

# PERMEATION

**AGNIESZKA BRZEŻAŃSKA**  
**JUDITH HAMANN**

MOS Gorzów, 13.09–20.10.2024  
curator: Romuald Demidenko

Sound performance  
by Judith Hamann  
19.10.2024 (saturday), 18:00

*PERMEATION* juxtaposes the recent paintings and sculptures of Agnieszka Brzeżańska with the sound installation and drawings by Judith Hamann. The joint exhibition of two interdisciplinary artists, who use a variety of methods and approaches in their work, subjecting the surrounding world to sensitive observation and listening, creates a space for experience and joint contemplation of the immediate future.

Agnieszka Brzeżańska uses a variety of media, focusing on the relationship between living beings and other entities inhabiting the Earth. In what appear to be abstract images, her search is for the representation of that which remains beyond the boundaries of anthropocentric reality. Biomorphous shapes represent extraterrestrial bodies, lost, non-existent or imagined entities. Brzeżańska works with a precise, formal shorthand, which can be seen in compositions built from almost a single line – delicately swirling, forming regular circles like ripples on the water, or spreading out in many directions.

Disorderly thoughts/forms, phantoms smiling mysteriously, or perhaps representations of nature, which, according to Agnieszka Brzeżańska, is in principle favourable to all beings? The artist's ceramic sculptures from recent years seem to capture her interests and fascinations in both form and meaning. The collection of candelabra-like objects with organic shapes (*Metaphor of Everything*, 2017) is presented as an installation and serves as a symbolic element in the exhibition. Set on mirrors and equipped with candles that are lit during the visit, the figure-like plants enhance the polysensory dimension of the exhibition, while inviting a more intimate contact with the art.

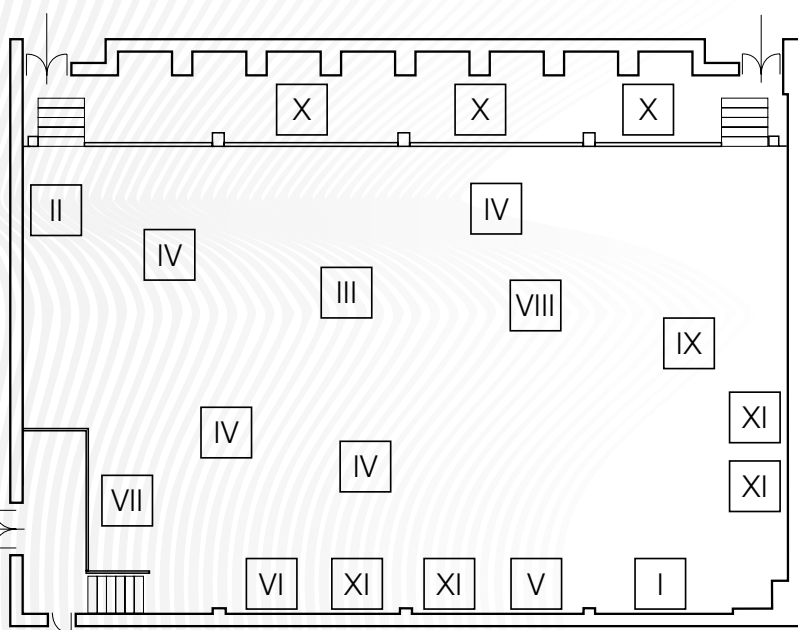
The intangible element that fills the exhibition space is sound, present in the form of Judith Hamann's audiospheric installation. The composition, based on field recordings, is only a small part of Hamann's wider research-performative practice, which is rooted in experiments with the instrument and the non-human voice. Hamann refers to the many audible and perceptible properties of sound as a living medium that not only accompanies humans but is above all an intrinsic part of nature.

In addition to the auditory form, the exhibition presents an excerpt from the series *Paper Membranes* (2020/24), for which Judith Hamann uses the technique of frottage, treated as a performative action akin to field recording. She imagines landscapes, interior and exterior spaces as 'recordings' made up of the surface of a wall, the trunk of a tree or the texture of a stone. These become part of a single trace, a recording of an impossible-potential landscape.

Agnieszka Brzeżańska (born in Gdańsk) studied at the Academy of Fine Arts in Gdańsk and Warsaw in Prof. Stefan Gierowski's Painting Studio, and at the Tokyo University of Fine Arts and Music. Her work includes paintings, drawings, photography, film, ceramics and other media. Brzeżańska draws on various registers of knowledge, from physics and philosophy to systems of cognition marginalised by modern science, such as alchemy, parapsychology, esotericism, indigenous knowledge or matriarchal traditions. Since 2016, she has been organising Flow/Przeptyw, an artist residency on the Vistula River, together with Ewa Cieplewska. She has presented her works in many solo exhibitions, most recently including *'Incantations and Ancestors'*, Willa Polonia Gallery in Busko-Zdrój (2023), *'Ancestors'*, BWA Warszawa (2023), *'So Remember The Liquid Ground'*, eastcontemporary in Milan (2021), *'World National Park'*, Królikarnia, The Xawery Dunikowski Museum of Sculpture – a division of the National Museum in Warsaw (2019), Gdansk City Gallery (2018). She took part in the 10th Berlin Biennale for Contemporary Art (2018). She collaborates with the BWA Warszawa gallery in Warsaw and the Nanzuka gallery in Tokyo. She lives and works in Warsaw.

Judith Hamann (born in Naarm/Melbourne, Australia) is a composer, performer and sound art maker. They are described as an “extraordinary Australian cellist” (the Guardian) who “destroys the fiction of the musician who lives and works outside conventional parameters and puts in its place a series of compositions that are fundamentally humane” (WIRE). Hamann’s work encompasses performance, improvisation, electro-acoustic composition, field recording, electronics, site specific generative work, and micro-tonal systems in a deeply considered process based, or even ‘nomadic’ approach to creative practice. Hamann explores acts of shaking and humming as formal and intimate encounters; explores ‘collapse’ as a generative, imagined surface; and considers the ‘demystification’ of bodies, both human and non-human, in the context of instrumental practice and the pedagogy of colonial heritage. They have performed at festivals such as Tectonics (Glasgow, Athens, etc.), UnSound (NYC), Sonic Acts (Amsterdam), Maerzmusik (Berlin), CTM (Berlin), Biennale Musica – The International Festival of Contemporary Music (Venice), Tokyo Experimental Festival (Tokyo), and AURAL (Mexico). Hamann enjoys thinking and working with other artists which includes Marja Ahti, Joshua Bonnetta, Pascale Criton, Charles Curtis, Sarah Hennies, Yvette Janine Jackson, and Anike Joyce Sadiq. Their music was released on labels including Blank Forms, Black Truffle, Another Timbre, and Longform Editions. They hold a Doctor of Musical Arts from UC San Diego. Judith Hamann lives and works in Berlin.

Works in the exhibition:



Agnieszka Brzeżańska

- I. *Before and after arrives as one*, 2023, oil on canvas
- II. *Untitled*, 2015-23, oil on canvas
- III. *Culture is not your friend*, 2019, rice straw, obi belt, cast
- IV. *Metaphor of everything*, 2017, glazed ceramics, mirrors
- V-VI. *We and you*, 2023, oil on canvas
- VII. *I trust you*, 2023, oil on canvas
- VIII. *Ancestor fountain*, 2024, mixed media
- IX. *Ancestors*, 2023-24, glazed ceramics

Feel free to use the space however you like - you can sit or lie down among the displayed objects to make yourself comfortable.

Please be mindful of candlelight.

Judith Hamann

- X. *Days collapse*, 2024, sound, 26'
- XI. *Paper membranes*, 2020/24, digital print, based on charcoal drawing on paper

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