



**KIESZEN'
VINCENTA**

The 18th International Creative Anxiety Workshops,

The Biennale Vincent's Pocket, Poznan, May 6-9, 2019

Creative meetings inspired by the concepts of Jan Berdyszak's dictionary

This time, creative inspirations for preparing ideas and workshop scenarios will be four selected concepts from the dictionary of Jan Berdyszak. Each participant should choose one or two concepts as a starting point for creative activities.

DARKNESS and DENSITY

Darkness and density are corresponding with each other states of thought and matter. They are the opposition to emptiness, the extreme of creation and existence. Like the lighted subject is described by the shadow so darkness and density specify potentialism and empty. The tension occurs between opposite poles, art occurs between potentialism and darkness and the artistic object between empty and density. The notion of darkness was associated in the history of culture and religion with the state of full integration, with death, we say: the darkness of soul, the darkness of thoughts, dark intentions. Darkness is an attempt of assigning metaphysics with the features of matter. The notion of density is associated with the physical character of the state: density of Earth, density sound waves, density of ice. In the same way it may refer to the artistic object: density of picture, density of sound, density of binder.

As Berdyszak wrote:

*1963 – the light extracts and multiplies the structures of the space and darkness hides in itself and takes in. Darkness deobjectivizes not losing objects in itself. In darkness spaces are hushed for eyes.
(...)*

Darkness is wholeness.

RENEWAL

Renewal is a supplement to all entries, it is a meta entry. It is the return to the same point in different space and in different time, great mystery of art drawing repeatedly from the same source. Renewal is also the immemorial dream about the return to the childhood of energy, is the force of creation of all states and forms.

CHANGE

“The basis of The Book of Changes (Chinese Book of I Ching – the author’s note) is the rule which considers change as the most important factor regulating universe. I Ching is the book of Eastern wisdom which made change the centre of observation and it is from it that it tried to generate all the rules governing the world” (T. Zysk and J. Kryg write in the introduction to I Ching, The Book of Omens, Bydgoszcz 1990, p. 8).

Change is, thus, the energetic form of existence, the condition of becoming, novelty but also return to the known forms. Change may defeat the time in all directions. Thanks to change no defeat is final, no form lasts forever. In art change refers not only to piece of art but also to the viewer. It is a simultaneous drifting of several continents, the process sometimes so complicated that unforeseeable. It has the scope of not only the general situation but also of the smallest detail. Change individualizes the artistic workshop, turns errors into masterpieces, and makes masters from apprentices.

Jan Berdyszak wrote:

*Change is as if a kind of bridge which not only spans two banks but also leads to another completely different bridge.
(...)*

Towards change there is no concept of end and there is no concept of impossibility. Change enables impossible and so the impossible in the natural way becomes the necessity.

AMBIGUITY

Ambiguity is the escape from death by definition. It makes every thing, phenomenon, state, activity, energy twice as big, gives it a double, opposite vector, sends thoughts to many directions at the same time. Ambiguity defends against certainty, boredom, is the nature of art. Ambiguity drives the wheel of changes, is the attribute of interval. Ambiguity is equivalent in the sphere of notions to the material between. In the notion of ambiguity the implied meaning of "relativity" is also hidden, allowing for "doubts". In the history of European art ambiguity was associated with "illusion" – allowing for a mistake, deceptiveness of senses. The illusionistic picture was ambiguous, it was something else and it pretended something else. Ambiguity is the characteristic feature of literature in Japanese. Only familiarity with the context allows to specify the whole thoughts and even understanding of particular words. Ambiguity also has the basic importance in understanding all the words written here and the shown phenomena. It fastens them, connects with themselves, directs thoughts towards the pictures, changes sculptures into philosophical considerations, creates reality from installations.

Jan Berdyszak wrote:

*Ambiguity and multi-aspectual character is proper for each thing and also for each reality. Art doesn't refer to anything following the rule "either ... or" but its behavior can be so described
neither only this nor only that,
neither only the said nor only others.*

Jan Berdyszak

Born 15.6.1934 in Zawory near Poznań (district of Śrem) – died 18.9.2014 in Poznan. A sculptor, painter, graphic designer, stage designer, theoretician of art, educator. His early teachers were Józef Berdyszak – his father and a sculptor and Professor Jan Wroniecki – a graphic designer, painter. Berdyszak studied fine arts between 1952-1958 at the current University of Arts in Poznań, which he graduated with a diploma in the field of sculpture at the studio of Professor Bazyli Wójtowicz. From 1965, the artist's pedagogical activity was also connected with this institution.

Works created during his studies and diploma, the search in the field of painting and graphics, inspirations taken from Krzysztof Łubieński, an art historian as well as the cooperation with Poznań theaters, initiated all the characteristic trends of Berdyszak's works. In his various works, the artist focused on creating, by means of painting, graphics and sculpture, synthesis and simplicity of form, reflected in abstract compositions, sculptures and installations with the intention of combining them integrally with the environment, and making their viewer an active participant.

In the context of creation and reception of his works, the author also included considerations in the field of philosophy, which was reflected in the texts on the theory of an art work being a form of artistic manifesto. Berdyszak was an author of many stage designs and para-theatrical actions based on happenings. He presented his works almost all over the world and they are in many significant collections in Poland and abroad.

More info at:

https://pl.wikipedia.org/wiki/Jan_Berdyszak

<https://culture.pl/pl/tworca/jan-berdyszak>

<https://www.facebook.com/berdyszak/>



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CONTEST RULES AND REGULATIONS FOR THE SCENARIO OF A CREATIVE WORKSHOP FOR CHILDREN AND YOUTH BETWEEN 10-15 YEARS OLD

The Children's Art Centre in Poznan invites to take part in a contest for the scenario of a creative workshop for children and youth, which will be carried out within a frame of the 18th International Creative Anxiety Workshops Vincent's Pocket 2019.

A. GENERAL PRINCIPLES

1. The contest concerns scenarios for creative workshops for children and youth, in any field of art, related to the subject of the 18th Vincent's Pocket. Information regarding the subject matter of the 18th Vincent's Pocket is attached to this regulation.
2. In the contest may participate individuals, students of higher education institutions and non-governmental organizations hereafter referred as the Team. The Team should consist of four people (an academic / artist – an artistic supervisor and three animators, including the author of the chosen scenario).
3. Each scenario of a creative workshop should contain:
 - **A workshop scenario in Polish or English:** about 2,500 -3,000 characters with spaces (in Word or pdf document, Times New Roman, 12 points) for all age groups:
 - from 10 to 12 years old, number of participants: about 25 children),
 - from 13 to 15 years old, number of participants: about 25 children),
 - **A brief description of the activities:** (about 1000 characters with spaces) informing - encouraging the teacher (tutor) to submit a class for the proposed workshop (in the Word, pdf document, Times New Roman, 12 points).
 - **A list of necessary materials and tools** for one workshop for about 25 participants.
 - **A Registration Card** completed individually by each person from the Team
 - **The Curriculum vitae** of the applicant (individual) (approximately 1000 characters)
 - **Information about the Team** of creators and implementers of the project.
4. People sending scenarios should be able to carry out them on their own, in cooperation with other people from the Team.
5. Scenarios selected in the competition will be realized during the 18th Vincent Pocket in May 2019.
6. Scenario's authors or team leaders will be invited to an organizational meeting in Poznan at the beginning of April 2019 in order to present the scenarios and discuss their details (this

applies to teams from Poland).

7. The contest will favor artistically valuable projects and at the same time containing an extensive, innovative educational component consistent with the artistic aspect. We are particularly interested in interdisciplinary and interactive projects.

B. PLACE AND TIME OF REALIZATION SELECTED EVENTS

1. The place of realization of the projects selected in the contest will be the City of Poznan and especially the Park at Citadel.

2. Workshop scenarios selected in the contest will be carried out according to the following schedule

- the call for projects until **3rd February 2019** determined by the date of submitting the application by e-mail.

- realization of workshops during the 19th Vincent's Pocket on **May 7-9, 2019**.

C. THE COURSE OF THE CONTEST

1. Expectations of the Children's Art Centre influencing the assessment of the project:

1.1. Degree of connection with the theme of the 18th Vincent's Pocket, 2019.

1.2. Innovative and original character.

1.3. Persistence of the results of the scenario, the possibility of repeating the workshops based on selected scenarios.

1.5. Experience in the implementation of projects in the field of children and youth creativity and cultural education.

2. In the first stage of the contest the director of the Children's Art Centre together with the Team of the Producers of the 17th Vincent's Pocket, will choose the most interesting scenarios to be realized.

3. The authors of the scenarios and their Teams will be invited at the expense of the Children's Art Centre from 6th to 9th May 2019 to participate in the realization of the 18th Vincent's Pocket. The workshop leaders and artistic supervisors will receive a fee for conducting workshops and providing an artistic care.

4. The director of the Children's Art Centre along with the Team of the Producers of the 18th Vincent's Pocket will also choose the scenarios for the publication, which will be printed in the form of a catalogue book after the end of this edition. Authors of scenarios selected for publication will receive 2 free copies.

D. THE TIME AND FORM OF SUBMITTED PROPOSALS AND THE SCHEDULE OF PROJECT/ PROJECTS INTRODUCED FOR IMPLEMENTATION

1. Applications for the contest in the digital form (Word, pdf) should be sent via e-mail to the following addresses: twieczorek@csdpoznan.pl, wnowak@csdpoznan.pl with the title "the 18th Vincent's Pocket - Scenario contest" until February 3, 2019 to 24.00.
2. Scenarios sent after the deadline or not containing all the required elements will not be taken into account, the participant will be notified about this fact by e-mail
3. The decision on the selection of projects will be announced by March 11, 2019. This decision is final and the organizer does not provide an appeal procedure.

E. FINAL PROVISIONS

1. Submission of the scenario for the contest means acceptance of these regulations and consent to its publication and distribution on different carriers (website, FB profile, etc.) which the Children's Art Center has at its disposal and in various media promoting this project.
2. The Children's Art Centre as the organizer of the contest is not responsible for infringements of third party rights arising in connection with the use of the submitted projects, unless the violation is exclusively culpable by the Children's Art Centre. In this respect, the applicant submits the Childhood Art Center from responsibility.
3. Matters not covered by these regulations are settled by the Director of the Children's Art Centre, which also includes the interpretation of the regulations.
4. Approval and publication of these regulations does not create obligations on the part of the Children's Art Centre towards the participants, in particular, there is no legal relationship that could result in monetary claims. Participants acknowledge that the Children's Art Centre may not choose any winner and cancel the contest without giving a reason. In this situation, no reimbursement of cost is anticipated for the participants.