

EWA Doroszenko

Jacek

Metascore of new gestures

Curator:
Piotr Lisowski

Wrocław Contemporary Museum
23.06–26.09.2022

The exhibition entitled “Metascore of New Gestures” is a review of joint artistic experiments carried out by Ewa and Jacek Doroszenko in 2016–2022. Wrocław Contemporary Museum presents sound installations, video works and a series of graphics on paper. The duo’s creative work stems from their fascination with the relations between sound, space and visibility. In this triad, acoustic phenomena constitute the basis for artistic work, but the space that determines the entire process is equally important, providing the activities with a performative aspect.

Audiovisual experiments in contemporary art date back to neo-avant-garde activities of the 1960s and 1970s. The dynamic relationships between visual artists and musicians, the interdisciplinary nature of the new media that began to appear at that time, and activities in the field of happening and performance gave rise to creative practices that permanently situated sound in the context of experimental artistic phenomena.

Using a wide range of tools and techniques, Ewa and Jacek Doroszenko focus on the role of the sense of hearing in the process of experiencing space. They pay special attention to the soundscape – a layer of reality that surrounds us, which is usually treated only as a background or complement to the visible sphere. The Doroszenkos try to reverse this perspective and treat sound, not image, as the main carrier of meanings and content.

The title of the exhibition makes a direct reference to one of the featured works, a video which aptly illustrates the artists’ strategy. The structure of the composition emphasises the tensions between the image (object) and sound. What emerges as a consequence is an audiovisual situation which is open to individual interpretations of viewers and listeners.

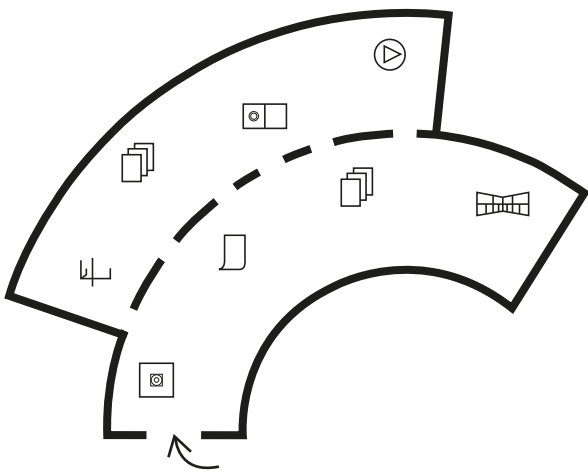
Focusing primarily on the acoustic layer, Jacek Doroszenko creates minimalist objects and audio installations. He records the soundscape and uses its fragments to prepare musical compositions. Ewa Doroszenko confronts the acoustic environment through more unapparent references, attempting to translate selected sound phenomena into a visual language. Her works illustrate the path travelled by sound material in the times of digital technologies (recording, archiving, reproduction). The entanglement of black and white graphic motifs resembles the sound layers of an emerging work, a rhythmically intertwining soundtrack.

An important aspect of the Doroszenkos’ strategy is the theme of travel. The artists carry out their activities as part of artist-in-residence programmes, visiting places which they explore in order to map and archive their soundscapes. They create graphic records reflecting the acoustic nature of a given place, specific scores with an autonomous form. Sometimes it is sound itself that remains the main subject, visualising the space and revealing the acoustic essence of reality.

Space also plays an important role in the context of the exhibition. The unique architecture of the building which houses the museum influences the perception of the works, both visually and acoustically. The arrangement of the installations and objects by Ewa and Jacek Doroszenko highlights the austere, openwork and claustrophobic nature of the museum’s interior. The exhibition becomes a score for the artists’ gestures, emphasising the acoustic qualities of this action rather than its visual aspects. It is a presentation of the artists’ experiments carried out in a specific context, but also an autonomous notation that resonates here and now.

Ewa Doroszenko (ur. 1983), D.F.A. (b. 1983) is an intermedia artist who lives and works in Warsaw. She has graduated from the Nicolaus Copernicus University in Toruń, in 2019 she received the scholarship of the Minister of Culture and National Heritage, and in 2013 and 2011 – of the City of Toruń in the field of culture. A laureate of many international competitions, including Preview – Fait Gallery, Brno, 2016; Debuts 2018 – doc! photo magazine; Debut 2018 – Lithuanian Photographers Association; finalist of Noorderlicht International Photo Festival, 2021; Kranj Foto Fest, 2021; International Festival of Photography FIF BH – Brazil 2020; Athens Digital Arts Festival, 2020; GENERATE! Festival for Electronic Arts, 2019; Der Greif and the World Photography Organization open call, 2018; FILE Electronic Language International Festival, Sao Paulo, 2015; Rybie Oko 2013 Youth Art Biennale; Gray House Foundation Competition, Krakow, 2011. Participant in numerous artist residency programmes, including Re_Act contemporary art laboratory in Portugal, Atelierhaus Salzamt Linz in Austria, The Island Resignified Lefkada in Greece, Petrohradská Kolektiv Prague in the Czech Republic, Klaipeda Culture Communication Center in Lithuania, AAVC Hangar Barcelona in Spain, Kunstnarhuset Messen Ålvik in Norway. Her works have been presented, among other venues, at the Starak Family Foundation in Warsaw, the Wozownia Art Gallery in Toruń, the Center for Contemporary Art in Toruń, Fait Gallery in Brno, Propaganda Gallery in Warsaw, Exgirlfriend Gallery in Berlin.
→ <https://ewa-doroszenko.com>

Jacek Doroszenko (ur. 1979) is an audiovisual artist, graduate of the Academy of Fine Arts in Krakow. He received the scholarship of the Minister of Culture and National Heritage in 2020 and of the City of Toruń in the field of culture in 2011. Resident artist of, among others Kunstnarhuset Messen Ålvik in Norway, Atelierhaus Salzamt Linz in Austria, Petrohradská Kolektiv Prague in the Czech Republic, Klaipeda Culture Communication Center in Lithuania, AAVC Hangar Barcelona in Spain. His works were presented during Mediations Biennale in Warsaw, The Wrong New Digital Art Biennale in Rio de Janeiro, CoCArt Music Festival in Toruń, Transmission Arts Festival in Athens, GENERATE! Festival for Electronic Arts in Tübingen, Open Source Art Festival in Sopot, ISEA International Symposium on Electronic Art in Vancouver, Athens Digital Arts Festival, SURVIVAL in Wrocław, Future Places Festival in Porto, FILE Electronic Language International Festival in Sao Paulo, European Media Art Festival in Osnabrück, R >> EJECT Radicals Festival in Rotterdam, and in venues such as the Propaganda Gallery in Warsaw, the Unia Dva Tři Gallery in Prague, the Starak Family Foundation in Warsaw, the Exgirlfriend Gallery in Berlin, and the Fait Gallery in Brno. The artist’s visual practice resonates in the area of music and sound art. His musical compositions have been released as albums with an international reach, including Infinite Values, Time Released Sound in the USA; Wide Gray, Eilean Records in France; Soundreaming, Audiobulb Records in Great Britain.
→ <https://doroszenko.com>



Jacek Doroszenko

SILENT SOUVENIRS, 2016, sound installation, 4 prepared speakers, 3 metal stands, 190 × 100 × 97 cm, 150 × 100 × 97 cm

Courtesy of the artist

The installation consists of metal structures resembling modular racks. Each unit contains a sound source emitting the four-channel composition made by the artist from field recordings and sound sketches from Barcelona. As a result, by combining all four tracks we obtain a slightly quivering sound aura based on the transformations of the soundscape.

The composition was produced during the Artist-in-Residence stay at the Fundació AAVC Hangar in Barcelona, Spain.



Ewa Doroszenko

STRUCTURES OF LISTENING, 2016, graphic installation, polyester large-format print, 400 × 90 cm

Courtesy of the artist

The work was prepared as part of the artist-in-residence programme at Atelierhaus Salzamt Linz in Austria. Ewa Doroszenko confronts herself with the acoustic environment through remote references, attempting to translate selected audio events into the visual language. Her graphic installation illustrates the flow of sound material: collecting, archiving and reproducing it in the context of the digital era. The composition is based on gradually processed, overlapping graphic equivalents of sound loops. The artist focuses on harmony, melody, form, and rhythm. By employing a wide range of digital tools, she sets out to present the process of creating and producing contemporary experimental electronic music.



Ewa Doroszenko

MELODY PATTERNS, 2022, print on photographic paper, 70 × 50 cm, 100 × 70 cm, ed. 2/5 + 1 AP

Courtesy of the artist

The series of prints consists of graphic scores. These are musical notations written in the artist's original language intended for the performer – Jacek Doroszenko, supplemented with written and drawn plans for joint performances. Visualising music as notation makes it possible to “see” sounds and translate the composition into a different sensory experience. The graphic notation of music is also a way to capture sound as it travels in time and space.

Using the graphic language of abstract forms and experimental digital manipulations, the artist creates complex black and white structures. Her scores suggestively illustrate the distribution of sound energy, which makes them legible not only to the performer, but also to the audience.



Jacek Doroszenko

METAScore OF NEW GESTURES, 2020, video, 11'34 ", ed. 3/4 + 1 AP

Courtesy of the artist

The film is based on a static arrangement of elements of film set design, which at the same time act as sound triggers, juxtaposed with a graphic representation of a synthetic music score. These objects perform a four-voice composition, which is intended to emphasise the loose temporal relationships between the objects.

For each of them, time elapses at a slightly different rate, similarly to the particular parts of Witold Lutoslawski's "Jeux Vénitiens".

The aleatoric structure of the composition enables the independent expression of the individual elements in the arrangement. The film was created under the Scholarship of the Minister of Culture and National Heritage.



Jacek Doroszenko, Ewa Doroszenko

THE SAME HORIZON REPEATED AT EVERY MOMENT OF THE WALK, 2014, video, 2'05", edition 2/4 + 1 AP

Property of the Zachęta Lower Silesian Society for the Encouragement of Fine Arts, in the deposit of Wrocław Contemporary Museum

The video is part of "Soundreaming", a joint audiovisual project carried out by Ewa and Jacek Doroszenko as part of the artist-in-residence programme at the Fundació AAVC Hangar in Barcelona, Spain. The overarching idea of the project was based on searching for connections between the soundscape and the visible landscape. The film approaches space as an area that determines the performance of a musical composition.

The frame consists of four shots of equal importance, in which the head of the moving figure determines a corresponding pitch of the sound on a vertical scale assigned to each shot. This aleatoric quartet reveals a specific approach to the process of creating music, in which the basic relationships between the elements of the composition are fully determined by the random location of the characters. The body is treated here as a carrier of sound.



Jacek Doroszenko

NATURAL POTENTIAL, 2017, video, 6'50 ', ed. 2/3 + 1 AP

Courtesy of the artist

The work was created as part of the Artist-in-Residence programme at the Klaipėda Culture Communication Center in Lithuania. The video refers to the relationship between natural soundscape and the one generated by man, which usually interferes with the former. During the residency, Doroszenko created a number of small devices that produce sounds similar to the sounds of insects, wind, sea and other natural phenomena, but which all have a synthetic pedigree. The objects emitting the composition were hidden in the natural scenery of the forest, so that passers-by were unable to distinguish the sounds of nature from the sounds of the installation. In his action, the artist addressed the subject of human co-responsibility for our acoustic environment. The film evokes some of the situations arranged during the residency.



Jacek Doroszenko

ASMR MACHINE, 2019, sound installation, prepared speakers on an aluminium rack, 230 × 140 × 96 cm

Courtesy of the artist

ASMR (Autonomous Sensory Meridian Response) is a term that describes the pleasant phenomenon of tingling around the scalp, shoulders and spine, caused by certain visual, olfactory, auditory or tactile stimuli. It is sometimes perceived as a deeply relaxing sensation whose effect is compared to that of meditation. When creating his "ASMR Machine", Doroszenko focused on producing sensations through a specifically composed sound and a set of prepared speakers emitting the composition. In addition to drones and accents, the speakers also emit natural sounds not registered in the composition, but made by elements placed directly on the surface of the speakers. The form and construction of the installation allow the listener to directly enter the sound area and play with its spatial character by changing the position of listening and the distance from a given sound source. The installation is also attuned to the acoustic character of the space in which it is mounted.