art stations foundation by Grażyna Kulczyk

annual report 2009
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Art Stations Foundation

is a project designed and initiated by Grażyna Kulczyk, and is the culmination of the Founder’s philosophy for running a business. By exploring the aesthetics of contemporary art and inspiring various types of creative processes by means of exhibitions, workshops, performances, interventions and theoretical publications, the Foundation aims to assist people in their conscious personal growth and help them to open their minds to culture and discover its values. Through its projects, the Art Stations Foundation provides an interdisciplinary platform for the presentation and exploration of various fields of the arts, including the fine arts, dance, film and music. The audience takes part in the activities of the Art Stations Foundation’s while visiting Stary Browar, where venues devoted to the display of art include a multi-storey exhibition space and Studio Słodownia +3. In conjunction with Stary Browar, the Art Stations Foundation defines a new category of lifestyle – an art lifestyle.
The Art Stations Foundation is a privately owned non-profit organisation founded in the belief that art has a positive influence on the community, and that experiencing it provides young people with a chance for a better, more creative and more conscious life.

The Mission of the Art Stations Foundation is to open young people’s minds through art, and to bring out the best in them. The Foundation aims to create a more creative, conscious and art-sensitive society.

The Goal of the Foundation is to inspire, co-ordinate and finance various activities that propagate contemporary art and culture, as well as to support and promote young local artists, whose works are exhibited together with those of renowned artists. We offer visitors an opportunity to discover, experience, and to learn about art in close contact with both famous artists and their younger followers, and through various educational activities.

The Idea is to create a platform for dialogue between various generations of artists, for bringing masters together with their ’apprentices’, for promoting excellent artistic quality, and – by being open to as wide an audience as possible – for building a bridge between the artist and consumers of contemporary art. One of the elementary forms of activity for the Foundation is organising art events that are of singular value on a local and national scale, and which will give Stary Browar a permanent place on the cultural map of Poland.

The activities of the Foundation are concentrated in and around the Art Court (Dziedziniec Sztuki) at Stary Browar, where both the Galeria and Słodownia buildings house numerous temporary exhibitions (of contemporary fine art, photography, and design) and serve as movie and concert venues. Works in the performing arts (including theatre and dance) are also staged here.

The Foundation was established by its Founder – Grażyna Kulczyk. The Founder appoints themembers of the staff.

The Board:
The Board’s duties and responsibilities:
- evaluation of the Foundation’s performance and supervision of the Administration’s work
- revision and ratification of the programs and agendas proposed by the Foundation
- revision and ratification of the Foundation’s organisational structure
- inspiration and suggestions for the future course of the Foundation’s activities
- detailed information on rules and procedures

Members of the Board:
Grażyna Kulczyk
Jan Kulczyk
Dominika Kulczyk-Lubomirska

Administration:
Agnieszka Sumelka – President

Foundation’s Office:
Office staff
Joanna Leśnierowska – performing arts program coordinator
Agata Mazur – collection manager
Marika Zamojska / Małgorzata Badorek – production coordinator
Natalia Draganik / Agata Barelkowska – production coordinator (performance program)
Roman Soroko / Karol Kamiński – project realisation coordinator
Łukasz Kędzierski / Mikołaj Ławniczak – music / film (cooperation)
Exhibitions program

The extensive exhibition program developed by Art Stations Foundation is focused on the presentation of contemporary art.

Its mission is to promote and support young local artists (the Młodzi Artyści w Starym Browarze (Young Artists at Old Brewery) cycle) and, at the same time, present prominent Polish and foreign artists. Our intensive exhibition program was inaugurated in April 2004 with a retrospective exhibition of the well-known Italian designer Alessandro Medini, and encompasses various domains of art – painting, photography, sculpture and design.

Art Stations Foundation’s ambition is to make Stary Browar a centre bustling with art life, attracting young artists, curators and critics; a place where the audience can be confronted with works by many generations of artists. Stary Browar Gallery actively promotes contemporary art by breaking stereotypes about its reception. But, above all, it is open to fresh ideas and new trends in art, and is always ready to assume patronage of them.

www.grazynakulczyk.com
Zbigniew Rybczyński
On the visual image

Zbigniew Rybczyński – a world-famous author of animated films and video works, Oscar winner and pioneer in high definition TV. His works combine spectacular experimentation and formal invention with a remarkable sense of humour and acutely lyrical visual images. His art explores the common ground of cinema, television and art. He is highly regarded by both critics and audiences.

On the visual image brings together Rybczyński’s film pieces and electronic works, along with sketches, drawings, calculations and graphs – a collection that illustrates the artist’s steps along his way to a new visual synthesis in which he combines the photographic realism of today’s media with all the depth that great Renaissance masters such as Piero della Francesca or Leonardo da Vinci employed in representing reality. Rybczyński’s oeuvre testifies to one overall mission: attaining in art a degree of realism that embraces modern technical possibilities and at the same time responds to the spiritual aspirations of our era.

Rybczyński uses film and electronic media to create visual images which are not merely reflections of the superficial but rather reach to the truth hidden deep inside – a truth which is indispensable for representing – and above all – understanding the real world. In his art, Rybczyński has always been aiming at free formal expression of the contents which he wished to represent. His films acquire their ultimate shape in a process starting with the recording of reality. Yet, without being limited to superficial realism, they develop further, conveying grand syntheses and artistic visions through the artist’s creativity and ingenious use of technology. The exhibition constitutes the first such comprehensive presentation of the artist’s method and his lifelong achievement. The accompanying publication contains texts by Zbigniew Rybczyński, Piotr Zawojski and Piotr Krajewski (the exhibition curator), as well as comprehensive illustrative material.

Zbigniew Rybczyński, born 1949 in Lodz, an experimental film director, cameraman and lecturer. Having completed his secondary education at the School of Fine Arts in Warsaw, he worked for a period of time at the Studio Miniatur Filmowych [the Miniature Film Study]. In 1969 he enrolled at the Lodz Film School, where he was active in the Film Form Workshop, the leading Polish avant-garde group. All his major animated films, including Tango – for which he won an Oscar in 1983, the first ever awarded to a Pole – were produced at the Se-Ma-For Study in Lodz. After moving to the United States, he turned to video and High Definition techniques. He gained great popularity – as well as the nickname “Big Zbig” – thanks to his music videos for artists including Simple Minds, Mick Jagger and John Lennon, and films such as Steps (1986), The Fourth Dimension (1988) and The Orchestra (1990), were acclaimed for their striking virtuosity by critics and audiences around the world. From 1987 to 1994 he ran his own studio, which he outfitted with the most advanced HDTV equipment available.

In addition to the Oscar, Zbig has received numerous prestigious awards, including an Emmy, a Golden Gate Award at the San Francisco Film Festival, Electronic Cinema Festival Awards in Tokyo and Montreal, MTV and American Video Awards, Monitor Awards and a Billboard Music Video Award. His Orchestra received a Prix Italia, an award which is granted to TV productions for their outstanding artistic value. He has taught at numerous universities: the Film School of Lodz, Columbia University at New York, the Academy of Media Art (KHM) in Cologne. Presently, he holds the position of visiting professor at Joshibi University of Art and Design in Tokyo. Along with pursuing his artistic and academic career, he has conducted research on the visual image and special effects, which has led him to develop his own solutions in the field of electronic visualization. His applications have been employed in the film and TV industry and received several technical US patents. In 2008, Rybczyński received the “Gloria Arts” Medal of Cultural Merit from the Polish Minister of Culture, an Honorary Doctorate from the Lodz Film School, and the prestigious Katarzyna Kobro Award, established by the artistic community in Poland to honour exceptional artistic achievements.

At present Rybczyński is engaged in a joint project with well-known Israeli writer Eli Barbur, which will involve the production of a two-hour-long film “The Short History of White People” (working title). The film is going to portray the fate of the Jewish people in the history of the European Civilization.

Curator: Piotr Krajewski
Arrangement of the exhibits: Raman Tratsiuk

Exhibition Zbigniew Rybczyński On the visual image, photo: Jakub Wittchen

art stations foundation 2020

Zbigniew Rybczyński
On the visual image
Tadeusz Kalinowski
In celebration of the 100th anniversary of the artist's birth

Following the tradition of past years, after a series of retrospective exhibitions devoted to the work of eminent Poznan-based artists (the Lenicas, 2002; Jan Berdyszak, 2006; Prof. Andrzej Kurzawski, on the 80th anniversary of his birth, 2008), in 2009 the City Gallery Arsenal organized the Commemorative Festival in celebration of the 100th anniversary of Tadeusz Kalinowski's birth. This large-scale exhibition opened with a presentation in the National Museum, showing the artist's early work, from the time when he was associated with the artistic group 4F+R (the second half of the 1940s) and some 60 paintings that he created at the turn of the 1960s and 1970s, which represent so-called 'hard abstraction'. Another part of the exhibition, which was presented in the Arsenal Gallery, was built around paintings marked by influences of Tashism and Zonism, as well as abstract linocuts (from 1952-60), shown next to some later works from the 'kaleidoscope period', and a selection of so-called 'closed and open compositions'. The Ego Gallery showed a series of paintings with letters (from 1966/77), while the exhibition in Art Stations Foundation concentrated on the last two decades of the artist's oeuvre, showing around 40 pieces from this period. One exhibit were kaleidoscope paintings (1976/80) and closed and open compositions. In total, the four-part exhibition included around 220 works selected by the curatorial team from the oeuvre of over 1000 art works. Tadeusz Kalinowski was the most important Poznan-based abstract painter. He devoted all of his work to abstractionism and remained faithful to this style until his death in 1973, that is, for 40 years. During the communist period, when the local artistic circles were dominated by artists practicing post-cubism and realism, Kalinowski was continually being pushed out of gallery repertoire. He didn't give in to pressures dictated by political or artistic hierarchies and, as one of very few artists of the day, stayed faithful to abstractionism. Such strength of will deserves admiration. The four-part exhibition was accompanied by a 250-page catalogue, with photographs chosen and texts edited by Wojciech Makowiecki (the exhibition's general curator) and Mariusz Pawlowski. It included as many as 250 colour reproductions, a selection of excerpts and critical texts taken from catalogues published in conjunction with the artist's previous individual exhibitions (A. Radajewski, W. Noważycki, A. Zieleńska), two introductory essays (by A. Kostowski and M. Niemiejska), as well as a current events calendar and a full list of solo and group exhibitions.

6th Photography Biennale
Photography / Ideology / Politics

Poznan Photography Biennale is one of the biggest events of its kind in Poland and, with a 10-year history, probably one of the oldest too. Unlike other photo biennales, this one has consistently placed special emphasis on the issues of Polish photography: its theoretical aspects and current problems. This year's edition, under the title Photography / Ideology / Politics, was intended as a reflection on the state of contemporary photography seen in a socio-political context and shaped by various ideological influences. This approach has led to a number of crucial questions related to the role of photography in complex social processes, the use of photography as a means of social control, sexual discrimination, and historical-political manipulation and, finally, the issues of economic and institutional dependencies. It is a rule of the Poznan Biennale that the list of the invited artists be prepared by the curators. This year, these were: Krzysztof Jurecki, Izabela Kowalczyk, Marek Krajewski and Marta Gendera – art curators and, at the same time, researchers of contemporary culture, analyzing its phenomena (form a number of different perspectives. In Stary Browar (Skodownia +1) we presented an exhibition curated by Krzysztof Jurecki, “From simulation to new symbolism”. The curator confronted artists from different generations and different parts of the world – along with Poles, he showed artists from, e.g. Hungary, Japan and the Czech Republic. Their works, touching upon the themes of violence, terrorism and intercultural relations, bring to mind questions about the borders between power and resistance, medium integrity and intermediality, documentary and metaphor. Among the invited artists were: Ewa Świdzińska, Adam Rzepecki, Magdalena Samborska, Ken Matusuara, Magdalena Hueckel, Jerzy Wierzbicki, Katarzyna Majak, Lilla Szász, Natalia Ł., Grzegorz Zygier, Andrzej Dudel-Dürer, Joachim Froese, Tadeusz Zaczek, Sławomir Marecz, Waldemar Jama, Janusz Lesiński, Dominik Pabis, Stanisław Wol, Jaroslav Malik, Marek Zygmunt, Wolf Kahlen and Anna Baumgart. As part of the exhibition we also presented a project by Marta Gendera, Weltpanorama (Skodownia +1), honored with an award for young curators. The central motif of the exhibition was the photo plasticon (stereoscope): a device responsible for shaping “the tourist view”, a symbol which characterizes the modern human vision. An authentic photo plasticon (one of three left in Poland) was assembled in the gallery especially for the exhibition. The exhibition brought together works by Zbigniew Libera, Robert Kulmirowicz, Johanna and Helmut Kondl, Christian Mayer and Jarek Simon, depicting the world from the tourist’s point of view.

Exhibitions:
Weltpanorama, curator: Marta Gendera
From simulation to “new symbolism”. Some aspects of early 20th-century photography, curator: Krzysztof Jurecki

Art stations foundation 2010

Anna Baumgart, Hipoteza skradzonego obrazu

Curators: Włodzimierz Noważycki, Wojciech Makowiecki, Joanna Madel-ska, Joanna Tasiżycka, Agata Mazar
Olafur Eliasson
The Truth Of Non-Digital Colours

Olafur Eliasson (b. 1967) – Danish-Icelandic artist, graduate of the Royal Academy of Fine Arts, unquestionably one of the most fascinating contemporary artists. Studio Olafur Eliasson, established by the artist in 1995 in Berlin, is a unique experimental laboratory gathering an extensive group of architects, engineers and craftsmen, who together “take on the challenge of testing artistic ideas in different formats”. The formats of Eliasson’s projects are versatile indeed – they range from works on display in galleries and museums around the world, to monumental projects in public space, such as the Serpentine Gallery Pavilion (2007), the gigantic New York City Waterfalls (2008), or the extraordinary installation Weather Project (2003) exhibited in the Tate Modern, London, to commercial artistic projects commissioned by such brands as BMW or Louis Vuitton. The artist represented Denmark at the Venice Biennale in 2003. Shortly after the artist’s individual exhibitions in the Museum of Modern Art in New York and in the famous P.S. 1 in the summer of 2008, GK Collection was informed about his new work “Abstract Afterimage Star”, a colourful version (and the only continuation) of an earlier installation in which white geometric figures were projected onto a screen. The work soon became an important acquisition to the collection and inspired further purchases of Olafur Eliasson’s photographic works. As a result Art, Station was able to organize a very important exhibition – the first exhibition of Olafur Eliasson’s work in Poland. The works featured in the exhibition focused on a topic that has been predominant in Eliasson’s work since the beginning of his career, that is, on issues of perception, and especially colour perception. Through our presentation we intended for viewers to discover the artist’s amazing fascination with the relationship between light and colour. We thus wanted to emphasize one of the fundamental features of Olafur Eliassons art – a desire to make the viewer realize his or her own role in experiencing the surrounding reality and, even more importantly, to convince the viewer that perception is never an objective act. Relying on the theory of optics, Eliasson uncovers different perceptual mechanisms right before the viewer’s eyes, encouraging them to engage in the co-creation of meanings. As a result, the viewer becomes a co-producer of the work of art, while the artist’s role is only to provide visual stimulation and ample room for individual reaction. The idea behind the exhibition was to sensitize the audience to the fact that a work of art is a visual challenge for each of its recipients and to bring them closer to one of the most interesting phenomenon on the world’s art scene.

The exhibition was accompanied by a catalogue with texts authored by Prof. Krystyna Wilkoszewska, analyzing Eliasson’s work from the point of view of philosophical theories of perception, and Frances Morris – head of Collections (International Art) at the Tate Modern, London and co-curator of the Weather Project in 2003. An important integral part of the exhibition was a specially arranged reading-room, where the visitors had an occasion to familiarize themselves with the most representative publications devoted to the work of Olafur Eliasson, including the impressive TASHEN publication “Studio Olafur Eliasson. An Encyclopaedia”. The exhibition was held under the honorary patronage of the Danish Embassy. In the accompanying events program there was a meeting with Jozef Robakowski combined with a presentation of his works under the title “Uwaga: Słońce” (“Warning: Sun!”), a lecture by Prof. Krystyna Wilkoszewska, which provided a continuation of her essay published in the exhibition catalogue; as well as lectures by Dorota Luzak and Magdalena Moskalewicz, PhD students at the Department of Art History, Adam Mickiewicz University.

Olafur Eliasson born 1967, graduate of the Royal Academy of Fine Arts in Copenhagen (1989 – 1995), lives and works in Copenhagen and Berlin, where he runs his Studio. Studio Olafur Eliasson (www.olafureliasson.net) is a team of architects, engineers, craftsmen and assistants who combine their efforts working on Eliasson’s installations, sculptures and monumental projects. Since the mid-1990s, the artist has been active producing his projects and presenting his art in galleries all around the world. His work is found in many private and public collections. One of the most famous realizations by Eliasson is the Weather Project (2003) installed at London’s Tate Modern – a gigantic sun-disc made up of hundreds of lamps emitting yellow light integrated with a system of mirrors. In 2003, the artist represented Denmark at the Venice Biennale. Between 2007 and 2008, the San Francisco Museum of Modern Art (SFMOMA) organized the first major retrospective of the artist’s oeuvre titled “Take Your Time: Olafur Eliasson”. One of Eliasson’s latest large-scale realizations is the monumental installation New York City Waterfalls – four man-made waterfalls on the east River in New York Harbour.

Curator: Prof. Krystyna Wilkoszewska
Curatorial advice: Frances Morris, Tate Modern
Paweł Książek
Silent Utopia

Paweł Książek’s project “Silent Utopia” is a fantasy which merges Eastern European modernism with German expressionist silent cinema. The work made reference to the film Metropolis and Eastern European architecture of the Interwar period. Paweł Książek’s installation was contrasted against vintage documents from the 20s and 30s, such as plans and studies made for the architectural and scenicographic realizations of one of the major German architects of that period, Hans Poelzig, and accompanied by objects of historical value related to German cinema of the 1920s.

The accompanying events program included: a meeting with the artist and the exhibition curators, a screening of the original film “Metropolis” and lectures by Prof. Marek Hendrykowski. Exploring the ties between modernist architecture and cinema, Paweł Książek analyzes hypothetical proofs that would indicate the existence of a universal aesthetic sensitivity common to artists of the day. Based on his studies of the aesthetics of that period, he speculates about how film could look, and how the images of its single frames would be altered if as scenography we used Czech, Hungarian or Polish architecture from the times before the global catastrophe. What would it look like if Metropolis was shot in Prague with the modernist Bata shoe shop as the background (Ludvík Kysela, Prague 1929)? Could Café Era in Brno (Jozsef Kranz, 1927) replace the building with the neon “Era” sign from one of the film’s night scenes? Finally, why wasn’t the film actually shot on Warsaw’s “Future Street” (“Ulica Przyszłości”) designed by Lech Niemojewski in 1925? As it appears, the connections between cinema and architecture, which Książek so ardently pursues, are not pure speculations – in fact they do have a historical explanation. There is no denying that architecture is of primary importance to the film, and Fritz Lang himself admits that his vision of architectural future was directly inspired by New York’s skyline, which he saw on one of his journeys: I saw a street that by means of neon lights was lit as brightly as if it were day. (...) The skyscrapers functioned as an opulent theatre-set hung to dazzle, dispel, and hypnotize from a dismal sky - he wrote. German expressionist cinema perfectly shows how film could and did become an area in which the architects of the 1920s and 1930s could freely experiment and carry out even the most utopian visions. The exhibition features original sketches by Hans Poelzig, which he made to Paul Wegener’s Golem, another masterpiece of German silent film. Looking at them, one can notice an interplay between a futuristic extravaganza generated in an architect’s imagination and scenicographic artificiality. It is surprising that out of all other available media, it is architecture that turns out to be a perfect tool for creating visions of the future: not only in cinema – in science fiction movies – but also in real life. The architects of the 1920s and 1930s also had their dream visions of mankind, of society, of ideal cities. Both visions – the fictitious (Lang’s film was a cinema flop) and the real, despite the big promises they offered, soon turned out to be nothing but failures, silent utopias of unfulfilled dreams.”

Monika Branicka
kuratorki: Monika Branicka i Joanna Zak
współpraca: ŻAK | BRANICKA
The Ambiguous 09
Exhibition of the work of Poznań Academy of Fine Arts students

The Ambiguous 09 is the 6th annual exhibition of the work of Poznań Academy of Fine Arts students, organized traditionally in the venue of Old Brewery’s Słodownia. The exhibition gathered the diploma works in photography by this year’s graduates, both BA and MA students in the Academy’s full-time and extramural programs. The works were produced in the studios of prof. Krzysztof J. Baranowski, prof. Piotr Chojnacki, prof. Andrzej P. Florkowski and prof. Piotr Wołyński, some with the help of well-known artists: Natalia Lach-Lachowicz and prof. Grzegorz Przyborek. Stylistically, the works ranged from classical to documentary and staging photography, and included new media and installations.

Difference Beyond Difference

The exhibition was part of the celebrations of the 90th anniversary of the Poznań Academy of Fine Arts. The exhibition was born out of an attempt at tracing back a historical process – the local history of art, and gathering its many subplots in one story. The exhibition was born out of an attempt at tracing back a historical process – the local history of art, and gathering its many subplots in one story. A collection of seemingly unrelated narrations – texts that help to explain the construction of the exhibition, and which at the same time address connections between “the worlds of art”: art academies, the art market, privately-owned galleries, the artist – introducing divisions and showing discrepancies between different realities, but not necessarily leading to a cohesive overall picture. The exhibition is a confrontation between art works as well as artistic individualities, which are sometimes poles apart; yet, they do meet in an act of communication with one another and with the audience. The artists whose art was presented during the exhibition were: Magdalena Abakanowicz, Miroslaw Balka, Kuba Bąkowski, Jan Berdyszak, Marcin Berdyszak, Wojciech Bruszewski, BUNT, Hubert Czerepok, Izabela Gustowska, Rafal Jakubowicz, Jakub Jasiukiewicz, Jerzy Kałucki, Piotr C. Kowalski, Jarosław Kozłowski, Mariusz Kruk, Marlena Kudlicka, Maciej Kurak, Piotr Kurka, Natalia Łi, Dominik Lejman, Jerzy Ludwiński, Wojciech Lazarczyk, Andrzej Matuszewski, Agata Michowska, Antoni Mikołajczyk, Franciszek Orlowski, Maria Pininska-Beret, Krystyna Piotrowska, Piotr Potworowski, Joanna Przybyła, Zbigniew Rogalski, Mateusz Sadowski, Mikołaj Smoczyński, Konrad Smoleński, Andrzej Syska, Iza Tarasewicz, Marek Wasilewski, Stefan Wojnecki, Karolina Wysocka, Honza Zamojski.

Organized with support from Art Stations Foundation, the Polish Ministry of Culture and National Heritage, the Academy of Fine Arts Foundation, the National Museum in Poznań, and Ego Gallery. Curator: Agata Rogoś
Old Brewery New Dance is five years old!

In October 2004, we have invited you for the first time to see a dance performance at Studio Słodownia +3 (STAU anoukvandijk dc/the Netherlands). Since that time Old Brewery has become a venue for almost 200 dance performances by both international stars and young dance artists, and Old Brewery New Dance has grown to become a multilevel program including all year round presentations of dance shows, a dance festivals, productions and coproductions, residences and educational programs for dance professionals and audiences. This comprehensive program for the presentation and promotion of contemporary dance has, from the outset, been based on one underlying mission: to popularize emerging trends in the art of dance and support the professional development of young Polish choreographers.

Since 2004 Old Brewery Studio Słodownia +3 remains the only dance scene in Poland consequently concentrated on the presentation and production of contemporary dance. Our ambition has always been to create in Poznan a 'dance house' in its own right, modeled on similar dance centers already existing in many European countries. Therefore, we have decided to devote our efforts to developing a systematic support program for the production of dance spectacles and the professional development of young Polish choreographers (residencies, productions, coproductions, educational projects).

Our ambition was to transform the dance studio at Old Brewery into a contemporary choreographic center, serving not only as a venue for the presentation of dance shows, but also (and, perhaps, more importantly) as "a space for creation" – a meeting point for young Polish and international dance artists and established choreographers, a place where artists can experiment freely and produce original dance shows.

Since the beginning of its activity, Old Brewery has become a home for a big group of Polish dancers and choreographers. In the space of five years, nearly 20 contemporary dance spectacles have been created with production support from Art Station Foundation. In 2006 we set up the first Polish residency program Solo Project, thanks to which we can provide three young Polish choreographers every year with both financial help and professional assistance necessary for the creation of a solo show. It is also worth mentioning that 5 out of 14 dance shows presented during Polish Dance Platform 2008 were produced at Studio Słodownia +3! Art Stations Foundation is also actively involved in the production and coproduction of dance performances by renown artists (for example the world premiere of Faktor T by Dada von Bzdúlów Theatre, considered by the press the best dance production of 2008 in Poland, or the spectacle Happy choreographed by Nigel Charnock, with participation of 9 Polish dancers, which was part of the Polska! Year and had its premiere at The Place, London, April 2009).

In 2009 Art Stations Foundation joined the European Dance Network (EDN) as a founding member and the only East European institution to be included in this organization.

curator: Joanna Leśnierowska j.lesnierzowska@artstationsfoundation5050.com
www.starybrownowytaniec.pl
Dance shows presentations

Within 5 years of its existence Studio Słodownia +3 hosted more than 200 dance shows featuring artists from Poland and all over Europe (including the Netherlands, Switzerland, Norway, Austria, France and Germany). Traditionally the studio ends each season of regular monthly presentations with a cycle of gigs called ‘Old Brewery New Dance at Malta’, staged during the International Theater Festival MALTA. This all-week dance fiesta is a perfect occasion to summarize the regular activity of the Art Stations Foundation’s dance scene and a unique opportunity for the audience to see (often for the first time) the most important artists of the world’s dance scene.

Committed to direct our increased efforts to the promotion of the Polish dance scene, in 2007 as a sub-part of the regular program, we set up a new initiative, a series of Polish dance performances under the telling title – So what about Polish dance? Its aim is to draw a comprehensive map of Polish dance and continually update it embracing new groups, dance centers and events every year.

Productions

Since the beginning of its activity, Old Brewery has become a home for a big group of Polish choreographers. In the space of five years, nearly 20 contemporary dance shows could be created with production support from Art Station Foundation. In 2006 we set up the first Polish residency program SOLO PROJECT, thanks to which we can provide 3 young Polish choreographers every year with both financial help and professional assistance necessary for the creation of a solo spectacle. It is also worth mentioning that 5 out of 14 dance shows presented during Polish Dance Platform 2008 were produced at Studio Słodownia +3! Art Stations Foundation is also actively involved in the production and coproduction of dance performances by renown artists (for example the world premiere of Faktor T by Rada von Badelow Theater, considered by the press the best dance production of 2008 in Poland, or the spectacle HAPPY choreographed by Nigel Charnock, with participation of 9 Polish dancers, which was part of the Polski Year and had its premiere at London’s Palace Theater in April 2009).

In 2009 Art Stations Foundation together with Towarzystwo Prze-Twórcze coproduced a series of dance shows (three nights) presented as part of the Old Brewery New Dance at Malta under the common title “UNKNOWN”. It was a series of improvisational spectacles / dance events involving interaction with the audience. With his eyes covered, the viewer could explore a world of his inner sensitivity – he was given a chance to be in the center of action and discover something new in watching and experiencing a dance spectacle.

In October we premiered The Right Hemisphere, a production preceded by a long preparation process. The project was initiated by Marysia Stokłosa, a choreographer who works outside of Poland most of the time, and was realized in cooperation with Aleksandra Borys, Halina Chmielarz, Jan Cymb, Hanna Lee Emtman (USA), Joanna Lesnirowska, Veronika Pelczyńska, Aleksandra Stańko and Peter Meyer (Germany), who held artistic supervision over the spectacle. The Right Hemisphere was produced with the support of The Polish Ministry of Culture and National Heritage, and in coproduction with the BodyMind Foundation.

Another production of 2009 was Manifesto, the solo by Natalia Draganik, which was born out of the artist’s need to summarize the last six years – the period in which her the life was dominated by dance. In her show, Draganik reached out to meet the audience’s expectations, at the same time openly addressing uneasy questions about the role of art in the life of an average viewer and the expectations that people have towards art nowadays.
Old Brewery New Dance at Malta Festival

Old Brewery New Dance at Malta Festival is a dance fiesta which traditionally closing the yearly cycle of work at Old Brewery’s dance studio and, since its creation, fueled by the idea of propagating the art of dance in Poland. The core of the program is built around performances of renowned international choreographers, centering on a different underlying theme each year. Individual shows interact with one another, pointing to the permanent presence of reflection and auto-reflection in the state-of-the-art choreography, exposing how the artists connect to their own traditions and revealing an apparent need to create and discuss “the theory” of the art of dance.

The 2006 edition was focused on one of the most important genres from the perspective of 20 centuries of dance history – the “dance theater” (Tanztheater), which originated in West Germany in the 50s and since that time has enjoyed extreme popularity in Poland, to the point of being mistakenly used as an umbrella term for all kinds of dance phenomena. The festival was an occasion to redefine the dance theater concept. Its idea was to present the work of those artists who during their careers at some point had contact with Tanztheater or, as some of them, were active as co-founders and co-creators the current in the 70s and 80s, then choosing either to build their work upon the classical paradigms or personally define their own original artistic paths. One of the major aims of the project was to build up in the Polish audience a level of theoretical knowledge about Tanztheater (its history and the reasons behind its phenomenal popularity), enabling them to critically view their national dance scene, participate fully (be it as viewers or dancers) in the festival events, and generally become better oriented in the world of contemporary dance. Accordingly, in the festival program there was room for not only stage shows but also a separate cycle of film screenings and lectures by Anna Król (Jagiellonian University, nowytaniec.pl), devoted to dance theater’s history and present perspectives.

The biggest event of the festival, bringing us to the anticipated culmination of this year’s dance season, was the first visit in Poland of a major European dance creator Raimund Hoghe – writer, dance and art theorist, in the 80s dramaturg for Pina Bausch, author of a number of books on Tanztheater and, since early 90s, an exciting director/choreographer, whose poetic spectacles combine all the best achievements of the legendary Pina Bausch Tanztheater (including the reoccurring motif of alienation, exclusion, (lack of) love, loneliness) with the minimal aesthetics characteristic of the latest trends in contemporary choreography. Out of a mixture of grand tradition with original artistic vision and remarkable musical sensibility, Raimund Hoghe created a unique show full of artistry and unconventional aesthetic appeal, the same that has already placed him in the forefront of the 19th-20th-century European choreography. The choreographer’s life story (disabled since childhood, doubly excluded from society by virtue of his homosexuality in the 70s and 80s) and the shape of his artistic path constitute a perfect starting point for the analysis of the dance theater phenomenon – a vantage point from which we can clearly see how the artists of this genre work on the “matter” of their own experiences and sensibility.

Next to Raimund Hoghe’s performances we presented works of other European artists working in dance theater techniques. A particularly important one was “Happy”, a spectacle choreographed by Nigel Charnock – the co-founder of the DV8 Physical Theatre, which originated between 80s and 90s as a British response to the German Tanztheater. The show, featuring 9 Polish dancers, had its premiere in Old Brewery in March 2009 and was successfully received in London, where it was presented as part of the POLSKAYE YEAR (IV 2008). The MALTA Festival was opened with the latest show of Simone Aughteryn (Switzerland) – former Meg Stuart’s dancer (the artist who together with Belgian choreographer Alain Plate created Les Ballet C. de la B.), starting a new line of dance theater’s development in the 90s. Moreover, the festival audience had a chance to see Hooman Sharifi, for the first time appearing in a long choreography on the Polish stage. The Iranian-born, Norway-based choreographer, is one of the few dance artists to openly address socio-political problems. His motto “art=politics” reaches deep to the roots of the genre and the seminal work of two Germans, Laban and Joos.

2006 Aughteryn’s work was the best and the worst of us – Towarzystwo Prze-Twórcze.

2006 Hoghe – writer, dance and art theorist, in the 80s dramaturg for Pina Bausch, author of a number of books on Tanztheater and, since early 90s, an exciting director/choreographer, whose poetic spectacles combine all the best achievements of the legendary Pina Bausch Tanztheater (including the reoccurring motif of alienation, exclusion, (lack of) love, loneliness) with the minimal aesthetics characteristic of the latest trends in contemporary choreography. Out of a mixture of grand tradition with original artistic vision and remarkable musical sensibility, Raimund Hoghe created a unique show full of artistry and unconventional aesthetic appeal, the same that has already placed him in the forefront of the 19th-20th-century European choreography. The choreographer’s life story (disabled since childhood, doubly excluded from society by virtue of his homosexuality in the 70s and 80s) and the shape of his artistic path constitute a perfect starting point for the analysis of the dance theater phenomenon – a vantage point from which we can clearly see how the artists of this genre work on the “matter” of their own experiences and sensibility.

25.06 Blind date / Unknown II Towarzystwo Prze-Twórcze
26.06 Raimund Hoghe bolero Variations Yasmeen Godder Singular Sensation
27.06 Hooman Sharifi Workshop showing Blind date / Unknown III Towarzystwo Prze-Twórcze Raimund Hoghe Impure Company
23-27.06 Hooman Sharifi coaching
22-26.05 Arkadi Zaides CAGA for everyone

Yasmeen Godder Singular Sensation, photo: Tamar Lamm

Raimund Hoghe Bolero Variations, photo: Rosa-Frank.com

22-06 Blind date / Unknown II Towarzystwo Prze-Twórcze Simone Aughteryn The Best And The Worst Of Us
23-06 dance doc There is no single Tanztheater Art Stations Foundation presents Happy
24-06 Impure Company God exists, the Mother is present...
Solo Project Residence program

The mission of Art Station’s residence program, which had its first edition in 2006, is to support Polish dance artists in their search for their individual artistic language. The Solo Project is directed at those artists who do not hesitate to take risks which are naturally involved in experimenting with the body on stage and want to pursue new, original forms of a dance spectacle. The project’s main stress is put on the very process of creation and the artistic experiment, with the hope that this will lead to an attempt of reflecting over the art of dance and, perhaps, to redefine the very concept of contemporary dance in the search for the means of physical expression. With this idea in mind, we put emphasis not so much on creating a dance show as “a product” but rather on the very creative process and we provide the young dancers not only with production support but also professional assistance at the preparation stage. This has led to 8 different spectacles being produced at Old Brewery as part of the program within the period of the last three years – each operating on completely different aesthetics and representing individual interests of particular choreographers.

The program is directed at professional dancers and beginner choreographers whose interests reach beyond the traditionally conceived “dance theater”. Therefore, the only formal requirement of the spectacles taking part in the SOLO PROJECT contest is the limitation of scenery to an empty space, which directly stems from the program’s motto, the words of an English choreographer Jonathan Burrows: “One needs two legs, two hands and, most of all, a head to create a dance”. This very idea guides all subsequent editions of the Solo Program.

As part of the program, since 2006 Old Brewery has produced as many as 8 solo spectacles. Our artists-in-residence list includes: Janusz Orlik (Poznan), Anita Wach (Warsaw), Konrad Szymański (Lodz), Dominika Knapić (Kraków), Renata Piotrowska (Warsaw), Marcin Janus and Barbara Bujakowska (Kraków), Tomasz Bazan (Łódź) and Karol Tymiński (Warsaw), and this year’s participants – Ramona Nagaczyńska (Warsaw), Małgorzata Haduch (Kraków) and Magdalena Przybysz (Kraków). The spectacles of Anita Wach, Tomek Bazan and Dominika Knapić were selected from several dozens of applications for the Polish Dance Platform – a national dance festival that took place in Poznan in October 2008. In 2009, as part of the cycle, we have included presentations of the shows which were produced in cooperation with the Zamek Culture Center and which applied for the Polish Dance Platform 2010.

So what about Polish dance? (and of the Old Brewery New Dance Program in general) is also defined by a wish to inspire and encourage local Polish artists and Polish artists to their own artistic research and gather around Old Brewery a group of young artists with a potential to make a visible mark on a dance map of our country. In 2009, as part of the cycle, we have included presentations of the shows which were produced in cooperation with the Zamek Culture Center and which applied for the Polish Dance Platform 2010.

25.04 Solo Marathon
Magdalena Przybysz / My Poland Drive
Bujakowska & Janus Movement modular synthesis
Kosma Tymiński
Orlando Tomasz Bazan Lang
Janusz Orlik Live on stage
Mikołaj Mikołajczyk / Zbiór rzygający świet...

20.10 Anna Steller / Good Girl Killer Zella
O4.12 Maria Stoklosa The right hemisphere
Harakiri Farmers We are oh so lucky
Magda Jędrzewska and the Boys
Natalia Droga and Monieć
Janusz Orlik / The Cosmos
Teatr Bujakowska & Janus / Scena Tańca Capitol
Teatr Tańca Arka / Podobno
Janusz Orlik / Live on stage
Iwona Olszowska The Walk
Teatr Tańca Alter A co... Koncentrat Kra
Art Stations Foundation presents Happy

So what about Polish dance? realised with the funds of the Ministry of Culture and National Heritage
Happy Project

The idea to create a performance choreographed by Nigel Charnock came up as a result of an intensive improvisation project for young Polish dancers and choreographers that took place in March 2008 in Old Brewery, Poznan. The project gave almost 20 artists from all over Poland a chance to discover their creative potential. Their artistic adventure with Nigel ended with a final show enthusiastically received by the audience. After the project Nigel came up with an idea to come back to Poznan in spring 2009 to create a full-scale performance with a group of dancers that he would choose. After a few months’ talks between Nigel and Joanna Lesnierowska (curator of Old Brewery New dance program) there finally emerged a multidimensional project titled “Happy”.

The Happy Project included: six week rehearsals - residency in the Art Centre Stary Browar (Old Brewery) in Poznan, Polish premiere and two performances at the most prestigious British dance venue – The Place in London, open classes for professional dancers given by Nigel Chamock, creative writing workshop by Jadwiga Majewska teaching how to write creatively about movement and dance as a complex and sensuous phenomenon, creative documentation of the performance making process prepared by a group of young artists from various fields (photographers, graphic designers, cameramen, dance critics).

The Project is a part of Polska! Year in Great Britain.

**POLSKA! YEAR**

www.happyproject.pl

Alternative Dance Academy

Alternative Dance Academy is a multilevel educational and artistic project supported by the Polish Ministry of Culture and National Heritage. It’s addressed at talented youth (audiences) and young professional contemporary dancers.

Our priority is to give young people a chance to receive dance education and guidance from world’s leading choreographers and pedagogues. Our ambition is to create a regular and consistent educational program, adjusted to different levels of advancement, and to develop a model of education which would correspond, as best as possible, to the nature (and the needs) of contemporary dance – one of the most democratic and egalitarian of contemporary stage arts. We aim for a model of education that would emphasize not only the technical abilities but also (or, perhaps, most importantly) the personality and creativity of our adepts – the features which need to be taken care of from the beginning of formal instruction and should be treated as equally important as the matters of physical excellence.
Cooperation

Since its establishment Art Stations Foundation, realizing its dance program Old Brewery New Dance, has been involved in cooperation with other cultural institutions of Poznan. It is especially worth to mention the cooperation with Children’s Art Center, which is manifested in versatile educational activities. Presenting spectacles and offering workshops directed at the youngest audience can help to develop the young viewer’s sensitivity. In 2009, during the 17th Biennale of Art for Children, Studio Słodownia +3 staged the show Glow, by Leszek Mądzik and The Puppet Theater of Wrocław, which took children into an abstract, emotional world of bizarre birds. In June, also as part of the Biennale, Agnieszka Omowowska and Agnieszka Ryszkiwicz led a workshop What else you can do on the stage, in which each of the participants had chance to play the role of “an unwilling hero”. The workshop ended with an open presentation of its effects.

Art Stations Foundation is also involved in cooperation with the Festival of Spring, which is organized by the Nuova Foundation and centered around one work of art – Igor Stravinsky’s The Rite of Spring. During the festival, in 2009 Studio Słodownia +3 hosted a performance of Zbigniew Kozub poLY-RHYtm – a rhytmical, ritual, steady, ceremonial, immense and sacred concert, which combined the rhythms of the dancer’s body (Mikołaj Mikołajczyk), the sound of the piano (played by Anna Kozub) and the percussion as well as computer-processed sounds (composition: Zbigniew Kozub). Another event included in the Festival program and presented in Studio Słodownia +3 was a dance show by Xavier Le Roy. This leading modern conceptual choreographer has embarked on his own version of Stravinsky’s Rite of Spring. Le Roy’s “Le Sacre du Printemps” combined an original arrangement with a unique variation on conducting. The artist’s sensitivity, interests and imagination produced an exceptional interpretation of the piece which drove the viewers to become strongly involved as participants.

Our experience of the after-show meetings with artists has shown that among the Poznan audience there is a great need for discussion on the art of dance and a real thirst for knowledge about contemporary dance – the knowledge of historical and theoretical background which is so crucial in the case of many spectacles and which enriches the aesthetic reception of the work so much. As part of the dance.doc program we will be presenting to our audience a range of dance-related documentaries and recordings of cult spectacles. The lectures of the invited guests will help to create a broad perspective for the spectacles staged at Studio Słodownia +3 and inspire the discussion on the problems that contemporary choreography faces nowadays.

dance.doc

Nigel Charnock invites

DanceWeb Evening: Agnieszka Ryszkiwicz / Izabela Chlewinska
The Music Program

The idea behind the program for improvised music is to familiarize Poznań audience with the most interesting trends in contemporary experimental music inspired by the avant-garde 20th century music. In several cycles, the program presents renowned and new experimental composers from Europe and the rest of the world. The program presents the most important phenomena of the international contemporary improvised music scene – the genre that searches for new sounds and harmonies and operates on the borderland of concert and performance (action) art.
Oren Ambarchi / Robert Piotrowicz

Oren Ambarchi and Robert Piotrowicz take the electric guitar sound as a departure point in their experimental explorations. Extending the possibilities of this instrument, they come up with original mixtures of abstract electronic sounds. They share an unconventional approach to the instrument, the composition process and formal improvisation. Both musicians use analog instruments, yet each in a different way. For Piotrowicz, synthesizer occupies the central position, for Ambarchi the guitar remains the prime source of sound, which is only modulated by electronics. They also work in similar sound aesthetics, relying strongly on the bare presence of sound, on the fact of its self-existence (which makes them verge on minimalism). They both have a preference for formal density - while Ambarchi indulges in ambient poetics, Piotrowicz situates himself (especially in older releases) closer to noise music.

Although their paths have met several times before, it was the first time that the artists performed live together. In these new circumstances we saw them as both master instrumentalists and excellent improvisers.

Marc Ribot

Ribot is a guitar genius, who with a natural talent combines his characteristic experimental passages filled with crude, punk outbursts and contemporary chamber music or singer-songwriter records. With his group, Los Cubanos Prostizos, he redefines the sound of today’s Latin American music. The artist has earned his fame collaborating with Tom Waits on his best albums (Rain Dogs, Frank’s Wild Years), performing for many years with John Lurie’s supergroup The Lounge Lizards, and lending his guitar to all the major projects of John Zorn (Electric Masada, Bar Kokhba, The Gift).

During the concert in Old Brewery the artist presented mainly the material from his latest album Exercises in Futility released on Tzadik, which is a collection of compositions taking the acoustic guitar sound to absolute extremes.

Bang On A Can Trio with Iva Bittová

During their concert in Stary Browar, the New York-based group Bang on a Can with Iva Bittova presented a unique program consisting of a fusion of Eastern European and Gypsy folk with experimental sounds of contemporary and chamber music—a blend which has become Bang On A Can’s identification mark. The trio’s music stands as an excellent example of how different musical worlds can interact, creating new, unexpected qualities. A combination of folk with inspirations from Bela Bartok – represented by Iva Bittová, European classical music with Balinese sounds – represented by clarinetist Evan Ziporyn, and jazz – rock influences from percussionist David Cossin together create a truly compelling mixture marked with unbelievable sound richness and improvisational intensity.

Bang On A Can is an open artistic group, founded in 1987 by composers Michael Gordon, David Lang and Julia Wolfe, dedicated to writing, performing and releasing contemporary music. Within the space of two decades, it has become one of the most distinctive marks on the New York avant-garde scene and a major force in the creation of musical events and promotion of young talents.

Iva Bittova – a world recognized violinist, singer and composer, born in Czechoslovakia. Her music is an unconventional blend of contemporary rock and avant-garde with mixtures of Slavic and Gypsy aesthetics. In her homeland, she is also popular as an actress. Lives and works in upstate New York.

David Cossin – New York-based artist/experimental musician. A renowned percussionist, he collaborated, among others, with Ornette Coleman, Philip Glass, Steve Reich and Terry Riley. Composer, inventor of new instruments and multimedia artist. The curator of the Sound Res Festival in Italy.

Evan Ziporyn – clarinetist, fascinated with Balinese music and the sound of gamelan. He has composed, among others, for Kronos Quartet, or Yo Yo Ma’s Silk Project and collaborated with such musicians as Brian Eno, Thurston Moore, or Cecil Taylor. Professor at the Massachusetts Institute of Technology.

Ballady i Romanse / support

Ballads and Romances is the title of an album released by the Polish group of the same name. The material originated when sisters Barbara and Zuzanna Wronski decided to record a song to the text of a poem by Władysław Broniewski, in which the author makes obvious reference to the famous series of Adam Mickiewicz’s poems released under the title “Ballads and Romances”. The initial recording was produced three years ago as part of the Raster “Broniewski” Gallery’s project. Today Raster presents a complete album consisting of 14 songs, all composed, written, played and sung by the Wronski sisters. The texts speak of various free time activities and tensions between the dwellers of 21st century Warsaw.

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Mono

With the 10th anniversary of the group’s foundation, MONO come back with their fifth, unquestionably excellent, studio album “Hymn To The Immortal Wind”. Since the last five-year concert tour, the band has been “dormant” for a year, all the time working intensively on the production of their new release. The result appears to be the most carefully planned and compiled of all their albums to date. The songs have been written and arranged in such a way that together they resemble a story which, song by song, tells its narrative of hope. They are like chapters of a romantic novel – one following another. The music is majestic, with a strong wall of sound (a MONO characteristic) beautifully blended into the full orchestra background. For the first time so many orchestra musicians have been gathered together for MONO’s production. The extensive instrumentarium consists of strings, flutes, organs, pianos, bells and kettledrums. All sounds add up to an atmosphere of intimacy, both beautiful yet perhaps slightly scary, captured and recorded on the analog tape by Steve Albini, the band’s producer and devoted friend. The creaking of old wooden chairs on which the musicians are seated, their lips pursed around the flues, even the conductor’s gesture for “start”… it can all be heard in the palpable silence of the tracks’ first seconds. As the “Hymn” builds and explores its film-like narrations (typical of all MONO’s works) there is a noticeable dynamic departure from “dark to light”, from “silence to noise”. The experience needed to skillfully balance these all so different elements is what makes MONO’s most vital asset.

MONO is a Japanese post-rock group, founded in Tokyo, in 1999. Their songs are multilayered (even 10-minute) instrumental compositions, with prominently featured guitars, supported by percussions and pianos. Their music sounds emotional, soft and subdued, occasionally broken with more rock-like, stronger interjections.

Paristetris

Neither with pressure nor stress (breaks for lunch and dinner), the material was recorded by Zofia Golebiowska in a (close to) suburban residence of the Morecki family and partly in Buenos Aires and Washington. The obtained recordings were then sent to the Nagrywex studio in Obroki, and it was the time for Tomasz Duda to take care of them, mixing what needed to be mixed, passing it all to the Studio 333, where with a zillion of technical devices one reel-to-reel tape recorder Bartłomiej Kuźniak gave it a final mastering. Mirek Olszowka (normally in the role of Voo Voo’s manager) Candelaria Saenz Valiente, Marcin Masecki and Macio Moretti got together and combined their efforts to record an album with guest features by an array of excellent instrumentalists, like Kuba Kossak on bassoon, Bartek Magneto on guitar, djLenar on turntables, or Kuba Jezierski on trumpet.

Zeena Parkins & Ikue Mori Phantom Orchard

It was another time that Stary Browar invited artists from the forefront of New York underground. Zeena Parkins and Ikue Mori, in the ephemeral duo PHANTOM ORCHARD, are unquestionably two key figures of the NYC improvised music scene. Harpist Zeena Parkins has collaborated with Bjork, Yoko Ono, John Zorn, Fred Frith, Sonic Youth or Don Byron; Ikue Mori was active in the creation of the New York NO WAVE scene (a drummer with the legendary band DNA). Both have been part of the Downtown scene and took part in all the major projects realized there. During their joint performance, the artists were sure to create a magical sound space full of unconventional multicolored sounds – the space which they began exploring in late 70s of the 20th century.

Zeena Parkins is a harp virtuoso, composer, multi-instrumentalist and improviser. She is well-known as a pioneer of the electric harp and an innovator of the acoustic harp, famous the music program
for the inventive use of unusual playing techniques, preparations, and layers of digital and analog processing.

Zeena’s amazing harp sounds have appeared on over 70 CD’s representing a wide variety of genres. She has collaborated with virtually all the leading players of the American underground, such as: Jim O’Rourke, Nels Cline (Wilco), Lee Ranaldo, Thurston Moore (Sonic Youth), Pauline Oliveros, Don Byron, John Zorn, Fred Frith, Elliot Sharp, to mention but a few. She became recognized around the world recording and touring with Bjork (Vespertine, World Tour and Family Tree Tour) and Yoko Ono (Blueprint for a Sunrise).

Ikue Mori – born in Tokyo, composer, drummer, improvisor and performer. In 1977 she moved to New York, where together with Arto Lindsay and Tim Wright she formed the band DNA, which turned out seminal for the new NO WAVE scene – the American answer to the British art-punk. Later, she has turned to digital techniques and instruments. Her vast discography includes collaborations with such distinguished musicians as John Zorn (and his famous famous Electric Masada), Kim Gordon (Sonic Youth) or Marc Ribot. She has won a number of prestigious grants (including one for a sound track for Maya Daren’s silent films, commissioned by Tate Modern).

The Vladislav Delay Quartet
An unprecedented music event – a group of musicians with rich and versatile experience in other musical genres together explore the classic style of jazz. A totally new approach to classic jazz formula.

With its members’ vast musical achievements, The Vladislav Delay Quartet undeniably deserve the status of a supergroup. The group leader is Sasu Ripatti, also known as Vladislav Delay, Luomo and Uusitalo – one of the most important musicians of the contemporary electronic scene. Ripatti has always been inspired and fascinated with jazz, particularly that of the late 60s. He returns to it also in his latest project, just like he returns to his original instrument – drums. He used to play it before he became an icon of the electronic music scene and, as he claims, it was his first and best instrument.

The quartet features yet another star of contemporary music – Mika Vainio, known from the legendary group Pan Sonic and responsible for electronics in Vladislav Delay’s project.

Other contributors to the project are highly talented saxophone and clarinet player, Lucio Capece and Derek Shirley on double bass.

Tortoise
Art Stations Foundation invited the legendary Chicago band to Poznań to give a concert at Old Brewery’s Słodownia +3 at the beginning of December. It’d be hard to find a more recognizable band on the map of ambient experimental music. Tortoise is a true legend – a group that brought about a musical revolution in mid-90s. Combining experimental rock, with dub, jazz and electronica, they have created musical masterpieces featured on their classical today albums “Millions Now Living Will Never Die” or “TNT”.

In 2009, after a few years’ break, the group made a splendid come back with another successful album “Beacons Of Ancestorship”, very warmly received, also in Poland. The Poznań’s gig undoubtedly made one of the biggest events of the year.
The Film Program

The film program at Art Stations Foundation focuses on presenting the major works of international avant-garde and experimental cinema. The presented reviews feature unique filmworks played from original 16mm film tapes, which are borrowed for this occasion from European collections. In the 20th century filmworks were appearing next to all the traditional art genres. In the interwar period, film was treated by avant-garde artists as an autonomous art domain, just like painting or sculpture. After the WW II, America witnessed a massive explosion of experimental movie art, which is known under the name of New American Cinema. The concurrent experiments in film art on the continent and the later structuralist movement gave film art a well-established position in the history of the 20th century art.
Jonas Mekas
Reminiscences of a Journey to Lithuania

The 2008/2009 film season at Art Stations Foundation was centered around one of the most significant filmmakers of the 20th century avant-garde cinema – Jonas Mekas. In the retrospective show of his work we gathered five of his most representative feature films, personal diaries covering almost five decades of the artist's life in New York. All of them are projected from original archival 16mm film.

Reminiscences of a Journey to Lithuania, completed in 1972, is a film journey in search of a place to call “home” - a place to which everybody returns as to the central point of his or her life. Displaced from his homeland in Lithuania, Mekas chooses to open his film reminiscences with a series of black-and-white shots depicting the life of the European immigrant community in Brooklyn, New York. Fragments of everyday life in new circumstances, so much different from the Eastern European reality - industrial background of New York’s factories and omnipresent poverty are juxtaposed to desperate attempts at retaining national identity and the melancholic thought of being faced with unavoidable changes and forced to assimilate to the new, American ”home”. In the second part of the film (in color), Mekas takes us back to Lithuania, as he visits it with his brother Adolfas after 25 years. With brief impressionistic scenes, the artist makes a nostalgic journey back to the world of his childhood, recalling pictures of his mother and the familiar magical aura of his family home from before the war. But these pictures once again lead to the inevitable confrontation with crude reality - to memories of his family farm being joined to the collective farmlands of “the kolchoz”, of permanent invigilation from the KGB, of living in constant fear of being arrested. The last part of the film was shot on a trip to Vienna, to meet famous Austrian filmmaker and personal friend Peter Kubelka. This time “home” is represented by them community of friends - artists seeking home in different corners of the world, sharing similar ideas about the world and about art, and common artistic fate.

Jonas Mekas
He Stands in a Desert...

He Stands in a Desert Counting the Seconds of his Life is a continuation of my film diaries. The material was shot in the time between 1969 and 1984. In this time, I shot much more material, however, than you are seeing in He Stands... It consists of 155 scenes, short portraits of people, activities, happenings, instances outside - or nearly outside - my life, which I watch from a certain distance. There are also some instances, which stem from my own personal life. I included them for reasons of balance. So that they would warm up the unpersonal material a little. – Jonas Mekas

Today Mekas’s diary films have an enormous historical value. They portray the bohemian life of New York avant-garde of the 50s and 60s, including unique photographs of John Lennon and Yoko, Mick Jagger, John Cassavetes, Salvador Dali, Andy Warhol, Jack Kerouac and many, many more. Mekas has managed to capture in his movies the fleeting magic of those times. Shots, blurred and ripped, depict simple moments of everyday life, revealing to our eyes all the magic and beauty of this world. One can say, it is just like in the title of one of his films: As I Was Moving Ahead, Occasionally I Saw Brief Glimpses of Beauty.

The significance of Jonas Mekas for experimental cinema cannot be overvalued. Still active today, the artist can be regarded as a true example of incessant, unwavering artistic energy.
Kenneth Anger
Film review

Kenneth Anger is one of the most important representatives of avant-garde cinema. Filmmaker, author and a collector of memorabilia from Hollywood’s Golden Era. In his films, Anger naturally blends images borrowed from European cultural heritage with American pop-culture, homoerotic themes with inspirations from Aleister Crowley and the occult, classical with experimental editing techniques. From the earliest Fireworks, made at the age of 17 and like all the rest, shot on 16mm film, Anger’s films have been known for remarkable poetic sense and unique visual beauty. The film medium has always had a special significance for the artist, who sees film projection as an act of magic. His films, featuring music by Mick Jagger or Jimmy Page, starring Anais Nin or Marianne Faithfull, to mention just a few of his associates, take up the major issues that concerned the 20th century and half counterculture. Today the artist is thought as one of the most important people in the history of cinema, a pioneer of video-clip like editing, and a source of inspiration to some of the most well-known American filmmakers, e.g. Martin Scorsese. The presentation at Stary Browar featured a collection the filmmaker’s major works, starting from the earliest survived movie - Fireworks (1947), through the scandalous Scorpio Rising, to the last long production of his – Lucifer Rising (1988).

Richard Serra
16mm Films

Richard Serra (born 1939) is one of the most important representatives of American minimal art, sculptor and video artist best known for creating large-scale, site-specific metal sculptures. Richard Serra’s films from 1968-1979, which were presented during the review at Old Brewery, contain the motifs that tend to re-occur in all of the artist’s work: his particular interest in steel, in physical work that this material requires and generally in the social context of manufacture. The first film which we presented, Hand Catching Lead (1968) is actually a single shot of a hand in an attempt to repeatedly catch chunks of material dropped from the top of the frame. In a similar manner, Hands Scrapping features two pairs of male hands (Serra’s and Philip Glass’s), meticulously wiping steel scrappings from a wooden floor. Steelworks was shot in a German steelworks and includes an interview with a steelworker, while Railroad Turnbridge is composed of a series of shots taken on the Burlington and Northern bridge over the Willamette River near Portland, Oregon, as the bridge opens to let a ship pass. Richard Serra appears as an actor in Matthew Barney’s Cremaster 3 as Hiram Abiff (“the architect”).
January
03-07.01 Kenneth Flak / Thomas Dotzler Coaching
Light & Movement
16.01-31.03 Zbigniew Rybczyński
On the visual image
17.01 Scena Tańca Współczesnego
Alpha premiere
20.01 Jonas Mekas
Reminiscences of a Journey to Lithuania
31.01 Oren Ambarchi / Robert Piotrowicz
Concert

February
02.02 Cie. Stanisław Wisniewski
Windoqw
02.02 dance.doc
Nigel Charnock invites
04.02-15.03 Happy Project
07-08.02 Peter Pleyer Solo Coaching Project
27.02 Marc Ribot
Concert

March
14-15.03 Art Stations Foundation presents
Happy / premiere
21.03 4th Festival of Spring
Xavier Le Roy
Le Sacre du Printemps
Zbigniew Koszub
pOLY-RHYtm
24.03 Bang On A Can Trio with Iva Bittova
support: Ballady & Romanse
Concert
25.03 Jonas Mekas
He Stands in a Desert...

April
05.04 Mono
Concert
18-24.04 Alternative Dance Academy
Arkadi Zaides
GAGA for Everyone
Coaching Designed Body: Body vs. Reality
21.04 Kenneth Anger
Film review
25-29.04 Solo Marathon
Agata Maszkiewicz
Polska
Bujakowska & Janus
Movement modular synthesis
Karol Tymiński
Orlando
Tomasz Bazar
Lang
Janusz Orlik
Live on stage
Mikołaj Mikołajczyk
Z Tobą chcę oglądać świat...
25.04 Paristetris
Concert

May
08.05-07.06 6th Photography Biennale
16.05 Caroline Simon
Stück
23.05 Zeena Parkins & Ikue Mori Phantom
Orchard
Concert
29.05-30.08 Olafur Eliasson
The Truth of Non-Digital Colours
29-31.05 Solo Project 2009
Małgorzata Haduch
Zona Segura
Ramona Nagrobczyńska
Man’s best friend
Magdalena Przybysz
Mój Poland Drive
30.05 Peter Player
Choreographing books

June
02-06.06 17th Biennale of Art for Children
Teatr Dschungel Wien
Surprise
Workshop
Things we can still do on stage
06.06 dance.doc
DanceWeb Evening: Agnieszka Ryszkiwicz
/ Izabela Chlewińska
22-27.06 Old Brewery New Dance at Malta Festival
Blind date
Towarzystwo Prze-Twórcze
Unknown
Simone Aughteriony
The Best And The Worst Of Us
Art Stations Foundation presents
Happy
Impure Company
God exists, the Mother is present...
Raimund Hoghe
Boléro Variations, L’Après-midi
Yasmeen Godder
Singular Sensation
dance.doc
There is no single Tanztheater
Alternative Dance Academy
Hooman Sharifi Coaching
Arkadi Zaides GAGA for Everyone

September
31.08-06.09 Alternative Dance Academy
Josef Fruček coaching / workshops
Fighting monkey
05.09-06.10 The Ambiguous 09

October
02.10-31.12 Paweł Książek
Silent Utopia
05.10 17th Biennale of Art for Children
Leszek Mądzik / Wrocławski Teatr Lalek
Shine
10-11.10 Maria Stoklosa
The right hemisphere / premiere
18-19.10
Natalia Draganik
Manifesto / premiere

20.10
Anna Steller / Good Girl Killer
Della

22.10
The Vladislav Delay Quartet
Concert

24-30.10
Alternative Dance Academy
Ria Higler
Coaching, workshops

**November**

03-15.11
Difference Beyond Difference

14.11
Hooman Sharifi / Impure Co.
Lingering of an Earlier Event

20.11
Richard Serra
16mm Films

21-27.11
Alternative Dance Academy
Chris Haring, Stephanie Cumming
Coaching, warsztaty

**December**

04.12
So what about Polish dance?
Maria Stokłosa
The right hemisphere
Harakiri Farmers
We are oh so lucky
Magda Jędra
Parallel
Natalia Draganik
Manifesto
Lubelski Teatr tańca
The Cosmos

Teatr Bretoncaffe
Topinambur
Teatr Tańca Arka / Scena Tańca Capitol
NO*2 / Podobno
Janusz Orlik
Live on stage
Iwona Olszowska
The Walk
Teatr Tańca Alter
A co...
Concentrat
Kra
Art Stations Foundation presents
Happy
05-27.12
Tadeusz Kalinowski
In celebration of the 100th anniversary of the artist’s birth
07.12
Tortoise
Concert