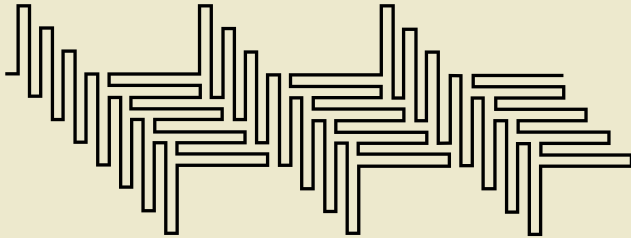
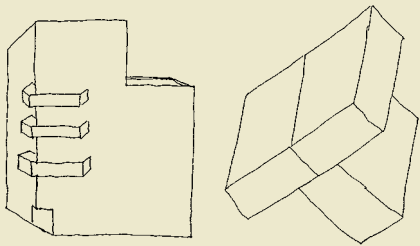


18 Dec 2021 ————— 6 Feb 2022

CODEX



SUB

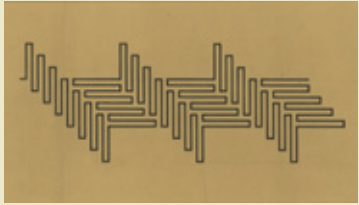


PAR

TUM

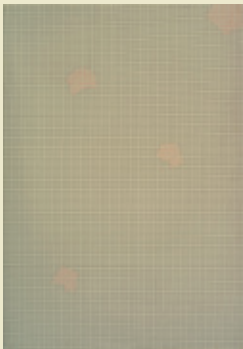
Images  
transmuted  
into  
sound

1 18–23 December  
2021



microtonal tuba,  
trombone, voice

2 24–30 December  
2021



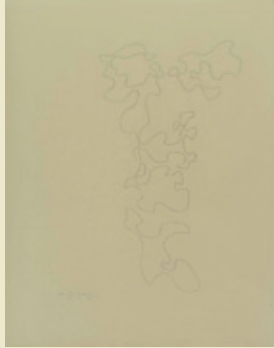
microtonal tuba,  
trombone, French  
horn, voice,  
electronics, field  
recordings

3 31 Dec 2021 –  
5 Jan 2022



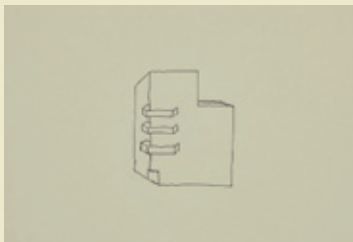
voice

4 6–11 January  
2022



French horn

5 12–17 January  
2022



microtonal tuba,  
trombone,  
French horn, field  
recordings

6 18–24 January  
2022



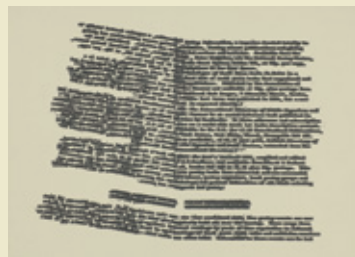
microtonal tuba,  
trombone, French  
horn

7 25–31 January  
2022



microtonal tuba,  
trombone, French  
horn, voice,  
electronics, bomb,  
field recordings

8 1–6 February  
2022



microtonal tuba,  
trombone, French  
horn

# FOREWORD

Daniel Muzyczuk and Valentijn Byvanck

In 2019, Muzeum Sztuki (Łódź, Poland) gave a series of commissions to artists to get fresh perspectives on its vast art collection. The artists were invited to bring their own expertise and instruments to bear on a selection of art works of their own choosing. The museum called the project *Prototypes*.

For the second edition of this project, the museum invited a team consisting of musician Barbara Kinga Majewska, sociologist Michał Libera, and visual artist Konrad Smoleński. The team selected eight visual art works, flat pieces, paintings and drawings, most of them monochromatic and devoted to the idea of the simple line. Present in staff notation as well as drawing and alphabet, the simple line connects music to the visual arts. With this as a point of departure, the team's research centered on one question: is sound capable of revealing hidden codes embedded in a visual work of art? In the process of developing *Codex*, the original works started to manifest themselves as full music scores with instructions, performance notes and parts. The works began to appear as hermetic worlds that can only be unsealed by means of sound.

In this cahier, the artists indicate this unsealing process with the word 'conduit,' a channel by which one entity (an art work) transmutes into the next (a musical piece). For the description of these conduits, the artists use vocabularies from various fields, including mathematics, chemistry and alchemy. In addition, they add an associative third, a score with its accompanying individual parts or voices as in music terminology (hence *Codex Subpartum*), a conversation or measuring instrument that can be viewed alternatively as a medium between the two entities, an example of a similar affinity, or a link to the world in which the particular conduit functions. The point is not to define everything but to leave room for the imagination to create its own experience of the connection between the art works and the musical pieces.

The eight tracks can be viewed as a set of explorations into the world of image and sound. At Marres, the tracks will be presented consecutively in time, one by one, as if there are eight exhibitions, or eight installations of an exhibition. Each track will run for five days in the downstairs rooms, while the original artwork from which it was distilled is featured upstairs. The other originals will be shown separately to suggest a record of the past editions or a lineup for the upcoming editions.

# CODEX SUBPARTUM

**CODEX** — from Latin: literally “block of wood,” later also a block divided into a range of sheets superimposed on one another and bound together with a spine, register; as a legal term: a systematized set of legal regulations

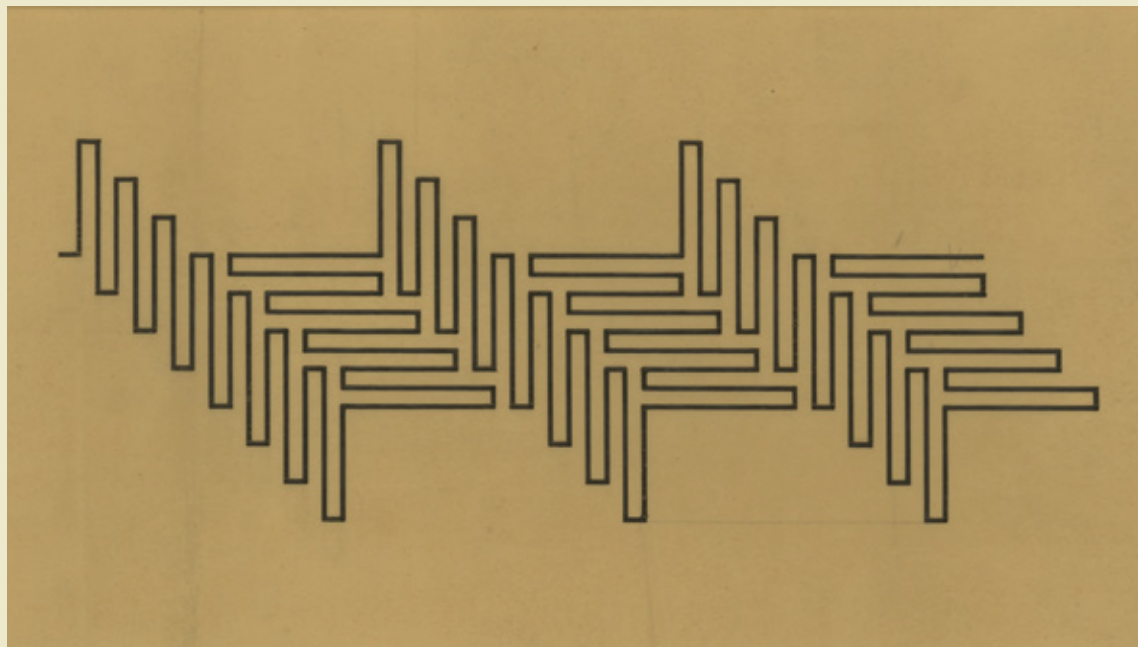
**SUB** — from Latin: under, underneath, at the foot of

**PARTUM** — from Latin: division, part of a whole; in music: “performing voice” (part of a score prepared for one of the performers)

This codex is a new scholarly system that merges hitherto separate research domains of semiotics, metallurgy, psychophysics, chemistry, medicine, mysticism, astronomy, and mathematics within the mutually permeating fields of art and music. These domains operate through each other, beyond each other, and even replace each other in a process that characterizes both the most distinguished sciences of the past and those situated in the future. The more specialists know, the less they hear and notice; those who can escape hard data and rigid axes on which they appear will understand things differently and acknowledge the following codes:

- **ALL KNOWLEDGE IS CONTAINED AND EXPRESSED IN NUMBERS.**  
Knowledge is contained and expressed in the infinity of the number eight.
- **NUMBERS SERVE THE NEEDS OF DESCRIBING TRANSMUTATION.**  
Transmutation can be understood as penetration of one substance by the particles of another substance: here, as penetration of eight existing visible substances by particles of eight new audible substances.
- **TRANSMUTATIONS OCCUR WITHIN THE SO-CALLED CONDUITS.**  
Conduits are here to be understood as discreet processes carried out by means of tracing paper, air, pencils, voices, brass, loudspeakers, and electricity.

- **TRANSMUTATION IS NOT TO BE CONFUSED WITH OTHER DERIVATIVE PROCESSES.**  
Conduits do not express mere translations (expressing a given element of one language in another language) nor bare transfigurations (transformation of matter into spirit) — these can only be elements or stages of transmutation.
- **TRANSMUTATION IS CARRIED OUT THROUGH SOUND, YET IT IS NOT REDUCED TO SOUND.**  
Transmutation here results in the mixture of the visible and the audible.
- **CONDUITS RELEASE TRANSMUTATIONS IN A PROCEDURAL WAY.**  
Conduits are complex processes which here consist of the following stages: transformation of visual substance into general music information, the so-called score; extraction and detailing of subparts from the score; sound interpretation of subparts; transformation of interpreted subparts into transitory substance — in this case electricity; distribution of electricity to loudspeakers in a way unknown in nature; transformation of electricity into air by loudspeakers; projection of air into space in a way that makes it possible for the sonic information to reach back to the original visual substance.
- **THE TARGET SUBSTANCE IS NOT SUBJECT TO FURTHER DIVISIONS.**  
Sound will make visible what is impossible to see; it will reveal the subparts of substances that are hidden from the eye, but seen by the mind.
- **EACH SUBSEQUENT CONDUIT WILL DEVELOP ITS OWN TRANSMUTATIONS.**

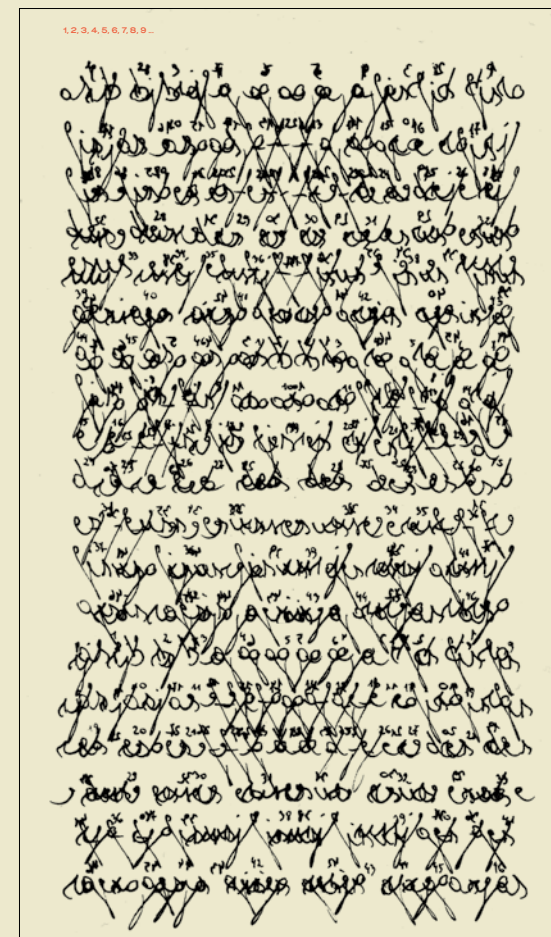
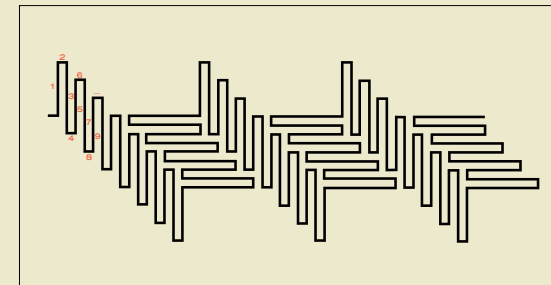


Wacław Szpakowski  
*From the series A: A 1*  
1930  
drawing

Wacław Szpakowski's (1883–1973) compositions were based on the Rhythmic Lines program, which the artist began creating in the early twentieth century. He searched for rhythm, and universal forms present in architecture and nature. He always used a one-millimeter-thick running line, bending at a right angle. An architect by profession, Szpakowski was a precursor of geometrical abstraction. He worked in isolation from the art world. The

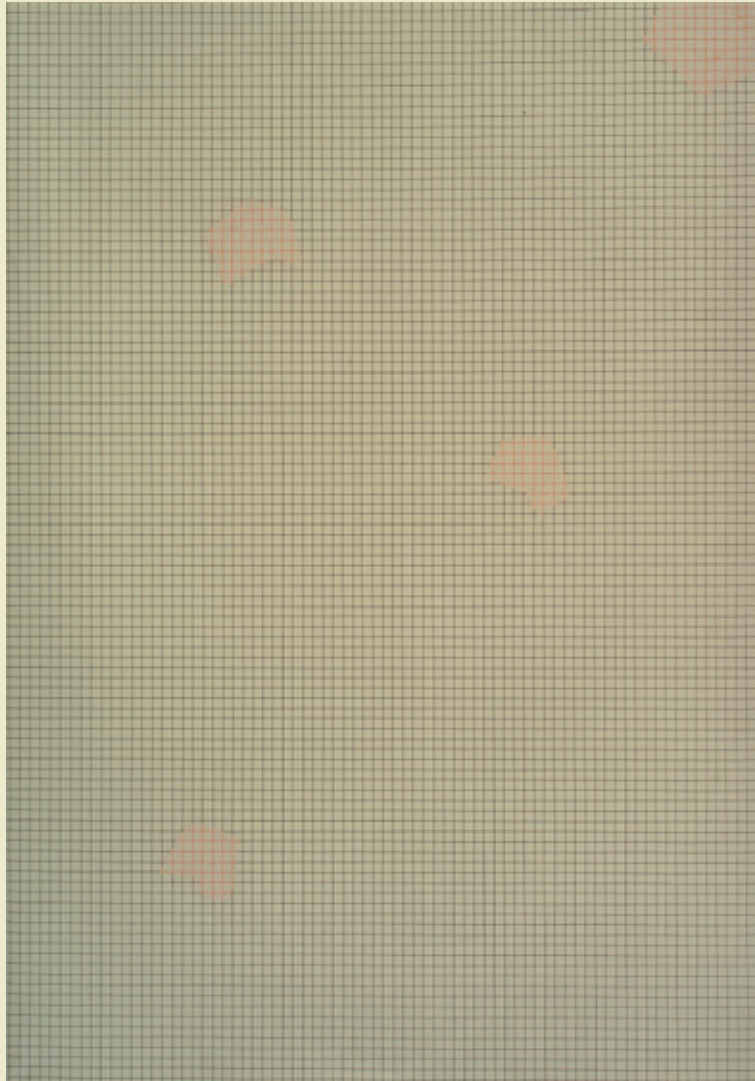
first exhibition of his art was held only after his death. Szpakowski was also a violin player and used to perform his Rhythmical Lines.

**SEMIOTIC CONDUIT (SC)** (sometimes referred to as “harmonic-rhythmic” conduit) — a fusion of times and directions. At the foundation of SC lies one of the rudimental geometrical concepts — the continuous line. Akin to a straight line, it is a curve infinitely extended on both sides. As opposed to a straight line, it always breaks at an angle of 90 degrees. The most significant characteristics of a continuous line are: a) infiniteness, b) irreversibility, c) pan-directionality and the resulting possibility of traversing it in both directions at the same time. The semiotic potential stems primarily from the latter characteristic — a single continuous line is able to generate rhythm and harmony; when it is traversed in both directions at the same time, signans (signifier) extends unexpectedly to the level of signatum (signified).



Letter-based transcript of sounds that convey the rhythmic-harmonic structure of Wacław Szpakowski's *A1* introduced by lengths of straight lines' sections

GLISSER (*se déplacer*) — from French: to slide, to slip, to convey, to imply, to say

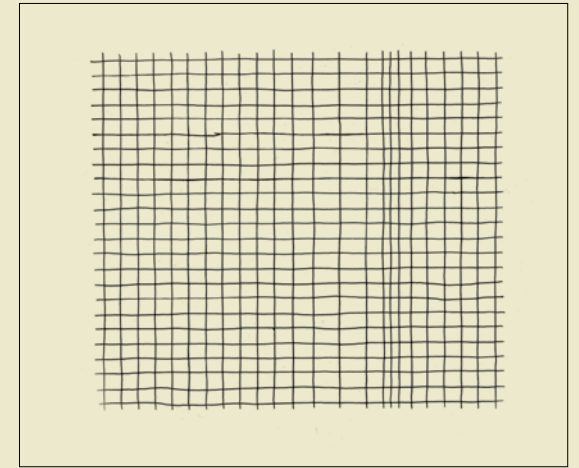


Milan Grygar  
Score  
1973  
drawing

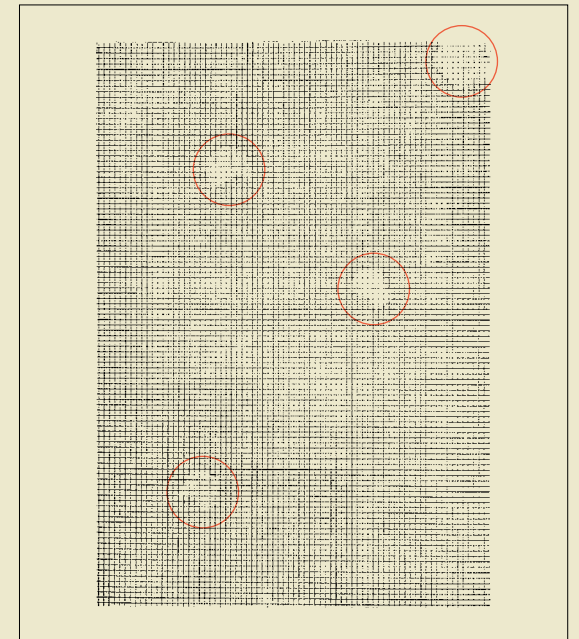
Milan Grygar (1926) is interested in “dangerous liaisons” between image, sound, and space. From 1965 he started making drawings in which the sound of its making was as important as the image. He recorded the acoustic effects of drawing, thus blurring the difference between the making of a visual score and its performance and combining the happening with musical improvisation. Sound is the common product of the writing hand and the paper

capturing its gestures. This is why for Grygar sound became the best way to document the act of drawing. The artist also worked in the field of graphic scores. Here the relation is reversed — a visual work should be interpreted by a performer.

**THERMAL CONDUIT (TC)** — embraces a range of phenomena related to variable dynamics of relations between a) the temperature of solids, b) the temperature of the surroundings, and c) all elements that connect a) and b). It was discovered by chance during studies on the acoustic properties of rooms and the propagation of transverse and longitudinal waves. An experiment describes the transmutation occurring in TC: several different sources of acoustic waves (e.g. musical instruments) generating sounds of the same frequency which differ, however, in terms of temperature, result in different components of the sounds that express not only the differences in the timbre of the instruments, but also in their temperature. An additional observation: there is a discernible rise in the temperature of the surroundings due to the emission of low frequencies (even if emitting low frequencies is often accompanied by the activation of their higher components).



A change in the two-dimensional matrix is a result of the propagation of a longitudinal wave.



The auditory parameters as well as the characteristics of sound emitted by *Platydoras armatulus* (Striped Raphael catfish) depend on the temperature of the surroundings and are not subject to equalization even during long-term acclimatization, which proves the impact of temperature on the basic functions of the sense of hearing and communication processes in subtropical catfish. [source: S. Papes, F. Ladich (2011), *Effects of temperature on sound production and auditory abilities in the Striped Raphael catfish Platydoras armatulus*].



Alina Szapocznikow  
*Drawing 41*  
ca 1970  
drawing

Alina Szapocznikow (1926–1973) revolutionized the way in which sculpture can reveal the changing nature of the human body and its sensual relationship with the environment. Her work often joins the sensual and the dramatic, the bodily, organic and inorganic, memory, and sensuality. Mostly known for her experiments with new techniques and materials in sculpture, at the same time she made drawings and sketches on paper. The drawings were for her more personal,

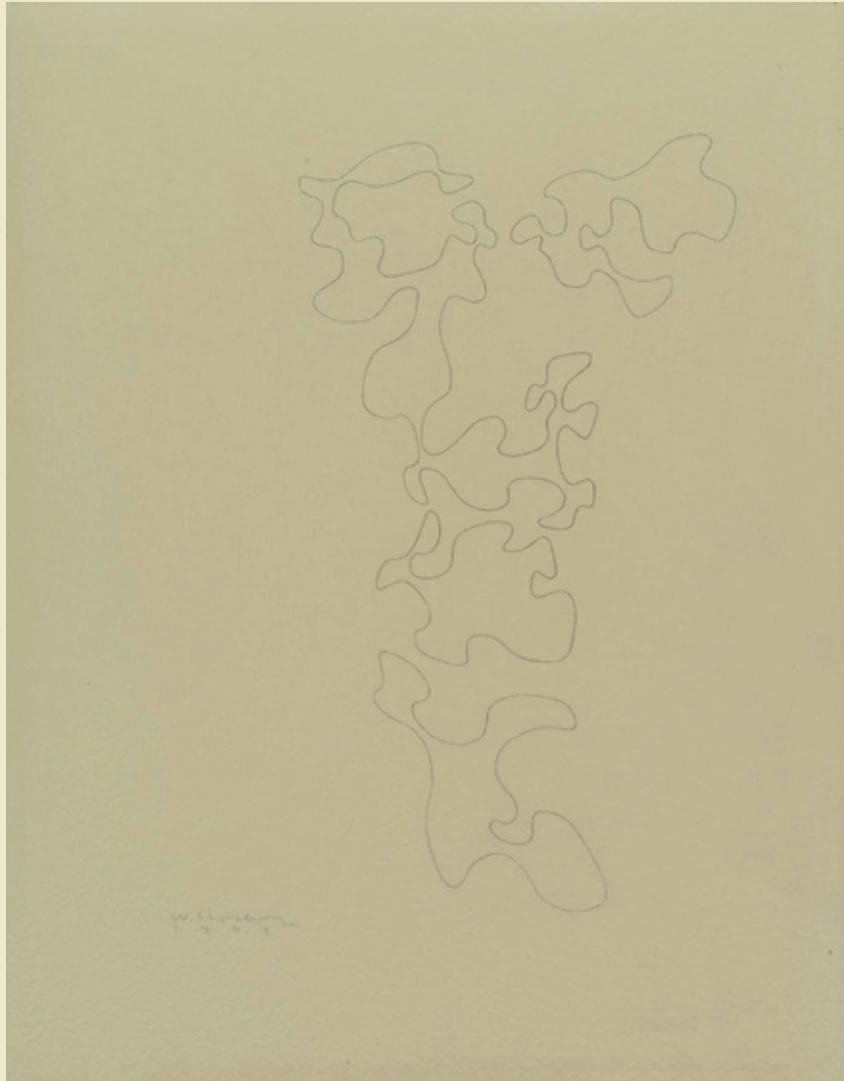
they are the traces of her imagination dissolving the human figure into fragments — organic shapes and lines.

**LIMINAL CONDUIT (LC)** — is expressed through divergent reactions of the senses to a single stimulus that affects or does not affect a given sense directly (e.g. the divergence between seeing and hearing in image perception). The unattainable state of tabula rasa of sensual perception becomes a starting point for the study of the mutual relations between the status of initial associations and the potential of concealing them by stimuli originating from another sensual field. In LC, the arbitrary lowest value of an association

induced by visual stimuli is subject to mediation by means of aural stimuli. A special example is offered by the activity of one of the senses on the meta level (e.g. viewing an image while hearing a person reacting to the image as in Rorschach Test questions). A change in reaction of the indivisible set of visual-aural perception becomes dependent on the level of vulnerability of one of the senses to persuasion, imagination flexibility, and fluidity of observation. The visual volume of the image changes proportionately to the significant volume of the sound.

Can I reverse it? It's up to you. Should I look at the whole? If you want to. Should I show you where I see things? Just say what you see. Is that the thing? That also, yes. Is this the right answer? There are different answers. Does it look the same for you? I see a lot of things. And how many things should I see? You'll surely see more than one. Do you buy them or do you make them yourself? We buy them. Do you always show the same ones? Yes. How many are there? Eight. How long will it take? Not long. It doesn't look like anything. Everyone sees something. I see nothing. We have all day.	Can I reverse it? It's up to you. Should I look at the whole? If you want to. Should I show you where I see things? Just say what you see. Is that the thing? That also, yes. Is this the right answer? There are different answers. Does it look the same for you? I see a lot of things. And how many things should I see? You'll surely see more than one. Do you buy them or do you make them yourself? We buy them. Do you always show the same ones? Yes. How many are there? Eight. How long will it take? Not long. It doesn't look like anything. Everyone sees something. I see nothing. We have all day.
--	--

An exemplary dialogue in response to the question *What do you see?* applied to the *Drawing 41* by Alina Szapocznikow, as in psychometric examination methodology of Rorschach Test.



Władysław Strzemiński  
*Untitled*,  
from the cycle: *Faces*  
1942  
drawing

Władysław Strzemiński (1893–1952) was a representative of Polish constructivism. While in the beginning of his career he was associated with Kazimir Malevich, he soon developed an independent practice based on his idea of unism. He was also the organizer of the "a.r." group — a collective of artists and poets who started the International Collection of Modern Art, a solidarity movement and collection that became the core of the Muzeum Sztuki. The work presented

here is one of the expressive drawings that the artist made during the Second World War when he returned to figuration in an attempt to use art as a testimony to the executions and atrocities he witnessed. The organic line is the outcome of his studies of afterimages — the silhouettes that are being imprinted on the retina by strong light. They are the most ephemeral type of memories that can be preserved by drawing.

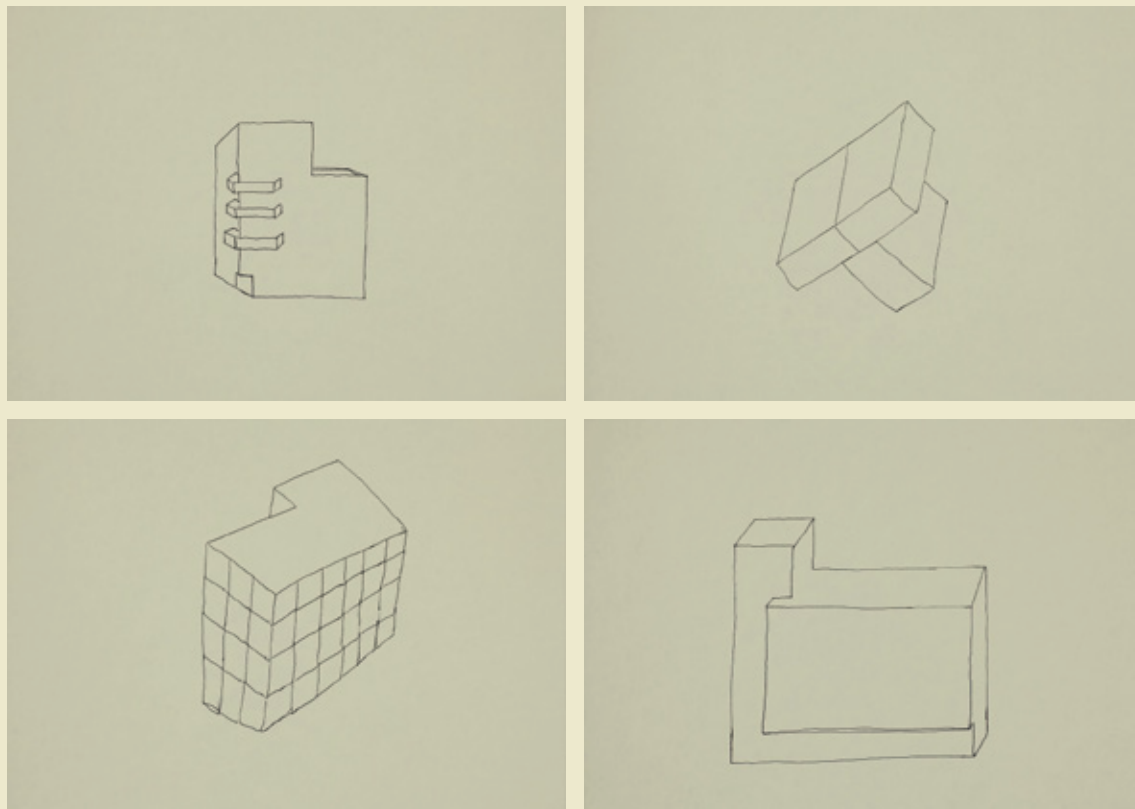
## CHROMATOGRAPHIC CONDUIT

(ChC: chrōma — color, gráphō — I write): a biochemical process that relies on disturbances in the electromagnetic field in highly complex mixtures. The saturation of constituent substances is uneven (hence the characteristic color shapes of a given whole subjected to ChC). A special moment in the process is the formation of the so-called blarities — new shapes generated in the process of chromatography. The effect may consist of revealing a seldom-occurring example of synesthetic transmutation, which does not combine (visible) color with (audible) color, but rather with a specific (audible) shape.

7	●	złoty brzo	włosa	c'
15	●	włosa brzo	włosa	d'c
16	●	włosa brzo	włosa	a'
17	●	włosa brzo	włosa	b'
18	●	włosa brzo	włosa	f'
19	●	włosa brzo	włosa	g'
20	●	włosa brzo	włosa	c'
21	●	włosa brzo	włosa	c'
22	●	włosa brzo	włosa	d'

Color–Sound Correspondence Table for French Horn, including one of the colors of Władysław Strzemiński's *Untitled*.

A musical equivalent of blarities could be an isolated voice in symphonic music, e.g., the French horn part of *Prometheus: The Poem of Fire*, Op. 60 (1910) — a symphonic work by the Russian composer Alexander Scriabin for piano, orchestra, optional choir, and chromola ("color organ," invented by Preston Millar). It marked the first use of the chord that went down in history as the "mystic chord" — C, F#, Bb, E, A, D [based on the entry in Wikipedia].

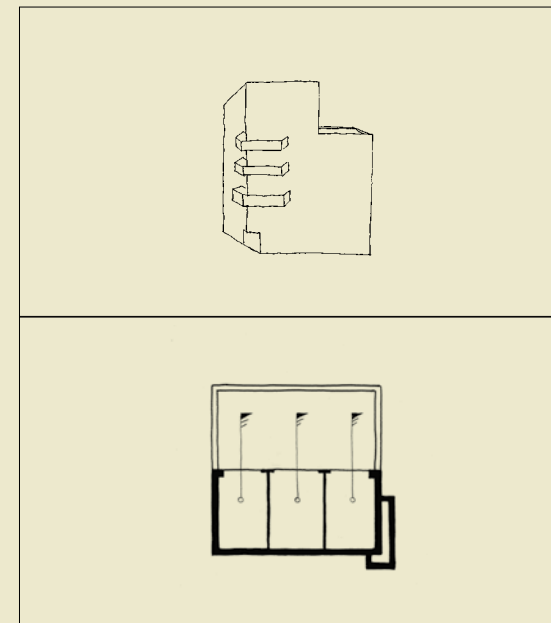


Mona Vătămanu &  
 Florin Tudor  
*Rain [Ploaia]*  
 2005  
 drawings

Rain deals with various means of reconstructing the past — shifts that appear when we try to stop time. "I am cruelly torn between something immobile that has already been written and the comic movement that animates 24 images per second," wrote the Belgian artist Marcel Broodthaers, whose film *La Pluie (Projet pour un texte)* [Rain (Project for a Text)] from 1969 became an inspiration for the Romanian artists Mona Vătămanu (1968) and Florin

Tudor (1974). Broodthaers, sitting outdoors during a torrent of rain, is trying to draw something from memory. In *Rain*, this exercise is doomed to fail. The artists try to draw the buildings that constituted the post-war Bucharest architecture they remember. Serial building developments of the 1970s become here an abstract model, alienated from other contexts and the drawings — a memory trace of modernism.

**ECOLOGICAL CONDUIT** — the youngest conduit related to the equalization of elements with opposite values, sometimes condescendingly referred to as "balancing." It emerged from the crossroads of a) architecture (including interior design), b) politics, c) the so-called cultural studies on memory, d) botany, e) medicine (including occupational healthcare, public health, physical and mental hygiene, family well-being). Properties: management of an existing space to equalize naturally occurring inequalities without reducing the chances of following generations to achieve a similar state (so-called sustainable development). Derivative procedure: acoustic ecology (balance as silence, overlap of loud signals for the sake of their mutual elimination).



Distribution of directions and speeds of wind on an example story of a four-story building on the basis of the top-left drawing from the cycle *Rain* by Mona Vătămanu and Florin Tudor (cross section).

Nicolae Ceaușescu: Hello  
 Elena Ceaușescu: Quiet  
 NC: Hello, hello  
 EC: Quiet  
 NC: Hello  
 EC: Quiet  
 NC: Hello, hello  
 EC: Quiet  
 NC: Hello  
 EC: Quiet  
 NC: Hello, hello, comrades  
 EC: Quiet  
 NC: Comrades, be quiet

Possible sonic content of air in and around the buildings on drawings by Mona Vătămanu and Florin Tudor.

The last public speech of Nicolae and Elena Ceaușescu addressed to 80,000 people gathered at a rally in Bucharest, 21 December 1989 (excerpt).





Joseph Beuys  
*Beuys by Warhol*  
1980  
graphic print

*Beuys by Warhol* is a work belonging to a large group of works that Joseph Beuys (1921–1986) donated to Muzeum Sztuki in 1981. He considered the gift to be a support for the growing Solidarity movement. The artist saw this initiative to oppose the rule of the Communist Party, as a fulfilment of the idea of a direct democracy. The works were hidden in storage until 1989, because a generous donation from a Western artist might have seemed suspicious.

The work presented here draws from the relation between two leading figures of the neo-avantgarde movement. In 1978, Andy Warhol (1928–1987) created a campaign poster for Beuys's Green Party and in 1980 started a whole series of portraits of the German artist.

### ICONOLATRIC CONDUIT (IC)

(formerly known in an incomplete form as “portraying,” recognized by some cultures up to the present day as a way to achieve immortality) — the most complete model of representing a living person known today. Apart from visual elements (proportions of shapes and colors, etc.), it embraces physical (temperature, electromagnetic field, etc.), chemical (proportions of states of matter, chemical composition, etc.), musical (rhythms, harmonies, etc.), and other aspects. IC sometimes relies on music transcription techniques (transcribing music composed for a given instrument to another instrument) for the sake of attempting to sustain the elusive identity of the work despite its transfer from one medium to another.



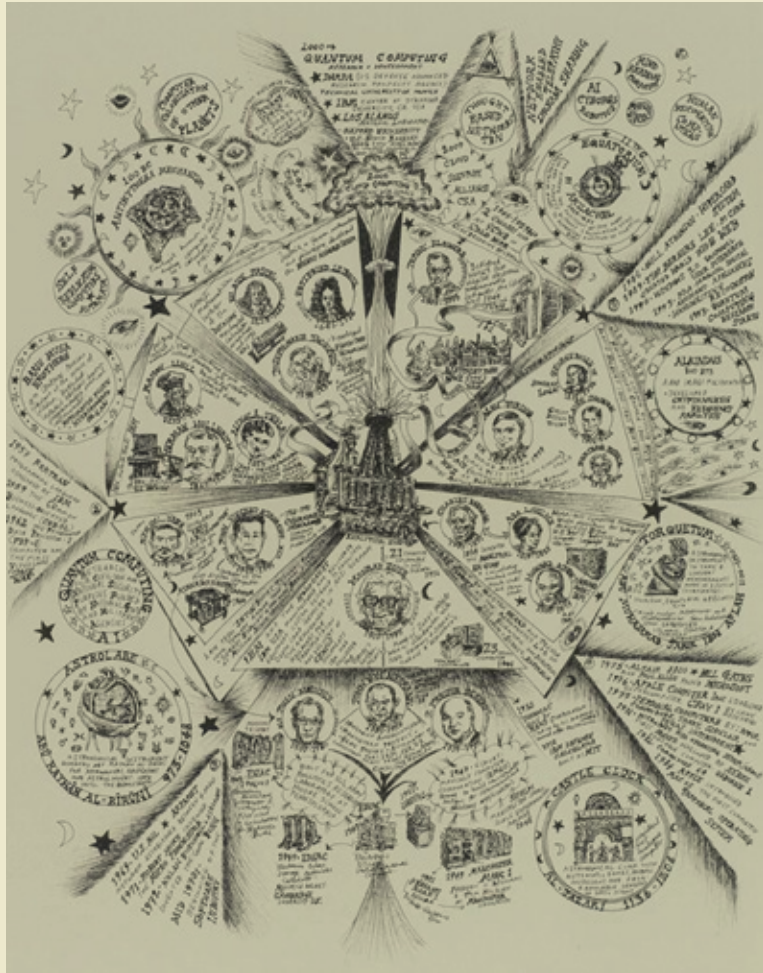
Iconolatric immortality of Joseph Beuys depicted as in the tradition of coffin portraits.



Masonic immortality as heard by Wolfgang Amadeus Mozart, *Masonic Funeral Music* (excerpt)

7 25–31 January 2022

microtonal tuba, trombone, French horn, voice, electronics, bomb, field recordings

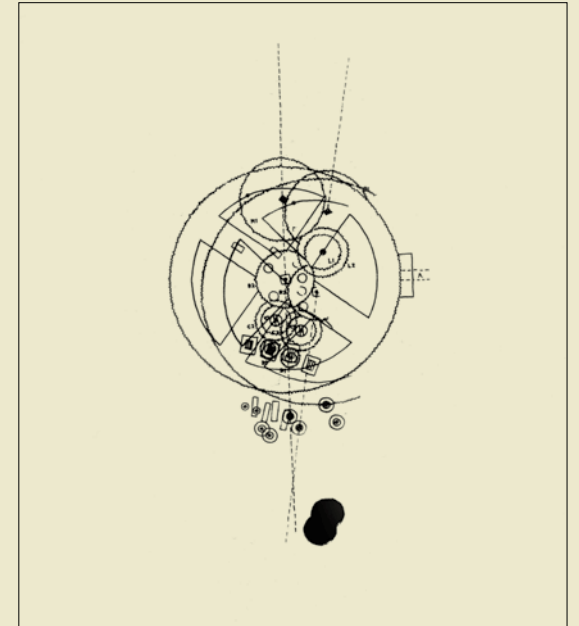


Suzanne Treister  
*HEXEN 2.0/Diagrams/  
The Computer From  
the Antikythera  
Mechanism to Quantum  
Telepathology*  
2009–2011  
graphic print

The works from the *Hexen 2.0* series by Suzanne Treister (1958) refer to the Tarot card system that here functions as a pretext for treatises that describe a complex network of parallel interwoven history of counter-culture, and the history of global control mechanisms after the Second World War. The cornerstone of the story are the Macy conferences that took place in New York between 1946 and 1953, which concerned the general theory of human brain activity in relation to cybernetics, and its culmination — the creation of the internet. Thus, Treister outlines

an unknown history of twentieth-century modernism, in which alternative cultures and the Cold War are inextricably linked. In this story H. P. Lovecraft, Jean-Jacques Rousseau, The Unabomber, Ada Lovelace, William Blake, Alan Turing, William Gibson and Nikola Tesla meet with drones, the internet, CIA, KGB, Google and the Summer of Love. The form of the diagram adopted by the artist is a kind of invitation to create new constellations from the available information, and thus new scenarios for modernism that can be implemented.

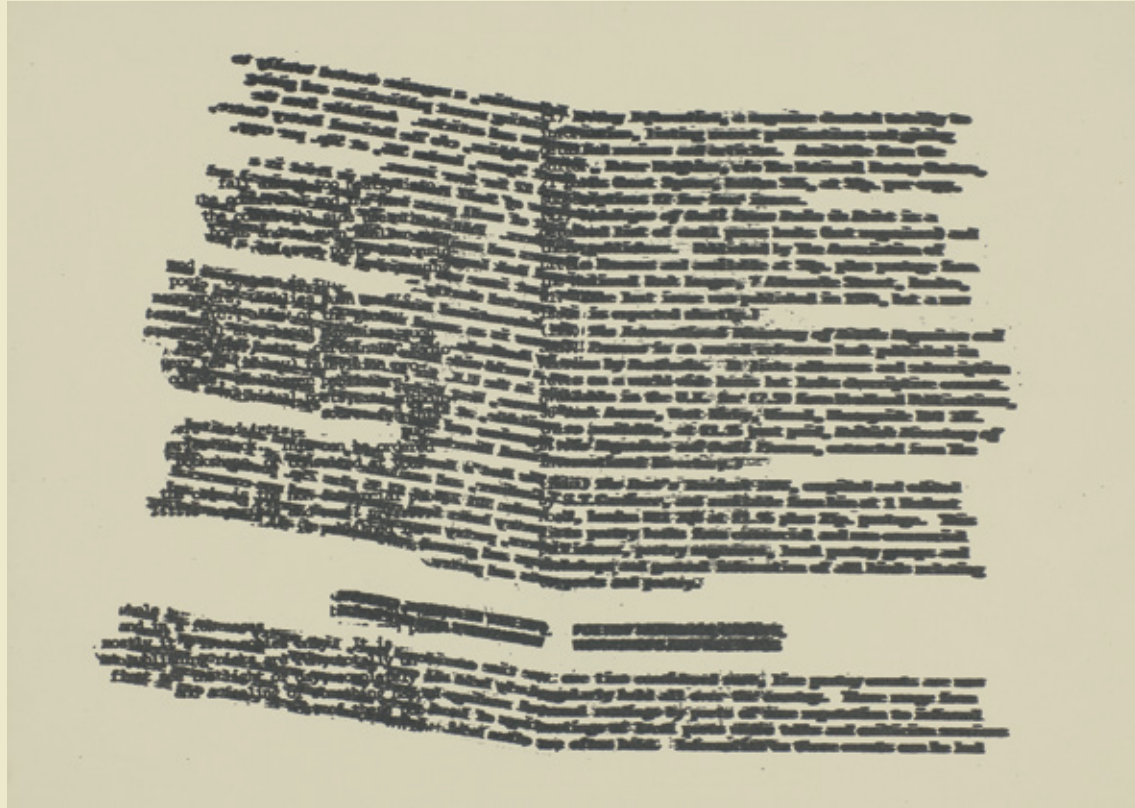
**ASTRONOMIC CONDUIT** (also called informatic) — a kind of transmutation of the structure of the universe into sound, characteristic of the digital era. The prototype of AC is music of the spheres, a philosophical concept that recognizes proportions between planets as a musical value (not necessarily audible). In digital cultures, all relations between information (not only their proportions) may be subject to: a) visualization, b) sonification, or translation of non-sonic data into music. Sonification comprises several model processes, including the so-called infra-type transmutations (calculating proportions between internal elements of objects) and “inter-type” transformations (calculating proportions between objects). The so-called transgression hypothesis concerns a micro-change in the proportions of the universe that occurs through crossing the threshold of redundancy in generating data, reaching the limits of computing power, and finally, increasing the level of encrypting the message.



Antikythera Mechanism — ancient mechanical device designed to calculate the positions of celestial bodies. Dated to 150–100 BCE. No other mechanism of similar complexity was known until the era of the seventeenth-century clocks [based on an entry in Wikipedia]

Wheel	Number of Gears in the wheel	Instrument	Number of Steps in the wheel
D1	225	Tuba	225
D2	64	Tuba	64
L1	36	Trombone	36
L2	54	Trombone	54
H1	96	Trombone	96
C1	58	French horn	58
C2	48	French horn	48
D1	24	French horn	24

Division of a full register of tuba, trombone, and French horn on the basis of the front panel of the Antikythera Mechanism

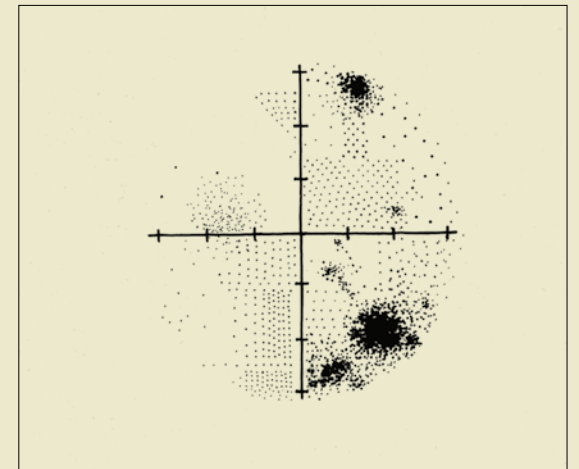


Bob Cobbing  
*Untitled*  
1976  
graphic print

Bob Cobbing's (1920-2002) works are positioned in an expansive and generous field with no hard boundaries: *eye*; *ear*; *ear-eye*; *eyear*; *eye-ear* (Dom Sylvester Houédard). His movement between verbal, sonic and visual is built on spaces of distribution, recognizable also through concern for fragmentation, doubling and repetition, folds of reflection, equivalence and printing (and reprinting), replication, destruction, and re-making. Distribution was

key not just to getting the work out and into the world, but fundamentally making the work, giving it democratic presence: the tape recorder, and duplicating and photocopying machines were tools for so much alchemy, as later was the computer. ("If one fully understands a work of art, it no longer is meaningful," Bob Cobbing, 1974.)

**MATHEMATICAL CONDUIT (MC)** — optical transmutation observed for the first time under the influence of deadly nightshade, which causes disturbance of visual acuity. MC relies on calculating proportions between graphic signs and using the results to determine the words on whose basis those signs came into being. The precision of MC is doubtful and even stirs controversy due to its reference to mathematics. Many believe that it would be more adequate to talk about a cryptographic conduit, while verbal-instrumental conduit is also sometimes mentioned as graphic signs may once again become the (basic) words if they are performed with appropriate instruments and with appropriate precision.



The diagram shows potential disturbance of vision under the influence of deadly nightshade.

Composition of deadly nightshade	Proportions of ingredients	Scale
Scopolamine	0,80%	A (-20 cent)
Curare	2,30%	C (-50 cent)
3-α-Androstanolone	2,80%	D# (-20 cent)
-	-	D (attention)
Atropine	4,90%	E# (-10 cent)
Hyoscyamine	68,70%	F# (-20 cent)

Blues scale built on the basis of proportions of chemical substances in deadly nightshade

In the course of time, blues began to transform from its original purely vocal form into a vocal-instrumental song performed (most often) to the accompaniment of guitar or banjo, after which instrumental blues emerged [based on an entry in Wikipedia].

## ARTISTIC TEAM

**KONRAD SMOLEŃSKI (1977)** lives and works in Warsaw (PL) and Bern (CH). Smoleński is an artist who, for over a decade, has been active in the visual arts, but sound is his primary focus. His works combine punk rock aesthetics with the precision and elegance typical of minimalism. Through the use of sound objects — found in popular culture, as well as of his own construction — he examines the effects of energy flows. By exploring the possibilities of electricity, sound waves and PA systems, the artist manipulates the meanings that are usually attributed to objects connected with rock music and contemporary art culture.

Smoleński is a winner of the Deutsche Bank Foundation Award — Views (2011). He represented Poland at the 55<sup>th</sup> Venice Biennale with a solo exhibition at the Polish Pavilion (2013). He runs the BNN T — audio performance duo and is co-founder of the PENERSTWO artistic collective.

**MICHAŁ LIBERA (1979)** is a sociologist who has been working in the sound and music field since 2003. Latterly, his work has mostly involved dramatizing sound essays and other experimental forms of radio art and opera. Libera is also a producer at conceptual pop label Populista, dedicated to misinterpretation and overinterpretation of music, as well as a series of reinterpretations of music from Polish Radio Experimental Studio (Bóit Records). He curates various concerts, festivals and anti-festivals and music programs for art exhibitions and has also acted as curator for festivals such as Donaueschinger Musiktage, Huddersfield Contemporary Music Festival, Sanatorium of Sound in Sokolowско and many others. Currently, he is working on a sound monument commemorating the concentration camp in Krakow. Libera received an honorary mention at the 13th Venice Architecture Biennial for an exhibition with Katarzyna Krakowiak and Ralf Mainz. His essays on music and listening have been published by Krytyka Polityczna and he was nominated for the Jugendliteraturpreis for his book entitled *Wie das Klingt!* (co-written with Michał Mendyk).

**BARBARA KINGA MAJEWSKA (Warsaw, 1982)** is a contemporary music artist (voice), performer and composer, and creator of sound installations. In her work, Majewska entwines repertoire ranging from medieval to contemporary with performance, text and video. She uses voice as a tool to research non-musical representations of singing practice.

She graduated from Detmold Music Academy in Germany, Royal Academy of Music in Stockholm and The Fryderyk Chopin University of Music in Warsaw. She was commissioned by SWR to compose a piece which premiered at Donaueschinger Musiktage (2017). In 2021 her sound installation *Narrow Passage with Steep Walls*, commissioned for Polish National Radio Symphony Orchestra, premiered in Katowice. She is the author of *Critical Vocal Guide* (2016), the manifesto *New Cantability in Contemporary Music* (2017) and *Critical Guide to Cantability* (2020).

In the past, she has performed at Konzerthaus Berlin, Nowy Teatr in Warsaw, National Opera in Warsaw, NOSPR in Katowice, Polish Radio Studios, Polin Museum in Warsaw, the National Museum in Warsaw, the Centre for Contemporary Art in Warsaw, Kunstwerk Köln, National Forum of Music in Wrocław and many others. She is a recurring guest at festivals such as Warsaw Autumn, Sacrum Profanum, Unsound, Malta Festival, Kwadrofonik Festival, Kwartesencja Festival and Warsaw Gallery Weekend. She has curated the TAL CD series for Bóit Records since 2018.

## IMAGE CREDITS

- 1 Wacław Szpakowski, *From the series A: A 1*, 1930. Courtesy: Muzeum Sztuki
- 2 Milan Grygar, *Score*, 1973. Courtesy: Muzeum Sztuki
- 3 Alina Szapocznikow, *Rysunek 41*, ca 1970. Collection Muzeum Sztuki, Łódź © ADAGP, Paris. Courtesy: the Estate of Alina Szapocznikow / Piotr Stanislawski, Galerie Loevenbruck, Paris, Hauser & Wirth
- 4 Władysław Strzemiński, *Untitled*, from the cycle: *Faces*, 1942 © Ewa Sapka – Pawliczak & Muzeum Sztuki, Łódź, Poland
- 5 Mona Vătămanu & Florin Tudor, *Rain [Ploaia]*, 2005. Courtesy: Muzeum Sztuki
- 6 *Beuys by Warhol*, 1980 © The Andy Warhol Foundation for the Visual Arts Inc. c/o Pictoright Amsterdam 2021
- 7 Suzanne Treister, *HEXEN 2.0 / Diagrams / The Computer From the Antikythera Mechanism to Quantum Telepathology*, 2009–2011. Courtesy: Muzeum Sztuki and Suzanne Treister
- 8 Bob Cobbing, *Untitled*, 1976

## COLOPHON

Concept, score editing, curatorship, music (field recordings), text: Michał Libera  
Concept, score editing, music (voice), illustrations, text: Barbara Kinga Majewska  
Sculpture, music (electronics, bomb): Konrad Smoleński  
Music (brass instruments): Zinc & Copper: Elena Margarita Kakaliagou (French horn), Hilary Jeffery (trombone, trumpet), Robin Hayward (microtonal tuba)  
Audio recording and mix: Michał Kupicz  
Co-curator from Muzeum Sztuki: Daniel Muzyczuk  
Co-curator from Marres: Valentijn Byvanck  
Artists: Joseph Beuys, Bob Cobbing, Milan Grygar, Władysław Strzemiński, Alina Szapocznikow, Wacław Szpakowski, Suzanne Treister, Mona Vătămanu & Florin Tudor  
Text and illustrations other than works from the collection of Muzeum Sztuki: Michał Libera, Barbara Kinga Majewska  
Entries art works: Muzeum Sztuki, Daniel Muzyczuk, Katarzyna Sioboda, Andrew Wilson  
Text editing: Valentijn Byvanck  
Translation: DUO  
Production: Rosa van der Flier  
Publicity: Renée Schmeetz  
Graphic design: Ayumi Higuchi  
Printer: Drukkerij Tielen

## THANKS TO

The Cobbing Family, Katarzyna Mróz

Team Marres: Valentijn Byvanck, Rosa van der Flier, Merlijn Groenen, Tineke Kambier, Ilse van Lieshout, Chandra Merx, Renée Schmeetz, Gladys Zeevaarders

Marres  
House for Contemporary Culture

Capucijnenvoer 98  
6218 RT Maastricht  
+31 (0) 43 327 02 07  
info@marres.org  
marres.org

Tuesday – Sunday  
12 – 5 PM

Marres, House for Contemporary Culture is located in the heart of the old town of Maastricht. Marres develops a new vocabulary for the senses in collaboration with artists, musicians, designers, chefs, and performers. In addition to bringing a lively program of exhibitions, presentations and performances, Marres also features a beautiful garden and a wonderful restaurant.

**ms**  
Muzeum Sztuki



Ministerium van Onderwijs, Cultuur en Wetenschap

provincie limburg



Gemeente Maastricht

Codex Subpartum  
Muzeum Sztuki, Łódź:  
4 April 2019 – 9 June 2019  
Marres, Maastricht:  
18 December 2021 – 6 February 2022  
© Muzeum Sztuki and authors, 2019  
Marres receives structural support from the Ministry of Education, Culture and Science, the Province of Limburg, and the Municipality of Maastricht.

# Marres

