

NEW RELEASE KEHRER VERLAG

**Ultra Sounds**  
*The Sonic Art of Polish  
 Radio Experimental Studio*

Edited by David Crowley for Adam Mickiewicz Institute,  
 ZKM | Center for Art and Media Karlsruhe,  
 and Muzeum Sztuki, Łódź

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**First comprehensive documentation about the legendary Polish »sound lab«**

*Ultra Sounds* is a pioneering study of the Polish Radio Experimental Studio, an early 'laboratory' for the production of electronic and electro-acoustic music, and the first of its kind in the Eastern Bloc.

Composers and engineers working in the Warsaw Studio from 1957 produced some of the most challenging electronic music, musique concrète, radio plays and film soundtracks of the era. Krzysztof Penderecki's electronic works made in the Studio included his landmark composition such as his 1961 *Psalmus* – a piece fashioned by splintering and stretching the human voice – as well as soundtracks for feature films from across Europe.

This book tells the remarkable story of the Studio's creation by Józef Patkowski and a small team of engineers in the aftermath of Stalinism. Patkowski and his close colleagues created a major 'laboratory' for experimental music which, alongside the better-known centres such as Pierre Schaeffer's Groupe de Recherches Musicales Paris and the Studio für elektronische Musik in Cologne, was a pioneering venture in the history of electronic and electro-acoustic music.

From the mid 1960s, the Warsaw Studio formed an island of international connection in a divided world, hosting leading composers from the East and the West including Hugh Davies, Dubravko Detoni, Lejaren Hiller, Roland Kayn, Krzysztof Knittel, Arne Nordheim, Krzysztof Penderecki, Bogusław Schaeffer and Elżbieta Sikora.

The work of the Polish Radio Experimental Studio extended into the visual arts too, supporting experimental works by artists and film-makers including Jan Lenica, Krzysztof Wodiczko and Józef

Robakowski. Architect Oskar and Zofia Hansen designed an innovative studio facility which invited composers working in the Studio to approach the recording and editing of sound as being akin to a sculptural exercise.

Studio founder Patkowski described it as »a musical instrument with defined qualities and possibilities«. *»Into this studio enter composers ... who began their experiments in entirely different conditions in America, in Italy, in Norway, and who implement a vision of a particular composition with our instrument.«* The Studio transformed individuals too, with some of its early engineers becoming major composers and installation artists in their own right.

This well-illustrated book features essays by musicologists and architectural, art and film historians, as well as interviews with engineers who worked in the Studio and transcripts of original lectures and broadcasts from the 1960s and 1970s.

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**Exhibition**

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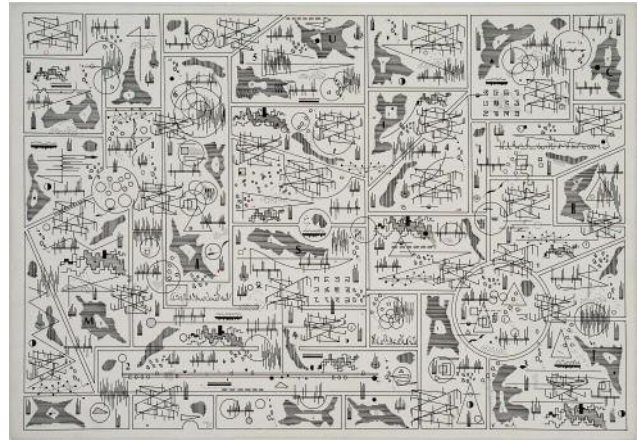
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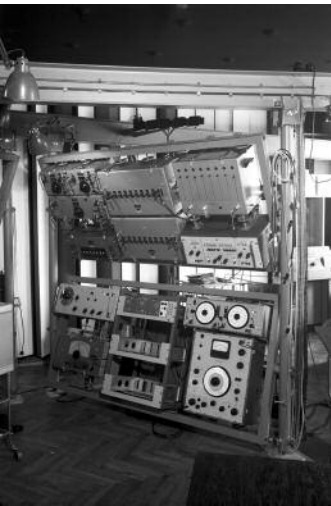
## Press images



1 Elżbieta Sikora at PRES, undated.  
Courtesy of Elżbieta Sikora



2 Bolesław Schaeffer's graphic score for PR-I VIII, 1972.  
Collection of the Muzeum Sztuki, Łódź



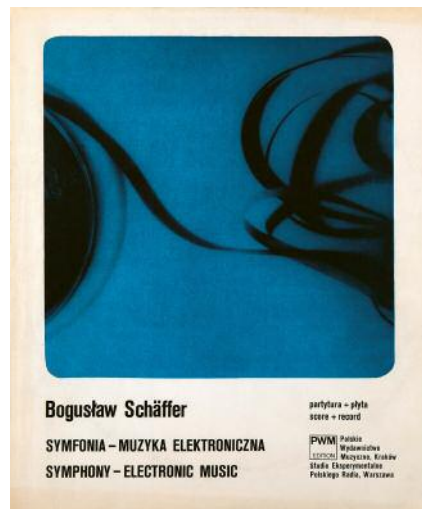
3 Polish Radio Experimental Studio, mid-1960s.  
Courtesy of Museum of Modern Art in Warsaw. Photo: Andrzej Zborski



4 Polish Radio Experimental Studio, mid-1960s.  
Courtesy of Museum of Modern Art in Warsaw. Photo: Andrzej Zborski



5 Eugeniusz Rudnik in Polish Radio Experimental Studio, mid-1960s.  
Photo: Andrzej Zborski / Courtesy of the Museum of Modern Art in Warsaw



6 The cover of the score and vinyl record of Bogusław Schaeffer's »Symfonia: Muzyka Elektroniczna« (Symphony: Electronic Music) designed by Janusz Bruchnalski and issued by Polskie Wydawnictwo Muzyczne, 1969.  
Courtesy of Polskie Wydawnictwo Muzyczne



7 Józef Patkowski, mid 1960s.  
Photo: Andrzej Zborski / Courtesy of the Museum of Modern Art in Warsaw



8 Still from Józef Szajna's theatrical spectacle, Replika IV (Replica IV) at the Teatr Studio (Studio Theatre), Warsaw, 1973.  
Photo: Wojciech Plewiński



9 Krzysztof Wodiczko, »Instrument osobisty« (Personal Instrument), photographic documentation of action, 1969.  
Collection of the Muzeum Sztuki, Łódź © Krzysztof Wodiczko



10 Model of Krzysztof Wodiczko's »Instrument-Laboratorium perkusyjne« (Instrument – Percussion Laboratory), 1970.  
Courtesy of Krzysztof Wodiczko and Profile Foundation, Warsaw



11 Reconstruction of Teresa Kelm, Zygmunt Krauze, and Henryk Morel's »Spatial-Musical Composition«, 1968, installed in »Through the Soundproof Curtain. The Polish Radio Experimental Studio«, an exhibition at ZKM | Center for Art and Media Karlsruhe. © ZKM | Karlsruhe, 2018, Photo: Tanja Meißner. Courtesy of Muzeum Sztuki, Łódź / Teresa Kelm



12 Katarzyna Kobro, »Kompozycja wisząca 2« (Hanging Composition 2), 1921–2.  
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