

# AUTOREFERAT / HABILITATION LECTURE

**Roman Dziadkiewicz, DFA**

Faculty of Intermedia

The Jan Matejko Academy of Fine Arts in Krakow

## **1. Diplomas and academic/artistic degrees obtained – including descriptions, places and dates of graduation as well as the title of doctoral thesis.**

**Doctor of Fine Arts: 2007 – 2011, Doctoral Studies (full-time), The Jan Matejko Academy of Fine Arts in Krakow**, Faculty of Sculpture, field of study: Intermedia (02.2011 – doctoral thesis defence, thesis title: *A Study of Mud*, supervisor: Prof. Artur Tajber).

**Master of Fine Arts: 1993 – 1997, The Jan Matejko Academy of Fine Arts in Krakow**, Faculty of Painting, field of study: Canvas painting (06.1997 – MFA diploma at Prof. Stanisław Rodziński's studio).

**Secondary education: 1987 – 1992, II Liceum Ogólnokształcące im. Marii Konopnickiej w Opolu** (extended curriculum in maths and physics).

## **2. Previous employment at academic/artistic units.**

**2012 – current – Assistant Professor** at the Jan Matejko Academy of Fine Arts in Krakow Faculty of Intermedia.

**2010 – 2012 – Lecturer at the Jagiellonian University Institute of Culture** (courses taught: Intermediality and New Art; Studio for Visual Studies).

**2007 – 2010 – Teaching practice at the Intermedia Department (Faculty of Sculpture) and the Faculty of Painting**, as part requirement for the full-time Doctoral Studies at the Jan Matejko Academy of Fine Arts (Performance Art Studio, Drawing Studio, Interdisciplinary Studio – self-designed courses; co-organisation of the Academic Society; lecture cycles; individual research).

**2005 – current – permanent cooperation with the Korporacja Ha!art publishers** (original publication and graphic designs, consultant).

**1997 – current – Independent artist** – production and presentation of over 100 art, socio-educational and research projects at galleries, art, educational and social institutions in e.g. Poland, Germany, the Czech Republic, Austria, Switzerland, Sweden, Finland, Canada, the United States, the Ukraine, India, and the United Kingdom.

**2003 – current** – Chairman and co-founder of the 36,6 Foundation.

**03.2002 – 12.2002** – President of the Board and co-owner of the 36,6 Company (programme director, club and gallery manager).

**1999 – 2002** – Chairman of the Health Centre Artistic Society.

**1999 – 2001** – Dom Kultury Podgórze Instructor.

## **ACADEMIC ACHIEVEMENT**

**(Wskazanie osiągnięcia wynikającego z art. 16 ust. 2 ustawy z dnia 14 marca 2003 r. o stopniach naukowych i tytule naukowym oraz o stopniach i tytule w zakresie sztuki (Dz. U. nr 65, poz. 595 ze zm.):**

## **THE ENSEMBLE FORMULA – SELECTED PRODUCTIONS**

[a cycle of thematically related publications]

**The following cycle includes:**

### **Roman Dziadkiewicz & Ensemble**

***Odmieńcy (Wojna) [Misfits (War)]***

ArtBoom Festival, Krakow 2012

### **Roman Dziadkiewicz & Ensemble**

***Orgia na koniec świata (jaki znamy) [An Orgy for the End of the World (As We Know It)]***

The Bunkier Sztuki Contemporary Art Gallery, Krakow 2012

### **Roman Dziadkiewicz**

***Diagramatyka Ensemble. Wprowadzenie [The Diagrammatics of the Ensemble. An Introduction]***

in, "Sztuka i Dokumentacja", nr 8 (2013)

### **Roman Dziadkiewicz**

***Miłość – Wolność – Równość [Love – Freedom – Equality]***

in, *Skuteczność Sztuki [The Effectiveness of Art]*, ed. Tomasz Załuski

Łódź, Muzeum Sztuki w Łodzi, 2014

### **Roman Dziadkiewicz & Ensemble**

***Powierzchniologia (krajobrazy ze scenami idyllicznymi) [Superficiology (Landscapes with Idylls)]***

The National Museum in Krakow, 2015

## **A discussion of the achievements:**

The *Ensemble* Formula emerged in the course of practices on the borderline of performative and visual arts, which I had been producing together with my collaborators for more than a decade. Elaborating, testing and analysing critical tools derived from an area akin to participatory traditions and relational aesthetics (frequently referenced by critics, reviewers and commentators of my work), I reached the stage when experience collected had made possible the formulation of an original artistic programme. The programme was later verified by subsequent productions and my theoretical and programmatic publications related to these realisations.

In this discussion I concentrate on a selection of productions and publications forming a **cycle of thematically interrelated works presenting the *Ensemble* as a formula**. The works here described directly concern the practices – of experimentation and elaboration of presented method and categories – and those which constitute a direct auto-commentary, an analysis or a programmatic text. A brief introduction and acknowledgement of theoretical and cultural sources as well as epistemological concepts is followed by a discussion of specific productions. Each production then becomes a ground to underscore – for purposes of this dissertation – select key motifs, categories and techniques elaborated in the course of developing the *Ensemble* project, including signal mentions of references and polemics with critical commentaries.

My selection presents a set of works which had proven particularly pivotal in the course of formation and working-through of individual programme elements in my conception. As an actively practicing theorist, I include my original texts, directly involved in the process. Practice and theory are not opposed in my work, and I consider both to be complementary ways of production – of forms, units of information, energies, images and metaphors – i.e. instruments of sensibility, knowledge and power. The areas of my work with the body (bodies), situation, space and imaging (framing) are continuously complemented with elements of textual work (with script, notation, elements of dramaturgy or narrative and theory drawn from observation and analysis of psychophysical practices and their documentation). The oscillation enables me to capture vectors extended between e.g. form and the formless<sup>1</sup>; information and affects; concentration and dispersion (focus and distraction). It also enables to attentively verify – either theoretically, or practically – any manner of reductionism, which I seek to avoid.

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<sup>1</sup> *Formless (l'informe)* is a category first introduced by George Bataille and famously transplanted into the field of art by Yves-Alain Bois and Rosalind E. Krauss in their project *Formless: A User's Guide* (Cf.: Y-A Bois and R. Krauss *Formless: A User's Guide*, New York, Zone Books, 1999). I undertook a fairly thorough investigation of the category and used it in my own explorations, while working on my doctoral project, *A Study of Mud* (2008-11).

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*Ensemble* does not eschew traditional associations with a (music, theatre, conjurers', tricksters') group or *troupe*. However, since the very beginning of its application I derive the concept directly from Étienne Balibar's *The Philosophy of Marx*. The French philosopher observes that in the original, German version of *Theses on Feuerbach*, Karl Marx uses the French-derived concept of the *ensemble* to describe the category of 'the whole' – **the 'whole', or totality of human relation is an ensemble**. In developing the theme of Marx's exploding of oppositions between the individual and the primacy of a holistic totality, Balibar introduces the category of trans-individuality to describe a heterogeneous, network-oriented whole.<sup>2</sup>

The concept of the *Ensemble* reappears in contemporary philosophy and theory of culture – often as a popular term – to describe collections, sets of conditions or rules. The most pivotal point of reference in my present work and elaboration of the theoretical and practical significance of the *Ensemble* remains a recurrent category of Michel Foucault's thought – the apparatus/dispositive (*dispositif*).<sup>3</sup> Alongside the dispositive, the concept of governmentality (*gouvernementalité*) ought to be signalled. The category of the dispositive/apparatus has had its parallel history in the fields of media studies and media art. The concept was first introduced in the 1970s by the French cinema studies scholar, Jean-Louis Baudry in his apparatus theory. The Polish translation of Baudry proposed the loan term, *aparatus*, which having differentiated Baudry's theory from the Foucaultian tradition (the coinage analogous to the 'dispositive' was originally used in Polish translations of Foucault), made the concept a useful and widely employed tool.

The *Ensemble* is also a set. A set as a format and set theory as methodology is one of the crucial sources for Alan Badiou's inspiring philosophy and ethics. Ethics considered plainly, etymologically as the knowledge of how to live, how to act (*ethos*). Thus considered, ethics and ethology enable the understanding of core performative practices, in the field of which the concept of the *Ensemble* is activated – without secondary distinctions into disciplines or fields of visual or performance arts, the theatre or the performance – referring to ongoing activities of humans and non-humans, mutual impacts, tensions and their resolutions. The *Ensemble* is a construct programmatically grounded in historic inter-media formations as well as current trans-disciplinary tactics of connection. It grew out of practices consisting in linking the corporal, the current, the sensual, the material, the factual and the actual to what is embedded in language, symbol, text as

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2 E. Balibar, *The Philosophy of Marx*, trans. Chris Turner, New York, Verso, 2007, pp. 30-31.

3 Cf.: M. Nowicka, "Urządzenie', 'zastosowanie', 'układ' – kategoria *dispositif* u Michela Foucaulta, jej tłumaczenia i ich implikacje dla postfoucaultowskich analiz władzy", *Przegląd Socjologii Jakościowej*", Tom VII, nr 2 Lipiec 2011, see also: M. Foucault, *History of Sexuality*, trans. Robert Hurley, New York, Vintage Books, 1990; L. Manovich, *The Language of New Media*, Cambridge, MA, The MIT Press, 2001.

well as to the iconic, the visual, the audiovisual. The work of the *Ensemble* is a continuous movement between the body, the text and the image – the imaginary, the symbolic and the real. What is separated by the psychoanalytic method, I would like to connect and open to external influences. Agency is not only acting, but also reacting to the operation of forces to which we are subject.

In the 1980s, the French philosopher and sociologist, Bruno Latour, proposed his actor-network theory<sup>4</sup>, which reappears in contemporary humanities in their turn towards objects. The turn – observed from the field of visual arts after the inter-media turn – seems to respond to the lack of interpretative tools for what has been of the greatest interest and influence on the imagination in the art field of the last 20-30 years: relational tactics, new corporality and the present in performance art, the migration of meanings to Web 2.0, and the post-internet aesthetic. Latour's thought and research practice (his critique of science and every reductionism), besides Michel Foucault's analyses of power, provide the theoretical background to the *Ensemble*, understood as a network in which relations of human and non-human actors (or, to use Latour's term, 'actants') occur. An important aspect of the theory is the levelling of agency of humans and non-humans. I highlight the aspect on numerous occasions in *Ensemble* practices, scripts and descriptions of individual projects as well as in the letters from co-authors of projects and their male and female participants. I always strive to construct them with consummate attention and dedication as much towards persons as towards phenomena, objects and forces taking part in any given enterprise.

Freeing the concept of the *Ensemble* from anthropocentric signification, which dominates the post-structuralist philosophical tradition, counter-culture and (particularly) the field of art and (predominantly performative) culture is a programmatic effort. Every outpost which shifts or extends agency located in the post-modern tradition, in language (discourse) as well as in the human (actor-performer) should be painstakingly cared for and invoked as a fissure, a tiny moment of turning in the contemporary – still white, logocentric, male and hetero-normative – culture and humanities. In the field of corporal, artistic and political practices, the *Ensemble* explorations, following my own intentions and according to interpretations of interested theorists, can be read as part of these tendencies. I turn, within the *Ensemble*, to autonomous objects, meteorological phenomena, elements or fragments of landscape as moving forces, active in networks of relations alongside people and pieces of human-made infrastructure. We take, we give and give into the interactions.

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4 Cf.: B. Latour, *Reassembling the Social. An Introduction to Actor-Network Theory*, Oxford, Oxford UP, 2007; G. Harman, *Prince of Networks. Bruno Latour and Metaphysics*, Melbourne, re.press, 2009 – the latter publication interweaves Latour's thought with speculative realism and the turn towards objects in contemporary philosophy. Besides M. Foucault's analyses of power, I currently find these to be – I emphasise – the most significant tools for self-reflection and interpretation of the *Ensemble*.

**The *Ensemble* is therefore not a group of people – but rather a set of human and non-human actors co-creating a given event – all the perceived and triggered activities within given conditions (or those which are activated ‘to the astonishment’ of male and female participants), together with their reciprocal active, inter-active and inter-passive reactions. Moments of surprise with reality (produced) seem to be the most precious. Indeed, if the apparatus or dispositive is what is given, the *Ensemble* is, first and foremost, a process in which what is given enters into mutual interactions and relationships, producing surplus values and an excess of a given system.**

The *Ensemble* is also neither a spectacle, nor a representation (*Vorstellung*, a thing standing before our eyes). The *Ensemble* does not plan on standing face to face. It does not enforce confrontation, but rather encourages a re(l)a(c)tion. The spectacle, according to Guy Debord<sup>5</sup>, is an image unto which we are alienated – deprived of powers of participation. The spectacle, with its clear or undermined divide into an area of activity and an area of consumption, into actors and spectators, the director, the sets, the dramatic text, temporal and spatial frames of representation, approximates a framed painting looked on from the outside. Faced by these two models, relying on reciprocal tensions, the *Ensemble* proposes a life event as an enduring absorption in a network of context – immanence and immersion. It is a participatory encounter in an open form of a network and various possible manners of participation. The spectators’ active or passive (often intervening, aggressive) participation becomes a link between the condensation of an *Ensemble* and the external environment. The viewer is not alienated, or fighting (is not forced to fight) for an opportunity to actively participate. Nor is s/he forced to any action whatsoever. The spectator is pre-recognised, together with their position, as part of a complex (social, cultural, institutional, political or formal) whole. Besides other actants, s/he becomes an emancipated subject, taking part via the currency of co-presence and potentiality of participation, even if s/he chooses passivity.<sup>6</sup> S/he is emancipated, but never alienated. The fourth wall, frame, or the surface of the painting has not been transcended in this model – they have never existed.

The *Ensemble* does not at the same instant renounce the use of theatrical means, methods and categories – it transposes, adopts or appropriated them impudently. One does not so much participate in an *Ensemble* as becomes its part and is being subject to certain impacts. The *Ensemble* is governed by a dramaturgy of actual time, even if certain moments, incidents are discreetly, dramaturgically constructed, directed, edited or stimulated by an actualising commentary.<sup>7</sup> The director (the author, the playwright – in the singular or the plural) emerges from

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5 Cf.: G. Debord, *Society of the Spectacle*, trans. K. Knabb, London, Rebel Press, 2004.

6 Cf.: J. Rancière, *The Emancipated Spectator*, trans. G. Elliot, New York, Verso, 2009.

7 Besides theatrical tradition, the coryphaeus’ voice, inspirations drawn from live television should be mentioned here (talk-show, TV interview, breakfast television, news or live event reports) as well as from the sport industry –

time to time and disappears completely during improvised sequences or episodes of in-authority (inertia). We employ e.g. the categories of rotatable and passive directing as well as passive authorship or acting. At times the director turns into a curator, an educator, an inspirer, a technologist of creative processes,<sup>8</sup> or a teacher of performers. There are no props in the *Ensemble* – there are actant tensions along the object-subject axis. Their (reciprocal) use diffuses the boundaries between a normative and non-normative usage (and order). During the most dynamic moments the oscillations between male and female participants' subjective and objective positions, limits and roles often undergo dynamic and uncontrolled alterations and translocations. Getting out of control (**freeing**) of nexuses and fragments of matter, energy and information often becomes the turning point in the plot and a change generator.

The *Ensemble* is an energy generator. Chains of events and reactions (programmatically and commonly) get out of control. Each male and female participant in an *Ensemble* is at the same instant a fissure, connecting a given situation with broadly understood environment and external conditions. The *Ensemble* is a hybrid and a neoplasm in the field of culture – individual cells, actants and acts are born, occur, age and die. The *Ensemble* – as a neoplasm – remains.

The *Ensemble* is not a hermetic environment with defined boundaries – it is not a place. Metastases are happening constantly and beyond control of the centre, which is non-existent. We do not agree to the exclusive formulas for communities emerging from the counter-cultural tradition. We are a spatiotemporal condensation – the place of places, a **heterotopia**. The *Ensemble* is a situation – in terms of Situationist traditions – a materialisation of the poetics of the drift and an immersion in the everyday life of the city.

I therefore consider the historical inspirations or sources for the *Ensemble* to be not so much the hermetic countercultural traditions (as was observed by certain, highly reserved critics) as phenomena of various ages and orders, for instance, the cabaret and the living exuberance of Dada, Situationist urban practices, multi-dimensional (anti-)aesthetics of punk and its noisiness (relationships to pop culture, fashion, commercial trends in media culture), squatting, rave/techno culture, urban activism or the “artist studio” – a laboratory space of trans-disciplinary cooperation and production.<sup>9</sup> The *Ensemble*'s deeply historical foundations include: pre-theatrical traditions (the Dionysia, processions, harvest festivals, libations or orgies), ludic intermedes and circus

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production and editing of live transmissions, the role of the commentator, live sports interview, the aleatory dramaturgy of sporting events – where directing and non-directing meet in present time.

8 Cf.: J. Trzupiek, M. Pawłowski (eds.), *Andrzej Pawłowski*, Katowice, Galeria Sztuki Wspólnej BWA, 2002, p. 109.

9 Cf.: A. Coles, *The Transdisciplinary Studio*, Berlin, Sternberg Press, 2012.

performances in city fairs, *tableaux vivants*, or alchemist and quasi-scientific séances and demonstrations of optical, acoustic or electric phenomena, presentations of discoveries and inventions.<sup>10</sup> I should mention certain contemporary inspirations (still being recognised in their potentials): pragmatically approached film set as a live meeting and acting environment for people, technologies and spaces – the analogue and the digital, the actual and the virtual – as well as archives and data bases as scores and working models for modular, interactive and hyper-texted narratives in real time and for bringing to live, animating archive content.<sup>11</sup> Further, I should also point out selective inspirations related to the language of the theatre, television and social media platforms (e.g. live transmission).

We are also inspired by the second wave of institutional critique and the new institutionality. We do not operate in a vacuum and we do not believe in autonomy, which I regard as a libertine fantasy standing in contradiction with the ideals and practices of cooperation, relationality, connection and dispersion (of authorship). The *Ensemble* extends throughout systemic structures of the institution – of art, education, politics. It does not assert the right to the fantasy of autonomy. The *Ensemble* activities trigger and test the institutional and **the inter-institutional** contexts.

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I first began employing the category of the *Ensemble* in my artistic practice at the start of 2012, as a result of reflection on previously produced projects: *Stado* [*The Pack*] (Malta Festival, Poznań, 2011); *Warsztaty leżenia* [*Recumbence Workshops*] (Muzeum Sztuki, Łódź, 2011); *Noc Hiperestezji* [*A Night of Hyperaesthesia*] (The Bunkier Sztuki CAG, Krakow, 2011); *Gorączka* [*Fever*] (Grand Hotel / Muzeum Sztuki, Łódź, 2012), or the cycle of activities in the project *Ślina* [*Saliva*] / *The Coming Community Multi-sensual Band* (Škuc Gallery, Ljubljana, *The Knot* (Berlin, Warszawa, Bucharest, 2009 – 2012). A programme manifesto, distributed as a PDF file, was subsequently published in English, as a brochure accompanying the *72h / Noc Afirmacji* [*A Night of Affirmation*] project, presented during the first international festival of art in public space, *Var-so-vie* (Warszawa, 2013).<sup>12</sup> Working with my own archive has made it possible to move the sources of the intuition back to the first half of the 1990s. A group of students from the Academy of Fine Arts in Krakow, including myself, had formed Grupa 156 [*The 156 Group*], which in 1994, in Lipnica Murowana, Poland, had initiated a cycle of workshop meetings, conducted later (1999 – 2001) by

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10 Cf.: S. Zielinski, *Deep Time of the Media: Toward an Archaeology of Hearing and Seeing by Technical Means*, trans. G. Custance, Cambridge, MA, MIT Press, 2006.

11 Cf.: M. Miessen, Y. Chateigné (eds.), *The Archive as a Productive Space of Conflict*, Berlin, Sternberg Press, 2016.

12 R. Dziadkiewicz (ed.), *Ensemble. Everything*, Krakow – Warszawa, 2013. A digital copy of the document is attached.

the Health Centre Artistic Society. **Everyday life**, cooking cabbage, co-habitation, a communal studio, experiments in sound, matter, paint, poetry, narcotics, eroticism and getting lost in the woods or in the city as well as other events at the meeting point of the everyday, night, reality and the metaphor had been a founding experience for ensuing explorations and transpositions of essential motifs in my later practice.

Each of the aforementioned projects – to a lesser or to a larger degree – was a personal encounter – of male and female participants – in initiated conditions, with an imperative inscribed in the event of transforming these condition and of mutual impact as well as influence on others and the environment in connection with documentation, observation and an analysis of the activity. An intensification of mutual influences and their generative character, a redistribution of governing power and authorship of individual gestures, a creation of gestures and their collection, co-creating and **co-devising** the situation has in time become a method of collective, democratic work, play and struggle (I shall return to these categories later). Democracy remains the figure that conjures within it a plethora of living significations (and their oscillations), with which I am working until today – demo-, demos, demonstration, demoscene, demon, demolition, demobilisation...

In June 2012, at the invitation of the ArtBoom Festival organisers, I suggested a 10-day-long, collective activity, *Misfits (War)*, to be performed on a small artificial island in the Krakowski Park in Krakow.<sup>13</sup> A group of squatters, nomads, misfits occupied an isolated scene, conducting everyday life under the conditions of heterotopia. Preparing the project, I had invited people from various fields (artists, social and urban activists, architects and urban planners, male and female students, cultural theorists, musicians, actors, poets, educators) to participate. The invitation was open. Preparatory work for the project coincided with the activities of the Occupy movement. A small tent camp was active also in Krakow. I took part in its everyday life. The fact became a contemporary inspiration for the project, and the male and female activists themselves subsequently took part in the socio-political and night life of the island. Besides socio-political connotations, the project alluded to numerous iconographic, literary and anthropological source motifs concerning the making of utopia, the island as a topos, the ship of fools, exile, the regime of anthropology, the zoo (zoological garden), or else: a multitude and Agamben's "coming community". The project had a dramaturgical frame: the following days and nights featured participatory activities, workshop meetings, discussions, concerts and performances produced or initiated by participants-co-creators

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13 Cf.: Ł. Dąbrowiecki, *Odmieńcy* [*Misfits*]; also: I. Kaszyńska, *Roman Dziadkiewicz & Ensemble – Odmieńcy (Wojna)* [*Roman Dziadkiewicz & Ensemble – Misfits (War)*], in: A. Smolak (ed.), *Grolsch Artboom Festival w Krakowie*, Kraków, 2012, pp. 35-38; 124-129.

or invited guests.

The most significant aspect of the activity was, nonetheless, a creation of an autonomous, temporary community and actual events – the peculiar rhythm of daily and nightly life – a temporary “revolution of the everyday (and night) life” breaking the routine of my own, the participants’ and the audience’s use of the city space. The permanent, active and reactive, trans-individual improvisation for bodies, voices, sounds, images, gestures and touch was suspended in the poetics of temporariness, melancholy, alienation, the carnival and alterity (potentially associable with categories derived from the camp, queer or counter-cultural traditions). The plexus constantly interacted with everyday life ‘outside’. Interventions from the police and the municipal guards, a full spectrum of passers-by’s emotional reactions, unexpected visits from male and female refugees from the city, presents (**gifts**) and picturesque acts of love or aggression towards the encampment and the campers complemented the situation. On the final night, striving, or rather looking for an ending (exiting the insular situation), we organised a rave engaging several hundred participants, occupying a large section of the park. A dramaturgy of the night, discreetly stimulated by the activity of the project-initiating group, made possible a generation of spontaneous energy, subsequently pacified by forces of the police and the municipal guards. This could not have been designed. An intervention by several tens of armed policemen with reflectors and megaphones, surrounding the area of the pond and going after the frolicking male and female participants in the action, was an epic ending of the whole activity – a momentary return of the political (multitude) to the policing regime. A dramaturgically superior ending – constructed on the classic dramatic conflict as well as visualising tensions between the regimes of power, the law and limitations of usability of public space and an explosion of spontaneity and play – could have not been produced.

The project was richly documented by external observers. We were – often unwittingly – peeped at, subject to (anthropological) observations and participant observations. The project received its summary, a form of project documentation, in the documentary play, *Wyspa* [*The Island*], co-written by the group of male and female participants of the activity, which I edited and complemented with visual materials.<sup>14</sup>

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In December 2012, at the invitation of the organiser of the conference, *Po kapitalizmie* [*After Capitalism*], at the Bunkier Sztuki Gallery in Krakow, I proposed an all-night-long participatory activity, entitled *Orgia na koniec świata (jaki znamy)* [*An Orgy for the End of the World (As We Know It)*]. A written and sketched out dramaturgy of the whole emerged in the course of rehearsals,

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<sup>14</sup> Cf.: R. Dziadkiewicz, J. Wójtowicz, M. Ranczo, J. Bednarczyk, M. Podolska, M. Słotwiński, M. Luxenberg, A. Zajkowski, K. Kowaleczko, *Wyspa (fragmenty)* [*The Island (Fragments)*], in, idem, pp. 215-255. The complete text of the play, together with iconography, is annexed to the lecture.

workshop meetings and declarations of participation from individuals invited to respective episodes. The project, initiated in complete darkness, subsequently became a process of triggering the participants and the audience towards free movement along the axis of the political, the engaged and the intimate, the bodily – between a revolutionary pathos and elation and an erotic arousal. Relaxation (etymologically related to the notion of ‘analysis’), dance, touch or recumbence (as an alternative to the culturally significant erect position) were conceptualised and realised in present time. Starting from political content and rhythm, through dance (and historical allusions to anarchist movements (“If you don’t dance, you can’t be part of my revolution”)), through references to motifs and iconography of black feminism (a fluid background music, blending “The Internationale” with funk aesthetics on the basis of sampling and Adrian Piper’s project, *Funk Lessons*, and his lectures), we activated a cogently pulsating community of dancing humans, males and females, who in time moved to the following episodes of the project (lectures, a symposium, dialogues, choreographies of love...). The political became refracted into the poly-rhythmical, the poly-sensory and the polyamory of simultaneously happening events, improvised as well as those scheduled by our framework script, dramatised for figures leading the participating people-multitude to the following byplays of the project. We alluded to the iconography of the orgy, our texts, practices of performance art, a new translation of Plato’s *Symposium*, Hardt and Negri’s *Commonwealth*, Agamben’s *The Coming Community*, Alain Badiou’s *Ethics*, Nietzsche’s *The Birth of Tragedy* and, obviously, the writings and activities of George Bataille. After a few hours of practices, we were dealing with a relational, affirmative environment of persons disarmed from anxieties, tensions and aggression, empathically open to oneself, one another and new situations. Acts of elation connected to acts of erotic agitation and arousal, delicacy and reciprocal tenderness were supplemented with an oneiric and immersive character of audiovisual environment, which gave rise to remaining in communally created **affective** condition. Areas of tension and aggression (a sudden entrance of drunken people from the outside, for instance) were disassembled at grass-roots level by male and female participants in the project. A fatigue and a feeling of co-participation of *emancipated spectators* generated a Festive feeling – participating in a unique event. “Come, lie down next to me and pass me your knowledge by touch,” Agathon whispered to Socrates.

In her essay, *Czy istnieje sztuka apolityczna? Uwagi o politycznym skutku sztuki, kolektywności i partycypacji* [*Does Apolitical Art Exist? Remarks on the Political Effect of Art, Collectivity and Participation*], besides aspects related to negotiation and distribution of power and authorship, Ewa Majewska discusses the encounter of institutionality and affective corporality in the framework of above-described activities:

Dziadkiewicz’s work enters into far more radical areas of corporal exploration and participation than any other project produced in Poland in recent years, while his situating them in the space of art institutions upholds

questioning contemporary schemas of participation in artistic activities and political effects of such activities.<sup>15</sup>

The project at the Bunkier Sztuki provided tools for the production of the most formally, socio-culturally and structurally radical action – an all-night-long project under the title *Orgia albo użytek z przyjemności – działanie uczestniczące na marginesach filozofii Michela Foucaulta* [*An Orgy or the Use of Pleasure – A Participatory Activity on the Margins of Michel Foucault's Philosophy*], in collaboration with the organisers of the conference *Jak się bronić Foucaultem?* [*How to Defend Oneself with Foucault?*] (University of Warsaw, 2013). For formal reasons and programmatic assumptions of complete abandonment of the figure of **the author**, the project evades the framework of the formula of habilitation procedure, where the key paradigm is authorship and its representations. I invoke the project and the theme of (the dispersion of) authorship, since it is – together with possibilities of its controversion or redistribution – one of the central aspect of the *Ensemble* formula and a question/challenge that keeps reappearing in my practice. Being an apparent prisoner of paradox, being the author of the concept, I would like to emphasise that its collective and authorially unstable productions form an integral meaning of further explorations. The meaning is embedded in the imperative of questioning and renegotiating the position of art and the artist in a broader field of cultural production, in the reality of cognitive capitalism (and its future versions).

Ewa Majewska, PhD, in the following part of her text also draws attention to the aforementioned aspects of the *Orgy* and the *Ensemble* model:

An analysis of the artist's transfer from the role of a project supervisor to the role of a 'trigger', who only initiates and does not have control over his projects, is doubtlessly complicated in a world of gender and class hierarchies. The activating of the space of the body and intimacy in such activities, in their collective, rather than individualised version, can lead to a group explosion of violence, frustration or the return of painstakingly repressed power. However, there are numerous clues that Dziadkiewicz's projects gradually succeed in discovering a formula which makes possible if not a transgression of existing divisions, than at least an insight into their nature as well as a disassembling of their elements.<sup>16</sup>

Similar to the scholar, I have emphasised on numerous occasions that engaging with the issue of cultural, social and sexual freedom (always in relation to the paradigm of equality and love or **am-I-ty** – a radicalised, post-secular version of fraternity: brotherhood/sisterhood, solidarity) still seems to me an ongoing challenge to the preservation of democratic values. Hence, also, emerges my constantly recurring meta-postulate of exploding binary oppositions – formal, gender, social,

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15 E. Majewska, *Czy istnieje sztuka apolityczna? Uwagi o politycznym skutku sztuki, kolektywności partycypacji* [*Does Apolitical Art Exist? Remarks on the Political Effect of Art, Collectivity and Participation*], in: T. Załuski (ed.), *Skuteczność Sztuki*, Muzeum Sztuki, Łódź 2014, p. 230. The scholar references both *Orgies* as well as mentioning previous projects: *Imhibition* and *Misfits (War)*.

16 Ibid. p. 232.

philosophical.... I work on triangles as primary, irreducible figures – work connects to and oscillates with play and struggle, freedom must be linked to equality and love (supra-sexual amity, as a corrective and a radicalisation of the postulate of fraternity), form turns into energy, which turns into information, the body is reflected in the picture and is made available (**coded**) in the text...

In the following work isolated from the cycle – the programmatic statement, *The Diagrammatics of the Ensemble* – I argued:

06. Power in the *Ensemble* is a relational category, where the state of equilibrium, equi-power in a given relation is called **freedom**. Power is not had, it is realised by travelling along trans-individual connections and is dynamically equilibrated in any complex system. Moments of power concentration are usually discharged by the sum total of interaction of other elements of the system. Resources of power (and freedom) remain inexhaustible, are renewable and virtual (multipliable) in nature. All (current) accumulations or deficiencies can also be supplemented (equilibrated) by adding external resources and modules.<sup>17</sup>

Łukasz Białkowski, in his essay *Stłuc niewidzialną szybę* [*Breaking the Invisible Pane*], analysing my project, *Imhibition*,<sup>18</sup> produced in 2005 – 2006 at the National Museum in Krakow, draws attention to the “readiness for a loss of power” present in the project.<sup>19</sup> The readiness continually tested and approached from different tactical and formal perspectives – as a question and a challenge – has been recurring in my practices for years. At the level of form and work with my own body, it is a subject related to the problems of improvisation, the formless, the unconscious and gestures of irresponsibility as a space of bareness/honesty, deprivation, externalization of potentially shameful and unconscious **evil** – as defined by Alain Badiou.<sup>20</sup> Exploring the areas of one’s own vulnerability and un-awareness is the only actual exploration. A collective triggering of similar problems – undertaken in this formula – is an ever more subtle and difficult challenge, which – I find to be – socially and culturally significant. “It is a proposal for a formula of collectivity, in which the chief is transformed into the teacher, who then gradually changes into a teacher, one among many, one that does not conceal his failures or doubts, allowing for such moments of weakness to become a subject of artistic work – which in turn opens up possibilities of working with vulnerability and shame of other male and female participants in the project.”<sup>21</sup>

Michel Foucault in his collection of lectures at the Collège de France<sup>22</sup> formulates the distinction into three ways of transferring sovereignty, submission and government of living,

17 R. Dziadkiewicz, *Diagramatyka Ensemble* [*The Diagrammatics of Ensemble. An Introduction*], in „Sztuka i Dokumentacja”, nr 8 (2013).

18 Cf.: R. Dziadkiewicz, E. Tatar [eds.], *Imhibition*, Krakow, Muzeum Narodowe w Krakowie, Korporacja Ha!art, 2006.

19 Ł. Białkowski, *Stłuc niewidzialną szybę* [*Breaking the Invisible Pane*], in, T. Załuski (ed.), op. cit., p. 93.

20 Cf.: A. Badiou, *Ethics. An Essay on the Understanding of Evil*, trans. P. Hallward, New York, Verso, 2009.

21 E. Majewska, op. cit., pp. 231-232.

22 M. Foucault, *On the Government of the Living*, trans. G. Burchell, London, Palgrave Macmillan, 2014.

thinking people. These are: the juridical relation, by which power is established on the basis of a codified system of prohibitions, orders and privileges. The law represents our will, while we cease to will. The second order is the regime of power – a type of relation where one party holds power over the other. Political power wills for me and imposes its will on mine.<sup>23</sup> The relation is always asymmetric, hierarchical and a relation of violence. Using Rancière's distinction into the political and the police<sup>24</sup> – we could consider the relation as a policing power. The third regime – which the French philosopher discusses in the finest detail – is the relation of direction. A direction of souls, consciences or individuals does not rely on sanction or coercion, Foucault claims.<sup>25</sup> It is characterised by both parties entering a given relationship voluntarily. The directed always wills to be directed, indeed, direction can only happen, or function as long as the directed wills to be directed.<sup>26</sup> We are dealing here – originally, at least – with a game of freedom.<sup>27</sup>

The relation is deeply embedded in traditions related to philosophical schools in antiquity as well as their modern versions, developed alongside the formation of the monastic system. Both traditions, the roles of guides and the obligation of the guided are so different that a plexus of their parallels, oppositions, contradictions and perversions has likely been shaping interpersonal relationships in the societies, whose present state has emerged from the Mediterranean antique- and modern-ity, until this day. The limits of voluntariness are fluid, their means of execution – negotiable, the duration of relationships – variable (it is worth adding that such relationships in the ancient tradition were directed at an achievement of purpose, a solution to a recognised problem of the soul, whereas in monasticism – their endurance and absolute obedience in the light of the economy of salvation were fundamental principles). The Epicureans used a complex system of consultations. A monk gave away his wealth and his will once and for all. A multi-directional relation of direction conjoined with a tender and empathetic capacity of distinguishing it from the two remaining relations of power – both in the process of work, in artistic practice, and during interpretations of the formula and related practices, which do not avoid painful confrontations – are my essential working tools.

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In their full shape, these are also processes of working with information: an analysis of activities, their documentation and its processing. It is also a creation of tools for recognition and a disassembling of power relations, in the mechanisms of which we are stuck, while working in a

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23 Ibid., p. 230.

24 Cf.: J. Rancière, *On the Shores of Politics*, trans. Liz Heron, New York, Verso, 1995.

25 M. Foucault, op. cit., p. 231.

26 Ibid., p. 231.

27 Ibid., p. 231.

participatory fashion. The purpose is served by the stream of practices initiated with the publication of *The Diagrammatics of the Ensemble*. Elementary tools and exercises in redistribution of power, disassembling of antagonisms and triggering of flows between energy, matter and information emerge in the framework of current practice or workshop meetings, workshops, lectures and processes bordering on teaching, performance art or performative trials and practices applied to everyday life. Selected tools include: the triangular model (love-freedom-equality / individuality-trans-individuality-collectivity / the real-the imaginary-the symbolic / matter-energy-information...), on-camera workshop sessions, residencies in private spaces, reading-aloud, transmissions, playing cards, scores for relational activities, iconographic collections (e.g.: “Iconography of Recumbence”; “Iconography of the Orgy”; “Iconography of Madness”; “Iconography of Mud”), diagrams and drawings, communal eating, being silent and sleeping, sex, touch and massage, substances and aromas, concert-improvisations, musical and visual instruments, particular sequences of sounds or images, samples and recurrent rhythms...

An important aspect of these works is the question of transcription, notation and an ordering of this type of open, participatory, *heterotopic* structure. Moments oscillating between silence and chaos are modelled in real time, but always on the basis of previously agreed assumptions, signalled goals, directions and dramaturgical axes, linking processes that sometimes last many days or hours. The mutual impact of elements of various nature (acting persons, objects, external interventions, atmospheric conditions, light, sound, meteorological changes, technological implementations, urban planning/spatial topography, bodily movement/choreographies and their modelling) are not merely fleeting facts, but areas of change inscription and fields of interior-active group communication. The more enduring ones, remaining after ephemeral events, help to take up and reconfigure selected motifs in subsequent attempts and form the material for subsequent scripts, scenarios, scores, iconographic collections, collages or movement diagrams. Capturing repetitions (matrices) in a chaotic matter (*noise*) is an essential, highly necessary and interesting problem. The *Ensemble* **often tended to be a laboratory of capturing – almost physically – the moment of culture and relations of power emerging in every connection between actants. An accelerator of culture and power – or chaos-emergent frameworks, relationship-ordering matrices, which are forms of oppression at the same time...**

The interweaving of the intimate and private, of the projected and of everyday life became a current and hotly discussed topic after several *Ensemble* projects. My conversation with Jarosław Wójtowicz, a dialogue and a several-hour-long activity, a flood interview, which became an *Ensemble* project in its own right, features a thread concerning the dialectics of concentration (of

the project, temporariness, laboratory versus life, dispersion/distraction and (a new logic) of continuity – the *Ensemble* as a phenomenon capable of complete dissolution in reality:

JW: The question occurred to me: is it not so that the space doesn't belong to you, but that you belong to a space?

RD: Certainly. And it is a contribution to the consideration of condensation and rarefaction. Consideration of the imaginary situation of a project without a project, of sensitivity in creating connections with the need for a temporal or spatial condensation, isolation (...) The point isn't that it would be ultimately cool to be living together, as a group of ten or fifteen. No, it is not. Perhaps, we should come up with a completely different formula... For example: we each have keys to each others' flats.....<sup>28</sup>

A situation getting out of control is signalled here as a working technique. I worked with the condition in an individual perspective during my *Study of Mud*. I employed there, for example, the figure, a performative morpheme, of – the *slide-in* – a loss of control over a body in motion, self-propelled by one's centrifugal force; or else – in another dimension – of the free will and the revolutionary unconscious. The production of this type of catalyses of energy, self-abandonment in a group, collective formula is a far more intense, dangerous and potentially politically-productive challenge. It also carries an enormous amount of psychological, emotional and affective threats, which we, as a team, variously faced and which are faced by individual participants. I can conclude, from today's perspective, that the ultimate collapse and dissolution of the formula became a reality. No enduring relationship formed within the *Ensemble* formula has stood the test of time. All has melted, collapsed and keeps being reconfigured. Memories preserved in male and female participants in the project have long been intense – beautiful, but also traumatic. The multi-polarity of the network, which – paradoxically, can endure in time only when its elements remain stable – led to its collapse and a disconnection of numerous actants. Many return after a period, regarding those lived experiences with greater distance, insight, respect and understanding. Where there is more life, there is also more death.

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The essay, *Miłość – Wolność – Równość* [*Love – Freedom – Equality*]<sup>29</sup>, the following item in this cycle, is an attempt at a complete picture of the problematic of the *Ensemble* from the perspective of social and political effectiveness of artistic practices. I consider it to be the leading publication, summarising the most formative elements of the project. The essay was published in the volume, *Skuteczność Sztuki* [*The Effectiveness of Art*]. The publication sums up a cycle of

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28 R. Dziadkiewicz, J. Wójtowicz, *Ensemble albo bogactwo kłopotów* [*The Ensemble, or a Wealth of Trouble*], in, A. Tajber (ed.), *Metamuzeum – transfer doświadczenia / metamorfozy czasu* [*Metamuseum – transfer of experience / metamorphoses of time*], Kraków, Wydawnictwo Akademii Sztuk Pięknych im. Jana Matejki, 2013, pp. 145-146.

29 R. Dziadkiewicz, *Miłość – Wolność – Równość* [*Love – Freedom – Equality*], in, ed. Tomasz Załuski (ed.), *Skuteczność Sztuki* [*The Effectiveness of Art*], Łódź, Muzeum Sztuki w Łodzi, 2014, pp. 240-263.

meetings, lectures and panels, held from the 11<sup>th</sup> of October and the 11<sup>th</sup> of May 2013 at the Muzeum Sztuki in Łódź. Before writing the essay, in January 2013, I took part in one of these meetings, together with Joanna Warsza, Ewa Majewska, PhD, and Adam Ostolski. The panel was moderated by Tomasz Załuski, PhD, the editor of the volume.

The text consists of several sections, each re-invoking the figure of the triangle, tripartition or a third option (the third avant-garde; institution 3.0; the triangle as a basic model of interpersonal relations, or *dissensus* as a category which explodes the opposition of sense/meaning or a lack thereof). The text is programmatically written from a subjective and deeply affected position – an engaged and heated position. It provokes with its direct addresses, directly references select *Ensemble* practices and points up the institutional routine and the very specific economic and legal entanglements to which we fall prey to in the field of art, including the figure of the author as well as the work, or bilateral contracts for specific work. I combine colloquialisms with analytical categories and legal issues, I heighten attention and affection. I ask, for instance: *Well, how many people ended up in a mental hospital thanks to collaborating with you, how many got out of toxic, monogamous relationship, and how many completely changed their minds?*<sup>30</sup> The complete text of the essay is attached as an annex to this dissertation.

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The final episode of the cycle is the eight-hour-long activity, *Powierzchniologia (krajobrazy ze scenami idyllicznymi)* [*Superficiology (Landscapes with Idylls)*], produced in October 2015 at the National Museum in Krakow, with the participation of a group of male and female performers, props, readings of text fragments, a painting from the MNK collection and space-time. Eight working hours is a full-time work day at the museum – a day of concern to its employees, a day of functioning of exhibition spaces, of full readiness of its infrastructure, the guards' attention, the silent work of the exhibits, spotlights, air-conditioning as well as the spectators' (relational or reactionary) work and recreation (play). Audience participation in this case did not involve the previously accepted formula of cooperation and intervention in the course of action, but rather forming a face-to-face relation, a readiness for being in and assembling the sequence of events. Jerzy Grotowski employed the category of "montage in the spectator", which seems to be useful in this case. An individually moderated montage in respective spectators was a significant aspect of the experience of the event (for individual experiencers). No-one experienced the whole. No-one can ever be experiencing the whole. The activity was oneiric and alluded to the aesthetics and

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30 Ibid., p. 257.

technology of slow motion. Cameras and glances were set at various angles. Each glance triggers the following glance. Each is a subjective glance, looking awry, and each at the same time discovers a glance looking at it face to face...

*Superficiology (Landscapes with Idylls)* took place within the permanent exhibition of elements remaining from Tadeusz Kantor's performances – *The Return of Odysseus* or *The Dead Class*. The temporarily emptied space, a gray, irregular polyhedron, became the scene of assembling gestures and corporal, sonic and visual dialogues of the group of male and female participants and objects invited to the project. The author took part in the process as one of the performers. Project participants were on equal footing with human participants and included devices and a work of art: Józef Pankiewicz's painting, *Krajobraz prowansalski ze scenami idyllicznymi* [*Provencal Landscape with Idylls*]. The situation was complemented with the participation of two infants. We employed objects alluding to Pankiewicz's iconography and recurring in the project and the book, *Superficiology* – a science fiction novel-treaty, which later became an extension of the activity at the National Museum in Krakow. We were free-d (slowed down), attentive and empathetic to each other. We dialogued with, listened to one another. The activity was based on excerpts from the novel edited in real time as well as work on the graphic design of the book with the participation of the performer-graphic-designer, Kaja Gliwa.

The activities alluded directly to the fragments of the novel quoted (rehearsed) live, inspired directly by the aseptic, distanced, air-conditioned and (philosophically and architecturally) modern space of the contemporary institution of the museum. A peculiar condition of **alienation**, slow motion, stand-by, a reserved benevolence, a fake smile and a complete control over the conditions and means of production and distribution of meanings enabled activating a spectrum of previously unexplored reflection – based more on listening and looking as activities, rather than on invasive activity and noise-making. Slowing down time and motion, we transcended the divide into the living and un-living, the active and the passive. The whole-day-long process was not so much a spectacle as a work day – a workshop, a public **rehearsal**, a space of exteriorisation and communalisation of the metre from our companion metronome, to which we submitted, immersed in suppressed, grey light. We rehearsed gestures and text fragments, looked for inspiration and visual solutions for the emerging publication, we tested and animated iconographic material, graphic material and typefaces – we were looking into and listening intently (to the buzz of a printer and to melodeclamation of the texts), we were working. The book, published several weeks later, includes a selection of photo documentation of the activity.<sup>31</sup>

31 CF: R. Dziadkiewicz, *Powierzchniologia*, Krakow 2015; R. Dziadkiewicz, *Superficiology*, trans. P. Mierzwa,

I would like to draw attention at this point to yet another, rarely discussed aspect of the *Ensemble* projects – the visual aspect – their **picturesqueness**. The motif could be interpretative, interesting not only in its aesthetic, but also political, cultural dimensions. Besides such sources as *tableaux vivants* or traditions of figurative painting, which I have already mentioned, I would like to evoke the origins of my practices, deeply rooted in the traditions of the visual arts, particularly painting. Non-normative framing, cropping in realist and impressionist traditions, seriality of gestures, irregular repetitions, the Enlightenment genre scene-painting or mythological groups, staffage landscapes or a subversive reading of the 18<sup>th</sup>- and 19<sup>th</sup>-century Academic Art as an iconography of bourgeois fantasies recur in *Stado [The Pack]*, both *Orgies* or in *The Misfits (Island)*. Going out into the open air as a political, class gesture and transgressing boundaries between the intimate/veiled and the public, the political, the discovery of the matter of paint (mud) and the toil of hands (bodies) as well as the gesture, touch and its trace resonate in all the productions with varying frequency. These issues may also be read in the framework of social choreography or the aesthetics of public space. Themes such as a discipline of bodies and their movement, vagrancy, homelessness, regimes and their transgression in public space, in the landscape (for instance, aesthetic-political and legal aspects of vagrancy, the category of the spontaneous public gathering) have been continuously studied in my subsequent experiments and consultations with experts in specific areas.

The visual aspect of documentation – their further work and remaking has already been a rather highly exposed theme. I would rather like to draw attention to the theme of the mess, chaos, the formless, *noise* and littering – a collection of objects, leftovers remaining after the projects. *Warsztaty leżenia [Recumbence Workshops]*, both *Orgies*, or the 24-hour-long conference-performance, *Zajmowanie stanowiska. O (wyimaginowanych) strategiach obecności w przestrzeni publicznej [Taking Position. A Stance on the (Imaginary) Strategies of Presence in the Cultural Landscape]* (The Bunkier Sztuki CAG, 2014) terminated in the creation of an environment replete with **residue**: rubbish, abandoned garments, art objects, documentation, promotional materials, stubs and pillows with their feathery content. All this, mingled and trodden by the dancing, wallowing, sitting or reclining female and male participants in the activities, at the close of each project of this type becomes a colourful, scintillating, impressionist multitude – a visual metonymy – a proof, documentation, a meta-trace of what has taken place. Bataille's excess in the accepting culture of the new modernism remains a un-worked-through rhizome of contradictions.

The final motif I would like to discuss is the *Ensemble* as an anachronous place – an

encounter of times and **living and un-living** actors. In the area delineated by *Superficiology (Landscapes with Idylls)* and other, recent projects I have produced from the position which superimposes the competences of an artist, curator, researcher, educator, theorist-negotiator or director, in dialogue with others and/or with institutional spaces, I have discovered moments of close encounters (touch, emotions) with the dead: Stanisław Wyspiański, Andrzej Pawłowski, Jerzy Rosołowicz, Janina Kraupe-Świdorska. Working with objects – a copy of the self-published, first edition of Stanisław Wyspiański's play, *Akropolis [Acropolis]*; a day-long walk with Jerzy Rosołowicz's *Neutrikon-P24* from the National Museum in Krakow collection; or the reconstruction of Andrzej Pawłowski's *Kineformy [Cineforms]*, conducted with a group of students from the Intermedia Faculty of the Academy of Fine Arts in Krakow, in cooperation with the Museum of Municipal Engineering in Krakow and the Cricoteka – Centre for Documentation of the Art of Tadeusz Kantor (the first successful reconstruction and replica of Pawłowski's device from 1957).

Its presentation with the participation from witnesses of the period confirmed the success of our venture. The reconstruction was part of the project, *prom/ieni\otwórczość. twoje oczy są ciekawsze od słońca [ra/dio\activity. your eyes are brighter than the sun]*, (National Museum in Krakow, Museum of Municipal Engineering in Krakow, The F.A.I.T. Gallery, 2015). A year later, for an episode of *Superficiology*, a **research séance** was held – a meeting of Pawłowski's *Cineforms* with Rosołowicz's *Neutrikon-P24* – a dialogical animation for light, sound and operators' bodies, employing both works and their mutual interacting/reciprocal projections. For a moment, thanks to gestures in present time, both works became animated, and their makers' spirits (animas) co-existed with male and female participants of the séance in one darkened room. An adventure of comparable intensity was afforded by my work with Andrzej Partum's and Zbigniew Warpechowski's archives for the purpose of the project, *Partum. Warpechowski. Dziadkiewicz. W tobie jest moje szczęście, że mnie jeszcze nie znasz [Partum. Warpechowski. Dziadkiewicz. It Is My Happiness In You That You Don't Know Me Yet]* (Galeria Monopol, Warsaw Gallery Weekend, Warsaw, 2014).

Working with archives and their animation, use, abuse and activation are tempting not so much in their nostalgic turn towards history (or objects) as in their possibility of immersion and an actual work (and a narrative play) with culture approached holistically as an archive. **An archive of the past, researched, discovered in the present in order to construct narratives and connections for the sake of the future.** Such tactics include e.g. reconstructive activities, drawing on archival materials and working with them as elements of scripts, triggering and testing of the

elements, re-contextualisations, creating (parallel) narratives and role-playing them, and moving along the time axis. As well as: the very being inside the archives and data bases, navigating them, creating scribes-narrators and strollers in virtual time-spaces that go beyond the boundary of life and un-life opens up new narrative and formal possibilities with which I am currently working. Ultimately – a/n (extended and collective) stay/populating coupled with (ab-)use could be the notional arc, connecting all the strategies and tactics within the framework of the *Ensemble* formula and its continuation.

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An annex to the lecture consists of a selection of visual and audio-visual documentation, presented as part of the above-discussed cycle of production together with digital version of published text.

In compliance with the requirements of the Act, I submit as a complement to this document: **A documentation of artistic output and a report on teaching accomplishment, international cooperation and popularisation of science (separate file).**

I also attach a documentation of other artistic, scientific, didactic and popularisation achievement from recent years (following the awarding of my doctoral degree) as well as a selection of documentation of my complete output including a complete CV of my artistic/professional achievement and a bibliography of my publications.



Roman Dziadkiewicz

## **MEDIA ANNEX no I:**

**Barbara Maroń, Artur Tajber, *Metamuseum\_Dziadkiewicz* (extr. from video collection).**

A documentary edited from a selection of sequences taken from: *Warsztaty Analitycznego Leżenia, Działania w jadalni Hitlera, Orgia na koniec świata [An Orgy for the End of the World (As We Know It)], Odmieńcy (Wojna!) [The Misfits (War!)]*, juxtaposed with Roman Dziadkiewicz's dialogue with Jarosław Wójtowicz, which served as a basis for the text, *The Ensemble, or a Wealth of Trouble*. The film was published as a DVD appendix to Artur Tajber's (ed.) *Metamuseum – transfer doświadczenia / metamorfozy czasu [Metamuseum – transfer of experience / metamorphoses of time]*, Krakow, Wydawnictwo Akademii Sztuk Pięknych im. Jana Matejki, 2013.

**Roman Dziadkiewicz (ed.) and *Wyspa [The Island]***

A PDF file containing the documentary drama *Wyspa [The Island]* along with a selection of photographic documentation of the project that arose after the realization of *The Misfits (War!)*, 2012.

**Roman Dziadkiewicz, *Ensemble* [and] Roman Dziadkiewicz, Jarosław Wójtowicz (ed. & tłum.) *Ensemble. Everything.***

Two PDF files – two editions (Polish and English one) of the Ensemble statement containing photo documentation.

**Roman Dziadkiewicz, *Diagramatyka Ensemble. Wprowadzenie. [The Diagrammatics of Ensemble. An Introduction]***

A PDF file with the complete text of the publication in the *Sztuka i Dokumentacja* magazine.

**Roman Dziadkiewicz, *Miłość – Wolność – Równość [Love – Freedom – Equality]***

A PDF file with the complete version of the text published in Tomasz Załuski's (ed.) *Skuteczność Sztuki [The Effectiveness of Art]*, Łódź, Muzeum Sztuki, 2014.

**Bogusław Sławiński / The National Museum in Krakow Mediatheque, *Powierzchniologia (krajobrazy ze scenami idyllicznymi) [Superficiology (Landscapes with Idylls)]*** An AVI file – a video documentation of the activity, produced by the National Museum in Krakow.

