

annual report 2010



art stations
foundation by Grażyna Kulczyk



Art Stations Foundation by Grażyna Kulczyk is an independent project initiated by its namesake, a renowned collector and promoter of numerous activities in the visual arts, dance, architecture, and design.

Art Stations Foundation represents a continuation of the Kulczyk Foundation, and was set up in accordance with its founder's innovative formula. Its philosophy is to build a program for an institution to both promote an appreciation of culture and the arts and to hold art exhibitions and dance performances within a commercial space, using Stary Browar as a venue to bring these two aspects together. Based on this formula, Stary Browar has been transformed into a permanent site for the harmonious coexistence of contemporary art and business. The commitment of the Founder, and in particular her ability to recognize the value of the spontaneous social impact of creative processes, has allowed Art Stations Foundation by Grażyna Kulczyk to maintain a well-grounded artistic program. The Foundation's mission also includes promoting an appreciation of contemporary art and providing both access and direct contact with it. Another objective is supporting local artistic communities by holding major exhibitions of works by Polish and international artists. Art Stations Foundation is furthermore committed to educational projects for children, young people and adults. These projects facilitate a conscious reception of art and inspire personal development through art.

The performative projects of the Foundation are aimed to create a sort of choreography centre - a meeting space for young artists and experienced choreographers, an experimental platform and a production centre of original dance performances. This kind of centre enables artists to create and promote the art of contemporary dance.

Art Stations Foundation by Grażyna Kulczyk is a platform for creative encounters for the city, the country, and the region, in the spirit of advancing contemporary Polish and European thought.

The Foundation was established in February 2003 by its Founder – Grażyna Kulczyk.
The Founder appoints the members 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 / till 01.01.2010 – 31.05.2010

Paulina Kolczyńska President / from 01.07.2010

Justyna Buśko Chairman of the Board / from 10.05.2010

Foundation's Office / Office staff:

Agnieszka Sumelka president

Paulina Kolczyńska president / art director

Justyna Buśko chairman of the board

Agata Mazur collection manager

Małgorzata Badorek production coordinator

Ewa Stawowa production coordinator

Ewa Dziewolska-Kawka project production coordinator

Karol Kamiński project realisation coordinator

Piotr Witkoś project realisation coordinator

Łukasz Knasiecki / Mikołaj Ludwiczak music / film (cooperation)

Old Brewery New Dance

Joanna Leśniewska performing arts program coordinator

Agata Barełkowska production coordinator

Łukasz Kędzierski project realisation coordinator



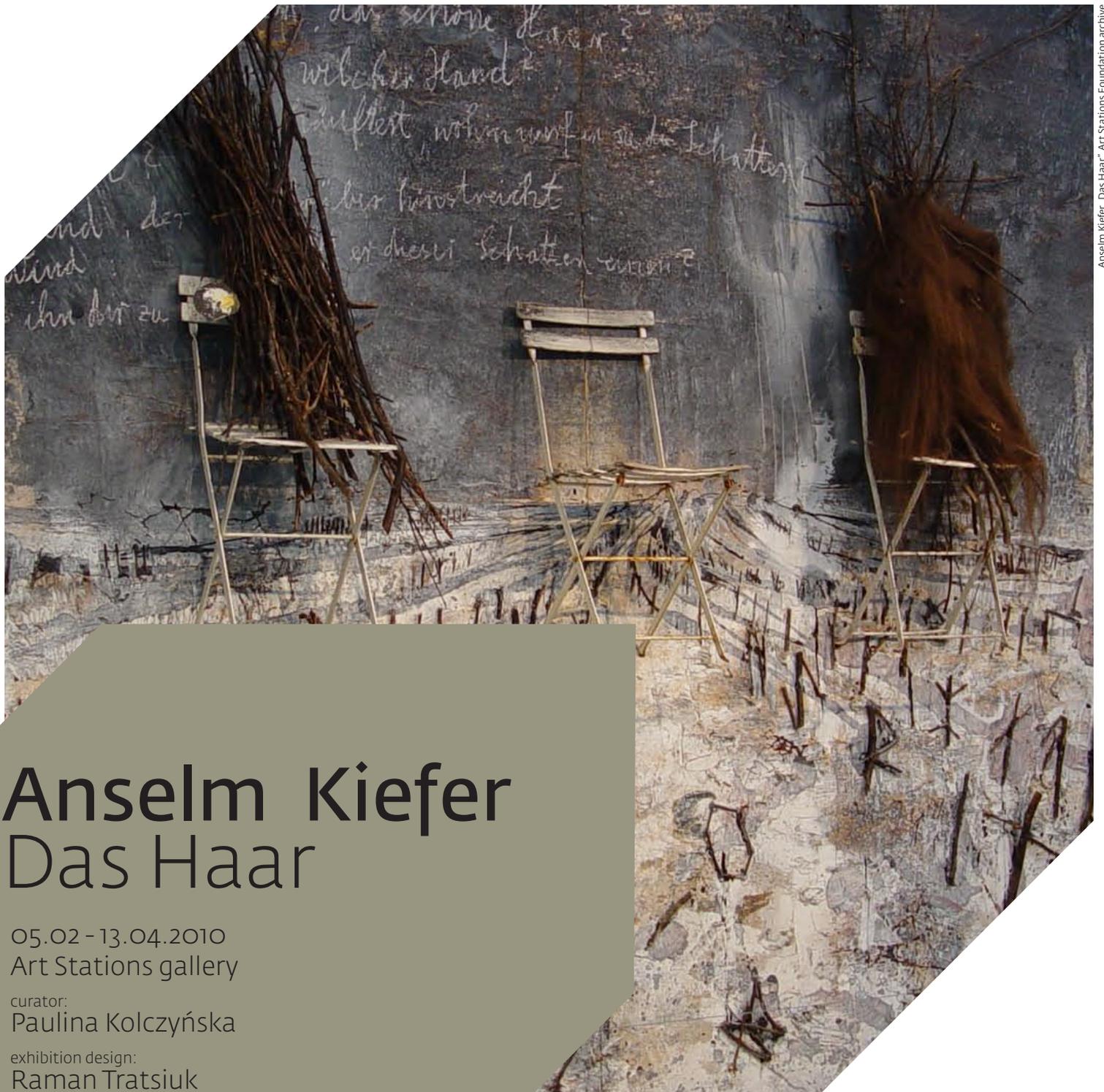
exhibitions
program

The artistic program of the Art Stations Foundation by Grażyna Kulczyk, launched in April 2004 and continuing to this day, focuses on presenting the most significant and intriguing trends in contemporary art. Its mission is to foster the development and promotion of an interdisciplinary and vibrant dialog between artists, art critics, scholars, and the general public.

The Art Stations Program is in large measure inspired by objects from the private Grażyna Kulczyk Collection. Its major focus is contextualizing works by Polish artists held in the collection. Innovative juxtapositions of Polish and foreign contemporary art constitute a distinct component of what it presents. They illustrate the newest artistic trends, as well as those in aesthetic and philosophical exploration; here, too, new exhibitions and the dialogs about art they engage in are more often than not rooted in the Collection.

The formula for selecting works to exhibit on the premises of the Art Stations Gallery is based on a bold promotion of contemporary art, one that breaks all stereotypes, especially when it comes to its reception. Therefore, Art Stations actively promotes new, bold and open curatorial strategies, and sees them as an important part of its operations.

Art Stations ambitiously seeks to constantly enhance the vibrant artistic life in the Stary Browar Center, and to facilitate meetings and direct confrontations between the public and works by many renowned domestic and foreign artists. The implementation of these objectives is possible in large part thanks to the role of Art Stations as a promoter of culture in the public and commercial space of Stary Browar; the presentation of large-sized sculptures and installations outside the gallery building is an example of this very role. A direct dialog with a broad spectrum of art-loving audiences and the mission of promoting knowledge about contemporary art are among the major elements of the Art Stations Exhibition Program.



Anselm Kiefer Das Haar

05.02 - 13.04.2010
Art Stations gallery

curator:
Paulina Kolczyńska

exhibition design:
Raman Tratsiuk

Since the beginning of the 1970s **Anselm Kiefer** has been drawing inspiration not only from the history of his birthplace, Germany, but also from the rich tradition of European mythology, which has turned out to be an endless source of creative inspiration for the artist.

Along with an interest in academic publications and a passion for astronomy, he has developed a fascination for shamanism.

Since the 1990s, he has been studying the Kabala, treating it as a rich source of symbols and myths about the beginning of the world, which offer immense interpretative potential. In Kiefer's work, elements of religious and mythological iconography meet contemporary history. Next to Günter Grass, Anselm Kiefer is said to be a voice of contemporary German consciousness.

The painting presented at the exhibition is part of a highly regarded series inspired by the work of Paul Celan (1920-1970), a Romanian poet of Jewish origin.

Stretching to the distant horizon, the landscape of an empty field covered with mud and snow instantly leads the viewer beyond the visual field. The layers of paint, one applied over another, evoke the sensation of the earth's structure. However, what makes the strongest impression is the three-dimensional appearance of the painting due to the structure of its foreground. This is where the artist has attached life-size chairs, a pile of tree branches, and a heap of human hair.

Anselm Kiefer sees "Das Haar" as a medium which can transform the viewer of this work into a witness of war – the war that echoes all around in the sprawling empty landscape



Anselm Kiefer, "Das Haar", Art Stations Foundation archive

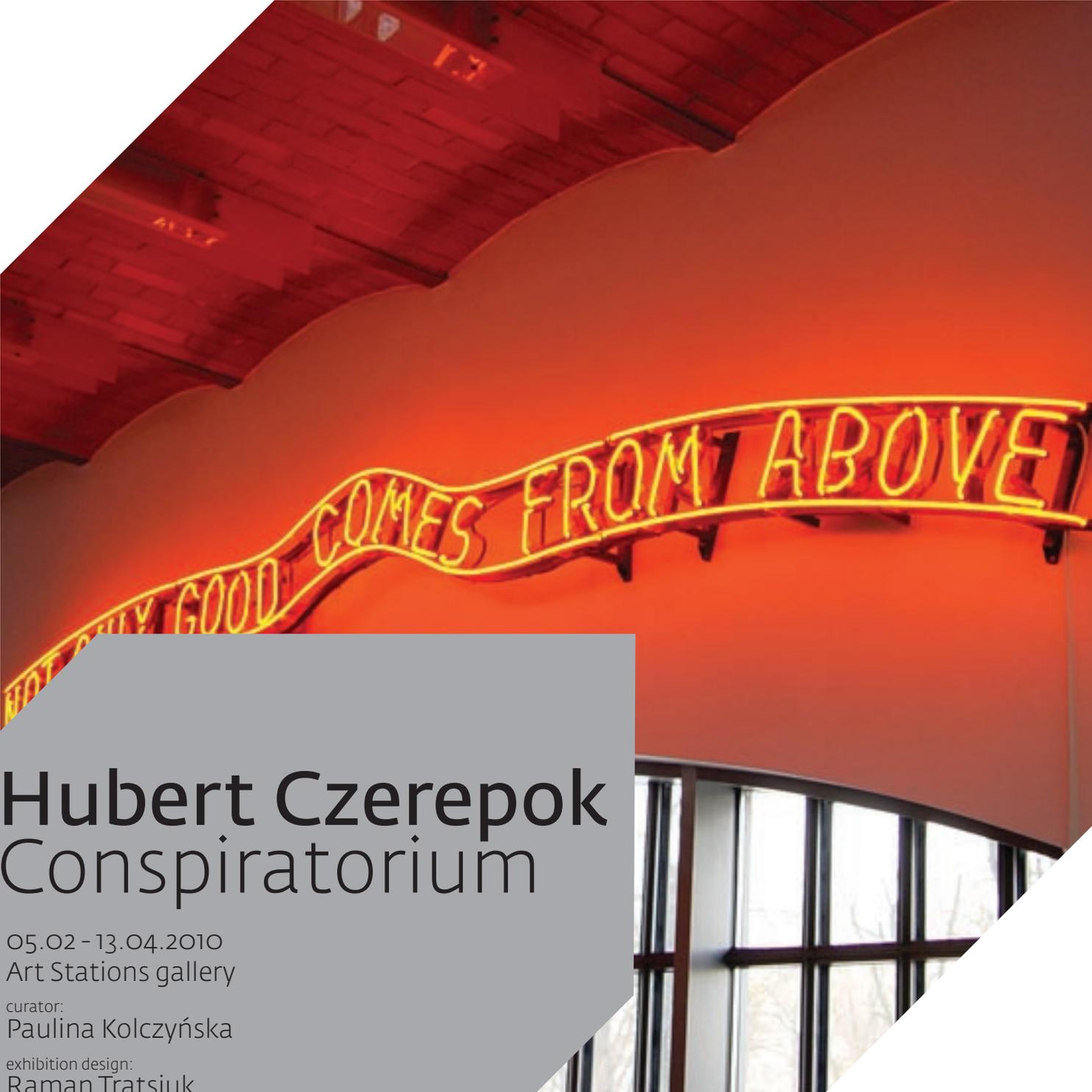
and the dark, quiet sky. The three chairs are attached to the face of the painting: one with tree branches, one with a pile of hair, and in between the two – one that is empty, as if symbolically waiting for the viewer. Inviting us to take a seat, the empty chair offers a position in the center of the picture and, at the same time, in the center of history. Sitting with one's back to the visual field, one becomes integrated into it. The viewer therefore becomes an integral part of the landscape. His involvement goes beyond passive watching; he is an active witness who must cope with the perception of the Second World War and the inevitable issue of responsibility. In this way, "Das Haar" defines the relations between the artist and the observer, between the viewer and the past, in an innovative way.

Kiefer's work carries many meanings, including references to the heavy burden of history, for which it has become one of the most widely recognized works of the artist born in 1945 in Germany – a country that was in a deep political, economic and moral crisis. The artist belongs to the

generation that entered the post-war context experiencing both amnesia and a sense of guilt. Thus, we can interpret the empty chair in his work not only as a sign of invitation but also as a serious challenge requiring moral maturity and psychological courage from all those who are about to face it. It calls us to enter this landscape of thoughts, gloomy as it is painted, and invites us to reflect on the faith of those who, though innocent, had to die a tragic death. Loneliness, sadness and historical responsibility are reflected not only in the physical form of this difficult work – they also claim the symbolic terrain of thought, a land which has its place somewhere in a timeless space created by the artist.

Anselm Kiefer's work "Das Haar", 2006, a painting from Grażyna Kulczyk Collection, was presented for the first time to a wider audience in Poland.

While engaging in reflection on the work and its subject, our thoughts were with the victims of Auschwitz-Birkenau Death Camp in the 65th anniversary of its liberation.



Hubert Czerepok Conspiratorium

05.02 - 13.04.2010
Art Stations gallery

curator:
Paulina Kolczyńska

exhibition design:
Raman Tratsiuk

The central motif of **Hubert Czerepok**' oeuvre are the connections between fiction and truth in historical accounts. It is not the facts themselves that interest the artist, but rather the ways in which they mutate and undergo formal and semantic transformations.

As his artistic interests developed over the years, Czerepok never restricted himself to one particular medium. For each subject, he chooses such means that will best reflect its nature. Hence, his work, apart from drawing and photography, encompasses video installation and installation with architectural structures.

For the video installation "Devil's Island", the artist visited a rocky islet off the coast of Kourou in French Guiana (famed for the penal colony to which many French political prisoners – including Alfred Dreyfus – were condemned). Between 1852 and 1951, the infamous "Île du Diable" was home to over 70,000 prisoners. Apparently, Czerepok must have been charmed by a peculiar mixture of facts and historical inconsistencies, which to some extent were instigated by the romantic vision of the island created by Henri Charrière in his classic memoir "Papillon" ("Butterfly") – a semi-biographical and semi-fictional account of a successful escape from the prison island.

In the installation, images are projected onto a hexagonal sculpture referencing another form of disciplinary power: the Panopticon. Part of a circular prison building, the Panopticon allows full-time surveillance of prisoners without their knowing if they are being watched or not, the result being a sense of invisible omniscience. The artist uses this heavily

symbolic and visually original construction as a framework on which he can cast beautiful images of tropical island landscapes. The landscapes that appear on the walls of the prison model open a totally new perspective, allowing us to see the outside from the inside. The artist offers us a multi-perspective visual experience. The island once isolated and closed, opens up and expands in front of us on the hexagon walls. Its story is told anew.

The exhibition also features two series of drawings created in 2009: "Seances (after Disasters of War)", which pay tribute to Goya's "Disasters of War" engravings, and the latest cycle, which portrays the ruins of destroyed and abandoned churches. The black and white drawings on paper appear to have no particular background detail. The crude simplicity of black lines adds an

overwhelming sense of purity to the compositions as they meet our eyes. Each of them is clear, devoid of any redundant visual content that could obstruct our analytical appraisal of the tragic scenes being depicted. Seeing the ruined churches, whose shapes are defined by black shades, we almost palpably feel the force of the static lines and the ever growing depressing silence. The other cycle, "Seances (after Disasters of War)" is a mass media-modeled vision of human cruelty, captured by the artist in a new critical form.

The exhibited works stimulated reflection not only on the notion of historical truth, but also on the circumstances that lead humanity to self-destruction. The new series depicting burnt churches had its premiere exhibition at Art Stations.





R. Buckminster Fuller Synergetic Artist

22.04 – 10.06.2010
Art Stations gallery

curator:
Paulina Kolczyńska

exhibition design:
Raman Tratsiuk

Buckminster Fuller (1895-1983) was an American inventor, philosopher, futurist, cartographer and designer, who was proclaimed to be “the oracle of the new, 21st century reality”. He was a prophet of technical development, which in his view should proceed to the benefit of all the Earth's citizens.

During his lifetime, he patented more than 28 inventions, including the famous “geodesic dome”, a building whose hemispherical construction, based on a network of repeated polygons, ensures incredible durability, stability and economy of production. Together with Kenneth Snelson, he invented “tensegrity” – a constructional system which uses the balance between the tension and compression of its component parts.

Aiming towards the general well-being of mankind, an improvement in living conditions, and the development of civilization, Fuller often resorted to innovative transgressions, which is emphasized when one looks at his overall scientific output. His work is marked by a profound synergy of various scientific disciplines and philosophies. The range and complexity of his undertakings is clearly seen in the example of his artistic activities. Fuller himself was many times named as a “Synergetic Artist”.

In the exhibition, we presented “Complex of Jitterbugs” - an original object made by Fuller in 1976. It is a structure of synchronized coupled octahedrons, which rotate, changing the shape of the entire complex object. According to Fuller, the pulsation of the jitterbug illustrates the flow of energy in space.

During the exhibition, the viewers also had a chance to become familiar with some of the most important inventions of Fuller's design, compiled in the famous portfolio “Inventions: Twelve Around One”, prepared by Fuller himself in 1981, that is, only a few years before his death.

The exhibition of Buckminster Fuller's inventions was combined with a presentation of installations and video works by French artist Loris Greaud (born 1979). By synchronizing these two individual exhibitions, we wished to create a platform for the meeting of two artists. This meeting could help us to interpret problems vital for both artists from new perspectives and to think of art in the context of scientific inventions, noticing how the domains of scientific thought and artistic creation merge.

The second half of the 20th brought about numerous examples of how art can inspire science and how science can inspire art. New technologies endowed artists with new “tools” previously absent from the traditionally defined “artist's workshop”. This, in turn, gave new depth to artistic explorations. The domain of art interpretation underwent a linguistic and philosophical refinement. What we are observing right now as a result of these changes is an ongoing merger of disciplines, which brings to mind the famous phenomenon of “synergism” - the modus operandi of Buckminster Fuller's work (and, as a matter of fact, a concept and a word of his very own creation). This approach finds its continuation in the 21st century in the work of Loris Greaud.

Reflections: R. Buckminster Fuller documentary film

54 minutes / color / language:
English
22.05.2010
Art Stations

The exhibition was accompanied by a special screening of a documentary film from 1977 *Reflections: R. Buckminster Fuller* by an Oscar winner Robert Snyder and his son, Jaime Snyder.



Loris Greaud Shelter

22.04 – 10.06.2010
Art Stations gallery

curator:
Paulina Kolczyńska

exhibition design:
Loris Greaud, Raman Tratsiuk

Loris Greaud (b. 1979) is one of the most original French artists of the young generation. He draws inspiration from the latest technologies and the formative experiences of 21st-century science.

A cross-disciplinary artist, who often collaborates on the conceptual and technical side of his realizations with experts in various scientific fields and art-related disciplines, such as architecture or film.

The explorations which the artist undertakes in his numerous video and sound installations are oriented towards "the process", often leaving aside concerns with the finished form. His activity is inspired by the will to discover new spaces for thought and experimentation. Greaud's works are often perceived as "activities" performed in the utopian or futurist spirit. He is an artist who, as he once said, "doesn't believe in art", and yet perfectly finds himself and functions within its indistinct boundaries.

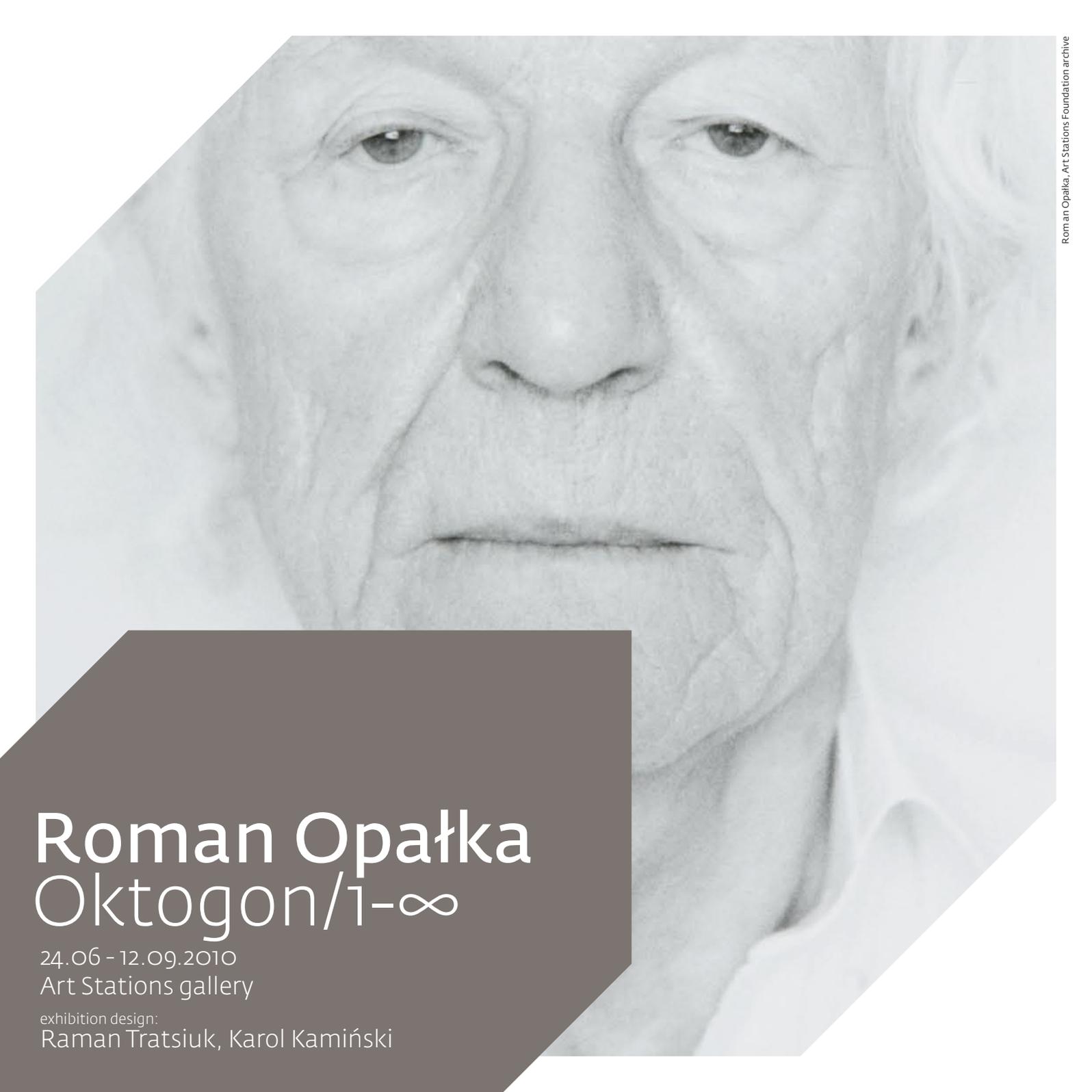
His works have been featured in numerous exhibitions, e.g. at Kunst Halle Sankt Gallen, the Institute of Contemporary Arts London, Palais de Tokyo, Paris, Centre Pompidou Musée National d'Art Moderne, Paris, Yvon Lambert Paris, the New Museum of Contemporary Art, New York. In 2005, Loris Greaud received the Ricard Prize – a prize awarded each year by a committee of French collectors to a French artist under 40 for the most innovative work.

During the exhibition in Art Stations, we had a chance to see a four-part installation "Nothing is True Everything is Permitted" from 2007. It consisted of 26 works on paper, featuring 26 stellar constellations, a large sculpture-object in the form of an unfolded Dymaxion Map (inspired by Buckminster

Fuller's projection of the globe from 1943), a video showing how a heated corn seed turns into an irregularly-shaped popcorn and, finally, a carpet with a geometric pattern designed especially to fit the installation space, while at the same time defining its borders.

In a separate presentation, we showed the video documentation of "Bucky" (2007) – a project realized by Greaud in the desert areas of Colorado. Equipped with adequate technological devices, he traced the location of nine stars and then linked them by laser light to form a unique intergalactic drawing based on the reoccurring triangular and rhomboidal structures of Fuller.

It was the first individual exhibition of Loris Greaud in Poland and, at the same time, the first exhibition which contextualized his work with the oeuvre of another artist, whose works were on show in a parallel exhibition. The artist in question is Buckminster Fuller, an American scientist, inventor and designer, whose theories and practice acted as a strong inspiration for Greaud. There is no denying that both of Greaud's pieces presented in the exhibition have been to a large extent inspired by Fuller, yet, in both cases, in the installation as well as the video work, features of Greaud's unique style are strongly present too – visible on the level of both interpretation and production. Looking far ahead into the future, Greaud's works continue to pursue exciting, unconventional paths in art...



Roman Opałka
Oktogon/1-∞

24.06 - 12.09.2010
Art Stations gallery

exhibition design:
Raman Tratsiuk, Karol Kamiński



Roman Opalka (b. 1931) is one of Poland's most eminent artists, one who is appreciated and recognised worldwide.

His painting is a record of the passage of time and a reflection of the artist's fascinations. He himself notes: 'I am preoccupied with time and its flow. The idea of painting time has become my programme, which will be terminated at the point of my death'.

Opalka is an outstanding Conceptualist, a master of the monochromatic palette and an author of new depths within the work's entirety and unity. Mysticism, rhythm and the nuances of grey and white, along with a voice that lists sequences of numbers and the artist's photo portraits make up a series that was started 45 years ago. The artist's most famous work, known as OPALKA 1965/1-∞, has been continued since 1965.

The artist began the series by covering a black background with rows of white numbers. He then continued the series on a grey background which gradually, as of 1972, has been made lighter in parallel with the increasing whitening of the rows of numbers. The process of an incremental increase of series of numbers that gradually disappear into the white background because of an absence of contrast, is also recorded by the artist's voice. The audio element is, then, not only part and parcel of the work which it documents, but is likewise a major structural component as it adds to the metaphysical dimension of the whole. Sequences of numbers that the artist has uttered throughout decades, set free from the frame of the painting, are further proof of the passage of time. In addition, as the rows of numbers are becoming ever whiter, the recordings seem in fact the sole proof of their existence in the recently finished paintings.

The incremental growth of the numbers (the artist has by then exceeded the number 5 590 000) and the increasingly lighter canvases will be presented in the very centre of Roman Opalka's famous Octagon during the exhibition held in the Art Stations. The Octagon was designed to subject the viewer to the nuances of the changing intensity of the monochromatic palette of seven paintings. The conceptual mysticism we experience is further enhanced by the dazzlingly white interior.

The display of his Octagon of paintings was accompanied by a concurrent demonstration of his Octagon of photographs, or self-portraits made by the artist while working on the series. The eight portraits made over the course of many years, selected specifically for this occasion, are a continuation of the profound existential experience the viewer is exposed to while visiting this part of the show. The mysticism of the paintings from the preceding section is replaced by the realism of photographs in the other. The changes in the artist's facial features, an effect of the flow of time, supplement this extraordinary work dedicated to the process of time passing by. This is also a unique demonstration of the underlying idea of the exhibition, namely that the subject matter and purity of the message are preserved in spite of a shift in the figuration and medium of a work of art in both of its parts.

The series of paintings is an open work, as is the series of photographs, as the artist is continuously at work on this project. This is an unfinished work that evolves along with its maker, subject to the implacable 'chemistry of time'.

Entering the Octagon, we were faced with an extremely rare experience: the capturing of the passage of a section of time and the unique fullness of this precious drop of existence, immersed in eternity. This extraordinary and tantalising perspective wants to be experienced first hand...

The exhibition was accompanied by a special Anniversary Catalogue dedicated to the 45th anniversary of launching a series of paintings Opalka 1965/1-∞ and the Artist's upcoming 80th birthday. The Catalogue, published by the Art Stations Foundation in Poznań, was possible thanks to the honorary auspices of the Ministry of Culture and Arts in Warsaw. The authors of the main essays in the Catalogue are: Jaromir Jedliński, an independent curator, former Director of the Muzeum Sztuki in Łódź, and Anne Rorimer, an independent curator and a former curator of the Art Institute of Chicago, an author of New Art of 1960's and 1970's (2004).

The works on display come from the Grażyna Kulczyk Collection and from private collections in Poland.

**Ministerstwo
Kultury
i Dziedzictwa
Narodowego**

Andrzej Sapija
Opalka, One Life,
One Work
Premiere film screening
23.06.2010
Studio Słodownia+3

A premiere screening of Andrzej Sapija's documentary Opalka, One Life, One Work was a part of our anniversary celebration. It took place at 5.30 pm on June 23 on the eve of the exhibition's launch in Słodownia +3.

Summer Guided Tours at Art Stations

15.07 – 26.08.2010
Art Stations

From July 15 to Aug 26 2010, every Thursday at 6pm we invited the audience to visit the Octagon / 1-∞ exhibition with a guide.

Meeting with Roman Opalka's Art Family Workshops

31.07 – 21.08.2010
Art Stations

A meeting with Roman Opalka's art with workshops and activities for children.

Family workshops at Art Stations

We invited children and parents to see the exhibition of Roman Opalka's work. Wandering through the exhibition room, they playfully engaged words, numbers, rhythms and colors. Together we tried to answer questions, such as "who is an artist?" and "who is a philosopher?" and we tried to see how long we could keep a straight face. After a series of art interpretation exercises, we had a chance to make our own artistic objects: a drink pad and a pair of glasses which let us see the world through the eyes of Roman Opalka.

Workshops led by: Agnieszka Szwachla and Agnieszka Jankiewicz – the founders of BAZA, The Foundation for Visual Education, which mission is to bring general audiences closer to contemporary art. Working with children, we have one aim – to turn the gallery space into a fascinating playground!

www.funbaza.org

Tadeusz Kantor
Piotr Uklański
The Year We Made Contact 04.11.2010 - 21

Tadeusz
Kantor
Piotr
Uklański
The Year
We Made
Contact

04.11.2010 - 21.01.2011
Art Stations gallery

curator:
Paulina Kolczyńska

exhibition design:
Raman Tratsiuk



The exhibition we proudly presented to conclude the 2010 program at the Art Stations Foundation in Poznań was another parallel show of two artistic stances and, at the same time, of two artists representing different generations, backgrounds and interests.

The most recent, monumental work by **Piotr Uklański** inspired us to present it side by side with paintings and theatre objects by **Tadeusz Kantor**.

The works were combined in two parallel presentations with a view to creating the conditions for an interaction of objects within the perspective of their individual contexts and a transformation of signification and iconography, as proposed by Uklański.

Uklański's work "Untitled (The Year We Made Contact)", 2010, is an installation whose

principal element is a huge textile surface, a tapestry whose style, form of expression, and stage quality invoke the recognizable climate of Tadeusz Kantor's and Józef Szajna's theatre. Hence, its original composition, its spatial, quasi-theatrical arrangement and colour palette bear all the traces of the great tradition of Polish artistic textiles of the 1960s and 1970s. An inseparable part of the work is a hanging round and red object entitled 'Red Dwarf', inscribed into the field of the aforementioned painting. Both elements make up an inseparable whole that appropriates the space they are located in.

In deciding to execute his work in such a recognizable form and style, Uklański created something that further continues his earlier artistic program. He seeks ever new strata of signification contained in stereotypes, cultural symbols and national myths.

The artist, who since 1991 has lived in New York, has worked with photography, film, video, and installation. Both his artistic expertise and fascinations invariably oscillate around popular culture. Drawing at will on its

wealth and strongly inspired by it, Piotr Uklański does not shun visual clichés. However, in the creative process he never deconstructs them completely, although he is known for sweeping reconfigurations of significance through a shift of context (Dance Floor, 1996, where a disco dance floor with pulsating lights was transferred to a gallery, thanks to which the object seemed to acquire the features of a minimalist sculpture). He is likewise famous for his ability to bring out surprising qualities of an object despite its context (the infamous series of photographs entitled 'The Nazis', where the aesthetic quality of the work showing handsome men in uniforms obstructed the historical and sombre context of the portraits).

In the case of 'The Year We Made Contact, 2010', the artist seems to be superimposing a unique layer of significance onto a clearly defined and recognizable stylistic layer. The title of the installation invokes a science-fiction movie from the 1980s, while an element of spatial composition under the telling title 'Red Dwarf' is but a visual interpretation of a burning out star, as unmistakably suggested by its name.

The idea of introducing Tadeusz Kantor's paintings and objects and their inclusion into a joint artistic space with a new installation by Piotr Uklański and its signifying context offered a unique opportunity for isolating those features and forms of expression that inspired the young artist's work. The presence of the original canvases and dummies of the founder of Cricot 2 Theatre therefore played an important role in the interpretation process, highlighting tradition and stressing those aspects of Uklański's art that do not succumb to it.

Scrutinizing the sources and origins of the style, symbolism and expressiveness of Kantor's theatre, it is worthwhile to relate them to rarely available paintings of matter of the late 1950s and early 1960s, on display during the show. These paintings, along with



Piotr Uklański "Untitled (The Year We Made Contact)", 2010, Hotel Blow Up Hall 5050, photo: Marcin Matuszak



photo: Marcin Matuszak

works on canvas from the time Kantor was fascinated with the aesthetics of informel – which incidentally integrated the achievements of the Polish artist with the global avant-garde – were displayed next to objects from the first performance of *Cricot 2 – In a Little Manor House*.

The premiere of this historic and greatly acclaimed introduction of the informel theatre took place on 14 January 1961. During the performance the actors were treated on a par with objects and, stripped of their individual traits, composed an indistinguishable mass. As Kantor himself observed: ‘...people in a wardrobe have become similar to the clothes hanging there, deprived of their own will’. Therefore, the presentation at the Art Stations offered a unique chance for comparing the ‘stylistics of a lack of form’ of the substance of painting and its transgression to symbolic theatre space.

The public had a chance to see Kantor’s legendary ‘Wardrobe’ as a new venue of theatre space and at the same time an object the artist imparted with new meaning as a ‘metaphysical’ theatre prop. The characteristic stylistic features of the

mannequins-objects supplemented the show and contributed to their coherent, though varied spatial composition.

A set of painted works exhibiting the inclusion into the framework of a painting of ‘low-ranking’ objects, such as a battered umbrella, was an important section of the show. Elements of so-called ‘ready-made reality’ were exhibited in the visualization of unimportant objects lacking artistic value, which are restored to the visual character of an art work. Within this group, special attention must be paid to an amazing and intriguing correlation of unsophisticated materials, for instance an unprimed canvas, in the case of two paintings from the suite ‘It All Hangs by a Thread’.

The design of the exhibit at the Art Stations, the stage set and the idea of juxtaposing works of two artists, Tadeusz Kantor and Piotr Uklański, facilitated reflection on the intermingling of styles and traditions, on the search for new forms in the context of the avant-garde symbolism of theatre and kindred visual arts. They also allowed a more profound analysis on the essence and message of works that make up individual

Workshops for children aged 5-10

11.12.2010 Art Stations

The classes accompanied the exhibition of Tadeusz Kantor and Piotr Uklański. We visited the exhibition together, talked about art, and answered all the children’s questions. We were like artists – we expressed our emotions and feelings with paints and brushes. The workshops were led by an art historian - Agnieszka Krupa.

elements of this coherent spatial composition.

We hope that the juxtaposition we have proposed provided an impetus for a fruitful debate, which might invoke the polemics taking place during the Biennale at the Whitney Museum, New York, during this year's premiere of Piotr Uklański's installation. It is worth noting that Piotr Uklański's work from the Grażyna Kulczyk Collection,

which premiered this year during the Biennale at the Whitney Museum, was presented for the first time in Poland. Now, the work is permanently exhibited in the hotel Blow Up Hall 5050 in Stary Browar. All of Tadeusz Kantor's paintings come from the Grażyna Kulczyk Collection. Theatre objects were made available by the 'Cricoteka' Center for Documenting Tadeusz Kantor's Art in Krakow.



photo: Marcin Matuszak

Film Projections
Accompanying
the Exhibition
**The Year We Made
Contact**

4.11.2010 – 22.01.2011
Art Stations +1

Kantor 1985
dir. Andrzej Sapija

**The Year We Make Con-
tact** 1984
dir. Peter Hyams

**Where are the snows of
yesterday...** 1983
dir. Andrzej Sapija

**Tadeusz Kantor's
Mannequins** 1984
dir. Andrzej Sapija

**The only thing that exists
is what we see** 1992
dir. Andrzej Sapija

Wielopole, Wielopole 1984
filmed by Andrzej Sapija

Próby tylko próby 1992
dir. Andrzej Sapija

**Nigdy już tu nie
powrócę** 1990
execution: Andrzej Sapija

old brewery
new dance
performative program

Old Brewery New Dance is a multileveled dance project run by Art Stations Foundation since October 2004. Its mission is to popularize and to promote the art of dance, especially its avant-garde trends (conceptual choreography, performance art, body art, multimedia and visual arts combined with stage and body based works) and next to it (or even first of all) to support a development of Polish choreography by turning Stary Browar Art Center into a regular “creation space” – first in Poland workspace - the meeting point of international and Polish artists and a platform of artistic dialogue, research and exchange of experiences.

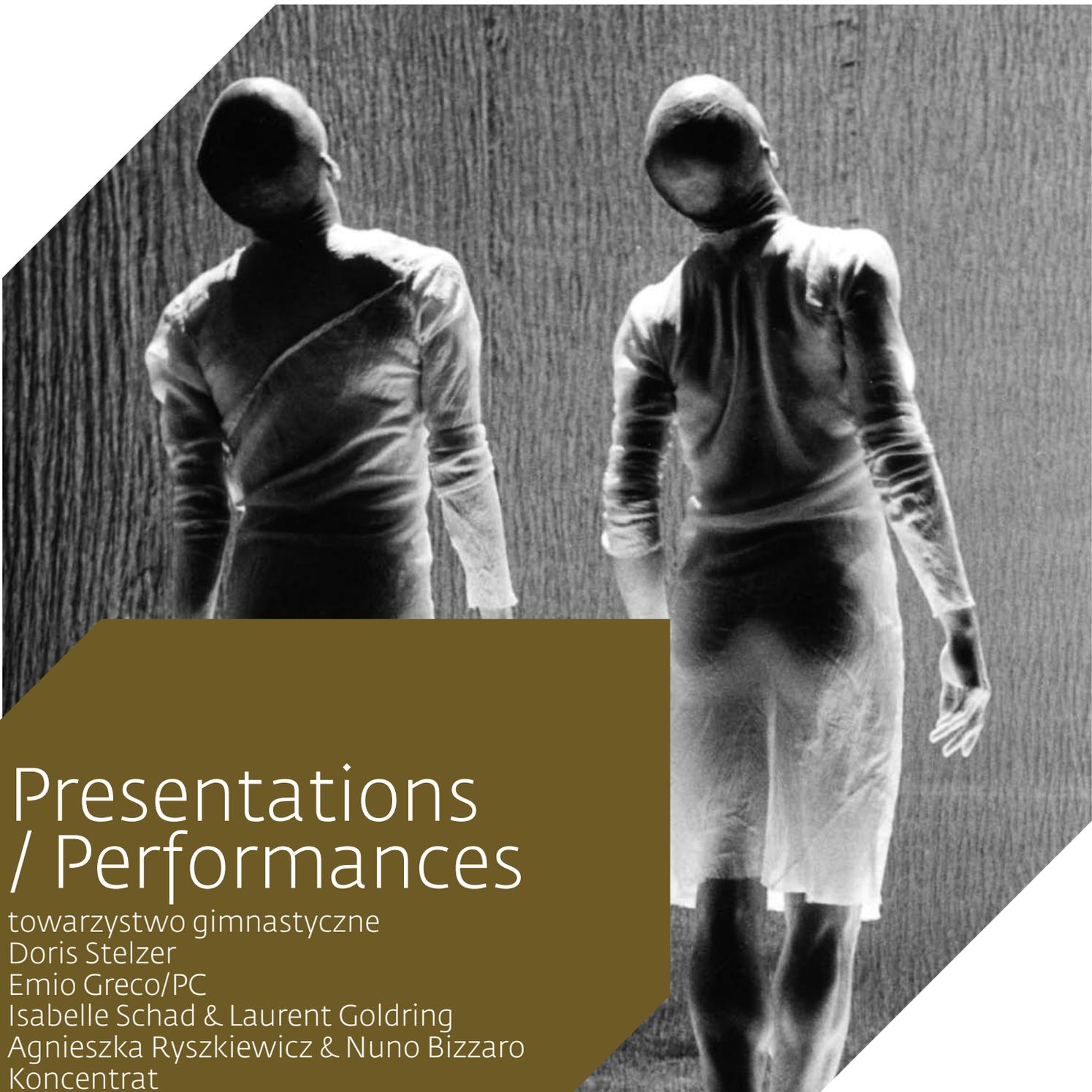
Following the mission of the project, since the very opening Stary Browar Nowy Taniec introduces and supports young Polish artists. Beginning of 2006 the very first in Poland residency program for young choreographers – Solo Project – has been created providing each year three young artists with a scholarship and offering them not only financial help but first of all a space for work, artistic coaching and professional production & promotion support. With the aim of supporting development of Polish choreography, a series of coaching projects for young professionals has been started in 2007 and developed into Alternative Dance Academy project bringing together international choreographers and Polish artists for a week composition research. In the space of six years, nearly 20 contemporary dance spectacles have been created with production support from Art Stations Foundation. Since 2008 Stary Browar is hosting also Polish Dance Platform organized together with City Center of Culture The Castle. In 2008 Art Stations Foundation became an associated member of Aerowaves network and joined European Dancehouse Network (EDN) as a founding member. From June 2010, together with 18 partners from the whole Europe, the foundation opened modul-dance EU program that for next 4 years will bring to Stary Browar many international residents and will create another production possibilities (also for Polish artists).

With its general interest in art of choreography, its creative process and in discussion on contemporary dance, its history, theory and future, program Stary Browar Nowy Taniec makes Stary Browar a unique spot on a map of Polish dance – a place where conscious, open-minded and adventurous dance audience becomes a challenging partner for contemporary (not only young) choreographers. What a place and atmosphere for a development of contemporary dance!

program curator: Joanna Leśnierowska

www.starybrowarnowytaniec.pl





Emio Greco/PC Extra Dry, photo: Jean Pierre Stoop

Presentations / Performances

towarzystwo gimnastyczne

Doris Stelzer

Emio Greco/PC

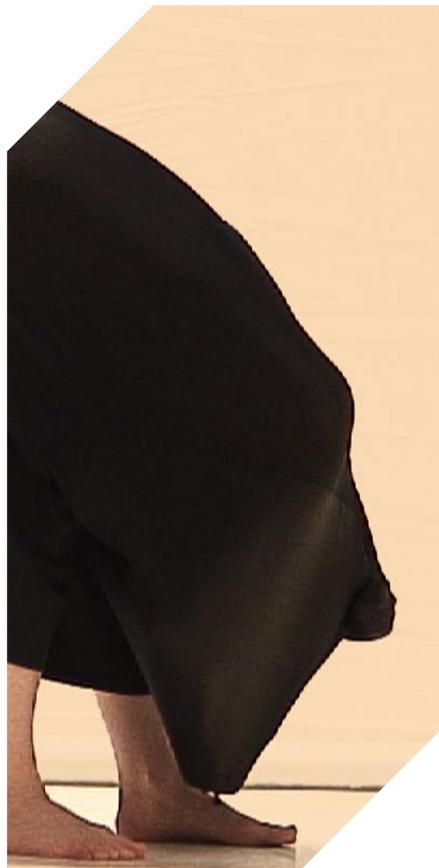
Isabelle Schad & Laurent Goldring

Agnieszka Ryszkiewicz & Nuno Bizzaro

Koncentrat

Since 2004 Studio Słodownia +3 has hosted over **200 dance events** with the participation of artists from Poland and Europe. The Program presents performances of broadly construed avant-garde choreography and hosts both established and young artists, those who bravely seek their own voice in choreography.

With a view to an enhanced promotion of Polish dance, in 2007 the permanent presentation program was supplemented with a new element, a series of performances under a much telling title *So what about Polish dance?* Apart from premieres by Polish artists presenting performances submitted by the Art Stations Foundation to the biannual event known as the Polish Dance Platform, the series contributes to enlivening the local scene, fosters discussion on the status of dance in Poland and updates the map of Polish contemporary dance with major performances and artists.



Isabelle Schad & Laurent Goldring *Unturtled*



Doris Stelzer *gender jungle - wo/man*, photo: Bettina Frenzel

**towarzystwo
gimnastyczne
nothing**

07.05.2010
Studio Słodownia +3

**Art Stations
Foundation
presents**

Happy
07.06.2010
Studio Słodownia +3

Koncentrat
Orzech. Wiewiórka.
19.06.2010 (Work in Progress)
Teatr Wielki w Poznaniu
18.12.2010
Studio Słodownia +3

Doris Stelzer
*gender jungle
wo/man*
27.09.2010
Studio Słodownia +3

Emio Greco/PC
Extra Dry
studio showing
18.10.2010
Studio Słodownia +3

**Isabelle Schad
& Laurent Goldring**
Unturtled
21.11.2010
Studio Słodownia +3

**Agnieszka
Ryszkiewicz
& Nuno Bizzaro**
histoire de...
04.12.2010
Studio Słodownia +3



Productions /Residencies

Przybysz / Szwajgier / Wollny
Michael Schumacher / Towarzystwo Prze-Twórcze
Aleksandra Borys / Anna Nowicka / Rafał Urbacki

Since the very beginning of its operation, Sary Browar has been a home for many Polish choreographers. During this time, over 20 performances of contemporary dance have been made here thanks to the logistical support of the Art Stations Foundation.

In 2006 we started the first Polish residency program Solo Project; each year three young Polish choreographers receive financial and operational assistance to produce a solo performance. Furthermore, the Foundation produces and co-produces performances by established artists (such as for instance the world premiere by Teatr Dada von Bzdülów, *Faktor T*, hailed by the media as the best Polish dance performance of 2008, or the work *Happy*, with the choreography by Nigel Charnock, with nine Polish dancers on the cast, an event of the Polska!Year, with a premiere at The Place in London in April 2009).

In 2010 the Art Stations Foundation produced within the framework of the "Old Brewery New Dance" at Malta Festival a performance *Summer solstice – performance in 12 acts* by Krakow-based artists Magda Przybysz, Anna Sz wajgier and Zorka Wollny. The authors were the winners of a competition for a performance, held to commemorate the 5th anniversary of the dance program in Sary Browar. During the show the viewers, wandering around the premises of the Brewery and stopping every now and then, had a chance to become active witnesses of the summer solstice, i.e. the moment when the Earth's axial tilt is most inclined towards the sun. The public became part of an ethnographic tale with a tinge of awe, as if taken from a nineteenth-century romance. Przesilenie letnie is a search for

what has been lost, a ballad on the premises of the Old Brewery.

September 2009 saw a premiere of a performance made in cooperation between Michael Schumacher and the Warsaw-based Towarzystwo Prze-Twórcze - *just say it*. The artists wanted to provide answers to questions about verbal communication and its efficacy of self-expression. Moreover, they wanted to demonstrate how efficient we may be when communicating with one another solely by means of our bodies. Despite technological advances that accelerated the speed, efficiency and regularity of human communication, we continue to experience all kinds of difficulties understanding one another. The *just say it* performance offers a space for reflection on this phenomenon; is it triggered by a lack of sufficient information of the language of the body when we communicate in this way? If so, why – when we are physically present – are we still unable to understand others and are often at cross purposes? The performance was made with the participation of the following dancers and performers: Michael Schumacher, a leader of this cooperation, as well as Iwona Olszowska, Renata Piotrowska and Igor Podsiadły.

Another production of 2010, traditionally, were three projects within the framework of SOLO PROJECT 2010: Aleksandra Borys, Anna Nowicka and Rafał Urbacki. The SOLO PROJECT helps those young artists who are ready to take artistic risks involved in experiments with one's own body and pursuit of an original performance formula. Hence the focus within the project is not so much the creation of a product-performance, but the very creative process, while young artists are supported within the program not only logistically but as to the content of their shows. In 2010 the young artists were assisted in their creative endeavours by Peter Pleyer, and head of the Tanztage Festival in Berlin.

**Przybysz
Sz wajgier
Wollny**
Summer solstice
performance in 12 acts
25-27.06.2010
Sary Browar

**Michael Schumacher
/ Towarzystwo
Prze-Twórcze**
just say it
28-29.09.2010
Studio Słodownia +3

**Aleksandra Borys
Anna Nowicka**
the truth is just a plain
picture. said bob.
Rafał Urbacki
Mt 9:7
28.11.2010
Studio Słodownia +3



Old Brewery New Dance at Malta Festival

25.06-03.07.2010
Stary Browar

The Old Brewery New Dance Program celebrated the 5th anniversary at the **Malta Festival**.

Five years down the road, Stary Browar's Studio Słodownia +3 remained a dance stage consistently concentrated on the presentation and production of contemporary dance. Our ambition has always been to create in Poznań a "dance house" in its own right, modelled on similar dance

centres in many European countries. Therefore, we decided to devote our efforts to developing a systematic support program for the production of dance performances and the professional development of young Polish choreographers (residencies, productions, co-productions, educational projects). Thus Stary Browar served not only as a venue for a regular presentation of dance shows, but also (and, perhaps, more importantly) as a "creation space", a meeting point for young Polish and international dance artists in which they can



Charlotte Vanden Eynde *I'm Sorry It's (Not) A Story*, photo: Jakub Wittchen

Przybysz Szwajgier Wollny

Summer solstice
performance in 12 acts
25-27.06.2010
Stary Browar

wp Zimmer

Varinia Canto Vila during beginning ending

26.06.2010
Studio Słodownia +3

Jakub Wittchen Photo Exhibition

26.06-03.07.2010
Słodownia +2

Antonia Baehr Laugh

28.06.2010
Studio Słodownia +3

David Zambrano Improvisation In Doors

28.06.2010
Pasaż Starego Browaru

Dada Theatre Red Grass

29.06.2010
Studio Słodownia +3

Arkadi Zaides Quiet

30.06.2010
Studio Słodownia +3

wp Zimmer

Charlotte Vanden Eynde *I'm Sorry It's (Not) A Story*

01.07.2010
Studio Słodownia +3



Melba Collective *Open Jam Party*, photo: Jakub Wittchen

experiment freely and produce original spectacles without any restrictions.

During the anniversary edition of the Old Brewery New Dance at Malta Festival we saw many of them! In 2010 edition, which as always summed up a whole year activity of the Old Brewery's dance studio, we celebrated the 5th anniversary of our presence in Poznań and at the Malta Festival. These five seasons accounted for many unforgettable shows, artistic fascinations and creative friendships, which in fact turned the Old Brewery into a "dance house", a home for a considerably large "dance family": dancers, choreographers, dance experts and, of course, audiences.

During the Festival our audiences are able to meet many artists they recognise from previous work on performances in the Studio Słodownia +3.



Summer solstice, photo: Jakub Wittchen

wp Zimmer

Tarek Halaby

An attempt to understand my socio-political disposition through artistic research on personal identity in relationship to the Palestinian-Israeli conflict, Part One

01.07.2010

Studio Słodownia +3

Jonathan Burrows & Matteo Fargion

Cheap Lecture
& The Cow Piece

02.07.2010

Studio Słodownia +3

Melba Collective Open Jam Party

03.07.2010

Studio Słodownia +3

maltafestival
poznań2010

Ministerstwo
Kultury
i Dziedzictwa
Narodowego.



Jakub Wittchen
Photo Exhibition
Old Brewery New Dance
at Malta Festival
26.06-03.07.2010
Słodownia +2

solo project
2010
borys
nowicka
urbacki

28.11.2010
Studio Słodownia +3

SOLO PROJECT is the first residency program in Poland created by the Art Stations Foundation in 2006. Its mission is to support Polish dance artists in their search for their individual artistic language.

The project's main stress is put on the very process of creation and artistic experiment, with the hope that this will lead to a reflection over the art of dance and perhaps redefine the very concept of contemporary dance in search for media of physical expression. With this idea in mind, we have decided to emphasize not so much the idea

of "spectacle as a product" but rather to focus on the creative process and, consequently, to support the young participants not only as to the production itself, but also by offering professional artistic assistance during the process. This resulted in 11 different performances produced at Stary Browar as part of the program within the period of the last years – each operating on completely different aesthetic foundations and representing individual interests and personalities of particular choreographers.

The program targets professional dancers and beginning choreographers whose interests reach beyond the traditionally understood "dance theatre". The program's motto are the words of an English choreographer, Jonathan Burrows: "One needs two legs, two hands and, most of all, a head

to create a dance."

SOLO PROJECT artists-in-residence list includes so far: Janusz Orlik (Poznań), Anita Wach (Warsaw), Konrad Szymański (Łódź), Dominika Knapik (Kraków), Renata Piotrowska (Warsaw), Marcin Janus and Barbara Bujakowska (Kraków), Tomasz Bazan (Lublin) and Karol Tymiński (Warsaw), Ramona Nagabczyńska (Warsaw), Małgorzata Haduch (Kraków), and Magda Przybysz (Kraków).

In 2010 the residents of the Brewery included Aleksandra Borys, Anna Nowicka and Rafał Urbacki. The young artists were assisted in their creative endeavours by Peter Pleyer, and head of the Tanztage Festival in Berlin.



Aleksandra Borys
Lost in details



Anna Nowicka
the truth is just a plain picture. said bob.



Rafał Urbacki
Mt 9:7



So what about Polish dance?

Presentation of dance performances
within the framework of preparations
for The Polish Dance Platform 2010

08.03-23.05.2010
Stary Browar / CK Zamek

So what about Polish dance? is a series of presentation launched in the 2006/07 season of Polish dance artists, especially those that had never performed in Poznań earlier.

The objective of the series is to draw a current map of Polish contemporary dance, which each year is supplemented with ever new ensembles, centres and events. Participating in performances and in follow-up discussions with the artists and the public, we try to define problems faced on a daily basis by dancers and choreographers, as well as begin discussion over the current status and future of contemporary dance in Poland.

One of the objectives of "So what about Polish dance?" (as well as of the entire "Old Brewery New Dance" Program) is to stimulate and inspire autonomous activities of Poznań-based artists, and thus to create a dancing community around the Brewery. In the future this community might actively



Izabela Chlewińska / photo: Katarzyna Madziala

influence the position of dance in Poland. In 2010 the program So what about Polish dance? focused on the presentation of dance performances within the framework of preparations for The Polish Dance Platform 2010. Nineteen performances from across Poland were presented under this program, run in collaboration with CK Zamek.



Sopocki Teatr Tańca Powiększenie - ZoomOut / photo: Szymon Rogiński

Teatr Maat Projekt
Wake up in the evening
08.03.2010
Studio Słodownia +3

Teatr Bretoncaffe
Topinambur
07.10.2010
CK Zamek Sala Wielka

**Towarzystwo
Prze-Twórcze**
Unknown #3
08.10.2010 i 09.10.2010
Słodownia +2

Iwona Olszowska
Spacer
08.10.2010
Studio Słodownia +3

Małgorzata Haduch
Unfinished Company
Zona Segura
08.10.2010
Studio Słodownia +3

Dada Theatre
Czerwona Trawa
08.10.2010
CK Zamek Sala Wielka

Teatr Maat Projekt
Wake up in the evening
08.10.2010
Studio Słodownia +3

Wojciech Kaproń
Lubelski Teatr Tańca
Kosmos
09.10.2010
CK Zamek Sala Wielka

Ula Zerek
Humuli Lupuli
09.10.2010
Studio Słodownia +3

Teatr Maat Projekt
Wake up in the evening
08.03.2010
Studio Słodownia +3

Anna Piotrowska
Kwadrat w szafie
fall(ing) ceil(ing)
17.05.2010
Studio Słodownia +3

Sopocki Teatr Tańca
Powiększenie - Zoom Out
17.05.2010
Centrum Kultury Zamek

Harakiri Farmers
We Are Oh So Lucky
18.05.2010
Studio Słodownia +3

Magdalena Ptasznik
Exercises for a hero
18.05.2010
Centrum Kultury Zamek

TO-EN Butoh Company
Przemiany
18.05.2010
Centrum Kultury Zamek

Teatr Tańca Vogue
Mijanie
19.05.2010
Studio Słodownia +3

Izabela Chlewińska
Ophelia is not dead
19.05.2010
Studio Słodownia +3

Fizyczny Teatr Tańca
Projekt walki
Sekret Iwusia
19.05.2010
Centrum Kultury Zamek

Teatr Tańca i Muzyki
Kino Variatino
Kobieta, która zamiata las
Ale jest jeszcze prawda...
20.05.2010
Centrum Kultury Zamek

Janusz Orlik
Live on stage
20.05.2010
Studio Słodownia +3

Teatr Gestu i Ruchu
1287
21.05.2010
Studio Słodownia +3

Zespół MTT Sieroszewice
Wiecznie wietrznie
21.05.2010
Centrum Kultury Zamek

Barbara Bujakowska
Marcin Janus
3D-ANCE
21.05.2010
Studio Słodownia +3

Edyta Kozak
Dancing for you longer
than one minute
21.05.2010
Centrum Kultury Zamek

Małgorzata Haduch
Zona Segura
22.05.2010
Studio Słodownia +3

Magdalena Przybysz
Mój Poland Drive
22.05.2010
Studio Słodownia +3

Anna Nowicka
The no-body project
23.05.2010
Studio Słodownia +3

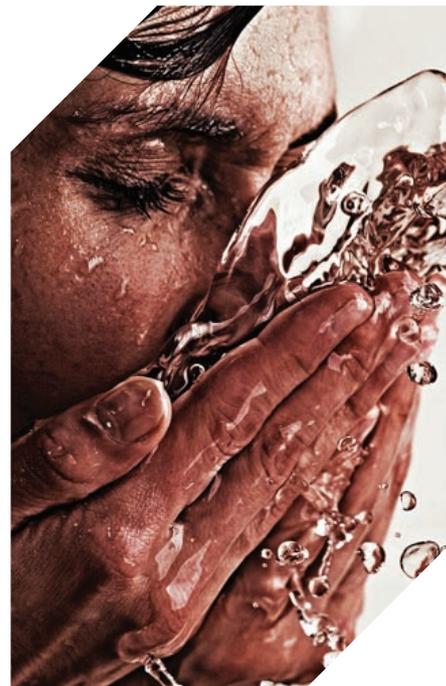
Irena Lipińska
hydrohypno
23.05.2010
Studio Słodownia +3

CO-ORGANIZATOR



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**Ministerstwo
Kultury
i Dziedzictwa
Narodowego**



Irena Lipińska Hydrohypno



MTT Sieroszewice Wiecznie wietrznie



Polish Dance Platform

07-10.10.2010

Stary Browar

Centrum Kultury Zamek

The Polish Dance Platform is a biannual presentation of the most interesting achievements of Polish choreography. The event is held jointly with CK ZAMEK in Poznań.

During the four festival days, Polish and international guests invited to Poznań (dance specialists, festival directors, curators, media people) have a chance to get familiar with the major developments in Polish dance of the past 2 years and to discuss the current status and future of Polish dance.

In 2010, out of the over 60 performances submitted for the Platform, a three-person panel of jurors: Jadwiga Majewska, dance critic, Janusz Marek, curator of the performative program of the Centre for Contemporary Art in Warsaw and the theatre critic Tadeusz Kornaś, selected 13 dance productions and invited guests for the accompanying program; works by the guests supplemented the map of Polish dance Anno Domini 2010.



Janusz Orlik Live on stage, photo: Michał Łuczak



Teatr Bretoncaffe Topinambur, photo: Jakob Wittchen

Teatr Bretoncaffe
Topinambur
07.10.2010
CK Zamek Sala Wielka

**Towarzystwo
Prze-Twórcze**
Unknown #3
08.10.2010 | 09.10.2010
Słodownia +2

Iwona Olszowska
The Walk
08.10.2010
Studio Słodownia +3

Małgorzata Haduch
Unfinished Company
Zona Segura
08.10.2010
Studio Słodownia +3

Dada Theatre
Red Grass
08.10.2010
CK Zamek Sala Wielka

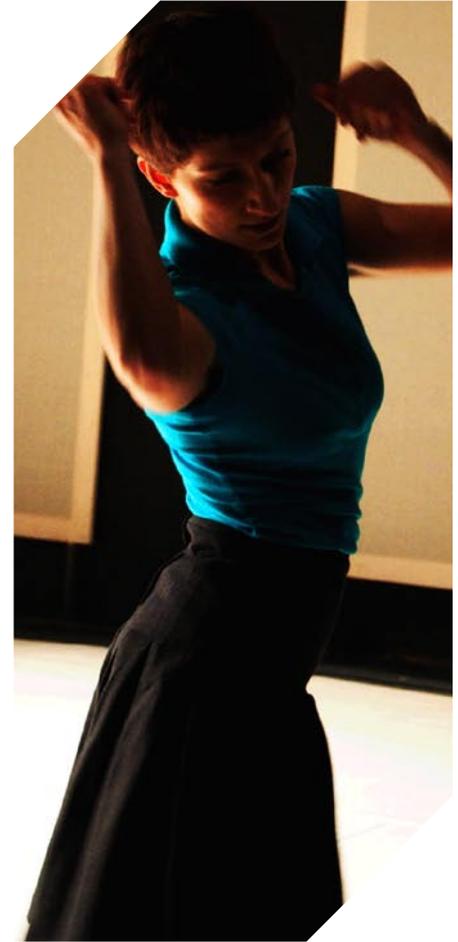
Teatr Maat Projekt
Wake up in the evening
08.10.2010
Studio Słodownia +3

Wojciech Kaproń
Lubelski Teatr Tańca
The Cosmos
09.10.2010
CK Zamek Sala Wielka

Ula Zerek
Humuli Lupuli
09.10.2010
Studio Słodownia +3



Harakiri Farmers & Ana Brzezińska *We are oh so Lucky*, photo: Paweł Składanowski



Barbara Bujakowska & Marcin Janus *3D-ance*
photo: Mateusz Łapsa-Malawski

**Barbara Bujakowska
& Marcin Janus**
3D-ance
09.10.2010
Studio Słodownia +3

Anna Steller
Good Girl Killer
Delia
09.10.2010
Teatr Polski

**Harakiri Farmers
& Ana Brzezińska**
We Are Oh So Lucky
09.10.2010
Teatr Polski

Janusz Orlik
Live on stage
10.10.2010
Studio Słodownia +3

Anna Piotrowska & mufmi
fall(ing) ceil(ing)
10.10.2010
CK Zamek Sala Wielka

accompanying program

Art Stations Foundation
presents
Happy
07.10.2010
Studio Słodownia +3

Improv evenings
Melba Kolektyw
08.10.2010
Festival Club Meskalina
Unfinished Company
09.10.2010
Festival Club Meskalina

Music and Dance Institute
and what next?
09.10.2010
CK Zamek Wieża II p.

Meeting with the Jury
10.10.2010
CK Zamek Wieża II p.

Polski Teatr Tańca
Wiosna - Effatha
Jesień - Nuembir
10.10.2010
Teatr Polski / 105'

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Narodowego

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Teatr Polski w Poznaniu



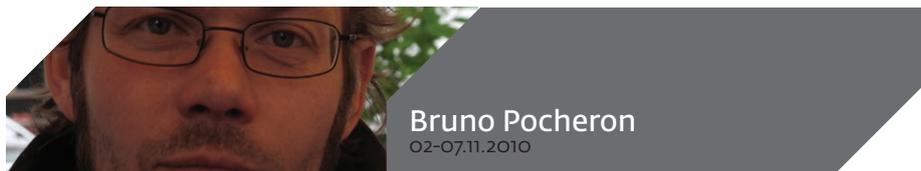
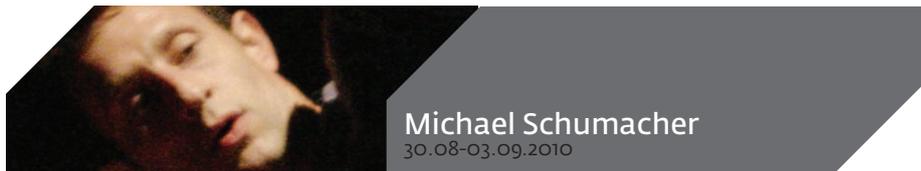
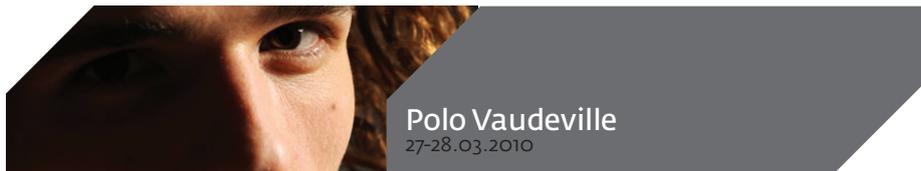
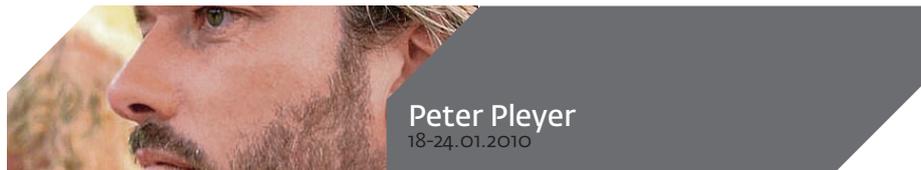


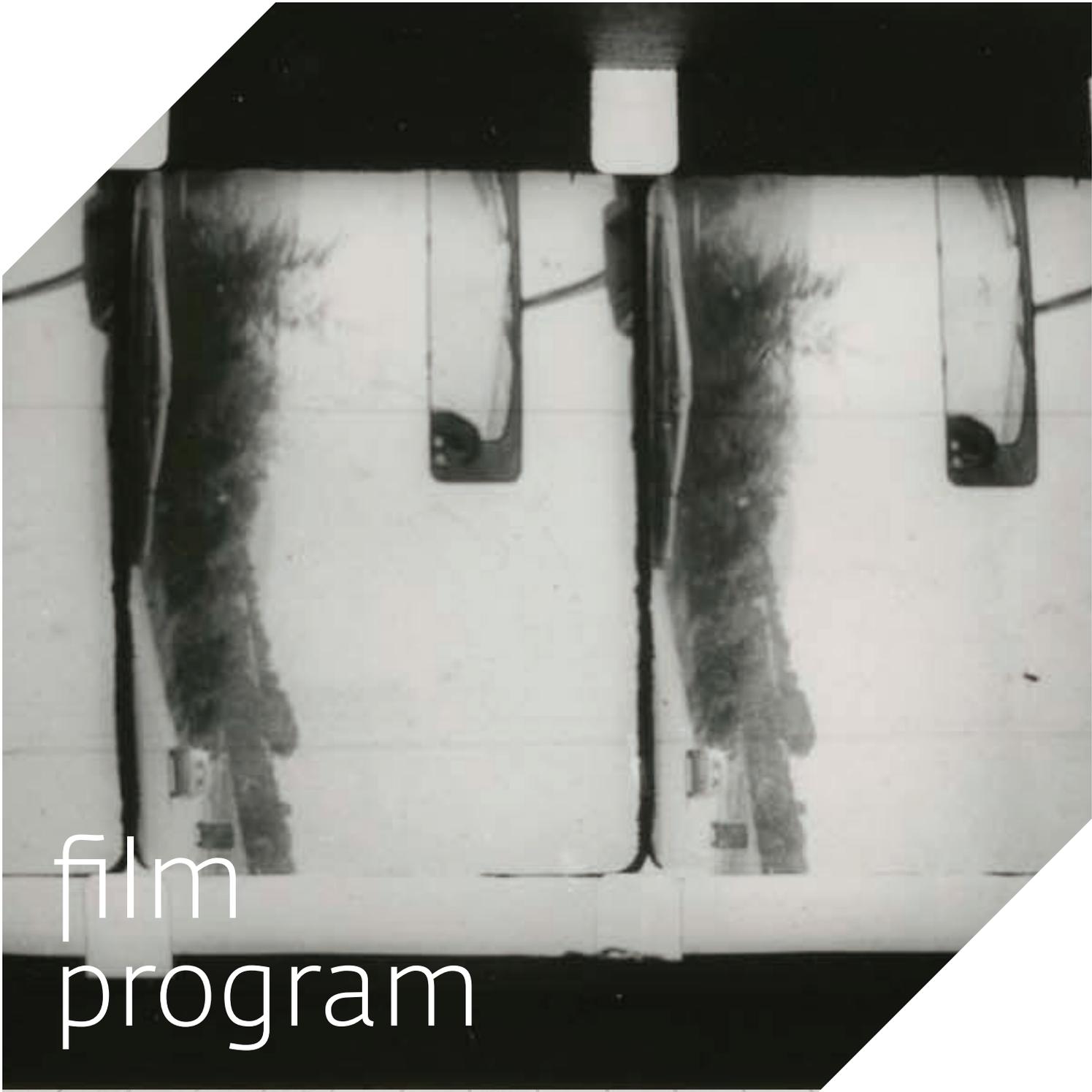
alternative
dance
academy

The Alternative Dance Academy is a multi-level educational and artistic project supported by the Polish Ministry of Culture and National Heritage. It is addressed to talented young audiences and young professional contemporary dancers.

Our priority is to give young people a chance to receive dance education and guidance from the world's leading choreographers and educators. 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 emphasise not only the technical abilities but also (or, perhaps, most importantly) the personality and creativity of our graduates, the features which need to be taken care of right from the beginning of formal instruction and treated as equally important as physical excellence.

The Alternative Dance Academy was a series of 6 meetings held in the period between April 2009 and March 2010. It consisted of: weekend classes for audiences – non-professional dancers at various levels of advancement (master class) / an intensive 5-day coaching project for professional dancers / open after-shows closing each coaching project and meetings with artists.





film
program



The **film program** of the Art Stations Foundation aims at familiarising the public with artists, their output and their inspirations, and is related to the exhibitions held in the Foundation's Gallery. At the same time, these showings provide an opportunity for disseminating high quality movies that, in spite of their merits having been acknowledged at film festivals, do not reach Polish cinemas.

A series of screenings is to show films which (in a direct or more indirect manner) relate to relations, such as those of artist/world, contemporary art/artist, and artist/work. These indicate the predetermining conditions that lead to particular works coming into existence and reveal the contexts that affect the artist's work and position.

These films include, apart from those made by the artists themselves, avant-garde and experimental movies, documentaries, and feature films.

Curator of the film program: Justyna Buśko.



William E. Jones

A film retrospective

20.01 - 21.01.2010
Studio Słodownia +3

curator:
Łukasz Knasiecki

William E. Jones is the author of two full-length experimental films *Massillon* (1991) and *Finished* (1997), a documentary on The Smiths *Is It Really So Strange?* (2004), and numerous video shorts.

His work has been shown at the 53rd Venice Biennale, as well as in the Tate Modern, London, in Cinémathèque Française and the Louvre in Paris, in the Stedelijk Museum in Amsterdam, Witte de With Center for Contemporary Art in Rotterdam, and in the Whitney Museum of American Art and Museum of Modern Art in New York.

The Fall of Communism as Seen in Gay Pornography (1998) takes a look at the exploitation of young, often jobless men in Central and Eastern Europe by the American porn industry in the early 1990s.

A highly valued work and a tribute to the great artist of the 1960s., *Film Montages (for Peter Roehr)*, is a looped picture that mixes gay pornography with a crude and delirious musical background.

v.o. (version originale) (2006) is a compilation of passages from classical movies with gay porn video. The author's tribute to the lost face of gay life and the phenomenon of Cinema.

In *More British Sounds* images from *The British Are Coming* (1986) are juxtaposed against dialogues from *See You at Mao* (1969), also known as *British Sounds*, produced by Jean-Luc Godard's Dziga Vertov Group. "Workers have come to expect too much", says the voice on the audio track, as a young

Englishman, half-naked, is polishing the shoes of a man dressed in the uniform of the queen's guard. The soundtrack is made up of a looped fragment of a speech from "British Sounds" repeated four times in a row. Outrageous and absurd, as the antagonist right-wing rant must have been perceived in late the 1960s, it did however find its place in American political discourse at the beginning of the 21st century.

Is It Really So Strange? (2004) is a documentary video on The Smiths and Morrissey, which shows a link between Manchester-raised members of the Irish working class, and the sons and Daughters of Latino immigrants in Los Angeles. The two seemingly dissimilar groups have one thing in common: both are ardent fans of Morrissey's band.

Mansfield 1962 (2006) and *Tearoom* (1962/2007) are based on original police surveillance footage, which was part of a criminal investigation by the Ohio State Police in the 1960s. The footage, which captured men having sex in a public men's room, led to the conviction of over 60 people on charges of sodomy. "Tearoom" was one of the most important works screened during the Venice Biennale in 2008.

20.01.2009

Film Montages (For Peter Roehr)

dir. William E. Jones
U.S.A., 2006, 11 mins.

More British Sounds

dir. William E. Jones
U.S.A., 2006, 8 mins.

Is It Really So Strange?

dir. William E. Jones
U.S.A., 2004, 80 mins.

21.01.2009

The Fall of Communism as Seen in Gay Pornography

dir. William E. Jones
U.S.A., 1998, 19 mins.

Mansfield 1962

dir. William E. Jones
U.S.A., 2006, 9 mins.

Tearoom

dir. William E. Jones
U.S.A., 1962/2007, 56 mins.

Organizers: A Million Different Loves? Festival, Art Stations Foundation, Manhattan Gallery, Kino.LAB Centre for Contemporary Art Ujazdowski Castle



Valie Export 16mm films

19.02.2010

Studio Słodownia +3

cooperation:

Łukasz Knasiecki

In February, Art Stations Foundation showed a series of films by **Valie Export**, one of the best known filmmakers, whose work has entered the canon of so-called feminist art.

What deserves special attention in the artist's oeuvre is a series of works in which she experiments with the medium of film. Films, videos, performances, photographs... Valie Export skilfully explores all these areas. When we view her work from a chronological perspective, we can notice several major phases. Her early films make reference to structural cinema. During that phase, that is in the late 1960s, her work was based on multiprojection, often changing the filmtape format: super-8, 8mm, or 16mm.

With the beginning of the 1970s, there appears a strong preoccupation with the body, which serves many purposes for her – she approaches it from the perspective of body art, but also as a means for building her own, unique narrative strategies. At that time, in addition to the film medium, she introduces the video, especially when she films her own performances. Finally, there are her latest works, devoted to the issues of the body and corporeality, which reoccur in her films in a variety of contexts. In the visual, it is a film map of the human body.

The films were screened from 16 mm films.

Interrupted Line

1971-72 (3 min.)

It's an experiment with the visual and the temporal layer of film. We see an interplay of a geometrical shape with the perceptual flow of time. The cinema is an interruption of the normal flow of time.

Syntagma

1984 (20 min.)

It is an attempt at defining the language of film and its structure. The artist sees the film as a product of the mutual interrelations between various elements: editing, camera-work, camera track, scene composition, the filmtape, the single frame, etc. The structure of film and its syntactic make-up is compared to the language spoken by film narration.

Man frau und animal

1970-73 (10 min.)

The film makes reference to the concept of the Holy Trinity and its cultural connotations. The "trinity" stands not only for: the Father, the Son and the Holy Spirit, but also represents the social ties that bind people together: parents, children, country, society. The film verges on profanity, challenging social, cultural and religious taboos. It can equally be seen as a glorification of the body, its subjectivity, and the pleasures it gives.

Invisible adversaries

1977 (112 min.)

An attempt at creating a psychological and physical portrait of a fictitious artist, whose suffering from a psychological condition serves as a pretext for displaying sexuality, which in cinema is assigned the status of taboo.

FLUX

37 Short Fluxus Films (1962-1970)

20.04.2010

Studio Słodownia +3

cooperation:

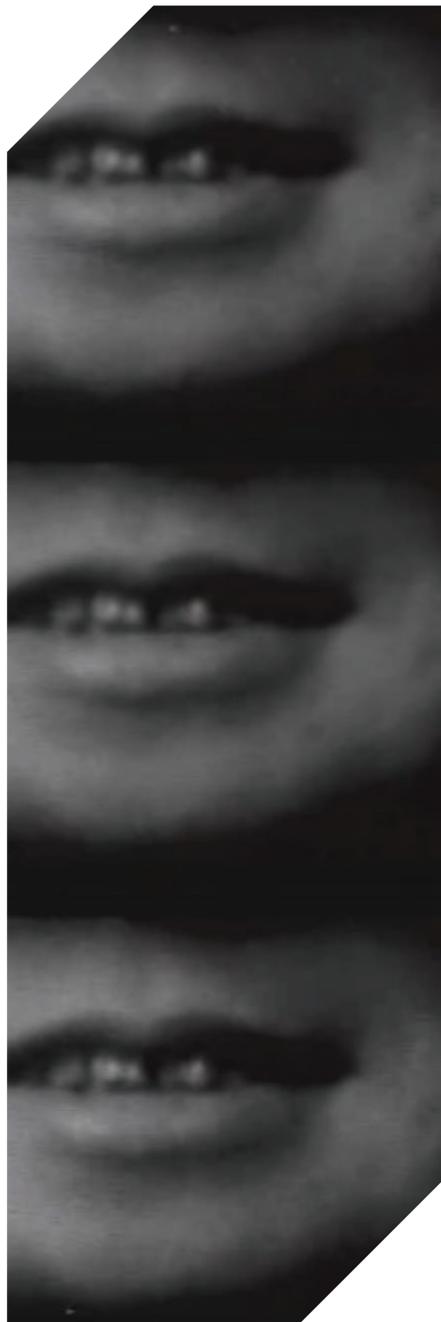
Łukasz Knasiecki

It's hard to imagine how art would look like today if it weren't for **Fluxus**. Founded in New York at the beginning of the 60s by George Maciunas, it soon moved to the forefront of the avant-garde of the second half of the 20th century (the first Fluxus event took place in 1961 at AG Gallery, NY).

An artistic movement proclaimed as "non-artistic" by its founders, Fluxus borrowed a lot from the Dada movement and its history of minimal performances, and railed against bourgeois society; it was anti-capitalist and openly critical of the art market (art trade). Had it not been for Fluxus events, we would never have heard of conceptualism, the "happening" as an art form, or – unimaginable from the point of view of contemporary aesthetics – intermediality, a method which has at its root the idea of combining different media in art.

"FLUX FILMS" is a selection of films compiled by the founding father of the movement, George Maciunas. It includes all of its biggest names, be it:

Nam June Paik, Dick Higgins, George Maciunas, Chieko Shiomi, John Cavanaugh, James Riddle, Yoko Ono, George Brecht, Robert Watts, Pieter Vanderbiek, Joe Jones, Eric Anderson, Jeff Perkins, Wolf Vostell, Albert Fine, George Landow, Paul Sharits, John Cale, Peter Kennedy, Mike Parr, Ben Vautier.



A black and white photograph of Maya Deren. She is shown from the chest up, looking slightly to the left. Her hands are raised in front of her face, with fingers spread, as if she is gesturing or performing. The lighting is dramatic, with strong shadows. The image is framed by a white border that has a diagonal cutout in the bottom-left corner, revealing a yellow background where the text is located.

Maya Deren Films

12.05.2010
Studio Słodownia +3

cooperation:
Łukasz Knasiecki

Maya Deren is the most important woman artist of the post-war American avant-garde cinema.

Maya Deren (Eleonora Derenkowsky) came to the USA with her family in 1922, fleeing the pogroms against Russian Jews in Ukraine. Eleonora, the daughter of a psychiatrist and an artist, studied journalism, political science and English literature at the Syracuse University in New York. While at college she became active in socialist organizations and collaborated with, among others, Kathy Dunham, a black anthropologist and dancer who is known as the first propagator of Caribbean culture in the USA.

Having a fascination for photography and movement, she soon naturally took an interest in motion pictures, as well.

In 1943, while working on her first film, at the behest of her husband – Czech-born film artist, Alexander Hammid – Eleonora changed her name to Maya Deren. The name Maya means 'illusion'.

The Mechas of the Afternoon (1934) has become a classic of the post-war American avant-garde cinema and remains the best-known of all Maya Deren's films. Incredibly personal, the film employs themes popular among European surrealists, adding to them a new feminine and poetic dimension. In the film, Deren initiated what she called "the vertical narrative progression", which, as opposed to a typical, horizontal narrative development, catches and unfolds in time in the

manner of poetry only a very brief moment, impression or state of mind.

In the years that followed, she made a number of short films based on themes already present in her first movie, yet enriched with a new element – studies in choreography. They were produced in collaboration with such grand artists as John Cage, Anais Nin and Marcel Duchamp. At the same time, she was intensively engaged in organizational activity, wrote and published on film theory, and co-founded the New York Filmmakers Cooperative.

In 1947, she met her second husband Japanese musician Teji Ito, who was 16. She found him sleeping between the chairs in a cinema, took him home, and married him a year later. Teji Ito wrote music for her films and the two were in a close relation with each other until Deren's death. An important source of inspiration for Maya Deren were Haitian voodoo rituals. In 1946, she was one of the first women to receive a Guggenheim grant, which enabled her to spend a few years in Haiti taking photographs, recording, making films and taking part in the vodoun ritual herself. The travels resulted in hundreds meters of film tape but it was only in the 70s, after Deren's death, that Teji Ito edited the footage and produced the posthumous film *Divine Horsemen: The Living Gods of Haiti* (originally the title of Maya Deren's book on voodoo rituals).

Deren's interest in voodoo reached beyond observation, as she expanded it to a new level, actively participating in the rituals. Back in New York, Deren founded several centers for voodoo practice, where as a voodoo priest she often put herself into a

state of trance, graphically described e. g. by Stan Brakhage.

Maya Deren was one of the most colorful figures of the New York bohemian avant-garde of the 1950s, a woman who defied all categories and retained an incredible youthful vigor until her untimely death in 1961.

"I am not greedy, I do not seek to possess the major portion of your days. I am content if on those rare occasions whose truth can be stated only by poetry, you will perhaps recall an image, even only the aura of my films."

During the screening, we showed the major part of Maya Deren's oeuvre (original 16mm film footage).



Andrzej Sapija
Opałka, One Life,
One Work

23.06.2010
Studio Słodownia +3

curator:
Justyna Buśko

A premiere screening of **Andrzej Sapija's** documentary **Opalka, One Life, One Work** was a part of our anniversary celebrations. It took place at 5.30 pm on June 23 on the eve of the exhibition's launch in Słodownia +3.

Andrzej Sapija is an author of a few dozen documentaries about contemporary art and literature. His films touch on contemporary history and bibliography, e.g. of Igor Przegrodzki, Tadeusz Kantor, Kazimierz Karabasz, and Tadeusz Różewicz.





Piotr Uklański Summer Love

08.12.2010
Studio Słodownia +3

curator:
Justyna Buśko

We invited our audience to a screening of **Piotr Uklanski's** feature film **"Summer Love"** (2006). In Poland, the film has so far been presented only twice: at the 31st Festival of Polish Feature Films in Gdynia (2006) and at the Warsaw International Film Festival (2006).

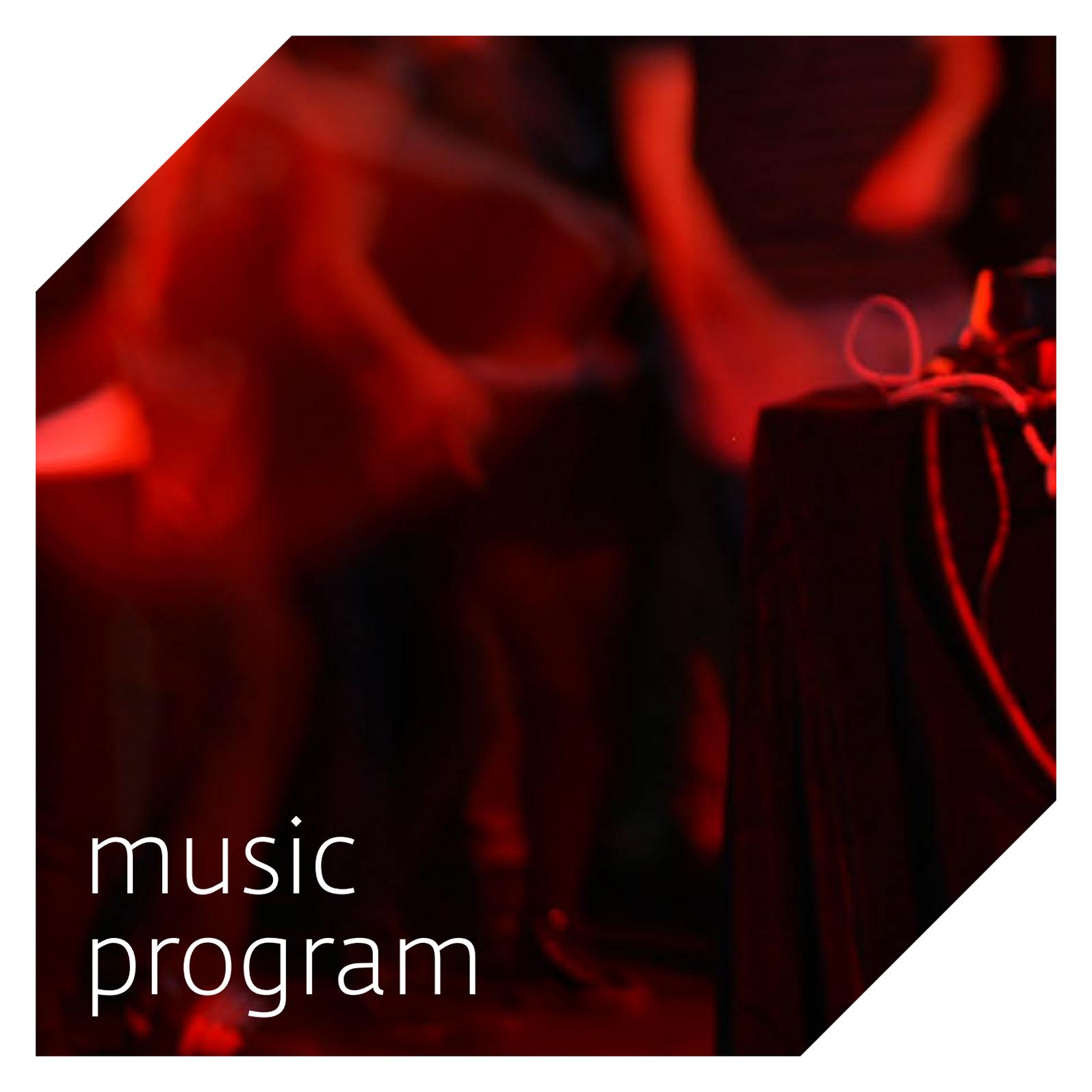
The first "Polish Western" was shot in the Polish Jurassic Highlands in a specially built model of "a city without a name" – straight out of the Wild West. The main characters are two local movie stars, once thought to be on their way to Hollywood careers: Katarzyna Figura (as the Woman) and Bogusław Linda (as the Sheriff). In interviews about the film, the filmmaker emphasized the idea of absurdity. Choosing such a highly conventional genre as the Western, Uklanski shows mastery of the traditional form, while at the same time enriching it with something new. It is not only the national aspect that he adds to the film. The film, made by the artist who himself left Poland to enter the American artistic community, goes beyond a personal account of the issue of national and cultural identity. It offers much more than mere criticism of Polish society for years of blindly believing in the American dream.

Uklanski's work is faithful to a well-established formula, and at the same time, reveals an original approach to film as a medium of art. It is not coincidental that the majority of the cast are Poles – speaking in English and pretending to be American

cowboys, they provoke a grotesque effect. It brings to mind another film – "The Reaper" by Janusz Kidawa from 1983, in which the main character, Stach, a simple mountain peasant, in response to a dating ad sends the girl a photo in which he is dressed like an American farmer, which reflects what used to be an aspiration of many of his countrymen. All in all, it was a time when we lived in the shadow of (among others) American culture, whose symbols were both exotic and particularly close to us.

The figure of the dead Wanted Man is both funny and smart in all its literality. This criminal is the narrator of the story (played by the famous Hollywood actor Val Kilmer), but in Uklanski's movie the storyline often develops without speaking a word – words are not that important to him. There are other ways to move the action forward. The masterfully designed picture seems enough (for example, when we see the world from the perspective of a man lying dead, through scraps of a tomato peel, which stick to his eye sockets, imitated by a red filter on the camera lens). The film is full of unexpected solutions: starting with casting the actors in roles that run counter to their popular image and ending with all the consequences that this implies for the film's narration. Val Kilmer doesn't utter a word, Katarzyna Figura loses her hair and receives red wounds on her bald head, Bogusław Linda becomes a regular "whipping boy"...

The film screening was an accompanying event to the exhibition "Tadeusz Kantor Piotr Uklanski, The Year We Made Contact", which was opened in Art Stations' gallery on 21st January 2011.



music
program



The idea behind the **program for improvised** music is to familiarize Poznań audiences with the most interesting trends in contemporary experimental music inspired by 20th century avant-garde music.

In 2010 Art Stations Foundation presented some of the most important world phenomena in contemporary improvised music – a genre that searches for and explores new sounds, harmonies, balances on the border between concert and performance art. Contemporary musicians improvise, using the latest electronic technologies – laptops, digital transformers, and 3D sound. They often transform the reactions of the audience and use them during their performance, interacting with the space they are performing in.

curators: Łukasz Knasiecki / Mikołaj Ludwiczak



Steven Bernstein & Sex Mob Concert

23.03.2010
Studio Słodownia +3

Sex Mob is a truly timeless band: an elegant old-style quartet, a mix of world-famous musicians, each with a suitcase full of scores.

But, on the other hand, it is a band strongly rooted in the modern era, a group whose post-modern waltzes mutate into dub-echoed *free* jazz. Their music is first class entertainment: an unmatched blend with drinks and all the clutter, mixed with the pure joy of creation. Sex Mob is a peculiar contradiction: an experimental jazz ensemble whose music can suddenly slide right into the *mainstream*.

Sex Mob has released six albums focusing mainly on the music of others (including Duke Ellington and James Bond composer John Barry). In their ten-years career, the band has won two Downbeat Critic's Pools (Best Acoustic Group, Best Beyond Group). Their last release – *Sexotica*, featuring only self-written compositions, is, as Berenstein puts it: “really about the evolution of the band”. It is the result of an ongoing dialogue between the band players and a diverse palette of inspirations.

The leader of Sex Mob – Steven Bernstein – is a slide trumpet virtuoso, composer, arranger, and bandleader for many groups and the founder of many musical projects, often stepping outside of musical conventions. He collaborates with John Zorn's legendary label Tzadik, on which he has released a series of CDs under the title *Semitic Diaspora*. At the start of his career, in the early 90s, he was involved with the legendary Lounge Lizards, a piece of musical history and a combination of grand talents (such as, e.g. John Lourie, Arto Lindsay, Marc Ribot, John Medeski or Tony Scherr). He arranged the music for many films, such as *Get Shorty*, *Clay Pigeons*, and *Fishing with John*, as well as many of John Lourie's TV productions.

The band's line-up:

Steven Bernstein – trumpet
Briggan Kraus – saxophone
Tony Scherr – bass guitar
Kenny Wollesen – drums
DJ Olive – turntables



Marc Ribot Trio Concert

23.04.2010
Studio Słodownia +3

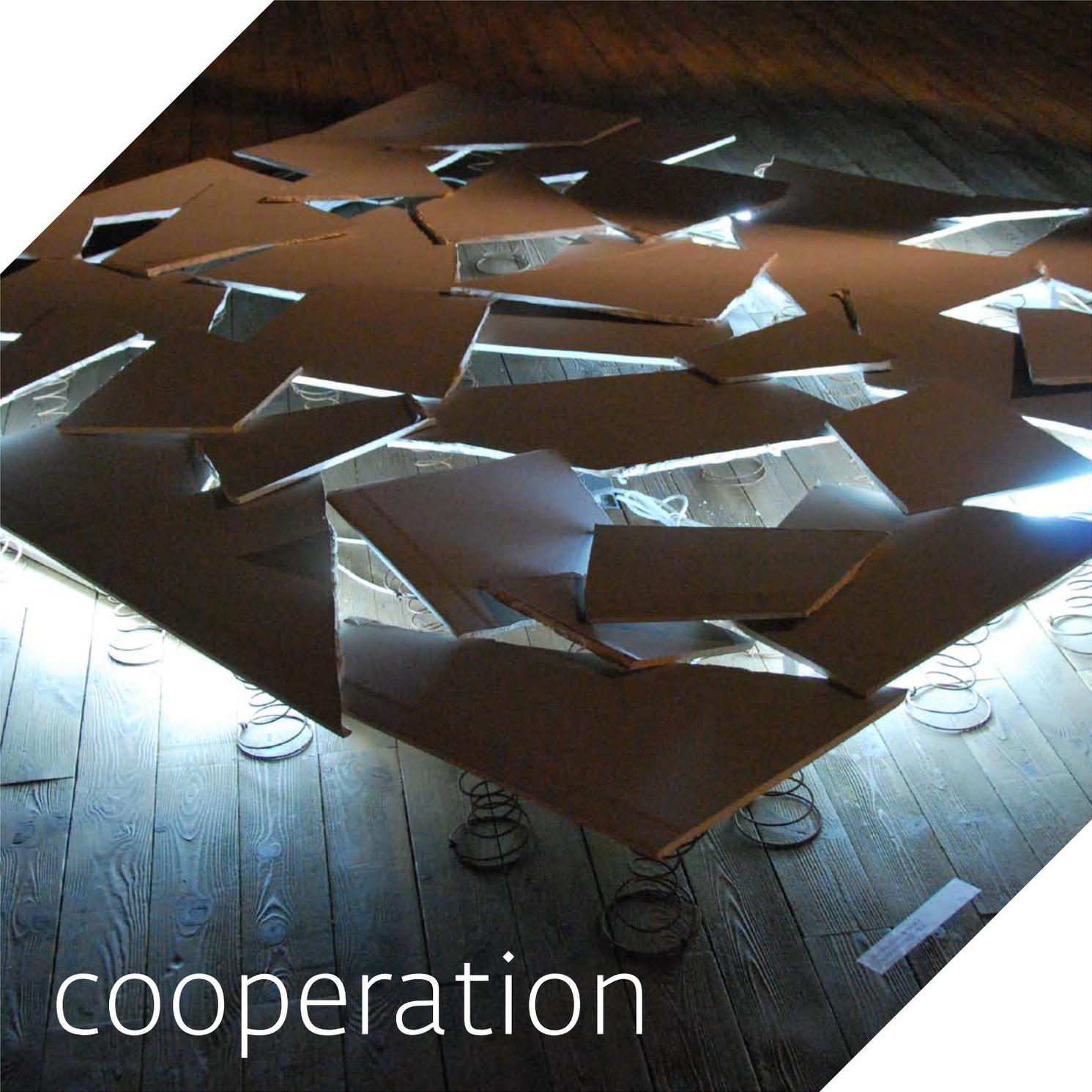
A year after his unforgettable solo performance at Stary Browar, Marc Ribot returns to us with his new project – **Marc Ribot Trio**, accompanied by two excellent musicians – bass player Henry Grimes and drummer Chad Taylor!

The project is said to be based on the "improvisational telepathy and unique spiritual unity" of the three artists.

Marc Ribot is a guitar genius, who through his natural talent combines characteristic experimental passages filled with crude, punk outbursts with 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 earned his fame by collaborating with Tom Waits on his best albums (*Rain Dogs*, *Frank's Wild Years*), performing for many years with John Lury's supergroup The Lounge Lizards, and lending his guitar to all of John Zorn's major projects (*Electric Masada*, *Bar Kokhba*, *The Gift*).

Henry Grimes an excellent bass player whose musical activity dates back to the 1950s, when he was starting his career in his hometown of Philadelphia. He has performed with such jazz icons as Albert Ayler, Don Cherry, Archie Shepp, Charles Mingus, Sonny Rollins, Pharaoh Sanders and McCoy Tyner. After enormous early success, his career came to a halt that lasted many years, until he was rediscovered in 2002 by William Parker. This musical "resurrection" started another series of impressive successes and lively musical activity – since that time he has performed in nearly 4000 concerts in over 20 different countries all around the world. Collaboration with such renowned musicians as Rashied Ali, Fred Anderson, Bill Dixon, Dave Douglas or finally Marc Ribot, has re-established his fame of one of the best bass players in the world.

Chad Taylor a drummer born in Tempe (Arizona), who started his musical career as a guitarist but turned to the drums after moving to Chicago, where he met some of the biggest stars of the jazz scene – Rob Mazurek, Jeff Parker (Tortoise) and Eric Alexander. Since that time he has been constantly traveling between Chicago and New York, mixing the influences of both of these jazz scenes in his music. In Chicago he founded his best known projects – Chicago Underground and the trio Sticks and Stones. Taylor has collaborated with Sam Prekop (The Sea and Cake), Jim O'Rourke, Derek Bailey, Eugene Chadbourne and Ken Vandermark.



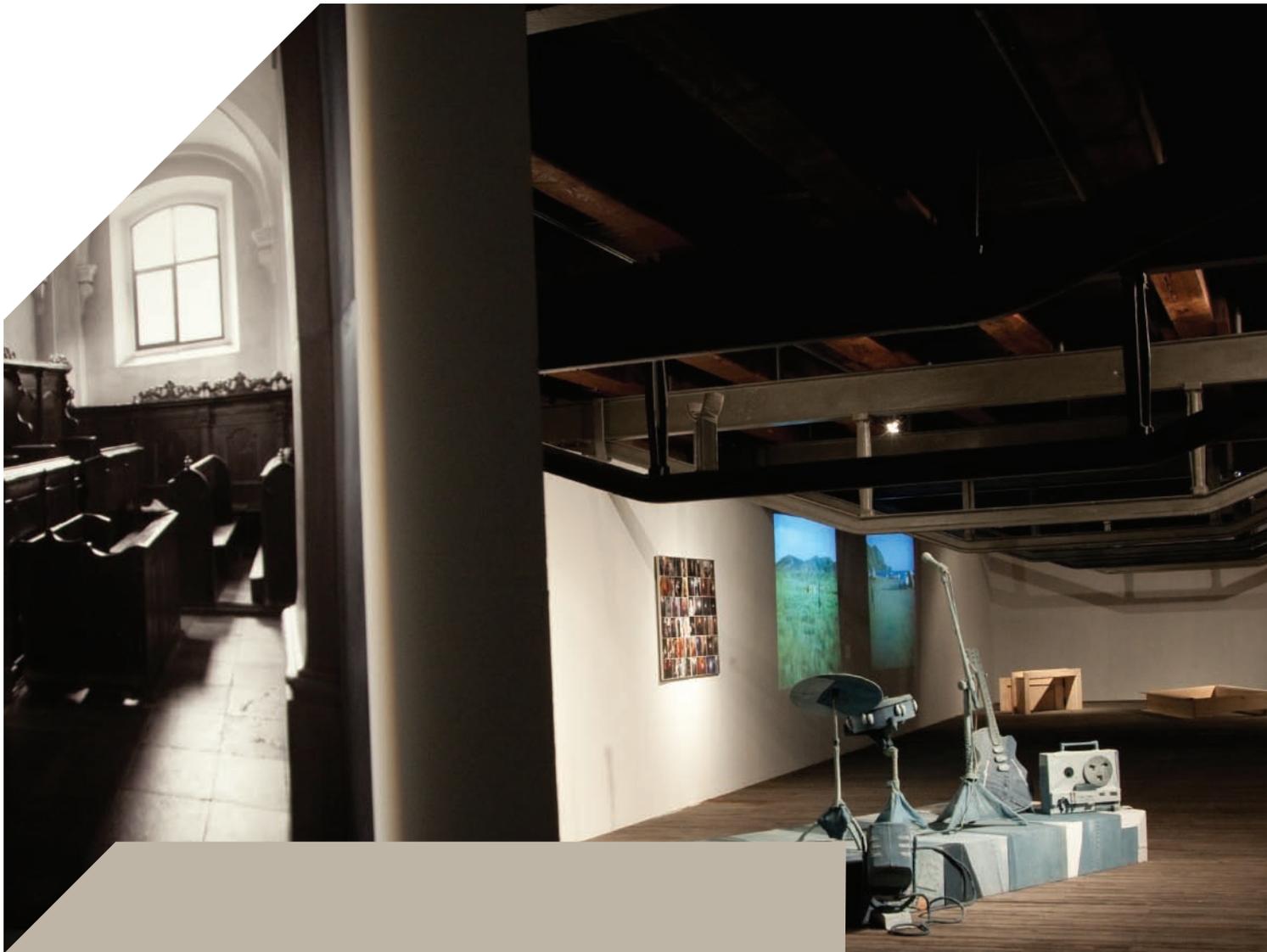
cooperation

Living Sculptures

Exhibition of students and academic teachers from the Faculty of Performing Arts and Multimedia at the Poznań Academy of Fine Arts.

26.04 – 02.05.2010
Słodownia +2





Art Show

Exhibition of artists affiliated
with the Academy of Fine Arts in Poznań

4.09 – 19.09.2010

Śłodownia +1, +2, Stary Browar



The Ambiguous 2010

Exhibition of the diploma works
of full and part time Photography
students from the Academy of Fine Arts
in Poznań

25.09 – 9.10.2010

Śłodownia +1, +2, Stary Browar

The photograph shows an art installation in a gallery. On the left, three large, vertically oriented framed artworks are displayed against a dark wall. The central artwork is the most prominent, showing a textured, abstract composition. To the right, a geometric sculpture made of light-colored, possibly stone or wood, triangular and square blocks is suspended from the ceiling by a thin wire. Another similar sculpture is placed on the floor in the foreground, enclosed within a white square outline on the wooden floor. The ceiling features exposed wooden beams and a modern lighting fixture with three spotlights. The overall atmosphere is dark and focused on the art.

Wroclaw Beyond Recognition

Exhibition of academic teachers
from the Academy of Fine Arts
in Wroclaw

9.11 – 30.11.2010

Śłodownia +1, +2, Stary Browar

Living Sculptures

Bergamot, Weronika Bet, Sylwia Czubała, Jaś Domicz, Izabella Gustowska, Alicja Jakubczyk, Rafał Kwiczor, Małgorzata Mitrega, Tymon Nogalski, Katarzyna Pacura, Michał Pawolek

The idea of LIVING SCULPTURES arises from reflection on existence and moment, from the need of discovering one's "self" and from the confrontation with another human being. It stems from the recognition of what is significant or, paradoxically, what is funny. It combines seriousness and irony but first of all attentive observation, sensitivity to social problems and to the Other and subversive play. It feeds on every day life but may also be fixed in another, e.g. virtual dimension.

At times it is brought to life spontaneously, an intuitive reaction to the moment. On other occasions it may be a meticulously programmed activity. It may take the form of an intimate secret performance or, like a flashmob, it may be a collaborative action. And thus today Deleuze's beauty of the moment is defeated by the powerful sensation of reality where the features delete, reset and frag become an everyday reality or rather necessity and prevent an exaggerated and excessive lamentation over the short-lived living sculptures.

Therefore we adopt only an historical stand to the original, i.e. the 1970 performance *Singing Sculptures* by Gilbert and George, or Vanessa Beecroft's projects from 1997–2009 with the participation of crowds of stylised models shown in galleries and public venues. The projects of more recent years, such as Paweł Althamer's action *Shared Cause* (*Wspólna sprawa*) of 2009, or a performance duo *Referee* (*Sędzia Główny*) made in TVP Kultura in 2008, are debatable and yet closer to contemporary times.

The realm of art that relates to the questions addressed by Living Sculptures seems extensive and ambiguous. Let us add to it, then, our experience of the last few months of 2010.

Art Show

The exhibition presented the latest works of artists affiliated with the Academy of Fine Arts in Poznań, the majority of whom represent the Multimedia Faculty.

The exhibition included video works, photographs, objects and inter-media installations by the following artists:

Mirosław Bałka, Jan Berdyszak, Marcin Berdyszak, Piotr Bosacki, Piotr Chojnacki, Sławomir Decyk, Andrzej P. Florkowski, Tomasz Gałęcki, Izabella Gustowska, Jacek Jagielski, Jakub Jasiukiewicz, Jarosław Klupś, Leszek Knaflewski, Karolina Kubik, Piotr Kurka, Natalia LL, Krzysztof Łukomski, Jerzy Olek, Grzegorz Przyborek, Przemysław Sanecki, Sławek Sobczak, Andrzej Syska, Raman Tratsiuk, Marek Wasilewski, Kamil Wnuk, Stefan Wojnecki, Piotr Wołyński. The presentation was a part of the Biennale Mediations 2010 program.

The Ambiguous 2010

The Ambiguous 2010 was one of a series of annual exhibition presenting the diploma works of extramural students of photography from the Academy of Fine Arts in Poznań.

The exhibition included the diploma works of BA and MA students produced in the studios of prof. Krzysztof J. Baranowski, prof. Piotr Chojnacki, prof. Andrzej P. Florkowski, prof. Natalia LL, and prof. Piotr Wołyński.

In addition to photographs, we showed works representing such genres as e.g. inter-media installations, video realizations and photography objects. The young artists participating in the exhibition were: Mateusz Drabent, Marcin Gołębiewski, Tomasz Hołyński, Piotr Krzysztoforski, Krzysztof Malik, Katarzyna Novak, Sławomir Obst, Maciej Rerek, Ewa Sobiecka, Weronika Trojanowska, Katarzyna Tur, Kamil Wnuk and Michał Zieliński.

Organization: The Academy of Fine Arts in Poznań / In cooperation with: Art Stations Foundation, Stary Browar / Co-ordination: Jarosław Klupś, Tomasz Gałecki, Ewa Bielańczyk / Media patronage: Kwartalnik Fotografia, Fotopolis.pl

Wroclaw „Beyond Recognition”

An exhibition of artists teaching at the Wroclaw Academy of Arts, in Stary Browar, Poznan was part of a broader project presenting the work of pedagogues from two art academies – those in Wroclaw and Poznan – alternately in the two cities.

The exchange in question took place on the premises of the Stary Browar gallery, where the art from Wroclaw was presented in November, and the Wroclaw Museum of Architecture, where, in turn, artists from the Poznan University of Fine Arts had an exhibition of their work in December. The project was inspired and set in motion thanks to the strong will of both academic societies to organize a presentation of their colleagues' art in the place where they live.

The two academic communities, despite being geographically located close to each other and maintaining frequent and close personal contacts, have so far remained somewhat distant from one another, unaware of what is going on “there”. So, bearing in mind all the things they have in common: their specific school profile, their up-to-date, broad educational offer, the output of their staff consisting to a large extent of eminent artists of various generations and, finally, the prestige of both schools - both sides agreed that this sort of exhibition was the perfect “thing to do”.

When we added to it different approaches to technique, different traditions and the unique specificity of each of the two art circles (as art schools never develop in isolation nor grow out of nowhere), we suddenly arrived at two very interesting propositions – two exhibitions that might have seemed similar in many respects, yet turned out to be completely different in the end. (Andrzej Klimczak – Dobrzaniecki).



cooperation
5th festiwal
of spring

18-21.03.2010
Studi Słodownia +3
BlowUp Hall 5050

Between March 18-21, 2011, Poznań hosted the **Festival of Spring**. Its original formula, built on the interpretations of Igor Stravinsky's *The Rite of Spring*, allowed a confrontation of very divergent artistic experiences inspired by this work.

Old Brewery New Dance has cooperated with the Festival nearly since the beginning, hosting many of the Festival's events. In 2010 the Studio Słodownia +3 held rehearsals for the 2011 festival production under the supervision of Leszek Bzdyl (Teatr Dada von Bzdülöw) and dance workshops with Ivana Miličević. A happening-performance by Agnieszka Zdrojek-Suchodolska – "Przebudzenie" was held in the Pasaż, and moreover Blow Up Hall 50 50 was the venue of a concert by Krzysztof Majchrzak's Kwartet A2 and a music project Sacre Live!, with the participation of An On Bast, Mooryc, SLG, and Douglas Greed.



Sacre Live! Douglas Greed



Kwartet A2

Dada Theatre
residency based
on Stravinsky's
The Rite of Spring
15-20.03.2010
Słodownia

How to dance
Daniel Léveillé
works
Workshop
with Ivaną Milicevic
17-19.03.2010
Słodownia

Agnieszka
Zdrojek-Suchodolska
Przebudzenie
18.03.2010
Szachownica

Kwartet A2
Strawiniada A2
18.03.2010
Blow Up Hall 5050

An On Bast
oraz Mooryc,
SLG i Douglas Greed
Sacre Live!
21.03.2010
Blow Up Hall 5050



6 FESTIWAL
WIOSNY





La Ribot Laughing Hole, photo: Anouk Furst

f+cus
switzerland

Every edition of the **Focus Festival** concentrates on a particular geographic location, be it a country, a city, or otherwise defined place in the world.

Through a program of exhibitions, concerts, multimedia shows, film screenings, and contemporary dance performances, the Festival has the ambition of providing an overview of all the most interesting phenomena in the area of its principal focus. After editions devoted to the artistic avant-garde of Berlin and Finland, in January 2010 we focused our attention on Switzerland. The Old Brewery hosted artists both well-known and highly appreciated by Polish audiences (Gilles Jobin with his latest spectacle "Black Swan"), as well as those whose work is influential not only in Switzerland but all over Europe, yet had never been displayed in our country.

As part of the Focus Switzerland, for the first time in Poland we saw one of the most important European performance artists La Ribot (with the action "Laughing Hole", and a follow-up exhibition-installation, a show of the film by the artist) and renowned choreographer Marco Berrettini. Moreover, the audience had a chance to participate in performance-concert of Zurich based collective Minimetal. The program was supplemented by a week-long workshop for choreographers from the former Eastern Bloc (Poland / Lithuania / Latvia / Estonia / Czech Republic / Slovakia and Hungary) led by Jobin and La Ribot.

The Festival closed on March 10th with an unplugged concert of the famous Swiss band The Young Gods – a long-awaited musical celebration for the band's faithful fans and our gift for all those who had never had the opportunity to see the group live.

Did you think you know Switzerland? – a wealthy land of chocolate and banks? This was the chance to rediscover it and look at Switzerland through the eyes of Swiss artists. FOCUS SWITZERLAND was curated by Gilles Jobin.



Cie Gilles Jobin *Black Swan*, photo: Thierry Burlot

szwajcarska fundacja dla kultury

prohelvetia

PARTNERS



NH
HOTELES

Cie Gilles Jobin

Black Swan

08.01.2010

Studio Slodownia +3

Gilles Jobin, La Ribot

after workshop
showing

09.01.2010

CK Zamek, Sala Wielka

La Ribot

Laughing Hole
/ performance

09.01.2010

Art Stations +2

Installation

10-17.01.2010

Art Stations +2

Marco Berrettini

*MELK PROD.

iFeel

10.01.2010

Studio Slodownia +3

La Ribot

*Treintaycuatropièces
distinguées&onestriptease*

16-17.01.2010

Art Stations +1

Minimetal

Problems in New York
performance-concert

17.01.2010

Studio Slodownia +3

The Young Gods

acoustic concert

10.03.2010

Studio Slodownia +3



callendar

01/2010

08.01
Cie Gilles Jobin
Black Swan
Studio Słodownia +3

09.01
Gilles Jobin, La Ribot
After workshop showing
Centrum Kultury Zamek

09.01
La Ribot
Laughing Hole
performance
gallery Art Stations +2

10–17.01
La Ribot
Laughing Hole
Installation created as part of the performance
gallery Art Stations +2

10.01
Marco Berrettini *MELK PROD.
iFeel
Studio Słodownia +3

16–17.01
La Ribot
Treintaycuatropiècesdistinguées&one-
striptease
gallery Art Stations+1

17.01
Minimetal
Problems in New York
performance-concert
Studio Słodownia +3

18–24.01
Alternative Dance Academy
Peter Pleyer
Workshop / Coaching / Open showing
Studio Słodownia +3

20–21.01
William E. Jones
A film retrospective
Studio Słodownia +3

02/2010

05.02–13.04
Anselm Kiefer
Das Haar
gallery Art Stations

05.02–13.04
Hubert Czerepok
Conspiratorium
gallery Art Stations

19.02
Valie Export
16mm films
Studio Słodownia +3

03/2010

10.03

The Young Gods

Acoustic Concert
Studio Słodownia +3

5. festiwal of spring

17–19.03

How to dance Daniel Léveillé works

Workshop with Ivaną Milicevic
Stary Browar

18.03

Agnieszka Zdrojek-Suchodolska

Przebudzenie
Stary Browar / Szachownica

18.03

Kwartet A2

Strawinariada A2
Blow Up Hall^{50 50}

21.03

Sacre Live!

An On Bast and Mooryc, SLG i Douglas Greed

Blow Up Hall^{50 50}

22–26.03

Alternative Dance Academy

Simone Aughterlony

Coaching / Open showing
Studio Słodownia +3

23.03

Steven Bernstein

Sex Mob
Studio Słodownia +3

27–28.03

Alternative Dance Academy

Polo Vaudeville

When modern use ballet – workshop
Studio Słodownia +3

08.03

Teatr Maat Projekt

Wake up in the evening
Studio Słodownia +3

04/2010

20.04

37 Short Fluxus Films (1962-1970)

Studio Słodownia +3

22.04–10.06

R. Buckminster Fuller

Synergetic Artist
gallery Art Stations

22.04–10.06

Loris Greaud

Shelter
gallery Art Stations

23.04

Marc Ribot Trio

Studio Słodownia +3

26.04–2.05

Living Sculptures

Słodownia +2

26–30.04

Alternative Dance Academy

Isabelle Schad

Coaching / Open showing
Studio Słodownia +3

05/2010

07.05

towarzystwo gimnastyczne

nothing
Studio Słodownia +3

12.05

Maya Deren

Films
Studio Słodownia +3

17.05

Anna Piotrowska

Kwadrat w szafie / fall(ing) ceil(ing)
Studio Słodownia +3

Sopocki Teatr Tańca

Powiększenie - Zoom Out
Centrum Kultury Zamek

18.05

Harakiri Farmers

We Are Oh So Lucky
Studio Słodownia +3

Magdalena Ptasznik

Exercises for a hero
Centrum Kultury Zamek

TO-EN Butoh Company

Transformations
Centrum Kultury Zamek

19.05

Teatr Tańca Vogue

Mijanie
Studio Słodownia +3

Izabela Chlewińska

Ophelia is not dead
Studio Słodownia +3

Fizyczny Teatr Tańca

Projekt walki / Sekret Iwusia
Centrum Kultury Zamek

20.05

Teatr Tańca i Muzyki Kino Variatino

Kobieta, która zamiata las / Ale jest
jeszcze prawda...
Centrum Kultury Zamek

05/2010

Janusz Orlik

Live on stage
Studio Słodownia +3

21.05

Teatr Gestu i Ruchu

1287
Studio Słodownia +3

Zespół MTT Sieroszewice

Eternal wind
Centrum Kultury Zamek

Barbara Bujakowska, Marcin Janus

3D-ANCE
Studio Słodownia +3

Edyta Kozak

Dancing for you longer than one
minute
Centrum Kultury Zamek

22.05

Reflections:

R. Buckminster Fuller
documentary film
gallery Art Stations +2

Małgorzata Haduch

Zona Segura
Studio Słodownia +3

Magdalena Przybysz

Mój Poland Drive
Studio Słodownia +3

23.05

Anna Nowicka

The no-body project
Studio Słodownia +3

Irena Lipińska

hydrohypno
Studio Słodownia +3

06/2010

07.06

Art Stations Foundation presents

Happy
Studio Słodownia +3

19.06

Koncentrat

Orzech.Wiewiórka.
Work in Progress
Teatr Wielki w Poznaniu

23.06

Andrzej Sapija

Opałka, One Life, One Work
Studio Słodownia +3

24.06–12.09

Roman Opałka

Oktogon / 1-∞
gallery Art Stations

25.06–03.07

**Old Brewery New Dance
at Malta Festival**

25–27.06

Premiere

Przybysz / Sz wajgier / Wollny

Summer solstice
performance in 12 acts
Stary Browar

26.06

wp Zimmer

Varinia Canto Vila

during beginning ending
Studio Słodownia +3

26.06–03.07

Jakub Wittchen

Photo Exhibition
Słodownia +2

28.06

Antonia Baehr

Laugh
Studio Słodownia +3

06/2010

28.06.2010

David Zambrano

Improvisation In Doors
Stary Browar spaces

29.06.2010

Alternative Dance Academy

Jonathan Burrows

Writing Dance
Studio Słodownia +3

29.06

Dada Theatre

Red Grass
Studio Słodownia +3

30.06

Arkadi Zaides

Quiet
Studio Słodownia +3

07/2010

01.07

wp Zimmer

Charlotte Vanden Eynde

I'm Sorry It's (Not) A Story

Studio Słodownia +3

01.07

wp Zimmer

Tarek Halaby

An attempt to understand my socio-political disposition through artistic research on personal identity in relationship to the Palestinian-Israeli conflict, Part One

Studio Słodownia +3

02.07

**Jonathan Burrows
& Matteo Fargion**

Cheap Lecture & The Cow Piece

Studio Słodownia +3

03.07

Melba Collective

Open Jam Party

Studio Słodownia +3

08-09/2010

30.08–03.09

Alternative Dance Academy

Michael Schumacher

Coaching / Open showing

Studio Słodownia +3

04.09–19.09

Art Show

Exhibition of artists affiliated with the Academy of Fine Arts in Poznań
Słodownia +1, +2

08.09

ASEM Poznań 2010

Michael Schumacher

/ Towarzystwo Prze-Twórcze

Dance improvisation

Stary Browar Chessboard

25.09–09.10

The Ambiguous 2010

Słodownia +1, +2

27.09

Doris Stelzer

gender jungle – wo/man

Studio Słodownia +3

28/29.09

Premiere

Michael Schumacher

/ Towarzystwo Prze-Twórcze

just say it

Studio Słodownia +3

10/2010

07.10

Teatr Bretoncaffe

Topinambur

CK Zamek Sala Wielka

Art Stations Foundation presents

Happy

Studio Słodownia +3

08.10

Towarzystwo Prze-Twórcze

Unknown #3

Słodownia +2

Iwona Olszowska

Spacer

Studio Słodownia +3

Małgorzata Haduch / Unfinished

Company

Zona Segura

Studio Słodownia +3

Dada Theatre

Red Grass

CK Zamek Sala Wielka

Teatr Maat Projekt

Wake up in the evening

Studio Słodownia +3

Improv evening

Melba Kolektyw

Festival Club Meskalina

09.10

Towarzystwo Prze-Twórcze

Unknown #3

Słodownia +2

Wojciech Kaproń / Lubelski Teatr

Tańca

Kosmos

CK Zamek Sala Wielka

Ula Zerek

Humuli Lupuli

Studio Słodownia +3

10/2010

09.10

**Barbara Bujakowska
& Marcin Janus**

3D-ance

Studio Słodownia +3

Anna Steller / Good Girl Killer

Delia

Teatr Polski

Harakiri Farmers & Ana Brzezińska

We Are Oh So Lucky

Teatr Polski

Improv evening

Unfinished Company

Festival Club Meskalina

10.10

Janusz Orlik

Live on stage

Studio Słodownia +3

Anna Piotrowska & mufmi

fall(ing) ceil(ing)

CK Zamek Sala Wielka

Polski Teatr Tańca

Wiosna - Effatha

Jesień - Nuembir

Teatr Polski

17.10

Emio Greco

masterclass workshop

Studio Słodownia +3

18.10

Emio Greco/PC

Extra Dry

studio showing

Studio Słodownia +3

11/2010

02–07.11

Alternative Dance Academy

Bruno Pocheron

Light Workshop

Studio Słodownia +3

04.11–21.01

Tadeusz Kantor / Piotr Uklański

The Year We Made Contact

gallery Art Stations

04.11.2010–22.01.2011

Kantor (1985 r.)

dir. Andrzej Sapija

gallery Art Stations +1

09.11–30.11

Wrocław „Beyond Recognition”

Słodownia +1, +2

21.11

**Isabelle Schad
& Laurent Goldring**

Unturtled

Studio Słodownia +3

27.11

The Year We Made Contact (1984 r.)

dir. Peter Hyams

gallery Art Stations +1

28.11

Solo Project 2010 / Premieres

Aleksandra Borys

Lost in details

Anna Nowicka

the truth is just a plain picture. said
bob.

Rafał Urbacik

Mt 9:7

Studio Słodownia +3

12/2010

04.12

Andrzej Sapija

Where are the snows of
yesterday... (1983 r.)

Tadeusz Kantor's Mannequins (1984 r.)

The only thing that exists is what we
see (1992 r.)

Próby tylko próby (1992 r.)

Nigdy już tu nie powrócę (1990 r.)

gallery Art Stations +1

**Agnieszka Ryszkiewicz
& Nuno Bizzaro**

histoire de...

Studio Słodownia +3

08.12

Piotr Uklański

Summer Love (2006r.)

Studio Słodownia +3

11.12

„Wielopole, Wielopole”

filmed by Andrzej Sapija

gallery Art Stations +1

18.12

Koncentrat

Orzech. Wiewiórka.

Studio Słodownia +3

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