

WOJCIECH TĘŻYCKI

REPERCUSSIONS. CERAMICS AND SOUND.

11 – 25 MARCH 2021

Curators' LAB Gallery

Nowowiejskiego 12 | Poznań

This seemingly non-obvious relationship is certainly as old as the ceramic craft itself. A pitcher was commonly used as a simple percussion instrument in ancient times because it was within easy reach almost everywhere. Not only pitchers, but also other instruments, such as clay pipes, rattles and drums, were created and used for a long time. Along with the development of new crafts and technologies, other materials, methods and structures were used to create instruments, so making music on jugs was forgotten. However, in some places 'pitcher' instruments are still manufactured and used. The instrument from Nigeria, called udu (which means 'a pitcher' in the Ibo people's language) has not only survived, but also gained a new life worldwide in its own way. Its characteristic deep, pulsating bass sounds can sometimes be heard in flamenco, in the music of some Middle Eastern countries and in the so-called world music. It has a simple and noble form, and has a characteristic, deep and, one might say, original sound. Udu has become the starting point of my work.

It is accompanied by contemporary loudspeakers, which are also (just like udu) ceramic jugs, and a collage of sounds, sometimes electronically processed, collected and recorded primarily in our ceramics studio.

During the first lockdown, when life froze overnight in silence and stillness, just like everything around, and reality, the banal everyday life became completely strange, I was suddenly and unexpectedly left alone in the generally overcrowded, pulsating ceramics studio at the Sculpture Department. Then I began recording almost everything that made sounds.

Recording requires silence, so the world around us became a recording studio at that time.

Exactly a year has passed since those days, and I still have pitchers full of sounds.

Wojciech Tężycki



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