

Jarosław Kozłowski

Listening by Eye

In the aftermath of the Second World War the Iron Curtain cut across Europe, creating not only an East-West geographical divide but also systemic ideological and cultural borders. In 1971 artist Jarosław Kozłowski and critic Andrzej Kostołowski created what came to be known as 'NET Manifesto' and mailed it to more than 300 artists and art theorists worldwide. The manifesto called for the abolition of those carefully guarded borders by a free exchange of ideas, projects, artworks, publications, and other forms of expression that would also be made accessible outside of the official art circuit. From the Summer of 2020 Muzeum Susch presents the second installment in a series of presentations prepared by Jarosław Kozłowski, one of the key figures of conceptual art. While the first one focused on text, Listening by Eye focuses on sound and listening presenting works and objects by over 20 artists. Ideas of art blurring different genres and languages, and transforming space and sound has long fascinated artists, both those working with sound as well as visual arts. The 1950s, '60s and '70s saw an exceptional interest in this field. The performative aspect of music became an inspiration for painters and sculptors alike who deployed sound to challenge the existing artistic paradigms. Musicians, on the other hand, sought alternative forms of expression, frequently trading traditional instruments for unconventional acoustic objects and musical scores for text or diagrams. In 1952, John Cage performed his celebrated 4'33 piece which prompted the audience to listen in to the silence for four minutes and thirty-three seconds. Cage's proposal was a radical change in what constitutes the essence of music and a turning point in considering how it could be expanded. 10 years later, in 1962, during a Fluxus festival in the city museum of Wiesbaden, the musician and composer Phillip Corner, with other artists, including George Maciunas, Dick Higgins, Nam June Paik, Ben Paterson, and Emmett Williams, created the work Piano Activities. This was a symbolic act of destruction of a classical piano – a sound as much as a visual act that was met with outrage. The result of the twelfth version of Piano Activities carried out with the participation of the audience at the Art University in Poznań, Poland, in 2012 is currently on view in Susch. This presentation focuses on the links between seeing and hearing art in a broad, experimental perspective.

Wall above feeding trough



Left to right:



1 Joseph Beuys & Nam June Paik
Klavierduett in Memoriam George Maciunas
2 LPs, Edition Block, Berlin 1982



2 Janusz Dziubak, *Untitled*, 1984, Cover design: Edward Krasiński

3 Włodzimierz Borowski, Andrzej Mitan, Cezary Staniszewski, Tomasz Wilmański, *Birds*, LP, Warsaw: Almvart, 1988, Cover design: Cezary Staniszewski

4 Andrzej Przybielski, *In the Sphere of Touch* 1985, Cover design: Andrzej Szewczyk

5 Jubilee Orchestra of Helmut Nadolski, *Title* 1984, Cover design: Andrzej Szewczyk

6 Andrzej Mitan, Cezary Staniszewski, *Psalm*, 1984 Cover design: Cezary Staniszewski

7 Andrzej Mitan, *Holy Right*, 1986, Cover design: Ryszard Winiarski



8 Mikołaj Poliński / Misa Shimomura
Noises of Utopia, 2011, photo-
documentation of sound action, 1 sketch, 7
photographs

9 *Noises of Utopia*, 2012, CD record

Wall left from the entrance



10 Flux Music, VII
Fluxus Festival, Poznan, 1977
Conception and Scenario by
George Maciunas, Photo
documentation from Galeria
Akumulatory 2, Poznań



11 Top Down

Anthony Braxton, *Quartet (London)*, Recorded 1985; released 1988 by Leo Records, London, 1988 Milan: Black Saint, 1986 (3 LPs)

Anthony Braxton, *Six Compositions: Quartet* Recorded 1981; released 1982 by Island Records, 1982 (LP)

Anthony Braxton, *Four Compositions (Quartet)* LP, Recorded 1983; released 1983 by Black Saint, Tribiano

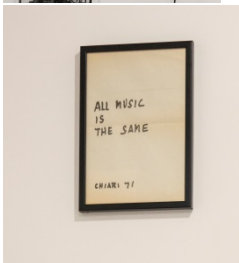
Anthony Braxton, *For Alto (Solo)* 2 LP's, Chicago: Delmark Records, 1969



12 Philip Corner
Pictures of Pictures from Pictures of Pictures 1975-79 LP, Berlin: Edition Block, 1988



13 Reiner Ruthenbeck,
Dachskulptur, series of photographs, record with siren sound 1972



14 Giuseppe Chiari, *All Music Is the Same*, 1971, print, 35x25 cm

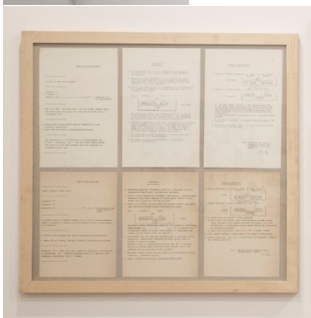


15 Henri Chopin, *Mieux que Picabia*, 1970, serigraph (40/66), 70x28 cm

Front Wall



16 David Troostwyk, *Advertisement of an Idea*, magnetic tape, Edition Audio Arts, London 1976 25x25 cm



17 Eric Andersen, *Opera*, Typescript, 1970s, 65x60cm



18 Eric Andersen, *Untitled*, 1970s



19 Philip Corner,
Piano Activity, object,
Fluxus Festival, Artistic
University Poznań,
2012



20 Above:
Henri Chopin, *Recording
Sound of the Body*,
action at Galeria
Akumulatory 2, Poznań 1975
Photo documentation
40x60 cm

21 below, left
Henri Chopin, *Audiopoems*
LP, Tangent Records, London

22 below, right
Jarosław Kozłowski
The Golden Violin
LP, Alma Art, Warszawa
1987

23 right
Jarosław Kozłowski, *The
Golden Violin*, Object

Right Wall



24 Hanne Darboven, Wunschkonzert, Opus 17b, Opus 17a, Wunschkonzert, Opus 18b, Opus 18a scores, prints 1990s

25 Peter Mandrup, *Untitled (Listening to John Coltraine)*, 2003/2004, oil on canvas, 155x125 cm



26 Emmett Williams, *Wortschatzinsel* 1986, serigraph (VI/XXX), 70x100cm

27 Emmett Williams, *Poems 1950-2003*, LP, Edition RZ, Berlin 2004



28 Natalia Brandt, *Piece of 821 Pencils*, 2016, 54,5x54,5cm

29 Natalia Brandt, *object* (Ø 30cm), drawing, 2016



30 Giuseppe Chiari, *Art is Easy*, 1974, print, 20x40 cm

VITRINES



31 Philip Corner, *Pictures of Pictures from Pictures of Pictures 1975-79*, LP, Berlin: Edition Block, 1988



32 upper left:

Joseph Beuys, Henning Christiansen
From the left:
Schottische Symphonie. Requiem of Art,
1970
2 LP, Edition Schellmann, Munich 1974

33 upper right: Lawrence Weiner, *Having
Been Built on Sand ... A structure of
Lawrence Weiner*, Music: Richard Landry
LP, Ed. Rudiger Schoettle, Munich 1978

34 lower left: Richard Wilson, *Water
Table*, LP, Arts Council Collection, 1994

35 lower right: Gerhard Rühm, *Das
Leben Chopins und andere Ton-
Dichtungen*, Edition Block, 1988



36 John Cage, *Empty Words (Parte III)*
Sieci Abraxas