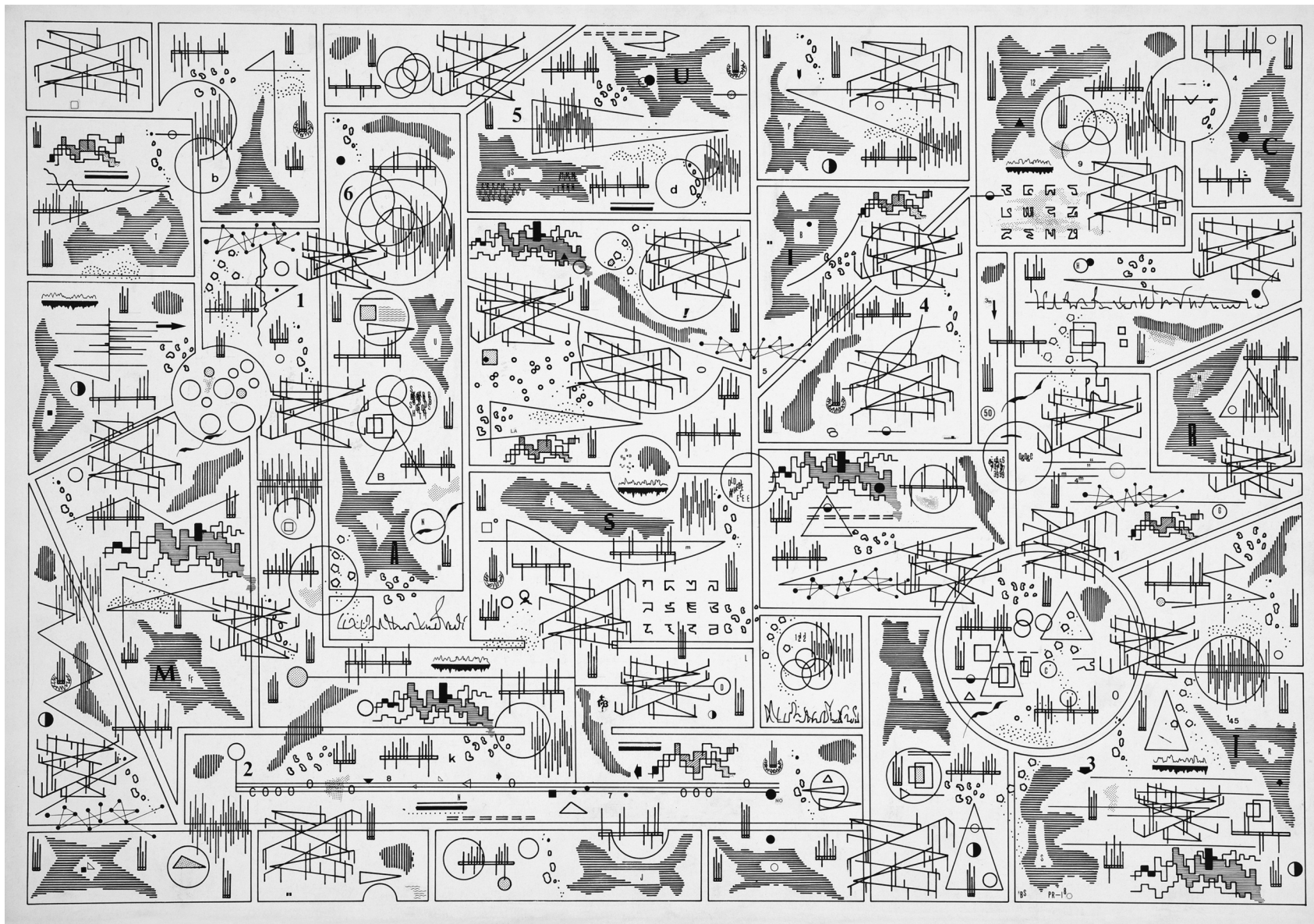
[4] Szabolcs Esztényi and Krzysztof Wodiczko, *Just Transistor Radios* - a 1969 performance recreated by the artists in Łódź in 2012.

[5] Komar & Melamid, installation of *Music Writing: Passport* (from the *Codes* series), 1976, courtesy of Vitaly Komar.

notorious document – a symptom of the distrust of the communist authorities in the people – to be played simultaneously in February 1976 by musicians around the world whilst they remained in Moscow, denied the opportunity to travel. In the Feldman Gallery in New York, Fluxus artist Charlotte Moorman played this composition on the cello whilst Komar and Melamid performed it with friends in a Moscow flat. The piece not only drew attention to the plight of the artists – who were later to emigrate from the USSR – but also to the techniques of allegory and what was sometimes called 'Aesopian language' used by artists and writers to evade censorship in the Soviet Union.

An explicitly political work by two artists who were to become central figures in the phenomenon of Sotsart, *Music Writing: Passport* remains, for this reason, exceptional. Very few of these experimental works – even those produced before 1968 – can be described as official or even as being ideological. *Musique concrète* or graphic scores based on chance operations were hardly effective propaganda for Marxism-Leninism. Yet musicians and artists often made use of considerable resources supplied by the state. This was to become a matter of some anxiety, particularly in the 1970s. At the same time, the association of experimentation with individual freedom – a shibboleth of post-Stalinism – was challenged. For instance, Vladan Radovanović, a composer and artist with a long-standing interest in what he called 'Vocovisual' art, made a recording in Radio Belgrade's Electronic Studio which was later released as a 45 rpm 'single'. Entitled *Voice from the Loudspeaker* (*Glas iz zvučnika*), it offers a set of reflections on the recording and broadcasting of the sound of a voice. Reminding the listener at one point that his words emanate from a speaker, Radovanović says 'it's not me talking at all'. If these words are not his own, they must be an act of ventriloquism.

David Crowley and Daniel Muzyczuk



[1]

[1] Bogusław Schaeffer, *PR – I VIII*, 1972, drawing on paper, from the collection of Muzeum Sztuki, Łódź.

As the musical interpretation is freed from dependence on notation and the two become independent, so the score becomes a source of a specific artistic experience no longer dependent on musical interpretation and preserves for the 'reader' a specific musical character. Dieter Schnebel calls his vast composition – the book *MONO. Music to read* [1969] – 'music for reading', and formulates theoretical tenets according to which music is not only an experience tied to auditory perception, but can also be mediated visually or verbally by the composer. The essential thing is the creation of a specific musical experience for the perceiver, not the use of the medium. Of course, only a few authors have opted for this exacting result. Others give precedence to simultaneous presentation – for example, projection of visual scores while listening to live or recorded music – or the possibility of offering the audience both forms of the work, i.e. visual and auditory forms (exhibitions, concerts). The vast number of productions from the area of visual musical notations can be more or less divided into several groups. The first of these is graphic music in the true sense of the word: new methods of notation, using the most diverse visual means, but allowing precise sound interpretation. The opposite of this are forms of visual notation which will never be played, created by a composer who wants to present his ideas to the audience directly. They do not require knowledge of traditional or new notation, but rely on immediate impact on the audience who are also able to perceive music visually. They often take the form of lyrical notations, resembling abstract lyrical drawings or expressive paintings. Expressive sketches or notes form an independent group, which often have traditional notation as their starting point but are not intended to be played. They are closer in spirit to calligraphic painting or visual poetry, and their emphasis is clearly on the area of authorial expression. The work of individual artists nevertheless undergoes

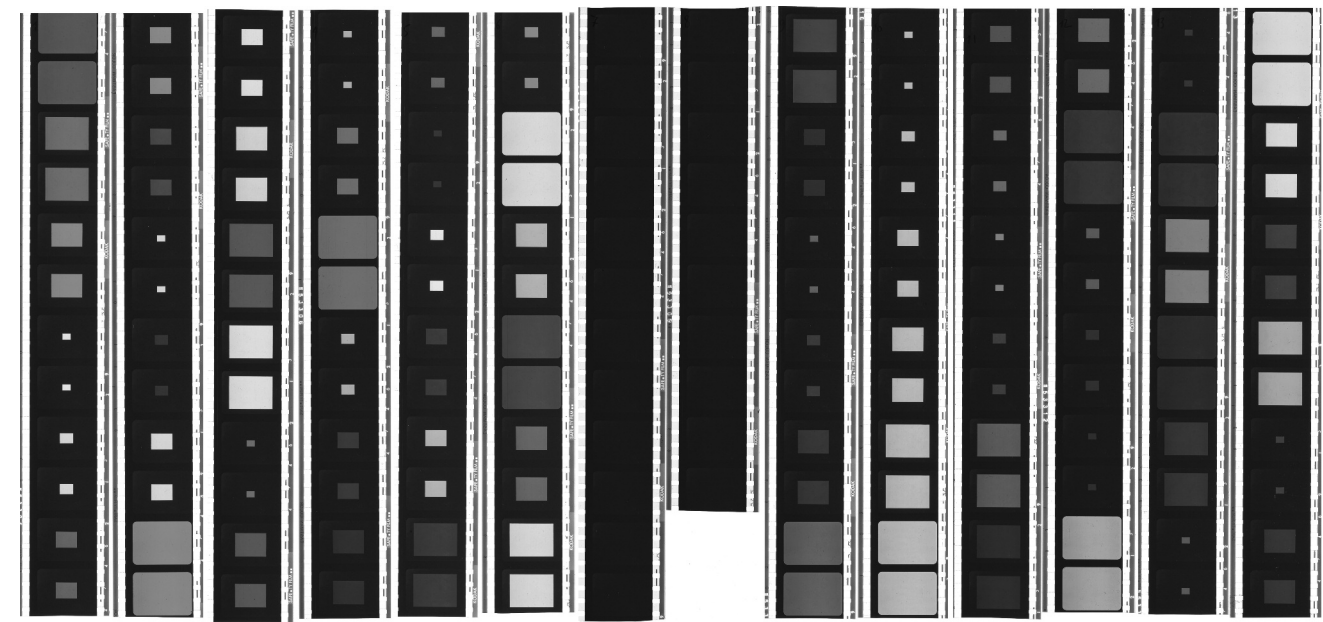
understandable development. For example, one of the most renowned Polish composers, Bogusław Schaeffer has created vast aleatoric structures using conventional notation. He has sought new forms of notation for electronic music and, in recent years, has created tiny sketched visual notations of his 'musical concepts'. The large group of pioneering conceptual scores creates a foundation for the realisation of electronic or electro acoustic music. Traditional notation has proven to be practically unusable [in this field – ed.], and so we can track over the course of almost thirty years the most diverse forms of authorial notation. This begins with simple sketched contours of individual sound parameters (for example, in the last scores of Edgar Varèse), through to the technical diagrams characterising precisely all the values of created sounds, to visually astonishing painted structures evoking individual sound contours and their mutual connections.

An extract of an essay, published in Czech in Jiří Valoch's book *Partitury. Grafická hudba, fónická poezie, acke, parafráze, interpretace* (Prague: Jazzové sekce, 1980)

[2] Frames from *Kalah*, a film by Dóra Maurer, András Klausz and Zoltán Jeney, 1980, courtesy of Dóra Maurer.

A film of colour/forms and sound. The function of the filmstrip is merely to record and to make performable and reproducible the perfect simultaneity of colour/forms and sounds as well as their even, quick succession.

The title of the film is borrowed from an old Arabic mathematical game. One game, played by two players, produced the varying sequences of colour/form and sound elements (72 elements). The rules of Kalah work as a readyfound generative system. The length of the film is determined by the number of moves in the game.



[2]

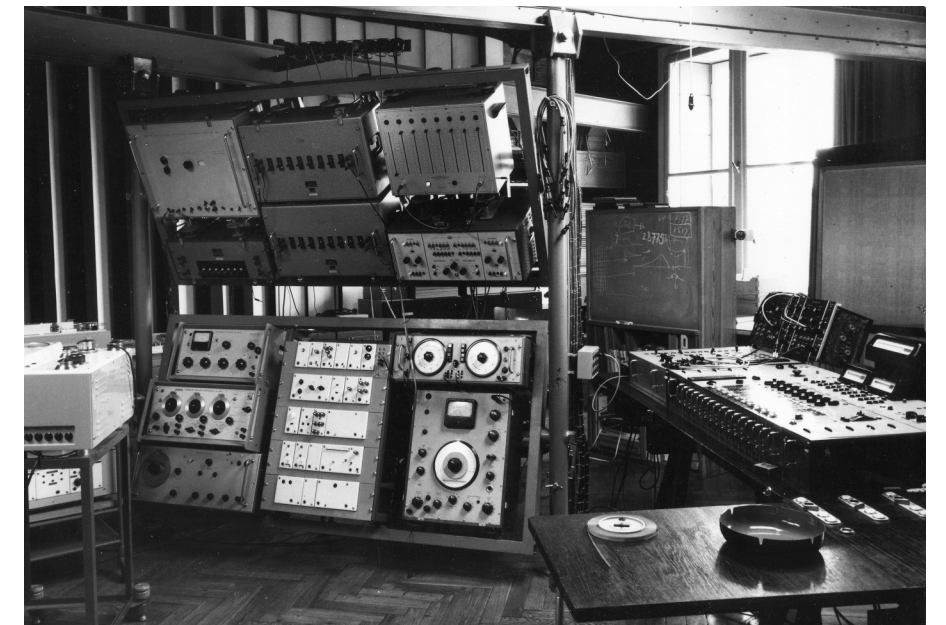
It is relentless, not allowing rest for perception, nailing the audience to their seats: they must endure the process without relaxation. The film is not a series of pictures but a colour- and sound-environment. It does not fit a traditional cinema: it should be seen (but not watched) many times, lying, with the mind turned off

Extract from *Dóra Maurer Filmek / Films 1973 83* (Pécsi Galerie, Pécs exhibition catalogue, 1983), p. 11

[3] The Experimental Studio of Polish Radio.

In the early 1960s, the director of the Experimental Studio of Polish Radio, Józef Patkowski secured the resources to improve the facility. Making visits to Milan, Paris and Cologne, he surveyed the operations of new experimental studios. Patkowski's ambition was, however, to do more than reproduce the facilities found elsewhere in Western Europe. He imagined the new studio as a kind of laboratory where a composer, working closely with a skilled engineer, could manipulate sounds materially (by editing and joining tape) and electronically (though the use of filters and generators).

To realise the new studio, Patkowski turned to architects Oskar and Zofia Hansen in 1962 to design a studio for a 6 x 6 m room at the Headquarters of Polish Radio. Interviewed about his design in 1965, Hansen said 'The main difficulty was to arrange all the interior elements so as to allow for maximum adaptability to the varying sound recording demands of the future studio staff operating the electronic equipment. As you see, this I have managed to achieve and all the parts are moveable, easily reversible. The generators and filters are held in position from the rear by special pincers on a horizontally revolving axle, and the walls and curtains are elastic and can be also placed in desired positions, though for quite



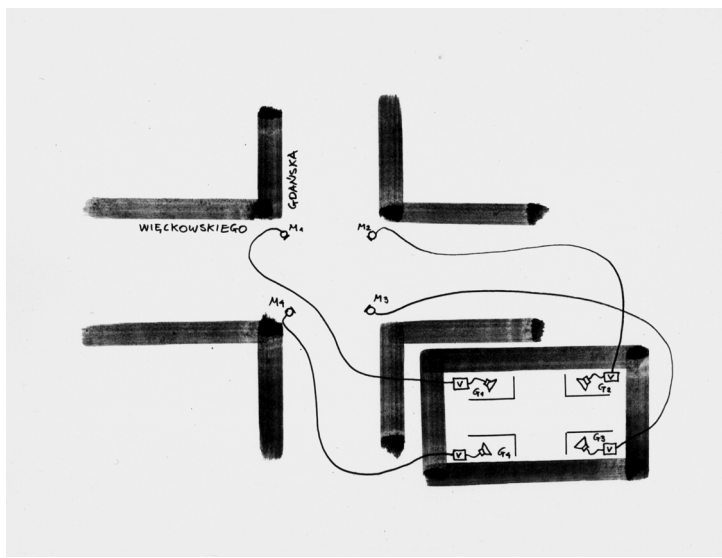
[3]

different reasons ... I have introduced this system of moveable panels for the sake of increasing or decreasing, depending on need, of the acoustical sensitivity of certain wall surfaces. This is achieved through appropriate positioning of a panel. The strongest acoustical effects are obtained by placing the panel perpendicularly to the background. The composer working in the studio can change the position of the panels, and thus obtain different studio acoustics. In this studio we have made use of additional, and I think an altogether new, element – that is colour. The panels differ in shades, from white to black with only two more lively colours: red and yellow. By revolving the panels we attain proportional changes in their acoustical sensitivity, but also in their plastic effects, that is the visual qualities of this section of the wall: the angle at which the panel is set determines the contrast between the panel and its background. And so, depending on the type of recording, the whole apparatus changes like a chameleon, and the composer, changing the "qualities" of the wall, acts a bit like a sculptor and a bit like a painter. This whole system could be easily described as optical music recording and should render assistance to a composer of electronic music who after a day's work wishes to note down the exact acoustical conditions of the studio in which he has been making the music.'

Extract from Stanisław K. Stopczyk's interview with Oskar Hansen. First published in *Projekt*, no. 1 (1965) pp. 8-10. Translated from Polish by Stanisław K. Stopczyk. Photo by A. Zborski.



[1]



[2]



[3]



[4]

[1] Andrzej Dłużniewski, 'Łódź Piece, Silence – 9 Seconds, Circle Rotation by 17° 7 Seconds', 1972 (collection of Muzeum Sztuki, Łódź).

[2] Sketch by Wojciech Bruszewski showing the arrangement of 'Junction', an installation for the Muzeum Sztuki in Łódź, 1973 (courtesy of the Muzeum Sztuki, Łódź).

[3] Photograph documenting Wojciech Bruszewski's 'Junction', an installation for the Muzeum Sztuki in Łódź, 1973 (courtesy of the Muzeum Sztuki, Łódź).

[4] Photograph documenting Wojciech Bruszewski's 'Junction', featuring microphones in the streets of Łódź, 1973 (courtesy of the Muzeum Sztuki, Łódź).

The Sound of Łódź

Sounding the Body Electric. Experiments in Art and Music in Eastern Europe, 1957-1984 was first exhibited in the Muzeum Sztuki in Łódź in 2012. Here, curator Daniel Muzyczuk explores the conjunction of art and sound in the city at the mid point of the period covered by the show.

Two sound art works were created almost simultaneously in Łódź at the beginning of the 1970s. Both focused on the noises of everyday life in the city to tell two distinct stories about technology and the emotions formed by life in a socialist state. Neither has been preserved in full form, but even a brief look at the material and immaterial traces today makes their differences clear.

The first, a score for an impossible action, was an idea born in 1972 and recorded on a map of the city of Łódź from which a circle had been cut. Thus detached, this disc could then be turned by a few degrees. The artist, Andrzej Dłużniewski added a note on the map to the person who undertakes this small action: 'As the circle turns, you should imagine the sounds: the rasping, bursting, breaking, cracking of sanitation pipes, water pipes, electric lines, phone lines, foundations, roots of trees, shrubs ... fade to end.' The full title of the work, 'Łódź Piece, Silence – 9 Seconds, Circle Rotation by 17° 7 Seconds', supplies a key piece of additional information concerning the performance: the piece should last for 16 seconds.

This was a characteristic conceptual proposition, albeit one full of humour. Dłużniewski could not have known this at the time, but there was an affinity between the 'Łódź piece' and the maps created a few years earlier by the Situationists for whom scissors and glue could liberate the imagination of the citizen from the mundane and bureaucratic routines of modern life. But the origins and perhaps the critical meanings of the 'Łódź piece' lie elsewhere. The nine seconds of silence at the start of the piece do not mark a moment of preparation because it is, as Dłużniewski stresses in the title, included in the composition itself – after all, every musical performance starts from silence. Silence, here, is perhaps a reference which identifies John Cage as a 'source'. But since Dłużniewski was operating in a setting – the People's Republic of Poland – where the scope for experimentation was diminished, he moved performance itself into the mind of the viewer, delegating all the work to a cooperative partner. Thus, the performance became, at least at the time of its creation, a private act of resistance against circumstances which conspired to limit the imagination.

The second work was installed a year later at the Muzeum Sztuki in Łódź when the institution was taken over by artists from the Workshop of the Film Form (WFF) for almost a month. They included Wojciech Bruszewski, Ryszard Waśko, Paweł Kwiek and Józef Robakowski. On 3rd February 1973, Bruszewski created an installation with the title 'Junction' there. Throughout the day, four microphones transmitted the sounds of the city outside into the museum via four speakers placed on a plan drawn on the gallery floor representing the crossroads at Więckowski and Gdańsk streets. A stunning declaration of unusual realism, this work should, at least on first appearance, be considered as a typical expression of the kind of analytical practice of the WFF artists. Seen in a broader perspective of the series of events which carried the title 'Action Workshop', 'Junction' was another attempt to present art in action (and perhaps even an early example of institutional critique). Other performances at the Muzeum Sztuki included a gig by psychedelic-free-improv band Grupa w składzie, interactive artworks and the constant rebuilding of the exhibition spaces. In fact, one can say that WFF squatted the institution with the consent of the director Ryszard Stanisławski, turning it into an open atelier where the audience was encouraged to become involved in the process of forming artworks.

When the walls of the institution were 'removed' by Bruszewski by using the cables of the microphones as pipes to pump the ambience of the street outside into the galleries, he was conforming to the long-standing avant-garde desire to blend art with life. But his intervention had other associations. The sound was not mixed or filtered in any fashion and the pedestrians outside were unknowing participants, unaware that their conversations could be heard. Recalling the fact that this action was created in the People's Republic of Poland, another critical allusion arises: this artwork, hidden inside the museum, seemed to employ the tools and techniques of the secret police, including that of wiretapping. Wearing the disguise of analytical art, Bruszewski's piece offered a strong and yet suggestive comment on the conditions of life.

These two pieces seem to be as distant from each other as possible. Dłużniewski employed the language games of conceptualism to encourage imaginary sounds, whilst Bruszewski was preoccupied with the techniques and technologies of capturing sound. But both share one soundscape – the noises of an industrial city. There was an element of chance in Dłużniewski's selection of Łódź (the map was the only one available to him) and, in fact, his idea could have been applied to other cities. Nevertheless, the coordinates of space and time in both works are striking. The sites of both pieces were just a few blocks apart. And, in fact, taking the direct route from one to the other, one has to pass the Academy of Music in Łódź, a very conservative institution at the time where no such activities were treated as music. Yet at the time both artists used the topography of the city to extend the borders of musical practice.

There is one further correspondence between the works which is a product of fate. Bruszewski set 'Junction' on the border between the art institution and the street. Dłużniewski fixed on the space of the textile factory, a zone of the city that was closed to most of its inhabitants and yet was one of Łódź's chief symbols during the communist era. Following the collapse of this industry at the end of the Eastern Bloc in the face of competition from East Asia, this district was turned into a cultural and retail quarter known as 'Manufaktura'. It now is home to one of the two venues which form the Muzeum Sztuki.

Daniel Muzyczuk

Exhibited Works Ground Floor Gallery

01. Walerian Borowczyk, Jan Lenica
Dom (The House) 1958
Video (digital transfer), colour, sound, 2' extract
Courtesy of the KADR Film Studio

02. Oskar Hansen & Zofia Hansen
My Place, My Music (design for the Pavilion of Music at the Warsaw Contemporary Music Festival), 1958
Drawings on paper
70x100 cm
Courtesy of Igor Hansen

03. Grzegorz Kowalski, Zygmunt Krauze, Henryk Morel and Cezary Szubartowski
5x (a 'happening' in Warsaw), 1966
Documentary video (digital transfer), b&w, sound, 1' 42"
Courtesy of the National Film Archive, Poland

04. Grzegorz Kowalski, Zygmunt Krauze, Henryk Morel and Cezary Szubartowski
5x (a 'happening' in Warsaw), 1966
Documentary photographs by Andrzej Zborski
Courtesy of Foksal Gallery

05. Experimental Studio of Polish Radio
News report of the Studio's activities, 1963
Video (digital transfer), b&w, sound, 1' 07"
Courtesy of the National Film Archive, Poland

06. Graphic Scores of recordings of compositions made in the Experimental Studio of Polish Radio issued by Polskie Nagrania Muza, some issued as 'singles' on vinyl (mid 1960s-1970s). Collections of Krzysztof Szlifirski and Bęc Zmiana Foundation

Włodzimierz Kotonéski
Concrete Etude (for One Cymbal Stroke), 1959
Graphic score, sound recording, 2' 44"
Collection of Krzysztof Szlifirski

07. Excerpts from films with soundtracks made by Experimental Studio of Polish Radio

Daniel Szczechura
Podróż (Journey), 1970
music: Eugeniusz Rudnik
Video (digital transfer), colour, sound, 1' extract

Zbigniew Rybczyński
Zupa (Soup), 1974
music: Eugeniusz Rudnik
Video (digital transfer), colour, sound, 1' extract

Krzysztof Gradowski
Akademia Pana Kleksa, 1983
music: Bohdan Mazurek
Video (digital transfer), colour, sound, 1' extract
Courtesy of the National Film Archive, Poland

08. Oskar Hansen & Zofia Hansen
Design for Polish Radio's Experimental Studio, 1962
Drawing on paper
60x80 cm
Courtesy of Igor Hansen

09. Bulat Galejev, Prometheus Institute
Eternal Movement, 1969
Video (digital transfer), colour, sound, 5' 34"

Experiment Promises to Become Art, 1965
Documentary video (digital transfer), b&w, sound, 8' 08"
Courtesy of Prometheus Institute

10. Milan Knížák
Destroyed Music, 1963-1979
Vinyl records
Courtesy of Kontakt. The Art Collection of Erste Group and ERSTE Foundation

11. Bogusław Schaeffer
PR – I VIII, 1972
Graphic score, drawing on paper
70x50 cm
Courtesy of Muzeum Sztuki, Łódź

12. Attila Csernik, Katalin Ladik, Imre Póth
O-plus, 1972
Video (digital transfer), b&w, sound, 8' 15"
Courtesy of Artpool Art Research Center, Hungary

13. Katalin Ladik
Ausgewählte Volkslieder (Selected Folk Songs), 1973-1975
10 collages on paper
Courtesy of Kontakt. The Art Collection of Erste Group and ERSTE Foundation

14. Milan Grygar
Living Drawing, 1973/1983
Video (digital transfer), colour, sound, 5' 38"

Tactile Drawing, 1969/1983
Video (digital transfer), colour, sound, 6' 18"
Camera: Dobroslav Zbornik
Courtesy of the artist / Zdeněk Sklenář Gallery, Prague

15. Milan Grygar
Coloured Score, 1969
Pencil, watercolour, paper 89.5x62.5cm

Graphic Score, 1973
Ink on paper, 88x62.5cm

Acoustic Drawing, 1974
Sound file, 14' 25"

Acoustic Drawing, Homage to Cubism, 1974
Ink on paper, collage, 89.5x62.5cm

Acoustic Drawing II, 1974
Ink on paper, 90x62.5cm
Courtesy of Muzeum Sztuki, Łódź

16. László Vidovszky, Gábor Bódy
Aldrin's Space Opera, 1976
Video (digital transfer), b&w, sound, 14'
Courtesy of Béla Balázs Studio Archive

Exhibited Works Lower Ground Floor Gallery

17. Collective Actions
Music Within and Outside, 1984
A5 booklet and sound recording, 30' extract
Courtesy of the artists

18. Vladan Radovanović
Voice from the Loudspeaker, 1975
Vinyl record and sound file, 4' 22"
Courtesy of the artist

19. Zoltán Jeney
Round, 1975
Video (digital transfer), b&w, sound, 11'
Courtesy of Béla Balázs Studio Archive

20. Dóra Maurer, Andrés Klausz, Zoltán Jeney
Kalah, 1980
Video (digital transfer), colour, sound, 10'
Courtesy of the artist

21. Vitaly Komar & Alexander Melamid
Music Writing: Passport. From the Codes series, 1976
Photographs, and scores on paper, music stands
From left to right: courtesy of Peggy Kaplan; courtesy of the Former Komar & Melamid Art Studio Archive

22. Józef Robakowski, Eugeniusz Rudnik
Dynamic Rectangle, 1971
Video (digital transfer), colour, sound, 2' 33"
Courtesy of the artist and Muzeum Sztuki, Łódź

23. Andrzej Dłużniewski
Łódź Piece, Silence – 9 Seconds, Circle Rotation by 17° 7 Seconds, 1972
Drawing and modified map, 79x84 cm
Courtesy of the artist and Muzeum Sztuki, Łódź

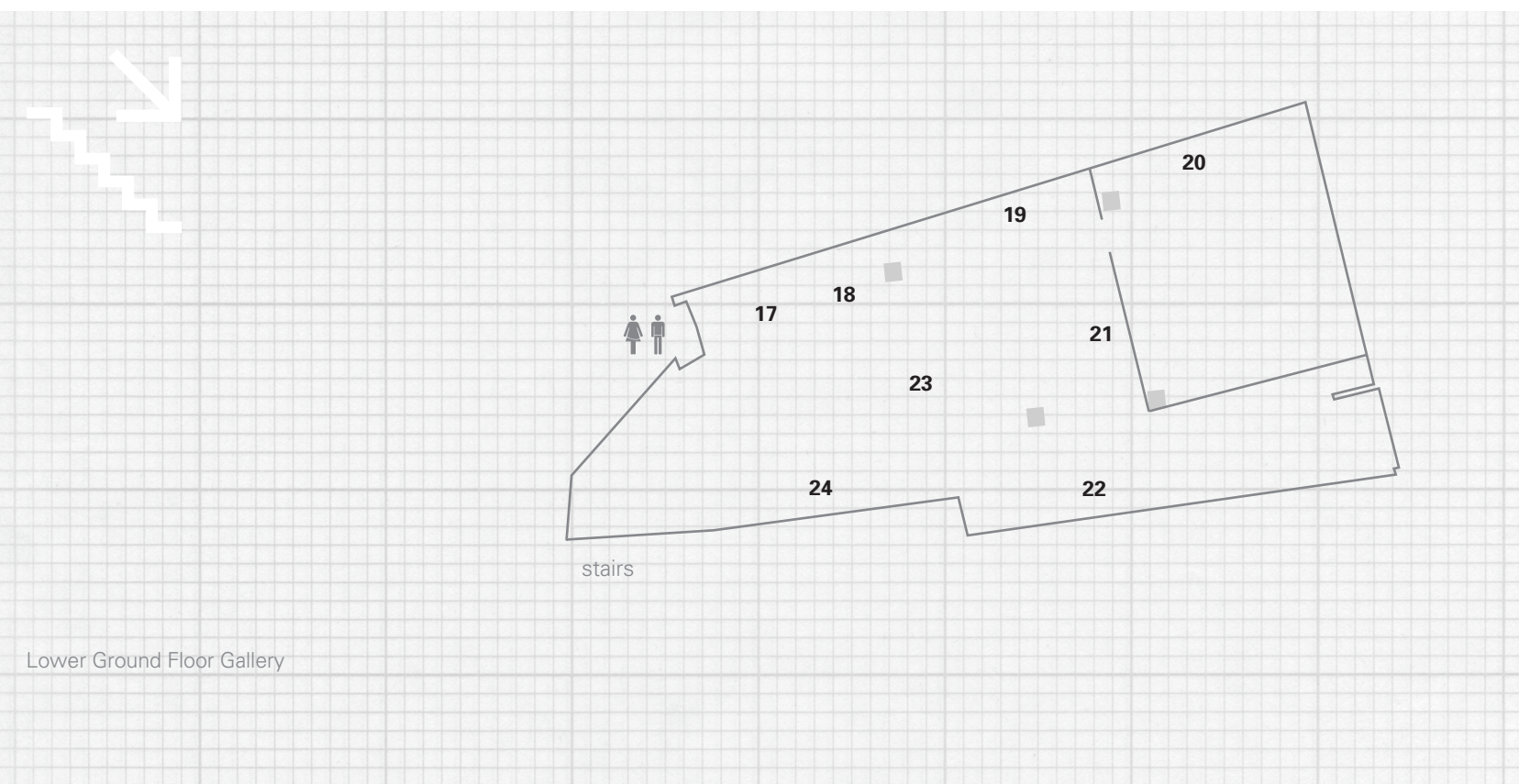
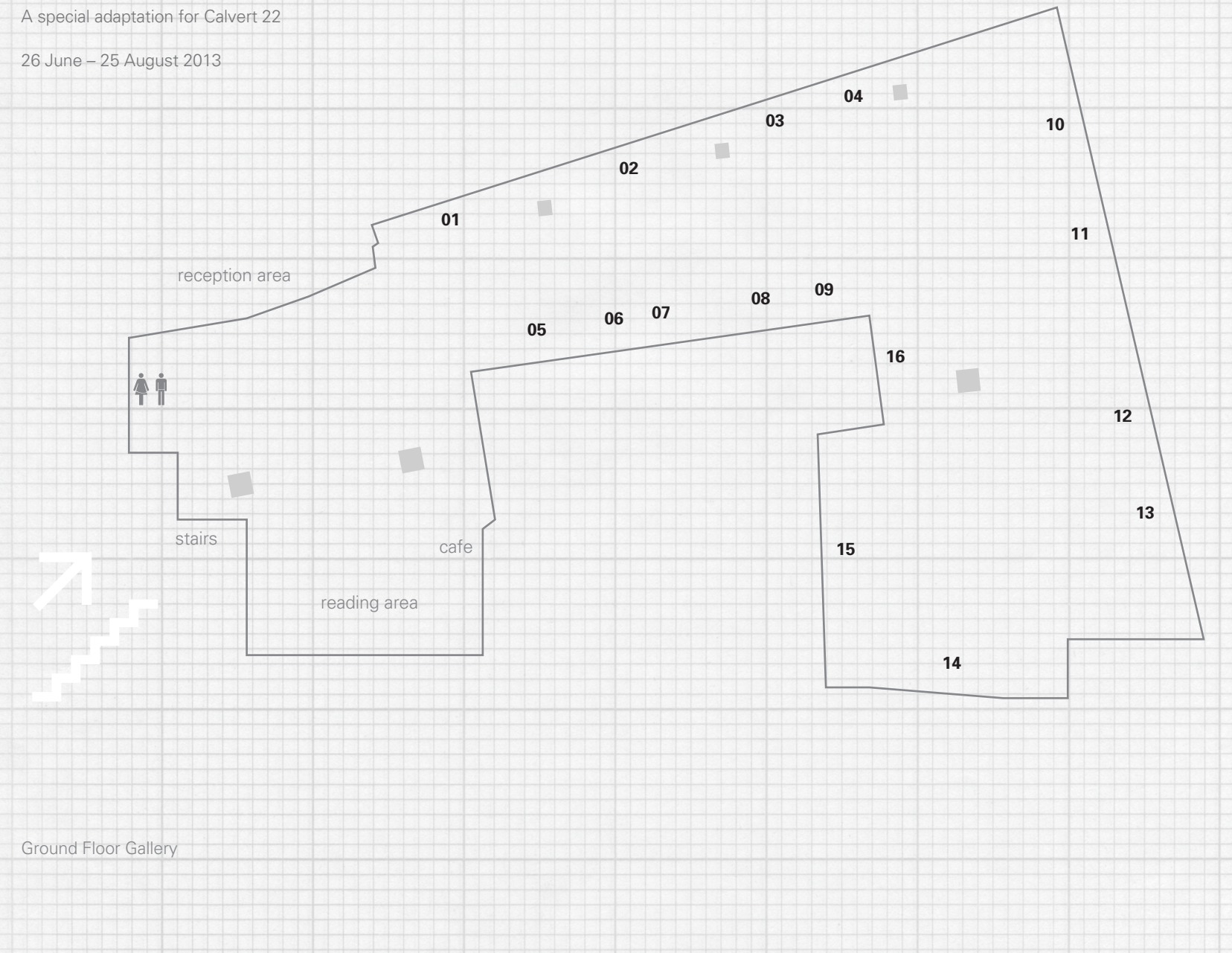
24. Krzysztof Wodiczko, Szabolcs Esztényi
Just Transistor Radios, 1969/2012
Drawings on paper, 29x41 cm
Video (digital transfer), colour, sound, 5'
Courtesy of the artists and Muzeum Sztuki, Łódź

Sounding the Body Electric

Experiments in Art and Music in Eastern Europe 1957 – 1984

A special adaptation for Calvert 22.

26 June – 25 August 2013



Sechs Uebungen für Gitarre um sich in allen Lagen zu üben.



Artists' Biographies

Collective Actions. The group was founded in 1976 by Andrey Monastyrsky, Nikita Alekseev, Elena Elagina, Georgy Kizevalter, Igor Makarevich, Nikolai Panitkov, Sergei Romashko, and Sabine Hänsgen and was part of the Moscow Conceptualist movement. Collective Actions has been carrying out group performances under the common title of *Journeys to the Countryside* since 1976.

Walerian Borowczyk (b. 1923, Kwilcz, Poland – d. 2006, Paris, France)
The Polish film director lived and worked in Paris from 1959 onwards. His early films were short animations such as *Był sobie raz* (Once upon a Time), 1957, and *Dom* (House) with Jan Lenica, 1958. He worked with Chris Marker on *Les Astronautes* and was the author of two books, *Anatomia diabła* (Anatomy of the Devil), 1992 and *Moje polskie lata* (My Polish Years), 2002.

Andrzej Dłużniewski (b. 1939, Poznań, Poland – d. 2012, Warsaw, Poland)
His work included painting, drawing, photography, poetry and text. His growing interest in language brought him closer to conceptual art. In 1980 he opened a gallery with his wife Emilia Malgorzata and organised a series of exhibitions, events and meetings.

Szabolcs Esztényi (b. 1939, Budapest, Hungary)
Lives and works in Poland. He has performed as a pianist and improviser in many concert halls in Poland and abroad. He is a regular guest in many academic centres with his illustrated lectures related to creative pedagogy and teaching improvisation.

Bulat Galejev (b. 1940, Tashkent, Uzbekistan, USSR – d. 2009, Kazan, Russia)
Studied at the Kazan State Pedagogical Institute, Kazan and attained a PhD in 1986. He was the founder of the Prometheus Institute, a laboratory for studying the potential merging of various arts and sciences. He was fascinated by the discoveries of Lev Termen (Léon Theremin), an inventor of musical instruments, and by the ideas of Aleksandr Scriabin, who sought to achieve a synthesis of music and the visual arts in the lighting and colour effects of his compositions.

Milan Grygar (b. 1926, Zvolen, Slovakia)
Studied at the Academy of Arts, Architecture and Design in Prague. From 1965 he started making drawings in which the sound of its making was as important as the image.

Oskar Hansen (b. 1922, Helsinki, Finland – d. 2005, Warsaw, Poland)
He was an architect, urban planner, teacher and theorist still highly influential within visual arts. In 1957 he proposed an unrealised design for the international monument for the victims of fascism at Auschwitz-Birkenau and has also designed several international buildings such as the Museum of Contemporary Art (1966), Skopje, and the Polish Embassy (1973), Washington, DC.

Zofia Hansen (b. 1924, Kałuszyn, Poland – d. 2013, Warsaw, Poland)
Together with her husband Oskar Hansen, designed the housing estates in Warsaw Rakowiec (1961-1963), Braclawska (1964-1974) and Beachhead Grochowski (1968-1974).

Zoltán Jeney (b. 1943, Szolnok, Hungary)
He is one of the co-founders of the New Music Studio in Budapest and is known for his minimal style compositions. He is the Head of the Department of Composition at Liszt Ferenc Academy of Music and in 2006 was awarded the Bartók Béla-Pásztory Ditta Award for the second time.

Milan Knižák (b. 1940, Plzeň, Protectorate of Bohemia and Moravia)
Lives and works in Prague, Czech Republic. He works with music, sculpture, painting and performance and was closely associated with Fluxus. He was the organiser of the first Happenings in Czechoslovakia. He was also founder of the Aktuální umění group as well as director of the National Gallery in Prague.

Grzegorz Kowalski, Zygmunt Krauze, Henryk Morel and Cezary Szubartowski
The artists Grzegorz Kowalski, Henryk Morel and Cezary Szubartowski and the composer Zygmunt Krauze filled the space of the Foksal Gallery in Warsaw with material found at a junkyard and elsewhere. Inviting visitors to become the co-authors of a five-day-long experiment, these materials formed into an apparatus. This 'apparatus' turned each of the gallery's rooms into a different space, in both visual and audio terms. Every day, the artists introduced a new element and tested the audience's reactions to the changes.

Vitaly Komar (b. 1943, Russia) & Alexander Melamid (b. 1945, Russia)
They live and work in New York, USA. They were an artistic partnership renowned for its analysis of socialist iconography and are the founders of SotsArt (Soviet Nonconformist Art) which combined elements of Socialist Realism and Western Pop Art. The two artists no longer collaborate.

Katalin Ladik (b. 1942, Novi Sad, Serbia)
Lives and works in Budapest, Hungary. She makes collages, sings, acts (theatre and film) and practices performance art as well as writing novels and poetry. Ladik was also working with some of the most interesting composers from the region including: Milko Kelemen, Ernő Király and Dubravko Detoni.

Jan Lenica (b. 1928, Poznań, Poland – d. 2001, Berlin, Germany)
He was a poster illustrator and then collaborator of Walerian Borowczyk. In 1979 he became the first Professor of Animation at the University of Kassel. Examples of his work include *Adam 2*, 1968 and *Ubu et la grande gidouille*, 1976.

Dóra Maurer (b. 1937, Budapest, Hungary)
Lives and works in Budapest, Hungary. She works with film, photography, painting, music, assemblages and text. Currently she is a lecturer at the Hungarian University of Fine Arts and works as a curator.

Vladan Radovanović (b. 1932, Belgrade, Serbia)
Serbian composer, artist and theoretician. One of the pioneers of Eastern European experiments at the intersection of music and the visual arts. He has written many theoretical texts on music and new tendencies in the arts. He has worked at the Experimental Studio of Polish Radio and at studios in Paris, Utrecht and Budapest.

Józef Robakowski (b. 1939, Poznań, Poland)
Lives and works in Łódź, Poland. He was a founding member of the artist-led groups Zero-61 and the Workshop of Film Form. He was a professor at the Film, Television and Theatre State Academy in Łódź and initiated the Katarzyna Kobro Prize in 2001. He teaches at the National Higher School of Film, Television and Theatre in Łódź.

Eugeniusz Rudnik (b. 1932, Nadkole upon Liwiec, Poland)
Lives and works in Poland. He has produced works including Krzysztof Penderecki's Psalmus (1961) and Ekecheiriia (1972) for the opening ceremony of the Olympic Games in Munich. He spent two years teaching technology of electro-acoustic music at the Warsaw University of Music, and was a lecturer in the Warsaw Journalism Centre. He is a pioneer of electronic and electro-acoustic music in Poland.

Bogusław Schaeffer (b. 1929, Lwów, Ukraine)
His graphic scores fulfill the idea of polyversal music. They allow for all kinds of interpretations, thus changing the relationship between the composer and the performer, who becomes an equal author of the piece. In 1957 he wrote the world's first noteless score.

László Vidovszky (b. 1944, Békéscsaba, Hungary)
He founded the New Music Studio in Budapest with Zoltán Jeney and László Sárosi in 1970. His work is unusually radical and strongly rooted in conceptualism. Vidovszky was awarded the Erkel Prize in 1983, the Bartók-Pásztory Prize in 1992 and the Kossuth Prize in 2010.

Krzysztof Wodiczko (b. 1943, Warsaw, Poland)
He lives and works in New York City and teaches in Cambridge, Massachusetts. Wodiczko is known for his large-scale video and slide projections on architectural facades and monuments. His practice examines war, conflict, trauma, memory and intervention in the public sphere.

[4] Katalin Ladik, *Ausgewählte Volkslieder 5 (Selected Folk Songs 5), Exercise for Guitar, 1973–1975*, collage on paper. Courtesy of Kontakt. The Art Collection of Erste Group and ERSTE Foundation.

[Ladik's] visual scores, visual collages and visual poems are ... designs of collaged material, indicating a venture from 'literary culture' of verbal communication into the realm of visual communication and visual information exchange. Differences between a collage, a score, and a poem are functional, and not media specific. Visual poems render or construct poetry by means other than literary. Collages comprise technical solutions of connecting assorted hybrid visual material in a new whole conceived for visual communication. Visual scores comprise performance instructions.

Ladik's pieces (collages/scores/visual poems) cut from printed sewing patterns – for instance, *Pastorala* (1971), *Eine kleine Nachtmusik* (1972), *Aria in F Major* (1978) or *Sonata for the Woman DDR Leipzig* (1978) –

indicate the growing complexity of the scores composed of 'visual women's material' adopted from the cultural system of women's popular press. Those pieces were conceived as feminine or feminist visual artifacts. Ladik suggested in an interview the ironical and provocative function of these pieces against the visual research of the Bosch+Bosch group's male members. Upon entering the group she faced the prevalence of 'men's visual material' imposed by the members operating in visual art as their dominant realm of expression. Evading performing arts and literature, Ladik conceived a woman's visual expression, taking over and adopting graphic 'diagrams' – sewing patterns from women's fashion magazines, extremely popular in this part of the world in the 1960s and 1970s. Introducing her 'women's graphic material' she challenged the horizons of representation in her colleagues' work. ...

Extract from Miško Šuvaković, *The Power of a Woman: Katalin Ladik Retrospective 1962–2010* (Museum of Contemporary Art Vojvodina in Novi Sad exhibition catalogue, 2010) p. 163

CALVERT 22 FOUNDATION

The Calvert 22 Foundation is dedicated to building cultural bridges between Russia, Eastern Europe, the former Soviet republics and the rest of the world. It seeks to foster dialogue and encourage a global reappraisal of the culture of this part of the world, independent of governmental dictates or commercial interests.

The Foundation was created by Nonna Materkova, a Russian-born, London-based economist, who in May 2009 opened Calvert 22, a not-for-profit gallery dedicated to contemporary art from the region. Calvert 22 Gallery, which is located in Shoreditch, East London, continues to form a crucial strand within the Foundation's activity. The Gallery's imaginatively curated programme of exhibitions has received widespread critical acclaim for its support of emerging and established artists and also its high quality accompanying publications and related talks and events.

Now the Calvert 22 Foundation has expanded to encompass two additional initiatives, each underpinned by the Foundation's ethos of spreading knowledge and awareness across cultural borders. Calvert Education is a cultural exchange and information programme, developed in partnership with St Petersburg State University's Department of Liberal Arts and Sciences (Smolny College) and their partners Bard College, a renowned American liberal arts college. At present, the Calvert Education team has developed new MA programmes in Art Criticism and in Curatorial Studies to be run under the auspices of Smolny College.

The Foundation's most recent initiative is The Calvert Journal (www.calvertjournal.com), a constantly updated online guide to the multifarious manifestations of creative modern Russia. This daily briefing comes in the form of reportage, interviews, photography and design, provided by a network of expert contributors from Russia's various regions and time zones.

Whether in its exhibitions, its events or its publications, the Calvert 22 Foundation also frequently collaborates with a range of prestigious institutions and organisations that includes the University of Edinburgh, the Courtauld Institute, the Royal College of Art, Tate and the Venice Biennale. This commitment to dialogue and cultural exchange across creative disciplines and national boundaries, from both inside and outside the mainstream lies at the heart of all the Foundation's partnerships and enterprises.

Sounding the Body Electric

Experiments in Art and Music in Eastern Europe 1957 – 1984

With special thanks to the curators David Crowley, Daniel Muzyczuk and all the artists involved.

With thanks to Ewa Borysiewicz, Nathan Budzinski, Tony Herrington, Elizabeth Horton, Paulina Latham, Bob Pain, Ethan Reid, Aura Satz.

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The curators of the exhibition would like to express their thanks to Jaroslav Anděl, Daniel Bird, Bolek Blaszczyk, Jozef Cseres, Chris Cutler, Branko Dimitrijević, Dunja Donassy, Andrzej Dłużniewski, Szaabolcs Esztényi, Darko Fritz, Milan Grygar, Marcin Gizycki, Jola Gola, Igor Hansen, Francisco Infante, Zoltán Jeneý, Tomasz Jeziorowski, Júlia Klaniczay, Teresa Kelm, Krzysztof Knittel, Marie Knižáková, Milan Knižák, Petr Kořouň, Natalia Kolodzei, Vitaly Komar, Grzegorz Kowalski, Zygmunt Krauze, Katarzyna Krysiak, Boris Kršňák, Ľudovít Kupovič, Zofia Kulik, Andres Kurg, Milo Kurtis, Alexandra Kusál, Katalin Ladik, Michal Libera, Jacek Malicki, Dorá Maurer, Kazik Mazan, Michal Mendyk, Maria Mileeva, Alex Mlynarcik, Viera Mecková, Andrei Monastyrsky, Agnieszka Morawińska, Maria Morzuch, Katarzyna Murawska-Muthesius, Andrija Mutnjaković, Lev Nussberg, the family of Andrzej Pawłowski, Piotr Piotrowski, Marek Pokorný, Paweł Polt, Lukasz Ronduda, Andrzej Rosolowicz, Vladan Radovanović, Józef Robakowski, Eugeniusz Rudnik, Josef Schreiner, Jane Sharp, Maryla Sitkowska, Martin Smolka, Zdeněk Sklenář, Jarosław Suchan, Lech Stangret, Stanisław K. Stopczyk, Jacek Szerszenowicz, Krzysztof Szliferski, John Tilbury, Margareta Tillberg, Markéta Tintěrová, Grzegorz Tyszkiewicz, Jiří Valoch, Irina Vanechkina, Jelena Vukovic, Ewa Witkowska and Krzysztof Wodiczko.

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Sounding the Body Electric

Experiments in Art and Music in Eastern Europe 1957 – 1984 was first shown at the Muzeum Sztuki in Łódź from June – August 2012. It was curated by David Crowley and Daniel Muzyczuk with the support of exhibition co-ordinators Martyna Gajda and Weronika Dobrowolska. This exhibition is dedicated to the memory of Weronika Dobrowolska.

David Crowley is a professor in the School of Humanities at the Royal College of Art, London, where he runs the Critical Writing in Art & Design MA. He is the author of various books including National Style and Nation-State. Design in Poland (1992), Warsaw (2003) and editor – with Susan Reid – of three edited volumes: Socialism and Style. Material Culture in Post-war Eastern Europe (2000); Socialist Spaces. Sites of Everyday Life in the Eastern Bloc (2003); and Pleasures in Socialism: Leisure and Luxury in the Eastern Bloc (2010). He regularly curates exhibitions (including Cold War Modern at the Victoria and Albert Museum in 2008–9; The Power of Fantasy. Modern and Contemporary Art from Poland at BOZAR, Brussels, 2011).

Daniel Muzyczuk is a curator at the Muzeum Sztuki in Łódź. From 2008 to 2011, he was a curator at the Centre of Contemporary Art Znaki Czasu in Torun. He is also a curator of various projects including Long Gone Susan Philipsz, Gone to Croatia (with Robert Rumas), Mariusz Wasas and Krzysztof Topolski's Fabryka, MORE IS MORE (with Agnieszka Pindera and Joanna Zielińska), The Melancholy of Resistance. Works from the M HKA Collection (with Agnieszka Pindera), Views 2011. He has authored numerous critical texts. He was the winner (together with Agnieszka Pindera) of the Igor Zabel Competition in 2011. He has taught at the Academy of Fine Arts in Gdansk. He is the curator of the Polish Pavilion at the 2013 Venice Biennale.

Further material relating to the subject of the 'Sounding the Body Electric' exhibition can be found on the website of the Museum of Modern Art's C-MAP (Contemporary and Modern Art Perspectives in a Global Age) research project: <http://post.at.moma.org/>

A CD of recordings of musical works in the exhibition has been issued under the same title by Bólt Records (BR ES10). www.boltrecords.pl

A book-length study of the themes in the exhibition was published by the Muzeum Sztuki in Łódź in 2012 (ISBN 9788684773748). www.msl.org.pl

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5x

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„5 x” oznacza, że spektakl audio-wizualny odbył się pięć razy w Galerii FOKSAL w dniach 19—23 września 1966 roku. W spektaklu udział wzięły wydające dźwięk przedmioty, działający ludzie i zmieniające się światło.

„5 x” means that the audio-visual spectacle took place five times in September 19—23, 1966, Warsaw's FOKSAL Gallery. Participants: sound producing objects, acting people, flashing lights.

