

p. 4 Grzegorz Sztabiński

*Sztuka i transcendencja: dzisiaj***Art and transcendency today**

The word 'transcendence' is usually translated as 'the state of excelling or surpassing or going beyond usual limits'. The basic problem which philosophers discussed in the context of art, was connected with materiality of art-objects. They tried to answer questions connected with the with an idea of 'going beyond our senses while being exposed to art'. They often gave negative answers. Plato for example believed that painting and sculpture contributed to separation of human souls from ideas. Contrary to his belief, Greek and Roman artists produced many images of their gods. In Jewish tradition, people were not supposed to produce any images of God. Christian thinkers used the categories of 'bad and good attitudes' towards images of God. They combined Jewish, Greek and Roman traditions. Christ was considered as 'the image of invisible God'. There were two different trends in their thinking: iconoclasm and iconolatry. Iconoclasm was generally adopted by people who considered a literal interpretation of the Ten Commandments which forbid the making and worshipping of 'graven images or any likeness of anything'. The degree of iconoclasm among Christian churches greatly varied. While some thinkers disregarded paintings, others defended images of Christ on the

basis that they were representations of the true God and clarified the relationship between an image and the one depicted by the image. They spoke of veneration and worship. The principle of veneration was that, in honoring an image, the honor is to be paid not to the image itself, but the one who is portrayed. The difference between veneration and worship was also clarified: one venerates or honors a saint; worship is due to God alone. After the period of iconoclasm was over, veneration of icons bearing the image of God spread throughout East-Orthodox churches.

Alain Besançon, a contemporary scholar, wrote a book entitled *'The Forbidden Image: An Intellectual History of Iconoclasm'*. Besançon's book is a study of the doctrines which govern the accepted forms of representing the divine within the Greek and Roman, Biblical, early Christian, Medieval, Renaissance and Baroque, and modern periods of specifically European civilization. Through European history, he traces the interaction of two contrary imperatives articulated by Plato as 'two incoercible facts about our nature: first, that we must look toward the divine, that it alone is worth contemplating; and, second, that representing it is futile, sacrilegious, inconceivable'. Nevertheless, Besançon's own interest in his subject matter is most clearly expressed in assessments of the theological 'orthodoxy', in Christian terms, of the theories and art he considers. His claim that 'Mondrian embraced iconoclasm' at the point where he turned his back on 'tragic' nature serves as example of a larger set of problems. Mondrian's concern was with subject matter. The concern of

the eighth-century iconoclasts was with means. In equating these intellectually different constructs, Besançon compares depiction, representation, affirmation of the goodness of creation, and the Gospel. Mondrian's later abstract art depicts a new creation that Mondrian believed was leaving 'nature' behind and bringing into being 'a truly human life' within the temporal and physical world.

In his philosophical treatise entitled *Simulacra and Simulation*, Jean Baudrillard is seeking to interrogate the relationship among reality, symbols, and society. He believes that iconoclasm has grown to its full form in recent history. He discusses symbols, signs, and how they relate to contemporaneity (simultaneous existences). Baudrillard claims that our current society had replaced all reality and meaning with symbols and signs, and that human experience has become a simulation of reality. Moreover, these simulacra are not merely mediations of reality, nor even deceptive mediations of reality; they are not at all based in a reality. He believes that society has become saturated with the simulacra and that all meaning is being rendered meaningless by being infinitely mutable.

In her collection of essays entitled *Different Modernity*, Agata Bielik-Robson wrote about romantic-existential subjective vision and its various undisclosed or forgotten aspects. She believes that 'post-modern spirituality is not possible' because metaphysical thinking is no longer practiced by philosophers. She defends her vision against philosophical Cartesianism, which is naively connected with 'modern' belief in the power of the cogito, and against postmodern deconstruction. She interprets Richard Rorty and Charles Taylor's ideas.

p. 8 Bożena Kowalska

*Artyści wobec transcendencji***Artists and transcendence**

Without transcendent element there is no true art but only decorative art and/or an intellectual game. Usually, transcendent element was connected with religious beliefs. It was connected, for example, with the Japanese torii, Chinese circular pi objects, and tantric jantras. In dictionaries, transcendence is described in terms of 'a concept falling outside a given set of categories and/or beyond conscious or direct comprehension'. In art, transcendent element can be revealed in old icons by Andrei Rublev but also in modern pictures by Jerzy Nowosielski. The moment of intuitive experience is associated with the ideas of Andrei Tarkovski, Vassily

Kandinsky and many other artists and thinkers. Abstract artists who use geometric motifs in their pictures are seemingly more likely to be connected with transcendence than other artists. Maurice Raynal believed that 'what is eternal and constant is the goal of any kind of serious art'. Mateusz Dąbrowski wrote that 'incomprehensible Absolute forms order and harmony' in art and in reality. Goethe wrote that transcendence is a form of 'revelation which comes from inside of a person'. Art describes the invisible world; it hints at the hidden story. There should be great trepidation and freedom when the artist acknowledges this. There should be a burden that accompanies any creative act. The call to create is both an awesome opportunity and responsibility. Different artists may understand transcendence in different ways. Eugenia Gortchakova wrote the following statement: 'I took a brush and while I was holding it in my hand, I realized that every thing that was associated with daily life was gone [...] transcendence is possible'.

Bogusław Jasiński

*Światło odbite***Reflected Light**

Katarzyna Gawłowa live in a small village near Kraków. She was probably born in the 19th century. She was a painter. She never studied art. She used colors and formed shapes as she imagined them. She was well aware of her painterly media and they ways to use them. She was interested in religious subjects and she respected the figures showed in pictures. Art academies often teach what some people may already know, but they do not teach about metaphysics of art. I believe that aesthetics must be rooted in the phenomenon of Existence which is beyond theories. In folk-art, we discover pre-reflective aspects of art. Folk-art can be considered as a form of dreaming. Anonymous painter-craftsmen of the middle ages and the painters of old Russian icons knew the secrets of Existence. Some things of the past may be called to life in the future. I never met Katarzyna Gawłowa. I discovered her art when I incidentally picked a book from a library shelf. I believe that through incidents like that other precious discoveries can be made regardless of our knowledge of art theories or lack of it.

p. 11

Agnieszka Kłos

*Mroczny kontynent***Dark Continent**

Europe changed its style. New generation of Europeans do not remember war. The generation change greatly contributes to cultural changes. However, while forgetting events, we collect different historic proofs. Sound landscape is one of the areas of scientific exploration. We are witnessing a world-wide upsurge in memory. Over the last twenty or twenty-five years, every country, every social, ethnic or family group, has undergone a profound change in the relationship it traditionally enjoyed with the past. This change has taken a variety of forms: criticism of official versions of history and recovery of areas of history previously repressed; demands for signs of a past that had been confiscated or suppressed; all kinds of commemorative events and new museums; new versions of old movies become popular and historic reconstructions take places as popular ways of entertainment, renewed sensitivity to the holding and opening of archives for public consultation; and growing attachment to what is called 'heritage'. However they are combined, these trends together make up a kind of tidal wave of memorial concerns that has broken over the world, everywhere establishing close ties between respect for the past - whether real or imaginary - and the sense of belonging, collective consciousness and individual self-

awareness, memory and identity. Researchers are interested in a new branch of science which concentrates on 'sound of the past'. The study of soundscape is the subject of acoustic ecology. The idea of soundscape refers to both the natural acoustic environment, consisting of natural sounds, including animal vocalizations and, for instance, the sounds of weather and other natural elements; and environmental sounds created by humans, through musical composition, sound design, and other ordinary human activities including conversation, work, and sounds of mechanical origin resulting from use of industrial technology. Soundscapes offer a lens through which we may gain knowledge of a place that can incorporate additional cultural significances which may be silenced in an exclusively visual study of the land. There are numerous sounds which compose the terrain and attribute to how we make meaning of place. Some sound-ecologists consider themselves as 'the poets of landscape'. They believe they are 'sound hunters' who record wordless narrative of the past. They combine their knowledge of environment, acoustics and culture. They know how to explore both dark and bright landscapes of Europe and the world.

Andrzej Saj

*Spojrzenie stamtąd? (o symultanicznych mandalach J. Leśniaka)***Seeing from over-there? On simultaneous mandalas by J. Leśniak.**

From the 1970's, Janusz Leśniak has photographed his and other people's shadows. He considers shadows as intermediaries between real-and-fictional, carnal-and-spiritual worlds. His shadows are usually located in the center of photographs. They

emanate an aura formed by buildings and objects which surround them. The shadows and parts of their background form dream-like atmosphere. Mandala-like shapes resemble kaleidoscopic images. He uses variable focal length and other methods of shooting in order to achieve a noticeable movement and dynamic composition. His methods resemble the methods used by futurist artists. Although the effects are achieved while shooting, the artist knows very well what and how he wants to produce the final effects. The effects are surrealistic. People looking at Leśniak's photographs might believe that there is an eye which looks at them from beyond photographs. His photographs are closely connected with the tradition of mandalas, the symbols of unity and wholeness, order and harmony.

p. 14 Anna Bujak

p. 18 *Inspiracje, elementy związane z szamanizmem...***Inspirations: the elements of shamanism in contemporary visual art.**

Contemporary artists can be sometimes compared to ecstatic mystics and shamans. The ancient tradition of shamanic based art offers huge potential in the development of new art forms. There are artists who look for inspiration in the spiritual, to the recovery of the main tradition of creativity. The encounter with shamanic ideology and culture compels the modern artist to admit to the binding ties of a common spiritual heritage. Through the creative experience and its profound link to the unconscious, artists confront the on-going history of the human spirit. The search requires not imitation, but the revelation and expression of those intangibles which can only be conveyed through poetic meaning. Art is a journey of the human spirit through the matter/space/time continuum. Beuys, for example, used such motifs as motifs honey, oak, copper, rabbit, deer, etc. In his project entitled 'I like America, America likes me' (1974) he showed a coyote who 'accepted' as his own different objects (a torchlight, a cane, newspapers, gloves). Eliade believed that sacred elements in contemporary art were not lost but only hidden. In their ideas, artists often include the elements of shamanist symbols. Shamanic artists can be considered as socially designated spiritual practitioners who voluntarily regulate their attention for the purpose of communicating information generally unavailable to their community. They use archetypes in order to re-discover the sources of spiritual world. Among the most prolific, accomplished, challenging, and disturbing of international performance artists, Marina Abramovic has also become a key figure for art reviewers interested in the intersection of performance art, installation work, and video aesthetics. In addition, her work has significant implications for the dynamics of the gaze, the body, and the psyche as related to reception. In her installation entitled 'Spirit House' the artists concentrated on memory of place and fear of death. Jerzy Beres considered his body as a symbol of ritual operations. In 1981, he walked around the market square in Kraków with 'Romantic Stroller' and ignited 'Fires of Hope, Freedom, Dignity and Truth'.

p. 22 Andrzej Bator

W stronę światła, w stronę Transcendensu

Towards light, towards transcendence

Modern art which includes the element of divine is often secondary and even bad. Divine art is often considered as church art based on kitsch. Artists who are interested in producing religious pictures fail to form new symbols. They rather use the motifs from classic iconography. However, once in a while an artist produces a great piece of religious art. Zbigniew Treppa wrote a book on the Shroud of Turin. He described the results of the research which led to the conclusion that 34 billion watts of energy would have to be used in order to produce an image in the Shroud and that kind of energy cannot be generated from any known source. Modern scientific interest in the Shroud can be said to have begun in 1898 when the Italian photographer, Secunda Pia, took the first photographs of the Shroud. While he was making a photographic

print, Pia noticed that the negative image on the Shroud looked very much like a photographic positive. This discovery raised scientific eyebrows, and then began a continuous and growing scientific interest in the Shroud until the present day. The negativity of that photograph revealed in detail, and with even greater clarity than the positive image, all the "wounds" that the Shroud preserved. How was the image on the Shroud formed? Science has not yet come up with any plausible explanations. Nevertheless, they compare the image in the Shroud with photographic images. Treppa analysis both material and symbolic role of light in photography. He believes that there is 'a genom of light' which should be considered from both phenomenological and transcendent points of view. He wrote his own original story which includes interesting interpretation. As artist, he developed his own technique of producing images based on the idea of inversion. He is interested in forming symbols and metaphors which are connected with divine art. He considers photography as the medium which contributes to our 'opening to light'.

Bogdan Konopka

Śnienie – Gabriela Morawetz

Dreaming – Gabriela Moravetz

Photography by Gabriela Moravetz is mostly connected with the beginning of creative process. While taking photographs, she uses her intuition. She is not interested in simple reflections of the reality. She is interested, however, in stage design and in capturing the 'decisive moment'. Her photographs reveal dream-like atmosphere. People in her photographs often resemble the citizens of ancient Rome and Athens. She prints images on silk, different objects and pieces of sculpture. Trees and clouds are shown as if seen from outer space. As props, she uses mirrors which add even more space to her pictures. Her back-and-white photographs are lightly colored with violet, grey, green and red-dish pigments.

p. 26

p. 1

p. 33 Bogdan Konopka

p. 44 *Anita Andrzejewska – éloge de la vie*

Anita Andrzejewska pictures reveal the richness of matter (lights and shadows). They are powerful pictures. They are free of documentary elements but subjected to emotions. She tries to tame the reality by walking almost-forgotten paths which she finds in seemingly distant areas of the world. She searches for sacred elements in every-day objects. Her powerful photographs are impossible-to-forget. They cannot be easily defined because there is no rich-enough language which could be used to describe them.

Anna Kołodziejczyk

„Przesunięty dom” Krystiana Trutha Czaplickiego

A House Displaced

Krystian Truth Czaplicki's exhibition was entitled 'A Mouse Displaced'. It was organized in former Hanna Krzetuska and Eugeniusz Geppert's studio. The artist usually organizes exhibitions in public open spaces, this time however, he used the interior of the building. He 'built' intimate and emotional story because he wanted to show symbolic sculpture and objects. The artist produces precise and minimalist pieces of art. He uses such materials as wood and metal. Also, he adds different objects, such as eggs, coconut and a glass with mouth-wash. He considers banal objects as symbols. In his earlier series entitled 'Rysy 3', he also revealed emotional elements which did not exist in anonymous public space. Czaplicki is both emotional and rational artist. He knows how to form delicate atmosphere in both open space and in interiors.

Krzysztof Jurecki

Edward Łazikowski: Ponad-globalne idee twórcze

Edward Łazikowski: above-global creative ideas

Łazikowski is an author of two books. He analyzed the conflict between high and popular art. He is interested in high art and spiritual aspects of art. Also, Łazikowski is a photographer and he produces sculpture-pieces. His exhibition entitled 'Above-global creative ideas' included photographs and videos. He organizes performances. He concentrates on surrealistic effects and informal painting techniques. He follows the ideas of Strzemiński and Hiller. He criticizes many modern art connected with advertisement and fashion.

p. 36

p. 1

p. 40 Piotr Komorowski

Rzeczywistość banalna – rzeczywistość magiczna

Banal reality and magic reality: on Maja Wolińska's project

'Bermuda dream', 'Sahara greens', 'The last golden afternoon' are the parts of the triptych by Maja Wolińska which is connected with urban infrastructure of Wrocław. The artist used documentary method in her project which resembles Werner Herzog's films, such as 'Fitzgerald'. Also, it reveals Fernando Pessoa's poetics. 'The last golden afternoon' is filled with wooden horses, strange-looking vehicles and people and other props usually connected with pop-culture. Wolińska's films include static photographs. The artist analyses and re-interprets basic information codes. She discovers hermetic, often un-noticed and/or ignored elements of reality. He 'Bermuda dream' shows ecosystem with dead and living organisms. 'Sahara greens' shows the environment of small urban gardens. She adds sound track to her films which include her own music.

Ryszard Ratajczak

Krajobrazy wyobrażone Pawła Trybalskiego

Landscapes imagined by Paweł Trybalski

Paweł Trybalski's magic-surrealist pictures gained popularity in the 19970's. The artist paid much attention to details, drawing and intriguing subjects. He was interested in rapid development of technologies and industry, archeology and antiquity. He liked Plato's ideas, classic art, literature and architecture. His pictures entitled 'Anti-flower', 'Semuria', 'Aggressive Cosmodrome' look as if they were painted with delicate birds' feathers. In the 1980's, he painted aesthetic still life studies which included such motifs as Empire clocks, French china and exclusive pieces of furniture. The artist owns a collection of antique furniture. In the 1990's, he painted landscapes. His paintings from the first decade of the 21st century are more informal. Trybalski considers them as 'possible landscapes', but I would rather consider them as 'imagined landscapes'.

Anna Kołodziejczyk

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p. 44

p. 8

p. 8

p. 50 Andrzej Jarosz

Anna Szpakowska-Kujawska. „DROGA DO ŚRODKA”

Anna Szpakowska-Kujawska's 'Road to the Center'

Anna Szpakowska-Kujawska is interested in landscapes. In 2008, she produced a series of naturalistic watercolor collages which sometimes resemble surrealist drawings by Maurits Cornelis Escher and tapestries. She reveals the center of the environment she considers as her own. A narrow path leads us

from a line of hedgerow to a thin line of distant forest. The focal point of her pictures is connected with a small wooden house in the area of Bystrzyca Mountains. The house is surrounded by forests and fields. It is located on 'known and unknown' land. Her series of pictures shows the road leading to mythical 'never-never-land' which exists in reality.

Grzegorz Sztabiński

Epifanie Ryszarda Ługowskiego

Epiphany by Ryszard Ługowski

Ryszard Ługowski is a prolific artist. He is interested in transcendence. His often combines different media, such as performance and installation. He wants to experience epiphanies together with on-lookers. He selects and shows different objects for his performances based on pre-conceived ideas. He considers his recent installations as 'cosmic projects' based on everyday experience. His most recent project was entitled "The Hunt for the horse's head". The artist described it as "the utopian project to build a monument in space".

p. 53

p. 10

p. 56 Ryszard Ratajczak

p. 68 *Ryt przejścia*

The rite of passage: on paintings and drawings by Bogdan Kraśniewski

As far as I remember, pictures and drawings by Bogdan Kraśniewski both scared me and elicited respect. Also, I thought of them in terms of axiological loss. The artist is interested in the element of dehumanization of modern societies. He believes, as Witkacy did believe, that we are only 'mechanized improducts' who are stupidified by mass media. Of course, we should 'be walking towards the truth' and be able to find wisdom in art and poetry. Kraśniewski is afraid of our loss of spirituality and he shows us humanitarian paths in life. He often uses the motif of labyrinth in his pictures. He considers it as a symbol of void, but also – the symbol of the road towards immortality.

Magdalena Barbaruk

Materializacje pamięci. Refleksje o wystawie „Pamięć. Rejestry i terytoria”

'Memory. Registers and Territories'

Monika Rydiger and Natalia Żak organized an exhibition At the International Cultural Centre in Kraków entitled 'Memory. Registers and Territories'. Mirosław Bałka's site-specific piece of art was entitled 'Communal Terrain'. Andrzej Bator showed 'Anamnesis – the (re)construction of a picture'. Rafał Jakubowicz showed an installation entitled 'It started in Wrocław'. Leon Prazmowski's series of photographs was entitled 'Foot-prints'. Michał Chudzicki organized a project entitled 'Bruno Larek (1901-1936)'. Anna Niesterowicz's found-footage film was entitled 'Gierek'. Zuzanna Janin concentrated on the idea of freedom. Also, the exhibition included copies of artists' statements and interviews. A catalogue was published in English and Polish languages and included texts by Szpocinski, Traba, Pomian.

Agnieszka Bandura

Dyskretny urok ruchu

The discreet charm of the movement

The idea of movement is one of the most disturbing ideas. Like time and space, movement is difficult to define. Jakub Jernajczyk was inspired by those controversies. As the result of his inspiration, he built four multi-media-interactive installations. He showed a circle, a point, a line and a wheel as the forms of visual interpretation of the idea of movement. His installations and digital images can be considered as vehicles of combined artistic-and-scientific ideas. He believes that 'moving digital images contribute to our perception of the reality'. Moving pictures are 'discreet illusions' of things in motion. The artist concentrates on film and animation and he analyses different aspects of visual perception.

p. 80

p. 9

p. 1

*Nowa plastyka polska?***New Polish art?**

The Museum of Contemporary Art in Warsaw organized a show entitled 'As you can see: Polish art today'. They invited over eighty artists to participate in the show. The exhibition was organized on two floors of the museum. Sebastian Cichocki and Łukasz Ronduda, the curators of the show, have reached for the conservative format of an artistic salon, shifting the centre of gravity from exhibition experiments to artworks themselves, whilst allowing the salon itself to be critical, emancipatory, psychedelic, occasionally brutal and perverse, dense and ambiguous. The exhibition was designed as a guidebook facilitating the journey across contemporary Polish art. It was designed for big audience interested in contemporary culture. It focuses on a specific time and place and is being held several years after Polish art stabilized its position internationally. It is a dream come true for

previous generations of artists, whose presence in art often tied in with a struggle to change the forms of art institutions and artists' role in society. The exhibition itself, however, does not resolve all problems: paradoxically, it leads to the formation of new tensions between institutions and artists, and artists and audiences, respectively. The curators wanted to show how artists define their social roles and obligations to their audience and how they negotiate their relations with institutions. Participating artists show how they see objects of everyday use, architecture and how they understand social changes. They speak of their attempts to modifying the world with tools of art. The "As you can see" exhibition traces current moments in the Polish art in a series of narrations. A distinctly pronounced motif is that of avant-garde strategies having been exhausted and replaced by a search for new inspiration in previously considered as non-professional art and crafts. The curators seem to believe that contemporary graphics and folk art should have new allies. People visiting the show will walk around with their eyes wide open. They will be able to witness what becomes visible in the scene of contemporary Polish art.

cases the impossibility becomes apparent after viewing the figure for a few seconds. However, the initial impression of a three dimensional object remains even after it has been contradicted. There are also more subtle examples of impossible objects where the impossibility does not become apparent spontaneously and it is necessary to consciously examine the geometry of the implied object to determine that it is impossible. The unsettling nature of impossible objects occurs because of our natural desire to interpret two-dimensional drawings as three-dimensional objects. With an impossible object, looking at different parts of the object makes one reassess the three dimensional nature of the object, which confuses the mind. Impossible figures cannot be rationally described as three dimensional objects. Among the artists who were interested in impossible figures were the following artists: Oskar Reutersvaerd (he produced about 2,500 impossible figures) and Maurits Cornelis Escher.

Janusz Karbowniczek

*Poza słowem – spojrzenie na twórczość
Magdaleny Snarskiej***Beyond words. On Magdalena Snarska's art.**

Magdalena Snarska defines space with color. She paints colorful structures which are divided horizontally. Upper portion of her canvasses is usually much smaller than lower part. The division can be associated with Romantic tradition of landscape painting. She is interested in forming atmosphere of places and in showing unique qualities of different moments such as transition of light to darkness. Also, she likes the differences between water and sky, divine and profane. In her drawings, she reveals the depths in the environment. She is a disciplined artist and she knows how to control her media.

Karolina Majewska

*Malarstwo braku aspiracji***Painting of no aspiration**

Martin Creed is a painter and he sings songs. Creed's work is often a small intervention in the world, making use of existing materials or situations rather than bringing new material into the world. He uses whatever medium seems suitable. Creed is perhaps best known for his submission for the 2001 Turner Prize show at the Tate Gallery Work No. 227: The lights going on and off, which won that year's prize. The artwork presented was an empty room in which the lights periodically switched on and off. As so often with the Turner Prize, this created a great deal of press attention, most of it questioning whether something as minimalist as this could be considered art at all. Creed is not a young British artist, but rather a person who never grew up. He keeps asking himself: 'What's the point of it?' And that question was also the title of his exhibition in London.

Hanna Kostolowska

*Ponad podziałami***Above Divisions**

The Contemporary Art. Museum in Wrocław organized a show entitled 'Yinka Shonibare – selected work'. The exhibition traveled to Wrocław from Gdańsk. Shonibare is a member of Young British Artists Group. He is one of the initiators of the controversial show entitled 'Sensation' (1997). He concentrates on sculpture, painting, photography, film and performance. He is interested in cultural

Julita Deluga

*Ciemność w samo południe. O potrzebie wolności***Darkness at High Noon. On the need of freedom**

Art should be free, but can artists speak of freedom? Pictures and sculpture are not dynamic enough to show all the changes. Media must also be dynamic. Therefore performance, happening and video better serve the purpose. This is probably the reason the more dynamic media dominated at the exhibition entitled 'The need of freedom: European art after 1945'. The show was organized at the MOCAR gallery in Kraków. The show include art-pieces by 47 artists from 17 countries. The show included 12 chapters: 'The judgment of mind', 'We are revolution', 'A trip to Wonderland', 'Darkness at High Noon', 'The realities of politics', 'Uncertainty of freedom', '99 cents', 'One hundred years', 'The worlds we can live in', 'Different spaces', 'Self-discovery: while searching for limits', 'The world in our minds'. Nikita Kagan from Ukraine showed images of torture tools used at Ukrainian police stations. Jiri David from the Czech Republic showed a series of portraits entitled 'Without compassion'. Paweł Althamer showed a film entitled 'Bródno 2000'.

Kama Wróbel

*Odnajdywanie przebiegu ulotnego czasu...***Finding passing moments in Andrzej Szumski's artwork**

Time is a category in physics and poetry. It is analyzed by scientists and artists. In the 1990's, Andrzej Szumski produced a series of projects entitled 'Light-object-shadow'. He concentrated on spatial-structural problems. His paintings and drawings from that period were monochromatic. He did not use color because he considered them as not important elements of his visions. He was interested in architecture, optics, urban planning, multilayer and multi-surface theories. His early projects can be considered in the context of abstract analytics and Wrocław structuralism. In 2006, he started working on a calendar series. In 2009, he started working on a monumental spatial project. Sławomir Mankiewicz wrote that Szumski's project was the most important artistic discovery after Roman Opalka's project. His 'Spiral Squaring the Time 2013' and 'Spiral Squaring the time 4014' were painted in monochromatic tones.

Paweł Lewandowski-Palle

*Wabi-Sabi albo japońska wersja strukturalizmu***Wabi-sabi or the Japanese version of structuralism**

Tomio Matsuda is a founder of the A21 art group which includes over 100 artists from Japan and other countries. They organize exhibitions in different countries. In 2013, they organized exhibitions in Bydgoszcz, Berlin and Gorzów Wielkopolski. The project brings together 13 artists working in various media. With this diversity we can see the whole spectrum of contemporary aesthetics of Japanese art. They work without any intellectual analysis of what they do. They use their own techniques which are connected with meditation. They follow the idea of wabi-sabi. They believe that 'if an object or expression can bring about, within us, a sense of serene melancholy and a spiritual longing, then that object could be said to be wabi-sabi', which means that 'nothing lasts, nothing is finished, and nothing is perfect'. In today's Japan, the meaning of wabi-sabi is often condensed to 'wisdom in natural simplicity'. In art books, it is typically defined as 'flawed beauty'. Matsuda showed paintings and an installation made of bamboo leaves. Chiki Fujiwara's paintings resemble surrealist pictures. Aishu Gen likes geometry. Yoko Aoyama concentrates on space, lines, chaos and order. Yumiko Okazaki specializes in big-format relief compositions. Nao Moritsu is inspired by foreign cultures. Masashi Suzuki, Akiko Morita and Akemi Shuno are inspired by nature. Ryohsuke Yamauchi built monumental installation. Masako Matsumura paints with ink. Nobuyoshi Watanabe showed two square pictures filled with horizontal and vertical lines.

identity. He was born in London and he studied at the Byam Shaw College of Arts and at the Goldsmith College. His parents came from Nigeria. One of his pieces of sculpture entitled 'Revolution Kid (Fox Girl)' was located at the entrance to the show. It was a mannequin with a fox head and a pistol in hand which resembled a weapon used by Kaddafi. The artist also built a male 'revolution kid', but it was not shown at the exhibition.

*Bryły niemożliwe***Impossible blocks**

Impossible blocks and/or figures can be considered as the objects of intuitive geometry. Impossible objects are of interest to psychologists, mathematicians and artists without falling entirely into any one discipline. Scientists and graphic artists are interested in 'impossible figures' for a variety of reasons. They can be considered, for example, as 'drawing mistakes'. An impossible figure, also known as impossible object or a block, is a type of optical illusion. It consists of a two-dimensional figure which is instantly and subconsciously interpreted by the visual system as representing a projection of a three-dimensional object. In most

Sentenced to art.

Talent only contributes to 15% of artistic success, the Rest is hard work. After many years of hard work, Marian Wolczuk could rest, but instead of retiring, he continues painting. He does not know how he could part with art and he does not want to do that in the near future. He wakes up at 5 in the morning and at 7 he is already at the art academy. He turns on the radio and starts painting. He leaves the academy in the evening. Also, he is interested in photography. He used to exhibit his photographs together with Stefan Arczyński and Bronisław Kupiec.

While thinking of Tamara Berdowska, one is imagining the blue and the green tonal values. Her paintings reveal subtle depths. The artist does not accept commercialization of art. Instead of that, she rather accepts the 19th century model of impoverished artist who only live for the art's sake. She is interested in geometric forms. She believes that artists should look for ideas connected with things. She experiments with colors and movements. She produces not only paintings, but also drawings. As background, she uses half-transparent film. She draws rectangular forms. She combines the films in order to show stereometric shapes. People visiting her shows walk among translucent drawings which symbolize changeable and transitional elements of the world.

Eugenia Gortchakova

Eugenia Gortchakova found peace when she moped to Paris from Moscow: her expressive pictures were filled with order and silence. She concentrated on meditative approach and on time. Space was recurring theme in her work. She put the movement of time on the surface of her pictures. She considered her pictures as 'time structures'. She used to combine circles thus forming 'cyclic return'. Her pictures look abstract and regular, but they also include the traces of time. In Germany, she continued her work on structures built with lines. Her pictures look almost monochromatic because she used muted colors. At the end of the 1990's, she mixed abstract and figurative motifs. She painted such objects as pales, labels from jars, parts of chairs. Also, she built three-dimensional monumental structures entitled 'A clock', 'A tower'.

p. 106 Dobromiła Błaszczak

p. 104 *Erwin Wurm – Artysta, który połknął świat*

Erwin Wurm – the artist who swallowed the world

In 2002, the Red Hot Chili Peppers music group put many advertising clips on music television channels. They showed quick gestures and rapidly-changing situations. They tried to save plastic bottles from falling, they turned plastic cups on the tips of their fingers, they pressed balloons to the walls and were put different objects in their mouths, nostrils and ears. Their music-piece was entitled 'Can't Stop'. It was one of the most popular music produced by the group. Erwin Wurm exhibited his artwork at the MOCAK gallery in Kraków. He showed 'One-minute sculpture' which was used in the clip. Also, he documented his action in photographs. In his video entitled '59 postures', the artist showed people 'imprisoned' in jackets, dresses and sweaters.

p. 109 Wojciech Wojciechowski

Codziennosc w Tate Modern

Everyday in Tate Modern

The Tate Modern Gallery organized exhibitions of photography by William Egglestone (Energy and Process) and by Graciela Iturbide (Poetry and Dream). Egglestone showed images from North American countryside. Iturbide concentrates on portraits, everyday life, myths and rituals.

Egglestone photographs pink interiors of bathrooms, a woman with ice-cream cones, a police woman in the middle of empty street, an empty interior of a bar, children near a fence and similar banal subjects. He likes intensive colors and sharp contrasts. Also, he likes realist style. He uses dry-transfer technique based on a continuous-tone color photographic printing process which requires making four printing matrices (black, yellow, blue and pink) which absorb dye in proportion to the density of a gelatin relief image. Successive placement of the dyed film matrices, one at a time, transfers each primary dye by physical contact from the matrix to a mordanted, gelatin-coated paper. His images reveal the atmosphere of joy and hope, usually connected with bright colors.

p. 116 Andrzej Saj

Auto-Portrety Gierałtowskiego

Self-portraits by Gierałtowski

Great photographers - portrait artists – are the producers of myths. Krzysztof Gierałtowski is one of those artists. He produced the myth of people who lived in Poland after WWII and before political changes in 1989. He photographed the representatives of Polish intellectual elite including Wańkowicz, Tyrmand, Jędrusik, Kieślowski, Lem, Stażewski, Holoubek, Beksiniński, Skrzynecki, Jastrun, Kołakowski, Niemen, Starowieyski and others. His exhibition entitled 'Portrait without a Face' was shown in Warsaw, Wrocław, Kraków, Lwów and Olsztyn.

Black-and-white and color photographs 'describe' people through gestures, grimaces, props, and light effects. The method

p. 124 Joanna Bąk

„Inne Miasto” Elżbiety Janickiej i Wojciecha Wilczyka

'Different City' by Elżbieta Janicka and Wojciech Wilczyk

In June and July 2014, the series of photographs by Janicka and Wilczyk entitled 'Different City' was shown at the Zachęta Gallery in Warsaw. The artists documented the border areas of former Warsaw ghetto which are now a part of a modern city.

p. 126 Piotr Jakub Fereński

p. 128 *Rune Eraker w Mocaku*

Rune Eraker in MOCAK

The Museum of Contemporary Art in Kraków organized an exhibition of Rune Eraker's photographs. Eraker was born in Norway in 1961. His exhibition was entitled 'Expelled'. The artist concentrates on human suffering in connection with military conflicts, political repressions and poverty. He took photos in twenty two countries on different continents. He showed brutality of political regimes and tragic results of economic instability. He was influenced by such photographers as Salgado and Carter.

Magdalena Komborska

Rzeczywistość „autorskiej sceny” fotografii

The reality of 'self-scene' in photography – the effect of camera obscura

Photography is often used in mass-media. Usually, they publish amateur photographs without any description. Artistic photography concentrates on quality and not quantity. Artist-photographers concentrate on selected images which show places, people and document events. Also, they reveal their own emotional attitudes towards people, natural environment, architecture and other subjects. They build specific atmosphere often by using

Miłosz Słota

Sztuka w okolicznościach przedmiotów

Art in the circumstances of things

Contemporary art is not only engaged in a dialogue with the reality, it is closely connected with the reality. Hüseyin Bahri Alptekin's exhibition entitled 'Facts, Incidents, Accidents, Circumstances, Situations' is one more proof of that situation. In his art, Alptekin took up the issues of globalization which he considered in terms of peripheries, inferiority and marginality. His artistic practice included recording, collecting and transforming the globally circulating popular images, dialects, signs and products. He was interested in cheap, mass-produced objects, amateur photography, advertisements, roadside architecture and second-rate design as manifestations of a hybrid and anonymous production of culture. Alptekin documented inconspicuous everyday life events. In Łódź, the Art Museum showed his photographs together with his collection of commercial brochures, postcards, hotel stationery and labels, packs of cigarettes, food and cosmetics containers. The collection is connected with the environment of his life and work, it was a reservoir of themes and sometimes a material basis for production of installations, collages, objects, videos or digital prints. They refer to the reality which is imitative, hybrid, filled with meaningless. The exhibition at Art Museum focuses on the means used by Alptekin, such as translation, imitation, multiplication, appropriation by which he shaped his vision of 'global village'. His perspective enables us to see cultural margins and peripheries. The artist convinces us that acceptance of even marginal aesthetics might be productive.

Iturbide concentrates on black-and-white photography. She does not use tripods and flashlight. She photographs Indians and women. She explores in an intensely personal way the identity of her subjects but also an era of contemporary Latin American life by showing the context of country, the land itself, in aesthetic and vernacular style alike. The symbolic and expressive imagery of the works offers a visual paradigm that calls on memory, and a re-presentation of facts that conjure an emotional bond between subject and viewer, whether affirmative or oppositional. In her photographs, we find a unique blend of tradition and modernity.

is experimental and the portraits reveal a lot about a person, his and her character and passions. He uses original composition and unusual photographic techniques. When using 'masks', Gierałtowski 'adds' his own face to the faces of different people. He added his own family photographs to the series of portraits shown at the exhibition and published in the album. He believes that it is possible to portray 'inner self' of a person. He believes in magic of photography.

Gierałtowski is a master of psychological and subjective portraiture. He finds in his subjects something unusual and characteristic only for that person. He photographs 'the inner I'. Often, he shows the faces as the patches of light and shadow while blurring the details. Sometimes, he only shows somebody's hands because he considers them as more revealing than a face. Over the years, he managed to produce an interesting portrait of the community whose he himself was a member.

They photographed urban landscape in such important places as Nalewki, former Umschalplatz, the Nożyk Synagogue. The artists started working in late fall and continued their work through early spring. They wanted to photograph architectural details which are not visible when views are obscured by leaves. The collection of documentary photographs is accompanied by a map by Paweł Wespiański which was produced in connection with a book by Barbara Engelking and Jacek Leociak entitled 'Warsaw Ghetto: a Guide to Non-existing City'.

historic *camera obscura*. They consider their productions in terms of 'self-scene'. Jarosław Klupś, for example, is interested in 'site-specific' installations. His 'Magia Naturalis' (Leszno, 2014) shows street traffic going backwards. His series entitled 'Selfforms' includes five self-portraits. One of the photographs is entitled 'Self portrait of the camera'. In 2014, Klupś published a book entitled 'Photography is a photography'. Marek Noniewicz is also interested in traditional photographic methods and techniques. He photographs leaves, feathers and insects. He considers his 'Versions of Presence' (1999) as 'self-portraits inside camera obscura'. In 2013, Monika Szymańska-Chachula showed a series of mono-chromatic photographs entitled 'The nature of primeval space'. Also in 2013, Dagmara Bugaj showed a series entitled 'Secret Places'.

Agnieszka Gniotek

Sobol – bez upiększeń

Without adornment

Jacob Aue Sobol's photographs reveal unusual kind of aesthetics. He is a member of the Magnum Agency. He received many awards for his photographs, such as World Press Award and Leica European Publishers Award. He concentrates on black-and-white photography. His 'Arrivals and Departures' series includes photographs taken from the trans-Siberian train. At the beginning of his journey, he wanted to photograph people whom he met on the train while on his way across Russia, Mongolia and China. However, he traveled by almost an empty train. He photographed what he saw from the train window. The series was shown in Berlin and in Poland. The show was organized by the Leica Gallery.

Anna Kania

Life Book. Carolee Schneemann

Carolee Schneemann is a pioneer of performance, body art and avant-garde cinema. She uses a variety of forms of expression and challenging concepts such as feminism, gender, sexuality and identity. The exhibition entitled 'Life Book' is connected with Marielle Nitosławska's film entitled 'Breaking the Frame'. Nitosławska is a Canadian filmmaker and documentarian. In her film, she showed a portrait of the artist. Film reminiscences were combined with photographs, sketches, diaries and letters. Schneemann is a New York artist who inspired such artists as Cindy Sherman, Marina Abramovic, Tracey Emin and Natalia LL. In her video entitled 'Fuses', Schneemann showed herself and her first husband Jim Tenney in a series of intimate scenes. Her 'Interior Scroll' from 1975 was a controversial art manifesto. In 2013, she showed an installation which included seven pieces of sculpture. It was entitled 'Flange : 6rpm' ('rpm' means 'six revolutions per minute').

Magdalena Franczuk

Archiwum zjawisk niezależnych

The archive of independent phenomena. On Marek Poźniak's pinhole photography in connection with Tomasz and Przemek Zajfert's 'The 7th Day'

Marek Poźniak shows the reality as if it were derived from restless dreams, whose action takes place in difficult to identify urban landscape. 'The 7th Day' series is saturated with strong colors. The photographs include free composition. The artist shows empty city even without shadows. He uses pinhole camera which produces images similar to the images produced with camera obscura. 'The 7th Day' project is a kind of 'photographic memoir'. Poźniak considers all photographs taken with the camera as parts of his project.

Krzysztof Jurecki

Określenie nowej koncepcji inscenizacji

Super-global creative ideas: Edward Łazikowski

The Remedium Gallery in Łódź organized an exhibition entitled 'Super-global creative ideas'. They showed Edward Łazikowski's photographs and a video. In the 1990's the artist published two books on the theory of art. He described the phenomenon of 'fragtorization'. He follows some Buddhist ideas. He formed fifteen own ideas such as the idea of 'new ontology of existence'. His performance is entitled 'Two-wind inspiration'. The series of photographs is entitled 'Phenomeno-post-figures'. He was inspired by surrealist and informal art. His artwork is different from other form of visual arts which are dominated by scandal and comics.

Andrzej Kostolowski

Widzę brodę i płaszcz...

'I see a beard and a cloak...' from a series entitled 'Decal'

Latin phrase 'Video barbam et pallium; philosophum nondum video' means 'I see the beard and cloak, but I do not see a philosopher yet'. Post-modernist artists like 'appropriations' which include ideas, objects, sounds, symbols, artifacts and styles usually connected with different cultures or pop-cultures. Artists often try to fight for a position of a leader in 'appropriations game'. Also, they often try to prove that 'seeing a beard and a cloak' is a signal of seeing a philosopher.

p. 112

p. 114

p. 120

p. 122

p. 145