



**Electronic Arts Intermix and
The Polish Cultural Institute present:**

**The Workshop of the Film Form
(1970-1977):
Early Film Work from Poland**

Screening
October 16, 2004, 7 pm

Q & A session with Józef Robakowski to follow.

535 West 22nd Street, Fifth Floor
New York, NY

Electronic Arts Intermix (EAI) and the Polish Cultural Institute are pleased to present a screening of early film works by members of the Workshop of the Film Form, whose activities during the 1970s in Poland helped define the moving image avant-garde. Founded by graduates of Łódź Film School in 1970, the Workshop of the Film Form was an important and highly influential collective that promoted multidisciplinary and analytical practices. This screening, which presents these seminal works for the first time in the United States, features films by key members of the Workshop, including Kazimierz Bendkowski, Wojciech Bruszewski, Pawel Kwiek, Józef Robakowski, Zbigniew Rybczynski and Ryszard Wasko. Pioneering Łódź-based artist and Workshop of the Film Form founder, Józef Robakowski, will be present after the screening for a discussion.

PROGRAM

The Market (Rynek), 1970, 4:21 min., **Józef Robakowski**

In *The Market (Rynek)*, his first film produced as a member of the Workshop, Robakowski shows how a film's "sense of realness," established by viewer's perception of the world seen on the screen as one that is real, is only a technological product, more exactly the result of a correct speed, at which a movie runs in a projector or camera. A slight modification of this speed, or a film registered on a camera running at a different rate of frames per second provides a totally different image of the registered reality. The strategy of disclosing how, through manipulation of technical means, a shocking, new image of the world is obtained, a view that goes beyond human perceptual and imaginative capabilities, was called by Robakowski "animations upon reality."

A Klapper (Klaskacz), 1971, 6 min., **Wojciech Bruszewski**

A Klapper (Klaskacz) was one of the first found-footage realizations made in Poland. By creating a film from existing representations, Bruszewski formulated a thesis that the film relates more to other films (representations) than to a reality beyond the media. In this manner *A Klapper* proves a statement made by the artist about our condemnation to acting in a sphere of reality that is interpretatively or linguistically transformed.

Window (Okno), 1972, 8:25 min., **Ryszard Wasko**

Ryszard Wasko employs strategies from his background in photography, sound, and performance to complicate the boundaries between the space "inside" of the film frame and the space "outside" of film. The events, which transpire outside of the window, are unremarkable; an occasional pedestrian passes in and out of sight. Notable, however, is what viewers hear. In *Window*, sound, image, and their disconnect convey Wasko's early reflections on the conceptual potential of cinematic space.

A Square (Kwadrat), 1972, 4 min., **Zbigniew Rybczynski**

In Rybczynski's *A Square (Kwadrat)* a simple shape is deconstructed into a series of smaller animated squares. As color infiltrates these pixels-in-motion, human figures emerge, dancing from one color quadrant to the next. Ultimately the human shapes degenerate, returning to the square from which they emerged. A Square cohesively represents Rybczynski's interests in the intersection of dance, film, and music.

1,2,3 operator's exercise (1,2,3 Cwiczenie operatorskie), 1972, 7:54min., **Pawel Kwiek**

1,2,3 operator's exercise (1,2,3 Cwiczenie operatorskie), by Pawel Kwiek, is an attempt to "politicize aesthetics." In the form of a spontaneous improvisation with a touch of Fluxus flavor, it attempts to "tell a story" about the relation of man with socialist ideology, more specifically about the "sensibleness of the existence of a socialist youth association at the Film School." Kwiek's film is a mixture of diverse formal elements and styles, including animation, improvisation, scenes played by actors, and "found" images and sounds.

An Area (Obszar), 1973, 4:43 min., **Kazimierz Bendkowski**

An Area (Obszar) is a dark and manipulative representation of an urban location and the activities of its inhabitants. The accompanying sound composition is an experimental assemblage of environmental, mechanical, and vocal sounds that intensify the mystique of *An Area's* conjoined narrative elements. An awareness of a point of view is heightened by the camera lens, which rapidly changes direction, pausing only to focus momentarily on images crafted like living photographs. Trained first and foremost as a photographer, Bendkowski's works with the moving image exploit how a viewer's perception can be influenced through sound and image manipulation.

A Text/ A Door (Tekst / Drzwi), 1973, 3 min., **Wojciech Bruszewski**

As introduced by Bruszewski, *A Text / A Door* is "a code with several semantics. A text written in Latin alphabet was translated mechanically into occasional alphabet of the angle and movement direction of the open door. The text dictates arbitrarily the construction of the film. What takes place in the film is the functioning of word transmitting in the Polish language." In this work, Bruszewski further realizes his analytical approach to filmmaking. The systems he employs are based on logical and mathematical devices that determine the visual and sonic representation of the concept.

A-B-C-D-E-F = 1-36, 1974, 6:10 min., **Ryszard Wasko**

In *A-B-C-D-E-F=1-36*, Wasko uses a custom-built board with 36 fields, upon which the "gaze" of the camera travels, to conduct a series of film recordings based on instructions from a score that he earlier created. In this manner, the artist created a laboratory research space in which he could test particular camera movements, their combinations and the manner in which they create space in a film. As time went by, his realizations became even more complex. His attempt to catalog all possible camera movements and to exhaust all their combinations, which formed the basis of the project, soon turned out to be utopian.

An Audiovisual experiment / Matchbox (Doswiadczenie Audiowizualne / Pudelko zapalek), 1975, 5 min., **Wojciech Bruszewski**

In *An Audiovisual experiment / Matchbox (Doswiadczenie Audiowizualne / Pudelko zapalek)* the images move between two frames of reference. In the first, we see the artist's hand holding a matchbox, which rests on a windowsill. The hand raises the matchbox and quickly lowers it onto the surface. In the second scene, the camera's orientation is shifted upward, and focused on the window above. As the image shifts back and forth between the two scenes, the sound (of the matchbox hitting the window sill) becomes less and less directly aligned with what is happening visually; eventually we hear the matchbox but see the window. Once this discontinuity has reached a peak, the sound and image slowly return to the preconceived expectation of simultaneity.

About Electronic Arts Intermix (www.eai.org)

Founded in 1971, Electronic Arts Intermix (EAI) is one of the world's leading non-profit resources for video art and interactive media. As a pioneer and advocate of the media arts and artists, EAI's core program is the international distribution of a major collection of new and historical media works by artists. EAI's leadership position in the media arts extends to our preservation program, viewing access, educational services, online resources, exhibitions and events. The Online Catalogue provides a comprehensive resource on the 175 artists and 3,000 works in the EAI collection, including artists' biographies, descriptions of works, QuickTime excerpts, research materials, Web projects, and online ordering.

About the Polish Cultural Institute (www.PolishCulture-NYC.org)

The Polish Cultural Institute is a diplomatic mission of Ministry of Foreign Affairs of the Republic of Poland to the United States. The New York-based Institute is dedicated to promoting and nurturing cultural ties between the United States and Poland, both through American exposure to Poland's cultural achievements, and through exposure of Polish scholars and artists to American trends, institutions, and professional counterparts. The Institute is taking an active collaborative role in the organization, promotion, and in many cases the actual production of a broad range of cultural events in theater, music, film, literature, and the fine arts.

An illustrated catalogue and a DVD of selected works from the exhibition are available from EAI.

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