

+100

**Three works
that envision
the emerging
Avant-garde**

INTRO

As part of the Polska 100 celebrations, Adam Mickiewicz Institute has commissioned a series of audio-visual works that employ emerging media and stem from creative collaboration between European artists and composers. These works for performance and immersive experience explore new trajectories of art and technology.

Composers and artists include Marek Chołoniewski (PL), Roderick Coover (FR/US), Chris Cutler (UK), Echo Ho (DE), Krzysztof Wólek (PL) and Piotr Wyrzykowski (PL). All have received international recognition and awards as innovators in their respective fields, each uses emerging technologies in different ways to explore questions related to machine vision, network exchange and artistic hybridity. The technological approaches include concert projection, immersive experience, interactivity and virtual reality.



OVERVIEW

**Roderick Coover (FR/US)
and Krzysztof Wołek (PL)**
create an operatic Avant-garde film for immersive environments and VR, integrating aspects of silent film, graphic novel and immersive cinema to explore issues relating to time, ecology and technology.

**Marek Chołoniewski (PL)
& Chris Cutler (UK)** present an Avant-garde music performance in which brain activity of the performers, registered live through EEG sensors, is projected as a virtual model of a floating brain in a collage of graphic forms, photos, b&w videos and microscopic scans of selected existing tissues, including that of the human body.

**Piotr Wyrzykowski (PL)
and Echo Ho (DE/CN)** turn smartphones into sound- and light-emitting instruments, and audience members become participants in their work, moving as a group and using their phones to create provocative, collective performances.

Timeline:

The three commissioned works are all currently in production and scheduled for release in 2019. Adam Mickiewicz Institute seeks to present these various works at international festivals, performance venues and through other forms of exhibition between 2019 – 2021. While the pieces resonate with each other, they are stand-alone artworks that explore very different forms and are intended to follow differing presentation trajectories.

+ 100 advisory committee:

- Ph. D. Anna Nacher (Institute of Audiovisual Arts of Kraków's Jagiellonian University, Department of Audiovisual Media),
- Prof. Ewa Wojtowicz Ph. D. (University of Arts in Poznań).

Curators:

- Prof. Ryszard W. Kluszczyński Ph. D. (Department of Electronic Media at the Department of Audiovisual Media and Culture at the University of Lodz)
- Katarzyna Boratyn (Lodz Filmschool, Total Immersion Foundation)

Adam Mickiewicz Institute will also commission a project by interactive-documentary filmmaker and curator Katarzyna Boratyn that will employ new-media format to document the creation and presentation of the works.

WORKS

The Key to Time

(a.k.a. The Shape of Things to Come)

**Roderick Coover (FR/US)
& Krzysztof Wolek (PL)**

The Key to Time is an immersive, operatic film designed for immersive cinematic experiences. It tells a story about time, love and mutation faced with the challenges of scientific hubris, climate change and mass extinction.

Tanek is trapped in the future. He was sent there after an accident involving a time-travel machine prototype and his girlfriend's strange glass hand. Floods and contamination have led to wars, and new war technologies threaten to destroy the world. Tanek's only hope seems to be to travel back in time. He tries to travel through dreams, but his plans go awry and he arrives in a parallel universe where his doppelgänger is trying to use Anna's powers for his own gain.

Filmed in 3D 360° cinema, The Key to Time mixes past and future, taking spectators on a journey that explores concepts of time. It draws on 1920s silent cinema and virtual reality to address how historic choices echo in troubled landscapes of the present and future. The work explores contemporary theories of time, simultaneity, rhizomes, environmental catastrophe and quantum physics through visual and musical expressions of time-space models, technological time-devices and human conditions of time like longing, waiting and decay. The work features the performances of vocal artists Joanna Freszel, Emily Albrink, Katherine Calcamuggio, Chad Sloan and Jesse Donner and actors Natalia Kalita and Pawel Smagała. The work is written and directed by Roderick Coover and the soundtrack is created by Krzysztof Wolek.



**The Key to Time,
Roderick Coover & Krzysztof Wolek**

WORKS

The Key to Time

(a.k.a. The Shape of Things to Come)

Roderick Coover (FR/US)
& Krzysztof Wołek (PL)

STORY SYNOPSIS

The world in which Tanek lives is on the brink of annihilation. Mass floods and contamination have led to wars over the few livable areas, and new war technologies threaten to destroy the world. Before the world collapses Tanek tries to locate his love, Anna. He finds her with another man: his doppelgänger. Is this man Tanek himself in another time, or some secret agent who had been sent to capture Anna and kill Tanek? Has he put Tanek's devices to his own nefarious use or is it Tanek himself who had created a device that is in fact destroying the world? As time grows short, Tanek, Kenat and Anna converge at Tanek's laboratory by the lighthouse for a final showdown. Is Tanek saving the world from himself, righting the wrongs, or simply fleeing from the mess to a kinder and safer world to start humanity afresh?

TECHNICAL

The master is 16k 360 3D cinema with ambisonic sound. It is formatted for a range of venues including 3D 360° and 180° cinemas, virtual reality (VR), immersive media venues like domes and cave automatic virtual environments (CAVES), projection mapping and conventional cinema formats. The sound formats are ambisonic sound, 5.1 and stereo.

Production:



Partners:



The Key to Time,
Roderick Coover & Krzysztof Wołek

WORKS

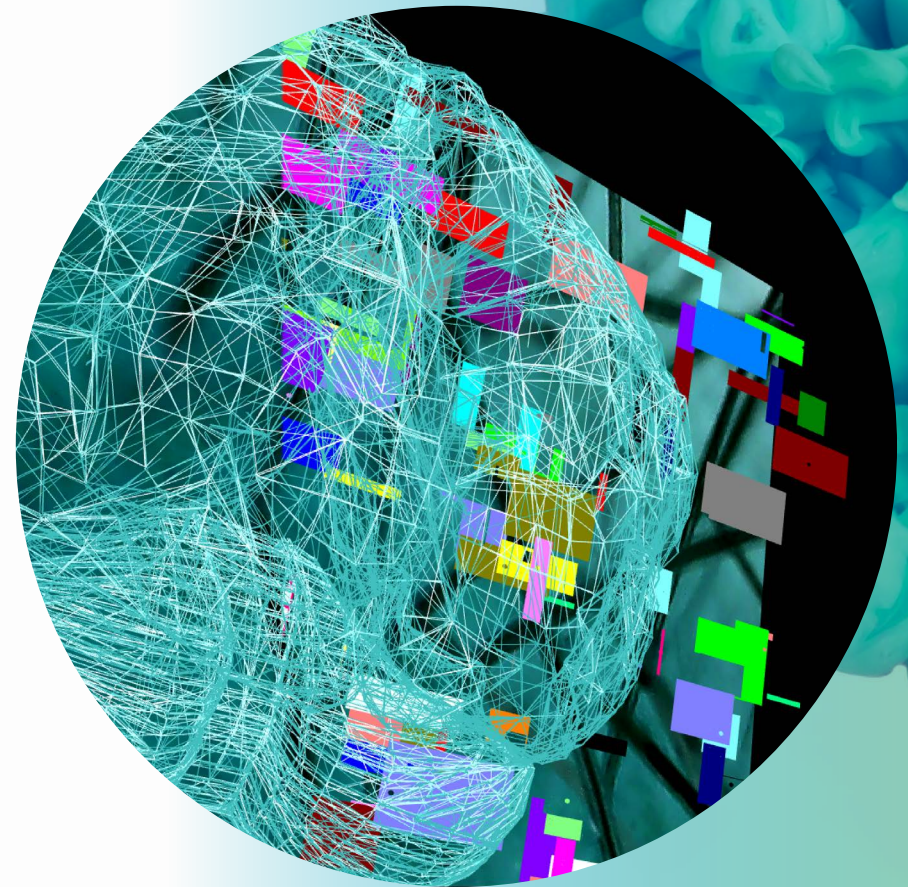
Folded Maps of Time (FoMaTi)

Marek Chołoniowski (PL)
& Chris Cutler (UK)

Folded Maps of Time (FoMaTi) is an immersive audio-visual work for live performance that integrates biosensoric electromagnetic systems (MC) and object-oriented electrified percussion (CC).

The audience will be surrounded by a multichannel sound and video system, as if inside a living organism, or virtual brain, with multiple inlets, outlets, channels and infinite chaotic entanglements: these are our folded maps of time; a flux of unstable memories and constant flow.

Brain activity will be projected as a virtual floating model of in a collage of graphic forms, photographs, B&W videos and live real-time images, macro and microscopic. Ambisonic surround-sound projection will map an analogue internal brain – this being one critical core of the performing system, since biofeedback plays a significant role in all aspects of the performance: selected brain waves (delta, theta, alfa, beta, gamma, meditation, attention, raw data) being used as both readers and processors of performer behavior to mediate the subconscious and intuitive selection of prepared, pre-composed and performed materials.



FoMaTi,
Marek Chołoniowski & Chris Cutler

WORKS

Folded Maps of Time (FoMaTi)

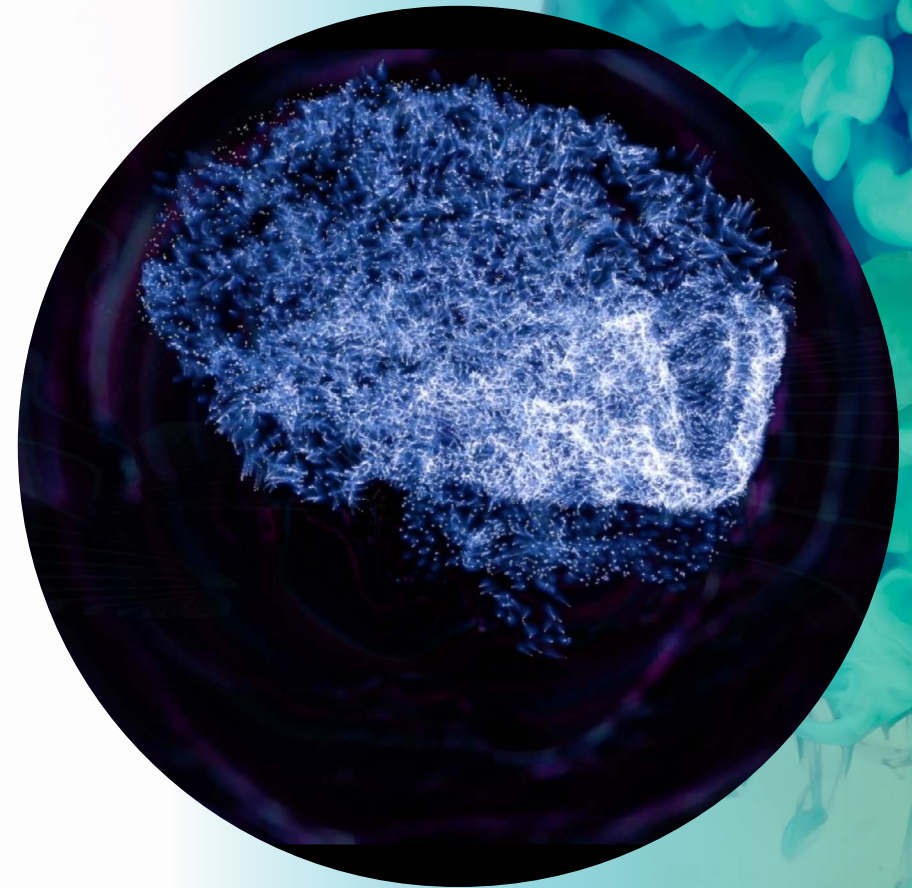
**Marek Chołoniewski (PL)
& Chris Cutler (UK)**

Against the intuitive stands the deliberative - as brainwave-driven sounds and images are interpreted and interleaved in real-time by sounds physically and intentionally generated by a second performer using electronically processed and spatialised percussion – the sum feeding back organically - or contrarily - into the monitored state of mind of the first performer. Thus brain biofeedback will be multiplied and extended in performance through a mélange of voluntary and involuntary feedbacks, occasioning cascades of reaction from both performers.

This commission offers a unique collaboration between the Polish composer and artist Marek Chołoniewski and the British percussionist and composer, Chris Cutler, integrating Chołoniewski's award-winning audio and audio-visual work in electroacoustic performance, and Cutler's history of creating vanguard works across multiple genres using extended instruments and techniques.

Partner:

art society
muzyka centrum



**FoMaTi,
Marek Chołoniewski & Chris Cutler**

WORKS

Temporary Nation Piotr Wyrzykowski (PL) & Echo Ho (DE/CN)

Worldwide mobile performance
We! The temporary nation.

Piotr Wyrzykowski's and Echo Ho's project provokes a post-digital dance ritual, which emphasizes selfless collective creation, encouraging people to forget mobile screens, and re-enact the idea of connectedness by activate bodily movements and collaboration.

This situation fosters otherness, as the emerging community draws on originality, distinctness and diversity of the individuals comprising it. The resulting dance-and-musical event is prosocial and educational, while the technology it employs is utopian in character.

Temporary Nation is a platform for organizing group and individual performative sessions. The work draws on active participation of its audience who become its co-creators through the use of an app designed for the purposes of this performance. Once the app has been installed, participants' smartphones turn into light- and sound-emitting audiovisual gadgets that can be operated by their users through particular gestures or choreographies. A joint performance of an unpredictable symphony turns a group of strangers into a temporary community.



**Temporary Nation,
Echo Ho & Piotr Wyrzykowski**

WORKS

Temporary Nation Piotr Wyrzykowski (PL) & Echo Ho (DE/CN)

Temporary Nation aims to unite people as the performance takes shape through transforming their smartphones into multimedia network instruments. Physical activity and gestures of the participants activate music and images. Thus, a multimedia event is created in real-time. Its final shape, both in terms of choreography and the audiovisual composition, will depend on the number of participants, their dynamics, creativity and ability to work together.

The app used by Temporary Nation is universal in terms of its use – it can be launched outside the official event, also by individual users. However, optimal results that correspond with artistic goals are only achieved when the app is used by a group of users. Participants are not required to know each other in person. The performance can be organized locally, in a place shared by all participants, or globally, where participants can join each other online.

The work results from collaboration between media artist Piotr Wyrzykowski (b. 1968) and performer Echo Ho (b.1973) bringing together Wyrzykowski's experience in creating multimedia performance experiences that are politically as well as technologically cutting-edge with Echo Ho's equally provocative artistic vision in creating audio-video installations, sound art interventions, and intermedia performances that question the artifacts and materiality of global culture. Choreography of the performance was developed in collaboration with choreographer and director Michael Maurissens.

Partners:



www.gerngesehen.de



Temporary Nation,
Echo Ho & Piotr Wyrzykowski

ARTISTS BIOS



Roderick Coover

(b. 1967) has been a leading innovator in emerging cinematic works since the 1990s, creating new forms of interactive, algorithmic and panoramic digital cinema such as the VR work Hearts and Minds: The Interrogations Project, the algorithmic narrative Toxi•City: A Climate Change Narrative, the interactive series, The Unknown Territories Project, and numerous others. His work is exhibited in art and performance venues and public spaces such as the Venice Biennale Hypermedia Pavilion, The Nobel Peace Prize Forum, Bibliotheque Nationale de France, and Museum Santa Monica Barcelona as well as at international film and digital art festivals like SIGGRAPH, ISEA, Philadelphia International FF and Documenta Madrid. His commissions cross genres with invitations from museums of art, science and culture, including, among others, the American Philosophical Society Museum in Independence Hall and the Science History Museum. He has received Fulbright, Mellon, Whiting, Spire, Sea(s), ELO and LEF awards, among others.

roderickcoover.com



Chris Cutler

(b. 1947). Member of the British experimental group Henry Cow for 10 years, founder or co-founder of a series of mixed national groups including Art Bears, News from Babel, Casiber, The (ec) Nudes, p53, and The Science Group, and former permanent member of American bands Pere Ubu, Hail and The Wooden Birds. He has worked with dance, film, hoerspiel, symphony orchestras, theatre and radio, toured the world as a soloist with his extended electrified kit and appeared in countless contexts as a member of the international improvising community. In 2003/4 he ran a daily year-long soundscape project for Resonance FM. He founded and runs the independent label ReR Megacorp and authored the theoretical collection File Under Popular - as well as numerous articles and papers, published in 16 languages. He was on faculty at the Museum School in Boston and lectures irregularly on theoretical and music related topics worldwide. He is currently producing a series of monthly radio lectures for the Museum of Modern Art, Barcelona.

www.ccutler.com
http://rwm.macba.cat/en/probes_tag



Marek Chłoniewski

(b. 1953) is a composer, sound artist, performer and professor. Founder and co-founder of many groups including Freight Train (with Piotr Bikont and Krzysztof Knittel), Studio MCH, DoubleMark (with Mark Polishook), CH&K&K (with Krzysztof Knittel and Włodzimierz Kiniorski), mc2 duo (with M.Chyrzyński), Infinity Quartet (with Keir Neuringer, Ryan Zawal and Rafał Mazur), Natural Plastic (with Amy Knoles), Kinetic Trio (with Włodzimierz Kiniorski and Rafał Mazur), dizzy kinetics (with Łukasz Szalankiewicz), and Infinity Trio (with Miłosz Łuczyński and Łukasz Szalankiewicz), which gives concerts and records albums. Since 2008, Secretary, and since 2011 - President of International Confederation for Electroacoustic Music CIME/ICEM. Since 2010, Director of Audiosphere Lab at the Intermedia Department of the Jan Matejko Academy of Fine Arts in Kraków. In 2012, cofounder of GrupLab, a scientific-art collective.

www.studiomch.art.pl

ARTISTS BIOS



Echo Ho

(b. 1973) is an interdisciplinary artist, composer, and performer born in Beijing who lives and works in Cologne. Her artistic practice includes audio-video installations, sound art interventions, intermedia performances. In Ho's artwork, the modular construction creates an onomatopoeically distorted, poetically strange and "un-homely" world, consisting of subjective experiences and the search for a homeland, but also of globalized artifacts, often shows a complex migration context and conceptual links between culturally diverse materials and artistic disciplines. Ho re-invented the oldest traditional Chinese string instrument »Gu Qin«, turning it into a »Slow Qin«, and allowing it to become a wireless interface for controlling computer digital music software. Her work has been exhibited internationally at the He Xiangning Art Museum in Shenzhen, Center-A Vancouver, ISEA 2010 Germany, ZKM Karlsruhe, among others. She was a fellow of the interdisciplinary "Graduate School for Arts and Sciences" at the Berlin University of the Arts. From 2007 to 2013, she was an assistant professor at Media Academy of Media Arts Cologne and taught in the area of sound and electronic media. Since 2016, Ho has created her new musical alias ZO-ON SLOWS.

www.goechospace.com



Krzysztof Wolek

(b. 1976) is a composer, improviser, and installation artist. He is currently working as an Associate Professor of Music Composition and a Director of Digital Composition Studies at the University of Louisville. He received commissions from the Warsaw Autumn Festival, the Siemens Foundation, SCI/ASCAP, among others, as well as awards, grants and stipends from the University of Chicago, University of Louisville, Foundation for Contemporary Arts, Kentucky Arts Council and Polish Ministry of Culture and National Heritage. He is a passionate advocate of contemporary acoustic and electronic music and multimedia compositions and serves on the jury of the Grawemeyer Award for Music Composition and Frank Robert Abell Young Composers Competition for New Chamber Works. His compositions received a number of awards, such as the Prix for Mobile Variations at the Concours Internationaux de Musique et d'Art Sonore Electroacoustiques-Bourges – 2007. His works span a broad spectrum, from purely acoustic, improvisational and electronic to various forms of multidisciplinary collaborations. They have been presented at various festivals of contemporary music and art in Europe, North America and Asia.

www.krzysztofwolek.com



Piotr Wyrzykowski

(b. 1968) works with video, multimedia performance, photography, web projects, installation, and screenings in public space. Wyrzykowski has held over 40 performances to date. He made his debut in 1990 with an extensive action piece of the art duo Ziemia Mindel Würm (formed with Marek Rogulski). In 1995, exploring the medium of mass performance, Wyrzykowski co-founded the art collective C.U.K.T. (Central Office of Technical Culture). Wyrzykowski's performances employed video art and TV broadcasts. Using modern techniques, the artist looks at the process of digital transformation of the reality and the emergence of virtual worlds (There Is No Body). His video works also combine an exploration of the medium with its documentary character. After 2000, Wyrzykowski's work addressed themes at the crossroads of life and politics, analyzing the influence of the mass media on these fields (collaboration with the Ukrainian artist Iliya Chichkan). Wyrzykowski's video Beta Nassau (1993) is in the collection of MoMA, New York. The artist was awarded first prize at the International Media Art Festival WRO'95, and second prize at WRO'97. He was also nominated for the first edition of Views—Deutsche Bank Foundation Award, co-organized by Zachęta National Gallery of Art in Warsaw, Poland.

www.peterstyle.eu

CURATORS



Prof. Ryszard W. Kluszczyński Ph. D.

is head of the Department of Electronic Media at the School of Media and Audiovisual Culture at the University of Łódź. He also lectures at the Academy of Fine Arts in Łódź (Department of Visual Arts) and the Academy of Fine Arts in Poznań (Multimedia Communication Department). He specializes in electronic media and interactive art. He teaches theory of art, contemporary culture, film, (multi)media, communication theory, and issues related to information society. He has lectured at a number of American and European universities and held numerous curatorial roles.



Katarzyna Boratyn

is a curator, maker and producer of digital media and transdisciplinary projects. For many years associate of the Laboratory of Media Art Kino.Lab at the Center for Contemporary Art Ujazdowski Castle (program curator between 2010-12). Since 2012, she has collaborated on a free-lance basis with cultural institutions and NGOs on programming and producing events (including exhibitions „Direct it yourself” and „Interception” at 2014 edition of Przemiany Festival of the Copernicus Science Center - 2014; KRK Interactive section of 55th Krakow Film Festival, Digital Cultures Conference in 2017). Team member and co-creator of Digital Stories Lab workshop. Since February 2018 collaborator of Chopin Museum in Warsaw where she develops multimedia for the permanent exhibition. Published author of articles about contemporary documentary film and art. She received art grants from the Ministry of Culture and Warsaw City Council. Faculty member at Łódź Film School. Co-founder of StoryCode Warsaw, head of the board and co-founder of Total Immersion Foundation.

ADVISORY COMMITTEE



Anna Nacher Ph. D.

is Associate Professor at the Institute of Audiovisual Arts of Kraków's Jagiellonian University (Department of Audiovisual Media). Her academic interests focus on media theory in the cultural perspective, audiovisual anthropology, sound research, media art. Current research topics include: analysis of changes in space discourse in new generation media (hybrid space, investment media, internet of things), second-generation discursive practices (folk studies and information architecture). Her publications include *Media lokacyjne. Ukryte życie obrazów Investment Media. Hidden Life of Paintings* (Jagiellonian University Press 2016), *Rubieże kultury popularnej. Popkultura w świecie przepływów /Rituals of Popular Culture. Pop Culture in the World of Flux* (Municipal Arsenal Gallery, Poznań 2012) and *Telepłec. Gender w telewizji doby globalizacji, / Telepłec. Gender on the Television of the Globalization Era* (Jagiellonian University Pres, 2008).



Prof. Ewa Wójtowicz Ph. D.

is media arts researcher and art critic with a background in fine arts. She is the author of a monography *Sztuka w kulturze postmedialnej /Art in Post-Media Culture* (2016) and the first Polish book about Internet art and digital culture *Net Art* (2008). Selected joint publications include *Klasyczne dzieła sztuki nowych mediów / Classical Works of New Media Art* (2015), *Bio-techno-logiczny świat / Bio-Techno-Logical World* (2015), *Czy wszystko już było? / Has Everything Already Been Done?* (2014), *Art Criticism in a Labyrinth* (2014). She is Associate Professor in the Department of Curating and Art Theories of the Faculty of Art Education and Curatorial Studies at the University of Arts in Poznań. In 2010 awarded with National Medal of Education. Her research interests include post-media art, post-Internet art, net art and digital culture.

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Roderic Coover

Curators:

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Katarzyna Boratyn

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