

## p. 4 Dorota Folga-Januszewska

**Narysować rysunek****To draw a drawing**

Drawing – is it magic? Vitruvius wrote in the 1st century BC: 'architects must be able to draw in order to show the image of an intended object'. Drawing was considered then as a medium, a go-between intellect, imagination,

matter and final form. Drawing has always been 'an intimate form of art'. Many artists decided to show their drawing only at the end of their artistic career. Francesco di Melzi considered drawings by Leonardo da Vinci as the pieces of treasure. There would not be art without drawing. In the 19<sup>th</sup> and the 20<sup>th</sup> centuries, many roles of drawing were assumed by printing techniques. Although in the 1980's drawing became the marginal form of art, original drawings are still valued as non-conceptual and non-utilitarian form of art.

## p. 6 Katarzyna Klich

**Rysunek jako ślad człowieka****Drawings as Footprints**

Only drawings faithfully reveal some truth of people. Drawings can be considered as the first expressions of human beings which are closely connected with the human body. There are analogies between drawings and modern dance. Dancers make movements which can be registered in form of drawings. Big drawings can be compared with architectural structures. They include lots of space. Small drawings show the human scale. Drawn on floors, images become a kind of footprints of artists. When painted on stretched canvases, pictures assume certain distance between painters and themselves. When painted

on hard surface, such as floors, pictures become more directly connected with artists. Drawings are different from paintings. While drawing, artists have to be close to the surface of paper. Regardless of their scale, drawings are more tangible than paintings. Artists register their stories more directly, while drawing images, than painting them. One rarely knows how long the process of drawing would last. The process is like a meeting with another person. Models can feel suspense and mystery connected with the process of drawing. Some models are like the background of a picture, and others are like hurricane and in order to escape the hurricane, one has to close the window. The process of drawing can be compared to a performance. While drawing, artists search for other people. They want to find other people through drawing them. Drawings can be considered as traces of people.

## p. 15 Jan Pamuła

**Międzynarodowe Triennale Grafiki – Kraków 2012****The International Graphic Art Triennial, Karków 2012**

Big international graphic art exhibitions are usually organized as biennials, triennials and quadrennials. They are popular exhibitions which attract many artists and visitors. In 50 years, the International Graphic Art Triennial was organized many times in Kraków. Its evolution was complicated and it always was an attractive presentation of contemporary graphic art. It started in 1966 as one of its kind exhibition in Central Europe (behind the Iron Curtain). The changes occurring throughout decades were connected with artistic changes in the world and social and political changes in that part of the European Continent. The graphic art exhibitions in Kraków were closely connected with Witold Skulicz's ideas. After a lengthy break, Professor Skulicz returned to organizing the shows in 1991

and he suggested that biennials should become triennial exhibitions. The formula changed again when they signed the agreement between the Association of the International Graphic Art Triennial, Kuenstlerhaus in Vienna and Horst-Janssen-Museum in Oldenburg (2006). The third edition of the triennial was considered as the International Print Network (2012-2013) and it included two more partners: Dalarnas Museum in Falun and Minar Sinan Art University in Istanbul. The Association is the coordinator of the exhibitions. They form the rules in cooperation with their partners. In January, they opened the Graphically Extended' exhibition in Oldenburg. In April, they are opening an exhibition in Vienna, in September – in Istanbul, and in December – in Falun. They publish catalogues for each show, coordinate special promotional projects of graphic art, organize conferences and meetings. From 4789 pieces of art by 1473 artists, they selected 305 pieces by 235 artists for an exhibition in Kraków, 102 pieces by 78 artists for an exhibition in Katowice, 139 pieces by 72 artists for an exhibition in Oldenburg, 256 pieces by 89 artists for an exhibition in Vienna, 286 pieces by 140 artists for an exhibition in Falun and 246 pieces by 129 artists for an exhibition in Istanbul.

## p. 22 Lila Dmochowska

**Nowe-stare Triennale****New-Old Triennia**

The Geppert Competition keeps changing its image. In 1978, the Drawing Festival was changed to the International Triennial of Drawing. Andrzej Will, Natalia Lach-Lachowicz and Andrzej Lachowicz were the organizers of the festival. The Lachowicz were interested in

conceptual art and they considered drawing and photography as the media with which they could register their ideas (concepts). The first triennial was the manifesto of conceptualists. In 1992, Will died and the triennial in 2000 was organized by Academy of Fine Arts as the International Drawing Competition. The fifth competition is more closely connected with the original ideas of classical drawing artists. Toshio Yoshizumi received the Grand Prix. Wojciech Domagalski and Martin Sarovec shared the Chancellor's Award for the beginning artists.

## p. 24 Monika Wanyura-Kurosad

**Zawsze grafika****Always graphic art: on graphic art. and paintings by Prof. Witold Skulicz**

The International Culture Center in Kraków organized an exhibition of paintings and graphic art by Prof. Witold Skulicz. In the 1960's, the 1970's and the 1980's, the artist produced dynamic lithographs,

monotypes, experimental photographs and serigraphs. The black-and-white serigraphs from the series entitled 'Night' include photographic elements combined with painterly elements. The other series entitled 'Gazebos', 'Magic Lanterns', 'Attempts', 'Sic Transit Gloria' reveal masterly graphic craftsmanship. They were produced in the 1980's. In other rooms of the Center, they showed pictures from the 1960's and the 1970's. The collection includes color lithographs and monotypes. The series were entitled 'Chernobyl' and 'Scarecrows'. Skulicz used to be a curator of many international shows including

## Aleksandra Janik

**Gdzie jest grafika?****Where is graphic art?**

Aleksandra Janik was a curator of a graphic-art exhibition entitled 'Where is graphic art?'. She asked the artists the title-question. Also, she asked the following questions: 'What are the boundaries of graphic art?', 'Where is graphic art?', 'Is this still graphic art?'. Caroline Koenders from Holland said that gravure, chalcographic art, mezzotint, aquafort, dry-point, woodcut, lithography, linoleum-cut etc were all the synonyms of graphic art. She believes that the meaning and the context of graphic art should change. She is interested, however, in crossing the boundaries of graphic art. The use of old tools, such as old-fashioned graphic press, has little significance in the context of how the pictures are exhibited. Of course, digital art is different from, for example, mezzotint, which is the most time-consuming method. Judyta Bernas from Poland believes that all forms of art should be integrated. Graphic artists can communicate with visual artists interested in different artistic methods. Sylwia Wilk from Poland said that different artists have different definitions of graphic art. She is interested in new technologies and scientific discoveries which influence art. Florentia Ikonomidou from Greece cannot concentrate on any artistic borders. The changes in graphic art are more dramatic and rapid than in other art-forms. She uses modern-day technologies in her studio. Colette Cleeren from Belgium is interested in traditional graphic methods and she would use new technologies if only they could help her produce desired effects. Liena Bondare from Latvia quotes Beuys who said that the strength of art is still connected with unsolved problems. She is looking for the unity of form and subject. She invites art connoisseurs to a dialogue on art. Beata Długosz from Poland considers graphic art and photography as equally important forms of art. She experiments with different materials and methods and she likes the risks. She finds similarity between biological and artistic processes.

## Andrzej P. Bator

**We własnej głębi mętne i niezwykle****Obscure and unusual in its depth**

Waldemar Masztalerz combines the reality time and light. He concentrates on intimate rituals and philosophical-emotional mantras. He uses such motifs as the human silhouettes, geometric figures and different hues. He likes simple, synthetic effects usually connected with drawing techniques. He doesn't like detailed questions. He considers his pictures as mirror-images which reveal his inner self and the fragility of the human existence. He believes that the human mind is able to produce pictures and that objects include symbols which are connected with different objects. The artist invites us to interpret his pictures in many unusual ways. Masztalerz was the director of the 13<sup>th</sup> Drawing Workshop at the Art University in Poznań. He died in December 2012.

the shows in the following countries: Bulgaria, Egypt, Finland, France, Spain, Holland, Japan, Korea, Germany, Slovakia, Slovenia and Italy. He was a co-founder of the International Graphic Arts Biennial in Kraków. In 1991, he established the Association of the International Graphic Arts Triennial in Kraków. The exhibition in Kraków was one of the most important art shows of the International Graphic Arts Triennial in Kraków.

p. 10

p. 34

### Ręką diabła rysowane – Tylko dla moich oczu Olafa Brzeskiego

#### Drawings by Devil's Hand: *For My Eyes Only* by Olaf Brzeski

The Avant Guard Gallery in Wrocław organized an exhibition entitled 'For My Eyes Only' by Olaf Brzeski. The collection is the second part of the series entitled 'The fall of the man whom I don't like' which was shown at the Modern Art Gallery in Opole. The exhibition in Wrocław may be considered as the story including the dark side of the human nature. Brzeski reveals the kind of artistry which is connected with the symbols of aggression, violence, desire, fear, shame and vulnerability. An eight-minute-long film shows the crisis of an artist involved in creative process. The artist concentrates on his process of thinking while producing quick sketches. Some of his sketches became the parts of big, three-dimensional constructions. His sculpture entitled 'Self-portrait' (bronze, 2012) resembles classical *contrapost* in which the figure is shown twisted on its own vertical axis.

### Nieokielzany, wolny duch lat 70. Gdzie jest PERMAFO?

#### Untamed, free spirit of the 1970's: Where is PERMAFO?

The Modern Museum in Wrocław organized an exhibition of the PERMAFO art. The PERMAFO Gallery was established in the 1970's. It was one of the most intriguing art projects in modern Polish art. Anna Markowska was the curator of the show. She concentrated on showing real rather than formal and archival aspects of different artistic attitudes. The artists connected with the PERMAFO Gallery were interested in radical aesthetic visions and they were against commercialization of art. The group included such artists as Andrzej Lachowicz, Natalia Lach-Lachowicz, Zbigniew Dłubak and Antoni Dzieduszycki. Natalia LL was interested in feminist movements (Natalia is Sex – 1974, Consumption Art – 1972). Andrzej Lachowicz analyzed the language of 'permanent art' (Permart – 1971), Zbigniew Dłubak concentrated on 'empty signs' and 'repetitions' (Tautologies – 1970). Antoni Dzieduszycki analyzed the ethos and ego of contemporary artists (I – 1971).

### Kino własne Józefa Robakowskiego

#### Józef Robakowski's Own Cinema. Between Constructivism and Dadaism.

Józef Robakowski is an artist, an art collector, an exhibition curator, a movie director and operator. Also, he wrote on art and taught art. In 2012, there were two Robakowski's exhibitions: one in Warsaw ('My Own Cinema', Ujazd Castle) and one in Gdańsk ('The Essence of Ideas', the National Museum). Robakowski was a curator of two other shows: 'Eastern Front', Łódź; 'the Signs of Time', Toruń. As his media, the artist uses photography, film, performance, installations and multimedia actions. Film and video are his favorite media. He produced his first films in the 1970's ('Market', 1970; 'Test', 'Test 2', 'Dynamic Rectangle', 1971). The exhibition in Warsaw included his 'Exercise' (1972-1973), 'My Film' (1974). His political essays were based on films from television ('Art is Powerful', 1984-1985). In his experiments on film structure, he used some ideas by Moholy-Nagy, Vertov, Eisenstein, Thémerson. He combined the constructivist and dadaist ideas and styles. The catalogue accompanied his exhibition. It included texts by Bożena Czubak, Mark Nash, Łukasz Ronduda and Hans-Ulrich Obrist's conversation with the artist.

### Wrocławska Szkoła Grafiki

#### Wrocław School of Graphic Art

In 2009, a group of artists connected with the Academy of Fine Arts in Wrocław established the Wrocław School of Graphic Arts. The group includes the following artists: Paweł Frąckiewicz, Jacek Szewczyk, Przemek Tyszkiewicz, Anna Janusz-Strzyż, Christopher Nowicki, Małgorzata ET BER Warlikowska, Anna Trojanowska, Mariusz Grzelak, Aleksandra Janik, Agata Gerthen, Marta Kubiak and Barnaba Mikułowski. Szewczyk concentrates on different themes he finds in the city of Wrocław. His

### Ars Electronica 2012

#### Golden Nike in Digital Music

Jo Thomas received the Golden Nike Award for her composition entitled *Crystal*. It is a 38-minute sound work for 5.1. It is composed directly from frequencies generated by the electron-storage ring, a particle accelerator. She concentrated on substantial length of the composition that reflected both the actual content of the spectrum of the space and also the metaphorical content of the sounds. *Crystal* reveals a rich, multi-spectral environment with a cacophony of sounds generated by machines. It includes interfaces that generate the electron beam. The actual physical space of the composition seems to capture pure human intelligence, concentration and the ability to look beyond what is currently possible. It is light and futuristic. What one hears in this work are the sounds of electron injections into the particle accelerator at certain times of the day.

#### Golden Nike in Animation

By most accounts, Alfred Hitchcock's 1954 classic *Rear Window* is as perfectly constructed a film as any the medium has ever produced. It is a 'purely cinematic film'. The plot is well-known: world-weary photographer, wheelchair-bound Jeff, is confined to recuperative leave in his Greenwich Village apartment with only a panorama of the encompassing tenement complex beyond as his company. In the case of *Rear Window*, neither specific scenes nor shots prove more memorable than the architecture and spatial configuration of the famed courtyard set. These have been analyzed to the point of exhaustion, with the chief exegetic points being well familiar to any casual student of cinema, but never have they been seen before like this video time-lapse. Meticulously assembled by Jeff Desom, using just After-Effects and Photoshop, the video condenses Hitchcock's masterwork into three breathtaking minutes in which the entirety of the film's events – sans the dramatic, personal scenes between the protagonists – lay out before Jeff's gaze. Desom's collage is completely comprised of footage from the film, with the iconic window panorama being neatly tailored and augmented with various photographic effects so as to achieve verisimilitude with the original and to re-create the environmental changes that propel the narrative along.

#### Golden Nike in Interactive Art

Timo Toots's installation entitled *Memopol-2* is a social machine that maps the visitor's information field. When an identification document such as a national ID card or a passport is inserted into it, the machine starts collecting information about the visitor from international databases and the Internet. The data is then visualized on a large-scale custom display. People using the machine will be remembered by their names and portraits. The Cyrillic spelling of the installation's name refers to Orwellian concept of Big Brother. Over the past decades, technology has transformed the surveillance of society. When surfing the Internet, paying with an ATM card or using an ID card, people leave their digital traces everywhere. The Internet and social networks gather and provide a great deal of personal information, and a person's profile is no longer constituted by his or her physical being alone.

drawings and graphic-art-pictures show 'vedute' and 'genre scenes'. Nowicki concentrates on reproducing different 'vanity' symbols. He shows gates, portals, doors and machines. As his 'signature motif' he often uses a raven. Grzelak likes urban-scapes. Tyszkiewicz fills black space with freely drifting fantastic animals and plants. Frąckiewicz draws 'portraits' of tree-trunks. Trojanowska shows lithographic still-life studies and Gerthen shows the details of washing machines. Janusz Strzyż likes surrealist motifs and symbols. Janik produces 'photo-graphs' revealing nostalgic and poetic atmosphere. Mikułowski is interested in comic-book style. Kubiak is inspired by Japanese cartoons. Warlikowska likes sharp colors and stylish chromatic compositions. As her media, she uses linoleum-cuts and silk-screen printing technique.

The producers of the *Memopol-2* come from Estonia. The country is well ahead of other countries in governmental data collecting. Estonia has used electronic ID cards for ten years and has built a system that interconnects all governmental databases. Personal ID-card readers provide a simple means of accessing the data. In the government portal, people can see their data, from prescription drugs to high school exams, from tax reports to driving licenses. *Memopol-2* is a reaction to these developments and uses contrasting aesthetics. It is big and evil, dark and scary. It projects present-day technology into retro-futuristic times. The tools of '1984' are already here, but the question is how do we use them. In peacetime these tools add a lot of comfort to everyday life, but what happens when the political winds change.

#### Golden Nike in Hybrid Art

On planet Earth, sophisticated manufacturing processes with full-fledged assembly lines have been running in many different kinds of factories for hundreds of millions of years. Nature evolved biological techniques for large-scale production and manufacturing of a huge variety of specialized materials long before human beings ever existed. *Homo sapiens*, in turn, have historically exploited many such natural factories to obtain a long list of essential commodities simply because comparable materials could not otherwise be efficiently produced. Joe Davis's *Biological Radio* addresses this interface of biology and technology. A crystal radio is a basic resonant circuit requiring only induction, capacitance and a radio 'crystal', a mineral semiconductor used to convert received radio signals into DC electrical signals that can be resolved with headphones as sound. Davis considers his radio as a piece of art which is about opening up windows on the world.

#### Exhibitions

OCTO is a communication platform which can be considered as a parody of digital network. 'Tools of Distorted Creativity' includes several series of art-pieces such as Ignacio Uriarte's 'Scream'. 'Imaging with Machine Process' documents experiments by the artist who was interested in machine processes to openly explore their generative capabilities for imaging beyond politics of instrumental reason. An installation entitled 'Evil Media Distribution Centre' was produced by Harwood and Yokokoji. 'The Miseducation of Anya Major' concentrates on knowledge and education in the context of contemporary media.

#### Performances

'We Make Sound with Fire' includes fire and sound effects. 'Fluorescence' is a sound-and-light concert by Philip Stern connected with trans-sensory experience.

#### Video

At the Ars Electronica 2012, the film program was entitled 'Everything but the planet'. It included nine theme-blocks.

**fermat**  
Pismo Artystyczne

p. 50 Piotr Komorowski

## Celebrowanie śladów

### Celebrating footprints

In a series of photographs entitled 'Albums', Marek Grzyb shows seemingly banal reality documented in form of family albums. Grzyb considers his series as a kind of souvenir photos which reveal the ultimate meaning when modified and transformed as the result of artistic process. He follows the footsteps of Wojciech Prażmowski and Jerzy Lewczyński who also used old photographs as the basis of their own pictures. The original photographic images are transposed in different ways, always appropriate to the rules established the artist. When changed, they carry

sublime messages. Grzyb is aware that in order to clearly communicate his personal truth, he must add symbolic meaning to raw material. He believes that, because of his intention, quoted images and/or their fragments become art objects regardless of their original context. The process of transformation includes muted and subtle reflection. Framed in magic circles by the artist, images become a form of manifestation of the renewable reality. The photographs show the relationships encoded in culture and they show the way we may find the continuum of our existence. Consisting of a number of different parts, Grzyb's 'Album' speaks of the modern man who is manipulated by the mass-media and feels lost in chaotic flow of useless information. By turning to our past, we confirm our presence in our contemporary environment. Grzyb shows us how to build a bridge to understanding and acceptance of the present.

p. 58 Andrzej Saj

## Od „Promocji” do „Dróg twórczych”

### From 'Promotion' to 'Creative Paths'

p. 50

The organizers of the 22<sup>nd</sup> competition entitled 'Promotions' invited, as usual, the graduates from different Polish art academies. The Art Gallery in Legnica also organizes follow-up shows for the participants of the previous competitions. The follow-up shows are entitled 'Creative Paths'. The participants of the 'Promotions' usually reveal what they learnt at their academies and what art is produced in their art centers. From 2001 to 2007, the participants mostly came from the strongest art centers, including Warsaw, Kraków, Poznań and Wrocław. 'Creative Paths'

should be considered as yet another chance to show how the artists change within a few years after they graduate from their academies. However, the task is difficult, because not all the participants of the 'Promotions' take part in the follow-up exhibitions. Some of them choose new media and others are 'lost' for commercial art. Only a small group of young artists continue their careers as painters. The 22<sup>nd</sup> 'Promotions' were organized before 'Creative Paths' from 2001 to 2007. Once again, the graduates from Warsaw, Kraków and Wrocław showed their competitive attitudes toward art. The Grand Prix was given to Martyna Ścibor from Warsaw. Two awards were given to artists from Kraków and two certificate of merit were given to the graduates from Wrocław. Also, an award was given to the graduate from Łódź. The show entitled 'Creative Paths' included thirty participants.

p. 64 Natalia Cieślak

## Malarstwo jako konieczność

### Painting as Necessity

Paweł Lewandowski-Palle's exhibition opened At the City Gallery in Bydgoszcz and it included a hundred and eighty pieces of art. The earliest paintings were from the second half of the 1970's decade, when the artist was still a student at the academy in Wrocław. He showed 'many

meanings of painting'. The collection included synthetic landscapes and other pictures showing his visions of symbolic human dramas and reflections on history. It was a retrospective exhibition. The artist is interested in geometric abstraction, expressive effects and structural style. He believes in painting craft and his pictures reveal the highest standards of craftsmanship. He looks for sense and order in art. He considers painting in almost religious terms and he is a faithful follower of his ideas. He also believes that painting did not die and it won't ever die. His exhibition was entitled 'Multi-imagery'.

p. 66 Marek Śnieciński

## Strefy ciszy – nowe obrazy Urszuli Wilk

### Silence Zone: New Pictures by Urszula Wilk

Urszula Wilk follows her own painterly rules. She forms them while working on her pictures. She accepts no external principles and patterns. She is not looking for symbols and she does not need to explain what she does. Her pictures on canvas do not form series even when shown as sets. The pieces of art on paper, however, form series

of images which, in a series, reveal artistic process. She likes reduced color palette but her reduced palette includes the richness of spatial values. She painted three series of pictures on paper entitled 'Archipelagos', 'Letters not sent' and 'Absence'. In fact, she collects the drops of paint from floors as if cleaning the floor. Her 'Letters-not-sent' resemble exercises in calligraphy written in non-existing alphabet. They were not sent but they have addressees. They can be considered as portraits of the artist. The series entitled 'Absence' was 'painted' by pouring paint over sheets of paper. Her three series can also be considered as 'the zones of silence' amidst the noise of color.

p. 70 Dorota Miłkowska

p. 72 Ładne prace ręczne

## Nice handiwork

Manfred Bator's exhibition At the City Museum of Wrocław was entitled 'Nice Handiwork'. The young graduate from the Academy of Fine Arts in Wrocław showed four series of pictures. The first series included paintings of cats. Also, he used his own techniques in order to produce the other three series entitled 'One Hundred Faces of Charon', 'Dream Book', 'Emotions'. The artist considers a cat as his alter ego. Charon forms the atmosphere in his second series and he also appears in the second series. The third and newest series includes images of faces shown en face. Some of the faces seem to reach beyond the frames. Bator based all the pictures on photographs. His self-portraits are reveal irony and the sense of humor. He likes experimenting with different artistic forms.

Lidia Głuchowska

## Jarosława Łukasika „Okno – Wnętrze – Ściana”

### 'Window-Interior-Wall' by Jarosław Łukasik

Jarosław Łukasik's exhibition is entitled 'Window-Interior-Wall' and can be considered as a synthesis of his work in twelve years. The artist uses geometric perspective in order to produce an illusion of depth. A window is the symbol of freedom. An interior is the symbol of security and/or encirclement. A wall is the symbol of dead end. Łukasik exhibited at over ten shows in Poland and abroad. In 1992 and 1993, he received prestigious awards. He believes that he could not live without painting. He concentrates on registering facts and situations. He likes surrealist effects and paraphotographic visions. Also, he likes discipline and lyricism, matt surfaces and fluorescent details, geometric and organic forms. His 'A Table for the Hoppers' shows levitating table. His 'Venus from Zielona Góra' is a parody of Nike from Samothrake.

Roman Ciepliński

## 24. Festiwal Polskiego Malarstwa Współczesnego w Szczecinie

### The 24th Festival of Contemporary Painting in Szczecin: Whispers, Shouts and Picture

The 'painterly content in paintings' is the subject of a long-lasting discussion. The festival in Szczecin is yet another forum for the discussion. Young artists contributed the most interesting pieces of art for the exhibition. Among new participants, there were artists who work and live abroad. They are aware of the tradition and are able to freely interpret it. Painting, whose end was proclaimed more than a few times, is still strong and doing well on artistic contemporary scenery. Also, the recent festival included artwork by artists who had participated in previous festivals. It is an 'open-formula' festival. Seweryn Jański, Arkadiusz Karapuda, Aleksandra Simińska and Artur Bartkiewicz showed especially 'fresh-looking' pictures. Simińska's pictures resemble Italian trans-avant-garde style. Tomasz Rolniak showed abstract pictures and he received an honorary certificate of merit from the jury. Małgorzata Jagiełło's picture was entitled 'The Better World'. Albert Oszek's picture was entitled 'The Infantilisators'. They both are interested in 'socially engaged art'.

Andrzej Kosiłowski

p. 60

## Paweł Lewandowski-Palle: Malarstwo jako metafizyczny sen

### Paweł Lewandowski-Palle: Painting as Metaphorical Dream

Paweł Lewandowski-Palle is interesting in metaphysical concepts and the atmosphere in his pictures. He likes precise composition and geometry. He uses selected art materials. Also, he writes interesting articles about art. He is a skillful craft-master. He says that he 'owns the museum of imagination'. His favorite painters include such artists as Henri Matisse, Kazimierz Malewicz, the artists from the 'Pittura Metafisica' circle, structural painters, such as George Karl Pfahler and Scandinavian neo-constructivists. He concentrates on colors in his geometric pictures. His pictures can be considered in terms of 'metaphysical dream'. He looks for inspiration in the landscape of Kujawy. He combines melancholic tones he finds in his region with dancing rhythms of Wrocław, the city which never falls asleep. The tragedy of the December 1981 is one of the most important motifs in his pictures.

Marlena Niestrój

p. 84

## Metaweryzm – świadectwo czy prorocstwo

### Metaverism – Testimony or Prophecy?

Piotr Szmítke wrote in text entitled 'Different Art' that metaverism is a doctrine which reflects the reality and includes innovative elements and idols. In its mirrors, we can see the world of sham with many real elements. Metaverist artists play games with the mechanisms which form contemporary art system. They produce yet another artistic language with which they try to describe the reality-beyond-reality. They believe that artistic lies are the most perfect artistic truths. They produce fictitious artistic identities. Szmítke considers himself as the president of the world-wide institute of fiction and the biggest conceptual kingdom. His self-manifestation is similar to the idea of 'being someone else'. He dematerializes his own identity by its multiplication. He disappears behind many masks of fictitious characters. He started his actions in the 1980's in Paris when he published his First Metaveric Manifesto. At the opening of the consulate of Metavera in Kraków, he gave the certificates of citizenship to some of his guests.



p. 74	Bożena Kowalska	Anna Kania	Kama Wróbel	p. 80	p
p. 78	<b>Medytacyjne struktury Michała Misiaka</b>	<b>Szyfry pamięci Albertyny Kacalak</b>	<b>O pierwiastku duchowym w twórczości Karoliny Jaklewicz</b>		
	<b>Michał Misiak's meditative structures</b>	<b>Albertyna Kacalak's memory codes</b>	<b>On spirituals element in Karolina Jaklewicz's art.</b>		
	Michał Misiak successfully avoids the post-modernist traps. He is a serious artist and concentrates on important issues. He believes in high cultural values. His series of eighteen pictures entitled 'Horizons' shows colorful light structures. 'The Spaces of Loneliness' are based on horizontal and vertical lines. They show vibrant flow. He concentrates on geometric forms. He believes in order and harmony. He is interested in painting, drawing and photography. His 'Structures of a City' (2008) are filled with lights, rhythms and movements. In 2006, he started painting with dark tonal values. In 2007, though, he started painting a series of almost white pictures, and in 2009, he painted with strong colors. From 2010 to 2012, he continued his experiments with vibrant colors and intricate lines.	Albertyna Kacalak received the Format Award from the Review of Young Painters in Legnica. From 2007 to 2012, she studied art at the Academy of Fine Arts in Wrocław. She was a student of Prof. Paweł Jarodźki. Now, she is working on her PhD thesis. Also, she studies multimedia art. She is interested in structural art movement and such artists as Mazurkiewicz, Hałas, Jaroszewski. She likes contrasts and subtle tonal effects. She is inspired by pre-historic art, art-brute, arte-cifra. Her pictures include the codes connected with her childhood. She often forms relief-like effects on her canvases.	Can geometry be considered as spiritual? I believe that we should look for spiritual elements in geometry and especially in geometric art by Karolina Jaklewicz. She lives and works in Wrocław. She was born in Trzebiatów and studied in Toruń and Wrocław. She combines analytical and emotional approach towards art. She looks for inspiration in landscape. She likes wide-open space of the Baltic coast. She paints cubic and triangular forms. The most personal series by Jaklewicz are entitled 'Mothers' and 'Scars/Souvenirs'. The newest series includes triangular forms which the artist considers as the forms of path. Jaklewicz likes different undertones, ultramarine, earth and grey colors. She considers the ultramarine not only as color, but rather, as 'autonomous being with distinct character'.		
p. 82		Jacek Dalibor			p
p. 87	<b>Królestwo, Metawery</b> <b>Krzysztof Siatka w rozmowie z Piotrem Szmitek</b>	<b>O rysunku i malarstwie</b>			
	<b>Krzysztof Siatka, Piotr Szmitek</b> <b>The Kingdom of Metavera</b>	<b>On drawing and painting</b>			
	KS: You have established in Kraków a diplomatic outpost of the Kingdom of Metavera. PS: Our economy is based on the production of imagined goods which I consider as 'imaginats'. When a person understands what we offer, we can proclaim economic success.	I Am interested in sensual male-female relationships. I use extreme contrasts, such as black and white, sharp-and-thin line and flat patches. I consider splashes of paint and lines as independent elements in pictures. I believe that my painterly technique resembles jazz: different instruments play different, independent roles. Sometimes their music meets and sometimes they play separate tunes.			
p. 90	KS: I imagine that the most difficult task is connected with proving that the kingdom exists in the reality? PS: Yes! It is a very common problem. KS: Why did you establish the consulate in Kraków? PS: I believe that the dwellers of Kraków are particularly able to understand the idea of 'metaverism'. In Kraków, there is the Dragons Cave and the Hobby Horse. KS: Do you like tradition and mythology? PS: Yes, the Metaverists use a 'reality-check frame' in order to see what is real and what is fictitious. We also have other tools for every-day use. KS: You are pragmatic people, aren't you? PS: It is a delicate subject. There are no politicians in our kingdom. There are no elections in other absolute monarchies, but in our kingdom citizens may vote at least twice. Also, they may change their decision even when the results are published.	Ryszard Różanowski	<b>Przypomnienie</b> <b>Anastazy B. Wiśniewskiego (1945-2011)</b>	p. 89	
		<b>Porwanie sztuki nowoczesnej – nieustający recykling</b>	<b>Remembering Anastazy B. Wiśniewski (1945-2011)</b>		
		<b>'The kidnapping of modern art': constant recycling</b>	He was an ironist and liked provocation as the means of artistic expression. He graduated from the Academy of Fine Arts in Wrocław in 1968. At the beginning of his career, he used to mail his texts to different people. Both he and the addressees of his letters did not know anything about 'mail art' which developed in the countries of the West. His project entitled 'Whipping Post' was exhibited at the 'Wrocław '70' symposium. In the 1970's, he used to mail posters advertising his 'Independent Gallery No: Bydgoszcz, Gdańska Road'. Soon after that project, he advertised his 'Yes gallery'. He added ironic commentaries to all kinds of artistic symposiums, conferences and sessions. Also, he added ironic commentary to political events, such as the congress of the communist party. He produced posters, pictures and spatial objects. He organized happenings. In 1969, for example, he organized a happening entitled 'Dream'. At the exhibition of his art-pieces, he sat on a chair, asleep, with a piece of paper on which he wrote: 'Please Love Atanazy'. He did not leave any followers.		
p. 92	Dorota Łagodzka		Bożena Sacharczuk	p. 95	p
	<b>Gлина – materia i konstelacja znaczeń</b>		<b>„Przestrzeń trzech wymiarów”</b>		p
p. 92	<b>Clay: the matter and the constellation of meaning</b>		<b>Space of Three Dimensions</b>		
	The third exhibition of sculpture organized in Orońsko is entitled 'Fountain: an unusual viscosity of clay'. The trilogy started by Leszek Golec in 2009 was entitled 'Like a rolling stone'. Golec organized a multimedia exhibition which included a video entitled 'Rolling Tube' by Ewerdt Hilgemann, photography by Adam Rzepecki, sculpture in stone by Barbara Falender and Adam Piasecki and other pieces of art. The show accompanied the Stone	Art Festival organized in Ostrołęka and Ciechanów and entitled 'Material, Medium, Metaphor'. At the 'Fountain' exhibition they showed pieces of art made of wood, stone and clay. Rafał Bujnowski showed two pieces entitled 'Brick'; one was a brick with his footprint and another one was a canvas painted with the brick color. Wojciech Fangor showed 'Workers on the Construction Site'. Andrzej Papużyński's film included photographs by Zbigniew Rybczyński. Olaf Brzeski showed a dark bowl. At the exhibition, however, there aren't too many pieces of sculpture made of clay.	In Orońsko, the Museum of Modern Sculpture organized yet another interdisciplinary exhibition entitled 'Three Dimensions'. It cooperated with the Academy of Fine Arts in Wrocław. They showed art-pieces by fifty nine artists from sculpture, ceramics and glass departments of the Academy. They concentrated on showing different aesthetic systems, parallel discussion and practices. Interdisciplinary character of contemporary art contributes to forming interesting borderlands. As the result of that, artists can find common ground for simultaneous experimenting with glass, ceramics and sculpture.		
p. 98	Lena Wicheriewicz	Cezary Dobies		p. 110	p
	<b>Бłysкотание</b>	<b>Anonim z Paryża</b>			
	<b>Shining</b>	<b>Anonym from Paris: on Artur Majka at the Roi Dore Gallery</b>			
	Ked Olszewski uses found objects such as a bench, a television antenna, a tire, a garbage can and an old car as parts of his art-pieces. He adds small pieces of mirrors to the objects in order for them to shine and look as if they were precious ob-	In December 2012, the Roi Dore Gallery in Paris organized a show entitled 'Homo Anonymus' which included art-pieces by Artur Majka. In the first room, they showed black-and-white drawings and in the second room, they showed big-format, colorful pictures. Józef Rudek's	gallery is located in Le Marais district. Rudek organizes art. Shows and meetings with interesting people, for example – with Tadeusz Maliński, a candidate for Nobel Prize in biology. Majka used to illustrate books of poetry and books on philosophy. He likes to show 'anonymous people'. The latest exhibition was connected with the world-wide month of photography. Majka photographed stones and photographs formed the images of the human faces on rocks. In his pictures, people have no names, but they are concrete, individual characters who think and feel. Sometimes, they shout and resist the reality.		

## Gabinetu przestrzeń wspólna

### Common Space in Curiosity Chamber

Kunstkameras (curiosity chambers) were organized in the Middle Ages, but the peak of their career was in the Renaissance. Their organizers often exhibited false props such as the horns of unicorns. Nevertheless, they collected and showed many interesting objects including astronomical instruments, weapons, coins, manuscripts and artifacts. In the 17<sup>th</sup> and the 18<sup>th</sup> centuries, kunst-kameras cooperated with art galleries, museums and libraries. The catalogues of collections were illustrated and published in form of rare books. In German speak-

ing countries, they also organized wunderkammers which included the collections of naturalia. The newest 'Wunderkammer' is only an art exhibition. It was organized in 2012 in Berlin. The group of Polish artists who exhibited their art-pieces included the following artists: Olaf, Brzeski, Danuta Dąbrowska, Agata Zbylut, Waldemar Wojciechowski, Artur Malewski, Agata Michowska, Kamil Kuskowski, Łukasz Skąpski, Maciej Kurak, Max Skorwider and Aleksandra Ska. 'The First Failed Attempt to Creation of the World' by Michowska includes references to our incomplete knowledge. Wojciechowski showed 'A Ball for Playing Dice'. Skąpski and Kuskowski revealed their ironic attitude toward collecting different objects. Brzeski showed 'Peaceful Stories' and Malewski showed an installation entitled 'Why this deer is so fat and this elephant is so skinny?'.

## Blażen na poważnie

### A clown taken seriously

As a reviewer wrote, Catellan's sculpture show at the CSW in Warsaw 'has the power of midgets'. There are five objects and two photographs shown in spacious rooms 'where wind blows and one can ride a bike'. One stuffed horse, two self-portraits, one figure of a woman and similar objects are all the artist had to show at the Ujazd Castle. Catellan is a scandalist. He understands the market well and he understands the need to organize spectacles. However, I do not believe the curators who take his art seriously. Clowns should not be taken seriously.

## Adolph von Menzel i jego kieszonkowy szkicownik

### Adolf von Menzel and his pocket sketch-book

Adolf Menzel started his artistic career from drawing and at the end of his life he produced many pencil drawings in a small-size sketchbooks. He was born in Wrocław and here he spent his childhood and early adulthood. His father was a lithographer and he was his first drawing teacher. In 1830 the family moved to Berlin, and in 1832 Adolph was forced to take over the lithographic business on the death of his father. He

traveled to France, Italy, Austria and Holland. He was influenced by genre-painters and especially by Daniel Chodowiecki, a Polish-German artist. Art historians mostly considered him as an artist connected with the Prussian royal court, but because of the big retrospective exhibition in the 1990's (Paris, Washington, Berlin) he was considered one of the first, if not actually the first, of the illustrators of his day in his own line. The most important recent discovery connected with Menzel is the discovery of his portrait sketches from his last years. He used to walk with a small sketchbook in his pocket and draw portraits of different people. His meticulously executed drawings resemble photographs. Contemporary art collectors pay high prices for those small drawings whenever they appear at auctions.

## Paul Klee – z wielu stron

### Paul Klee – from many sides

There are many aspects of Paul Klee's art. They were discussed by organizers of three exhibitions: in Bern (Paul Klee Center), Essen (Folfgang Museum) and Duesseldorf (Nordrhein-Westfalen Art Museum). Each exhibition had different context. In Bern, the show was entitled 'Japonaiserie – Zen and Paul Klee'. Klee was interested in Zen Buddhism and Japanese calligraphy. The traces of Japanese calligraphy can be found in Klee's drawings, watercolor and gouache paintings. In Essen, the exhibition was entitled 'Angels'. In Duesseldorf, the exhibition included Klee's pieces of art from the 'K20/K21' collection. These paintings, drawings, and watercolors offer invaluable insights into the oeuvre of this remarkably multifaceted artist while providing a wide-ranging overview of Klee's virtually inexhaustible creativity. The exhibition fosters an understanding of Klee's creative process through an examination of the fronts and backs of individual works: Klee accorded great importance to the materials he utilized, through which he aimed at very specific effects. Another focus of the presentation is on the art dealers who were involved with the works in the Duesseldorf Klee Collection. Labels on the backs of some paintings supply information about exhibitions at which works from the Duesseldorf Klee Collection were on view in a number of different countries.

## Chagall jakiego nie znamy

### Chagall whom we do not know: discovering Chagall anew: Chagall and theatre: Chagall and his idea of 'absolute theatre'

Marc Chagall is a renown artist and we believe that we cannot discover anything new about him and his art. We are wrong. The Musee de la Piscine in Roubaix organized a show entitled 'Marc Chagall: l'Espace des rêves'. They showed over two hundred pieces of art from different sources including theatre costumes he designed for the Jewish Theatre in Moscow. In 1942, he cooperated with the Mexican theatre producers and he designed costumes for the 'Aleko' ballet. In 1945, he designed costumes for the 'Firebird' ballet by Strawiński.

## Fantasmagorie rysunkowe Ewy Granowskiej

### Phantasmagorias by Ewa Gronowska

Ewa Gronowska's drawings reveal the elements of poetic, grotesque and ironic visions of the reality. She uses pastels, ink and she draws on ceramic tiles. She concentrates on the human figures suspended in the air as if they were not subjected to the laws of gravity. She likes to add wings to the figures and she likes phantasmagoric landscapes. Gronowska plays the role of a narrator in her fables. The series of her drawings on ceramic tiles are entitled 'Books' and 'Letters'.

## XII Konkurs Graficzny im. Józefa Gielniaka w Muzeum Karkonoskim w Jeleniej Górze

### The 12th Józef Gielniak Graphic Art Competition at the Karkonosze Museum in Jelenia Góra

The most important goal of the competition is to commemorate and popularize Józef Gielniak's art. Gielniak was born in France in 1932 and died in 1972 in Poland. From 1953, he lived and worked at the Bukowiec Nurs-

ing Home (Kowary). In 1956, he met Prof. Stanisław Dawski who suggested he should use linoleum cuts as his medium. Also in 1956, he showed his linoleum-prints at the ZPAP Graphic Exhibition in Wrocław. In 15 years, he produced over 50 pictures. He received many awards from exhibitions and competitions organized in Poland and abroad. In 1962, the museum in Jelenia Góra started collecting Gielniak's prints. In 1976, they organized the first Józef Gielniak Graphic Art Competition. In 2003, 264 artists sent 485 pieces of their art to the organizers of the competition. In 2012, artists from Mexico, Canada, the Republic of South Africa, Taiwan and Poland submitted their art to the jurors.

## William Kentrige – na własny obraz i podobieństwo

### William Kentrige: in his image and likeness

William Kentrige concentrates on expressive charcoal sketches with pastel accents. He often uses newspapers and book pages as drawing paper. Also, he is interested in cartoons, etchings, collages, sculpture and performances. The main character of his drawing is himself. He was born in Johannesburg and he still lives and works there. He cooperates with the Metropolitan Opera in New York on stage design. With a video-camera, he registers etudes-performances with his own decorations. He plays short roles in the performances.

Also, he produces cartoon movies based on his charcoal drawings. He produced nine films which form a series entitled 'Nine Drawings for Projection'. He uses strong, thick line in his drawings. He believes that drawings must not only be beautiful, but also meaningful. He is a sensitive artist.

## Awangarda jako życie

### Avant-guard as a form of living. On Jerzy Truszkowski's book entitled 'Post partum post mortem'

Jerzy Truszkowski is a performer and an avant-guard artist. He registers his actions and performances with a video camera. Also, he writes his own texts on avant-guard art. The book entitled 'Post partum post mortem' was published by the BWA Gallery in Bielsko Biala. Truszkowski wrote about Polish avant-guard art in the second half of the 20<sup>th</sup> century. He started with the description of the hippie rally at the Baltic Sea in 1968.

## Rysunek natury

### On Mathilde Papapietro's art.

Mathilde Papapietro's art is refined and poetic. Her landscapes are filled with natural symbols and subtle tones. From 1997, she has been living in Poland and working both in Warsaw and Alyssas (France). She is interested in photography, graphic art, installations and

their registration. She likes the landscape in the department of Drome which is often considered in such terms as 'ancient' and has many endemic kinds of plants. She often uses parts of plants as parts of her pictures and/or installations. She produced several graphic and photographic series. Some of the most important pieces of her art are entitled 'Ideograms', 'Grand Nature', 'Gates', etc. She uses such graphic methods as lithography, serigraphy and drawings. She is interested in Chinese philosophy. She studied music and she likes musical rhythms. She combines music, philosophy, poetry and painting.

p. 118 Agnieszka Gniotek

p. 120 Język rysunku

### The Language of Drawing

In Poland, drawing enjoys its Renaissance. Also, such form of art as collage, monotypes, gouache and even oil on paper are considered by specialists as legitimate art-forms. There is a growing confusion, though, in connection with the definition of drawing. In general, any image produced with a hard tool (pencil, pen, crayon, etc) on flat surface such as paper and/or sheet metal, etc. is considered as drawing. The definition is too broad and contributes to mixing of forms. Younger and younger art collectors are interested in drawing, therefore galleries often organized exhibitions of drawings. The Leto Gallery, for example, showed gouache and drawings by Aleksandra Waliszewska and collages by Honza Zamojski. The Morava Publishers specialize in producing art-books. They published art-books by Agnieszka Grodzińska, Olga Lewicka, Robert Maciejuk and Piotr Łakomy. The Black Gallery showed drawings and etchings by Dorota Buczkowska. I believe that Buczkowska, Waliszewska and Starska belong to a group of the most interesting women-artists interested in drawing. Marta Czyż, Anna Niesterowicz and Tomasz Szerszeń produce collages. 'Drawing Notebook' is an interesting yearly magazine which includes drawings by such artists as Magda Pieczonko, Aleksandra Ska, Julia Gruner, Magdalena Karpińska and Agata Staros. In March, the Czarna Bar Gallery organized a promotional meeting with the artists.

p. 129 Andrzej Kosiłowski

### Szkice, wykresy i bazgroły

#### Sketches, Graphs and Scrawling

Francis Bacon was not interested in drawing. He painted without preliminary sketches. His paintings can be considered as preliminary sketches. Drawings, however, were considered as important form of art by such artists as Picasso, Klee, Kulisiewicz, Escher, Kline, Martin, LeWitt, Mohamedi, Kozłowski, Chwałczyk, Dobkowski, Zeller and Szewczyk. In 1968, LeWitt showed 'wall drawings' based on graphs. In 2011, the artists from the Academy of Fine Arts in

Anna Kania

### Rysunek przekroczony

#### Exceeding the limit of drawing

Radek Ślany's 'The Treaty on Drawing' concentrates on primary drawing ideas. In drawing, the artist searches for the passage from flat images to three dimensional images. He constructs different objects as the final form of his research. He uses several colors including dark blue,

Mieczysław Szewczuk

### O wystawie „Z kolekcji rysunku”

#### On the exhibition entitled 'From the Collection of Drawings: in Memory of Tadeusz Brzozowski' and Big Unaccomplished Plans

The Museum of Contemporary Art in Radom planned to form the collection of contemporary Polish drawings. However, the plan is still unaccomplished. They again discussed

Wojciech Wojciechowski

### Ferment Susan Sontag

#### Susan Sontag's State of Excitement

The essays by Susan Sontag were Publisher in the Polish language by the Karakter Editors. Sontag wrote that art should be autonomous. She would not like to see art as only a commentary to different events. She wants us to concentrate on art as the form of thinking. She wants us to see more, to hear more and to feel more than we usually do in our lives. She does not accept easy compromise in the context of art.

Wrocław and other artistic centers showed drawings at the exhibition entitled 'The Presence of Line – Starting Point'. In 1969, Acconci showed a diagram entitled 'Following Piece' which was connected with performance art. Kozłowski used to draw on paper, bricks, but also on side-walks. Lombardi produced a long series of graphs which included information on dirty businesses by big corporations.

black, white, yellow, red and violet. Theoretically, each object could be accompanied by a text. However, instead of lengthy explanations, the artists adds explanatory titles, such as 'Drawing Structures' and 'Drawing Elements'. In the 'Elements' series, he shows spatial objects and in the 'Structures', he shows flat images. He wants to prove the fact that drawing exists in space based on different principles than objects and/or color. He uses the elements of 'spatial language' in order to produce drawings. He believes that including alien elements to drawing should start a new evolution of drawing art.

the plan working on 'the From the Collection of Drawings'. The exhibition organized in memory of Tadeusz Brzozowski included drawings by forty artists. Brzozowski was a great painter and a friend of the museum in Radom. He died twenty five years ago. In 1986, the museum organized a big retrospective show of his drawings which included over three hundred pieces of art. The collection of drawings at the museum in Radom includes drawings by Brzozowski, Nowosielski, Tarasin, Fijałkowski, Makowski, Bereźnicki, Waltoś, Dobkowski, Hoffmann, Skurpski, Stażewski, Jurkiewicz, Bujnowska, Kamiński, Bębenek and other artists.

Piotra Jakub Ereński

### Performerki dokumentowanie siebie

#### Performer: documenting herself. On Ewa Zarzycka's book entitled 'From NO to YES'

I used to believe that documentation was not necessary, but now she collects her own memories, comments and even schedules. A part of her collection was published in form of a book entitled 'From NO to YES'. Also, the book includes texts by other writers on Ewa Zarzycka.

Zarzycka is an artist and a performer. She lives in Lublin and Kazimierz nad Wisłą. She is connected with the Academy of Fine Arts in Wrocław.

**fermat**  
Pismo Artystyczne



Alicia Candiani, the cycle "Amazon Mirage", 2011, digital print